

Editorial

— Tine Bagh

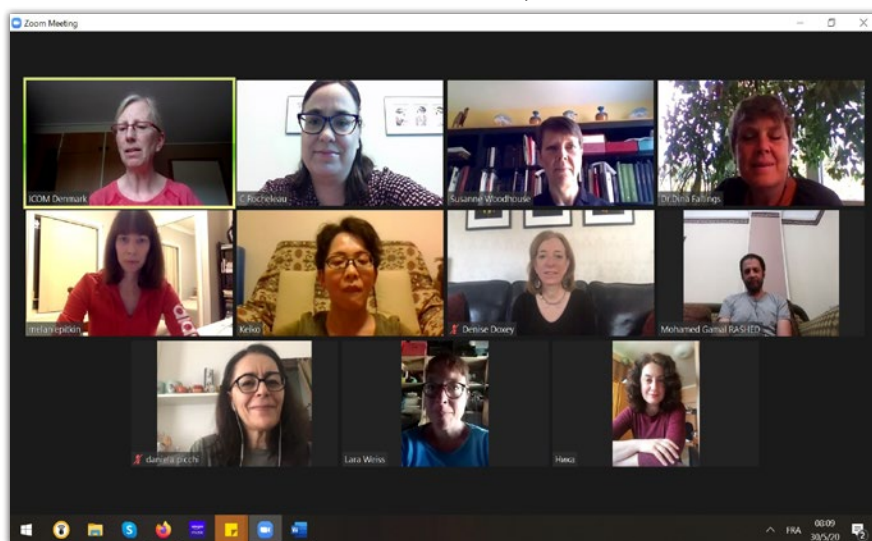
When we sent out the last CIPEG e-News we had of course no idea how this spring would be very different from anything we have known before. Our world and our museum-world have changed and this issue of the CIPEG e-News will be much-concerned with corona-related museum topics. At the time of writing, some museums are slowly re-opening again with certain restrictions, while others remain closed and sadly we may have to face the fact that some museums will never open again. Being able to open or not and how depend on various issues: the corona situation in the country; the size of the museum; and the type of museum, to name but a few. The last includes situations where museums may open, but not universities - and if the museum is a university collection it will probably not be allowed to re-open. Many exhibitions have been postponed or in some cases their duration prolonged.

We normally try to make our CIPEG e-News contain a good mix of less well-known Egyptian or Nubian collections, special exhibitions, and sometimes museum studies – scientific or otherwise. This time we have included reports on virtual events instead of the latter. We thus start with the Egyptian collections in the State Museum of Oriental Art in Moscow and the Art Institute of Chicago. The first was closed at the time of writing, as was the second while focusing on how to make the collection accessible virtually. A special

exhibition in Milan and the US tour of a special exhibition from Manchester are followed by an exhibition in Leiden, in which we are invited on a virtual tour, and information about how they opened their wider collections virtually. This leads us to the last entry this time, a summary of Turin's many digital initiatives. ■

> cipeg.icom.museum

*The virtual CIPEG Board meeting
30 May 2020.*



CIPEG meetings 2020-2021

As we wrote in the previous CIPEG e-News, we had planned to hold the annual CIPEG meeting in the Louvre in the beginning of December 2020. This late date compared to previous meetings was planned to coincide with the exhibition in the Louvre 'PHARAON DES DEUX TERRES. L'épopée africaine des rois de Napata'. Since this exhibition has been postponed to the autumn 2021 we have also agreed to postpone the annual CIPEG meeting

to the autumn 2021. Specific dates will be announced when they have been determined.

The weekend 30-31 May 2020 the CIPEG board had planned to meet in Copenhagen, but this has now been turned into a Zoom meeting on 29 and 30 May. The advantage of a virtual board meeting is that all board members should be able to attend, but since we have members from around the

world it will have to be early morning for some and quite late evenings for others! Among the issues that will be discussed is whether we might hold an interim virtual CIPEG meeting in November 2020 and, if so, what form such a meeting should take. We will let you know how we plan to proceed – until then we hope you will still enjoy this issue of the CIPEG e-News! ■

Egyptian collection of the State Museum of Oriental Art Moscow, Russia

— D. V. Vanyukova, PhD, Researcher, State Museum of the Oriental Art

The collection of ancient Egyptian art at the State Museum of Oriental Art consists of 388 items and has historically been divided among several departments. It consists mainly of items from private collections, both gifts and purchases, and transfers from the USSR State Museum Foundation.

