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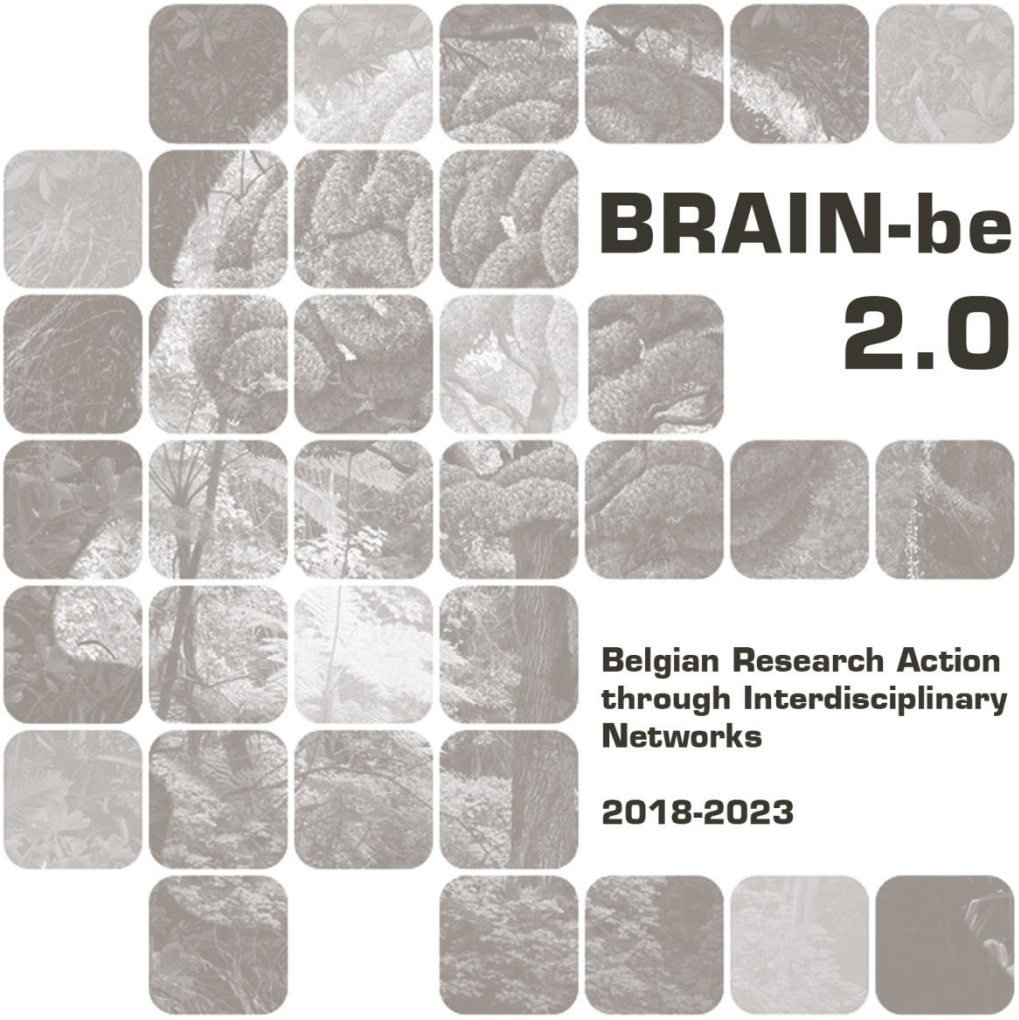

SURA

Unlocking the Photographic Archives of the Pioneering Years of Egyptology at the Royal Museums of Art and History in Brussels

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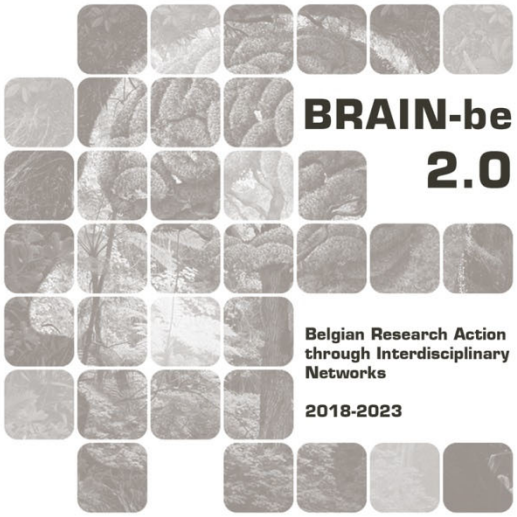
Pillar 2: Heritage science



NETWORK PROJECT

SURA

Unlocking the Photographic Archives of the Pioneering Years of Egyptology at the Royal Museums of Art and History in Brussels

Contract - B2/191/P2/SURA

FINAL REPORT

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ROYAL MUSEUMS
OF ART AND HISTORY

KU LEUVEN

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ABSTRACT

Context

SURA (Arabic for photo; صورة) is an interdisciplinary project that ties together Egyptology, digital imaging, archival studies, and digital humanities to valorise an important but almost completely forgotten historical collection of glass plate photographs kept in the Egyptological library of the Royal Museums of Art and History in Brussels. These images date to the first half of the 20th century and document the pioneering years of Egyptology in Belgium from the perspective of Jean Capart and his collaborators. Over a period of 40 years, Capart and his collaborators built up an extensive photographic archive: images of expeditions to and excavations in Egypt, of Egyptian collections in European and American museums, of everyday life, monuments, and landscapes in Egypt.

Objectives

Despite its great historical value, this collection has been much neglected during the past decades and its existence and content were hardly known to the larger Egyptological community. The most important reason for this was undoubtedly the absence of an online searchable database and the lack of descriptive metadata. The SURA-project, a collaboration between the RMAH and Egyptologists of KU Leuven, was launched in 2020 with the objective to study and digitally disclose this important photographic collection through four clearly defined research objectives.

1) Providing detailed and high quality metadata for each image based on thorough research in archives and publications.

2) Making the digital images and their associated metadata publicly available in an online database through the RMAH's multilingual central collections management system (MuseumPlus-RIA/Carmentis), which ensures proper search and retrieval.

3) Addressing the preservation and conservation of the actual glass plates in order to preserve this collection for future generations.

4) Mining the scientific potential of the photographic archive both for the study of the Egyptian collection at the RMAH and its history, as well as for other national and international research institutes. The SURA-project actively searched for new collaborative research opportunities nationally and internationally.

Conclusions

The above outlined objectives were completely or partially met. The entire collection was digitally processed for online disclosure but also for long-term preservation. A large number of photos were fully analysed, provided with new metadata, catalogued in the collection management system of the RMAH, and published online. The RMAH is committed to continue and complete the online publication of the remaining photos. Scientific research on this collection has revealed additional information with regard to the development of this photographic collection, the context in which it was shaped and how it contributed to the creation of a unique Egyptological study centre at the RMAH that received much international acclaim, effectively turning Brussels into a leading international centre for Egyptology in the 1930s. The scientific potential of this collection was mined, and several topics were selected for further research, which resulted in a large number of scientific

publications and presentations at (inter)national conferences. At the same time, the many public lectures and papers in popular journals also illustrate the particular attention that was paid to valorise the collection to the general public. Photos from the SURA-corpus also featured in three temporary exhibitions, one in Belgium and two in Egypt. Together with the publication of a monograph, issued in English, French and Dutch, this has contributed to a wide outreach of the SURA-project and has successfully positioned it within current research efforts to study the history of international Egyptology and to disclose photographic archives for continued collaborative research.

Keywords
History of Belgian and international Egyptology
Photographic archives
Jean Capart
Valorisation of unexplored heritage collections

1. INTRODUCTION

Under the impetus of a recent and growing interest within the international Egyptological community in the history of its own discipline, many institutions have recently made considerable investments to disclose historical photographic archival collections by digitisation efforts. The SURA-project aimed to position itself within these current international research efforts to disclose a hidden collection of ca. 7,000 photographic glass plate negatives that is kept in the Egyptological library of the Royal Museums of Art and History (RMAH) in Brussels.

These photos date to the first half of the 20th century and document the pioneering years of Egyptology in Belgium from the perspective of Jean Capart and his collaborators. Jean Capart was the founding father of Belgian Egyptology, the first curator of the Egyptian collection of the RMAH and initiated the first Belgian excavations in Egypt. He created an extensive network with Egyptologists abroad and succeeded to put Brussels firmly on the map as a globally known centre of Egyptology.

The archaeological sites where the RMAH excavated, and from which objects entered the museum's collection, are featured among these glass negatives. However, the collection is broader than this and also contains photographs of sites in Egypt where other international teams were working, of objects in various museum collections worldwide, and of the local Egyptian landscape, flora, and population.

Despite this collection being an extremely rich source of documentation and information, its existence and content was almost completely unknown to both the scientific community and the public at large. The most important reason for this was undoubtedly the absence of an online searchable database and the lack of descriptive metadata. The SURA-project addresses the stalemate with regard to the access to this collection of glass plate negatives through an interdisciplinary approach that ties together Egyptology, digital imaging, archival studies, and digital humanities. Its principal aim is to make this highly valuable historical collection available to the international scientific community as well as to the general public, and to valorise its importance.

2. STATE OF THE ART AND OBJECTIVES

a) Photography and Egyptology

Egypt has since long appealed to the imagination of a large and worldwide audience. From the Middle Ages onwards, pilgrims, explorers and adventurers visited Egypt, often in harsh conditions, but it was only after the French expedition to Egypt led by Napoleon Bonaparte (1798–1801) and the publication of the resulting 'Description de l'Égypte' (1809–1829) that ancient Egyptian civilisation became known to a wider public. Ever since, multitudes of travellers, writers and artists have journeyed up and down the Nile Valley and explored the Egyptian deserts. They have left an enormous amount of documentation in the form of travel accounts, drawings, paintings, and sketches. The invention of photography in the mid-1820s offered new possibilities for depicting the world and thus added a whole new dimension to these already existing forms of documentation. Egypt played a pivotal role

in the early history of photography (for excellent overviews on this subject, see Howe 1994; Hüttner 2016; Perez 1988; Stapp 2013; and Zevi 1984; see also Yelles 2020 for a more global perspective on the history and development of photography in the context of the archaeological exploration of the Mediterranean basin). In August 1839, the French physicist and politician François Arago held a speech for the French National Assembly in which he presented the importance of the invention of the daguerreotype process by Louis Daguerre and Joseph Nicéphore Niépce. He made several references to Egypt and particularly stressed the use that photography could have had for the scientific members of the Napoleonic expedition to Egypt who copied Egypt's monuments and which resulted in the publication of the 'Description de l'Égypte': "Pour copier les millions et millions d'hiéroglyphes qui couvrent […] les grands monuments de Thèbes, de Memphis, de Karnak, etc., il faudrait des vingtaines d'années et des légions de dessinateurs. Avec le Daguerréotype, un seul homme pourrait mener à bonne fin cet immense travail. Munissez l'Institut d'Égypte de deux ou trois appareils de M. Daguerre, et sur plusieurs des grandes planches de l'ouvrage célèbre [the Description de l'Égypte], fruit de notre immortelle expédition, de vastes étendues d'hiéroglyphes réels iront remplacer des hiéroglyphes fictifs ou de pure convention […]." (Arago 1839, p. 28–31).

From that moment onwards, the countries of the Mediterranean basin played a pivotal role in the continued development of this new visual medium. Particularly the Egyptian Nile Valley, blessed with favourable light conditions and grandiose ruins and monuments from its pharaonic past, served as an extensive practicing field where technical advances were tested, improved, and diversified: shorter exposure times, easily prepared negatives that could be reproduced and the invention of flash powder all contributed to a rapid development of photographic techniques. In no time, Egypt became one of the world's most photographed countries. The photographic oeuvre of several major photographers from these pioneering years like Maxime Du Camp, Francis Firth, Félix Bonfils, or Antonio Beato is well known. The steadily growing amount of photographs, published in books and newspapers or as postcards, resulted in swelling numbers of European and North American tourists who set off for a cruise upon the Nile. It is no understatement that mass tourism in Egypt was boosted and encouraged by photography and as such ushered in an era that is now commonly referred to as the 'Golden Age of Travel' (Humphreys 2014; 2015).

Photography also had a profound impact on the methodological framework of archaeology as a modern scientific discipline. As it paved the way for new possibilities of visual communication and documentation, archaeologists and Egyptologists involved in fieldwork in Egypt rapidly understood the advantages of this new visual medium. Soon photography became an indispensable research tool to document the archaeological process and found itself as such at the very heart of archaeological methods and practices. Influential Egyptologists such as William Matthew Flinders Petrie or George Andrew Reisner, both pioneers in the development of modern scientific archaeology, strongly advocated the use of photography to document the archaeological record (see Petrie 1904, p. 73–84; for Reisner's unpublished manual on archaeological photography, see Der Manuelian 1992). Reisner for instance employed Mohammedani Ibrahim, an Egyptian photographer who was in charge of the photographic documentation of his excavations in various parts of the Egyptian and Nubian Nile Valley. Ibrahim was an exceptionally talented and skilled photographer, and the quality of his photos still receives much acclaim today (see Berman 2018; Wray 2021).

