

Women's Unknown Contributions to Museums in Egypt

Nagwa Abdel Zaher Mohamed Bakr, Osama Abd El-Wareth, Aly Omar Abdalla

Abstract

Women's participation in museums is critical to realizing the concepts of gender equality and cultural diversity, which ICOM¹ has emphasized for the past 30 years through social media platforms where museums promote different activities, awareness of the roles that women play in museums. Besides, recently women are playing a remarkable role in the development of museums and museology.

This research aims to uncover the previously unknown roles of women in Egyptian museums, prior to the establishment of museums as official institutions dedicated to community education. These roles are seen as pivotal in the development of Egypt's museum and museology concepts. Since ancient times, women have had the same curiosity as men in acquiring priceless objects. For example.; in the Islamic era, many women had got wedding gifts included antiques, jewelry, and adornment tools made of silver and gold. In addition, elite women were passionate about owning artistic objects; so, they asked craftsmen to manufacture special masterpieces to own by themselves, such as ceramic, metal dishes and jugs. ² These contributions ranged from the notion of collecting to donating, visiting, and eventually employed in museums. The research sheds light on ICOM's decisions on gender equality in museum programs, as well as addressing some historical roles for women's contributions. This is in addition to discussions and communication with museum curators and field experts to collect photographs and information about certain women that have not been mentioned in references nor museums' archives.

Key Words

Unknown Contributions - Women - Museums

Introduction

For more than 30 years, the International Council of Museums (ICOM) has confirmed women equality and gender mainstreaming as a vital concern in the field of museums. In 1998, ICOM formed the Cultural Diversity Policy Framework, and by 2010, the 25th General Assembly gathering in Shanghai, China, held the Charter for Cultural Diversity. ³ The charter's purpose was to create guidelines and curricula for how museums should deal with cultural and biological diversity, as well as to affirm and recognize all forms of cultural diversity locally, regionally, and globally. Additionally, to encourage museums to reflect this diversity in all their activities and programs. This was previously agreed upon and reinforced in the 2001 UNESCO⁴ World Declaration in respect to cultural diversity. ⁵

ICOM Resolutions for Gender Mainstreaming, Brazil, in 2013 approved the gender equality, diversity, and inclusiveness, which are ICOM's core goals and proposed the following recommendations:

- Gender perspective is a main approach for museums in analyzing narrations.

1 ICOM stands for the International Council of Museums, which was founded in 1946 - it is an international non-governmental organization; the only international organization representing museums and museum employees on a global level. accessed August 14,2020<https://icom.museum/en/about-us/history-of-icom/>

2 Maḥmūd 'alaa al-Den, "Al-qṭa' al-fānia lil-mr' a fi miṣr w Bilad al-Sham fi al-'sr al- al-Mamālīkī," (MA thesis, Faculty of Archeology, Cairo University, 2012), 2.

3 ICOM, "Resolutions Adapted by ICOM's 25th General Assembly "Shanghai, China2010, accessed August, 14,2020, https://icom.museum/wp-content/uploads/2018/07/ICOMs-Resolutions_2010_Eng.pdf

4 "UNESCO" The United Nations Educational, Scientific and Cultural Organization, accessed August 10, 2020, <https://en.unesco.org/>

5 UNESCO, "The 2001 Universal Declaration on Cultural Diversity", Adopted by the 31st Session of the General Conference of UNESCO, Paris, 2001, accessed August 15, 2020, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/5_Cultural_Diversity_EN.pdf

- Museums should implement gender policies and work from a gender perspective in all aspects, from employees to visitors and activities.
- To fulfill the goal of equity or inclusivity, museums should look at intersectionality issues such as gender, class, race, and ethnicity, etc.⁶

ICOM has been running a terrific campaign on social media channels since 2017 on International Women's Day in March, using the hashtag #WOMENINMUSEUMS. The campaign's major purpose is to improve women's roles in museums by showcasing professional women in museums, artists, and women who have played a part in history. Furthermore, it highlights the numerous ways in which women contribute to shape museums, from changing narratives to struggling for social inclusion, as well as the methods that can be used to achieve these objectives.⁷ Synchronizing with Egypt's 2030 vision, which aims to achieve gender equality, women empowerment, and integration in all fields, this is in line with ICOM resolutions and activities.⁸ Therefore, it is necessary to highlight various roles of women in Egyptian museums to achieve social integration and apply the approach of gender perspective. Moreover, it is equally important to use the historical method by referring to the sources, documents, and references written about women's contributions. So, their roles and achievements in museums can be re-examined and presented, which achieve equality and women empowerment.

The root of the term museum reflects the concept of gender; it is derived from Muse, Latin Musa, Greek Mousa or Moisa. The Greco-Roman's mythology and religion relate the story of nine patron goddesses within the art of Greek mythology. They were born at the foot of Mount Olympus where their cults were at Mount Helicon in Boeotia, Greece. Muses (fig. 1) had a celebration every four years that started with a contest (Museia) by playing and singing. Those goddesses were believed to be musicians, then became the guardian goddesses of inspiration.⁹

The Greek word Mouseion refers to "The seat of Muse", which is the place, or the temple dedicated to those nine patron goddesses. They are the daughters of God Zeus and goddess Mnemosyne, a woman whose name means "memory." Myths refer to the fact that God Zeus slept with a young woman called Mnemosyne for nine nights, the result of this relationship is the nine goddesses called "Muses".¹⁰ The nine Muses were mentioned by the Greek poet Hesiod who wrote the Theogony, an epic poem on the genealogies of the gods circa 700 BCE: (The Nine Muses of the Greek Mythology).¹¹ Later, the role of the Nine Muses extended to encompass all science and liberal arts, then they became associated with institutions (Mouseion, seat of the Muses) such as the one that was in Alexandria, Egypt. In Hellenic culture, the shrines of Muses were popular and known as the mouseion or in Latin language as museum. There were many considerations during the 18th century about the re-establishment of the cult of Muses, and because of these discussions the word museum was settled as a reference to a place of public display of knowledge.¹²

6 ICOM, "Resolutions Adopted by ICOM's 28th General Assembly "Rio de Janeiro, Brazil 2013, p.5, accessed August 15, 2020, <https://icom.museum/en/news/gender-mainstreaming-icom-mission-in-the-past-three-decades/>

7 ICOM, "Gender mainstreaming: ICOM's mission in the past three decades", accessed August 14, 2020, https://icom.museum/en/news/gender-mainstreaming-icom-mission-in-the-past-three-decades/#gf_1

8 - Māia Mursī, "al-Majls al-Qūmī lil-Mar'a, ḥaṣād 2017, 'ām al-Mar'a al-Miṣriyah," (al-Majls al-Qūmī lil-Mar'a. Cairo, 2017), 6.