The work of the museum's expedition to the Caucasus in the 1980s has been the most significant source of ancient Egyptian objects of quite common character into the collection. While not unique pieces of art, they are specimens most interestingly originating from the mounds of the Eastern Black Sea coast and territory of modern Adygea Republic – beads and amulets of various shapes, mostly of 'Naukratian' type – and provide an excellent way of accurately dating their places of origin.

Five Late Period faience objects – a shabti, a scarab and three necklaces (one of them now re-strung on a modern chain) came with the collection of the famous painter and philosopher of culture Nikolai Konstantinovich Roerich (1874-1947) and his family, gifted to the State Museum of Oriental Art in 1976 by Katherine Campbell-Stibbe. However, it is not clear whether these objects were

originally purchased by Roerich himself or transferred by Campbell along with other items from her own collection.

Two small gem-collections of the Soviet Egyptologist V. V. Pavlov and art historian L. V. Ordynsky should be noted as excellent examples of this type of fine art in Graeco-Roman Egypt. The most interesting in museum-collection terms is the set, obviously incomplete, of five shabtis of Nesubast (Twenty-first Dynasty) with Chapter 5 of the Book of the Dead, originally dated and published by O. D. Berlev, and subsequently in more detail by A. E. Demidchik and S. Ya. Berzina.

Standing apart in the collection are 40 graphic works by Dmitry Egorievich Efimov (1811-1864). Dmitry Efimov, son of a naval officer, was born in Nikolaev (southern Russia) in 1811. After eight years of architectural studies in Imperial Academy of Arts (1826-1834), he was sent to study in Greece, Italy and Egypt. His travels in Egypt and Nubia were captured in his notes, watercolors and graphic works. In 1837 he published the images in Rome, accompanied by a commentary. Efimov's works are thus an interesting source, not only for the



*Ushabti of Nesubast. XXI dyn. Faience.
Inv. 4937 II.*

history of art but for the history of Egyptology, particularly, Nubian studies. ■

> www.orientmuseum.ru

State Museum of Oriental Art, Moscow.



D. E. Efimov. Kalabsha temple. 1835. Paper, ink, sepia. Inv. 7998 II.



Visit Us Virtually

Adapting to working – and visiting – from home at the Art Institute of Chicago

— Ashley Arico, Assistant Curator of Ancient Egyptian Art, the Art Institute of Chicago

On 14 March 2020, the Art Institute of Chicago closed its doors in response to the COVID-19 pandemic; two months later, a reopening date has yet to be announced. During this extended period of working from home, the Department of Ancient and Byzantine Art is seeking new ways for visitors from around the globe to engage with our collection from a distance. This intensified focus on digital access – with resources conveniently collected at artic.edu/visit-us-virtually – is a particular boon for pharaonic art, which has been largely off view since 2012.

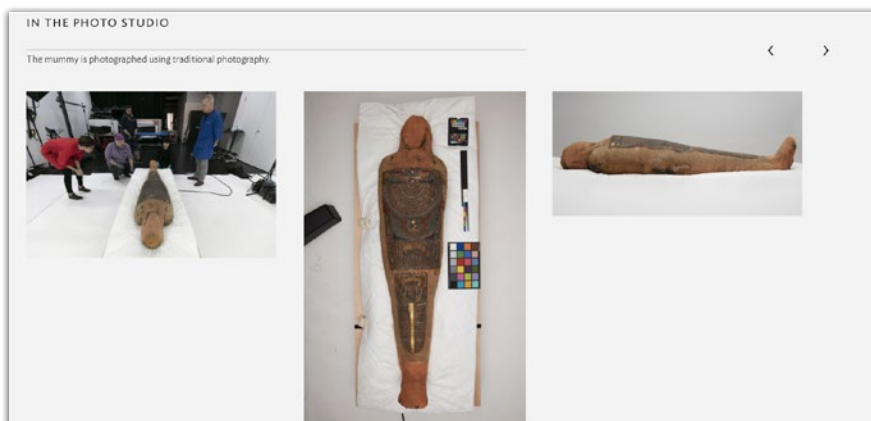
The ancient Egyptian collection has long been accessible online, with over 1000 object-pages that provide core details including publication and provenance histories, as well as images that the museum offers for free, unrestricted use under CC0 designation. As a team, we are capitalizing on the change in pace to focus on database cleanup projects that directly impact the quality and quantity of object information available online. We are writing new object descriptions and adding tags to facilitate web searches, as well as utilizing an [Ancient Egyptian culture](#)