Although most of the published reports of these early excavations and surveys were illustrated with numerous photos, the original and unpublished field documentation still contains vast amounts of

unpublished and unstudied photographs that are often almost unknown to the scientific community. Fortunately, many of these archives are kept in public research institutes. Under the impetus of a growing interest within the international Egyptological community in the history of its own discipline (Gertzen 2017), together with a greater awareness of the importance and wealth of information these unpublished research archives may contain, many institutions have recently made considerable investments to disclose these collections by digitisation efforts. Institutes that have made large collections of photographic material available online pertaining to their past and current fieldwork and research activities include:

- The Griffith Institute Archives, Oxford (http://www.griffith.ox.ac.uk/archive/)
- The Digital Giza Project, Harvard University (http://giza.fas.harvard.edu/)
- The Egypt Exploration Society, London (https://www.flickr.com/photos/egyptexplorationsociety/)
- The Institut für Ägyptologie, Ludwig-Maximilians-Universität & Staatlichen Museen Ägyptische Kunst, München – Mudira Database (http://mudira.gwi.uni-muenchen.de/)
- The Institute for the Study of ancient Cultures, University of Chicago (https://oi-idb.uchicago.edu/)
- The Netherlands Institute for the Near East, Leiden (http://www.nino-leiden.nl/collections/nino-collection-glass-slides)
- The Frobenius Institute, Frankfurt am Main (http://bildarchiv.frobenius-katalog.de/start.fau?prj=isbild_en&mob=0).
- The Egypt Documentation Project, supported by the British Museum (https://www.britishmuseum.org/about_us/departments/egypt_and_sudan/egypt_documentation_project.aspx).
- The Deutsches Archäologisches Institut, Berlin & Universität zu Köln, Archäologisches Institut, Köln – Arachne Database (https://arachne.dainst.org/)
- The Centre franco-égyptien d'étude des temples de Karnak, Luxor (http://www.cfeetk.cnrs.fr/archives/)
- The Museo Egizio, Turin (https://archiviofotografico.museoegizio.it/en/)

Moreover, the growing interest in these photographic archival records is illustrated by a number of publications, both scientific and for the general public, which have recently appeared (see for instance Azim & Reveillac 2004; Piacentini 2010; Driaux & Arnette 2016; Berman 2018; Juret 2019; Riggs 2019; Le Guilloux 2023). On a more general level, Egyptological archives are the scope of the international peer reviewed journal 'Egyptian and Egyptological Documents, Archives and Libraries' (ISSN: 2038-2286). Since 2009, eight volumes have been published on an annual or bi-annual basis.

The aim of the SURA-project was to position itself within these current international research efforts to disclose hidden collections of photographic archival records. It should be emphasised that no other similar photographic archive regarding ancient Egypt exists in other Belgian scientific institutions and Belgium should not lag behind in this effort.

b) The research context: Jean Capart and his collection of photographic glass plate negatives

The RMAH keep an important and well-known collection of ancient Egyptian artefacts but are also home to one of the world's finest and most complete Egyptological libraries. Besides a large collection of books and journals, this library also houses an important photographic archive that counts more than 53,000 individual non-digital items. Within the scope of the SURA-project, the large sub-collection of almost 7,000 high resolution historical glass plate photographic negatives were studied. This sub-collection can be defined as the core of this photographic archive and encompasses the first half of the 20th century, which is precisely the timeframe in which Jean Capart (1877–1947; Fig. 1) was in charge of the Egyptian collection of the RMAH and during which he laid the foundations for the development of Egyptology in Belgium. Indeed, the real development of the Egyptian collection at the RMAH coincides with the appointment of Jean Capart, the first curator of the Egyptian department of the RMAH and the founding father of Belgian Egyptology (Bierbrier 2019, p. 88–89, see also Brasseur-Capart & Brasseur-Capart 1974; Bruffaerts 2022). He studied with some of the greatest Egyptologists of his time, initiated the first Belgian excavations in Egypt and occupied the first Belgian chair in Egyptology at the University of Liège. He created an extensive network with Egyptologists abroad and succeeded to put Brussels firmly on the map as a globally known centre of Egyptology (Bruffaerts 2013; 2022, p. 168–171). Jean Capart was not only an ambitious man but also a visionary one. He was the first in Belgium to combine education with scientific research as key-principles for museology and curatorship (Mairesse 1995). In this respect, Capart recognised the importance of a strong and well-developed library. In 1901, he donated his personal library of more than 7,000 books and journals to the RMAH, laying the foundations for the international reputation of the Egyptological library of the RMAH as one of the best in the world. This donation also included over a thousand photographs. Indeed, the availability of photographic documentation was for Capart equally important to execute his tasks as a museum curator and researcher. During his entire career, he constantly invested in the development of this collection by adding the photos he took during his trips, excavations, and other scientific missions to Egypt and elsewhere. He also bought photos from colleagues or institutions abroad in order to dispose over additional and new documentation.

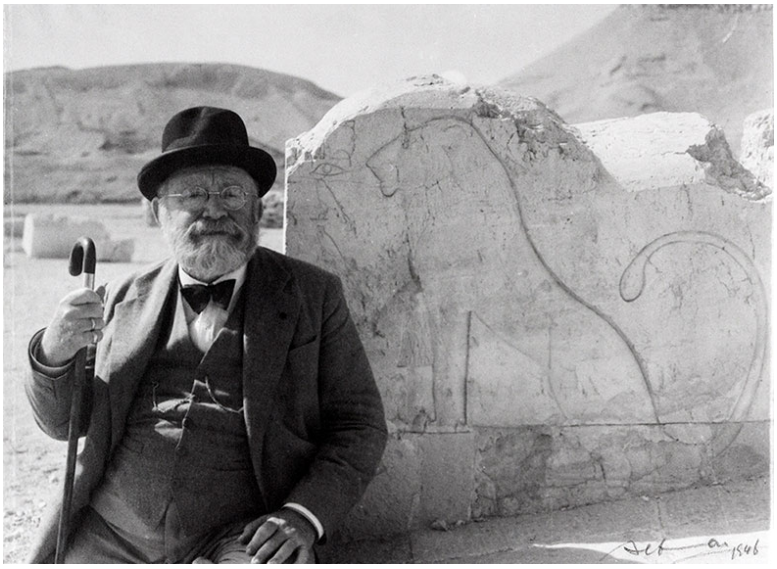

Fig. 1 – Jean Capart at the mortuary temple of Hatshepsut, Deir el-Bahari, 1946
(© KMKG-MRAH, Inv. EGI.12370)

With the creation of the Fondation Égyptologique Reine Élisabeth (FÉRÉ) in 1923, Capart disposed of additional means to further develop this photographic collection. As he explains in 1928, the organisation and management of the collection was entrusted to some of his collaborators: “Dès leur arrivée à Bruxelles, toutes ces photographies sont numérotées, inscrites dans un registre, classées et indexées sur fiches. Mlle Werbrouck a trouvé, pour ce long travail, une aide aussi intelligente que dévouée en Mlle E. De Mot” (Capart 1928a, p. 10). Two years after the creation of the FÉRÉ, Jean Capart decided to make the scientific classification of the photographic collection one of the key priorities. To fill in gaps in the collection, several study trips to Egypt were organised to photograph sites and monuments. Photos were also bought from other institutions such as the Louvre Museum, the Ashmolean Museum, the NY Carlsberg Glyptotek, or the Egyptian Museum in Berlin to name but a few. Colleagues like Georges Legrain or John Garstang also provided Jean Capart with photos of their fieldwork. ‘Commercial’ photos were also acquired in order to enrich the corpus with additional and new documentation. In the inventory records, the names of well-known photographers appear, such as the Italian-British photographer Antonio Beato or the Egyptian photographers Abdullah Attiya Gaddis and Georges Seif (Capart 1928a, p. 9).

Fig. 2 – The collection of glass plates kept in wooden cabinets in the RMAH’s Egyptological library, ca. 1930 (© KMKG-MRAH, Inv. EGI-2.21543)

This photographic archive was primarily used for research purposes and publications but also to illustrate public conferences and publications. From its content, the great historic value of this collection is beyond doubt as the vast majority of these photographs were taken by Jean Capart and his collaborators during various trips to Egypt. Jean Capart alone travelled to Egypt thirteen times and photographed hundreds of different monuments and archaeological sites throughout the entire Egyptian and part of the Sudanese Nile Valley. His attention was not only drawn to the remains of Egypt's pharaonic past as he was equally interested in the historical landscapes of the Nile Valley and even more to the diverse traditions and customs of the Egyptian population. As such, the collection can be subdivided in different categories based on subject matter.

A first category concerns photos that document the pioneering years of Egyptological research at the RMAH. They do not only cover the development of the museum collection but also the deployment of its scientific activities in Egypt, including archaeological expeditions organised by both the RMAH and the FÉRÉ at Heliopolis (1907), Sheikh Fadl (1924), Tell Hiw (1927; Fig. 3) and especially Elkab (1937–1946; Fig. 4).

Fig. 3 – Excavations at Tell Hiw, 1927 (© KMKG-MRAH, inv. EGI.06096)

Fig. 4 – Excavations at Elkab, 1938 (© KMKG-MRAH, Inv. EGI.11473)

Many of these photographs were never published and had been forgotten, although, in particular, the three excavation seasons at Elkab have been extensively photographed. In addition to documenting the progress of the excavations and the original find context of some three hundred objects in the Egyptian collection of the RMAH that originate from these excavations and surveys, there are also a remarkable number of photographs in which the Egyptian workmen, the local house staff and life in the various villages in the immediate vicinity of Elkab are the focus of attention. With the help of various archival documents kept at the RMAH, such as the original field diaries or the registers in which the salaries of the various workmen and other expenses were recorded, it is possible to identify many of them and thus highlight and acknowledge their fundamental role in the successful excavation campaigns at Elkab. As such, these photos are of key importance for the RMAH as they illustrate and tell the story of the formative period of the Egyptian department of the museum in terms of the development of its collection and its scientific activities in Egypt (compare to Stevenson 2019 for British Egyptology).

From a broader perspective, these images also document the state of preservation and conservation, as well as the setting and landscape of a vast array of monuments and sites spread across the entire

Nile Valley. Several parts of the Egyptian landscape have profoundly changed since the beginning of the 20th century due to the expanding agriculture, construction works (e.g., the Aswan High Dam in the 1960s; Fig. 5), the growth of modern villages, towns and cities, but also as a result of archaeological fieldwork or because looting and destruction of archaeological sites and monuments in Egypt obviously had a profound negative impact on these sites and monuments. So much that the historical value of these photos becomes ever more significant. Even today, and especially after the uprisings in Egypt and the Arab Spring of 2011, various sites have been raided and looted, provoking irreparable damage. Older photographic documents such as these glass plates may ultimately constitute the only potential source for studying and assessing certain monuments and sites.

Fig. 5 – The flooded temple of Isis at Philae, 1905 (© KMKG-MRAH, Inv. EGI.00910)

The international dimension of this collection, which also reflects Jean Capart's extensive professional network, is illustrated by several hundreds of photographs that he or his collaborators took of ongoing excavations conducted by the Service des Antiquités de l'Égypte and other institutions. Among the sites that they visited are Abydos (University of Liverpool); Amarna (Deutsche Orientgesellschaft and Egypt Exploration Society); Armant (Egypt Exploration Society); Deir el-Bahari (Egypt Exploration Fund

and the Metropolitan Museum of Art); Edfu (Institut français d'Archéologie orientale); Giza (Harvard University/Museum of Fine Arts Boston); Karnak (Service des Antiquités de l'Égypte; Fig. 6); Medamud (Institut français d'Archéologie orientale); Tanis (Mission française); Tod (Musée du Louvre). In a few instances, these visits comprised several days as was the case for Abydos and Amarna where Jean Capart was hosted respectively by John Garstang (University of Liverpool, 1909) and John Pendlebury (Egypt Exploration Society, 1934).

Fig. 6 – Excavations in the Great Temple of Amun, Karnak by the Service des Antiquités de l'Égypte, 1937
(© KMKG-MRAH, Inv. EGI.05108)

Apart from photographing the country and the remains of its past, Jean Capart also intended to create a concise overview of the material culture preserved in museums. He was well-connected with the international community of Egyptologists and often visited his European, Egyptian, and American colleagues. This network allowed him to expand the collection of museum object photos with images of hundreds of objects from Egyptian collections around the world. An important impetus to this was also Capart's American tour in 1924–1925 when he lectured at 44 universities and institutions across the country (Capart 1928b; De Meyer 2023; forthcoming). In 1932, he was appointed Advisory Curator

at the Brooklyn Museum where he was also instrumental for the development of the Egyptian collection. He divided his time between Brussels and Brooklyn until the outbreak of World War II. During these years, the photographic collection of the RMAH was enlarged with photos of the objects kept at Brooklyn, but also at other American institutions, such as the Museum of Fine Arts in Boston and the New York Historical Society.

