

## Editorial

— Tine Bagh

### The CIPEG Winter/Spring 2020-21

Since the last CIPEG e-News we have twice asked for your help. First was our membership survey, sent out after our Annual Meeting in November 2020 to members as well as to non-members. The purpose of this survey was to help improve our services and offerings, be more responsive to the needs of current members and develop new ways to grow our membership. We received 152 responses from some 23 countries (62% were from current members and 38% non-members). Most of the members had full membership, only five being retired and one a student. Overall, there was a positive response to the survey. We also received some very constructive feedback to help us improve a few key areas of the organisation, especially concerning eligibility (i.e. who can become a member of CIPEG) and how to join, membership benefits, including more annual workshops and activities,

and overall general communication. All of this has been discussed at our CIPEG board meetings and we have begun implementing various improvements. The more detailed report of the results of the survey will be posted on the CIPEG webpage. Thank you all for your participation.

The second was in February this year, as part of the wider ICOM survey, when all ICOM Committees, Regional Alliances and Affiliated Organizations were asked to participate in the preparations for the work on the new museum definition. This first step was to agree on up to 20 key words/concepts that the new definition should contain in consultation with our members. Responses were given by 40 of our members with the results subsequently sent to ICOM and our mailing list. Thank you also for your contributions to this.

### The CIPEG Annual Meeting 2021

We had hoped to be able to hold the postponed Annual CIPEG Meeting in

Paris this year. Even though many places are slowly returning to more normal circumstances, we anticipate that it will still take some time till we can again travel as we would like and intermingle at conferences. **The CIPEG Annual Meeting 2021 will therefore again take place online, via Zoom, on 5-7 November 2021.** The Sudan exhibition at the Louvre has been postponed to 2022, but we want to keep the Sudan theme in anticipation of its opening. The theme will accordingly be 'Egypt, Sudan and abroad', and there will be a panel discussion within the meeting titled 'Displaying Nubian and Egyptian collections'. Please note the dates and we will soon send more information about the meeting.

In 2022 the CIPEG Annual Meeting will be part of the 26<sup>th</sup> ICOM General Conference in Prague, 20-27 August 2022. ■

> [cipeg.icom.museum](https://cipeg.icom.museum)

> [Facebook](#)

*Finds from Kawa and Meroë, Sudan, displayed at Glyptoteket, Copenhagen.*



## The new Sharm el-Sheikh Museum and its role in cultural tourism

— Mohamed Hassanein (Director), Faten Kamal (Deputy Director) and PhD candidate (Cairo University)

**S**harm el-Sheikh is a significant centre for tourism in Egypt, and an attractive spot for many international conferences and diplomatic meetings. Thus, President Abd el-Fattah el-Sisi was keen to establish Sharm el-Sheikh Museum to enhance the educational and cultural facilities in the city, given the high percentage of international tourists to the area. This massive project was begun during 2003-2011, and was then resumed between 2018 with the Presidential opening at the end of October 2020. The Museum precinct covers 192,000 m<sup>2</sup> and contains 5200 artifacts, predominantly from the ancient Egyptian but also the Graeco-Roman, Coptic, Islamic, and Bedouin cultures. In addition, there is a large precinct including restaurants, bazaars, heritage craft shops, and an open theatre for festival ceremonies.

The mission of the Museum is to connect the promising cultural destination of Sinai with the cultures of the world and to raise the archaeological awareness of the region. We also work closely with local Sinai communities in order to share cross cultural stories and experiences with the city of Sharm el-Sheikh.

The Museum's exhibition-focus is on the ancient Egyptian civilization through its various eras and how the ancient

*AY & NAYA statue display (Daily Life Hall)*



*Part of museum education activities and students during our workshops*

Egyptians dealt with nature and living creatures, as well as linking it to other civilizations which have come into contact with ancient Egyptian society. It is divided into three galleries :

