Ossama A. W. Abdel Meguid
Exhibitions of Collections: the Creation and Preservation of the Nubian Heritage

This research will explore the relationship between museums, principally the Nubia Museum in Aswan, and also Nubian exhibits within larger collections/exhibits about (ancient) Egypt and the Nubian community of Aswan in the way that the Nubian heritage is presented and perceived. Museums, it could be argued, have particular constraints and demands, such as the necessity of conserving items for future generations, pressure to uphold or increase visitor figures, and the requirement to serve specific demands of the governing body (in some cases academic institutions and in others local or national government, etc.). Museums also have different target audiences, access problems, problems of display vs. storage, etc., all of which impact on how they display artefacts. The community, on the other hand, also preserves and displays artefacts relating to their heritage in a non-museum household or personal context. Do the specifics of museum work mean that the Nubian heritage is presented in a certain way and is this taken up by the wider community and Nubian Studies as an academic discipline, or is it insignificant? Have the Nubia Museum and other museums exhibiting artefacts of the Nubian heritage had a role in defining or creating that heritage, perhaps independently of the Nubians themselves, and perhaps at variance with the Nubians’ own concept of their past? Some of the questions I hope to explore include:

(1) How does the presentation of the Nubian heritage by museums reflect academic and/or popular conceptions of the topic?
(2) Do the types of collections on display, collections, which are partly selected on museological grounds, influence how the Nubian heritage is perceived?
(3) Have museum displays tended to produce a traditional and uncritical model of the Nubian past?
(4) Have museum displays tended to produce a model of the Nubian heritage at variance with the views of the Nubian community of Aswan about its own heritage?
(4) How might museums better present the Nubian heritage so that it is both more authentic and meaningful to the Nubian community of Aswan (and elsewhere), and at the same time meaningful to scholars and the general public?

Ideally, I would like this research to be a discourse among curators of various museums with the exhibition of collections of artifacts from all periods relating to the Nubian heritage, scholars specialized in Egyptology (archaeologists, university professors, researchers], and the Nubian community of Aswan. It seems to me that often (not always) scholars see museums as simply an end product or as popular displays largely irrelevant to the scientific discipline of Egyptology, other than as storerooms of raw data. As a museum professional, I think that museums should be more proactive in the making of the discipline of Egyptology. As a member of the Nubian community of Aswan, I would also like to explore how the exhibition of the Nubian heritage in a museum can be made more meaningful to the contemporary public. This is the essence of what I would like to discuss.

Julie Anderson
Nubian Collections in the British Museum: Recent Acquisitions

The British Museum houses one of the worlds most significant and comprehensive ancient Nubian and Sudanese collections. Today it numbers more than 20,000 registered artefacts and illustrates every aspect of culture in the ancient Nile Valley from the Prehistoric era down to the medieval period and later. In 1991, it was recognized that the Sudanese and Nubian components of the collection were so important as to merit a gallery of their own. Recently, the museum’s collection has been growing quite substantially. In the 1960s, UNESCO launched an international appeal to save these monuments and the heritage of Nubia threatened by the construction of the Aswan High Dam. Numerous countries and
excavators responded. Among them were: the Egypt Exploration Society working at Qasr Ibrim Egypt; the University of Colorado excavating sites in the region near the 2nd Nile Cataract and additional settlements near Wadi Halfa Sudan; the University of Kentucky at Kulubnarti Sudan; and the Combined Prehistoric Expedition which covered the entire region under threat in both Egypt and Sudan.

In recognition for their participation in the UNESCO campaign, the Egyptian and Sudanese authorities donated a portion of the excavated material to the sponsoring institutions of these missions. They, in turn, recently have generously donated this material to the British Museum. These collections include such items as lithics, basketry, leather, textiles and ceramics that date from the Palaeolithic to the 19th century AD. The vast majority of these artefacts have provenance and their cultural context is known because they come from excavations.

Construction of a new dam and reservoir on the Nile at the Fourth Cataract was completed in 2008. Prior to the construction of this dam, the National Corporation for Antiquities and Museums, Sudan, made an international appeal for missions to undertake survey and excavations in the threatened area. Many institutions from around the world and within Sudan responded, among them the British Museum. In recognition of the museum’s contribution to the Merowe Dam Salvage Campaign, the Sudanese government generously donated a portion of the study material excavated from the region including osteological material, ceramics, petroglyphs, rock gongs and samples.

Guillemette Andreu-Lanoë

News from the Egyptian Department in the Louvre Museum

The museum of the Louvre is considered the largest museum in the World. With it eight departments, it has hosted more than 8,5 million visitors in 2009.

The special events in 2009-2010 for the Egyptian departments were:

- Return to Egypt of the five fragments of the Tetiky Tomb (TT15)
- Exhibit MEROE and the extension of our activities to Sudan
- Fieldwork : Bawit and Mouweis
- Works in Preparation (2012):
  - « Les Trois Antiques »
  - « Louvre-Lens »

The return to Egypt of the five fragments of the Tetiky Tomb (TT15) was a painful case. It took all the year 2009 to end by an official ceremony at Palais de l’Elysee between Presidents Sarkozy and Moubarak. The lecture at CIPEG was the occasion the present the five fragments in situ (1912 and 1975) and to tell how the affair was difficult from a legal point of view, because when the objects belong to the national “patrimoine”, it is actually impossible to rub them out of our registrars.

The extension of our activities to Sudan has been concretised by the signature of the Contract between the NCAM in Sudan and The Louvre museum (2007), the first archaeological exploration in the meroitic site of Mouweis (2007) and the exhibit Meroe in the Louvre (March-September 2010). The curators in charge of the exhibit were Guillemette Andreu-Lanoë, Michel Baud, Aminata Sackho-Autissier. The loans were granted by:

- Germany:
  - Berlin, Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrusssammlung
  - Munich, Staatliches Museum Ägyptischer Kunst

- France:
  - Nantes, Museum d’histoire naturelle, bibliothèque scientifique de Nantes, musée départemental Dobrée,
  - Paris, musée du Louvre, département des Antiquités grecques, étrusques et romaines
Fieldwork in Egypt and Sudan in 2009-2010:
Due to the administrative delay observed in the return of the Tetiky Paintings, no pharaonic field work was authorized (in Saqqara and in the tomb of Merenptah, Kings’ Valley).

The Coptic Monastery in Bawit, Middle Egypt, is excavated through a cooperation between the musée du Louvre and the Institut français d’archéologie orientale du Caire. Many structures were discovered, increasing our knowledge of the monuments presented in Paris. In Muweis, Sudan (Chief of the mission: Michel Baud) the excavation started in 2007. Muweis is a riverine city situated in the Meroitic heartlands (160 km north of Khartoum, 50 km south of Meroe). The city size is about 16ha.