A special set of glass plates consists of several dozen images depicting the local Egyptian fauna and particularly, flora. These photos were made by German Egyptologist Ludwig Keimer (1892–1957) who was in close contact with Jean Capart. After the death of Ludwig Keimer's mentor Georg Schweinfurth in 1925, Jean Capart encouraged him to make his first trip to Egypt. Ludwig Keimer already had a strong interest in Egypt's rich botanical heritage, but this interest was further stimulated by Jean Capart and their collaboration was formalised in a signed agreement. In exchange for an annual allowance, Ludwig Keimer would provide the RMAH with duplicates of his photographic documents related to his research on Egypt's fauna and flora (van de Walle 1958, p. 67–68; Lehnert 2023; Fig. 7). As such, Keimer disposed of additional means to pursue his research and Jean Capart was able to further develop and enrich the photographic archive of the Egyptian department of the RMAH with a new subject matter that previously did not receive much attention from the Egyptological community.

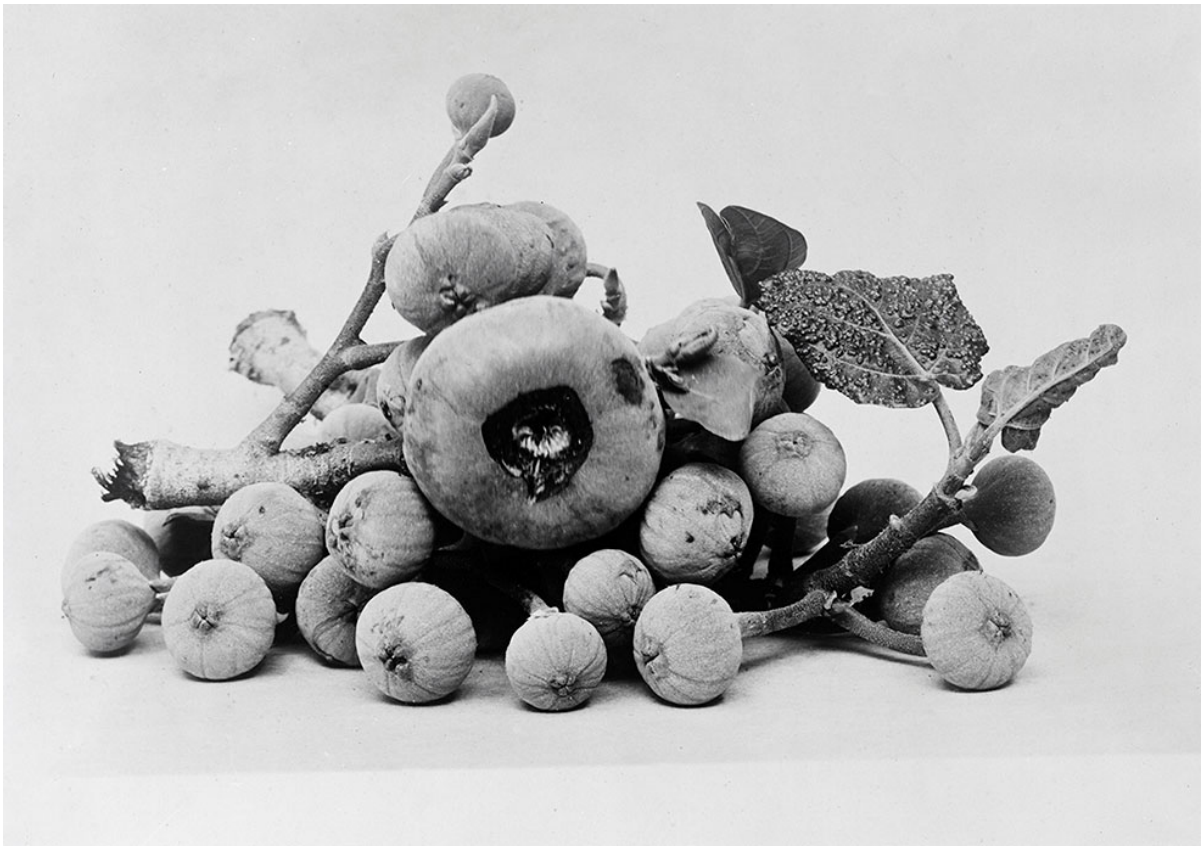

Fig. 7 – A branch of a sycamore tree with figs, photographed by Ludwig Keimer, 1929
(© KMKG-MRAH, Inv. EGI.07794)

Fig. 8 – Egyptian women carrying water jars, Heliopolis, 1907 (© KMKG-MRAH, Inv. EGI.06013)

Finally, these images also illustrate the daily life of the local Egyptian population (Fig. 8) and the way Westerners experienced travelling through Egypt during the early 20th century, commonly referred to as the 'Golden Age of Travel' (Humphreys 2014; 2015). Over two hundred photos illustrate for instance the two royal voyages Jean Capart made in the company of Queen Elisabeth of Belgium (Bruwier *et al.* in press). In 1923 they attended the official opening of the burial chamber of the tomb of Tutankhamun (Bruffaerts 1998), while seven years later, in March–April 1930, Jean Capart accompanied the Belgian Queen and King on a cruise along the Nile following an official state visit (Bruffaerts 2006). The photos from this archive (Fig. 9) provide an exceptional glimpse behind the scenes of both trips and complement the already known archival sources of these journeys that are kept in the archives of the Belgian Royal Palace. Prior to this second trip with Queen Elisabeth of Belgium, Jean Capart had already travelled through Egypt for two months in the company of several members of the Goldman family, known from the American investment bank Goldman Sachs. Invited by his good friend Ashton Sanborn, secretary of the Museum of Fine Arts in Boston, close collaborator of the well-known American Egyptologist George Reisner and son-in-law of Julius Goldman, Jean Capart acted as a guide for a boat trip that took them from Cairo to beyond the Second Cataract at Semna. Several hundreds of photographs of this journey are preserved and kept in the archives of the RMAH, along with various other archival documents that will allow us to reconstruct this voyage in full detail.

Fig. 9 – Queen Elisabeth of Belgium in a sedan chair, Asyut, 1930 (© KMKG-MRAH, Inv. EGI.07376)

c) Research objectives

The four clearly defined research objectives that are outlined on p. 5 were all addressed:

1) Detailed and high quality metadata

This objective aimed at a critical revision of the available data of each individual photo while at the same time augmenting them with as much additional detailed information as possible, both with regard to the content of the photo as to its photographic framework (photographer, date). Special attention was also given to information that places these photos in a broader context. For this purpose, bibliographical references to key publications with regard to the depicted subject matter were recorded as well as references to relevant sources from the RMAH's archives such as Jean Capart's personal notebooks, diaries, letters, etc. The division of tasks between the two postdoctoral

researchers was such that A. Gräzer Ohara handled the photographs depicting sites and monuments, while A. Van der Perre dealt with the object photographs. Finally, technical information (dimensions, type of photo, state of preservation) was added and served as a base for the development of a preservation plan for long term conservation.

2) Online database

The entire collection of glass plates was already digitised in 2015–2016 at the state of the art digitisation facility of the Royal Observatory of Belgium (ROB) in the framework of Belspo's DIGIT03-program (for more information on the ROB digitisation facility, see: https://espace.oma.be/science/rob-facilities.html. Technical information can also be found in De Cuyper 2012; De Cuyper *et al.* 2011). After processing and converting the raw data files into positives in a format and of a file size that allows for proper visualisation, these images and their metadata are being catalogued in the RMAH's central collections management system (MuseumPlus-RIA/Carmentis; https://carmentis.be/eMP/eMuseumPlus). This constitutes the best and most effective way to properly present this collection in its entirety, keep it up to date in an easy and rapid way, maximise its visibility, exploit its scientific value, stimulate, and create new collaborative research, and ultimately ensure its future. At this moment 1,505 images and their new metadata have been uploaded into Carmentis and made available to the public, under a Creative Commons license (see also *infra* p. 22 '4. Scientific results and recommendations > b) Metadata, cataloguing and online disclosure of the SURA-corpus'). Even though the project has ended, and the complete collection could not yet be integrated in MuseumPlus-RIA, we are committed to continue this process in the future.

3) Preservation and collection care

In order to preserve this collection for future generations, the physical housing and materiality of the glass plates needs to be addressed as well. Due to the neglect in the previous decades and its current housing conditions, some glass plates are already starting to show traces of chemical and biological degradation. Based on the technical metadata of the glass plates proper, a first draft of a long-term preservation plan was developed, including the repacking in acid-free cases and individual envelopes, and optimising the protective environment in which these glass plates are stored.

4) Scientific exploitation and collaborative research

The scientific potential of this collection, not only for the RMAH but also for other national and international research institutes, has been mined. Specifically for the RMAH, the focus was first and foremost on images that relate to the different archaeological expeditions and scientific missions in Egypt organised by Jean Capart and his collaborators. The SURA-project also actively searched for new collaborative research opportunities, not only with other similar online research platforms and databases in order to mutually expand their scientific potential, but also with individual researchers, research consortia, or institutions that could have a potential interest in the content of these glass plate negatives. For instance, from the start of the SURA-project, a synergy existed with the EOS

funded multidisciplinary research project 'Pyramids and Progress. Belgian expansionism and the making of Egyptology, 1830–1952' (P&P; https://www.pyramidsandprogress.be/), a nationwide consortium consisting of KU Leuven, Université libre de Bruxelles, Ghent University, the RMAH and the Royal Museum of Mariemont that was researching the emergence of Belgian Egyptology against the background of Belgian expansionist policies (De Meyer *et al.* 2019). The SURA-project had an inherent overlap with P&P and both projects mutually benefited from each other.

The growing interest in pre-digital photographic collections, also within the international Egyptological community, has resulted in various collections from institutions worldwide becoming available online. With the exception of the Digital Giza Project, the Integrated Database Project of the Institute for the Study of ancient Cultures of the University of Chicago and a few other examples, the majority of these initiatives do not go much further than making the images available online with only a very restricted set of descriptive metadata. Moreover, in many cases, a real database environment or search engine is lacking, which severely hampers targeted search and retrieval. The SURA-project discloses the collection properly, with the images being catalogued in the RMAH's central database MuseumPlus-RIA, a state of the art multilingual collections management system. High quality and detailed descriptive, technical and contextualising metadata for each individual image ensure proper search and retrieval. The entire collection (images and metadata) will be published online in three languages (Dutch, French and English) via the online catalogue Carmentis (http://carmentis.kmkg-mrah.be/eMuseumPlus). As the SURA-project will moreover actively pursue collaboration with other research institutions and their databases, the photographic collection of the RMAH will become embedded in, known to, and used by the international scientific community.

SURA is the first project within the RMAH that has disclosed a historical collection of glass plate negatives in the way that is outlined above, despite the fact that many similar collections are hidden in various departments throughout the museum.

3. METHODOLOGY

The SURA-project applied a multifaceted and multidisciplinary methodology combining Egyptology, digital imaging, archival research, and digital humanities, structured in several research axes. An important corner stone of the applied methodology was the digital research infrastructure of the RMAH that is composed of state of the art technology that uses some of the latest web-based software solutions.

A first axis consisted in the **digital processing** of the glass plate negatives that were, as stated above, already digitised in 2015–2016 (see p. 19). An essential first step was the conversion of the master TIFF-files from negatives to positives and subsequently also the production of compressed lower resolution surrogate files of different file size and format for valorisation and public outreach purposes (publications, conferences, press and media, …) but also—and most importantly—for end-user access (publication in MuseumPlus-RIA/Carmentis). A selection of digital positive images was also processed in terms of quality enhancement and cleaning. As many photos have been made 'in the field', these

negatives occasionally show small impurities that were attached to the lens of the camera, but the specific light conditions of the Egyptian landscape also resulted sometimes in over- and underexposed parts of the fine-grained photographic emulsions of these glass plate negatives. Moreover, current imaging technology allows for a valorisation of the original stereo images (on the materiality and different types of glass plates, see *infra* p. 27 '4. Scientific results and recommendations > d) Development of the collection and materiality of the glass plates') as 3D images. The uncompressed high-resolution TIFF-files of both the negatives and positives are stored for preservation purposes on Belspo's Long Term Preservation Platform. The surrogate positive files, including back-ups, are stored on the servers of the RMAH.

Applications and techniques of **Digital Humanities** were our second important methodological axis. The original paper index card catalogue was manually recorded in an Excel file with the help of the staff of the Egyptological library and research archives of the RMAH. Once the data were cleaned (correcting of typing errors and issues of consistency), the information and content of this Excel file were mapped into the MuseumPlus-RIA metadata scheme that served as a basis to import the data into the database. This was done in collaboration with the RMAH's e-Collections department, who also provided hands-on training in the use and possibilities of this collection management system. Also, in collaboration with the e-Collections department, specialised thesauri and controlled vocabulary lists were reviewed or developed to guarantee data quality and to maximise searchability and retrieval, particularly with regard to geographic names of sites and different types of ancient Egyptian terms such as names of pharaohs, all of this in three languages (i.e., English, French and Dutch). For each term, a preferred spelling as well as different alternatives were embedded in these thesauri. The metadata scheme of the MuseumPlus-RIA system is compliant with international standards and guidelines for metadata descriptions and data exchange (Spectrum, LIDO, CDWA, Dublin Core, …) which is not only important for the preservation of the data but also facilitates data exchange with other research platforms. In the case of photographed objects of the Egyptian collection of the RMAH, crosslinks were added to the description of that specific object in the database. In the case of photographed objects from other museums and when persistent identifiers are available, links were also added to descriptions of these objects in the databases of other museums.