9 Geoffrey Lewis, "Museums." In *Encyclopedia Britannica*, Encyclopaedia Britannica, Inc.: London, U.K., 1985; 480–492, accessed 4 August 2021, <https://www.britannica.com/contributor/Geoffrey-D-Lewis/1752>

10 Tomasz Mojsik, "Muses and the Gender of Inspiration," *Sakarya University: "The Journal of Art and Science*, vol 10.1: 67-78, (2008), 67, accessed 1 July 2021, http://www.fed.sakarya.edu.tr/arsiv/yayinlenmis_dergiler/2008_1/2008_1_5.pdf

11 'AZat Zaki Ḥāmed Qādwas, "'Alm al-ḥfār wa fan al-matāḥf." al-Āskndriya, 2004, 180.

12 Ebru Sürek, "The Muse of the Museum: An Allegoric Story of a Non-Existent Photography Museum in Turkey", *Conference Current Issues in European Cultural Studies*, (Cultural Studies Institute of Sweden, Linköping University, Electronic Press, 2011), 184. http://www.ep.liu.se/ecp_home/index.en.aspx?issue=062



Figure.1 Sarcophagus of the Muses, Louver Museum
©https://commons.wikimedia.org/wiki/File:Muses_sarcophagus_Louvre_MR880.jpg

Hence, the Muses were the origin of the knowledge and the inspiration of art, science, and literature. Every one of those nine goddesses served the society in most aspects. So, it is necessary when defining the word 'Museum' to refer to the feminine root of the terminology itself.

Museums were born out of a desire to collect what is valuable and unique. Between 900 and 1200 AD, many Greek texts and philosophy books (Plato and Aristotle's books) were translated into Arabic, resulting in a profound intellectual awakening in the Middle East, as well as the development of various conceptions and artworks. The Islamic concept of proprietorship includes the donation of items and charitable giving, hence the idea of collecting precious objects in the Arab world took an official character. On the other hand, translating Arabic sciences and texts into Latin allowed Muslim scientists' studies to be introduced into Europe in the 12th and 13th centuries. These translations aided in the appreciation of classical antiquity in Europe, as well as the formation of private collections known as "cabins of curiosity."¹³ Princes, popes, and wealthy individuals contributed money to fund excavations at ancient sites between the mid-fifteenth until the mid-sixteenth.¹⁴

The term "museum" was used for the first time in the second half of the 15th century in Europe to describe the works of the artist Lorenzo de' Medici in Florence, Italy. The term gallery is derived from the long, narrow corridors in the Medici palaces where their collection was displayed. In 1582, the growth of Medici collections included medals, precious stones, sculptures, natural history specimens, intaglios, tapestries, Byzantine icons, books, and paintings. Hence, Lorenzo's family opened their collections to the populace in the Uffizi palace. By the 17th century, the term was used to describe the work of European artists. The aristocrat's interest to acquire antiquities grew during the Renaissance period (1400-1650 AD). The concept of collecting ranging from works of art to natural objects expanded throughout Europe, it was regarded as the core of the museum's exhibitions. With the industrial revolution of the 18th century, the elite; nobles, princes, and merchants lost control over the collections, which were opened to public visits, then later they were turned into public museums.¹⁵

Egypt has known the notion of the museum since the times of Ptolemy Soter when he built the Alexandria Museum in 285 BCE. He erected an educational temple to The Muses near the royal palace in Alexandria. The Museum of Alexandria, also known as the Greek Mouseion ("Seat of Inspirers"), was an ancient educational institution known for its research granting scientific and literary awards. Euclid and Heraclitus were two of the most notable scholars who

13 Cabins of curiosity are privately owned collections of rare objects, beautiful, exotic, or witty used mainly for humans?????, or it could be said that they are unusual things owned by the wealthy. See. Stephanie Bowry, "Before museums: the curiosity cabinet as metamorphic." *A Peer-Reviewed Journal Edited by the Students of the School of Museum Studies, University of Leicester* (2014), 31.

14 - John Edward Simmons, "History of Museums", *Encyclopedia of Library and Information Sciences*, 2010, 1815, accessed July 2, 2021, https://www.researchgate.net/publication/266240152_History_of_museums

15 Yasser.M.Mansour, Nouran.K. Morsi & Hazem.T.Eldaly, "The Historical Evolution of Museums Architecture", (El Azhar Engineering Thirteenth International Conference, Egypt, 2014), 1.

worked at the Alexandria Museum.¹⁶

The Greek historian Strabo described the museum “The Mouseion is part of a royal quarter has a cloister, an arcade, and a large house in which is provided the common meal of men of learning who share the Mouseion. This community has common funds, and a priest in charge of the Mouseion, who was appointed previously by the kings”.¹⁷ Although the museum buildings were destroyed in 272 A.D., the educational and research functions of the institution sustained until the fifth century A.D.¹⁸

Regarding the involvement of women in teaching at the museum of Alexandria, there was Hypatia, the most famous ancient female mathematician and philosopher in Alexandria from the second half of the fourth century until her terrible death in 415 C.E. She was the daughter of Theon, an Alexandrian astronomer and mathematician. Presently, Hypatia holds a prominent place, particularly among scientists who investigate gender in science. She publicly taught both pagans and Christians. For example, one of her students was Sinesius, a pagan who later converted to Christianity and became bishop of Ptolemais. In one letter, Sinesius stated that Hypatia assisted him in the development of the astrolabe’s design, and in another letter, he entreated that she constructed a hydrometer according to his exact instructions. She also assisted her father with the explanation of Ptolemy’s *Almagest*’s third book, which bears the statement “this book was revised/edited by the philosopher, my daughter Hypatia.”¹⁹ Despite her significant contribution to the history of the Alexandria Museum as a woman, there is now sorrowfully no display in the library dedicated to that the philosopher’s role and work.

Women and men have been fond of gathering /acquisitions from ancient times. Throughout Egyptian history, Egyptian women have made numerous contributions to the field of cultural preservation, archeology, and museums.

These unknown roles in museums include but are not limited to:

- Women as collectors.
- Women as donors.
- Women as visitors.
- Women as museums curators.
- Women’s collections in museums.
- Women’s Museums.

