





# THE MUSEUMS







## MALLAWI, HILDESHEIM, AND MINIA – MUSEUM CONTACTS

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The DAAD funded project “Conservators and Archaeologists” did not only bring together students and scientists from the Minia University, the University of Applied Sciences and Art Hildesheim / Holzminden / Göttingen (HAWK), and students of the University of Göttingen. It also brought together two municipal museums which house important ancient Egyptian collections: The Mallawi Museum and the Roemer and Pelizaeus Museum Hildesheim (RPM).

The Mallawi Museum is situated in the town of Mallawi, about one hour’s drive south of Minia and within the Minia Governorate which maintains close socio-cultural relationships with Hildesheim, the German town where the Roemer and Pelizaeus Museum is situated (State of Lower Saxony).<sup>1</sup> Much of the work carried out for our project was done in these museums.

Characteristically both institutions exhibit numerous finds from the ancient city *Khemenu* which was Hermopolis (Megale / Magna) in the Greco-Roman Period. The ruins are now known as El-Ashmounein, after the nearby modern town.

The archaeologist, Prof. Sami Gabra (1892-1979) excavated at Tuna el-Gebel<sup>2</sup>, the necropolis of Hermopolis and many of his finds are exhibited at the Mallawi Museum. Between 1929 and 1930 Prof. Günther Roeder (1881-1966), the Pelizaeus Museum’s second director (from 1915 to 1945), excavated at Hermopolis Magna proper.<sup>3</sup> Most



Fig. 1 (opposite, top): The first hall in the Mallawi Museum (2021).

Fig. 2 (opposite, bottom): View into the “Tuna Chapel” Gallery at the Roemer and Pelizaeus Museum Hildesheim (2021).

Fig. 3 Winter school at the Mallawi Museum (December 2021): Dr. Jeehan Nessim, General Director of the Mallawi Museum (right), and Prof. Regine Schulz, Scientific Director of the RPM (left).

of his finds – among them numerous limestone reliefs from Tell el-Amarna that had been reused as the foundations of later buildings – remained in Egypt. Following an agreement between the Egyptian Antiquities Service and the Pelizaeus Museum a share of the smaller finds from Hermopolis Magna was, however, awarded to Hildesheim. In the following, we will give a brief overview about the history of the two museums and how their contacts developed.

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**Fig. 4** (left): Marble plaque commemorating the official opening of the Mallawi Museum on 23 July 1963.



**Fig. 5** (right): The facade of the Mallawi Museum is reminiscent of an ancient Egyptian temple with pylons flanking the central gate. Photo taken in 2021.

## The Mallawi Museum

Being a cultural achievement of the still young Egyptian Republic the archaeological museum in Mallawi opened its gates in 1963 when Gamal Abd el-Nasr was President of Egypt. The inauguration is commemorated by a plaque in the museum (Fig. 4). The two-story museum building is situated in Mallawi's densely populated city center. The entrance is built in the neo-pharaonic style, imitating the monumental gateway of a temple (Fig. 5). More than 1000 exhibits mainly from archaeological sites in the Minia Gouvernement belong to this museum.<sup>4</sup> Most of the antiquities were excavated in the sands of Tuna el-Ge-

bel where not only impressive tomb chapels of the local elite of the Greco-Roman Period – such as those of Petosiris<sup>5</sup> and Isadora – can be visited. Most impressive is a vast subterranean animal cemetery (“catacombs”; see Fig. 6 on p. 163) where “millions of ibises, and other animals”<sup>6</sup> including baboons sacred to the local city-god, Thoth, were buried and worshipped. Numerous mummies as well as bronzes and wooden figures of ibises and baboons were discovered in the galleries and can now be seen in the Mallawi Museum. Apart from that, the museum exhibits royal large format statue heads from Tuna and El-Ashmounein (cat. IV.1 and cat. VI.1) as well as





statues and statuettes of priests, mainly of the Late Period. Moreover a variety of grave goods are on display: Painted coffins of the Middle Kingdom and anthropoid sarcophagi of the Late and Ptolemaic Periods, canopic jars (stone vessels for the separate interment of the embalmed inner organs) as well as human mummies and elaborately wrapped mummies of birds. They come from various Upper Egyptian necropolises, including those of Tuna and Bahnasya. A signature piece is the Old Kingdom pair statue of Pepy-ankh and Jah-huti from Meir ([cat. I.1](#)). Two relief-decorated blocks and a statuette in the art style of the Amarna Period are also exhibited.