An **Egyptological and historical approach** was followed in order to describe the content of each individual image in a detailed manner. This was done through a comprehensive analysis of the published literature, specialised online resources and archival research. Particularly, the latter aspect was of essential importance to obtain primary and contextual information (e.g., date of the photo, name of photographer, depicted persons, …). To this end, the rich research archives of the RMAH as well as those of the FÉRÉ were mined. The different documents present there, such a Jean Capart's correspondence, reports, personal notebooks, and diaries, contained a wealth of information that allowed us to complete and, in many cases, also correct the information from the paper index card catalogue. In the framework of two other research projects, the EOS-funded project 'Pyramids and Progress, Belgian expansionism and the making of Belgian Egyptology, 1830–1952' and the FED-tWIN funded project 'The RMAH, the history of its buildings and collections' (https://www.kmkg-mrah.be/en/scientific-research/rmarch), these archives are finally being properly inventoried after decades of neglect (for a state of affairs of the archives of the RMAH in 2008, see Leloup & Montens 2008, p. 61–62). The synergy with both projects highly facilitated this part of the research.

For every glass plate at least the following information was collated: inventory number, title, name of the photographer*, geographic name of the photographed site or location*, date of the photo, material aspects of the glass plate*, technical aspects of the glass plate*, dimensions and a detailed description of the photographed subject matter with particular attention for the identification of the photographed persons (types of information indicated with an '*' are organised and structured in a thesaurus or controlled vocabulary list). As stated above, relevant crosslinks and permalinks were added when applicable. The description of the photo's content always mentions the orientation and position from which the photo was taken and, when applicable, also during which specific (scientific) mission to Egypt by Jean Capart or his collaborators. The identification of the latter element also allowed us to develop particular topics for further in-depth research or for a BA paper by a university student (see *infra* p. 27).

A final axis focussed on the **materiality of the glass plate negatives, their state of conservation and long-term preservation**. First of all, each glass plate was repacked in individual acid-free four flap folders and the collection is currently stored in a climate-controlled storage room at the Royal Observatory of Belgium. Much attention was also devoted to a technical description of the different types of glass plate negatives and a first general assessment of their state of preservation. Some of the glass plates already show signs of incipient biological and chemical degradation. In collaboration with the conservation department of the RMAH, it was our intention to draft a preservation plan to anticipate and avoid the incurring risk of irreversible damage.

4. SCIENTIFIC RESULTS AND RECOMMENDATIONS

a) Digital processing

As stated above the digital processing of the scanned glass plates was executed at the very beginning of the project. The necessary surrogate files were produced and the master TIFF-files, both the negatives and positives, are currently stored on the Long Term Preservation Platform of Belspo. Subsequently, based on the Excel file with the converted information from the original paper index card catalogue, a metadata scheme was developed to import the data into the MuseumPlus-RIA database and thesauri and controlled vocabulary lists were revised or developed. The achievement of both deliverables at an early stage in the project was fundamental and are therefore important milestones that laid the foundations for the necessary digital infrastructure to start the study of the content of the SURA-corpus.

b) Metadata, cataloguing and online disclosure of the SURA-corpus

In line with the primary objective of the SURA-project, another important result is the online disclosure of the collection. Currently, more than 4,000 photos have been analysed in detail but so far only 1,505 photos and their metadata can be consulted in the RMAH's online collection catalogue Carmentis (https://www.carmentis.be/eMP/eMuseumPlus; Fig. 10). 607 photos are also fully described and are in the process of being uploaded in the database in the upcoming weeks, which will bring the total

amount of available photos online to 2,112. This number is below our objective to disclose the entire collection of over 7,000 photographs but can be explained by a number of reasons. First of all, the time needed to fully analyse the photos and to compile the necessary metadata, including their translation in three languages (English, French and Dutch) was underestimated when the proposal was written, while the quality of the already available information in the original paper index cards was overestimated. Secondly, compulsory teleworking imposed by the COVID-19 pandemic seriously impacted access to library and archival resources and resulted in a delay in the execution of this work package from the start of the project. Particularly at the end of the project, the time invested in the preparation of a monograph with a selection of photos (see *infra* p. 31) also came at the cost of this work package, especially because the publishing house also insisted on publishing a Dutch and French edition in addition to the originally planned English edition.

However, this was countered by the sheer number of publications produced by the SURA-project, some of which were written at the specific request of journal editors or as a result of presentations at national and international scientific conferences and other public and scientific outreach activities (see *infra*). Their total amount exceeds by far the planned number of publications but demanded in return a time investment at the expense of other research activities.

In collaboration with the e-Collections department, the staff of the research archives and libraries of the RMAH are committed to finalise the description of the other photos that have been fully analysed, as well as their upload in the MuseumPlus-RIA database and online publication. The ca. 3,000 photos that still remain to be analysed will also be studied by the RMAH staff as part of their daily tasks to ensure the full online disclosure in the near future.

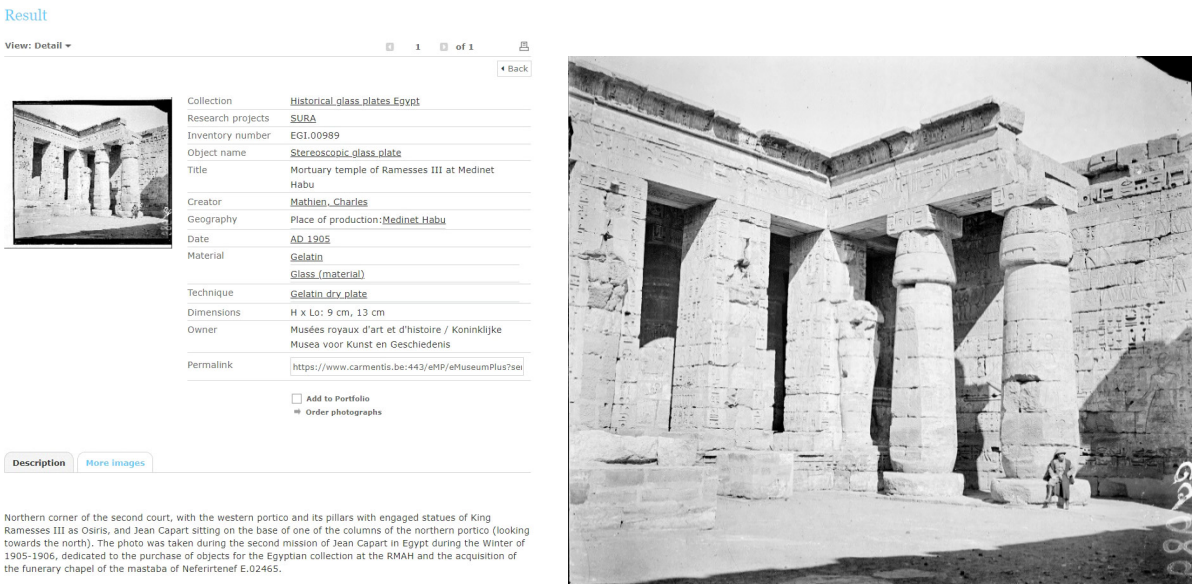

Fig. 10 – Example of an entry of a photo in Carmentis (© KMKG-MRAH)

c) Scientific exploitation and collaborative research

Several sets of photos have been scientifically exploited beyond a mere description in the MuseumPlus-RIA database. First of all, information with regard to the thirteen voyages to Egypt made by Jean Capart—the first one in 1900–1901 and the last one in 1945–1946, close to his death in 1947—was collated from the research archives of the RMAH and FÉRÉ. Subsequently, the photos related to these missions were identified in the SURA-corpus (Tab. 1). These trips cover the deployment of the RMAH's and FÉRÉ's archaeological and scientific expeditions in Egypt during these pioneering years of Egyptology in Belgium. In addition to documenting the progress of the excavations, these photos also highlight, illustrate, and acknowledge the contribution, work, and importance of Jean Capart's Egyptian co-workers in this process.

	Number of photos
Study trip to Egypt (1900–1901)	10
Expedition Mastaba of Neferirtenef (1905–1906)	173
Excavations at Heliopolis (1907)	191
Research stay at Abydos (1909)	141
Royal voyage with Queen Elisabeth (1923)	116
Study trip with students (1925)	208
Excavations at Tell Hiw (1927)	187
Photographic mission (1929)	86
Nile cruise with Goldman family and second royal voyage with Queen Elisabeth (1930)	342
Research stay at Amarna (1933–1934)	320
Excavations at Elkab (first season, 1937)	149
Excavations at Elkab (second season, 1938)	109
Excavations at Elkab (third season, 1945–1946)	164

Tab. 1. Overview of the thirteen voyages to Egypt by Jean Capart with indication of number of photos present in the SURA-corpus.

From these sets of photos, the glass plates pertaining to the excavation of the decorated funerary chapel of the **mastaba Neferirtenef** at North Saqqara were further investigated (Fig. 11). Since 1906, this funerary chapel (MRAH, inv. E.02465) is one of the centrepieces of the Egyptian collection of the RMAH. Although the circumstances of its acquisition and its clearing at North Saqqara by Jean Capart and James E. Quibell of the Egyptian Antiquities Service during the Winter of 1905–1906 are well known (Bruffaerts 2005), the exact location of the mastaba to which it belonged—a monument originally discovered by the famous French Egyptologist Auguste Mariette in the middle of the 19th century—remained obscure for a long time. Recently, new archival material related to the acquisition of the mastaba surfaced during inventory work in the research archives of the museum. The cross-referencing of the information from these archival documents with the photos from the SURA-corpus helped not only to shed new light on the precise location of the mastaba of Neferirtenef

on the map of the Saqqara necropolis, but also to identify four other mastaba tombs uncovered by Auguste Mariette around the pyramid complex of Djoser, that were also re-exposed by Jean Capart and James E. Quibell in the Winter of 1905–1906. In addition, the SURA-corpus also contained a number of photos, not only of the excavation of the funerary chapel of the mastaba but also of its dismantling, packing, transportation, and reconstruction that were never published before. The results of this research were presented at the international congress '*Mariette, deux siècles après*', held in Boulogne-sur-Mer (France), 8–10 September 2021 (see *infra* p. 33 '5. Dissemination and valorisation > a) Scientific meetings') and will be published in the proceedings of the conference (paper in press; see *infra* p. 45 '6. Publications > b) Scientific papers'). In a public lecture for Egyptologica Vlaanderen on 17 May 2022 (see *infra* p. 34 '5. Dissemination and valorisation > b) Public lectures'), this research was also shared with the general public.

Fig. 11 – Jean Capart supervising the excavation of the mastaba of Neferirtenef, 1905
(© KMKG-MRAH, Inv. EGI.00984)

Another topic that received particular attention focussed on the **Egyptian workmen** that contributed to the excavations directed by Jean Capart at the site of Elkab (Fig. 12). During these three seasons of

fieldwork, Jean Capart's team consisted of both specialised workmen known as Quftis and local workers. Again, this research was instigated by recently inventoried archive material, including letters from the Egyptian *reis* (foreman of the workers) Chared Muhammed Mansur and the Belgian team members, field diaries and administrative records in which the salaries of the workmen and other expenses were recorded. Combined with the photographs from the SURA-corpus, the organisation of work on the excavation site could be reconstructed as well as the hierarchical differences between the Quftis as specialised workmen, versus the local workers, which is evident through the wage scales and the tasks assigned to them. The combination of administrative records with the stories recorded by Capart about the work on site (Capart 1946), allows to paint a lively picture of these excavation seasons in Upper Egypt. The results of this research were presented at the online workshop '*Researching the history of Egyptology: Current practices and futures of transmission*', 11–12 June 2021 (see *infra* p. 33 '5. Dissemination and valorisation > a) Scientific meetings') and are published in the volume 'Addressing Diversity: Inclusive Histories of Egyptology' (see *infra* p. 45 '6. Publications > b) Scientific papers'). This research represents a first contribution from a Belgian perspective to current research and debates in international Egyptology on the topic of the agency of Egyptian workforces in archaeological excavations (see e.g., Quirke 2010; Doyon 2015; 2018; 2021; 2023; forthcoming; Georg 2018; 2019; 2021; Relats-Montserrat 2023; Rowland 2014; Jeffreys 2014; Bareš 2023).