Trials revealed a continuous occupation from 3rd century BC to the 5th century AD. The main structures discovered are a palace, a temple dedicated to Amon and erected by Natakamani and Amanitore, and a sector of workshops.

Many objects found in Mouweis by the Louvre team were on display in the showcases of the Meroe exhibit in our museum.

The department is involved in two transversal projects in preparation:
« Les Trois Antiques » dedicated to the roman world in the Mediterranean countries, with objects from the three archaeological departments, including a new presentation of our Egyptian collection of the roman Period. This section will be situated near the new Islamic Department and they both will open by the end of 2012.

The « Louvre-Lens » is a new museum presenting objects of the Louvre in a city near Lille, in the northern part of France. The display is chronological, with objects from all the departments. The architects are: Ryue Nishizawa & Kazuyo Sejima (Agence Sanaa, Tokyo). The opening is supposed to be on the 4th of December 2012.

Diane Bergman
Report on the Online Egyptological Bibliography (OEB)

Gina Criscenzo-Laycock
ACCES-ing Egyptian Collections in the UK – The work of the Association of Curators of Collections from Egypt and Sudan

The Association of Curators of Collections of Egypt and Sudan (ACCES) was founded in May 2006 as a Subject Specialist Network for museum curators responsible for looking after archaeological collections from Egypt and Sudan in the United Kingdom. Its main aim is to facilitate the sharing of information and good practice between 15 core museums with large Egyptian and Sudanese collections, some 200 smaller collections elsewhere in the UK, and a broader academic and public audience. This presentation reports on some of the ways ACCES has been active in achieving its aims as a distinctive resource for Egyptologists and non-specialists alike, from developing its website (and the entries for relevant collections on the Cornucopia site) to organising a series of workshops for museum professionals.
Aidan Dodson
The Egyptian Coffins in National Museums Scotland, Edinburgh

The collection of Egyptian coffins in Edinburgh is the result of a series of amalgamations of museums in Scotland’s capital city, in particular the National Museum of Antiquities and the Royal Scottish Museum - all now comprising National Museums Scotland. Over the past few years a project has been under way to produce an illustrated catalogue of these items, along with associated material such as masks and other mummy-trappings. It is due to be published shortly. The collection ranges from Middle Kingdom to Roman date, and includes both purchased and excavated material. Amongst the latter are the tomb-group of a Seventeenth Dynasty queen, found by Flinders Petrie at Qurna, and one of the reign of Augustus, found by Alexander Rhind at Sheikh Abd el-Qurna.

Claire Derriks
Mariemont. Plan for the Future

The Royal Museum of Mariemont was built in a magical park at the end of the sixties by Roger Bastin (1913-1983), a Belgian architect. Deeply influenced by the Frenchman Le Corbusier and by the Nordic architects Aalto and Asplund, Bastin built a rigorous, simple and poetic work, strongly integrated in the landscape. The relationship between the inside and the outside set is obvious, as the extensive use made of raw materials and glass.

The first floor of the museum, where the collections of Egypt, Near East, Far East, Greece and Rome are exhibited, needed to be renovated. We seized this opportunity for a new approach of this exceptional architecture so often misunderstood. The new scenography, by Elie Levy, wants to respect this original idea and to reveal the building much better than in the past. Bastin wanted people visiting the collections in walking as in a perpetuum mobile. He didn’t want to exert any influence on the visitor. No beginning, no end, no instructions for use. This approach was well adapted to the Warocqué’s way of collecting, accumulating items during his journeys, following his main interests and opportunities, etc.

The challenge was how reorganize the spaces. Two different spaces (volume, lightening) that justify different approaches of the collections compose the first floor. First of all, four major communicating rooms, like vessels, will focus on the treasures of the collections and their contemplation. Objects will be displayed in new showcases, distant from the sidewalls, displaying objects in a panoramic view. The translucent of panes reduce the volume of the cases and clarify the general view of the room and preserve open vistas. Here and there on the walls or in the cases, poetic sentences, philosophic thoughts reinforce the atmosphere and bring new reading keys for the visitors. Pedagogic aspects are not forgotten, as at both entrances of the room one will find more information concerning the theme of each showcase.

Second, the patio shows thematic and pedagogic approaches of the civilizations through objects presented in front view. The themes chosen are: writing, time and limits of the world, power expression, agriculture, commerce and globalization. Maps, didactic panels, diaporama and videos help the visitors.

Third, along the west wall, we evoke how and when Raoul Warocqué collected. The last wall of the patio will be used for announcing the temporary exhibitions as it is on the way leading to the second floor.

We already finished in 2009 the renewing of the Far East and roman world (in general). Our next step, Egypt, Greece and Italy, is in preparation and will be opened to the public at the end of 2011. The renovation of the Egyptian collection is facilitated by the publishing of a new catalogue with more than 250 pieces. It approaches thematically the Egyptian collection:
sculpture, cultic objects, amulets, objects of daily life, vessels, funeral world, Coptic and Islamic worlds, Egyptomania and copies. In the mean time, we set the collection online in the Global Egyptian Museum and doing so we spread the collection all over the world. The last step we accomplished this year is the reorganization of the storerooms. As the collection regularly increases, it requires a long-term vision to solve the lack of space we will face very soon. The direction of Mariemont hopes to renovate in the future the 19th century winter garden of Raoul Warocqué.

Last news to be announced: An exhibition entitled “Memories of the East. From Henegova to Heliopolis” invites to take a trip to the heart of the exchanges between these two regions, from Antiquity up the 20th century.

Monika Dolinska

“Interventions!” – Intruders in Galleries

In the National Museum in Warsaw our visitors were offered a sort of game, called “Interventions!” The aim was to surprise guests with unexpected juxtapositions of objects, to interrupt linear historical narration, to place objects extracted from their epoch in different contexts and in this way to provoke a new approach to art and reflection on connections between separated in time works of art or, to the contrary, to provoke reflection on contrasts resulting from thousands of years of development of art (and history of art) on different areas. The intention of originators of this action – our new board of directors – was also a critical approach to the museum as the authority forming the history of art and realization of the fact that history of art is open discipline, subject to changes, new interpretations and revisions. That is why these “intruders” inserted in alien contexts were left without any commentary from the museum staff.

