

# THE EGYPTIAN AND NUBIAN COLLECTION OF LA PLATA MUSEUM, ARGENTINA\*

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## Introduction

La Plata, the capital of the province of Buenos Aires, was founded in 1882, 56 km southeast of Argentina's capital city. La Plata was planned with a square urban layout formed by streets and avenues with two long avenues crossing the city diagonally, with squares and parks at each of their intersections. Its museum was created by decree of the government of the province of Buenos Aires on September 19, 1884. It has been pointed out that its foundation is part of an 'international movement of founding museums' that had its peak in the last third of the 19th century.<sup>2</sup> The founding collection comes from the private holdings of Francisco Pascasio Josué Moreno (1852–1919), an explorer, politician, naturalist, botanist and geographer, from a patrician family of Buenos Aires City who became the museum's first director.

As a child, Francisco and his brothers displayed their collections in their family home, creating the Moreno Museum, dedicated to natural history. Later, in 1877, the Museo Antropológico y Arqueológico de Buenos Aires operated in his home, which housed these collections and objects donated, purchased or obtained on expeditions.<sup>3</sup> In adulthood, Moreno also envisioned the creation of a national museum based in Buenos Aires. This was accomplished together with Florentino Ameghino (1853–1911),<sup>4</sup> an anthropologist and geologist already internationally renowned for his ideas on the origin of humans in the Argentinean Pampas. The Museum finally materialised in the new provincial capital and with its own neoclassical architectural building of monumental character,<sup>5</sup> (fig. 1) inaugurated as the Museo de La Plata on November 19, 1888, six years after the foundation of the city.<sup>6</sup>

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<sup>2</sup> Farro 2008: 3; Lopes and Muriello 2005.

<sup>3</sup> Podgorny 1998; Farro 2008: 3–4.

<sup>4</sup> Podgorny and Lopes 2008; Farro 2008: 4.

<sup>5</sup> With an area of 5000m, the floor plan of the building was an oval 135m long by 70m deep. See Podgorny 2009: 191.

<sup>6</sup> The library had already been created in 1884 in conjunction with the Museum (Miguel 2006). Moreno had conceived it as an exhibition museum and study institution (Teruggi 1994: 39 and 113). In 1906 the Museum became part of the National University of La Plata, incorporating teaching and research activities. The university was inaugurated on April 18, 1897, dependent on the provincial government and Rocha was its first rector until 1905. In 1949 it was under the administrative dependence of the Facultad de Ciencias Naturales y Museo de la Universidad Nacional de La Plata (UNLP) (Faculty of Natural Sciences and Museum). See Bonomo 2018.



Fig. 1: La Plata Museum (© Bruno Pianzola)

Early collections focused on anthropology, archaeology, zoology, palaeontology, geology, mineralogy, arts, and South American history. During the first years, the Museum sought to acquire fossil remains of South American mammals, driven by the interests of Ameghino and Moreno. The acquisition of skulls and skeletons from the Calchaqui Valleys in northwestern Argentina was also encouraged.<sup>7</sup> Between 1884 and 1888 the Museum's holdings were further enriched with the acquisition of private collections, and until 1905, with material obtained from the explorations into Argentinian territory directed by Moreno.

### The Egyptian collection

The Egyptian collection of the Museum originates from the donations of Juan José Carlos Jacinto Dardo Rocha y Arana (1838–1921), a lawyer, politician, military officer, professor, and first rector of the National University of La Plata. He was an ideologist and founder of La Plata as the new capital of the province of Buenos Aires as well as the governor of the province of Buenos Aires from 1881 to 1884. Like Moreno, Dardo Rocha was born into a family of the Buenos Aires City elite and was also part of the group of Argentine writers and intellectuals of the so-called *Generación del '80*. The Generation of '80 were the ruling elite in Argentina from 1880 to 1916 whose ideals and philosophy responded to oligarchic interests and looked to Europe as the example to follow.

