

Editorial

— Tine Bagh

The CIPEG Annual Meeting 2023 took place 20-24 November in Luxor at the new Center for Archaeological Studies and International Heritage affiliated to the Faculty of Archaeology, Cairo University. The first morning we had a special Egyptian museums session and after the first papers we ended the day with an opening reception kindly facilitated by the Luxor Museum. The general theme of the conference was 'local and national museums', and a number of interesting papers dealt with this in a more or less broad sense, while other talked about Egyptian heritage and sites. One day at the Mummification Museum was appropriately dedicated to mummies, museums and education. The 4th Young CIPEG meeting focused on community engagement, and it was very inspiring to hear about projects engaging various groups of people such as refugees and elderly in Egyptian museums.

At the CIPEG General Assembly, a proposed amendment to paragraph 6

(underlined) of the CIPEG Internal Rules was approved without opposition:

6. More than two (2) members of the same country shall not be elected to the Board at the same time and more than one (1) member of the same institution/museum shall not be elected to the Board at the same time.

Ideas for the next Museum Matters, CIPEG's panel discussion series, were discussed and we will soon send out a poll with suggestions of possible themes.

During the conference, excursions were arranged visiting colleagues working at Karnak, and to Kom el-Hettan and the recently restored and revitalized Carter House on the West Bank. The last day we spent in the town of Esna.

Participants of the CIPEG Annual Meeting 2023 visiting Karnak. (Photo © Dina Faltings)



Join us in Madrid for CIPEG's Annual Meeting 2024

— Esther Pons and Isabel Olbés

Start brushing up on your Spanish, as the next CIPEG Meeting will be held in Madrid (Spain), and hosted by the Museo Arqueológico Nacional (National Archaeological Museum). Sessions will be held in our museum, which houses the largest collection of Egyptian artefacts in Spain, numbering some 12,000 items, comprising not only Egyptian pieces, but from Nubia and the Near East as well. Madrid is not only the capital of Spain but also one of the most important

European cities in terms of history, art and architecture, with prestigious museums such as the Prado, the Thyssen-Bornemisza and the Reina Sofía. The Meeting is planned to include visits to the Temple of Debod, the Prado Museum and the Palace of Liria (residence of the Duke of Alba), as well as Toledo.

The theme of the conference, the first call of papers and further information (dates, accommodation

We wish to thank: the Ministry of Tourism and Antiquities for permitting the site visits and Moamen Othman, Head of the Museums Sector for the museum visits and events. Ossama Abdel-Wareth, President of ICOM Egypt for the collaboration with ICOM Egypt and not least Tarek Tawfik, board member of CIPEG, President of IAE and Vice-chair of ICOM Egypt for the organization. Luc Gabolde for arranging the Karnak visit and Hourig Sourouzian for the tour of Kom el Hettan. Thanks for the kind invitation of Takween Integrated Community Development who showed us around in Esna and told us about their project. ■

> [Programme](#)

> cipeg.icom.museum

> [Facebook](#)

options, conference schedule) will be announced in due course. For the time being we can confirm that it will be at the end of September 2024. Save days in your agenda and see you next year in Madrid! ■

The National Archaeological Museum in Madrid.



CIPEG 40 Years

At the Annual Meeting of CIPEG 2023, held in Luxor, we celebrated our organization's 40th anniversary. The International Committee for Egyptology (Comité internationale de l'ICOM pour l'Égyptologie - CIPEG) was established at ICOM's General Conference in London in 1983. We have received a kind video message from the ICOM President Emma Nardi congratulating CIPEG on its 40th birthday at Luxor. > [Video from Emma Nardi.](#)



Emma Nardi.