Women as Collectors

Most collectors tend to be selective. They usually pay much attention to obtain interrelated objects to form harmonious collections. Such ardent quest takes from them a lot of time and effort. No wonder, they place a very dear part of themselves in these collections.²⁰ Nothing stops the collector from acquiring his/ her desired object, no matter what the price paid to own it. So, the collector is so immersed in his/ her desire to the extent that the object seems to attain the nature and the reflection of its acquirer. Owning objects is a common characteristic among all humans, collecting is delightful hobby, so everyone is a potential collector.²¹

Collecting is part of human’s experiences and a behavior that can be associated with primeval instinct, it is an inheritance

16 Simmons, “History of Museums”, 1813.

17 Shadia Mahmoud, “The Development of Archaeological and Historical Museums in Egypt during the Nineteenth and Twentieth Centuries: Imperialism, Nationalism, UNESCO Patronage, and Egyptian Museology Today,” (PhD diss., Texas Tech University, 2012), 34.

18 Alicja Zelazko, “Changed the date of the museum’s founding from “280 BCE” to “the third century BCE.”, accessed July 2,2021, <https://www.britannica.com/topic/Alexandrian-Museum/additional-info#history>

19 Michael Lambrou, “Theon of Alexandria and Hypatia” *Creative Mathematics Informatics*. Vol 12: 111 – 115 (2003),112, accessed July2,2021, <https://www.creative-mathematics.cunbm.utcluj.ro/article/theon-of-alexandria-and-hypatia/>

20 Russell W. Belk, “Collectors and Collecting,” eds. Michaël J. NA- *Advances in Consumer Research*, Vol 15: 548: 553 Association for Consumer Research, 1998, 548, accessed August 4, 2021, <https://www.acrwebsite.org/volumes/6863/volumes/v15/NA-15>

21 Barbara A. Lafferty, Erika Matulich & Monica Xiao Liu, “Exploring worldwide collecting consumption behaviors.” *Journal of International Business and Cultural Studies*, 8: 1 (2014), 2,3.

of the instinct of hoarding. The prehistoric man gathered from nature all his survival needs (seeds, wild animals, plants), and water including spare storage. This sort of gathering is termed consumption behavior, they gather to consume. There is a difference between getting things randomly and collecting things that have value. However, there is a belief that prehistoric man appreciated and conserved certain tools for aesthetic purposes. Collecting is defined as aggregation of tangible objects, it is not only limited to products of humanity, but it also includes assembling of living entities (like animals and rare plants, as well as historical natural objects, like shells and fossils.²² A collection is mainly based on the value and notions of the possessed objects, whether for its value, importance, aesthetical pleasure, or its dominion value as heirloom to its possessor.²³ Nowadays, collecting evolutionized into becoming a notion among diverse social classes, genders, auction houses, museums, dealers, and antique displays.²⁴

Egypt has a cultural tradition throughout its civilization represented in preserving and restoring valuable sculpture and painting that adorn Egyptian temples, tombs, monasteries, churches, and mosques, in addition to rare objects, manuscripts that record literature and science. This cultural feature in the Egyptian identity motivated the idea of museums’ construction in Egypt.²⁵

Ancient Egyptian Era

The New Kingdom queen Hâtshopsitù (1478 BC- 1458 BC) on her temple walls at El Deir El Bahary displays a detailed voyage to the region of Punt (along the Somalian coast), revealing how she imported incense trees, as well as ebony and ivory. Hence, she was interested in acquiring uncommon and precious assemblages.²⁶

Greco Roman Era

Cleopatra Selene II 40 BCE- 6 BCE, the daughter of Cleopatra VII was born in Egypt and married to the king of Numidia, Juba II. At her new residence in Rome, she created a gallery or an assemblage of portraits for her Ptolemaic family.²⁷

Islamic Era

During the Fatimid period (969-1171 AD) historians referred to the princess Abda, the daughter of Al-Muizz li-Din Allah in Cairo left diverse treasuries filled with antiques, jewels, and ornaments. Those treasuries were sealed with fourteen kilograms of wax. In addition to the inventory list of her inheritance which consisted of thirty sheets of paper. Historians described the contents of the latter list to include precious pieces of jewelry, ardeb of emeralds, fabrics, a washtub, and some jugs. Besides, a hundred local swords inlaid with gold.²⁸ Unfortunately, this treasure mysteriously disappeared, it can’t be traced.

Queen Shajar al-Durr of The Ayyubid dynasty (1174- 1260AD), the spouse of al-Salih Najm al-Din Ayyub Egypt ruler and later wife of Izz al-Din Aibak Egyptian Sultan (1250 – 1257 AD) of the Bahri dynasty (1250-1390 AD) and the

22 G. Thomas Tanselle, “A rationale of collecting.” *Studies in Bibliography*, vol.51: 1-25(1998), 1-2. accessed June 28, 2021 <https://www.jstor.org/stable/40372043>.

23 Lafferty, Matulich & Xiao Liu, “ Exploring worldwide collecting.” 2,3.

24 Paula Rubel, and Abraham Rosman, “The collecting passion in America.” *Zeitschrift für Ethnologie (ZfE)*, *Journal of Social and Cultural Anthropology (JSCA)*. 313-330, Dietrich

25 Mahmoud, “The Development of Archaeological and Historical Museums”, 33.

26 Teresa Befman Francisco, J. Martin Valentine, “Hatshosût Mn Malka ala Far ‘ûn Miṣr”. trans. ‘ Ali Ibrahim Mnûfi. (Al-Mrkaz al-Qûmî lil-Trjama, Cairo, 2015), 278-279.

27 - Sobhy Ashour, (Distinguished professor and scholar), in discussion with the author, July 4, 2017.