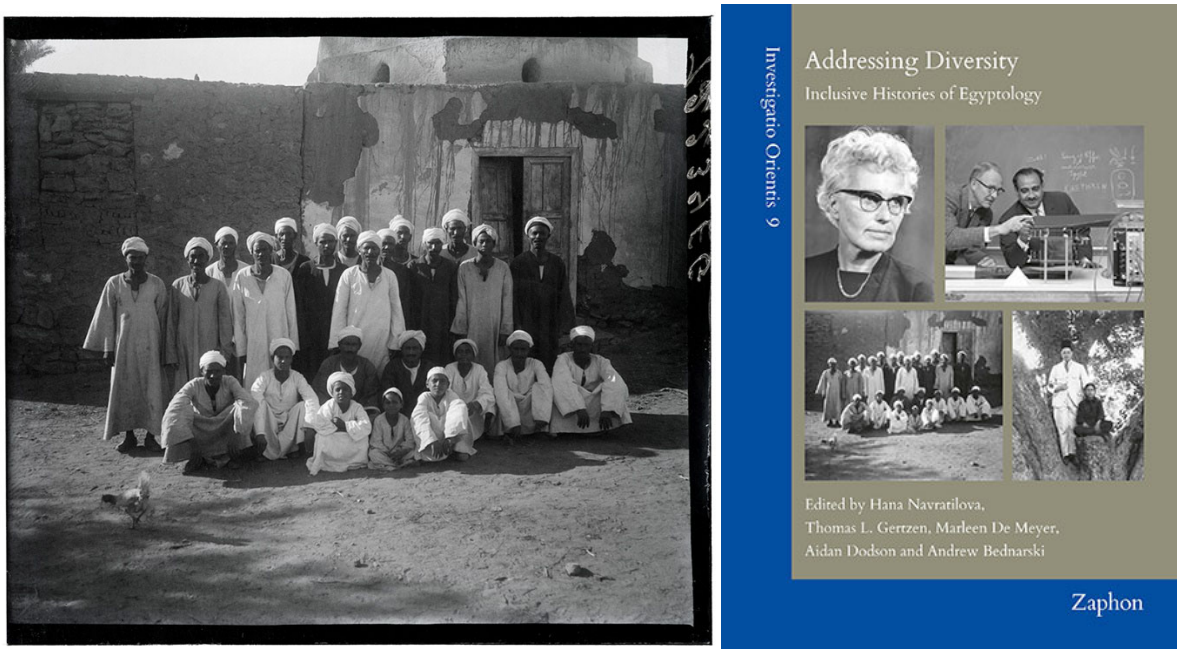

Fig. 12 – Chared Muhammed Mansur, his three sons and the Quftis at Elkab, 1946 (© KMKG-MRAH, Inv. EGI.12234). *This image is also featured on the cover of the book "Addressing Diversity"* (© Zaphon Verlag)

Two research tracks, conducted in the framework of the EOS-funded project 'Pyramids and Progress', could also be enriched with photos from the SURA-corpus. A first one focused on the acquisition patterns of the **Nubian collection of the RMAH** (research conducted by A. Van der Perre), while a second one dealing with **the history of the FÉRÉ** (research conducted by M. De Meyer in collaboration

with J.-M. Bruffaerts and J. Vandersmissen) also draws heavily on the research archives of the FÉRÉ, the RMAH and the SURA-corpus. The results of both research topics were presented at international conferences (see *infra* p. 33 '5. Dissemination and valorisation > a) Scientific meetings') and have resulted in scholarly papers that have been accepted for publication (see *infra* p. 45 '6. Publications > b) Scientific papers').

In 2021, E. Van Caelenberge of KU Leuven successfully delivered her **BA-paper** (Van Caelenberge 2021) concerning the archaeological and historical context of the relief of Nebsen, discovered by the British Egyptologist John Garstang at the site of Abydos in 1909 and now kept in the Egyptian collection of the RMAH (inv. E.05263). This reconstruction also relied on photographic material from the SURA-corpus. This BA-paper was supervised by M. De Meyer and A. Van der Perre.

In the framework of the continued **archaeological excavations at the site of Elkab**, research on the different storage facilities excavated within the settlement of the site also benefitted from the SURA-corpus. Already in 1938, Jean Capart excavated a number of silos at Elkab, but they were only cursorily mentioned (Capart 1940, p. 29) and the lack of published photos did not allow for a proper evaluation of these constructions. In the SURA-corpus, several photos of these silos were identified, providing finally visual proof on their construction, dimensions, and layout. A paper presenting the results of this research, including these rediscovered photos, is currently in press (Claes *et al.* in press).

After the launch of the project's website, several scholars have contacted us, expressing their interest in the SURA-project, and asking if photos of specific archaeological sites, monuments, objects, or persons were present in the SURA-corpus. Whenever possible, photos have been put at their disposal. Particularly worth mentioning in this respect is the publication of a biography of Jean Capart (Bruffaerts 2022), written in the framework of the EOS-funded project 'Pyramids and Progress'. This lavishly illustrated book made ample use of the SURA-corpus and a total of 45 photos were put at the author's disposal. Another example of a recent publication that made use of SURA photographs is Duranteau 2022.

d) Development of the collection and materiality of the glass plates

The entire collection of glass plate negatives kept at the Egyptological library of the RMAH comprises a total of 14,277 individual items, of which the oldest date back to 1900–1901 when Jean Capart made his very first trip to Egypt, and the most recent to 1955 when Pierre Gilbert directed excavations at Elkab. By carefully scrutinising archival documents kept in the RMAH, the annual reports of the FÉRÉ and publications such the *Chronique d'Égypte*, we were able to reconstruct the development and growth of this collection of photographic glass plates (tab. 2). These documents and publications also yielded insightful information with regard to the different sources and the supply network around the development of the collection, which also added new elements to the extensive international network of Jean Capart. Finally, they also provided information on the objectives and different uses of the collection and the way the work was organised to catalogue and manage it. All these elements have been described in detail in several of the scientific publications by the SURA-project (see *infra* p. 45 '6. Publications > b) Scientific papers', in particular Gräzer Ohara *et al.* 2023 and Van der Perre *et al.* 2022).

Year	Number of photos
1923	ca. 3,000
1928	ca. 5,100 (every month, ca. 100 glass plates are added to collection)
1930	almost 7,000
1931	ca. 1,000 glass plates added, total of ca. 7,500
1932	almost 8,000
1933	ca. 8,700
1934	ca. 9,000
1935	ca. 1,000 glass plates added, total of ca. 10,000
1936	ca. 500 glass plates added, total of ca. 10,500
1937	ca. 10,000
1940	ca. 11,700
1949	ca. 12,600
1950	ca. 300 glass plates added, total of ca. 12,900

Tab. 2. Overview of the development and growth of the glass plate collection

When the collection was digitised, three types of photos were initially identified: normal plates or monograms (590 items), stereograms (1,523 pairs; Fig. 13) and reproductions. These reproductions consist of printed photographs (Fig. 14), bought, or obtained by Capart from colleagues or commercial studios and illustrations from Egyptological publications being reproduced on photographic glass negatives (Fig. 15). Obviously, the latter category, which was estimated to contain around 50 % of the collection, has no historic value and were left out of the scope of the SURA-project. However, the distinction between photos from illustrations published in books and rephotographed prints was not straightforward and needed to be assessed for each individual glass plate. Unfortunately, this task has not yet been completed, which makes it impossible to determine their exact proportion but based on the current information, it seems that our original estimation was indeed correct. The fact that photographic reproductions of both printed photos and illustrations of publications represent more than half of the collection is not surprising at all. It was prompted and motivated by the fact that one of its primary objectives was to use it to illustrate lectures, conferences, and classes. A closer look at many of these reproductions also revealed how they were made and the different practical issues that had to be dealt with. Different contraptions were used to facilitate this process, ranging from tags for fixing prints to a wooden board or metal slats for holding down the sides to more elaborate constructions like an easel for photographing large publications. In combination with information derived from archival documents, the materiality of the glass plates proper also provided information on the photographic products used and other logistical concerns, particularly when Jean Capart was in Egypt.

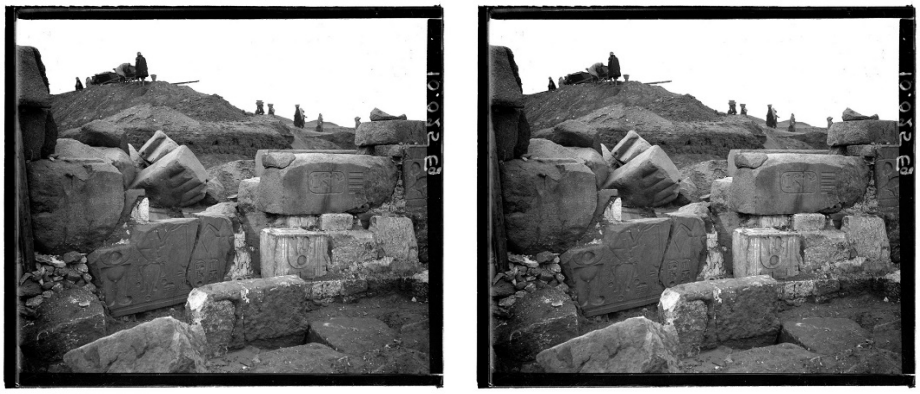

Fig. 13 – Stereograph, temple of Amun at Tanis, 1934 (© KMKG-MRAH, Inv. EGI.10025)

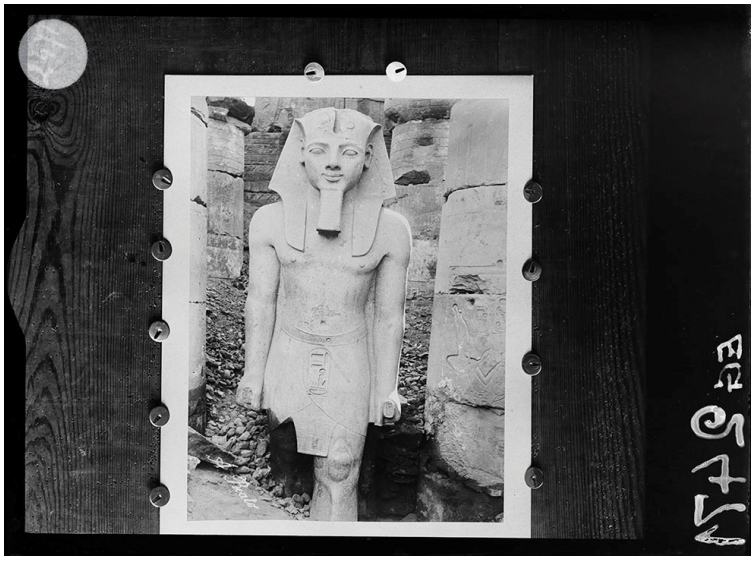

Fig. 14 – Print of a photograph by Antonio Beato (© KMKG-MRAH, Inv. EGI.02471)

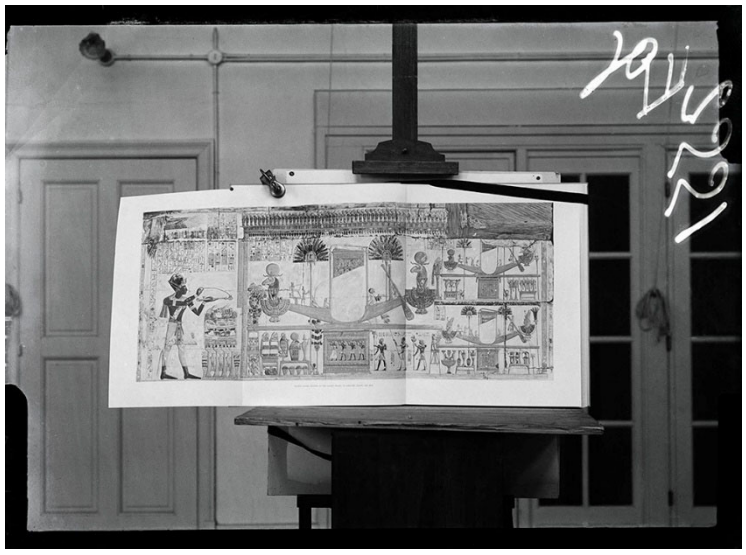

Fig. 15 – Photo of plate 11 published in Calverly & Broome 1935, placed on an easel
(© KMKG-MRAH, Inv. EGI.01552)

e) Conservation and preservation

Originally the glass plate negatives were packed in acid containing paper flaps or handmade glassine envelopes and kept per ten plates in inappropriate cases. To remedy these unsuitable storage conditions, every single glass plate negative was repacked in individual acid-free folders and customised boxes with the generous assistance of the staff of the ROB after they were digitised. The entire collection was also transferred to a climate-controlled storage space within the ROB facilities where they are kept until today. This should slow down or stabilise the incipient biological contamination and chemical degradation of the AgBr (silver bromide) gelatine. The fact that the entire collection has been digitised should also minimise the risk of further manipulation damage of the glass plate negatives. A number of glass plates are indeed cracked as a consequence of ill handling or inappropriate housing.

Because of the COVID-19 pandemic (compulsory telework and restricted access to the collection), it was not possible to execute a physical condition check of the glass plate negatives as planned during the first months of the project. This had of course an impact on the development of a long-term preservation plan and delayed the execution of this work package. In order to tackle this, alternative approaches were investigated. In the framework of the complete renovation of the Art & History Museum in the Parc du Cinquantenaire, an off-site climate-controlled storage room is currently being prepared by the technical staff of the RMAH in collaboration with the Belgian Buildings Agency. In the current strategy, all the various photographic collections of the RMAH will eventually be transferred there. In collaboration with the recently started FED-tWIN-project 'Photography collections of the RMAH', a preservation plan is developed for all the photographic collections of the RMAH. This collaboration will bring in additional expertise and know-how of which the SURA-corpus will greatly benefit.