Curators and keepers of galleries were given a free hand: they could choose approach to this task and select objects to be added to their galleries as they wished. Evidently many of us had great fun in devising possible combinations and associations. Intruders were let into galleries according to various clues. Intentions of curators and explanation of the meaning of particular interventions are expressed on the museum website – and only there. Visitors to the galleries come up against intruders and are left alone. Some of them do not seem even to notice anything unusual, others try perhaps to understand this strange mixture of cultures and epochs. Judging from the internet museum’s forum, few people care to express their opinions and among those few, the prevailing majority is critical. It seems that we were excessively optimistic in assuming that visitors in absence of any interpretation clues would guess the reasons behind the intruders in galleries and in awaiting vivid reaction and discussion. Our public is evidently not ready for such actions, in contrast to the public of contemporary art galleries. So perhaps we – curators and keepers of collections – were the only ones who “were amused,” exploring new possibilities and associations.

Monika Dolinska

Saved from the Flood: Nubian Antiquities from the 4th Cataract Area in the National Museum in Warsaw

In February 2010 ended the great international campaign to save antiquities of Upper Nubia (contemporary Sudan). The campaign was launched when with the construction of a high dam in the Fourth Cataract region, the government of Sudan appealed for assistance to rescue the threatened archaeological sites of Northern Sudan. The reservoir lake was planned to extend over 170 km upstream. Everything on this area was to be drowned. Answering the dramatic appeal of the Sudanese government in the salvage operation took also part two missions from the Polish Centre of Mediterranean Archaeology of the Warsaw
University. For the last 5 years archaeologists led by Dr Bogdan Zurawski from the Polish Academy of Sciences, Dr Mahmoud El-Tayeb from the Warsaw University and Dr Marek Chlodnicki from the Poznan Archaeological Museum managed to examine 45 km long belt on the left bank of the Nile, as well as islands Saffi and Uli and the stronghold Dar el-Arab. In the course of six campaigns archaeologists were able to recreate settlement pattern and reconstruct material history of this region. Explorers examined nearly 500 tombs from different periods of time and many settlement sites, including 3 strongholds. Altogether 1200 archaeological sites were described, photographed and otherwise documented.

In the beginning of 2010 everything, which was dug out by missions from the Polish Centre in the 4th Cataract area was transferred to the museum in Karima. In recognition of the effort of the Polish archaeologists and incurred expenses, the partage was made and half of the findings was granted to the Polish side. On the 14th of April the transport landed in Warsaw. So this was the end of the second salvage campaign, after the UNESCO campaign in the sixties, in the middle Nile region. Antiquities of great value eventually found way to the Poznan Archaeological Museum and to the National Museum in Warsaw, handed over by the Polish Centre of Archaeology. It was a unique chance to enrich Polish museum collections in first grade antiquities illustrating history of the middle Nile valley. Since times of spectacular discoveries in Faras made by Prof. Kazimierz Michalowski and later work of his pupils in Dongola, Kadero and Banganarti, the Sudan archaeology became a very important Polish specialization. The permanent exhibition of paintings and other findings from Faras, complemented by objects from Dongola, is one of the most important exhibitions of early Christian art from the area of ancient Nubia, after the Khartoum Museum. Now our collection is enriched with antiquities from the pre-Christian era, mostly from the Post-Meroitic period, 4th to 6th century AD, the most mysterious and least recognized period of Nubian culture, but also with some Kerma culture objects, 18th-16th century BC. Altogether the museum received over 100 pottery vessels, one decorated bronze cup, arrow- and spearheads made from bronze, stone archer rings, bronze and silver rings and bracelets, and finally heaps of small beads made of ostrich eggshell, faience, glass, quartz, carnelian and other stones which our restorers stringed into various necklaces and bracelets. The archaeological sites they come from will cease to exist, so let me mark their names: Es Sadda, Saffi, Hagar el-Beida, Umm Safaya, El-Gamamiya, El-Ar, Shemkhiya, Musa, Ashkot, Dar El-Arab. One month after the transport from the Sudan had reached Warsaw we arranged a special short exhibition in the museum, showing part of the objects, cleaned and initially restored. Afterwards two glass-cases has been added to the Gallery of Egyptian Art: one with Kerma pottery and beads, the other one with late Meroitic and Post-Meroitic antiquities. We intend to rearrange the gallery to create more coherent display of Nubian art, including already owned Meroitic antiquities from Faras.

Wafaa el-Saddik
The Egyptian Museum: Past, Present and Future

Since its establishment, the Egyptian Museum was the Mecca of all visitors of Egypt, it became, also part of history, a monument stratified over time. As the Museum was built, it was thought to host only 25,000 objects! But with the increase of archaeological field work, the museum became overloaded with more than 120,000 objects on display and more than 100,000 in the magazines and basement. With this great collection, which gives us the feeling that the image of the Pharaoh’s Egypt has not yet left us with its various mysterious aspects. This has conditioned our museum and our knowledge, therefore it is now a great challenge to see that museum loosing more than 70% of its collection to be sent to the modern dedicated museums created in both Cairo/Giza and in various cities in Egypt, especially the two great museums, the museum of Egyptian Civilization, which has the purpose of connecting up the Pharaonic, Christian, Islamic Egypt and modern Egypt in a continuous historical sequence, while the Grand Egyptian Museum in Giza will provide the largest collection of antiquities from pre-history to the end of pharaonic Egypt, including the
impressive collection of King Tutankhamoun. This effects largely the planes to redesign our Egyptian Museum, because it cannot be anything like the other museums. It cannot be either totally educational, it cannot focus only on spectacles. It is going to be both educational and spectacle! The museum has to keep its masterpieces to be the museum of Ancient Egyptian Art with a path to lead to the aesthetic contemplation of objects and their relationship with monuments and archaeological sites. In addition to an emphasis on the history of archaeology the Egyptian Museum will not be a museum for a quick trip passengers, but a museum for people with more cultured perspective. It will be a monument to archaeological since and art and stay at as it was for over than a hundred of years the soul of Egypt.

Karen Exell
Egypt and the Sudan Ancient Worlds Galleries: reintegrating Egypt at The Manchester Museum

Dina Faltings
Moving the Collection of the Egyptological Institute in Heidelberg

Rita Freed
The Secrets of Tomb 10A: Egypt 2000 BC

Silke Grallert
The Archive of the „Altägyptisches Wörterbuch“ (Berlin-Brandenburg Academy of Science and Humanities)

The stock of the archival material of the „Berlin Wörterbuch“ covers the period from about 1830 until 1940. One main part consists of paper-squeezes, drawings and diaries of Carl Richard Lepsius and other members of the Prussian Expedition to Egypt from 1830 – 1870. The other part contains paper-squeezes, personal notebooks and the slip-archive resulting from the work of the „Berlin Wörterbuch“ project from 1897 – 1940. The archive contains a minimum of 30,000 paper-squeezes, 2,000 drawings and several hundreds of notebooks of different scholars containing hand copies of ancient Egyptian inscriptions from Egypt and museums all over the world. It is therefore one of the biggest archives of Egyptological research, including the formative period of this discipline. The archival material often documents the state of preservation of ancient monuments better than it is nowadays as a result of environmental changes over the last 150 years. The slip-archive is made freely available to the community as part of the internet portal of the “Berlin Wörterbuch” project of the Academy since 1999. Other material of the archive shall follow in future.