The concept of CIPEG was first mooted in 1968, by Rolf Gundlach and Arne Eggebrecht at a meeting of another international committee CIDOC (Comité internationale de l'ICOM pour la documentation). In 1977, they requested the establishment of a special Committee for Egyptology in ICOM at the ICOM General Conference in St. Petersburg/Moscow. This was, however, strongly opposed by the International Committee for Archaeology and History (ICMAH), and thus rejected by the ICOM Executive Council. However, a 'Museums and Collections' working group within the International Association of Egyptologists (IAE) helped compose a new application to ICOM, which was presented by Arne Eggebrecht to the 1980 ICOM General Conference in Mexico City. Again, it was refused, but the following year a meeting of the ICOM Advisory Committee finally agreed that CIPEG could be established, which was implemented in 1983.

1983	General Conference of ICOM in London, creation of CIPEG, CIPEG elections: Ch. Arne Eggebrecht, Sec. Rolf Gundlach
1984	Meeting in Uppsala
1985	Munich, with the International Congress of Egyptologists
1986	General Conference of ICOM in Buenos Aires, CIPEG elections: Ch. Arne Eggebrecht, Sec. Rolf Gundlach
1987	Meeting in Hildesheim
1988	Cairo, with the International Congress of Egyptologists
1989	General Conference of ICOM in The Hague, CIPEG elections: Ch. Hans Schneider, Sec. Maarten Raven
1990	Meeting in Budapest
1991	Meeting in St. Petersburg/Moscow, CIPEG elections: Ch. Hans Schneider, Sec. Maarten Raven
1992	Turin, with the International Congress of Egyptologists / General Conference of ICOM in Quebec and Toronto
1993	Meeting in Geneva
1994	Meeting in Madrid
1995	General Conference of ICOM in Stavanger, CIPEG elections: Ch. Rita Freed, Sec. Regine Schulz
1996	Meeting in Boston
1997	Meeting in Vienna
1998	General Conference of ICOM in Melbourne, CIPEG elections: Ch. Rita Freed, Sec. Regine Schulz
1999	Meeting in Mariemont
2000	Meeting in Bucharest
2001	General Conference of ICOM in Barcelona, CIPEG sessions with CIMCIM and ICMAH. CIPEG elections: Ch. Regine Schulz, Sec. Krzysztof Grzyski. Arne Eggebrecht and Rolf Gundlach permanent honorary members of the board
2002	Meeting in Warsaw
2003	Meeting in Baltimore
2004	Grenoble, with the International Congress of Egyptologists, CIPEG elections: Ch. Regine Schulz, Sec. Joanna Aksamit / General Conference of ICOM in Seoul
2005	Meeting in Alexandria
2006	Meeting in Budapest
2007	General Conference of ICOM in Vienna, CIPEG elections: Ch. Claire Derriks, Sec. Gabriele Pieke
2008	Meeting in Hanover and Hildesheim
2009	Meeting in Atlanta
2010	General Conference of ICOM in Shanghai, joined meeting with UMAC Meeting in Montepulciano, CIPEG elections: Ch. Claire Derriks, Sec. Gabriele Pieke
2011	Meeting in Poznan
2012	Meeting in Brussels
2013	General Conference of ICOM in Rio, joined meeting with UMAC. Online elections: Ch. Gabriele Pieke, Sec. Tine Bagh, Treas. Diane Bergman
2014	Meeting in Copenhagen
2015	Meeting in Munich
2016	General Conference of ICOM in Milano. CIPEG post-conference meeting in Bologna Online elections: Ch. Gabriele Pieke, Sec. Tine Bagh, Treas. Diane Bergman
2017	Meeting in Chicago
2018	Meeting in Swansea
2019	General Conference of ICOM in Kyoto. CIPEG post-conference meeting in Tokyo Online elections: Ch. Tine Bagh, Sec. Daniela Picchi, Treas. Lara Weiss
2020	Meeting online
2021	Meeting online
2022	General Conference of ICOM in Prague. Joint sessions with ICMAH Online elections: Ch. Tine Bagh, Sec. Daniela Picchi, Treas. Lara Weiss
2023	Meeting in Luxor, celebrating CIPEG 40 years
2024	Meeting in Madrid
2025	> General Conference of ICOM in Dubai Online CIPEG elections