[landing page to direct web visitors to collection highlights.](#)

New “Interactive Features” adapt object-focused content in other formats (such as in-gallery digital labels) for a remote audience. “[Reading a Mummy Mask](#)” guides visitors as they scroll through one of the collection’s most popular objects, decoding its symbolism. Originally produced as a print feature for the members’ magazine, the more widely accessible digital version illuminates key features – such as a wedjat-eye that appears above the brow – with additional objects, encouraging deeper engagement with the collection online.

The Art Institute blog further enables virtual visitors to connect with our ongoing work. The museum’s abrupt closure paused many projects, including the conservation of cartonnage elements once attached to a Ptolemaic mummy. In an [April post](#), assistant objects conservator Cybele Tom and I provided readers with a behind-the-scenes look at our preparation for the project, from object movement, to photography and pre-treatment analysis.

[A recent blog post provides a behind-the-scenes look at conserving a mummy’s cartonnage.](#) The Art Institute of Chicago.



The Stela of Amenemhat and Hemet is one of the most frequently visited Egyptian objects on the museum’s website. The Art Institute of Chicago.

Whether by updating webpages, repurposing content, or producing new born-digital features, this unanticipated period of closure has given us the opportunity to connect old and new audiences alike with the objects in our care, developing relationships that will continue long after the museum’s doors have reopened. ■

> www.artic.edu

A new interactive feature helps virtual visitors decode this mummy mask. The Art Institute of Chicago.



Under Nut's sky: Divine Egypt

Civico Museo Archeologico di Milano, 11 March* - 20 December 2020

— Sabrina Ceruti, Anna Provenzali

* From Saturday 30 May, the exhibition in Milan will be open on Saturdays and Sundays, from 11.00 to 18.00. 15 people will be allowed to enter every 30 minutes, after booking and purchasing the ticket online.

The Civico Museo Archeologico di Milano is launching an exhibition devoted to the gods of ancient Egypt. The exhibition, *Under Nut's sky: Divine Egypt*, which features more than 150 items, aims to offer an insight into the size and conceptions of divine presence in ancient Egyptian religion, through the display of bronze, stone and faience sculptures, votive stele, animal and human mummies, coffins, and other elements of the funerary equipment that accompanied the deceased into the Afterlife.

The selected items come from the Egyptian collection of the Civico Museo Archeologico di Milano, as well as from other Italian Egyptian collections (Museo Egizio di Torino, Museo Archeologico Nazionale di Firenze, Museo Civico Archeologico di Bologna, Civico Museo di Antichità J.J. Winckelmann di Trieste and Museo di Archeologia dell'Università di Pavia).

The exhibition is divided into four sections: the first one, **origin of the gods and of the cosmos**, deals with creation myths and the role of the pharaoh as the intermediary between the human

and divine worlds. The following one, **forms of the gods**, presents a selection of deities from the rich Egyptian pantheon, with their various iconographic forms, including the zoomorphic, to which is devoted a range of items that serve to introduce the related subject of animal-worship in ancient Egypt. Divine protection (including through magic) and divine presence were held necessary to survive every phase of human life (maternity and birth were particularly dangerous moments), as well as various daily pitfalls that could befall a person. The third section of the exhibition, **communicating with the gods**, is thus devoted to manifestations of the so-called 'personal piety' (personal practice of religion), and displays magical implements to be used in everyday life. The last part of the exhibition, **becoming divine**, is dedicated to the deceased, to their journey beyond death and deities they would find on their way.