Hedvig Györy
On the fields of Osiris. A Hungarian museums-educational project

“Ozirisz földjén” (On the field of Osiris) is a museum-pedagogical program I launched two years ago with the aim to find a new way to contact Hungarian children of age 10-14 with the Egyptian Collection of the Museum of Fine Arts, Budapest, and to give them a better understanding of ancient Egypt and the pieces in the collection, but also to increase their creativity, skills and sense for art. It is an on-line competition (www.szepmuveszeti.hu ->
múzeumpedagógia –> vetélkedők –> Ozirisz földjén) with units to accomplish for getting into the final, when the best groups compete personally in the Museum. In the units children first enjoy a story with the help of which they can fill in a quiz, then write a composition according to the topic given, develop their manual skills by creation (last year a statuette), finally making the drawing asked for. In this works, they are helped also with an encyclopedia and a virtual exhibition of the Museum.

Sofia Häggman
The Egyptian Collection of the Museum of Mediterranean and Near Eastern Antiquities, Stockholm

Regina Hölzl
News from the Egyptian and Near Eastern Collection in Vienna: Exhibition and Gallery projects

Under the directorship of Sabine Haag (new director general of KHM since January 2009) a new exhibition format entitled INTERMEZZO has been established. This new exhibition series aims to present select works of art from KHM’s own collections in one hall and on one theme. It should allow an unusual approach of the topic and provide a new way of seeing art. This year’s Intermezzo exhibition is entitled “Starke Köpfe – Talking Heads” and deals with the different purposes of portrait through the ages and cultures. Five collections of KHM (including the Egyptian Collection) were involved in this exhibition. From April 2009 until April 2010 an exhibition tour through Asia and Australia with 230 objects from KHM’s Egyptian collection received a lot of attention in Seoul, Sydney and Singapore with more than 625,000 visitors. In the meantime a soft re-installation of the galleries, especially gallery 7, 8 and 9, took place which included also certain measures to improve the security and reduce the risk for the objects.

The Crocodile Museum at Kom Ombo
Salima Ikram

Under the auspices of Dr Zahi Hawass, Vice Minister of Culture and Director General of the Supreme Council of Antiquities, a new museum at Kom Ombo was initiated. Design was headed by Mahmoud Mubrouk and content by Sabry Abdel Aziz and Salima Ikram. The Kom Ombo museum is not a typical site museum as its focus is not the site and temple at Kom Ombo, but rather, crocodiles in Egypt within the context of ancient Egyptian environment and culture. The museum aims to remind visitors of the environment of ancient Egypt and the role it played in the formation of Egyptian culture and beliefs. Additionally, the museum elucidates the cult of the sacred crocodile associated with Sobek at Kom Ombo, highlights the hitherto unpublicised discoveries at the cemetery of el-Shatb, and puts Sobek-cults into a larger context, emphasizing the Sobek temples of Amenhotep III at Dahamsha, as well as the many sites dedicated to that god in the Fayum. This communication will show the overall design of the museum as well as some of the objects placed therein.
Eva Kirsch, presented by W. Benson Harer
Ancient Egyptian Art at the Fullerton Museum, Cal State San Bernardino: Highlights

The presentation focused on the highlights of the Robert V. Fullerton Art Museum, California State San Bernardino (soon to become the Robert and Frances Fullerton Museum of Art, RAFFMA) collection of ancient Egyptian art. Those included several of the recently acquired objects with interesting stories, scholarly concerns or important questions. In addition, the presentation included highlights of some of the permanent collection exhibitions, the museum’s research, conservation and educational programs, as well as a few recent temporary exhibitions of ancient art that complementing all of the above efforts, such as the Petrie Museum’s “Excavating Egypt: Great Discoveries from the Petrie Museum of Egyptian Archaeology” in 2008/2009, and the Indiana University Art Museum’s exhibition “A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection” in 2006/2007.

Christian E. Loeben
Much Action Demanded but no Money Available – Meeting the Needs of a Small Egyptian Collection in a Non-Touristic City

It is an open secret that museums more and more need to offer “special” things to keep attracting visitors. Usually this need results in an almost excessive, however, entirely justified range of educational activities offered in museums – certainly the cheapest way of increasing the number of visitors. An equally welcome alternative is offering regular special exhibitions which surely much more demand the ideas and abilities of curators and the resources of financial departments.

The Museum August Kestner in Hanover (Germany) offers both these attractions and thus every year a different Egyptian exhibition has been presented to the public in Hanover since 2004. Seven exhibitions have entirely, some partly been the idea and concept of the Egyptologist of the museum, some of them were collaborations and some have also been shown at other places. However, all of them were comparatively low in costs.

In the lecture all of them have been presented in images and the following additional data has been supplied:

<table>
<thead>
<tr>
<th>exhibition</th>
<th>dates</th>
<th>app. costs in EUR</th>
<th>no. of visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Du Camp/Flaubert expd. photos*</td>
<td>23/06-17/10/2004</td>
<td>22,000</td>
<td>15,074*</td>
</tr>
<tr>
<td>Coptic antiquities of the museum</td>
<td>25/05-25/09/2005</td>
<td>6,500</td>
<td>18,118*</td>
</tr>
<tr>
<td>&quot;Fever for Egypt&quot; – Egyptology in and out of Hanover</td>
<td>06/07-15/10/2006</td>
<td>16,000</td>
<td>7,672</td>
</tr>
<tr>
<td>Delights from Kairo (Groppi Coll.)**</td>
<td>24/01-04/05/2008</td>
<td>38,000</td>
<td>8,450</td>
</tr>
<tr>
<td>Ancient Egyptian Gardens***</td>
<td>24/09/09-10/01/10</td>
<td>23,000</td>
<td>6,382</td>
</tr>
<tr>
<td>KV 63 – works by Susan Osgood****</td>
<td>01/07-07/11/2010</td>
<td>15,000</td>
<td>???</td>
</tr>
</tbody>
</table>

* the idea of this exhibition has been taken over by the Rijksmuseum van Oudheden, Leiden, under the title “Het Egypte van Gustave Flaubert” (02/09/2009-04/04/2010)
** exhibition in cooperation with Antikenmuseum Basel (15/10/2008-15/03/2009)
*** interest in this exhibition has been expressed by museums in Leiden, Erfurt and Dresden
**** exhibition in cooperation with Ägyptisches Museum, University of Bonn (27/11/2009-30/05/2010); interest has been expressed by a museum in Marburg