28 Dogiz, Lucien, *Al- imān w al-sulta, al-Mar’ a fi al-Islam* trans. Khaled ‘ Azb, ‘ Aza ‘ Azt & shaymā al - Sayah, (Al-Markaz al-Qûmî lil-Tarjama. Cairo, 2016.) s,T

second Muslim woman to become a monarch during the Islamic history. Al-Maqrizi mentioned in his scripts that after the death of Salih Ayyub in 1249 AD, his wife Shajar al-Durr built the Mausoleum of Najm al-Din Ayyub at Haret Bab Al Zahiah, El-Gamaleya. Furthermore, she collected some of his belongings (his clothes, weapons, and others) and displayed them inside his mausoleum. She also devoted part of her wealth as an endowment (waqf) to well- maintain the place.²⁹

Women during the Mamluk era, had acquired many collections via various sources, such as antiques, or artefacts received as a gift from their fathers or husbands. Furthermore, some artifacts were manufactured by women and bear their names or signatures.³⁰

Modern Era

In the early of the 20th century, the women movements caused women to play significant roles in different fields such as health, education, art, and archeology. For instance, El Sultana Malak (1869-1956 AD) the wife of Sultan Hussein Kamel (1853- 1917AD) was known for her admiration of art, collecting several precious artifacts and furniture in her palace at Heliopolis. The palace was designed in a new Islamic style which later by 1988 became classified within Islamic & Coptic antiquities sector. Also, Princess Samiha, daughter of Sultan Hussein Kamel and El Sultana Malak, was skillful in sculpture and sculptured some statues for Egyptian rulers, such as the one of king Farouk was kept nowadays at Abdeen palace. Likewise, her palace was multifaceted assorted art, especially Islamic artifacts. She was also famous like her father for her passion for hunting creating a collection of horned animals. "El Mosawer" Magazine in its 1940AD copy no. 802 referred to the princess in an article entitled "Egyptian Princess Hunting Ibx in the Arab desert, Precious Treasures but Unknown."³¹

Contemporary Era

Dr. Alia Hussein (1934-2015 AD) (fig.2) is one of the most famous women collectors during the contemporary period. She was an anthropology lecturer at Cairo University, Beni Suef branch, and was known as "The Mother of the Oases." Dr. Alia spent her life from 1960 until 2015 in the Egyptian oases; Dakhla, Kharga, Farafra, Siwa, and Bahariya gathering evidence about the original heritage of the inhabitants. She even bought many traditional objects at her own expense. In addition, the original inhabitants of the oases directed her to collections and facilitated the collection process. Thus, to preserve the heritage of the oases Dr. Alia decided to establish a museum with what she collected. Hence, Dr. Alia communicated with Dr. Jaballah Ali Jaballah, former Secretary General of the Supreme Council of Antiquities and enquired to support establishing a heritage museum. The Permanent Committee of Islamic and Coptic Antiquities agreed to use one of the historic houses as a museum. The house dates to the late Ottoman period and is located at the Islamic city "Al-Qasr", in Dakhla Oasis. The house changed into a museum without any changes in its structure. In February 2001, Dr. Alia financed the restoration work of the house under the supervision of the Ministry of Antiquities and used the same raw materials as the original inhabitants of the oases, such as mud, palm trees, and acacia trees. The museum was inaugurated on February 4, 2002, under the name of "The Ethnographic Museum for the Egyptian Oasis Heritage", (fig. 3). It is a private museum; initiating, Dr. Alia to form a group named "the friends of the museum" to support the museum's work and finances. Annually, the association of museum friends celebrates the inauguration, celebrating the museum's startup by inviting both senior officials of the province and students passionate about heritage.³² During the museum's opening ceremony, Dr. Alia referred to the museum as a national treasure of cultures, and it is a social and cultural format that combines tangible and intangible heritage.

29 al-Maqrizi Taqi al-Din Ahmad ibn Ali, "Al Mawaiz wa al-'i'tibar bi dhikr al-khitat wa al-'athar." Vol.3.Cairo, 1980, 467.

30 Mahmud 'Alaa al-Den, "Al-qaṭa' al-fania lil-Mar'a fi miṣr w Bilad al-Sham fi al-'ṣr al-Mamalikī," (MA thesis, Faculty of Archeology, Cairo University, 2012), 2.

31 Marīah Hussein "Nisā al-Uṣṣā al-'Alaiyyā wa dwhān fi al-Mujtma' al-Miṣri.", (Dar al- shrwq. Cairo,2015,) 125.

32 Mahjub Abd al-ḥafz, "Al-Maḥaf Al-Eṭnografīe," Magalet Abdā', 19, (Al-Hi'ā al-'Ama lil-keṭab,Cairo, 2002), 140-142.

The museum's objectives were set by Dr. Alia as follows:

- Collect the various heritage elements.
- Keep heritage items for display.
- Transfer the value of heritage, the necessity to preserve it, and introduce its interpretation to the new generations of the oases and diverse visitors.
- Keeping the creative oasis products as a source of inspiration.
- Achieving sustainable development by revitalizing traditional handicrafts using traditional raw materials while preserving their distinctive characteristics.³³

From the above it is concluded that Dr. Alia was a collector, a capital donor, and the founder of the "The Ethnographic Museum for the Egyptian Oasis Heritage".



Figure. 2 Dr. Alia the founder of the Ethnographic Museum for the Egyptian Oasis Heritage



Figure. 3 The Ethnographic Museum for the Egyptian Oasis Heritage

Likewise, Mrs. Enayat Shaband (1934- 2001AD), as known by the Banque Misr administrate "The collector of Talaat Harb Heritage". She worked for Banque Misr in 1957, held the position of the "Director of Public Administration" for research and feasibility studies, besides supervised the library of Banque Misr. She spent her life collecting all the documents, information, news, radio, and television news about Banque Misr and Talaat Harb Pasha³⁴. She also participated in television and radio programs and her articles for several newspapers and magazines about Talaat Harb's pioneering experience. Mrs. Enayat had a strong personal relationship with Talaat Harb's family, family especially his younger sister, Hoda Hanem Talaat Harb. The collector of Talaat Harb Heritage advocated establishing an entity that combines the heritage of the bank and Talaat Harb museum.³⁵ In 2005 a Committee for Heritage was established and Mrs. Enayat Shaband became a member to begin the documentation of her collection as a core for the foundation of the museum.³⁶

It should be declared that the passion of this lady in collecting, contributed to the founding of the Banque Misr Museum collection. Besides, she may be considered a collector, as well as donor at the same time.

33 Amīna Muḥasn, "Sirat wa Masirat al-astadha 'Alia Hassan Hussein." ed. Saīd ḥamed (Jama'at Banī Sūf, 2015), 114

34 Talaat Harb Pasha is the founder of Banque Misr and the pioneer of the Egyptian economy in the modern era, he has written many books on various aspects of life, including economic and social topics. See 'Nafāt shabnd et al., "Maḥaf Bank Miṣr," Cairo,2008.

35 'Nafāt shabnd et al., "Banque Misr and Talaat Harb, A photographic Memory 1920-2008" (Al Gazera International Press Cairo,2008).