The Mallawi museum's original installation used “Egyptianizing” cases without electric light to display the antiquities ([Fig. 6](#)), but this has changed since 2016 when the museum was re-opened after a period of about three years during which it was renovated ([Fig. 7](#)).

Visitors not only from Minia but also from Cairo and beyond as well as international travellers were amazed to see the museum's specific exhibits – typically before or after sightseeing the rock tombs of Beni Hassan and the ruins of El-Ashmounein, Tuna el-Gebel, and Tell el-Amarna. Classes of excited school children together with their watchful teachers regularly visited the Mal-

**Fig. 6** (left): The first hall on the ground floor in the Mallawi Museum. Former display (until 2014). Photo taken in 2009.

**Fig. 7** (right): The second hall in the Mallawi Museum. Current display (from 2016). Photo taken in 2019.





Fig. 8 (left): Painted wooden shrine of King Dareios II (inv. no. 200)<sup>7</sup> and a wooden baboon statuette (inv. no. 223) in the Mallawi Museum.

### الفن القبطي

يعتبر كلمة القبط المصري، وتستخدم التي سكان مصر في أواخر العصور القديمة وحتى قبل الفتح العربي، يرجع أصل الكلمة إلى اللغة المصرية القديمة. حيث كانوا أشاروا إلى صنف عامية مصر دال جمر الدالة القديمة، أما الكهنات اليونانية القديمة والعمرية "خط" فكان مصدرها هو نفس المصطلح المصري القديم. بداية من الفتح العربي، بدأت الإشارة إلى سكان مصر من المسيحيين بكلمة القبط، أما في العصر الحديث فالقبط المصريون يمثلون أكثر طائفة مسيحية في الشرق الأوسط.

ألقى الفن القبطي الضوء على الفترة الأولى من تاريخ المسيحية في صورة منفردة أوصفت المفاهيم المرموقة التي أحاطت به في تلك الفترة. ساعدت هذه المفاهيم بشكل كبير في نقل المجتمع لهذا الدين السماوي الجديد. بعدما ظل لاق المسلمين مؤامرا بالمعتقدات المصرية القديمة أهم سمات الفن القبطي هي تعرضه لتألفات مختلفة والتبادل الثقافي الكبير بينه وبين منطقة البحر المتوسط. وفي نفس الوقت تشكلت هاتمة الفنية المحلية معج الأقباط في تكوين طرازاً فنياً مميزاً ذو ملامح مميزة.

### The Coptic Art

The word Copt originally meant Egyptian and can be traced back to Hwt-k3-Pth, also known as Memphis, the ancient capital of Egypt. From this Pharaonic term, the words Aegyptios in Greek and Qibt in Arabic were derived. Copt refers to the population of Egypt in Late Antiquity and since the Arab conquest came to designate specifically Egypt's Christians. Today, the Copts form the largest Christian community in the Middle East.

Coptic art brings to light Egypt's Christian era in a unique presentation of complex concepts surrounding the then new monotheist religion. These concepts helped in no small measure to gain acceptance for one divine god into a society that had worshipped a pantheon of Pharaonic gods for thousands of years. One of the greatest characteristics of Coptic art is its ability to blend influences from a multicultural milieu and its intensive exchange with the Mediterranean region; while maintaining and reshaping its local artistic traditions. Consequently, the Coptic Egyptians created a unique identity and a distinct artistic style.

Fig. 9 (center): Information panel in the Mallawi Museum focusing on "The Coptic Art". Photo taken in 2019.