The leitmotif of the exhibition is the invisible and elusive nature of the gods, whose true images and whose real names – as the texts tell us – were unknown to man, but would have



The exhibition (Photo A. Provenzali)

become known to the deceased when becoming luminous spirits (*akhu*) and therefore gods (*netjeru*) in their own right and so permitted to live alongside the gods forever.

The exhibition is complemented by an interactive 3D application (PERVIVAL) developed by the Computer Vision & Reverse Engineering and Virtual Reality Research Groups at Politecnico di Milano, which accompanies the visitor to enter more deeply into the ancient Egyptian vision of the Afterlife and the relating funerary ritual, which enabled the dead to unite to the divine sphere.

The exhibition is financed by the Fondazione CARIPLO, and the catalogue is published by Officina Libraria. ■

Location

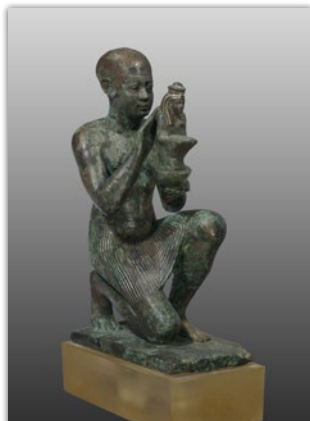
Civico Museo Archeologico,
Corso Magenta, 15
Milano 20123 - Italy

> www.museoarcheologicomilano.it
> [Email](#)

Statuette of Osiris, Civico Museo Archeologico di Milano (Photo G.Giudici)



Priest offering Maat, Museo Civico Archeologico di Bologna (Photo M. Ravenna)



Stela of Pashed, Civico Museo Archeologico di Milano (Photo G.Giudici)



Taweret, Museo Egizio di Torino (Photo N. Dell'Aquila)



Golden Mummies of Egypt

US exhibition tour and publication of Manchester Graeco-Roman highlights

— Campbell Price, Curator of Egypt and Sudan at Manchester Museum,

exhibition curator for 'Golden Mummies of Egypt' and author of the accompanying book

Manchester Museum, part of the University of Manchester, UK, houses a world-class Egyptology collection of 18,000 objects, many hitherto never displayed or published. For the first time, the Museum has launched an international touring exhibition to share some of its Egyptian highlights at a time when the Museum's permanent galleries are closed for construction of a major extension to the museum-buildings, due to be completed in 2022.

'Golden Mummies of Egypt' examines hopes and fears about the afterlife when Egypt was part of the Greek and Roman worlds (c. 300 BC-AD 200). The exhibition draws on Manchester Museum's significant Graeco-Roman collection, largely the result of significant finds distributions from Flinders Petrie's three seasons at Hawara in 1888, 1889, and 1911.

Blending Egyptian, Roman and Greek imagery, the strikingly-lifelike painted mummy portraits are among the most haunting images from the ancient world. Examining the meanings of these objects for their original viewers, the exhibition reflects on the diverse influences of identity formation.

While Manchester Museum has been well-known for research on Egyptian mummies for over a century, the exhibition and accompanying publication offer a chance to reflect on – and constructively critique – the extant positivist narrative of scientific discovery. The exhibition's visualisation technology features CT-scans of three mummies, but also three

immersive mini-theatres, illustrating Graeco-Roman gods, temples and the colonial context of Petrie and other archaeologists.

Created in partnership with Edinburgh-based Nomad Exhibitions, the tour consists of 107 key objects from the Manchester Museum collection, including eight mummies, together with masks, coffins, jewellery and stone and terracotta sculpture.

The exhibition opened at the Buffalo Museum of Science, in New York State, on Saturday 8th February 2020*. From there it will travel to North Carolina Museum of Art, Raleigh, in September before continuing to other US venues. 'Golden Mummies of Egypt' will return to Manchester Museum's newly opened Special Exhibition Hall in time for the centenary of the discovery of Tutankhamun's tomb in November 2022.

Displays from the 'Golden Mummies of Egypt' exhibition in the Buffalo Museum of Science, New York State.