> [The obituary of Rolf Gundlach can be read in the CIPEG e-News 5, 2016, p. 3](#)

Abbreviations : Ch. : Chairperson / Sec. : Secretary / Treas. : Treasurer

The CIPEG road-trip from Cairo to Luxor

18-19 November 2023

— Aidan Dodson

Early on the morning of Saturday 18 November 2023, CIPEG members from around the world gathered in front of Cairo University to board a coach to take us to Luxor, stopping off at a number of local museums en route. First stop was Kom Aushim Museum which, although attached to the archaeological site of Karanis (which the group had a chance to explore), has very little material relating to the site, and has displays in dire need of a complete re-think. On the other hand, there is a small open-air museum within the Karanis site itself, displaying material from the site of Kiman Faris, including a number of columns of Amenemhat III.

We then proceeded up the Desert Road to the Mallawi Museum, one of the oldest local museums in Egypt, and with an external form recalling an ancient Egyptian temple. As well known, it was attacked a decade ago, but has been beautifully refurbished, with many of its objects excellently lit. Unlike Kom Aushim, the displays include many pieces from the surrounding areas, with some coming from the former Khashaba Museum at Asyut. Spending the night at Minya, we stayed in the historic Savoy Hotel opposite the railway station, and recently beautifully restored. While in Minya, we also gained outside views of the pyramidal museum that has been ‘in



Kom Aushim Museum. (Photo © Tine Bagh)

progress’ for very many years. Originally planned as a ‘Museum of Monotheism’ or ‘Aten Museum’, its final displays are unclear, as is its likely date of opening.

Back on the road next morning, we proceeded southwards, initially on the Desert Road, but then back on to the Agricultural Road as we approached Akhmim, with fine views of the mountain of El-Salamuni, with many tombs and the rock-temple of Ay. In Akhmim, the group stopped at the temple-gateway unearthed some years ago, with its two re-erected colossal statues. Although now inscribed for Rameses II and his daughter-wife Meryetamun, they were certainly originally made during the late Eighteenth Dynasty, perhaps most probably for Ay and his wife Tey.

From here, we moved the short distance to Sohag Museum, a modern

building on the bank of the river, with a mix of ‘general’ and local objects. The latter includes an in-progress display focusing on the famous tomb of Weni at Abydos. Once again, the objects are very well lit, but with far too many lacking labels, which detracts from what would otherwise be an excellent museum.

After lunch, we reboarded our coach for the long haul to Luxor, to check into Cairo University’s Center for Archaeological Studies and International Heritage in Luxor, in advance of the CIPEG conference itself.

Our heartfelt thanks are due to Tarek Tawfik and Wahid Gad for all their efforts in organizing and running the trip – in particular Wadid’s various negotiations with the police that punctuated parts of the trip! ■

Sohag Museum. (Photo © Aidan Dodson)



Mallawi Museum. (Photo © Aidan Dodson)



Asyut College Museum: 1900s - 1950s

— *Hend Mohamed Abdel Rahman, Assistant Professor, Egypt's Modern & Contemporary History, Tourist Guidance Department, Faculty of Tourism & Hotels Management, Minia University*

Asyut College, founded by the American Presbyterian Mission during the second half of the 19th century, is an outstanding example of western missionary effort in Upper Egypt. It has been an institution of higher learning that has provided Asyut inhabitants with sound training in many different fields. From Sudan to the Mediterranean, bankers, doctors, lawyers, ministers, teachers, business executives, archaeologists, and government officials have been graduates of Asyut College since the middle of the 19th century.

During the first half of the 20th century, Asyut was known as 'The Oxford of Egypt', when Asyut College was not just an educational institution, but something more, through its role in developing the Asyut community. It was founded and supervised by the American Presbyterian Mission, which was subsequently replaced by the Evangelical Presbyterian Church of Egypt, known as Synod of the Nile.