Fig. 10 (right): Information panel focusing on "Muslims and Egypt". Mallawi Museum. Photo taken in 2019.

### المسلمون في مصر

ولد رسول الله محمد صلى الله عليه وسلم حوالي عام ٧م بمكة المكرمة، وعندما بلغ أربعين عاماً بدء الوحي بالنزول عليه من قبل الله تعالى. في عام ٦٢٧م توفي النبي محمد صلى الله عليه وسلم بعد أن أسس مدينتها قوماً ومن المدينة المنورة انتشر الدين الإسلامي بعد ذلك في أنحاء شبه الجزيرة العربية وخارجها إلى بقاع العالم المختلفة، وذلك بواسطة مختلفه كان أهمها ما قام به التجار المسلمين الأوائل الذين نشروا هذا الدين الجديد.

ساهم المسلمون في العديد من الاختراعات العلمية في مجال الطب والفلك وغير ذلك من العلوم. تميز الفن الإسلامي بتعدد زخارفه وأصاليه الفنية بل وتعدد المواد التطبيقية المنفذ عليها، وذلك لتناسب جميع طبقات المجتمع. وقد استمر الكثير من هذه الموروثات الفنية إلى اليوم، ويعد من أهمها الخط العربي بأنواعه المختلفة. مثل الكوفي والنبطي وغير ذلك من أنواع الخطوط. ولا يزال الخط العربي حتى الآن يؤكد على مدى التواصل الفني والروحي الذي يربط بين دول العالم الإسلامي المختلفة شرقاً وغرباً.

### Muslims and Egypt

Prophet Muhammad (PBUH) was born around the year 571 A.D. in Mecca. When he was about forty years old, God's revelations to him began. In 11 A.H. / 632 A.D. the Prophet Muhammad (PBUH) died. From his base in the holy city of Medina, the religion had spread across most of the Arabian Peninsula and soon after outside. Muslim traders, renowned for their ethics and morals, were superb ambassadors for this religion. In 641 A.D., Muslim troops hailing from Arabia conquered Egypt, which was under Byzantine rule at the time. Since then many Muslim dynasties have ruled Egypt.

Muslims scientists and scholars contributed to innovations in the fields of medicine, astronomy, and others. The time also saw the perfection of Islamic art, created by elaborate elements and accessible to all segments of society. These traditions have survived to our day, where Islamic architecture and decorative arts are still very much alive and valued in many parts of the Muslim world. An example of survive arts is Arabic calligraphy, which has gained international appeal today.

lawi Museum and enjoyed the well-preserved antiquities. It all meant learning and becoming proud of Egypt's cultural heritage. Once they had left the museum was a quiet place and no former visitor could imagine what was to happen in

the summer of 2013. This was when suddenly the Mallawi Museum made headlines in the international news; the circumstances were, however, highly deplorable: On the 14<sup>th</sup> of August 2013 violent groups of people broke into the museum



building which was vandalized. All of the showcases were demolished, and most of the antiquities were stolen – except for those too heavy to be dragged away, which were terribly mutilated. Photos published in online media testify to the horror that took place.<sup>8</sup>

For three years, the museum remained closed while being renovated. During that time many of the stolen antiquities were returned by honest people – although often in a sad state of preservation. These objects had to be restored by a team of expert conservators, who did a marvelous job (Fig. 11). A board in the museum informs the visitors: "The violent riots that broke out in the 14<sup>th</sup> of August 2013 reached Mallawi Museum. Despite the atrocity, the hands of goodness extended to prettify and refine. Most of the objects are repatriated, and the museum is renovated in order to continue its lofty message and noble mission."<sup>9</sup>

Now the Mallawi Museum is more popular than ever. It has been transformed into a cultural institution with an increased interest for the local communities. Egyptian and foreign visitors are informed about Egypt's history after the Pharaonic and Greco-Roman Periods. The introduction of Christian (Coptic) faith and the arrival of Islam are topics which are illustrated by significant objects and informative boards (Fig. 9-10). All this was possible because the Egyptian Ministry



of Tourism and Antiquities (especially the Museum Sector) cooperated with the local authorities of Minia in order to improve the museum's performance and to optimize its relevance from the local communities. The cooperation with international cultural institutions is also important. One of them is now Hildesheim's RPM.

