

Editorial

The future of traditions : ICOM General Conference and CIPEG Annual Meeting, Kyoto, 1-7 September

In September the international museum community will gather at the ICOM 25th General Conference in Kyoto. As in Milan three years ago, various discussions and exchanges of ideas and information on museum-related issues on a broad scale will take place. It will be a great pleasure for CIPEG to hold our annual meeting as a part of this conference. The topic of the CIPEG annual meeting this year is **"The future of traditions: paving the way for Egyptian collections tomorrow"**. A joint session with COMCOL (ICOM International Committee for Collecting) is scheduled for the second day. CIPEG will

take all participants to MIHO MUSEUM and Kyoto University and the preliminary programme has been sent out.

Post-conference Symposium: Egyptological Research in Museums and Beyond, Tokyo, 10 September

After the 25th ICOM General Conference in Kyoto, CIPEG will move to Tokyo for a one-day post-conference symposium titled **"Egyptological research in museums and beyond"**. This topic will be discussed from many different perspective, such as results of object research, conservation and

display methods. This is intended to interactively enhance mutual understanding between museology, museum professionals and Egyptology, thus contributing to the future of both fields. After the symposium, we will visit Tokyo National Museum Asian Gallery (Toyokan) to explore another Egyptian collection in Japan. ■

For more details, please visit:

- > [ICOM Kyoto 2019](#)
- > [CIPEG Activities](#)
- > cipeg.icom.museum
- > [Facebook](#)



CIPEG Election for the Members of the Board 2019-2021

The Board of CIPEG is formed of nine elected board members, including a Chairperson, Secretary, and Treasurer. Members of the Board are elected for three years and their mandate can be renewed once. An Ordinary Member of the Board may subsequently be elected as an Officer

for a maximum of two additional terms. No one may remain on the Board for more than twelve consecutive years. More than two members of the same country shall not be elected to the Board at the same time. The call for candidates for the Board was sent to the members in March.

All CIPEG members will be given detailed information on the voting procedure and the vote itself held in July 2019 through a secret and independently-run online ballot. We encourage members to help develop CIPEG further by participating in the elections. ■

De lin & de laine. Textiles égyptiens du 1er millénaire

Exposition du 9 février au 26 mai 2019

— Arnaud Quertinmont, Conservateur, Antiquités égyptiennes et proche-orientales, Musée royal de Mariemont

In 2015, Maria Luise Fill and Robert Trevisiol donated their collection to the King Baudouin Foundation, with the aim of keeping it safe for future generations and making it accessible to the general public. The collection of Coptic textiles is now being exhibited in its entirety for the first time, as an initiative of the Mariemont Museum.

To be interested today in textiles is to approach man in his most intimate relationship to art. It is to discover the trade and the tools of a weaver; it is seeing, understanding and perpetuating techniques that are found in the clinking of our needles; it is approaching the mother who manages the wardrobe, the wear and the children who grow up; it is entering into the imaginary and the expression of Egyptian cultures of late antiquity that define themselves, rub shoulders, influence each other; it is to be moved by clothes so recognizable or similar to ours; it is to be inspired by the forms, the colours, the materials and the

motives that have gone beyond history to return to our modes.

With around 230 pieces, dating mainly from between the 4th and 10th centuries AD, the collection bears witness to an immense variety of techniques and styles, with an extraordinary palette of colours and a wide range of motifs and figures. Among the most remarkable pieces are some in purple wool that date from the Roman period. Placed in dialogue with landmark pieces from other public and private collections, this exceptional ensemble is presented for the very first time in its entirety in the exhibition, 'Of linen and wool. Egyptian textiles from the first millennium', which will be open until 26 May 2019, at the Royal Museum of Mariemont. From their creation to their use in the homes and tombs of Egypt, these Coptic textiles will no longer hold any secrets!

The exhibition is accompanied by a richly illustrated catalogue, written

by the top specialists in the subject with discussions of the major issues concerning textiles, identifications and dating, historical inspirations and semantic studies, cultural contexts and changes in practices. Each section of the catalogue is accompanied by details presented in the exhibition. ■

- > [Catalogue](#)
- > [Catalogue \(small\)](#)
- > [Musée Royal de Mariemont](#)
- > [Collection de textiles coptes](#)



The exhibition 'De lin & de laine'. Examples of textiles displayed.

