

Editorial

— Tine Bagh

Along with the 27th ICOM Triennial General Conference in Dubai, 2025 is also the year of CIPEG board elections. As has been the case since 2013, they will take place electronically to make it possible for as many members as possible to participate. The call for candidates will be sent out shortly, and we hope that many CIPEG members will sign up, as we have to find new candidates for seats in the board as well as for the three positions as chair, secretary, and treasurer. It is not possible to stay in any one of these positions for more than two consecutive periods of three years and this has been

the case of all three current officers. The mission of CIPEG is to promote collaboration among colleagues for the study, preservation, and presentation of Egyptian and Sudanese collections, monuments and sites, and as a board member you will be at the core of organising this and part of the further development of CIPEG.

Museum Matters IV

The first Museum Matters in 2022 focused on less well known Egyptian and Sudanese collections in Latin America and the Caribbean, and in 2023 we turned to the important question of displaying Egyptian mummified remains. Last year's topic

dealing with museum storerooms and care for collections was generated from the input of CIPEG members who had answered a survey following MM II. This will also be the case with MM IV, which is planned to be held in September 2025. This year's topic will be the illicit trafficking of cultural heritage, with a focus on Egyptian and Sudanese museums, sites/monuments, and antiquities. The current situation in Sudan has made it even more urgent for us to address this issue. When the programme is ready and the final date set, information will be sent to the CIPEG mailing list. ■

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27th ICOM Triennial General Conference in Dubai 2025

11-17 November, including the CIPEG Annual Meeting

The CIPEG Annual meeting will be held as part of the ICOM Triennial General Conference in Dubai 2025. The dates for the latter are 11-17 November, and the programme will include sessions for all participants, sessions for all ICOM members, and sessions reserved for the individual International committees, e.g., CIPEG and the others. It has been decided that one of the three slots reserved for CIPEG will be shared with UMAC, the committee for university collections. The call for papers has been published on the ICOM Dubai 2025 webpage and sent out. The main ICOM programme and the CIPEG meeting sessions will take place in the Dubai World Trade Centre, situated in the centre of Dubai, and easily accessible by public transport; it houses a large number of conference/meeting rooms of various sizes. One day is designated as the International Committees Day,

when the ICs will convene at other venues. For this day CIPEG plans to go to Abu Dhabi, since the Louvre Abu Dhabi is the only museum in the region with an Egyptian collection. More informations will be sent to the CIPEG mailing list. Board member Emily

Teeter has visited Dubai on previous occasions and she has written about the sites that are of interest for CIPEG on the following pages. ■

> [COM Dubai 2025](#)
> [Registration \(early bird until 30 August\)](#)

View from the inside entrance area of the Dubai World Trade Centre.

Photo Tine Bagh November 2024.



Museums in the Dubai Area

— Emily Teeter, Chicago

The CIPEG-ICOM meeting this November in Dubai gives the attendees the opportunity to see a range of innovative museums. Although you won't see much ancient Egyptian art, several museums and archaeological centers present the little-known and fascinating ancient history of the UAE. This ancient record is generally drowned out by the litany of 'tallest', 'biggest', and 'most expensive', making a visit to these museums even more interesting because they contextualise the recent rapid modernization of the area. The archaeological record of the northern Arabian Peninsula is still being

1. House of the al-Maktoum family, the emirs of Dubai, in the Shindagha Museum complex.



2. Enigmatic bronze serpents, part of an Iron Age snake cult (?) at Saruq el Hadid, in the Saruq el Hadid Museum in the Shindagha Museum complex.



recovered, with many important sites having been discovered during the last decade. Among the recommended historical/ archaeological museums in Dubai and the nearby area are:

The **Shindagha Museum** along the Creek in the al-Fahidi Historical District is composed of a series of historic houses and buildings that have been converted to small museums, each devoted to an aspect of Dubai's history and culture. The tour starts from an ultra-modern glass-walled visitor center, and from there, one can explore topics such as the history of the Creek, traditional houses, pearling and fishing, beauty, crafts, perfume, traditional healthcare, and food, each in a historical house. Many of the galleries have very innovative and effective uses of technology. The centerpiece is the residence of the ruling al-Maktoum

3. Entrance to the Mleiha Archaeological Centre near Dubai.



4. Communal tomb from the Umm an-Nar period (ca. 2000 BC), reconstructed in the garden of the Mleiha Archaeological Centre.