5. DISSEMINATION AND VALORISATION

An important objective of the SURA-project was the scientific exploitation of the collection and the active search for collaborative research with other research partners to expand its scientific potential. Several papers were presented at various **national and international scientific meetings**, some of which were held online due to the COVID-19 pandemic (for a full list, see *infra* p. 33). Most of these presentations also resulted in **peer-reviewed research papers** that have all been accepted for publication and are currently in press (for a full list, see *infra* p. 45). In addition, a paper that deals with the role of the photographic collection in the vision of Jean Capart to develop an encompassing Egyptological research infrastructure in the RMAH in Brussels was accepted for presentation at the 13th International Congress of Egyptologists in Leiden (The Netherlands). This conference will only take place in August 2023 (i.e., after the publication of this report) and will be an important occasion to present some of the results of the SURA-project to the international community of Egyptologists.

At the same time, the focus of the SURA-project was not limited to the scientific community alone. From its scope, the project surpasses a merely scientific level: ancient Egypt has always fascinated the general public and exhibitions and documentaries invariably attract a large audience worldwide.

Besides their scientific content, these photographs have an undeniable aesthetic and nostalgic aspect, and the online and easily accessible publication of this archive has raised the interest of the public at large. Public lectures delivered in May 2023 at the RMAH on the occasion of the Nocturnes of the Brussels Museums attracted an audience over a hundred people. As this type of impact is one of the key missions of every museum, a specific work package of valorisation activities was developed that specifically aimed at engaging the general public as an important and integral part of the project. To this end, a **website** was launched at the start of the project, together with several **social media channels** (Facebook, Instagram, Twitter, and a YouTube channel) through which the public could follow the progress of the research. A large number of **public lectures** have also been delivered by the different members of the SURA-project, both at a national and international level, and several papers presenting the project and the photographic collection were published in **national and international popular science and cultural heritage journals**—in most cases at the specific request of the journal's editors—as well as in the catalogue of the **exhibition 'Expedition Egypt'**. This exhibition was organised in close collaboration with the SURA-project (see *infra* p. 35–39). A major point of attention was also the **publication of a monograph** with a representative selection of photographs from the SURA-corpus. More than 200 photos were carefully selected and described in detail. They are preceded by an introductory chapter in which the history, development, contents, and materiality of the SURA-corpus is presented. It also stresses the scientific importance of this collection for our understanding of the history of Belgian Egyptology. An extensive glossary provides additional information regarding the persons mentioned as well as definitions of the (ancient) Egyptian and Arabic words. It also serves as an index, with references to the photo numbers in the book. The more than 200 photos are presented in geographic order, taking the reader on a journey up the Nile in the footsteps of Capart and his collaborators, from their arrival at the port of Alexandria, to the fortified site of Semna in modern Sudan, the southernmost point of their travels. Every image is accompanied by a detailed description and, when available, information on the photographer and date. In some cases, diary entries by Capart or preserved correspondence kept in the research archives of the RMAH have made it possible to establish the image's exact date. Sometimes the information on the image's original paper index card was meagre and further archival research only resulted in connecting the photo to a particular year. The same holds true for the identification of people shown in these photographs. Thanks to the diaries and the archives, not only Capart's relatives and collaborators, but also many of his Egyptian friends and colleagues could be identified and acknowledged.

After a public tender, Snoeck Publishers (Ghent, Belgium) was selected to publish the book which received the title '**SURA | صورة: Egypt through a Belgian lens**' (https://snoeckpublisher.be/product/sura/). Our original intention was to publish an English edition only but at the specific request of the publishing house, a Dutch and French version have also been issued. This led to substantial additional work (translation, editing, correction of proofs) but also to a much larger outreach. In this respect, it was also decided to translate the introductory chapter into Arabic in order to present the collection and make the book accessible to the Egyptian and wider Arabic speaking community. The book was peer reviewed by two leading international experts—from Harvard University and the British Museum—and received a GPRC label (Guaranteed Peer Reviewed Content; see https://www.gprc.be/en/sura). The three editions of this book (Fig. 16) were launched and presented at the opening of the exhibition 'Expedition Egypt' at the RMAH on 30 March 2023. The volumes are in hardcover with high quality printing that does the black and white photographs justice and the democratic price of € 40,00 also promotes accessibility to a broad segment of the population.

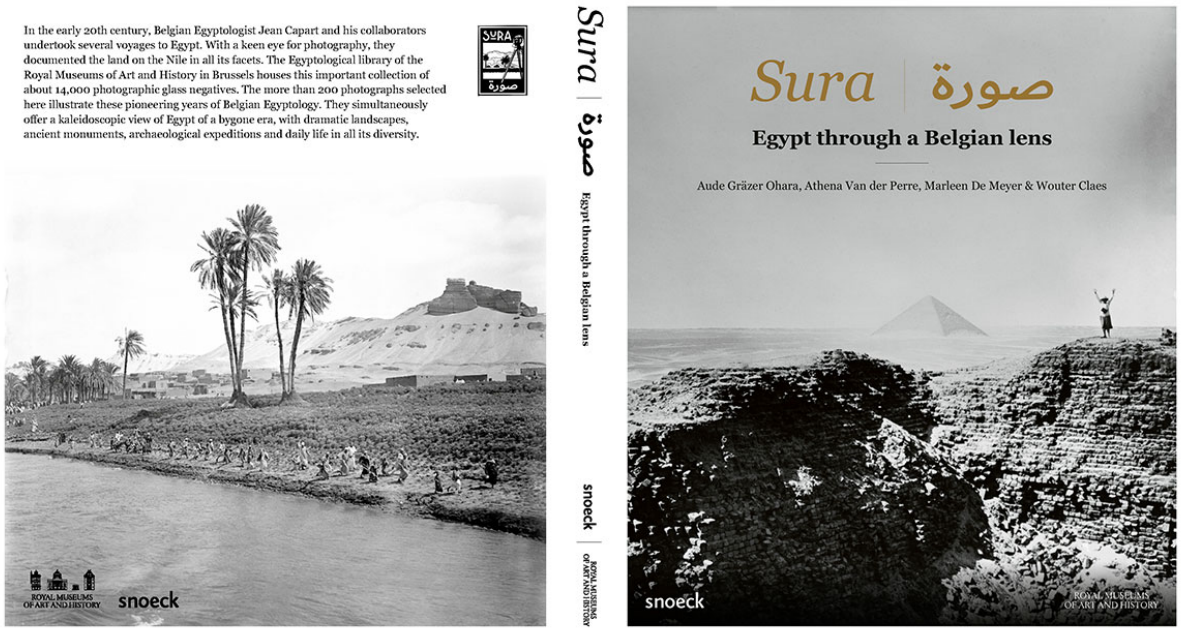

Fig. 16 – Cover of the English edition (© Snoeck publishers)

These different outreach and valorisation activities have resulted in a tangible impact of the SURA-project on the scientific community. This can for instance be illustrated by the fact that the project is already mentioned in publications of other researchers. A good example is 'Egyptian archaeology and the twenty-first century museum', the latest book by British Egyptologist Alice Stevenson, published by Cambridge University Press at the end of 2022 in the new series 'Cambridge Elements: Elements in ancient Egypt in Context'. In this book, the SURA-project is mentioned alongside projects from the Petrie Museum (London) and the Kelsey Museum of Archaeology (Michigan) as good examples of institutions that have recently given increased attention to the research potential of their photographic archives (Stevenson 2022, p. 30). For a project that has run for a limited period of 2,5 years, this is quite a remarkable achievement.

Finally, the SURA-project also received quite some attention of the (primarily) Belgian press and media. A full list of media and press contacts is provided below (see *infra* p. 43). As there are simply too many to mention, this list does not include the newspapers, journals, websites and other (social) media channels that published photos from the SURA-corpus showing Queen Elisabeth of Belgium during her voyages to Egypt in 1923 and 1930 in the framework of the working visit of the Belgian Queen Mathilde and Crown Princess Elisabeth to Egypt on 14–16 March 2023 (see *infra* p. 40–41). These photos featured in almost every Belgian newspaper but also in popular magazines such as 'Story', 'Point de vue' or 'Paris Match'.

a) Scientific meetings

(Presentations marked with an * have resulted in scientific publications that are currently in press. See *infra* p. 44 '6. Publications' for full bibliographic references)

- DE MEYER, M.; GRÄZER OHARA, A.; VAN DER PERRE, A. & CLAES, W. (in collaboration with MAHRAN, N.M.A.), Egypt through a Belgian lens: The historic collection of photographic glass plate negatives at the Royal Museums of Art and History in Brussels

  Oral presentation at the online workshop '*Researching the history of Egyptology: Current practices and futures of transmission*', 11–12 June 2021. Workshop organised by the Egypt Exploration Society, the Netherlands-Flemish Institute in Cairo and The Place and the People (Lecture presented by M. De Meyer on 12 June 2021)*

- GRÄZER OHARA, A. & CLAES, W. (in collaboration with DELVAUX, L.), Jean Capart, le mastaba de Neferirtenef et les kitab de Mariette

  Oral presentation at the international congress '*Mariette, deux siècles après*', held in Boulogne-sur-Mer (France), 8–10 September 2021. Congress organised by the Université Littoral Côte d'Opale (UR 4030 HLLI) et l'Université de Lille (UMR 8164 HALMA) (Lecture presented by A. Gräzer Ohara on 10 September 2021)*

- VAN DER PERRE, A., Jean Capart and the quest for Nubia

  Oral presentation at the international symposium '*Pyramids and progress: Perspectives on the entanglement of imperialisms and early Egyptology*' held in Leuven & Brussels, 8–10 November 2021. Symposium organised by the research project 'Pyramids and Progress' of KU Leuven, ULB, UGent, RMAH and Royal Museum of Mariemont (Lecture presented by A. Van der Perre on 8 November 2021)*

- CLAES, W., Egypte door een Belgische lens: Jean Capart en de collectie fotografische glasnegatieven van de Koninklijke Musea voor Kunst en Geschiedenis

  Oral presentation at the class session of the Belgian Royal Academy for Overseas Sciences, section of Human Sciences, held at Brussels, 15 February 2022 (Lecture presented by W. Claes)*

- DE MEYER, M. (in collaboration with BRUFFAERTS, J.-M. & VANDERSMISSEN, J.), The Fondation Égyptologique Reine Élisabeth in Brussels: Neutral little Belgium as the nucleus of Egyptology in 1920–1940s

  Oral presentation at the online international workshop '*Oriental societies & societal self-assertion: Associations, funds and societies for the archaeological exploration of the "ancient Near East"*' organised by the DFG Kolleg-Forschungsgruppe 2615, 23–25 February 2022 (Lecture presented by M. De Meyer on 24 February 2022)*

- CLAES, W., « Si mes photos sont bien réussies, on verra une merveille » : Update over het Sura project

  Oral presentation at the 49th annual Flemish-Dutch Egyptology Day, held in Leuven, 22 October 2022 (Lecture presented by W. Claes)

- CLAES, W.; DE MEYER, M.; VAN DER PERRE, A. & GRÄZER OHARA, A. (in collaboration with OETERS, V. & DELVAUX, L.), Cataloguing ancient Egypt: Jean Capart the documentalist

Oral presentation at the 13th International Congress of Egyptologists, to be held in Leiden, 6–11 August 2023 (Lecture presented by W. Claes)

b) Public lectures

- CLAES, W., L'Égypte dans l'objectif : Le projet SURA et les photographies historiques sur plaque de verre des Musées Royaux d'Art et d'Histoire

  Lecture for Egyptologica asbl, Woluwe-Saint-Pierre, 19 September 2020

- CLAES, W., Sura project launched

  Presentation at the 48th annual Flemish-Dutch Egyptology day (online event due to COVID-19 pandemic), 21 November 2020

- CLAES, W., Belgisch archeologisch onderzoek in Egypte

  Webinar on the history of Belgian and Dutch archaeological research in Egypt, organised by National Geographic Netherlands-Belgium, Leiden, 23 June 2021

- CLAES, W., Egypte door een Belgische lens: Jean Capart en de collectie historische foto's van de KMKG

  Online lecture at the 'Donateursdag' for Huis van Horus, Leiden, 11 December 2021

- CLAES, W., Egypt through a Belgian lens: Jean Capart and his collection of photographic glass plate negatives

  Online lecture for the Yale Egyptology Lecture Series, organised by Yale University, Department of Near Eastern Languages and Civilizations, 9 March 2022

- GRÄZER OHARA, A., A monument lost and found several times since Mariette: The Brussels mastaba finally located?