N.B.
- All but the first three exhibitions have been accompanied by catalogues of which the majority is already out of print.
- For financial reasons the exhibition “Immortal Pharaoh – The Tomb of Thutmose III / In Pharaos Grab” curated by E. Hornung, C.E. Loeben and A. Wiese was not shown in Hanover (therefore no Egyptian exhibition in 2007), but only in Edinburgh (01/10/2005-08/01/2006) and Basel (22/09/2006-28/01/2007). The catalogue can still be purchased: http://www.factum-arte.com/eng/publications/books/immortal_pharaoh.asp (EUR 25.00 incl. postage).
Sabina Malgora  
The Egyptian Collection of the Castello del Buonconsiglio, Trento

Iris Mesko  
The Collection of the Museum of Islamic Art, Cairo

Daniela Picchi  
The Egyptian Collection of Bologna: past and future

The Egyptian collection of Bologna’s Museo Civico Archeologico is one of the most important in Italy, along with those in Turin and Florence. Furthermore, it is renowned on a European level for the number, historical and artistic quality, and the state of conservation of its approximately 4000 artefacts. Like the other sections of the Museum, it was established in 1881 in Palazzo Galvani when the Egyptian antiquities of the Museo Universitario were merged with the magnificent collection of the Bolognese painter Pelagio Palagi. At that time the University collection had about a hundred objects, some of which brought to Bologna in the 16th and 17th centuries. These items were small aegyptiaca from burials or temples, amulets, ushabti and small bronzes that enriched the city museums of Ulisse Aldrovandi (1522-1605) and Ferdinando Cospi (1606-1686) before they were sent to the “Stanza delle Antichità” of the Istituto delle Scienze along with the artefacts collected by its founder, Ferdinando Marsili (1658-1730). In the 18th century important monuments such as the relief of Nectanebo I and several sarcophagi with mummies, donated by Pope Benedict XIV (1675-1758) to his home city, were added to this collection, which held great antiquarian appeal. The statues of the pharaoh Neferhotep I and the scribe Ahmes represent 19th-century acquisitions made by what, at this point, was the Regio Museo dell’Università, which was thus enriched by some of the most important masterpieces from the Bologna collection. However, it was only in the 19th century that interest in ancient Egypt became intense in Bologna. Beginning in 1825, every third year the course of Archaeology in Bologna – at least in theory – had to be dedicated to the study of Egypt. In 1831-1832 the Bolognese painter Pelagio Palagi (1775-1860) purchased most of his Egyptian objects from Giuseppe Nizzoli, chancellor at the Austrian Consulate in Egypt from 1817 to 1828. At the same time Palagi supplemented the Nizzoli collection with reliefs and sculptures from the Venetian antiquarian market, as the antiquities that had once been part of the main collections of the fallen republic (Venice) were being sold off. By the time he died, Palagi had amassed 3109 objects, most of which highly significant in terms of art history but almost always devoid of information regarding their archaeological provenance, with the exception of the reliefs from the tomb of Horemheb and from the south-east area of the Saqqara necropolis. The Palagi collection contains architectural elements, statues, stelae, sarcophagi, mummies and various funeral equipments, papyri, vases, two large collections of ushabti and bronzes, a group of nearly 2000 amulets and scarabs; all these items are distributed from the Old Kingdom to the Roman Period-Ptolemaic Period. Most of the artefacts and masterpieces in the collection are from the New Kingdom and the Late Period, the focus of much of the new Egyptian section inaugurated in the basement of the Palazzo Galvani in 1994. The opening of the new section was an opportunity to enrich the educational activities dedicated to ancient Egypt also with temporary exhibitions, to present on line the collection and its data-base which counts now 100 files. Other important works in progress related to the collection are: the Archive Project, whose main purpose is to discover the provenance and history of the objects as well as of their collectors, the Restoration Project of the coffins and mummies donated by Benedict XIV and an International Meeting to be dedicated to the great scholar Georg Zoëga.
Annamaria Ravagnan
Papyrus: an ancient book or a museum object? This is the question! Preliminary report of a research in Lombardy Region

My study is based on this very simple observation: The papyri are preserved in museums. Is this rationale? Since the papyri are kept inside the museums, they are not treated as media writers but as art objects, beautiful archaeological findings. The papyri are treated as paintings or pictures and often they hang on the walls. Unfortunately there is poor attention paid to the damage that even the simple continuous exposure to the light could cause to them. There are a lot of potential source of damage, which can harm papyri:

1) Dust that insinuates itself between the panes in which the papyri are kept.
2) Posting of papyrus fibres to the incorrect storage in upright position;
3) Detrimental effects caused by prolonged exposure to light;
4) Damage effects due to environmental contamination (air pollution);
5) The medium on which the papyri are glued often is not suitable (paper, cardboard, cloth, etc.).
6) Often acidity, discoloration, stains, warping and undulations can be transmitted across the papyri and can cause other ripples, tension and tears
And so on........

In Italy the need to preserve the papyri date from 1825 when the Archbishop Angelo Mai, then prefect of the Vatican Library, submitted to Cardinal Giulio Maria Della Somaglia, Dean of the College, Prince and Bishop of Velletri, Pro-Chancellor of Holy Church and Secretary of State, the "Catalogo de' Papiri Egiziani della Biblioteca Vaticana e Notizie più estesa di uno di essi con breve previo discorso e con susseguenti riflessioni" that is the "Catalogue of Egyptian papyri of the Vatican Library" published in Rome in 1825 (Tipi Vaticani).

In Italy the legislation about the preservation of papyrus is not very clear and we have to read between the lines. And the last code of Cultural Heritage of 2004 foresees “measures for the conservation of paper and pergamen" but there is no reference to the preservation of papyrus, and to the papyrus itself.

The recent Legislative Decree 22 January 2004, No 42 "Code of cultural heritages and landscape, in accordance with Article 10 of the Law 6 July 2002, No 137," which, although it does not specifically mention the papyrus, it grants to the Regions, the Municipalities, the Metropolitan Cities and the Provinces to cooperate with the Ministry in exercising the functions of protection and also it set that the Regions exercise the functions to protect the manuscripts, the autographs, the correspondence, the incunabula, the library collections, as well as books, prints and engravings, not belonging to the State.

And for that reason Lombardy region in 2007 started a big project for the study, the preservation and the conservation of library materials in general. In Lombardy region, right now, we are not even aware of the number of papyri preserved in the museums of our territory and to conduct a census of the papyri I prepared the following simple case record form.