5. The Museum of the Future, Dubai.

family, a beautifully restored traditional *barjeel*-home, with displays on the rulers of Dubai. Of special interest, and oddly not prominently mentioned on the museum's website, is a museum that houses the material from the Bronze and Iron Age site of Saruq el-Hadid. The site, about 40 km inland from Dubai, was discovered in 2002 by the emir while on a helicopter flyover, when he spotted large heaps of dark slag from ancient iron smelting. The site has rewritten what was previously known (then very little) about the Iron Age in the Gulf. The fascinating exhibits have very informative labelling in Arabic and English and good videos.

About a 45-minute drive out of Dubai, at Jebel Faya in Sharjah is the **Mleiha Archaeological Centre**. Its anchor is its excellent museum that relates the history of the area from neolithic to medieval times. An Umm en-Nar era tomb (ca. 2000 BC) has been reconstructed in the garden. The large site includes an ancient fort, an Iron Age and pre-Islamic era palace, and tombs from the Wadi Suq period, all of which can only be visited through a guided tour. The center is a division of the University of Sharjah and it houses part of the university's library of archaeology. Labels and panels are in Arabic and English.

The Museum of the Future (opened 2022), dedicated to technology and



6. *Porte cochere, Raffles Hotel, Dubai.*

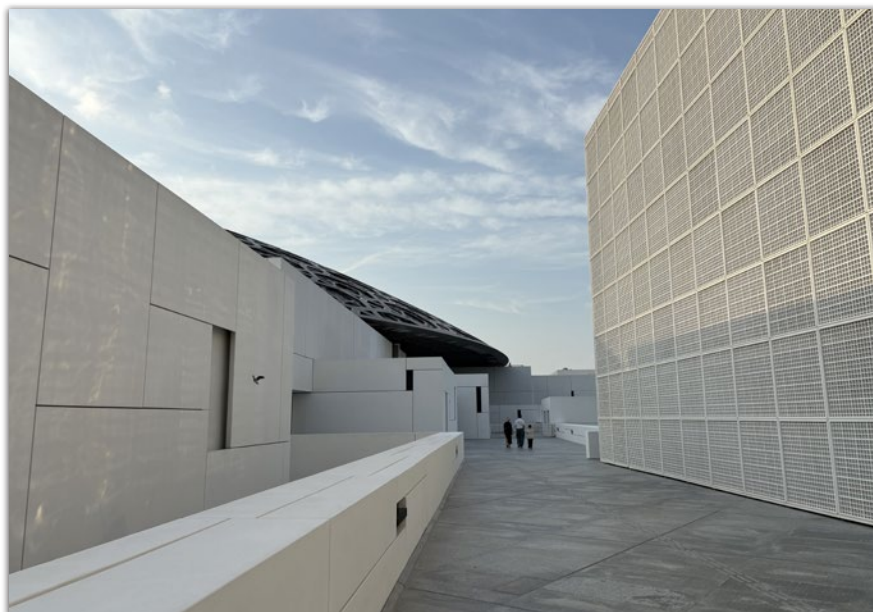


7. *Exterior wall of Raffles Hotel, Dubai, with scenes of Akhenaton and Nefertiti.*

innovation, is housed in an enormous oval-shaped building whose windows imitate Islamic calligraphy. The museum is notable not only for its architecture, but for its use of technology.