  Lecture for Egyptologica Vlaanderen, Leuven, 17 May 2022

- VAN DER PERRE, A., De Nubische droom van Jean Capart: Zoektocht naar de Nubische collectie van de KMKG

  Lecture for Egyptologica Vlaanderen, Leuven, 29 September 2022

- CLAES, W., SURA | صورة: L'Égypte sous l'optique belge

  Lecture for the nocturnes of the Brussels museums at the RMAH, 18 May 2023

- CLAES, W., SURA | صورة: Egypte door een Belgische lens

  Lecture for the nocturnes of the Brussels museums at the RMAH, 18 May 2023

- CLAES, W., SURA | صورة: Egypt through a Belgian lens

  Lecture for the nocturnes of the Brussels museums at the RMAH, 18 May 2023

- CLAES, W., SURA | صورة: Egypte door een Belgische lens

  Lecture for the A&H Sunday – Expedition Egypt to be held at the RMAH, 23 July 2023

- CLAES, W., L'Égypte sous l'optique belge : Bilan et perspectives du projet de recherche SURA
  Lecture for Egyptologica asbl, Woluwe-Saint-Pierre, 23 September 2023

c) Exhibitions

As the research corpus of the project consisted of old and vintage photographic material, the organisation of a small exhibition in which a selection of the photographic glass plates would be reproduced and shown to the public, was designed from the onset as an important deliverable. Together with the launch of a monograph presenting a representative selection of the collection (see also *infra* p. 44 '6. Publications > a) Monographs'), the exhibition was intended as a closing event of the SURA-project. It was also our intention to design an exhibition that could potentially be shown at other venues as well, for instance in Cairo at the Netherlands-Flemish Institute and/or the Belgian embassy.

In the course of the project, this plan was slightly altered. As 2023 is a special year, not only for Egyptology in general (centenary of the opening of the burial chamber of Tutankhamun) but also for Belgian Egyptology (centenary of the creation of the *Fondation Égyptologique Reine Élisabeth*), the RMAH decided to organise a special exhibition dedicated to its Egyptian collection to celebrate these centenaries and to highlight the role of Belgium in the development of modern Egyptology. The aim of the exhibition was also to present to the general public the results of the multidisciplinary EOS funded research project 'Pyramids and Progress: Belgian expansionism and the making of Egyptology, 1830–1952' and the SURA-project. Because of this synergy and following the results of discussions with regard to the scenario of the exhibition, the initial concept of an 'exclusive' photo exhibition was abandoned. Instead, an important part of this special exhibition, which received the title 'Expedition Egypt', is now in fact facilitated by the SURA-project.

The SURA-project was also strongly featured in Egypt. Many photographs of the collection were used in an exhibition at the Baron Empain Palace in Heliopolis, Cairo on the occasion of the centenary of Queen Elisabeth's visit to Egypt in 1923 and at an exhibition held at the Netherlands-Flemish Institute in Cairo on the occasion of the 50th anniversary of the institute.

Expedition Egypt (RMAH, Brussels)

The exhibition, opened its doors on 31 March 2023 and runs until 1 October 2023 (for more info on the exhibition, see https://www.artandhistory.museum/en/expedition-egypt). It tells the story of two centuries of fascinating archaeological discoveries in Egypt by Belgian and international entrepreneurs, diplomats and collectors, professional Egyptologists, and scientific institutions that all contributed to the development of the Egyptian collection of the RMAH. The exhibition brings together more than two hundred objects from its own Egyptian collection. Highlights include the sumptuously decorated coffins from the Second Cache of Deir el-Bahari (Bab el-Gasus) and the beautifully illustrated Book of the Dead of Neferrenpet. Objects like funerary stelae, canopic vases and shabti figurines meant to accompany the dead in the afterlife, introduce the visitors to the Egyptian world of the gods and eternal life. Another highlight of the exhibition is a monumental statue of the

goddess Sekhmet that is on loan from the Royal Palace, which was transferred to the Art & History Museum specifically for this exhibition. In the scenario of the exhibition, particular attention is devoted to the role of Jean Capart for the development of the collection and the different archaeological expeditions organised by the RMAH and the FÉRÉ. The entire exhibition is richly provided with unique historical photographic material from the SURA-corpus (Figs 17–20). Several photos are reproduced in large format to illustrate different sections of the exhibition which not only represent an additional visual touch to the scenography of the exhibition but also an added value to its narrative. Moreover, a specific section of the exhibition is dedicated to the Egyptological research infrastructure that Jean Capart developed at the RMAH in which the Egyptological library and its photographic archives played a pivotal role (see also *supra* p. 30, cf. the presentation at the 13th International Congress of Egyptologists). This section is for a large part based on results of the SURA-project. In the exhibition, a selection of the original glass plates and one of the wooden cabinets in which they were stored are shown, together with Capart's bag that he used for carrying the photographic plates. Moreover, Capart's original Bellieni stereo camera with which he made so many of the studied photographs, is also exhibited to public for the very first time. It was kindly lent to us by Annelie Campion, the current owner of the camera (see also *infra* p. 43 'e) Press and media' for the specific circumstances in which the camera—which we believed was lost—resurfaced).

Fig. 17 – Jean Capart welcomes the visitors of the exhibition 'Expedition Egypt'
(© KMKG-MRAH, Inv. EGI.01154)

Fig. 18 – SURA photo EGI.12136 (Mortuary temple of Hatshepsut at Deir el-Bahari) as background for the presentation of the coffins from the Second Cache of Deir el-Bahari (© KMKG-MRAH)

Fig. 19 – Photo of Queen Elisabeth of Belgium in front of the Memnon Colossi, introducing the section of the FÉRÉ (© KMKG-MRAH, Inv. EGI.05366)

Fig. 20 – A wooden cabinet with a selection of glass plates, Capart's bag and Bellieni stereo camera (© KMKG-MRAH)

The 'Expedition Egypt' exhibition is also punctuated by interventions of the Egyptian contemporary artist Sara Sallam (https://sarasallam.com/)who explores contemporary Egyptian cultural identity and questions the history and meaning of Egyptology. In the framework of this exhibition, she has teamed up with the SURA-project and created a new installation entitled 'A Layer of Salt For My Oblivion' centred around Capart's glass plate photos of the mastaba of Neferirtenef, which is showcased in the exhibition (Fig. 21).

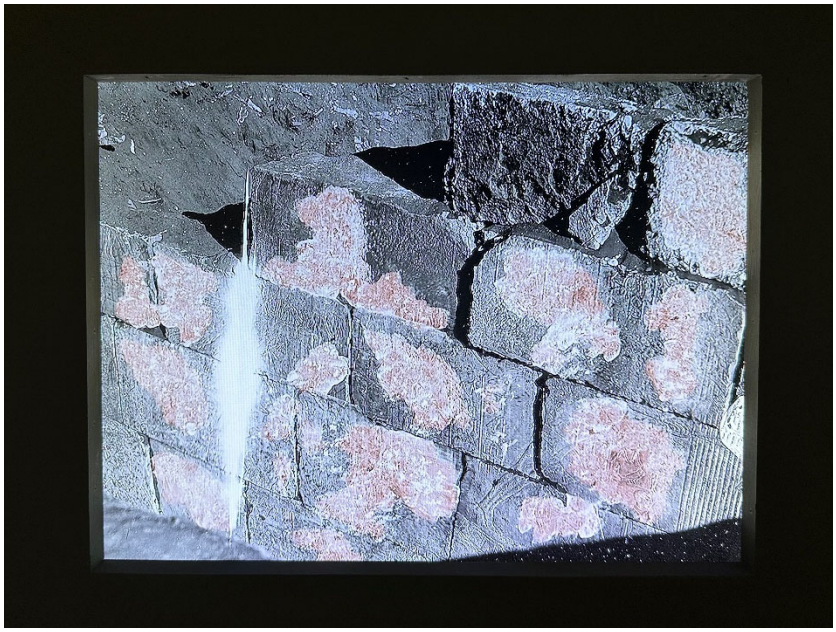

Fig. 21 – Installation by Egyptian artist Sara Sallam using photos from the SURA-corpus (© KMKG-MRAH)

Within the framework of the exhibition, a small selection of photos was also used for a whole range of marketing, publicity, and educational purposes. Bookmarks, postcards, posters and even snow globes, all featuring photos from the SURA-corpus are for sale in the museum shop of the RMAH (Fig. 22). SURA photo EGI.01154, showing a young Jean Capart on a donkey in front of the Giza pyramids (Fig. 17) was also selected as one of the main visuals in the publicity campaign around the exhibition and featured on posters, banners at the entrance of the museum and sign posts in the park, as well as on the exhibition's webpage and in press communication. Other photos were also used in publicity to announce public activities such as lectures (https://www.artandhistory.museum/nl/activity/ah-sunday-expedition-egypt-15 or https://www.artandhistory.museum/nl/activity/ah-sunday-expedition-egypt-26) or in educational material developed (https://www.artandhistory.museum/nl/education/expo-expeditie-egypte-lesfiches / https://www.artandhistory.museum/fr/education/expo-expeditions-degypte-fiches-pedagogiques).

Fig. 22 – Selection of items for sale in the museum shop (© KMKG-MRAH)

1923–2023: Queen Elisabeth of Belgium in Egypt (Baron Empain Palace & Ramses Station, Cairo)

On 23 January 2023, the Royal Palace announced that Queen Mathilde of Belgium and Crown Princess Elisabeth would go to Egypt for a three-day working visit from 14–16 March 2023. This visit tied in with the historic interest of the Belgian Royal Family in ancient Egypt and is also a tribute to Queen Elisabeth of Belgium (1875–1965) whose interest and passion for Egypt have greatly stimulated the development of Egyptology in Belgium. The aim of the visit was also to highlight Belgian academic expertise in the field of Egyptology by visiting a number of archaeological sites that were already visited before by Queen Elisabeth (e.g., Elkab) and where Belgian institutions, including the RMAH and KUL, are still conducting fieldwork today. Like the exhibition 'Expedition Egypt', this visit also fits into various 'Egyptological' anniversaries, particularly the presence of Queen Elisabeth and Jean Capart at the official opening of the burial chamber of Tutankhamun in 1923, now a hundred years ago.

Fig. 23 – Banner of the exhibition in Cairo and one of the panels with photos from the SURA-corpus (© Wouter Claes)

At the occasion of this working visit, the Belgian Embassy in Cairo organised an exhibition around the various voyages to Egypt by Queen Elisabeth to Egypt, Belgian-Egyptian cultural relations, and Belgian Egyptology. For the organisation of the exhibition, the Belgian Embassy requested the collaboration of the SURA-project. Together with the Belgian ambassador in Cairo, H.E. François Cornet d'Elzius, M.-C. Bruwier of the Musée royal de Mariemont and the staff of the embassy, a scenario for the exhibition was developed, photographs from the SURA-corpus were selected and texts were written (Fig. 23). The SURA-corpus holds indeed many photos of the two royal voyages of Queen Elisabeth in 1923 and

1930, as well as photos of the visit of King Fuad to Belgium in 1927 and the Egyptian festival organised by the *Fondation Égyptologique Reine Élisabeth* in Brussels (1926) and Cairo (1927). The exhibition was entitled '1923–2023: Queen Elisabeth of Belgium in Egypt' and took place from 14 March until 14 April 2023 at the Baron Empain palace in Heliopolis (Cairo) and from 7–9 May 2023 at the main hall of the Ramses Railway Station (Cairo). The exhibition was opened by Queen Mathilde and Crown Princess Elisabeth on 14 March 2023. The promotors of the SURA-project (W. Claes & M. De Meyer) were present at the opening and in the following days also guided the royal party at respectively Elkab and Dayr al-Barsha. At Elkab, Queen Mathilde and Crown Princess were also photographed by a large crowd of almost 30 Belgian and international journalists at the exact same locations where Queen Elisabeth was photographed during her voyage of 1930 (Fig. 24). The existence of these photographs was brought to the attention of the Royal Palace by the SURA-project during the preparation of this working visit. The images were distributed and released to the press and media and featured heavily in news items on television, magazines, newspapers, internet sites and social media channels covering the royal visit. A small catalogue of this exhibition, compiled by the SURA-project in collaboration with M.-C. Bruwier and the Belgian embassy in Cairo, is currently in press.

Fig. 24 – Queen Mathilde and Crown Princess Elisabeth (left) in front of the temple of Amenhotep III at Elkab, 2023 (© Belga/Eric Lalmand). *Queen Elisabeth (right) at the same location in 1930* (© KMKG-MRAH, Inv. EGI-2.21945)

Archival Projects (Netherlands-Flemish Institute in Cairo, NVIC)

A panel exhibition held at the Netherlands-Flemish Institute in Cairo in November 2022 on the occasion of the 50th anniversary of the institute featured two archival projects: the SURA-project and the EOS-funded research project 'Pyramids & Progress' (Fig. 25). As an institute supporting Flemish

researchers in Egypt, it offers a platform to disseminate in Cairo the results of research carried out in Flanders, in particular in the fields of Egyptology and Arabic studies.