The college's museum and the library began with a small collection that was placed in one hall, before the construction of the present building. The Taggart Library building has rooms for antiquities on its second floor, while the library occupies the ground and the first floor. The school museum was initially one unified museum, but

Asyut College, Taggart Library.

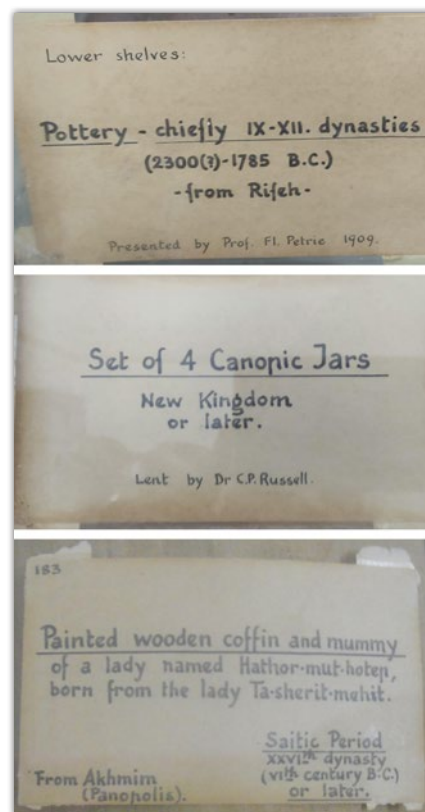


later the collection was rearranged as a number of educational museums and one antiquities museum. The museum includes private collections of members of the school staff, and of C.P. Russel, who lent the museum his collection. Besides this it has received donations from Egyptologists, Flinders Petrie supplying the museum with a great quantity of pottery, shabtis, and skulls dating to different periods. Several soul houses were also included in Petrie's gift.

Egyptian and Roman mummies and stelae, a large variety of mummified animals and birds, Roman, Byzantine, Ptolemaic and Arab coins, form parts of a collection that covers almost the whole of Egyptian history. All these objects contribute towards making the Asyut College Museum one of the most interesting, informative, and beautiful museums housed in any junior or senior small college.

Before the 1952 Revolution, museum visitors were students and scholars and few natives of Asyut and its surroundings. However, after the Revolution, the museum began to appear in guidebooks, and for a while it became more of a tourist destination. The museum has survived to the present day, but it is now under the supervision of the Ministry of Tourism & Antiquities which is responsible for granting

Asyut College Museum.



Examples of labels in the Asyut College Museum.

permission to visit. Accordingly, today, Asyut College Museum can be classified as a semiprivate museum that can only be visited upon application. ■

Mummy in coffin from Akhmim, 26th Dyn. or later.



Kafr El-Sheikh Museum

A brief view

— Dr. Assayed ElBanna, former General Supervisor of Kafr El-Sheikh Museum

The Kafr El-Sheikh Governorate Museum, located in the eponymous city, was established by the Ministry of Tourism & Antiquities of Egypt, and opened to the public on 31 October 2020, within an area of approximately 6,700 square meters, with a remarkable architectural design featuring interlocking circular shapes with inward-leaning walls. It comprises two primary exhibition halls, with 735 objects on display, and 3,400 items in storage, along with a number of service rooms.

The 1st Main Hall has two levels. The first introduces the story of conflict between Horus and Seth, and Isis's breastfeeding of Horus on the 'island of Akhbit', currently occupied by the modern village of Shaba, part of the Kafr El-Sheikh governorate. This level features six showcases that display objects relating to the story's protagonists, either in physical struggle or in the court case, such as Ptah, Sekhmet, Thoth, Osiris, Isis and Horus. The sides of this level house various colossal statues and large-scale objects from Buto, including the Endowment Stela of Thutmose III, a double statue of Rameses II and Sekhmet, a Statue of Rameses II, and a lintel dated to the time of Psamtik II.