In 1887 Dardo Rocha and his family made a long trip to Europe and other countries (he refers to Turkey and the East in a copy of his passport). He also travelled to Egypt, like some other men of the Generation of '80. From there he wrote a letter, dated 14 March 1888, to Francisco P. Moreno, founder and director of the museum of La Plata, and proposed the creation of a section of Egyptian antiquities: 'I think a section of Egyptian antiquities should be created and it could be slowly encouraged and it would serve for comparative studies with American antiquities'.<sup>8</sup>

<sup>7</sup> Farro 2008: 5.

<sup>8</sup> Letter nº 2292. From Dardo Rocha to Francisco P. Moreno. Dated March 14, 1888. Rocha Museum. Municipalidad de La Plata. Excerpt translated from Spanish.

In the *Revista del Museo de La Plata* (1890–1891) Moreno describes the distribution of the collections in the building, which was planned in an evolutionary and comparative sense, and already mentions the existence of the Egyptian section: ‘The upper room on the left, situated above the anatomical anthropology section contains the collections of ancient and modern archaeological and ethnographic comparison...Peru, Polynesia, Chile, Patagonia, Tierra del Fuego, Bolivia, Paraguay and Brazil and a small Egyptian section ...’.<sup>9</sup>

In the same article, Moreno assumed that ‘the elements amassed in these southern countries to solve many of the queries that fascinate cultivated minds today are not yet known in the northern hemisphere’.<sup>10</sup> In this sense, he postulated that the Museum would meet such a challenge with its vast collections, which cover much of the South American past and present, and La Plata would be one of the cities that would house them. For Moreno, ancient history, and even more so the protohistory and prehistory of the lost societies of the Old World, presented problems that interrupt the chronology: ‘Occasionally discoveries are made that obliterate theories already accepted, and even when I am blamed for being deluded, I can say that these problems are not unusual with regards to the Americas ...’.<sup>11</sup> ‘One cannot examine the Hittite inscriptions of Jarabulus in West Asia without thinking of Mexican hieroglyphs, nor the ancient ceramics of Hissarlik excavated by Schliemann, nor the old Cypriot vessels, without comparing them with those we possess from the north of the republic’. Thus, he argued for the theory of universalism. Some Argentine intellectuals of the time adhered to this theory, and Dardo Rocha and Francisco P. Moreno were among them.<sup>12</sup>

Coincidentally, Dardo Rocha was looking for cultural parallels between South American cultures and pharaonic Egypt. In this same letter sent to Moreno, he explains: ‘I am very pleased with your news that my assumption about the relations between the ancient Egyptians and the ancient Americans seems to be confirmed’.<sup>13</sup>

Amongst the three million objects in the holdings of the La Plata Museum, almost four hundred are part of the Egyptian and Nubian collection. The collection is housed in two divisions: physical anthropology (mummies and coffins, remains of mummies, among others) and archaeology (artifacts and pottery from Aksha, cast collection, etc.). However, three distinct and important groupings of objects from this collection will be discussed here: the mummies and coffins, acquired with the help of the Boulaq Museum; parts of mummies, amulets, scarabs and statuettes; the cast collection; and the Aksha collection comprising material from the rescue excavations at Aksha, Sudan, gifted to Argentina for its work during the Nubian salvage campaign.

#### Mummies, coffins, and miscellanea

Interested in universalism, Rocha acquired two coffins containing the mummified remains of two individuals with the help of the Boulaq Egyptian Museum during a trip to Egypt in 1889.

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<sup>9</sup> Moreno 1891: 48.

<sup>10</sup> Moreno 1891: 48.

<sup>11</sup> Moreno 1891: 50.

<sup>12</sup> Santos et al. 2011: 56-57.

<sup>13</sup> Letter nº 2293. From Dardo Rocha to Francisco P. Moreno. Dated July 26, 1888. Rocha Museum. Municipalidad de La Plata. Excerpt translated from Spanish.