36 'Nafāt shabnd et al., "Maḥaf Bank Miṣr," Cairo,2008 104

Women as Donors

Museums are not only institutions formed and managed by curators, but also, their concept is shaped by objects which were given away and by whom is given. Women played a role in donations to museums, whether they donated small amounts of funds or small collection. Although, these objects were classified as women's items such as their daily tools (as lace maker, needlework, textile, clothing), or objects donated by women but belong to men, such as artworks donated by the wives of artists. However, these donations allowed women to engage in public life, to be more independent, besides, emphasized their roles in museums. Also, the perception to women's objects differed after being displayed in the museum from only personal women's objects to museum objects.³⁷

Women in Egypt not only collected artifacts but also played a significant role in donations to museums, especially in modern and contemporary times. Princesses from Mohamed Ali dynasty (1805-1952 AD) donated money and buildings, which in turn contributed to the opening of art exhibitions and museums. For example, Princess Amina Elhamy (1858-1931 AD), mother of Khedive Abbas Helmi II (Umm al-Muhsinin) (Mother of Charity), was the first woman who importantly donated to the Islamic Museum during its inauguration in 1903. She donated a collection of artifacts to the museum, which alleviated the increase in number of objects and the significance of the collection.³⁸ Another example Princess Fatma (1853- 1923AD), daughter of Khedive Ismail), donated her palace in El Dokki district which was chosen to become the present museum of Agriculture since November 1930.³⁹

In Modern era, the famous female artist Effat Nagy (1905-1944 AD), donated in 1968 forty of her brother Mohamed Nagy's paintings to create a collection of his art placed in a museum under his name in the Pyramids district/Giza.⁴⁰ Furthermore, Emiline Hector (1881-1960 AD), the wife of the great Artist Mahmoud Khalil, (fig. 4) was a collector of art treasures. In 1903 she bought the most famous painting "A Girl with a White Tie" by the famous painter Pierre-Auguste Renoir. She ordered to reuse the palace where they lived to become a museum for her husband and her collection.⁴¹



Figure.4 Mohamed Mahmoud Khalil Bey with his wife Emilienne Luce at inauguration of an exhibition for the Society of Lovers of Fine Arts.
© https://s.raseef22.net/storage/attachments/1083/32_183674_816706.jpg

37 Kate Hill, "Outside the Museum: Women as Donors and Vendors." In *Women and Museums 1850–1914: Modernity and the Gendering of Knowledge*, 47-75. Manchester: Manchester University Press, 2016, accessed August 6, 2021. <http://www.jstor.org/stable/j.ctvnb7ntk.8>.

38 Ahmed al-Shoky, "Guidebook, Museum of Islamic Art Cairo," (Ministry of Antiquities press, 2016), 15.

39 Hassan Abd Al-Rahman Khatib, *Al-Mathaf Al-Zarif Kimā'irfith*, issue 175 (Cairo: Majlis Al-Islam Alrifit, July 2003), 17

40 - Barjeel Art Foundation, "Effat Naghi" accessed 4July,2021, <https://www.barjeelartfoundation.org/artist/egypt/effat-naghi/>

41 Nadine Nour el Din, "Egypt's Mohamed Mahmoud Khalil Museum Re-Opens After a Decade of Closure," Rašaf, June 25, 2021, accessed July 1,2021, <https://raseef22.net/article/1082660-egypts-mohamed-mahmoud-khalil-museum-reopens-after-a-decade-of-closure>

Women as Visitors

The princesses of the Mohamed Ali family have a distinctive impact on cultural life, they cared to visit art exhibitions and museums' galleries. An example was queen Nazli, the wife of King Fouad I between 1919 and 1936 AD visited the art exhibition of "Fine Arts Lovers Association"⁴². Also, she and other princesses visited the International Exhibition of Applied Art, while the great artist Mahmoud Khalil welcomed and showed them around. Queen Nazli also inaugurated the ninth exhibition of photography; she was active in visiting museums during her trips to European countries.⁴³ Princess Fayza, (fig.5) daughter of Nazli, during the 1930s inaugurated many art and photography exhibitions of children, as well as the Modern Art Museum which was regularly visited by king Farouk's daughter.⁴⁴



Figure.5 Princess Faiza with Mohammed Mahmoud Khalil at photo exhibit. © <http://www.egy.com/P/royal/mahmoudkhalil.JPG>

Through the 1970s elite women preferred to visit the agricultural museum with their children. After visiting the museum's galleries, mothers would sit in the garden for a cup of tea or coffee, while their children took a tour of the garden to learn about rare plants and some trees that were known in ancient Egypt.⁴⁵ There are also many old photographs (figures 6,7,8,9) reflect the women's visit to the Egyptian Museum from all different standards of people.

42 The Fine Arts Lovers Association was established in 1923 and is considered one of the oldest cultural associations under the authority of the state. Accessed August 5,2021, <http://wikimapia.org/22230410/ar/%D8%AC%D9%85%D8%B9%D9%8A%D8%A9-%D9%85%D8%AD%D8%A8%D9%89-%D8%A7%D9%84%D9%81%D9%86%D9%88%D9%86-%D8%A7%D9%84%D8%AC%D9%85%D9%8A%D9%84%D8%A9>

43 Hussein "Nisā al-Uṣrī al-' Alṭiyyā," 64.

44 Hussein "Nisā al-Uṣrī al-' Alṭiyyā," 149.

45 Maha Shwaky, (She was a tour guide during the seventies) (in discussion with the author, June 29, 2017.



Figure.6 Lady at the Egyptian Museum, 1930.
©Monarchy & Dynasty



Figure.7 Women at the Egyptian Museum, 1950.
© Hossam Elouan, 2016



Figure.8 Girl drawing A statue at the Egyptian Museum, 1978

© Hossam Elouan, 201



Figure.9 Women sitting, the Egyptian Museum

Women as Curators

In Egypt, women's involvement as curators and managers in museums began only by the 1950s. Later by 1970, women curators became quite popular. For example, Dr. Dīaa Abu Ghāzi (1924-2001), (fig. 10,11) a museum's first-generation member was appointed in 1950s⁴⁶. She was one of the first Egyptian researchers to work in the Egyptian Museum's library, and she played a key role in researching the Egyptian Museum's documents and archives to learn more about Egyptian curators' role in the museum, as well as presenting the biography of Ahmed Kamal, in 1873 became the first Egyptian curator at the Egyptian Museum.⁴⁷ In 1977 Dīaa Abu Ghāzi became the first woman to be the director of the Egyptian museum for 6 months.⁴⁸ (fig.10,11) below are shown Dīaa Abu Ghāzi in antiquities exhibition and in Giza plateau behind the sphinx.



Figures. 10-11 Dr. Dīaa Abu Ghāzi between archeological site and exhibition
© Emad Abou- Ghazi, 2019.