- **The Royal Gallery** includes statues of ancient Egyptian kings such as, Thutmose III, a head of Ramesses II and a head from an Osirian statue of Hatshepsut discovered at Deir el-Bahari in 1926.
- **The Daily Life Gallery** is divided into two levels. Level 1 focuses on the relationships of the ancient Egyptians with the animal world, and also displays some of the latest archaeological discoveries made by Dr Mostafa Waziri, including the cachette of animal and bird mummies found at Saqqara in 2019. On Level 2 is the magnificent pair of barques of King Senwosret III discovered beside the king's pyramid in Dahshur in 1894. Light is also cast on the funerary journey to the underworld and the history of the practice.
- **The Civilization Gallery** includes artifacts from the Graeco-Roman, Byzantine and Ottoman periods, as well as such topics as the ancient Silk Road, and a display of desert life with Bedouin tents. Alongside is a recreation of a Greek bath, which comprises two circular 'tholos' rooms

*Two boats of the King Senwosret III (lev. 2)*



furnished with up to fifty hip-baths.

Despite the complicated circumstances of the COVID-19 pandemic, the Museum was able to make opportunities to work with its local community and create international publicity for the Museum. Currently the Museum is focussing on restructuring its staffing arrangements and implementing policies to ensure the employment of best practice international standards for our collections database, catalogue and other research procedures.

Our Public Relations department has offered tours to the staff of the Multinational Forces in the Sinai. We were honoured to show the Museum to their Force Commander, Major General E.G. (Evan) Williams, who expressed his utmost admiration of the Museum. This tour was led by Mr Mohamed Hassanein and Ms Faten Kamal, and at the end the General expressed his desire that we to continue organizing such visits in the future.

We look forward to welcoming the CIPEG community to our Museum ! ■

> Follow us on [Facebook](#)

*Right to left: Mr Mohamed Hassanein, H.E. Greg Lewis, Amb. of N.Z., Ms Faten Kamal, Mr Waleed Yousef, Eng Myriam Edward, Ms. Shahenda Abd el-Qader*





## Cultures, geographies and priorities

### Update on a forgotten Portuguese collection

— Paula Veiga, assistant researcher, University of Lisbon; PhD candidate LMU, University of Munich

Reading [ICOM Portugal Bulletin Series III, December 2020, n.15: 146-149](#), I came across new information about the Egyptian collection in Porto that has previously been partially published, and presented by me at CIPEG Annual meetings (see below).

As WWI started in 1914, Walter Andrae (1875–1956), a German archaeologist returning from Syria, with his finds loaded aboard the German cargo ship *SS Cheruskia*, had his crates of material impounded by the Portuguese authorities, and later stored in Lisbon. By 1916, the Portuguese, pressured by the British, seized all German ships and the contents were sold at public auctions, leaving Andrae's 448 crates in the hands of the Lisbon customs authorities. Later, in 1926, and in exchange for the return of these crates, Germany offered Portugal a batch of objects from the Berlin museums, including Egyptian material. These are now in Porto.

In 2015, a new team took over the Porto collections, including the Egyptian items (134 in Berlin records, 107 accountable now). In June 2016, the University of Porto was granted an EU fund of 1.9 million euros for refurbishments. The aim is to create a Natural History Museum with panoramic scope, chronological 'paths' and dinosaurs, all envisioned to

attract more public and revenue by a cross-disciplinary approach embracing art and science. New information on this was recently passed on to me by the present curator of all the collections, Rita Gaspar. A temporary exhibition (Dec 2019-Jan 2021) was organized, and a bi-lingual catalogue was published with references to the Egyptian pieces.

The room inaugurated on 22 September 2011 with the goal of showing the Egyptian collection, has now been permanently dismantled, and all the pieces are in storage, some of which were part of the temporary exhibition. Indeed, the museum displays as a whole have been dismantled, construction works are ongoing, while conservation and cleaning procedures are being undertaken in order to provide display facilities for the various collections in the near future.

A female mummy (without a coffin) and a male mummy (with a coffin) in the Egyptian collection need conservation, but there are unfortunately no funds for this in the project. Regarding the exhibition rooms, all are being refurbished from scratch and the final displays are still being planned. The first (larger) exhibition room, which had once included the Egyptian items, was closed after a fire in the roof (5 May 2008) that consumed

most of the ceiling and threatened the pieces exhibited there and will not be allocated for the same purpose again. There are no current plans to include the Egyptian collection in the display, and thus research-interested parties need to contact the museum curator to ask for permission to study items.