**Fig. 11** Mr. Mahmoud Mahran (half-kneeling, in the striped shirt) and the team of skilled conservators who restored the Mallawi Museum's damaged antiquities. Photo taken in 2018.



**Fig. 12** (left): Dr. Hermann Roemer (1816–1894), the founder of the first museum at Hildesheim.



**Fig. 13** (center): Dr. h. c. Wilhelm Pelizaeus (1851–1930) in his Cairo home. Photo taken around 1907.

**Fig. 14** (right): Former display of the Egyptian collection (called “Pelizaeus Museum”) in Hildesheim’s old museum building. Photo taken before World War II.

## The Roemer and Pelizaeus Museum Hildesheim

The museum in Hildesheim goes back to a private initiative. In 1844 the Senator, Dr. Hermann Roemer (**Fig. 12**), a lawyer who shared an interest in geology and natural history, and several same-minded, well-educated citizens founded an association (*Hildesheimer Museumsverein*) which in 1845 resulted in the establishment of a small museum.

Originally the Hildesheim museum displayed mainly minerals and local fossils partly collected by Roemer himself.<sup>10</sup> Following Roemer’s visit to Egypt in 1870 some contemporary Egyptian pottery vessels were included in the presentation but no antiquities. This changed only when Wilhelm Pelizaeus, a well-to-do Hildesheim mer-



chant who resided in Egypt during his business career (from 1869 to 1914) – excepting the summers which he spent in his native town. Pelizaeus developed a passion for Egyptian antiquity and became a collector of ancient objects (**Fig. 13**). He acquired many antiquities on the Cairo art market, and in 1879 he began donating portions of his acquisitions to the Hildesheim museum.

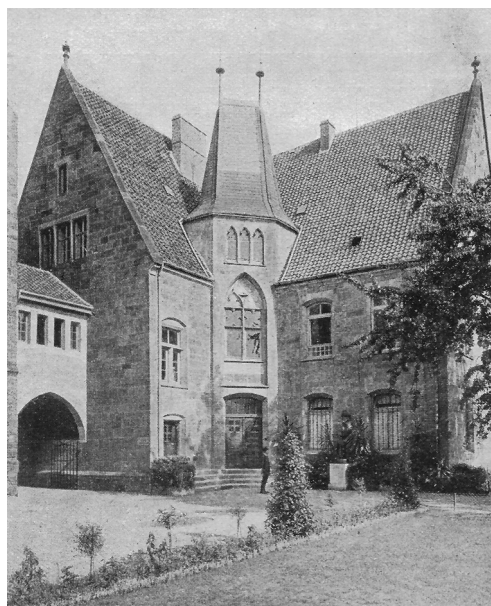
In 1885 Pelizaeus acquired the Ptolemaic mummy and painted coffin of Ankh-hapi (PM 1905) and sent it to Hildesheim. In 1886 a second mummy, of a certain Penju, and its two coffins were acquired for Hildesheim (PM 1902a/b/c; see **Fig. 1 on p. 30**)<sup>11</sup>. This resulted in the creation of a separate Egyptian Room within Dr. Roemer’s museum which was prepared in 1887.<sup>12</sup>



Between 1903 and 1907 W. Pelizaeus financially supported the archaeological field work of Prof. Georg Steindorff (Leipzig University) in Giza, at the foot of the Great Pyramid.<sup>13</sup> In accordance with the liberal Egyptian regulations of that time Pelizaeus received a share of the archaeologists' findings for his own collection.

In 1907 Pelizaeus offered his complete collection of antiquities (ca. 1000 objects by then) to the city of Hildesheim for the museum which had been re-named "Hermann Roemer Museum" in the late founder's honor. Hoping to educate his fellow citizens, Pelizaeus proposed to employ an archaeologist to curate and research the collection which was accepted by the city. An old building – previously Hildesheim's Lutheran orphanage – was then renovated to become the "Pelizaeus Museum" (Fig. 14-15).