The 2nd level contains collections from the ancient Egyptian civilization, displayed chronologically. These range from the Prehistoric Period (including pottery, vessels, stone tools and palettes) to pharaonic times, with objects related to the great kings such as Thutmose III and Rameses IV, as well as material from the Intermediate Periods and the Late Period. It also contains a funerary stela of Peditusir, a statue of a priest of Amun and a cippus-stela.

The next section displays the daily life in ancient Egypt, followed by the development of medicine and pharmacology in ancient Egypt and during the Islamic Period. It includes seated statuettes of Imhotep, a tablet of the Seven Sacred Oils of Meniunu, plus hand and scale balances, and weights plus stelae depicting pharmacology and the preparation of medicine. There are also various medical papyri and tools from the Islamic Period. One object on display is the icon of the Kafr El-Sheikh Museum: 'The Sleeping Servant', portraying a little boy - perhaps a servant - sleepy while waiting for his lord to lead him back home by a lantern.

The last section represents the Greco-Roman Period, and includes several



The façade of the Kafr el Sheik Museum.

objects from the Byzantine Period, such as a Coptic synaxarium and an icon of San George, together with other icons and a piece of linen and wool representing the Journey of Holy Family to Egypt. Islamic Period objects include 168 gold coins from the Mamluk Period, and several olive-green ceramic vessels decorated in gold, beside three glass oil lamps colored in red, yellow, and blue.

The Hall of the Afterlife introduces the black granite sarcophagus of Horudjaensau from the Quesna necropolis. Additionally, visitors can view several funerary masks, some dated to the Roman Period, and fragments of cartonnage as well as a wooden coffin of Djedhoriufankh from Deir el-Medina, dating to the late Ptolemaic Period and a relief of the god Amun from the 19th dynasty. ■

> [For more details, please visit the official page](#)

The Main Hall, 1st level.



The Sleeping Servant.



The re-contextualization of the permanent exhibition in the Egyptian Museum in Cairo: Yuya and Thuya collection

— Mohammed H. Hassan, Rania Eshaq and Asmaa Ahmed

The Yuya and Thuya Exhibition Hall is a large space, formerly part of the Tutankhamun galleries, and now renovated to be used to re-display the collection of Yuya and Thuya. The collection is considered the second most important treasure in the EMC, after that of Tutankhamun. The old display did not give them what they deserved, as a big collection displayed in a small space. Thus, the story of the discovery and the history of the tomb was not clearly told, and the material was not given an appropriate level of exposure.

The reason for choosing to redisplay Yuya and Thuya in one of the former Tutankhamun galleries is that most of that collection has been transferred to the GEM, which left a large empty space in the museum. The team that worked on Yuya and Thuya decided to use better interpretation and mounting tools matching international standards to recreate the context of the finds. The graphics were chosen with care to depict the tomb as discovered, while also portraying the rich history and culture of the tomb owners. It was created to be both entertaining and interactive, allowing visitors to quickly visualize the significance of the numerous artifacts. The labels are bilingual English and Arabic, to ensure that the exhibition is accessible to as many visitors as possible.



The new display presents the two mummies, each in its own anthropoid coffin, which creates context when displayed for the first time in the museum as they were buried, and clarifies the function of the coffins.

The team was careful not to include too many photographs and concentrated on picking photos and graphics that were useful in interpreting the objects displayed. They wanted to make sure that each photograph served a clear and precise purpose supporting the broader story of the display, and in the end only two images of Yuya and Thuya's mummies were required for contextualization. They were placed in the area where the coffins were on exhibition, giving a visual reference to better comprehend the significance of the coffins and their location within the greater historical context.

The storyline of the Yuya and Thuya exhibition highlights the funerary equipment of the nobility at the rise of the New Kingdom, giving more attention to presenting the history of the individuals to create a kind of moral

and human connection between the visitors and their predecessors. The aim is to attract visitors to engage with the collection and deeply delve into its story and history.