The collections were partially presented by me at: *CIPEG Annual Meetings, Copenhagen, 2014 and Bruxelles, 2012; National Research Centre, Cairo, 2008; Current Research in Egyptology IX, Manchester, 2008*, and published in: *A rescue from oblivion, Collections at Risk: New Challenges in a New Environment*, Derriks, C., (ed.), Material and Visual Culture of Ancient Egypt, 4, Lockwood Press: 131-137.

A bi-lingual catalogue containing references to the Egyptian pieces: © University of Porto, *Culturas e Geografias/ Cultures and Geographies* (PT/EN), ISBN: 978-989-746-239-9, December 2019, 479 pgs., 24,7 x 30,6 cm, 50€. (p. 246-253 refer to the Egyptian Collection and p. 413-447 the collection items which are accounted for). ■

> [Universidade do Porto](#), Reitoria, Praça Gomes Teixeira, 4099-022 Porto, Portugal

*The Natural History and Science Museum of the University of Porto (MHNC-UP) 2011 when a small part of the Egyptian collection was on display in a dedicated room. (2011, Photo by the author).*



*Mendes Corrêa Archaeology and Prehistory Room in the Natural History and Science Museum, where part of the Egyptian Collection was housed between 1996 and 2008. (2005, Photo by the author).*



## National Museum in Warsaw

### Egyptian section of the Ancient Art Gallery

— Wojciech Ejsmond, Institute of Mediterranean and Oriental Cultures (Polish Academy of Sciences)

**T**he history of the Museum of Fine Arts in Warsaw dates back to the 1862. Originally it was part of the University of Warsaw, but in 1916 it was re-established as an independent institution and renamed the National Museum in Warsaw. It received its collection of antiquities as a permanent loan from the University of Warsaw in 1917-18.

The university had started to gather ancient Egyptian objects one hundred years earlier. The first known Egyptian artefact in the collection is a mummy of a child that was long thought to be a forgery. Recent examinations have showed, however, that it may be originally authentic, but had been 'beautified' at the beginning of the 19<sup>th</sup> century. The next group of artefacts was brought from Egypt in 1826. It included a mummy in a

coffin and cartonnage, as well as several other small objects. The coffin was made for a Theban priest and scribe Hor-Djehuty and it is dated to the 1<sup>st</sup> century BCE, but a recent radiological examination has shown that the mummy is actually that of a pregnant woman, and it is the only such known object in the world.

As the 19<sup>th</sup> century progressed, the Egyptian collection of the University of Warsaw grew thanks to donations made by travellers bringing mummies, coffins and other items from Egypt. Kazimierz Michałowski became the Professor of Classical Archaeology at the university in the 1930s and his actions greatly expanded the collection. As a result of Franco-Polish excavations at Edfu in the 1930s, numerous artefacts from that site were sent to the museum, including some of the contents of the tomb of

*The mummy of the mysterious pregnant lady, formerly thought to be the priest Hor-Djehuty (photo by Warsaw Mummy Project).*



*Book of the Dead of Bakai.*



*General view of the first room, showing the statue of Sakhmet.*

the nomarch Izi, who lived during the late Old Kingdom. Another outcome of Polish-French relations is a group of artefacts from the French excavations at Deir el-Medina, which were donated to the museum by the French Institute for Oriental Archaeology in Cairo. The Second World War resulted in serious damage of the collection. After the war, some privately-held objects were confiscated by the Communist government of Poland and sent to the museum. Other artefacts were acquired by the museum as war reparations and through exchanges with German museums, while some objects were donated by private individuals and institutions.

The current Egyptian exhibition was re-opened to the public in February 2021 and is divided into four rooms, featuring artefacts from the Predynastic Period up to the late antiquity. The first one presents, among other items, New Kingdom statues of Sakhmet and Amun. The second contains funerary objects, including the 18th Dynasty *Book of the Dead* papyrus of Bakai. The third room features principally human mummies and coffins, and the final one decorated blocks from Late and Ptolemaic temples. Only a small part of the 4700 Egyptian artefacts in the collection is, however, on display. ■

> [Institute of Mediterranean and Oriental Cultures](#)



## The Egyptian Museum of Florence

### A new Curator and current activities

— Anna Consonni, Curator, National Archaeological Museum of Florence, Eg. Mus.