W. Pelizaeus' second financial participation in archaeological fieldwork, i. e. the Vienna Academy of Science's excavations at Giza headed by Prof. Herrmann Junker (from 1912 to 1914, and from 1925 to 1927) proved to be momentous for the museum. Thanks to this the RPM's collection of Old Kingdom works of art has become world-famous. The central object which Pelizaeus received from this excavation is the statue of Hem-iunu (PM 1962; Fig. 16) which was discovered in 1912 in the *serdab* (statue chamber) of Hem-iunu's mastaba tomb.<sup>14</sup> The statue's inscriptions testify that



**Fig. 15** The former Pelizaeus Museum situated in the former Lutheran Orphanage of Hildesheim. Photo taken in 1911. The building which changed its appearance in 1930 now belongs to the Roemer and Pelizaeus Museum complex.

the prince and vizier, Hem-iunu, also officiated as "Overseer of the King's building works" during the reign of Khufu (Cheops, 4<sup>th</sup> Dynasty). Hence it can be concluded that Hem-iunu was chiefly responsible for the construction of the Great Pyramid. Regarding its size, date, and function Hem-iunu's statue is reminiscent of the famous statues of Rahotep and Nofret in the Egyptian Museum Cairo (CG 3 and CG 4).<sup>15</sup> While these



**Fig. 16** (left): Statue of Hem-iunu. Limestone with inlays and scanty remains of paint. Height: 155.5 cm. Old Kingdom, 4<sup>th</sup> Dynasty, reign of Khufu (Cheops). From Giza, Western Cemetery. PM 1962.

**Fig. 17** (right): Window grille from a palace of Rameses II. Limestone. Height: 43 cm. Probably from Qantir (Pi-Ramesse). RPM, inv. no. F 9.

retain most of their ancient colors and also their lively eyes made of rock crystal, obsidian, and calcite Hem-iunu's image is less well-preserved. The reconstruction of the statue's destroyed face represents the most spectacular case of restoration work in the RPM – besides the work done on Hildesheim's unique bronze bust of a pharaoh (PM 384, *cat. VI.2*).

Also later, the museum engaged in excavations in Egypt. Director Roeder's field work at Hermopolis Magna and his frequent public lectures (with slides) in which he explained the archaeology of Minia's historic sites fascinated the public. This is why many citizens of Hildesheim regularly visited "their" museum being well aware of Minia, Hermopolis and Amarna already then. And still the now Roemer and Pelizaeus Museum Hildesheim offers specialist talks and guided tours through the galleries which are well-attended.

Internationally, the RPM is famous for its monuments of the Old Kingdom and the fruitful participation of archaeological investigations at Giza, El-Ashmounein and Qantir. The museum owns a variety of antiquities which can illustrate every important historic period from the Predynastic Period to late antiquity. This is possible because the antiquities could be legally acquired either by W. Pelizaeus in Cairo, or, in more recent times, by the non-profit *Schaffhausen Foundation* and the private Association of the Friends of the Egyptian Museum



Wilhelm Pelizaeus<sup>16</sup>. The German Government is not involved. After the archaeologists, Dr. Mahmoud Hamza and Dr. Labib Habachi had discovered that the inconspicuous site of Khata'ana / Qantir was the place of Egypt's "disappeared" Ramesside capital excavations there were conducted since 1980.<sup>17</sup> As the Egyptian Antiquities Organization's (EAO) regulations concerning the partition of archaeological finds had changed by that time Hildesheim couldn't receive any antiquities from Qantir / Pi-Ramesse. By coincidence, however, the Association of the Friends succeeded in acquiring for the museum three fragmentary limestone reliefs which probably originate from Qantir. Among them is a fragmentary window grille from one of the palaces of Rameses II (inv. no. F 9; *Fig. 17*)<sup>18</sup>.