If you feel that you *must* see something Egyptian in Dubai, head to the Raffles Hotel near the airport. It is one of the most elaborate Egyptianizing hotels ever! The portico is supported by lotus columns, and the lobby has Egyptian reliefs, columns, and 'replicas' of masterpieces of Egyptian sculpture. One of the exterior walls is an enormous recreation of scenes from Karnak *talatat*. An obelisk near the entrance is inscribed for Rameses II. The hotel's outbuildings are in the form of pyramids and mini-temples, and next door is 'Obelisk', a tall *benben*-topped office and residence tower that is illuminated at night. The hotel rooms are huge and beautifully appointed, and decorated with replicas of Egyptian reliefs. The complex is amazing, and so unexpected.

To see real Egyptian objects, head



8. *View of the Louvre, Abu Dhabi.*

to the **Louvre Abu Dhabi** (about an hour and a half drive from Dubai), which is housed in a dramatic domed structure designed by Jean Nouvel. The Ancient World galleries include Egyptian objects, some mixed with other cultures, while others are in a designated Egyptian gallery that includes a coffin, canopic jars, stelae,

9. *Pre-Dynastic-Early Dynastic bone statuette from Hierakonpolis "(?)" in the collection of the Louvre, Abu Dhabi.*



etc. Other statues and stelae are used to illustrate writing and industry. A monumental statue of Rameses II anchors the gallery. Some of the objects are quite extraordinary, such as a Tutankhamun stela from year 9 (published by Marc Gabolde). The objects are labeled in Arabic and English with an indication whether they are on loan from the Louvre, Paris, or if they were acquired by the Louvre Abu Dhabi. A Guggenheim Museum is under construction across the street, part of the development of a larger museum campus.

If you have additional time, you might want to visit **al-Aiyn**, one of the richest archaeological zones in the Gulf, with the Umm en-Nar tombs (ca. 2000 BC) at Hili. It is about a 1.5 hour drive from Dubai.

So, although there is not much ancient Egyptian material in the UAE, a visit affords the opportunity to see cutting-edge museums that present the little-known and fascinating ancient history of the region. ■

All photos:

E. Teeter except fig. 5 Tine Bagh

The Mystery of Cleopatra

Institut du Monde Arabe, Paris

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—

L'Institut du Monde Arabe is presenting the exhibition 'le Mystère Cléopâtre' from 17 June 2025 to 11 January 2026.

What is the mystery surrounding Cleopatra, one of the most famous figures in history? The answer lies primarily in science. The exhibition curators present the results of the latest research, but many facts still remain in the shadows. The mystery of her birth (we do not know who her mother

was); that of her physical appearance (apart from coins, no portrait can be attributed to her with certainty); that of her death (suicide or assassination?). And, as in the case of the tomb of Alexander the Great, that of Cleopatra has not been found.

This stateswoman, diplomat and cultural personage paid dearly for her resistance to Roman conquest. The vengeance of Octavian, who became Emperor Augustus, is recorded by Greek and Roman writers, and a dark legend of Cleopatra spread throughout the ancient world. This presenting her as a foreigner, a depraved woman who usurped a power reserved for men; only a few Arab writers conveyed the image of a wise and erudite queen.

With the Renaissance, the legend of Cleopatra resurfaced after a thousand years of oblivion. Plutarch's ancient tales were translated into French and English, Shakespeare being one of the first to draw inspiration from it. Writers and artists would amplify the qualities attributed to the queen: heroism; authority; seduction. Others emphasize her cruelty and her exoticism; her destructive role as a femme fatale. She thus became a collective creation, blending both dark and rosy legends, slipping transgressions of taboos, religions, and monarchies. In theatre and then cinema, her story became a universal myth magnificently popularized by Sarah Bernhardt, Elizabeth Taylor, and Monica Bellucci. Reflecting the evolution of society, the queen became a marketing tool: countless products are associated with her name. At the same time, Cleopatra has become an icon, embodying the liberation struggles of both subjugated nations and all the oppressed.