Invisible Archaeology

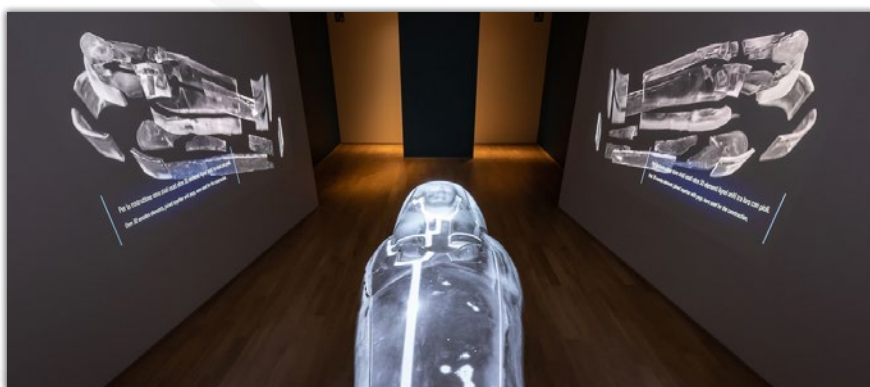
Torino, Museo Egizio, March 13, 2019 – January 6, 2020

— Enrico Ferraris, Curator, Museo Egizio Torino

This latest exhibition of Museo Egizio explores objects and their own unique histories, writing for them a kind of biography, the clues to which are largely embodied in the materials from which the objects are made. Materials provide information that would otherwise be inaccessible and invisible to the naked eye and can allow researchers to fill gaps in the history/biography of the objects (who made them, why, when, where, with what materials) and to consider the best ways to preserve them. With more than 40 scientific institutions involved in the project, this exhibition emphasizes the growing collaboration between Egyptology and the natural sciences in the study of archaeological collections, and how archaeometry is increasingly employed by Museo Egizio as a standard method to interrogate objects.

At the entrance, a gallery of contemporary objects and their transformations through the passage of time (ownership, use/reuse, function, cultural meaning, etc.), provides visitors with familiar examples of object-biographies they may experience in daily life. Visitors are introduced to the idea that, whether ancient or contemporary, every object embodies its own history and that, misquoting Maurizio Nannucci, "All objects have been contemporary".

Video mapping of the 3D print of the outer coffin of the royal scribe Butehamun.



(Photos © Museo Egizio Torino)



Two wall projections about photography and photogrammetry in archaeology.



Overview of the section 'Testing'.

The storyline of the exhibition is then presented as a 'journey to the invisible and back', and is divided into three sections, each dedicated to a specific moment in the biography of an artefact. In the first one ('Archaeology'), two wall projections show how photographic techniques have evolved over time into photogrammetry, which can be used to document archaeological contexts. The second section ('Testing') opens with modern examples of binders, raw minerals and related pigments commonly

used by ancient Egyptian painters, to introduce visitors to the chemistry behind layering of painted images, and the use of multispectral imaging techniques (UV, IR, VIL, MA-XRF) to unveil otherwise invisible details of an artisan's work. Digital unwrapping of human and animal mummies completes this area.

The third section ('Conservation') deals with three case studies of conservation activities related respectively to mural paintings, papyri and textiles, while the end of the exhibition explores the complex relationship that derives from a digital and material perception of an object, through projections on an exact 3D print of the outer coffin of the royal scribe Butehamun (early 21st Dynasty), which narrate the phases of its construction, from its carpentry to its decorative design. ■

> [Museo Egizio](#)
> [Exhibition](#)

A New look at the Nubian Collection of the Museum of Fine Arts, Boston

— Denise M. Doxey, Curator, Ancient Egyptian, Nubian and Near Eastern Art, Museum of Fine Arts, Boston

Between 2500 BCE and 300 CE, a series of kingdoms flourished in what is today the Sudanese Nile Valley, a region known in antiquity as Kush and by modern scholars as Nubia. Ruling from the capitals of Kerma (2400–1550 BCE), Napata (800–300 BCE), and Meroe (300 BCE–300 CE), Nubian kings and queens controlled vast empires and trade networks, rivalling—and even for a time conquering—their more famous neighbours, the Egyptians. The Nubians left behind the remains of cities, temples, palaces, and pyramids, and their artists and craftspeople produced magnificent jewellery, pottery, metalwork, furniture, and sculpture. Yet today many people, especially in the United States, are unaware that these great civilizations even existed.

The Museum of Fine Arts, Boston, played a key role in bringing ancient Nubia to light, undertaking excavations at ancient Nubian sites in southern Egypt and northern Sudan between 1907 and 1932. As a result, the MFA's collection of ancient Nubian art is the largest and most important outside Khartoum, and represents a major resource for scholars of ancient Nubia. However, most of the collection has not been exhibited since 2006, and many objects have never been displayed at all.