A relief which was bought in Cairo by W. Pelizaeus is the limestone tablet representing a portion of a funerary procession: a bearded man carrying offerings (PM 2244; **Fig. 18**)<sup>19</sup>. The bold “neo-Memphite” style of this tablet points to the time around 300 BCE, when similar reliefs were produced for the tomb of Petosiris at Tuna el-Gebel. A piece of a different kind is the Bes bronze (PM 2258; **Fig. 19**)<sup>20</sup>. It belongs to an archaeological find complex from Qalyub consisting of a variety of models used by a goldsmith specialising in jewellery – both in the Hellenistic and in the Pharaonic style. Another specific group of antiquities at the RPM (with similar objects preserved at the Petrie Museum, London, and at the Museum August Kestner, Hanover) belongs to Mit Rahina

(ancient Memphis): the so-called Mit Rahina gypsums.<sup>21</sup> These moulds and moulded objects were used by artisans to produce bronze and faience objects. The coarse head of a goddess exhibiting empty eye sockets and a rounded rough base is the partial cast of an ancient bronze statuette (PM 1241; **Fig. 20**)<sup>22</sup>. It probably served to produce a mould which would later be used to create a similar head made of bronze (possibly for a ritual object, a *wesekh*; see Fig. 6 on p. 183). It is known from one of his preserved personal letters that Pelizaeus was extremely happy to receive permission from the then Egyptian Antiquities Service to acquire two restored statues from Karnak depicting the lioness-headed divinity Sekhmet (**Fig. 21**)<sup>23</sup> for the Hildesheim museum.

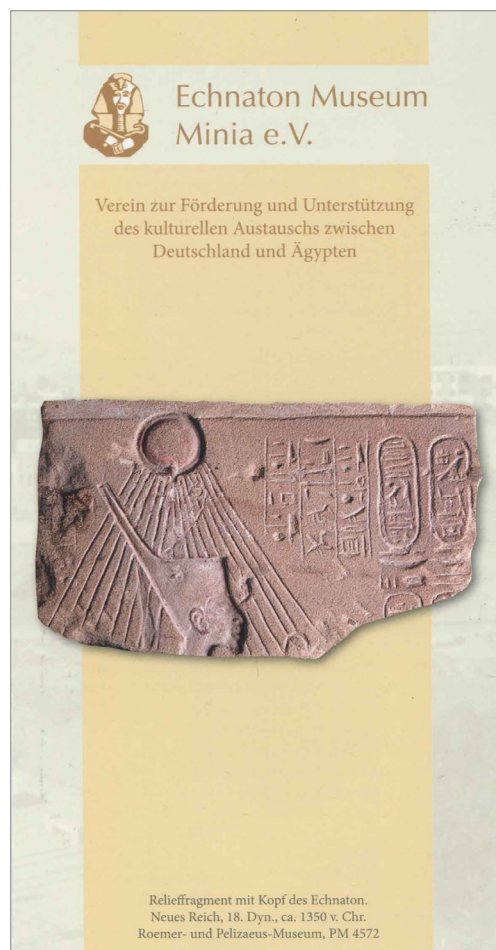
**Fig. 18** (left): Relief tablet depicting an offering bearer. Limestone. Length: 35.8 cm. Provenance unknown (Tuna el-Gebel?). PM 2244.

**Fig. 19** (center, left): Model figure of the god Bes. Bronze. Height: 4.1 cm. From Qalyub. PM 2258.

**Fig. 20** (center, right): Partial cast of the statue of a goddess. Plaster. Height: 17.5 cm. From Mit Rahina (Memphis). PM 1241.

**Fig. 21** (right): The RPM's thematic Egyptian gallery “Life on the Nile” exhibiting two statues of Sekhmet. PM 2153 and PM 1888. Photo taken in 2022.

Fig. 22 Information brochure of the Akhenaten Museum Minia Association (in German: Echnaton Museum Minia e.V.) which was founded at the Roemer and Pelizaeus Museum in 2001.



These statues date to the reign of Pharaoh Amenhotep III who is well represented in the RPM (see Fig. 5 on p. 116).