**T**he Egyptian Museum of Florence is a major section of the National Archaeological Museum and one of the most important Egyptian collections in Italy, second only to that of the Museum in Turin. Founded in 1855 by the Grand Duke of Tuscany, Leopold II of Habsburg-Lorraine, as the Egyptian Museum, a traditional name that we maintain still today, it was later merged with the Etruscan Museum, founded in 1870. In 1880 the two sections, now called the Royal Archaeological Museum of Florence, were moved to their present location, the Medicean Palazzo della Crocetta (1619-1620). There, the Egyptian Museum was much enriched and reorganized by Ernesto Schiaparelli, Curator from 1881 to 1894. Today, it houses some 15,000 artefacts, dating from Prehistoric to Coptic times. These include the Nizzoli and Ricci collections, purchased during the 19<sup>th</sup> century by the same Grand Duke Leopold, and the antiquities collected during the scientific expedition in Egypt in 1828-1829, directed by Jean-François Champollion and Ippolito Rosellini. Among the most recent acquisitions we can mention the donation of a group of important papyri and a collection of Coptic textiles

(among the richest in the world) by the Papyrological Institute of Florence.

The objects displayed, and those held in reserve, have often been shown in temporary exhibitions, in Italy and abroad. This has contributed to making the collection known both to the scholarly community all over the world and also to a non-Egyptologist audience. Recently, for example, over 100 artifacts relating to funerary practices were displayed in the 'Egyptian Mummies and Eternal Life' exhibition, held at the Museum of Natural History, Halifax (Canada) and currently at the History Museum, Mobile (USA).

In January 2021, Anna Consonni succeeded Maria Cristina Guidotti as Curator of the Egyptian Museum, who had led the Museum for many years. Dr Consonni is an archaeologist specializing in Egyptology, and after completing a PhD in Egyptian archaeology at the University of Pisa, was Curator at the National Archaeological Museum, Taranto. Since 2003, she has been a member of several archaeological missions in Egypt. The new Curator, in collaboration with the Director of the Archaeological Museum and the technical and scientific staff, will continue



*Relief with Maat. 19th Dynasty. Tomb of Sethi I, Valley of the Kings.\**

the research, the monitoring and restoration of the collections. A complete survey of the materials in the reserves is in progress, with the aim to plan a storage reorganization project. Currently, Prof. L. Del Francia Barocas is working on the publication of the Coptic textiles, within a broad project of restoration and non-invasive archaeometric analysis, in partnership with the Department of Chemical Sciences and Technologies of Tor Vergata University in Rome. Thanks to the collaboration with Dr. F. Contardi, University of Florence, a review of the New Kingdom hieratic material is currently underway, with the objective of presenting the corpus in the framework of the Crossing Boundaries Project (University of Basel, University of Liège, Museo Egizio-Turin). In the future, the Egyptian Museum of Florence is planning to increase collaboration with institutions and researchers all over the world, in order to enhance its activities, focusing on a better understanding of its collections and their history, and to make its patrimony open to a wider public. ■

*\* Photograph © Museo Archeologico Nazionale di Firenze (Direzione regionale Musei della Toscana).*



*Relief with scribes. 18th Dynasty. Tomb of Horemheb, Saqqara.\**

## Two New Egyptian Galleries in the Museum of Fine Arts, Boston

— Lawrence M. Berman, Norma Jean Calderwood Senior Curator of Ancient Egyptian, Nubian, and Near Eastern Art, Museum of Fine Arts Boston

In January 2021 the Museum of Fine Arts, Boston, installed two new galleries of Egyptian art. The Museum had just closed to the public for the second time on account of a resurgence of COVID-19. Only essential staff was allowed in the building during this time. For us, that meant a core group from the curatorial (myself), exhibition design, conservation and collections care, and facilities (painters, carpenters, electricians, utility workers) departments. These galleries had been scheduled to open last July. Fortunately, we were able to pick up where had left off last March. Installing during COVID-19 was a challenge, but we pulled it off. The weather cooperated (never a sure thing in Boston in January!) and everyone stayed healthy, so when the Museum announced it would reopen on 4 February, we were ready.