SURVEY PAPYRUS MATERIALS IN LOMBARDY - YEAR 2010

| NAME OF THE MUSEUM OR OF THE INSTITUTE |  |
| ADDRESS |  |
| TELEPHONE NUMBER |  |
| NAME OF THE REFERENT |  |
| E-MAIL ADDRESS OF THE REFERENT |  |
| WEB-SITE OF THE MUSEUM OR OF THE INSTITUTE |  |
| NUMBER OF THE PAPYRI PRESERVED |  |
| BRIEF PAPYRUS DESCRIPTION |  |
| PAPYRUS COLOUR |  |
At present more than 100 institutions had answered and now we know that 9 institutions in Lombardy preserve 38 papyri. We are waiting for the replies from the 2 Universities in Milan (Università Statale and Università Cattolica) that hold a lot of papyrus. After we will get the final results, then Lombardy region will be able to establish the guidelines for the preservation of papyrus and also to add this topic to the regional training course program for Museums Directors and Curators, especially from small Egyptian collections.

Maarten J. Raven  
An Exhibition on Egyptian Magic in Leiden

From October 16, 2010 to March 13, 2011 the National Museum of Antiquities in Leiden will organize an exhibition on Egyptian magic. We will show a total of almost 400 objects, including loans from the British Museum, the Louvre, the Allard Pierson Museum in Amsterdam, and several smaller public and private collections. The exhibition will tell the story of Ancient Egyptian magic in six subthemes: (1) first of all we explain how magic operated as a means of interaction between the world of the living, heaven, and the netherworld; (2) then we explain the part played by the magician, his books of sorcery, and his materials and implements; (3) this is followed by an overview of the employment of magic in daily life, (4) the temple cult, and (5) the afterlife; (6) finally, there is a section on the survival of Egyptian magic in Greek and Roman culture, among the Coptic and Islamic inhabitants of the Near East, and in Europe till the present day. The exhibition will be accompanied by a book ‘Egyptische magie’ written by Maarten J. Raven, by a scientific symposium organized by Leiden University, various lecture series and guided tours, children’s activities, and a special study trip to places of magic in Egypt.

Caroline M. Rocheleau  
(Re)Discovering the Egyptian Collection at the North Carolina Museum of Art, Raleigh,

Acquired mostly by donations, the small Egyptian collection at the North Carolina Museum of Art remained until now mostly unpublished and virtually unknown. Over the last five years, this collection has been the object of intense scholarly research and is finally being presented to the Egyptological community. This talk includes a brief history of the museum and the Egyptian collection, introduces a selection of artefacts, presents the most recent research results, and reveals the new
galleries entirely devoted to ancient Egyptian art, in the NCMA’s recently opened West Building.

Cláudia Rodrigues-Carvalho
The Museu Nacional Egyptian Collection: History and Overview

Sylvia Schoske
Decending the Light: The New Egyptian Museum of Munich

Badrya Serry
The New Museum Website for the BA Antiquities Museum

In realizing one of the Bibliotheca Alexandrina objectives and that is to be the world’s window on Egypt, the BA Antiquities Museum has launched its new website. The Antiquities Museum Director stated that it is the first museum in Egypt to display most of its holdings on-line in Arabic, English and French. On the website main page, users find an overview of the site content and what it offers in “Mission Statement” which is available in 13 languages. It is worth noting that the Museum comprises a number of sections for: Ancient Egypt antiquities; Greco-Roman antiquities; Byzantine antiquities; Islamic antiquities; the artifacts discovered at the construction site of the modern Bibliotheca Alexandrina, in addition to a number of temporary exhibitions. Website users can access any of these sections online, and read a historical and artistic introduction on the era to which the pieces displayed belong. This is followed by a display of the most important objects in the Museum presented comprehensively and in a simple style suitable for non-specialized users. Website visitors can also have a virtual tour in the different halls of the Museum, and view panoramic photographs of the various sections.

The website presents a database that contains about one thousand ancient artefacts searchable in more than one way. Users can use the Simple Search or the Advanced Search in which they can use more than one method. For example users can search by category under which the searched-for item falls (statue, coins, funerary furniture, etc.), or the historical era it belongs to, or the material it is made of. Not only that, it is also possible to search by the Museum Hall; an interactive plan of the Museum appears, and by clicking on one of the Halls, the showcases available in the Hall appear, and another click on the showcases displays all the pieces found inside them.

The website also includes links to various events related to Egyptology along with related lectures, conferences, and exhibitions all over the world. In another page we find the various archaeological discoveries taking place. Finally, the website offers links to the websites of the most important international museums that contain Egyptian collections. It also offers links to various research centres specialized in Egyptology, as well as various resources for scholars of Antiquities.

Regine Schulz
Catalogues or Exhibition website

Presentation about a discussion at the Walters Art Museum and in several other museums in the US to replace the traditional collection and exhibition catalogues by special websites, which include video and interactive components or e-books. Examples of such websites have been launched at the Walters Art Museum, e.g. on the special exhibition "Poetry and

Regine Schulz
Ethics Committee

Regine Schulz, member of the Ethics Committee (ETHCOM) in ICOM, reported on the structure, members and activities of the Ethics Committee of ICOM. ETHCOM is a standing committee of ICOM, which is approached by the Executive Council to make studies and reports about on all matters relating to museum professional ethics. Beside the work on specific cases, Eva M. Lauritzen has (museum ethics special from Norway) developed a training model on the ICOM code of Ethics. In addition, it is planned to use case studies for future training.

Steven Snape
The Garstang Project

Emily Teeter
Recent Activities at the Oriental Institute Museum, University of Chicago

A brief summary of the Meresamun exhibit was presented, and the forensic recreations of the mummy’s face were shown. Teeter discussed the structure and presentation and themes of the current show “Pioneers to the Past” American Archaeologists in the Middle East, 1919-1920,” including installation photos and excerpts from text panels and labels. It was noted that the exhibit was voted Best Chicago Museum Exhibit of 2010 by a local newspaper. Other gallery related news include: new audio tours of the collection presented on Apple iPods, translation of the children’s tour of Egypt and the Highlights tour into Spanish, and the highlights tour into Chinese; translation of the educational kiosks and gallery card materials into Spanish.

Other projects that will improve the infrastructure and make it easier for the OIM to assist our colleagues include:
- Installation of compact storage for the museum archive.
- Humanities Collections and Reference Resources grant to take digital photographs and update database records for the portion of our collection that is currently on display in our museum (nearly 4,500 objects).
- IMLS (Institute of Library and Museum Services) grant to implement an integrated database. The collections, photographic, and research library databases will be the first to migrate to the new system.