Later, Ms. Saneya Abdel (fig. 12) was the first woman to work as a curator in the Egyptian Museum in the 1980s.⁴⁹ Mrs. Elham Mountasr (fig. 12) joined the Egyptian museum after graduating and worked as a curator in the 5th department of the Greco-Roman collection. She became the head of the department then the general manager and, finally, before her retirement she became the general manager of the technical office of museums.⁵⁰



Figure.12 Curators of the Egyptian Museum around 1985 From left to right (Dr. Handoka, museum curator - Mrs. Elham Montaser, curator of the Fifth Department- Ms. Saneya Abdel, first curator of the Egyptian Museum, then Deputy Museum - Mrs. Salwa Abdel Rahman, Head of the Third Department and then Director of the Egyptian Museum- Mrs. Laila Amina Hassan, curator of the Second Department- Mrs. Soheir El-Sawy, Head of the First Department) © Laila Hassan

⁴⁶ Emad Abou- Ghazi (Former Minister of Culture (in discussion with the author, May 28,2021.

⁴⁷ Mahmoud, "Archaeological and Historical Museums", p.9.

⁴⁸ Mamduḥ al-Damātī, "Wathā'iq al-mathaf al-miṣrī", al-Majlis al-A'lá lil-Āthār, Wizārat al-Thaqāfah, Cairo 2002,18.

⁴⁹ Mohamed Saleh, (Former Director of the Egyptian Museum (in discussion with the author, 28June, 2021

⁵⁰ Elham Mountasr (Former Director of the Technical Office of the Head of the Museums Sector) in discussion with the author, 4June,2017.

There was also Ms. Mai Trad, (fig. 13) a Lebanese archeologist who joined the Egyptian museum in 1970 and remained until she passed away in 2017. Ms. Mai was from a rich Lebanese family that settled in Egypt since the 18th century. She had a crucial role as the first volunteer in the Egyptian museum, and she did a great job in the classification and organization of the museums' storage.⁵¹



Figure.13 Mai Trad first volunteer, Egyptian Museum
https://mediaaws.almasryalyoum.com/news/large/2016/12/23/571569_0.jpg

In Upper Egypt, women also played a professional role in provincial museums, such as Mrs. Madeleine Morgan, (fig. 14) director of the Luxor Museum in the 1980s. During her managerial period the Luxor temple cache was discovered, and the artifacts were transferred to the cache hall of the Luxor Museum which was later inaugurated in 1989. She later resigned and immigrated, but awkwardly, most museum employees are unfamiliar with Madeleine's existence.⁵²



Figure. 14 Mrs. Madeleine Director of Luxor Museum with her colleagues, from left, Mr. Rachid Migalla General director of antique design of Upper Egypt, Madeleine, Dr Mohamed Al-Saghir General director of Upper Egypt antiquities. Unknown person, and Mr. Sayid Abdelhamed Chief inspector of Karnak temple. .1989 © Joseph Migalla

51 Mahmoud, "Archaeological and Historical Museums", 180.

52 Joseph Migalla, (a Cultural consultant and writer at Passion passport), in discussion with the author, 28 June 2021.

In the field of Islamic/Coptic antiquities was Ms. Wafia Ahmed Ezzi, (Fig. 15) the first female director of the Museum of Islamic Art from 1969 to 1973. Her research specialty were textiles and metals of the Islamic and Coptic antiquities at the Museum of Islamic Art. Later, Dr. Neamat Muhammad Abu Bakr, Director of the Museum of Islamic Art between 1987 and 1996. successfully published three issues of periodicals entitled "Islamic Archaeological Studies". During her management of the museum, the electronic registration of collectibles was introduced.⁵³



Figure.15 Ms. Wafia Ahmed Ezzi, first female director of the Museum of Islamic Art.
 © Mn Dhākrī Mathaf al-fan al-Islāmī 1881-2010, Mujlad Wathā'iqī, 2020.

Women in the Field of Archaeology

In addition to the first generation of women as curators in museums of Egypt, there are the first-generation women in the field of archaeology. Women who worked at different sites of Egypt, besides remarkably non-professional women have preceded academics in this field as a workforce. In 1884, Petrie documented his daily diaries; nowadays they are located at the Petrie Museum in London. These document women's work in the field of antiquities and excavations, but awkwardly women were disguised as men (Fig. 16 (so that they could work in cleaning silt and carrying sand. Women are still working in excavation sites as a workforce specially in lower Egypt (Delta) Fig. (17) shows women in excavation carrying sand (Tall -El Farkha site, East Delta, 2002).⁵⁴



Figure.16 A Girl dressed as a man during, 1884 Petri documents

figure 16 © <https://gate.ahram.org.eg/daily/NewsPrint/808863.aspx>
 figure 17 © <http://www.farkha.org/english/pisali.html>



Figure. 17 Women in excavation, Tall-El Farkha, 2002.

53 Fārūq 'Askar, 'Alūr Farīd. "Mn Dhākrī Mathaf al-fan al-Islāmī 1881-2010". Mujlad Wathā'iqī Tdhkāri, al-'Aīd al-Māūī. (Al-Matba'a al-Dwliā, Cairo,2010),65,66.

54 Rania 'Abd al-'Atī, "Wathiq Flindrs Petri", accessed May28 ,2021. <https://gate.ahram.org.eg/daily/NewsPrint/808863.aspx>

Dr. Tohfa Handousa (1937-2017) (fig. 18,19) has been one of the most well-known professors in the field of Egyptian antiquities since the sixties of the last century. She was a professor at Cairo University, Faculty of Archeology, as well as a member of several scientific committees. In addition to her prominent role in the field of excavations, she worked in Giza pyramids and Mataria site, as well as participating in excavations tombs to the west of Khufu's pyramid. Moreover, she was a member of the board of directors at the Coptic Museum and a member of the scientific committee of the National Museum of Egyptian Civilization. The Supreme Council of Antiquities in 2006 issued Feschrift in her honor.⁵⁵



Figure. 18-19 Dr. Tohfa Handousa with Princess Margaret, sister of the King of England, during her visit to Egypt, 1988 © The Realm of the Pharaohs

Also, Dr. Soad Maher (fig.20) was a pioneer in Islamic archeology, she has been one of the first women to get a PhD into Islamic archeology in 1954. She supervised several excavations, such as those of the Faculty of Archeology at EL-Fustat and in the seventies the Coptic cemeteries at Saqqara and Fayoum. In addition to writing many articles about Coptic textiles of both the Coptic and Islamic Art museums.⁵⁶



Figure. 20 The first lady on the left, Dr. Soad Maher with friends
©<https://gate.ahram.org.eg/daily/Media/News/2020/1/17/2020-637148926574892441-489.jpg>

55 Zahi Hawass, "The Realm of the Pharaohs: Essays in Honor of Tohfa Handoussa," ed. Sawsan Abd El-Fattah & Khaled Dawd, Annales du Service des Antiquités de l'Égypte, Cahier No. 37: Volume 1, 2009, 16.