Amenhotep III's son, Amenhotep IV / Akhenaten, the husband of Queen Nefert-iti, plays a special role in Hildesheim not only because a temple relief in the RPM depicts the "heretic" pharaoh (PM 4572; Fig. 22<sup>24</sup>). Prof. Arne Eggebrecht, the RPM's fourth director (from 1975 to 2000) was an admirer of the innovative art of the Amarna Period. He launched several special exhibitions on Ancient Egypt in Hildesheim which turned out sensations. The first of these (in 1976) was dedicated to *Echnaton – Nofretete – Tutanchamun* (Akhenaten, Nefert-iti, and Tutankhamun)<sup>25</sup>. The Egyptian Museum Cairo generously gave important works of art on loan for this show which triggered a veritable boom of ancient Egypt in Germany and attracted many visitors to Hildesheim – and consequently many tourists to Egypt.

To help the founding of an antiquities' museum dedicated to Akhenaten and the Amarna Period near Tell el-Amarna, the place which the revolutionary pharaoh himself had chosen for his new residence, Akhet-Aten, has been a matter of particular concern in Hildesheim since 1989. Together with Dr. Ahmed Qadri, the former president of Egypt's Antiquities Organisation (EAO), Eggebrecht considered the advantages of building a museum at Minia and soon – with the help of



architects of the HAWK Hildesheim – a model for the future museum at Minia was constructed (Fig. 23). The triangular shape of the building allows associations with a pyramid – and indeed, near Minia the ruin of an early Old Kingdom step (?) pyramid can be visited at Zawiet el-Sultan (see image on pp. 60-61)<sup>26</sup> – but also with the sails of the *feluka* boats cruising on the Nile. In July 2019 the historic model was exhibited at the RPM on the occasion of the visit of an official delegation from Minia headed by the then Minia Governor, Gener-al Qasem M. H. Qasem, and the then President of the Minia University, Prof. Mostafa Abd el-Naby, celebrating 40 years of city sistership and 90 years of archaeological contacts.<sup>27</sup>

And so, besides the Mallawi museum briefly described above there will be another museum exhibiting Ancient Egypt in Minia: the Akhenaten Museum Minia (AMM). When complete Minia's "new pyramid" is expected to contain sixteen galleries, a conference hall, a theater (auditorium), a garden, a cafeteria, shops, and a landing quay for the Nile cruise ships which will bring tourists to Minia. The foundation stone of the AMM was laid in 2002, but the construction works proved to be difficult and unfortunately had to come to a halt in January 2011. In 2013, it was announced that – together with the City of Hildesheim and the RPM – the Egyptian Ministry of Tourism and Antiquities (MTA) and the German *Stiftung Preus-*



Fig. 23 Architecture model of the future Akhenaten Museum Minia created with the help of the HAWK at Hildesheim. Wood, carton and paint. Height: 45 cm.

*sischer Kulturbesitz* will cooperate in order to complete the Akhenaten Museum Minia.<sup>28</sup> Based on a slightly changed design of the building the construction works were taken up again in 2015, and in 2018 the last phase of the building work was begun. In the same year it was reported in the media that the German Federal Parliament (*Deutscher Bundestag*) will continue the financial and logistic support of the AMM.<sup>29</sup> This will doubtlessly stimulate further fruitful Egyptian-German museum and University contacts like those between the Mallawi Museum and the RPM, the Minia University and the HAWK which are now so well established.