Silver coin, tetradrachm, with bust of Cleopatra VII, from Ashkelon, 50-49BC. The British Museum, London, 1875, 1102.3. © The Trustees of the British Museum.



Elizabeth Taylor as Cleopatra, 1963. 20th Century Fox Film Corporation, courtesy of Everett Collection.

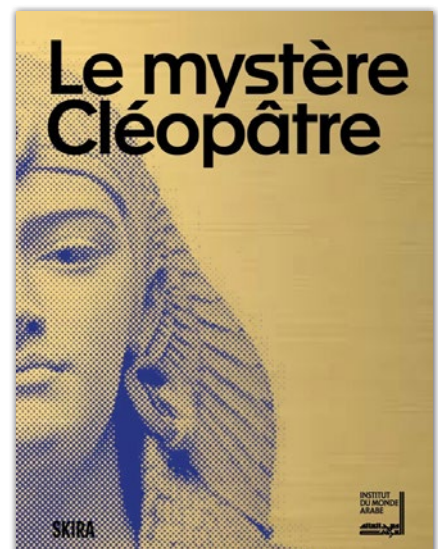
Visitors will discover a wide variety of works: coins, archaeological objects, paintings, sculptures, manuscripts on loan from European museums and private collectors, together with sound and visual documents and films. A partnership with Ubisoft offers a virtual walk through the reconstructed city of Alexandria.

© Institut du Monde Arabe, 2025

© Éditions Skira Paris, 2025

A richly-illustrated 230-page catalogue accompanies the exhibition.

ISBN 978-2-37074-274-2



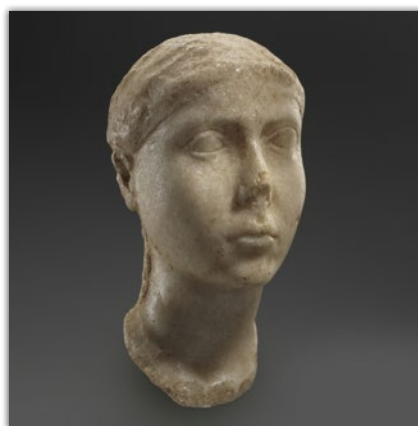
Caesar & Cleopatra

— Leonie Kremer, Historisches Museum der Pfalz, Speyer

From 13 April to 26 October 2025, the Historical Museum of the Palatinate in Speyer is hosting a cultural-historical exhibition to the most famous lovers of antiquity. The exhibition not only takes a closer look at the legendary love story between Caesar and Cleopatra, but also deals with a time of upheaval: the dramatic fall of the Roman Republic and the rise of Emperor Augustus in Rome, and the end of the Ptolemaic Empire in Egypt.

The Ptolemies ruled Egypt as pharaohs for over three centuries. They never discarded their Hellenistic origins and culture, but found ways to unite the two. Statues and reliefs that adopt Egyptian imagery bear witness to this symbiosis in the exhibition. As foreign rulers, the Ptolemies secured their position by, among other things, financing temple buildings that have survived to this day. The exhibition displays impressive pieces such as sculptural models and temple reliefs to illustrate this important aspect of Ptolemaic rule.

Alexandria is a particularly important site of Ptolemaic history. Thanks to a



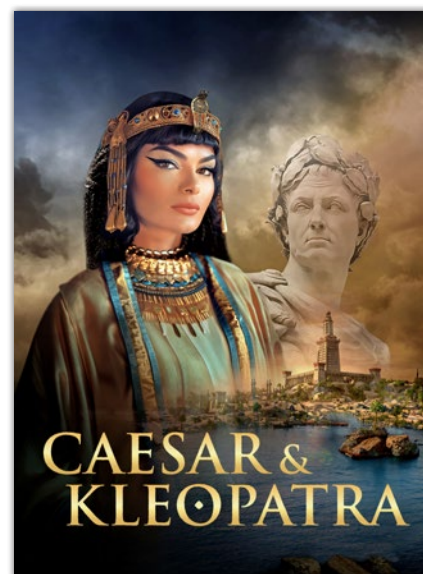
Young Cleopatra

© Fondation Gandur pour l'Art, Genève.