Upcoming exhibits:
Visible Speech: The Origins of Writing in the Ancient Middle East
September 28, 2010-March 6, 2011
Earliest Egypt: The First Pharaohs
March 29-October 23, 2011
Ceramic Arts of the Ancient Middle East
November 15, 2011-April 29, 2012
Francesco Tiradritti  
A Travelling Exhibition of the Late Giuseppe Sinopoli Egyptian Collection

Marcella Trapani  
Excavating in the storerooms of the Egyptian Museum in Turin: some peculiar wall paintings from Deir el-Medina

During the work of study, computerized cataloguing and photographic campaign of the finds kept in the storerooms of the Egyptian Museum in Turin, promoted by the SBAP since 2009, I had the chance to study some peculiar wall paintings coming from Deir el-Medina and consisting of 135 fragments (S. 7902/04-138). They were discovered by Ernesto Schiaparelli during his archaeological campaign in Deir el-Medina in 1905: the peculiarity of these fragments does not consist in their structure, as they are made of ‘mouna’, but in their decoration. They show a yellow background on which a decorative motive made of red lines is painted, emulating in some examples the wood with its venations and knots. In other fragments the decoration seems rather to imitate the reeds with long lines and concentric circles.

During Deir el-Medina campaign in 1905, Schiaparelli found May’s chapel (n. 338) an ‘outline-draughtman of Amun in the village’ (sS qdw t n Inm m st MAat) and one year later the restorer Fabrizio Lucarini managed to remove the wall paintings from the chapel to spread and assemble them again in a small room in the museum, similar to the chapel, where they still lay nowadays. According to Schiaparelli’s inventory register, our fragments should belong to May’s chapel, which bear the number S. 7886. May was a painter active in the Kings Valley during the 18th dynasty, particularly between the reigns of Thutmosis IV (1397-1388 B.C.) and Amenhotep III (1388-1351 B.C.). It does not seem that the fragments S. 7902 were removed as they appear as they were already fragmentary at the moment of the discovery and no attempt of restoring their original structure was done. They rather seem to have collapsed; when we opened the box containing the fragments they still bore some earth from the excavation and they seemed not to have been cleaned before. Imitation of wood in ancient Egyptian art is not uncommon: we can find some examples in the coffin MFA 03.1631, dating to the Middle Kingdom. And in shabti boxes, like Berlin Museum ÂM 20993-26495-23928 and Louvre N 2638-2943-2641, all dating to the end of the New Kingdom. But imitation of wood on a wall surface is more rare and I can quote only few examples: one comes from the tomb of Merib (Reisner Cemetery G-2100-I – Old Kingdom – 5th dynasty) in Giza. Another example of wall painting showing imitation of wood in the tomb of Tetiky (TT 15-early 18th dynasty) is in Dra Abu el-Naga. In this case it is a ceiling designed with a centre strip painted to simulate a wooden beam. The ceiling of May’s tomb shows a similar design with geometrical and stylized flowers motives; only the central ‘beam’ seems to be lacking. Imitation of wood in a funerary context could actually find its origin in predynastic tombs in Abydos. These ones had funerary chambers partly built of wood: floors, walls with some wooden parts, wooden corners with an inserted wooden substructure. Their origin from a hypotetical house made of wood is still under discussion. We can remark that Egyptian artisans used imitation of wood also in wooden objects, like boxes and coffins. This contradicts the old hypothesis of using imitation to emulate a more expensive material. It is undeniable that wood was a rare material in Egypt but many different types were used for different aims, as it can be deduced from archaeological and textual evidence. I consider that imitation was used as a transfiguration of reality, underlining the prestige of the material emulated, much more than replacing it for economic purpose. Otherwise, why to reproduce wood on a real wooden surface? Moreover, it can be noticed that imitation of wood was not applied to daily life objects, but only to artefacts possessing a ritual value (tomb walls, shabti boxes, coffins and so on).

On the other hand, Egyptians were not quite alien to the concept of rendering the function of an object trough its transfiguration, like it happened for false doors, false offerings or a statue...
seen as a substitute of the person. It seems to me that the first instance for using imitation is not the economic value but rather its prestige and its endurance. This interpretation is not in contrast with the reference to the use of wood in ancient kings’ tombs; on the contrary, it seems to support it.

Paula Veiga
An overview of the Egyptian Collection of the National Museum of Archaeology in Lisboa (MNA), Portugal, with a brief reference to ongoing research projects

The aim of this paper is to present the situation of the MNA, housed at the Jeronimos’ Monastery and the perspective of its transfer to new installations, to be built at the spot of a deactivated museum. The MNA was founded in 1893 by José Leite de Vasconcelos. Since 1903 the museum is housed in the exquisite Jeronimos’ Monastery and it was opened to the public three years later, in 1906. In 1909, the Museum director, attended the World Archaeological Congress in Cairo, and returned with various artefacts – 70 – given to him by Evaristo Breccia, the director of the Greco- Roman Museum in Alexandria at the time. The Collection was subsequently enlarged with the addition of objects acquired by Queen Amelia of Portugal, during her visit to Egypt and Palestine in 1903. With the declaration of the Portuguese Republic in October 5th, 1910, the ownership of this collection reverted to the state, eventually finding its way to the MNA. Gifts from private collections enriched the collection. The Egyptian collection consists now of 584 objects. Of these, around 309 are exhibited in the Egyptian Rooms of the Museum, making it the largest collection of its kind in Portugal. There are other Egyptian collections in Portugal and most of them in Lisboa but they are smaller in numbers. At the end of this presentation a small movie will show you some objects from other collections, including items of the MNA. Until 1980 the collection was housed in two separate rooms, when it was taken apart, and an inventory was done for the first time. The exhibition was arranged according to subject, ranging in time from the Pre-Dynastic to the Coptic Periods, and distributed by chronological aspects. The new refurbished Egyptian Room opened in December 1993 to the public.

The Lisbon Mummy Project
The project is still at its early stage, but I can tell you that the Egyptian mummies at the MNA had never been studied in detail with biomedical techniques nor their sarcophagi’s wood, paint and inscriptions. This project is a multidisciplinary one, having the contribution of different specialists. The collection of ancient Egyptian mumified remains comprises two human and six animal mummies, as well as a sandstone canopic vessel containing organic matter. One of the main aims of the project is the conservation of the mumified tissues and associated materials as both human mummies require conservation as well as the cartonnage coffin of Irtierw.