The larger of the two galleries is called “Masterpieces of Egyptian Sculpture from the Pyramid Age.” Here you will find the works of art for which the MFA’s Egyptian collection is best known: the pair statue of Menkaura and queen, the Menkaura triads (one complete, one fragmentary), the bust of Ankhaf, and six portrait heads. There are twenty sculptures in all, all excavated by the Harvard University-Museum of



*The new installation of the gallery, “Faces of Ancient Egypt.”\**

Fine Arts Expedition at Giza between 1906 and 1928. The installation is aesthetic rather than archaeological: the masterpieces are bathed in light and framed architecturally to set off their individual qualities as works of art. Also included is an oil painting, by expedition artist Joseph Lindon Smith, of the bust of Ankhaf done in April 1925, just two months after the bust was discovered, which gives the most accurate record of its appearance at the time, particularly valuable now as the paint on the actual bust has been mostly restored. A discrete area, wrapping around the rear of the gallery, tells the story of the excavations and highlights specific finds making use of expedition photography.

Opening off (or leading into, depending on the direction you take) is a smaller gallery called “Faces of Ancient Egypt,” with ten portraits from later periods of Egyptian art chosen to complement the Old Kingdom portraits in the larger gallery. The complete, life-size, sculpture of Lady Sennuwy dominates the space. To one side is a Middle Kingdom group, to the other side is an Amenhotep III group, and against the opposite wall is a selection of Late Period portraits including the famous Boston Green Head, with the bust of Ankhaf the finest example of realistic portraiture in the collection, bringing us full circle. ■

*The new installation of the gallery, “Masterpieces of Egyptian Sculpture from the Pyramid Age.”\**



\* Photograph © Museum of Fine Arts, Boston.



## New gallery in Sydney

— Dr Paul Donnelly, Deputy Director, The Chau Chak Wing Museum, University of Sydney

The Chau Chak Wing Museum marks a transformation of the University of Sydney's collections. The new building, spanning four gallery floors, has tripled display capacity while bringing together its three public collections under one roof – the Nicholson Museum of antiquity; the Macleay Museum of natural history, ethnography and science; and the university art collection. Among the 460,000 items, the University's renowned ancient Egyptian material from the Nicholson collection is part of a global assemblage including Australian Indigenous and Pacific material that provides new interpretative opportunities for fresh perspectives. This is a timely outcome that is especially important in the pedagogical context of a university museum, where an interdisciplinary environment and teaching approach is increasingly expected to address a complex and paradoxical world.

The Egyptian exhibition space of 200sqm is part of the Nicholson Galleries in the Museum and comprises two sections: *The Mummy Room*, and *Pharaonic Obsessions*. The Museum's four Mummies acquired in the 1850s, Padiashiakhket, Meruah, Horus, and Merneithites, are grouped within *The Mummy Room*. Three



View of *The Mummy Room*. Photo by David James.



View of *Pharaonic Obsessions*. Photo by David James.

of the four are presented with scale visualisations created during institutional collaborations using the latest medical imaging technology, vibrational spectroscopy, and virtual colourisation. The highlight is the Roman-period boy Horus whose mummy is placed behind a full-scale interactive touch-screen table. To fulfil pandemic requirements, Horus is currently on a video loop, presenting what will be an interactive experience for the visitor allowing them to cross-

section, peel layers, and focus on details at will.

The other part of the gallery, *Pharaonic Obsessions*, explores the western world's fascination with Egypt and ultimately, the stories behind our own collection. Spanning Predynastic to Late Period material, *Pharaonic Obsessions* focusses on Australia's unique relationship with Egypt, and notably during World War I, when many Australian soldiers on leave from battle were thrust into a landscape and culture they found entrancing. The two spaces are separated by a corridor where a dramatically illuminated granite head of Ramesses II beckons visitors. The corridor provides a sense of mystery and theatre, but also prevents accidental encounters with the human remains that is especially confronting for Australian Indigenous communities, where the dead maintain a status requiring continual dignified mediation. ■

End of Ramesses corridor and entrance to *The Mummy Room*. Photo by David James.