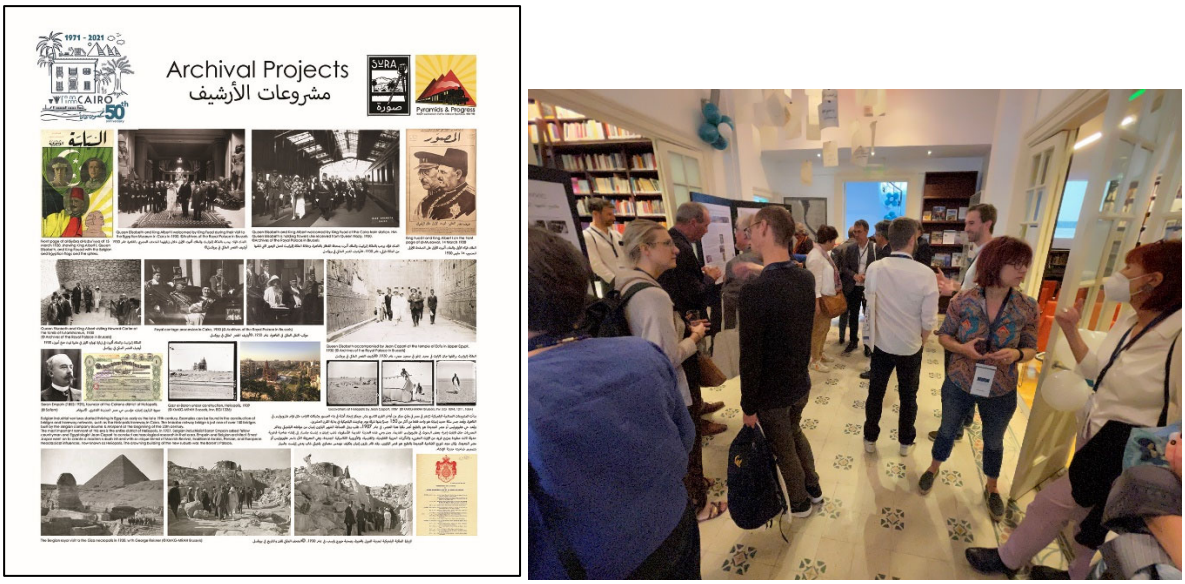

Fig. 25 – SURA project featured on a panel at NVIC (© Marleen De Meyer)

d) Website and social media

- Website: https://www.sura-project.be/

- Facebook: https://www.facebook.com/surabelgium: 458 followers

- Instagram: https://www.instagram.com/sura_project_be/: 604 followers

- Twitter: https://twitter.com/ProjectSura: 128 followers

- YouTube channel: https://www.youtube.com/channel/UCIlq2Qbz94kh8WFn3NFGKXA

The website and social media channels were launched at the 48th annual Flemish-Dutch Egyptology day on 21 November 2020. Simultaneously, it was also announced through specialised mailing lists such as the Egyptologists Electronic Forum (https://www.egyptologyforum.org/; announced on 23 November 2020), the Agade mailing list (https://agade.hittites.org/; announced on 23 November 2020) and AWOL, a mailing list/blog dedicated to Digital Humanities related to the Ancient World (http://ancientworldonline.blogspot.com/2020/11/sura-unlocking-photographic-archives-of.html; posted on 23 November 2020).

Immediately after, we were already contacted by a number of international colleagues who expressed their interest in the photographic collection and future collaboration. With several of them, relevant information, photos, and other types of documentation was exchanged during the course of the project.

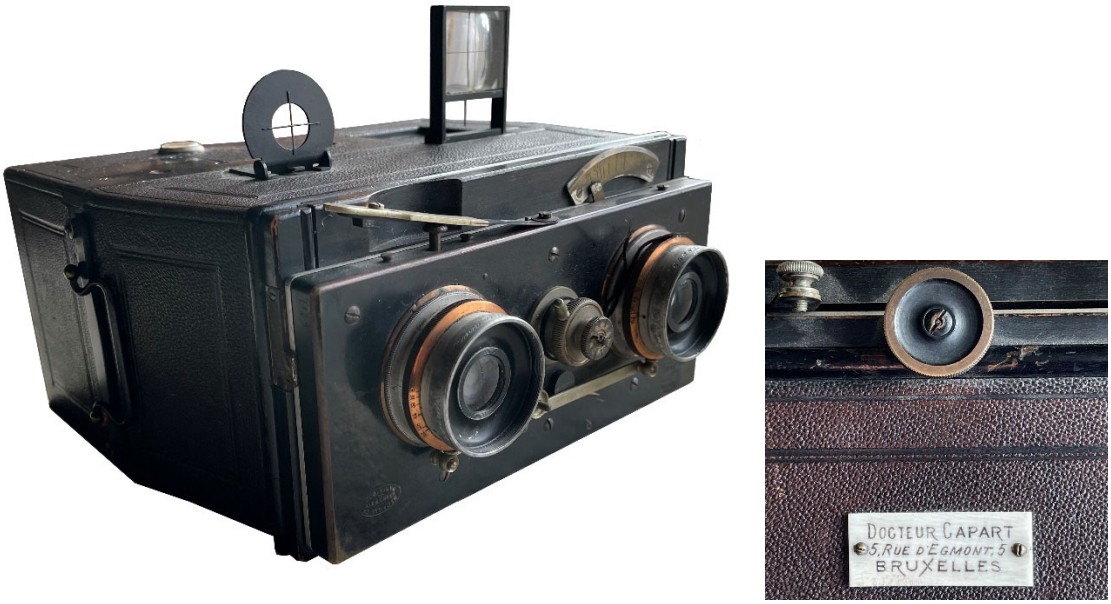

Fig. 26 – Capart's Bellieni stereo camera (© Campion, photo Marleen De Meyer)

e) Press and media

On 20 January 2021, the RMAH issued a press release (in French, Dutch, and English) about the project which resulted in media coverage by many news sites, including national radio and television. The power of the media worked to the advantage of the project, not only in terms of high visibility. After the project was featured on the RTBF television news on 27 January 2021 (https://www.youtube.com/watch?v=RXf75x8AGWs), an email reached us from Annelie Campion in Brussels who claimed to be the proud owner of Jean Capart's Bellieni stereo camera with which he took so many of the photographs that were studied in the framework of this project and which was believed to be lost (Fig. 26). Being the owner of the camera store 'Campion Photo', collecting vintage and classic cameras came naturally to the Campion family. Its authenticity could be confirmed by several documents as well as an ivory label affixed to the camera mentioning the name and address of Jean Capart's father. The Campion family kindly lent the camera to the RMAH to be exhibited in the exhibition 'Expedition Egypt' (see *supra* p. 35 '5. Dissemination and valorisation > c) Exhibitions'). Discussions are currently also ongoing with the Campion family to bring Capart's camera back to the collections of the RMAH, either through a purchase or a long-term loan.

Overview of press and media reports, websites:

- Daily Science Brussels, 26 November 2020
  https://dailyscience.brussels/nl/kmkg-gaat-unieke-fotoverzameling-over-vroege-egyptologie-ontsluiten/26/11/2020/

- Bruxelles City News, 20 January 2021
  https://bruxelles-city-news.be/le-projet-sura-devoile-une-collection-de-photographies-inedites-documentant-les-premieres-fouilles-archeologiques-en-egypte/

- Bx1 Médias de Bruxelles, 20 January 2021
  https://bx1.be/news/une-plongee-belge-dans-les-premieres-fouilles-archeologiques-en-egypte/

- L'Officiel Galeries et Musées, 20 January 2021
  https://officiel-galeries-musees.fr/actualite/sura-project/

- RTBF – Website, 20 January 2021
  https://www.rtbf.be/culture/arts/patrimoine/detail_projet-sura-des-archives-photographiques-sur-l-egyptologie-toutes-accessibles-en-ligne?id=10678184

- RTBF - Radio interview, 25 January 2021

- RTBF – Vivacité, 26 January 2021
  https://www.rtbf.be/article/une-collection-de-photos-inedites-sur-l-egyptologie-10682929

- Faro, Vlaams Steunpunt voor Cultureel Erfgoed – Blog, 27 January 2021
  https://www.faro.be/blogs/roel-daenen/sura-project-van-start

- RTBF - Television, 27 January 2021

- Doorbraak, 5 April 2023
  https://doorbraak.be/brussel-was-ooit-wereldcentrum-voor-egyptologie/

The Flemish journal 'Openbaar Kunstbezit Vlaanderen' also reported on the project in their 59th issue: DECALUWÉ, N. & RODRIGUEZ, C., 2021. Egypte door de ogen van Jean Capart: Het SURA project. *OKV+* 59
https://www.okv.be/artikel/egypte-door-de-ogen-van-jean-capart-het-sura-project

6. PUBLICATIONS

a) Monographs (peer reviewed)

- DE MEYER, M. & DE CARTIER D'YVES, S. (eds), 2020. *Belgians on the Nile: A history of royal visits, entrepreneurship, and archaeological exploration in Egypt*. Alexandria: Bibliotheca Alexandrina, 238 p. (ISBN: 9789774525776).
  https://www.academia.edu/102469381/Belgians_on_the_Nile_A_history_of_royal_visits_entrepreneurship_and_archaeological_exploration_in_Egypt

- GRÄZER OHARA, A.; VAN DER PERRE, A.; DE MEYER, M. & CLAES, W., 2023. *SURA | صورة: Egypte door een Belgische lens*. Gent: Snoeck, 248 p. (ISBN: 9789461617750; GPRC label)
  https://orfeo.belnet.be/handle/internal/10963

- GRÄZER OHARA, A.; VAN DER PERRE, A.; DE MEYER, M. & CLAES, W., 2023. *SURA | صورة : L'Égypte sous l'optique belge*. Gand: Snoeck, 248 p. (ISBN: 9789461617736; GPRC label)
  https://orfeo.belnet.be/handle/internal/10966

- GRÄZER OHARA, A.; VAN DER PERRE, A.; DE MEYER, M. & CLAES, W., 2023. *SURA | صورة: Egypt through a Belgian lens*. Ghent: Snoeck, 248 p. (ISBN: 9789461617767; GPRC label) https://orfeo.belnet.be/handle/internal/10959

b) Scientific papers (peer reviewed)

- VAN DER PERRE, A.; CLAES, W.; DE MEYER, M. & GRÄZER OHARA, A., 2021. Sura-project: Het ontstaan van de Belgische Egyptologie in beeld. *Ta-Mery* 14: p. 88–111. https://orfeo.belnet.be/handle/internal/9685

- CLAES, W.; DE MEYER, M.; VAN DER PERRE, A. & GRÄZER OHARA, A., 2022. « Si mes photos sont bien réussies, on verra une merveille » : Jean Capart et sa collection photographique à Bruxelles (Belgique) [in:] A. YELLES (éd.), *Archéologie et photographie* (Les nouvelles de l'archéologie 170). Paris: Éditions de la Maison des Sciences de l'homme: p. 20–25. https://orfeo.belnet.be/handle/internal/10964

- DE MEYER, M.; CLAES, W.; MAHRAN, N.M.A.; VAN DER PERRE, A. & GRÄZER OHARA, A., 2023. Working with Capart: Quftis and local workmen during the Elkab excavation seasons, 1937–1946 [in:] H. NAVRATILOVA; T.L. GERTZEN; M. DE MEYER; A. DODSON & A. BEDNARSKI (eds), *Addressing Diversity: Inclusive Histories of Egyptology* (Investigatio Orientis 9). Münster: Zaphon, p. 343–364.

- CLAES, W.; VAN DER PERRE, A.; GRÄZER OHARA, A. & DE MEYER, M., in press. Egypt through a Belgian lens: Jean Capart and the collection of photographic glass plate negatives of the Royal Museums of Art and History in Brussels. *Proceedings of the Royal Academy for Overseas Sciences* 2.

- DE MEYER, M.; BRUFFAERTS, J.-M. & VANDERSMISSEN, J., in press. The Fondation Égyptologique Reine Élisabeth in Belgium and the creation of national and transnational Egyptological research infrastructures in the 1920–1940s [in:] O. MATTHES & T.L. GERTZEN (eds), *Oriental Societies & Societal Self-Assertion: Associations, Funds and Societies for the Archaeological Exploration of the 'Ancient Near East'* (Investigatio Orientis). Münster: Zaphon.

- GRÄZER OHARA, A.; DELVAUX, L.; VAN DER PERRE, A.; DE MEYER, M. & CLAES, W., in press. Jean Capart, Neferirtenef et les mastabas perdus d'Auguste Mariette [in:] J.-L. PODVIN & D. DEVAUCHELLE (éds), *Actes du Colloque international « Mariette, deux siècles après », Boulogne-sur-Mer, 8–10 septembre 2021*.

- VAN DER PERRE, A., in preparation. Jean Capart and the quest for Nubia [in:] M. DE MEYER; J. VANDERSMISSEN; V. OETERS & H. WILLEMS (eds), *Pyramids and Progress. Perspectives on the Entanglement of Imperialisms and Early Egyptology (1800-1950). Proceedings of the International Conference Leuven & Brussels, 8–10 November 2021* (Orientalia Lovaniensia Analecta). Leuven: Peeters.

- CLAES, W.; DE MEYER, M; DER MANUELIAN, P.; VAN DER PERRE, A. & GRÄZER OHARA, A., in preparation. Jean Capart in Dayr al-Barsha and Dayr Abu Hinnis (to be published in a Festschrift).

c) Other publications (not peer reviewed)

- CLAES, W.; DE MEYER, M.; GRÄZER OHARA, A. & VAN DER PERRE, A., 2021. Egypte door een fotografische lens. *FARO. Tijdschrift over cultureel erfgoed* 14(1): p. 46–49. https://orfeo.belnet.be/handle/internal/9616

- GRÄZER OHARA, A.; VAN DER PERRE, A.; DE MEYER, M. & CLAES, W., 2021. Un demi-siècle d'égyptologie en images à Bruxelles. *Archéologia* 596: p. 18–19. https://orfeo.belnet.be/handle/internal/7724

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