Photo: André Longchamp

digital reconstruction of the city and spatial staging, visitors are immersed in Cleopatra's ruling residence and learn more about the ancient metropolis. The second part of the exhibition gives an impression of the pre-imperial city of Rome. Visitors walk in the footsteps of Caesar and Cleopatra and learn how world power was influenced by Hellenistic culture.

Over 200 objects from eight countries from 30 lenders, including the Louvre in Paris and the Capitoline Museums in Rome, not only tell the life stories of Cleopatra VII and Gaius Julius Caesar,



Exhibition poster

© Historisches Museum der Pfalz Speyer.

Graphics: eichfelder artworks

but they also describe the political, social and cultural changes of this decisive era. Virtual reconstructions of ancient Alexandria and Republican Rome provide new and fascinating insights into the historical settings. Interactive and multimedia stations playfully convey interesting facts from the world of antiquity — for young and old. An audio guide for adults and children rounds off the varied programme.

The entrance room of the exhibition

© Historisches Museum der Pfalz Speyer. Photo: Anna Ockert



The exhibition is accompanied by a comprehensive and richly illustrated publication with contributions from renowned scientists. ■

Caesar und Kleopatra

ISBN: 978-3-534-61069-3

32 Euro

> [Historisches Museum der Pfalz, Speyer](#)

The Egyptian collection at Badisches Landesmuseum, Karlsruhe

Closing for renovation

— Lars Petersen, *Badisches Landesmuseum Karlsruhe*

The Egyptian collection at the Badisches Landesmuseum in Karlsruhe is set to close for several years as extensive renovation work begins. The Baroque Palace, home to the Badisches Landesmuseum in Karlsruhe, is showing its age. Plans for a complete renovation have been in the works for many years and this renovation, and closure, will begin in October 2025.

The Egyptian collection, comprising around 1,000 artefacts, 200 of which are on display in the permanent Antike Kulturen (Ancient Cultures) exhibition, will no longer be open to the public.

The collection was established by the Grand Dukes of Baden in the late 18th century. Egyptian Bronze figures, faience amulets, and shabtis came to the court of Baden at that time. By the end of the 19th century, the collection had grown considerably through donations. Noteworthy objects include a head of a New Kingdom pharaoh and several Middle Kingdom stela acquired by the explorer Emil Riebeck in Egypt in 1881 and donated to the museum. The most remarkable pieces are the tomb reliefs from the mastaba of Ii-nefer-t, purchased from Carl



Karlsruhe Palace that houses the Egyptian collection of the Badisches Landesmuseum
© Badisches Landesmuseum Karlsruhe

Reinhardt in 1899. These date to the time of pharaoh Menkaure. Donations from the Deutsche Orient-Gesellschaft (German Oriental Society), including pottery from excavations at Abusir el-Meleq, as well as a collection of Coptic textiles, complete the inventory.

During a bombing raid in World War II, approximately 20% of the collection was destroyed, including three Late Period coffins containing mummies. After the war, the Badisches Landesmuseum received financial support from the state of Baden-Württemberg, and before 1970 it was able to acquire several new Egyptian objects, including the seated statue of the god Amun, which can be dated to the time of pharaoh Ay.