Preliminary Study of an Unusual Greco-Roman Magical Gem (MNA E540) in the National Museum of Archaeology in Lisbon, Portugal
This particular gemstone, measuring about 4.4 centimetres wide and 3.2 centimetres long, can be approximately dated between the second and third century AD, according to the Greek letters carved on it, and the syncretism presented by its religious icons. Carved in red jasper, this oval small gemstone has five figures and that makes it unique, comparing to similar known ones in existing collections around the world.
This research is not complete, but, until now, from studying texts, observing similar stones and reading scholar’s writings, I believe this magical gemstone was commanded to empower and protect someone, a boy; it can also be a “baptismal stone” as we have deities related to rebirth passing through the afterlife (Anubis), coming to life and staying young (Harpocrates), and having control over lesser gods and spirits (Anguipedes). The conclusion for this first part of the research on this gemstone is that it is a more complex piece rather than a simple amulet as so many others of abundance in ancient Egyptian society.
Eleni Vassilika
The Egyptian Museum of Turin between the Past and the Future

The Museo Egizio di Torino has been privatised as a Foundation, and this is Vassilika’s second experience of directing a museum going through the process of a privatisation and a general shake-up. The reasons for privatisation vary, but the goals remain those of ICOM. The strategy to turn around the fortunes of the Museo Egizio from late 2005 onwards was not based on events such as exhibitions (whose economic pitfalls were discussed), but on enhancing the visitor experience. Attention to minor changes in the building and services (making the lifts freely available to the visitor, providing seating, coat check, flyers, website, audioguides) were among the points addressed, along with actions of social responsibility. Improvements to labelling and rendering the museum visit meaningful to all types of visitors were also discussed. The approach to the objects and their installation on neutral mounts has made a notable visual impact. This work has required the removal of hundreds of old wooden supports and the involvement of professional conservators. The criteria for the sequence of conservation procedures were also touched upon. The new education programme has resulted in a major positive shift in visitor numbers (more than half a million per annum).

The work of the State to inventory and confer the remaining collections in the magazines to the Foundation is underway. The Museum staff are working to make this data available online.

Finally, the approved project for the enlargement and re-installation of the Museo Egizio, expanding into the galleries now occupied by the royal Savoy painting collection (Galleria Sabauda), were described. An elaborate choreography of movements, which has included the provisional re-installation of the Tomb of Kha is already underway. The intention is to phase the renovations and installation while keeping the Museum continually open to the public.

Marzia Vidulli Torlo
The Egyptian Collections of Civico Museo di Storia ed Arte di Trieste

The Egyptian collections of Trieste Museum were built up thanks to donations and acquisitions of the citizens of Trieste, who had connections with Egypt in the course of the 19th century and at the beginning of the 20th century. They were struck by the beauty of art pieces of ancient Egypt and were caught up in the rising “fashion” of Egyptian art. They acquired pieces of both great and small value and later decided to donate them to the city collections to make them enjoyable by a wider public.

At present, after all the material has been assembled, the importance and scientific value of the Ancient Egypt section in Trieste has grown considerably. The collection’s ability to provide an extensive panorama of the ancient civilization of the pharaohs has been increased, and has a great didactic value. The Egyptian exhibits were inaugurated in the year 2000 and enlarged in 2004. The large Egyptian Room is dedicated to professor Claudia Dolzani (1911-1997) who was Egyptology professor at the University of Trieste and the first to publicise the main pieces of the Museum collection.

The Trieste Egyptian collection includes three stone Steles: two of them probably come from Abydos, the former belongs to Sa-Hathor the scribe, the latter is dedicated to Sa-Hathor and Ifefankhu, depicted together with their relatives. These two pieces date between the end of the Twelfth and the Thirteenth dynasties, 18th century BC. The third Stele belongs to the Head of the border police whose name was Imen-em-inet and lived during the reign of pharaoh Rameses II (1279-1212 BC).
The exhibition displays four sheets of papyrus in excellent conditions. They come from a Book of the Dead by the “scribe who counted the oxen in the Temple of Amon”, Imen-hotep. The work has been dated at the Eighteenth dynasty (15th century BC).

In the centre of the room a showcase displays a mummy of an unnamed female, with partially removed bandages. The mummy has been hosted in the coffin of Pa-di-Amon since the 19th century. The coffin is depicted with scenes of adoration of the gods, the creation of the world, the weighing of the soul and the divinities who protect the dead. The hieroglyphics repeat the ritual forms and perpetuate the names of their ancient owners.

In a small room recently opened to the public, in a quiet, isolated space, are on show the coffin of wood and the mummy-board of cartonnage of “the incense-bearing priest of the temple of Amon” Pa-sen-en-Hor, from the Twenty-First dynasty (1075-945), from Thebes. The mummy is intact, still wrapped in its bandages. The inside of the mummy can only be explored by X-rays.

Unlike the mummy of the Greek-Roman period, which is completely unwrapped, a mummy of an old man exhibited in a cover of stuccoed and painted wood belonging to an unnamed female from the Twenty-First dynasty.

There are two more sarcophagi on display: a large one in Aswan granite with an overall weight of more than six tons which belonged to “the royal scribe, in charge of the king’s treasure, the bearer of the flabellum on the right hand of the Lord of the Two Kingdoms”, Suty-nakht. This piece is known as the Panfili sarcophagus, since it was named after the Trieste family who donated it to the Museum. A white stone sarcophagus, which belonged to the dead Aset-resty who lived during the Twenty-Sixth dynasty completes the collection. Particularly noteworthy is the complete series of four canopic jars made of Egyptian alabaster from the Sais period (Twenty-Sixth dynasty). The lids depict the heads of the four sons of Horus, the minor gods in charge of the conservation of the organs of the dead Tannahub, the “lady of the house”.

A small sculpture depicts a prince in the position of praying behind a stele. This is a model used by apprentice sculptors and dates to the Twenty-Sixth dynasty.

A stone pyramidion records “the priest of the funeral cult “ Nes-neb-hetep; it is an art piece of the Ptolemaic Period.

The room contains also five theme showcases, dedicated to the principal gods, to the sacred animals with mummies of crocodiles, cats and hawks, to the zoo-anthropomorphic gods, to shabtis dating from the Eighteenth to the Thirtieth dynasties, and to amulets, respectively.

The new room next to this is dedicated to the Egyptian Greek-Roman period. On display are a series of terracotta figurines, which depict the Egyptian divinities after the style of Roman and Hellenistic art. Next to them are displayed a pectoral of the mummy of Maat-pa-ankh-I (Ptolemaic Period) and a funerary mask made of stuccoed and painted cloth of the Roman Period.

To conclude the exhibition of the different cultures along the Nile, Coptic and Islamic pieces are displayed. Oil lamps with the symbol of the cross and the Christological monogram are placed near ampullas of St. Menas and a praying figure; a large piece of raised relief sculpture depicts two dancing Nereids and an Erote riding a dolphin, probably from Cairo (beginning of the 5th century AD); a woven stole embroidered in wool, which adorned a tunic from the 4th-6th century AD.

On display are several oil lamps and fragments of maiolica pottery from the 13th-15th centuries, which were discovered near Cairo in 1919 by a citizen of Trieste and were donated to the museum to increase the collection.

Dietrich Wildung
After the First Million Visitors – The New Egyptian Museum of Berlin