A 250-page book to accompany the exhibition, *Golden Mummies of Egypt: Interpreting Identities from the Graeco-Roman Period* (Manchester Museum/ Nomad Exhibitions, 25 GBP, ISBN tbc) is published this summer. ■

* The museum is closed at present.

> [Golden Mummies of Egypt](#)

> [Campbell Price tweets @EgyptMcr](#)



Online activities of the National Museum of Antiquities in Leiden

— Lara Weiss and Daniel Soliman



Like many institutions, the National Museum of Antiquities in Leiden closed to the public because of the regulations against the spread of COVID-19. Through its website and social media, the Egyptian department has been making a number of efforts to connect with its audience.

A virtual tour with the Walking Dead

Following the lead of ICOM (#museumsandchill), Lara Weiss, curator of the Egyptian collection, gave an online tour in Dutch of the exhibition *Saqqara: Living in a City of the Dead*. The exhibition focuses on ongoing research by the Walking Dead team (sponsored by the Dutch Research Council) and modern research methods, such as 3D-modelling. Saqqara has a special link to Leiden: many readers may recall the 1986 rediscovery of the tomb of Maya, whose statues have been in Leiden since 1829. The project's novel perspective is to underline that Saqqara was also for the living: what did Maya and his contemporaries do in daily life and what did religious traditions mean to them?

In this regard, monuments speak volumes. The stela of Meryptah invites passers-by to enter his tomb and recite an offering. In return he wishes the donors a long life and that their offices pass on to their children. This is not a token phrase but

a reference to the essence of Egyptian religion: the cycle of life. Office, status and property should ideally remain in the family and ancestor and fertility cults were closely linked. The Egyptians believed that only an eternal flow of descendants could provide offerings necessary for eternal life. This is reflected in Meryptah's stela which not only shows the priest Meryptah himself, but also his brother Ptahmose, their parents, and another priest. The cult of the ancestors was a family business and the (extended) family included unrelated kin such as colleagues, friends and (albeit not on this stela) servants.

The Leiden-Turin excavation area represents only a fraction of the New Kingdom cemetery at an already-millennia old site. The Step Pyramid is an impressive landmark of the Old Kingdom (c. 2600 BCE) that Maya was able to see 1,300 years later: indeed Maya's immediate southern neighbour, Tia (son-in-law of Rameses II), was inspired by the decoration of nearby Old Kingdom mastabas when adorning his own sepulchre. Thus, one scene shows him sailing the Nile in which all kinds of animals and plants are depicted. A typical scene in the New Kingdom, such depictions were common in the Old Kingdom. These and other examples show how Saqqara developed over time and how traditions were adapted, modified or invented in a living environment.

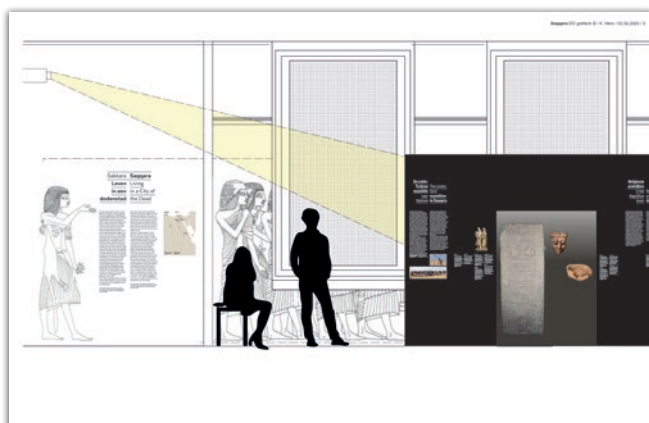
> [Details and publications](#)