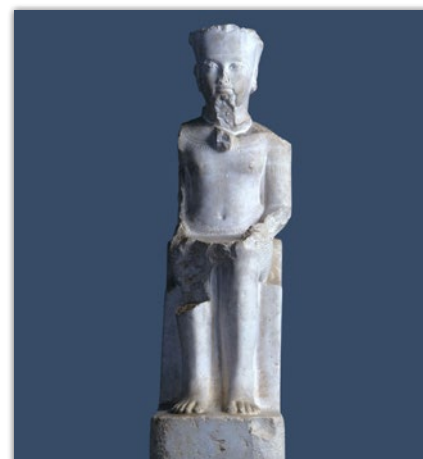
Due to renovation work, the Badisches Landesmuseum will impose a loan ban from October 2025 to spring 2027. After that, Egyptian objects can be loaned to other museums again for special exhibitions. It is not yet clear exactly when the Badisches Landesmuseum will reopen to visitors after extensive construction work, but it is likely to take around ten years. In the meantime, those interested in ancient Egypt can view some objects in the digital catalogue, and the aim for the coming years is to make the entire Egyptian collection accessible at:

- > www.landmuseum.de
- > [Online catalogue](#)
- > [Email](#)

Statue of the god Amun dated to the time of pharaoh Ay

© Badisches Landesmuseum Karlsruhe

Tomb reliefs from the mastaba of Ii-nefer-t © Badisches Landesmuseum Karlsruhe



Reopening of the Egyptian Museum of the University of Bonn at the new interim location 'P26'

— Dr Frank Förster, Curator

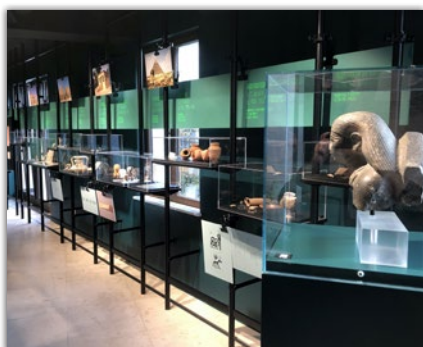
After being closed for over a year due to various relocation preparations, the Egyptian Museum of the Rheinische Friedrich-Wilhelms-Universität Bonn opened to the public again on 23 October 2024. It is now part of a new university house of knowledge and research called 'P26' centrally located at Poststrasse 26 (hence the name) between the main railway station and Bonn Minster. It is open Wednesday to Sunday from 2–6 p.m.

The museum was founded in 2001 by Prof Ursula Rößler-Köhler (1947–2019) and was housed for over twenty years in the Koblenz Gate of the Electoral Residence, the main building of Bonn University, which is now in urgent need of renovation. It houses the

View from the entrance to the Egyptian Museum on the 3rd floor of the new university building P26. © F. Förster



Timeline and stages in the development of writing with the 'Bonn Scribe' in the foreground. © F. Förster



Part of the exhibition area on the Bonn research at Qubbet el-Hawa. © F. Förster

largest collection of Egyptian artefacts in North Rhine-Westphalia. Around 1,000 exhibits, covering all eras from prehistoric to Coptic-Arab Egypt, can be admired at the new location during the general renovation of the main building, which is scheduled to take at least ten years.

Under the motto 'Time travel on the Nile — Egypt in Bonn', the permanent exhibition unfolds a cultural-historical panorama of pharaonic Egypt in various themed showcases and contains highlights that cannot be seen in any other museum outside Egypt. Special emphasis is placed on finds and results of Bonn research in Egypt, especially at Qubbet el-Hawa/Aswan, as well as on the broad field of appropriation phenomena. These are taken into account in a 'Cabinet of Collecting' on the basis of selected donations and loans from private collections. A combined presentation of the cultural-historical development of Egypt and stages in the development of writing using selected objects from the

collection should also be emphasised.

The neighbouring seminar room with the study collection is primarily used for teaching students, but also for lectures, special exhibitions, workshops, and other events.