## ANNOTATIONS

- 1 See <https://www.stadt-hildesheim.de/portal/seiten/el-minia-aegypten-900000541-33610.html> (in German).
- 2 Gabra et al. 1941; Gabra 1971.
- 3 Roeder 1959a; cf. Flossmann-Schütze, Free and Hoffmann 2022.
- 4 See <https://www.unesco.org/en/articles/unesco-mission-confirms-plunder-mallawi-museum> (accessed 19 June 2021). Most of the antiquities (excluding the pieces which were too heavy to be dragged away) were stolen in 2013 but many of them have been returned in the meantime.
- 5 See Lemke and Prell 2015.
- 6 Kessler and Nur el-Din 2002; Kessler and Nur el-Din 2005; cf. Schlüter 2017.
- 7 Myśliwiec 1971; Messiha and Elhitta 1979, p. 15.
- 8 Compare the photos of Roger Anis/AP which were published online. They depict the destruction done to the antiquities in the Mallawi Museum: <https://www.nationalgeographic.com/history/article/130823-museum-mallawi-egypt-looting-artifacts-archaeology-science-antiquities> (accessed 19 June 2021)
- 9 Quoted from the museum's explanatory board.
- 10 Schmitz 2020, pp. 53-54.
- 11 Winzer, in: Eggebrecht 1996, p. 78, Fig. 74-75.
- 12 Schmitz, in: Eggebrecht 1996, p. 9; Schmitz 2020.
- 13 Cf. Exh. cat. Hildesheim 2011.
- 14 See Seidel, in: Eggebrecht 1996, pp. 18-19, Fig. 11; Schmitz 2010.
- 15 Saleh und Sourouzian 1987, cat. no. 27.
- 16 Cf. <https://rpmuseum.de/freundeskreis/> (in German; accessed 19 June 2021).
- 17 Cf. Pusch, in: Eggebrecht 1996, pp. 126-144. For the more recent excavations now headed by Dr. Henning Franzmeier, see the project's website: <https://qantir-piramesse.de/home/> (accessed 19 June 2021)
- 18 See von Falck, Lembke, and Rabe 2011, ppp. 40-41, Fig. 23; Franzmeier 2021.
- 19 Eggebrecht 1995, p. 98, no. 94. The relief tablet was originally prepared as a study object for the students and one team was even named "Shepherd" (as a popular designation for the depicted offering bearer) but the available time did not suffice.
- 20 Ippel 1922, pp. 49-50, Fig. 42.
- 21 Reinsberg 1980; Raabe 2011.
- 22 Roeder 1937, p. 189, § 582g with n. 3.
- 23 See Schmitz, in: Eggebrecht 1996, pp. 16-17, and Schulz, in: Eggebrecht 1996, p. 58, Fig. 50.



- 24 Seidel, in: Eggebrecht 1996, p. 63, Fig. 55.
- 25 Exh. cat. Hildesheim 1976.
- 26 Bussmann et al. 2016.
- 27 Brandl, Kielau, and Rösner 2019.
- 28 [https://www.preussischer-kulturbesitz.de/pressemitteilung/artikel/2013/02/28/stiftung-preussischer-kulturbesitz-und-aegyptisches-antikenministerium-planen-staerkere-fachliche-zusammenarbeit.html?sword\\_list%5B0%5D=Echnaton-Museum&no\\_cache=1](https://www.preussischer-kulturbesitz.de/pressemitteilung/artikel/2013/02/28/stiftung-preussischer-kulturbesitz-und-aegyptisches-antikenministerium-planen-staerkere-fachliche-zusammenarbeit.html?sword_list%5B0%5D=Echnaton-Museum&no_cache=1) (accessed 19 June 2021)
- 29 NN (staff writer) 2018.

## FURTHER READING

For the Mallawi Museum and its history see Messiha and Elhitta 1979 and Brandl 2008; for the events of 14/15 August 2013, see, e.g., El-Aref 2013a, El-Aref 2013b, El-Aref 2013c, El-Aref 2013d, El-Aref 2013e, El-Aref 2013f, El-Aref 2013g, El-Aref 2013h; Grimal and Adli 2013; Johansen 2013, and Kampmann 2013.

For the history of the Roemer and Pelizaeus Museum Hildesheim, see Kayser 1966, pp. 7–18; Schmitz, in: Eggebrecht 1996, pp. 8–48; Kozok 2008, and Schmitz 2020.

For the future Akhenaten Museum Minia (under construction), cf. Siriko 2017.

Photo on pp. 60–61 Ruined pyramid of the Old Kingdom at Zawiet el-Sultan (Minia Governorate).