56 Faculty of Archeology, "Faculty of Archaeology Formal Deans," Cairo University accessed August 6, 2021. <http://fa-arch.cu.edu.eg/en/formalDeans.html#>.

Those were some of contributions made by Egyptian women to museums, whether they were elite, professional, or ordinary women. Undoubtedly, there are other contributions of women to museums, museology, and archeology that require extensive research and documentation.

In contrast, Egyptian museums have seen different roles for women in all areas over the last two decades. Several museums nowadays are directed by women, making contributions and benefit from local and international events to cause attention to women's issues. These past and present accomplishments must be highlighted, as well as the role of women in society, through preserving history, introducing to the present day, and developing it for a better future.⁵⁷

Conclusion

Ever since 2017, the year of Egyptian women during which the role of women was emphasized as part of sustainable development, nevertheless the Egyptian state has worked to empower Egyptian women in all professions, to strengthen their historical journey and contributions. As a result, it has become vital to highlight the accomplishments of women in Egypt throughout history and to reap the benefits of what they have directly or indirectly contributed to all disciplines, to consolidate their position in society. Documents, images, biographies, and museum collections, exhibit the undiscovered roles of women's contributions in museums that play a vital role in valuing women and challenging attitudes which are unfamiliar to the Egyptian society to attempt to belittle the significance of women's contribution in public life and professional fields.

To reflect contributions of women in museums in general and in all fields, museums ought to organize temporary exhibitions, programs, workshops for their audience and outreach activities or programs for the public, emphasizing the practice of the gender equality approach in museum interpretation and linking this to the state's 2030 agenda to achieve sustainable development through women's participation. The author recommends the commencement of the use of the hashtag promoted by ICOM in 2017 on social media, #WomenInMuseums to highlight the numerous contributions that women have made to Egypt's museum history. Furthermore, the Egyptian government has anticipated a strategy for the establishment of a Women's Museum that documents the Egyptian women participation through history both professional and non- professional, and not just the pioneers.

57 Nagwa Bakr, "March in Egypt is called Women's Month," ITP global network (blog), British Museum, accessed July 1, 2021 <https://bmitpglobalnetwork.org/2021/03/31/march-in-egypt-is-called-womens-month-nagwa-bakr-egypt-itp-2019/?fbclid=IwARON74Sn-c1HnOvpVZDbc6xfRvXiN5C7s4kqSnWPPqQp0AfKeEg1ITRUnAY>

Bibliography

- Abd al-hafz, Mahjūb . *Al-Mathaf Al-Etnografie. Magalet Abdā ' , 19. Al-Hi ' a al- 'Ama lil-ketab, Cairo, 2002.*
- 'Alaa al-Den, Mahmūd. *Al-qtā ' al-fania lil-Mar 'a fi miṣr wa Bilad al-Sham fi al- 'Aṣr al-Mamālikī,* MA thesis, Faculty of Archeology, Cairo University, 2012.
- al-Maqrīzī, Taqī al-Dīn Aḥmad ibn Alt. *Al Mawaiz wa al- 'i'ubar bi dhikr al-khitat wa al-'athar. Vol.3. Cairo, 1980.*
- 'Askar, Fārūq, Farīd, 'Alāī. *Mn Dhakrī Mathaf al-fan al-Islamī 1881-2010. Mujlad Wathā'iqī Tdhkārī, al- 'Aīd al-Māū. (Al-Matba 'a al-Dwtia, Cairo,2010)*
- Bakr, Nagwa. "March in Egypt is Called Women's Month," *bmiptglobalnetwrk (blog). British Museum. accessed July 1, 2021. https://bmiptglobalnetwork.org/2021/03/31/march-in-egypt-is-called-womens-month-nagwa-bakr-egypt-iip-2019/?fbclid=IwAR0N74Sn-c1HnOvpVZDbc6xfRvXiN5G7s4kqSnWPPqQp0AfKeEg1ITRUNaY*
- Barjeel Art Foundation, "Effat Naghi" accessed 4 July, 2021. <https://www.barjeelartfoundation.org/artist/egypt/effat-naghi/>
- 'Abdal- 'Atī, Rania. "Wathiqt Flinders Petri". accessed May 28, 2021. <https://gate.ahram.org.eg/daily/NewsPrint/808863.aspx>
- Belk, Russell W. *Collectors and collecting, eds. Micheal J. NA- Advances in Consumer Research, Vol 15: 548: 553 Association for Consumer Research, 1998, accessed August 4, 2021. https://www.acrwebsite.org/volumes/6863/volumes/v15/NA-15*
- Bowry, Stephanie. *Before museums: the curiosity cabinet as Metamorphic. A Peer-Reviewed Journal Edited by the Students of the School of Museum Studies, University of Leicester ,2014.*
- Faculty of Archeology, "Faculty of Archaeology Formal Deans," Cairo University. accessed August 6, 2021. <http://fa-arch.cu.edu.eg/en/formalDeans.html#>.
- Francisco J, Teresa Befman and Valentine, Martin. *Hatshosut Mn Malka ala Far 'un Miṣr. translated by 'Ali Ibrahim Mnūft. Al-Mrkaz al-Qāmī lil-Trjama, Cairo, 2015.*
- Hawass, Zahi "The Realm of the Pharaohs: Essays in Honor of Tohfa Handoussa," ed. Sawsan Abd El-Fattah & Khaled Dawd, *Annales du Service des Antiquités de l'Égypte, Cahier No. 37: 1, 2009.*
- Hill, Kate. *Outside the Museum: Women as Donors and Vendors. In Women and Museums 1850–1914: Modernity and the Gendering of Knowledge, Manchester: Manchester University Press, 2016, accessed August 6, 2021. http://www.jstor.org/stable/j.ctvnb7ntk.8.*
- Hussein, Marūa. *Nisā al-Uṣrī al- 'Alāīyyā wa dwrahn fi al-Mujtma ' al-Miṣrī,* (Dar al- shrwq. Cairo, 2015),
- ICOM stands for the International Council of Museums, which was founded in 1946 - it is an international non-governmental organization. It is the only international organization representing museums and museum workers on a global level. accessed August 14, 2020. <https://icom.museum/en/about-us/history-of-icom/>
- ICOM, "Gender mainstreaming: ICOM's mission in the past three decades". accessed August 14, 2020. https://icom.museum/en/news/gender-mainstreaming-icom-mission-in-the-past-three-decades/#gf_1
- ICOM, "Resolutions Adapted by ICOM's 25th General Assembly Shanghai, China, 2010. accessed August, 14, 2020. https://icom.museum/wp-content/uploads/2018/07/ICOMs-Resolutions_2010_Eng.pdf
- ICOM, "Resolutions Adapted by ICOM's 28th General Assembly "Rio de Janeiro, Brazil, 2013. accessed August 15, 2020. <https://icom.museum/en/news/gender-mainstreaming-icom-mission-in-the-past-three-decades/>
- Khātāb, Ḥāssān Ḥ Abd Al-Rahmān. *Al-Mathaf Al-Zrā'ī Kmā Ḥfith. issue 175, Cairo: Mājlis Al-Ḥlām Alrīfī, July 2003.*
- Lafferty, Barbara A., Maulich Erika & Liu Monica Xiao. "Exploring worldwide collecting consumption behaviors." *Journal of International Business and Cultural Studies, Vol 8: 1, 2014.*
- Lambrou, Michael. "Theon of Alexandria and Hypatia". *Creative Mathematics Informatics. Vol, 12: 111 – 115, 2003 accessed July 2, 2021. https://www.creative-mathematics.cunbm.utcluj.ro/article/theon-of-alexandria-and-hypatia/*