In December of 2018, "Nubie: Land van de Zwarte Farao's" opened at the Drents Museum in Assen, the Netherlands. Organized into three main sections, Kerma, Napata, and Meroe, it features more than three hundred highlights from the MFA's collection, many never before exhibited. It will remain on view until May of 2019. In October of 2019, an expanded version of the exhibit will open in Boston. Along with introducing visitors to the breadth, innovation and technical mastery of Nubian art, it will explore the reasons for which Nubia remains unfamiliar to most Americans, including a shortage of written documentation from antiquity, the prejudices of early excavators, and propaganda from its neighbour and rival Egypt. The exhibit will remain on view until late January of 2020. ■

> [Land of the Pharaohs, Drents Museum](#)
> [Nubian Art, MFA](#)



Shabtis from the tomb of Taharqa in Nuri, Pyramid 1 (Tomb of Taharqa), A 16. 1917: excavated by the Harvard University–Boston Museum of Fine Arts Expedition; assigned to the MFA in the division of finds by the government of Sudan.



Shabtis of Taharqa and Senkamnisen are displayed at the Drents Museum along with canopic jars and other stone vessels.



'Nubia. Land of the Black Pharaohs' in the Drents Museum in Assen, the Netherlands.



(Photos by Rita Freed and Christian Loeben)

Ancient Egypt Rediscovered at the National Museum of Scotland

— Margaret Maitland, Senior Curator of the Ancient Mediterranean, National Museums Scotland

A gold-faced coffin greets visitors as they enter the new ancient Egyptian gallery at the National Museum of Scotland in Edinburgh. The display tells the story of the person behind the coffin: Khnumhotep, a steward who lived in the town of Shashotep in Middle Egypt over 4000 years ago. Several such case-studies punctuate the gallery, each exploring a particular person's life at a specific time and place. Thus, Ancient Egypt Rediscovered aims to vibrantly bring to life an accessible version of ancient Egyptian history. The wall-mounted display-cases follow a thematic chronology, from the rise of pharaonic culture until the Muslim conquest. Highlight-objects include the only actual example of a double coffin known from ancient Egypt, made in Roman-era Thebes for two half-brothers named Petamun and Penhorpabik; the largest giant ceremonial stone knife excavated in the Main Deposit at Hierakonpolis; and an exquisite cylindrical box inscribed for King Amenhotep II, one

of the finest examples of decorative woodworking from ancient Egypt.

The gallery's central cases examine monumental building in different eras – pyramids and temples – as well as burial practices at different times, primarily through several internationally-significant intact assemblages. Excavated by Flinders Petrie, the Qurna burial of a 17th dynasty royal woman and child consists of a gilded rishi-coffin with an array of remarkable objects, including delicate Kerma beakers from Sudan and exquisite gold jewellery. The Rhind Tomb, the first systematically excavated and recorded ancient Egyptian tomb, was discovered in 1857 by pioneering archaeologist Alexander Henry Rhind. Archival research has reconstructed the story of this Theban tomb from its original construction for a Chief of Police around the beginning of the 13th century BC through over a thousand years of reuse until it was sealed intact with the burials of an early Roman-era family, including unique personalized bilingual funerary papyri dated to 9 BC.

AV and large-scale graphics situate the collection within a colourful landscape. Several interactive games challenge misconceptions: for example, visitors can experiment with building their own pyramid and learn about the use of conscripted workers and various different building materials. Digital labels allow visitors to explore content ranging from archival photographs to videos that bring the story of archaeology in Egypt up-to-date, including the use of new technologies and engagement with local communities. ■

> [National Museum of Scotland](#)



The entrance to the Ancient Egypt Rediscovered gallery, featuring the coffin of Steward Khnumhotep from Deir Rifa, c1874–1808 BC. © Margaret Maitland



The Qurna burial group on display in the Ancient Egypt Rediscovered gallery at the National Museum of Scotland, c1585–1545 BC. © Margaret Maitland



A note on ancient Egyptian antiquities in Serbia

— Vera Vasiljević, Department of Archaeology, Faculty of Philosophy, University of Belgrade

Museums in Serbia are just a tiny spot on the map of the ancient Egyptian collections outside Egypt: they house slightly more than 150 inventory numbers, dating from the Old Kingdom to the Roman Period. Most of them were acquired in Egypt and donated to the City Museums of Vršac and Sombor and to the National Museum in Belgrade at the end of the 19th century. Several other museums also own some artefacts of the same origin. Amulets, shabtis and scarabs are the principal types of object, but there are also some bronze figures, strings of beads, Ptolemaic coins etc. The donors of the nascent museums of Vršac and Sombor – provincial towns in Vojvodina, part of the Austro-Hungarian Empire at the time – were citizens who considered the educational role of museums important for the community.