The main objective of the exhibition is to recontextualize the collection of Yuya and Thuya, with the funerary papyrus of Yuya playing a pivotal role in the display. The role of digital technologies is as a tool for identifying and enhancing the context, or re-contextualization. The integrated technology and interpretation were done by the CultNat, such as the wall of knowledge (the tomb plan), augmented reality and mobile applications regarding the papyrus of Yuya, a documentary movie about the stages of the papyrus conservation treatment, and the introduction panels. ■



Re-contextualization of Yuya and Thuya collection: the old display (left) and the new (right).

International Research and Exhibition on Mummy Portraits

— Ben van den Bercken

The Allard Pierson has launched an international study of twelve mummy portraits, two from its own collection and ten from partner museums in Europe, namely the Museum August Kestner (Hanover), the Musée Royal de Mariemont (Morlanwelz), the Reiss-Engelhorn-Museen (Mannheim), and the Ägyptische Sammlung HCCH der Universität Heidelberg. The principal goal of the project is to find out more about how the portraits were made and what materials were used. For a long time, such portraits were mostly viewed from an art-historical and culture-historical perspective, but research into how they were made has gained in importance in recent decades. This can tell us something about where the maker obtained the wood and pigments, alterations to the portrait, both during antiquity and modern times, and above all about the individual depicted: the deceased. Therefore, the twelve portraits will be examined closely with advanced analytical techniques (Reflectance Imaging Spectroscopy, macro-XRF and

High Resolution photography), in order to understand the precious artworks better in terms of material, artistic processes and context. This will include analyses of paint layers, pigments and binding media both on and beneath the surface of the mummy portraits. Because the researchers use various non-invasive analysis techniques, the portraits do not need to be touched during the investigations, and no sampling is necessary.

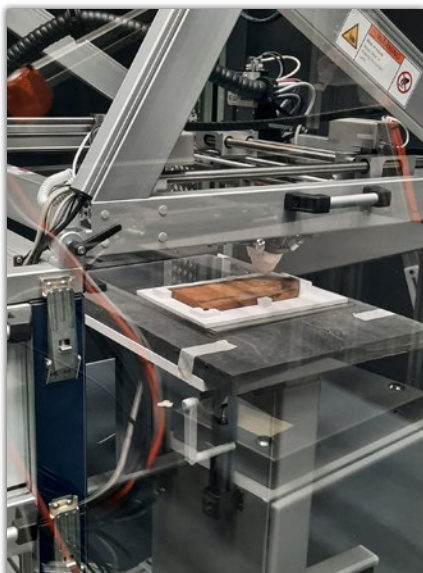
Initiated by the Allard Pierson, the study is being undertaken in collaboration with the Nederlands Institute for Conservation+Art+Science+ (NICAS) and the National Gallery of Art in Washington D.C. After imaging and data gathering the twelve mummy portraits will be displayed along with twenty-six other specimens in the exhibition 'Face to Face: The People Behind the Mummy Portraits' at the Allard Pierson, which opened to the public on 6 October 2023. It is the first exhibition of Ancient Egyptian mummy portraits in the Netherlands. The exhibition draws on current knowledge of mummy



Compilation of different macro XRF results for a textile mummy portrait (photo research project Face to Face, Robert Erdmann).

panel portrait study and the provisional results of the above-mentioned material and technical research, which continues until June 2024. The Allard Pierson is working on this project with research partners in Belgium, Germany, the Netherlands and the United States, and relies on the expertise of circa sixty international museum partners who together form the APPEAR network (Ancient Panel Paintings: Examination, Analysis and Research project), which includes the Allard Pierson and its research partners and is coordinated by the J. Paul Getty Museum. ■

Macro XRF of a mummy portrait in progress (photo research project Face to Face, Niels Ruitenbeek).



Poster of the exhibition, Allard Pierson Amsterdam.