The museum from home

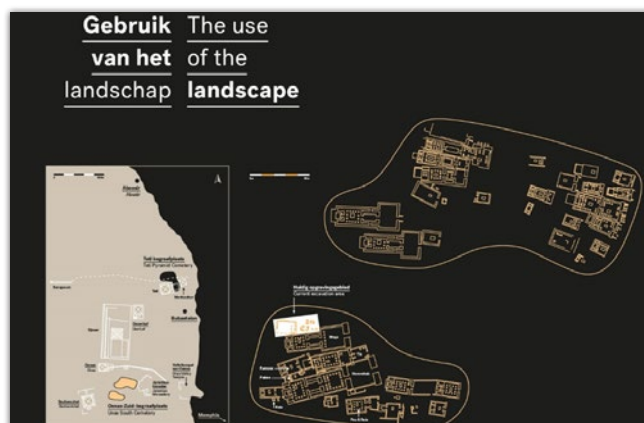
Every day, the museum uses social media to share its research, exhibitions, collection, and archives. Visitors can take a virtual tour of the permanent Egyptian exhibition using Google Street View, while, in addition, the curators are creating online content tailored to online audiences, such as a short video lecture on the reliefs from the tomb of Horemheb and a small online pop-up exhibition on family life in ancient Egypt. For this and more, see www.rmo.nl/thuis and for children's activities, including a virtual scavenger hunt, visit www.rmo.nl/rmo-thuis-familie/.

The RMO has reopened on 1 June. Tickets have to be [prebooked online](#). Egyptian textile will be on display till 27 September and *Saqqara: Living in a City of the Dead* till 22 November. ■

Stela of Meryptah from Saqqara.



3D-animation of the Leiden-Turin excavations at Saqqara showing the site's continuous use over millennia.



The Leiden-Turin excavation area, Saqqara.

The Museo Egizio in Turin during the Covid-19 lockdown

The Museo Egizio has been closed to the public since 9 March 2020, in compliance with the provisions to limit infection from Covid-19. However, the research work of the museum continues behind closed doors, and we are carrying on our activities online to share a heritage that belongs to humanity. Every day, we publish new content to maintain a fruitful dialogue with our audience as well as with the international scholarly community.

The Director's Walks

Virtual guided tours of the rooms of the museum accompanied by the Director, Christian Greco, are held, with a new episode of around 10 minutes published every Thursday and Saturday at 11:00 AM, with Italian and English subtitles available.

The temporary exhibition 'Archeologia Invisibile' (Invisible Archaeology)

The virtual tour is a powerful immersive tool, developed by two students of the course in Cinema and media engineering of the Polytechnic of Turin in collaboration with the filmmaker studio Robin Studio, who, using 360° cameras, have created a 3D faithful reproduction of the exhibition. The virtual tour is available on the website www.museoegizio.it, via the following link.

Here it is possible to explore the exhibition galleries, 'browsing' all elements, watching the videos and perusing individual finds. The topics of the exhibition can also be explored in the 'Archeologia Invisibile' playlist on YouTube.

The videos present interviews with the researchers who collaborated on the exhibition and reveal how archaeometry makes it possible to learn more and more about the biography of the objects.

Snapshots from the collection

The curators of the Museo Egizio talk about some of the most curious and special objects in the collection. Every Monday a new episode is released, and English subtitles are available.

The lectures of the Museo Egizio

On the museum's YouTube channel, it is possible to watch the scholarly lectures that have been held on a monthly basis at the Museo Egizio.

For children

- 'Ancient Egypt do it yourself': video tutorials and short workshops to make artifacts as the ancient Egyptians did (ex. How to make a heart scarab).
- 'La Stelevisione': children act as journalists and ask questions to the Egyptologists of the Museo Egizio

The Papyrus Collection

The papyrus collection of the Museo Egizio is one of the most important in the world. The website contains all the basic information about it, the projects

in which the museum is involved and offers a constantly updated database where you can peruse the contents of the papyri and 'see' them through high resolution images.

Museo Egizio Journal :

La Rivista del Museo Egizio

The Museo Egizio Journal promotes, collects and shares research on all aspects of the collection in Turin as well as on the archaeological sites investigated by the museum archaeologists nowadays and in the past. The articles are available for free on the website.

Publications of the Museo Egizio

The public can purchase some of the publications of the museum in PDF/ eBook at the following link.

From Friday 5 June Museo Egizio will be open on Fridays, Saturdays and Sundays, from 10.00 to 18.00. Reduced tickets for everyone and exclusively online booking. ■