Address:

Poststraße 26, 53111 Bonn, Germany

Opening hours:

Wed.–Sun. 2–6 p.m.,
closed on public holidays

Further information:

> [IAK Uni Bonn](#)

> [Uni Bonn](#)

Display cases on the cult of the dead and funerary furnishings with the 'Cabinet of Collecting' in the background. © F. Förster



View of the neighbouring seminar room. © F. Förster



Exhibition

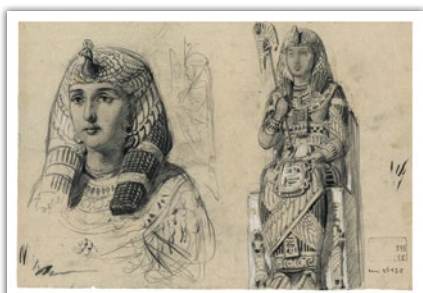
"Egyptomania: Luigi Manini and Antonio Rovescalli between painting and set design"

— Christian Orsenigo, Curator of the Egyptian Section, Museum of Crema

The third edition of the exhibition "Depositi esposti" (storerooms on display) will open from May 17th to September 28th 2025. The initiative was launched in 2022 by the Museo Civico di Crema e del Cremasco with the aim of enhancing artefacts hidden in its storerooms. This edition is dedicated to the Crema artists influenced by the so-called Egyptomania, that is, the attraction and renewed interest in everything related to ancient Egypt and the revival of its own themes and iconographies.

The exhibition will take place in the art gallery rooms of the Museum, whose permanent exhibition already includes the Egyptian section. It offers the opportunity to deal — for the first time in the province of Cremona — with a specific study dedicated to this peculiar interest for Egypt, through the work of artists such as Luigi Manini (1848–1936) and Antonio Rovescalli (1864–1936). The exhibition has provided the opportunity for in-depth research on the repertoires that inspired these interpreters. For this purpose, the study of the figurative documentation reproduced in the nineteenth-century accounts dedicated to Egypt was fundamental. Among these, the two most important books were certainly the *Voyage dans la Basse et la Haute*

Luigi Manini, *Study of a statue depicting an Egyptian queen*
(ca. 1873-1897; Museum of Crema).



Luigi Manini,
tracings from Denon's Voyage
(ca. 1873-1897; Museum of Crema).

Égypte by Dominique Vivant Denon (the Italian translation, Florence 1808, on loan from the Queriniana Library in Brescia, is on display in the exhibition), and the *Description de l'Égypte*.

Luigi Manini especially referred to the plates of Denon's *Voyage*, to draw tracings used as models mostly as decorative sources. Manini immersed himself in such research in the need to create Egyptian-themed settings for operas and ballets, such as *Aida* and the *Nephte* or *The Prodigal Son*. The study of the graphic, pictorial and scenographic production of this artist from Crema has also taken the research outside Italy since, from 1879 to 1912, Manini moved to Lisbon.

Antonio Rovescalli's large watercolour on an Egyptian subject stands out in the exhibition, which earned him the silver medal of the Brera Academy in Milan in the years 1882–1883. This painting is inspired by *Aida* but was made by referring to well-known architecture of ancient Egypt. Furthermore, some interesting photographs of the painter-scenographer can be observed relating to his staging of *Aida* at the São Carlos in Lisbon. Other sources on display

instead document his prolific activity at the Scala in Milan. Furthermore, the works of the Crema Museum are compared to some paintings and books lent by private collectors and public libraries.

The exhibition is curated by Alessandro Barbieri, Christian Orsenigo, and Gabriele Valesi, promoted by the Municipality of Crema, with the collaboration of the Soprintendenza Archeologia, Belle Arti e Paesaggio, and it is under the patronage of ICOM Italia.

CATALOGUE: Alessandro Barbieri, Christian Orsenigo and Gabriele Valesi (eds.), *Depositi esposti. Egittomania: Luigi Manini e Antonio Rovescalli tra pittura e scenografia*, Edizioni Museo Civico di Crema, Crema 2025 (ISBN 978-88-9471-606-1; 25 euros) ■

Antonio Rovescalli,
Academic Essay on Egyptian subject
(1883; Museum of Crema).