- Lewis Geoffrey. *The History of Museums, 2011. accessed July 5, 2020. https://www.britannica.com/contributor/Geoffrey-D-Lewis/1752*
- Lucien, Dogiz. *Al- imān w al-sūlta, al-Mar 'a fī al-Islam. trans. Khaled 'Azb, 'Aza 'Azt shaymā al - Sayah, (Al-Markaz al-Qāmī lil-Trjama. Cairo, 2016*
- Mahmoud, Shadia. "The Development of Archaeological and Historical Museums in Egypt during the Nineteenth and Twentieth Centuries: Imperialism, Nationalism, UNESCO Patronage, and Egyptian Museology Today." PhD diss., Texas Tech University, 2012.
- Mansour, Yasser.M. Morsi, Nouran.K. & Eldaly, Hazem.T. "The Historical Evolution of Museums Architecture". *El-Azhar Engineering Thirteenth International Conference, Egypt, 2014.*
- Mojsik, Tomasz "Muses and the Gender of Inspiration," *Sakarya University. " The Journal of Art and Science vol, 10.1: 67-78, 2008, accessed 1 July 2021. http://www.fed.sakarya.edu.tr/arsiv/yayinlenmis_dergiler/2008_1/2008_1_5.pdf*
- Muhsin, Amīna. *Sirat wa Masirat al-astadha 'Alia Hassan Hussein.* "ed. Saīd Ḥamed (Jama 'at Banī Sāf, 2015)
- Mursī, Māta. *al-Majls al-Qāmī lil-Mr 'a, ḥaṣād 2017. 'ām al-mr 'a al-miṣrīa,* "al-Majls al-Qāmī lil-Mr 'a. Cairo, 2017.
- Nour el Din, Nadine. "Egypt's Mohamed Mahmoud Khalil Museum Reopens After a Decade of Closure," *Rasf, June 25, 2021, accessed July 1, 2021. https://raseef22.net/article/1082660-egypts-mohamed-mahmoud-khalil-museum-reopens-after-a-decade-of-closure*
- Qādwas, 'Azat, Zakī Ḥamed. 'Alm al-ḥfār wa fan al-matāḥf. al- 'Askndrīa. al- 'askndrīa, 2004.
- Rubel, Paula, and Rosman Abraham, *The collecting passion in America, Zeitschrift für Ethnologie (ZfE) / Journal of Social and Cultural Anthropology (JSCA). 313-330, Dietrich Reimer Verlag GmbH, 2001, accessed August 4, 2021. https://www.jstor.org/stable/25842828*
- Shabnd, 'Nāāt, al-Btrān Ashrf, Elsherif, El Sherif Ashrf Yossef, Ibrahim Mūhammed N, Hasb Ahmed 'Abd Al-Naṣar, Hithm Mūhammed, Al-Shāfī Al-saīd Mūhammed, Malak, Dīnā Tānt, and Shīmā Al-saīd Shdīd. *Banque Misr and Talaat Harb A photographic Memory 1920-2008. (Al Gazera International Press Cairo, 2008).*
- Shabnd, 'Nāāt, al-Btrān Ashrf, Elsherif, El Sherif Ashrf Yossef, Ibrahim Mūhammed N, Hasb Ahmed 'Abd Al-Naṣar, Al-Shāfī Al-saīd Mūhammed, Malak, Dīnā Tānt, and Shīmā Al-saīd Shdīd. *Māḥaf Bank Miṣr, Cairo, 2008.*
- Simmons, John Edward. *History of Museums. Encyclopedia of Library and Information Sciences, 2010. accessed July 2, 2021. https://www.researchgate.net/publication/266240152_History_of_museums*
- Surek, Ebru. *The Muse of the Museum: An Allegoric Story of a Non-Existent Photography Museum in Turkey. Conference Current Issues in European Cultural Studies. Cultural Studies Institute of Sweden. Linköping University Electronic Press, 2011. http://www.ep.liu.se/ecp_home/index.en.aspx?issue=062*
- Tanselle, G. Thomas. *A rationale of collecting. Studies in Bibliography, Vol 51: 1-25, 1998. accessed June 28, 2021, https://www.jstor.org/stable/40372043 .*
- *The Fine Arts Lovers Association was established in 1923 and is considered one of the oldest cultural associations under the authority of the state. Accessed August 5, 2021. http://wikimapia.org/22230410/ar*
- UNESCO, the 2001 Universal Declaration on Cultural Diversity", *Adopted by the 31st Session of the General Conference of UNESCO, Paris, 2001. accessed August 15, 2020. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/5_Cultural_Diversity_EN.pdf*
- UNSECO, *The United Nations Educational, Scientific and Cultural Organization. accessed August 10, 2020. https://en.unesco.org/*
- Zelazko, Alicja . *Changed the date of the museum's founding from "280 BCE" to "the third century BCE."* accessed July 2, 2021. <https://www.britannica.com/topic/Alexandrian-Museum/additional-info#history>