The donors of two painted anthropoid coffins and a mummy, the most important part of the ancient Egyptian collection of

the National Museum in Belgrade, acted in the same spirit – and they were from Vojvodina too. The early Ptolemaic coffin and the mummy of Nesmin, a *sema*-priest from Akhmim, were bought in Luxor and presented to the museum in 1888 by Pavle Ridički of Skrebišće, lawyer and philanthropist. The roll of papyrus detected under the mummy's outer bandages is probably a copy of the Book of the Dead. The coffin of Neferrenepet, dancer of Min, from Akhmim, has been dated to the 30th Dynasty; once part of the Amherst collection, it was purchased in London and donated to the museum in 1921 by the well-known art dealer Ernest Brummer.

The oldest ancient Egyptian artefacts in Serbia, three alabaster jars from the King Djoser's funerary complex at Saqqara, and a bronze statue of Osiris from Beni Suef (6th-4th century BC) are the 20th century diplomatic gifts, presents of Gamal Abd el-Nasser and Anwar el-Sadat, presidents of

AR Egypt to Josip Broz Tito, the president of Yugoslavia. They are housed at the Museum of Yugoslavia, Belgrade.

Only one ancient Egyptian artefact, a glazed scarab dated to the 20th-22nd Dynasty, was found in situ in Serbia, in Pilatovići, together with some imported Greek objects, in an Iron Age princely grave (6th century BC); the scarab is now in the National Museum of Užice.

Until recently, it seemed that the ancient Egyptian antiquities did not fit the museum concepts in Serbia. They are not displayed in Vršac and Sombor. It was therefore a pleasant surprise to learn that from 2 April 2019 the National Museum in Belgrade will exhibit its Egyptian collection for the first time since the early 1960s and almost one year after the opening of the new permanent exhibition in 2018. ■

The new display of the Ancient Egyptian collection in the National Museum, Belgrade.



A special showcase was acquired for Nesmin's coffin and mummy in the National Museum, Belgrade.

The upper lid of the coffin of Neferrenepet in the National Museum, Belgrade.



(Photos by the author)

Re-investigating the Turah cemetery

— Dr. Vera Müller, Institute for Oriental and European Archaeology (OREA), Austrian Academy of Sciences, Vienna

In 1910 Hermann Junker excavated a cemetery in Turah of about 600 tombs encompassing the late Predynastic Period and the 1st Dynasty, i.e. the late 4th and the beginning of the 3rd millennium BC. Today it has been overbuilt by houses of the southern outskirts of modern Cairo. Junker's publication of 1912 met the highest standards of that time and this cemetery has ever since played an important part in the understanding of the archaeology of this era. He used photographs to a great extent, but it soon turned out that they could not compensate for the lack of drawings. In addition, he grouped the pottery and stone vessels according to a typology based on rather subjective criteria which could only be roughly correlated with the system developed by Petrie. The re-investigation of the material deriving from the Turah cemetery has thus been a longstanding desire of specialists working on this period.

It was a lucky coincidence that Junker was allowed to take almost all objects from Egypt to Austria, the majority being housed in the Kunsthistorisches Museum in Vienna. Smaller collections were distributed to the Egyptological Institute of the University of Vienna and to museum collections in Graz, Krakow, Berlin, Hildesheim and Leipzig.

All these institutions are participating in a new project that began in September 2018 with the funding by the Austrian Fond für wissenschaftliche Forschung. Together with my national cooperation partners, Dr. Regina Hölzl, Director of the Kunsthistorisches Museum Vienna, and Dr. Johannes Sterba from the Atom-Institut in Vienna, we are now re-studying the material using modern techniques.

Each object will be drawn, photographed and analysed according to a catalogue of criteria, based on a series of research questions. We would like to answer questions concerning the structure and the development of the cemetery, its chronological development, as well as reasons for its lay-out. The choice of the grave goods for each tomb will give us insights into the social structure of the community, their economic background and their funeral customs. Situated only 7 kms to the north of the main cemetery of the old capital Memphis in Helwan, it is also interesting to study its relationship to that necropolis. Similarities and differences from other contemporary cemeteries will furthermore help us to understand the process of state formation. In this respect we are employing scientific analyses of diverse materials, such as pottery and stone



Tomb 19.g.2 – unpublished.

vessels, copper objects and jewellery, to generate insights into the origin of production centres and inner-Egyptian trade systems. ■



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Institute of Egyptology in Vienna

The cemetery of Turah during excavations in 1910.



Photograph of plate 37a in Junker's publication on Turah.