Fig. 2 Coffin of Tadimentet © La Plata Museum (Photo: María Belén Daizo)

This is expressed in the letter he writes to Moreno: 'I was able to get two mummies, which I made him send to his address. I don't have the certificates yet, but according to reports one of them belongs to the time of the XVIII or XIX Dynasty'.<sup>14</sup>

In addition to the mummies, Rocha claims to have obtained a group of ancient objects which he had set aside for the Museum, but in Beirut the Turkish government prevented his departure. He writes to Moreno telling him that he made the necessary arrangements and that if he manages to obtain at least some of the objects he would donate them to the museum.

Four months later Rocha writes to him confirming that he is glad that the mummies have already arrived and asks Moreno to write to him about the condition they are in, since he is anxious because he could not witness the packing, and remarks 'You know what the people of the Levant are, no offense to the expeditionary, I will be careful that there has been no mistake until the moment I receive your news'.<sup>15</sup> He even mentions that they should be accompanied by a certificate from the Boulaq Museum, 'which will serve as a civil status paper to establish their identity'. This documentation never reached the Museum.

The first coffin is that of a woman named Tadimentet ('the one Mentet gives', in reference to a lioness goddess) (fig. 2) and the second that of a man named Herdwoj,<sup>16</sup> who lived during the Late Period, sometime between the 5th and 6th centuries BC.<sup>17</sup> Tadimentet's wooden coffin is decorated with a white plaster cover. A central vertical formulaic inscription beginning with 'Words spoken by Osiris' followed by the god's epithets is located at the top of the lid. Offerings are invoked for the ka of Tadimentet and her

<sup>14</sup> Letter nº 2292. From Dardo Rocha to Francisco P. Moreno. Dated March 14, 1888. Rocha Museum. Municipalidad de La Plata. Excerpt translated from Spanish.

<sup>15</sup> Letter nº 2293. From Dardo Rocha to Francisco P. Moreno. Dated July 26, 1888. Rocha Museum. Municipalidad de La Plata. Excerpt translated from Spanish.

<sup>16</sup> Inv. Nº 8027 and 8028 respectively. Daizo 2017: 78, footnote 100.

<sup>17</sup> Pucciarelli and Pucciarelli 1995; Santos et al. 2011. According to Daneri de Rodrigo (1980: 117–19) Tadimentet's coffin can be dated to the Hellenistic period.

filiation is specified: the name of her father Horhotep<sup>18</sup> and her mother Didibastet<sup>19</sup> are mentioned. Similar inscriptions are found on the sides of the base of the coffin. Two fragments of cartonnage were identified among the bandages of the mummy of Tadimentet: a plaque with the image of one of the sons of Horus and a small fragment with a vertical inscription line where the name of the god Anubis is read. Herwodj's coffin is coated with a black resin and its decoration has been lost.<sup>20</sup> He has a tripartite wig like Tadimentet and a false beard in wood that is fastened with a rope. The face was painted red with the eyes in black and white, the eyebrows and ears were outlined in black, on a carved wooden mask, which is better preserved than the rest of the coffin. It has been possible to read the name in an inscription line that is located on both sides of the feet.<sup>21</sup> At the front of the coffin there is an image of the god Khepri, in the form of a winged scarab that raises the sun disk with its front legs. In the supporting part of the coffin there is an image of Anubis sitting in a chapel, with a flail.

A third acquisition appears to be a dummy mummy. It is a non-mummified skull wrapped in linen bandages to which an 'artificial' body composed of linen, plaster and plant remains was added. The body was then covered with fragments of cartonnage and a mask, affixed with bandages.<sup>22</sup> Rocha donated the coffins with mummies to La Plata Museum in 1889.<sup>23</sup> Their arrival to Argentina constituted an important milestone in the history of Argentine interest in pharaonic Egyptian culture. Different studies<sup>24</sup> have been carried out on the mummified remains, allowing us to know the causes of death, age and methods used for their mummification.<sup>25</sup>

The mummified remains are included in the list compiled by the French Egyptologist Alexandre Moret (1868–1938), who visited the Museum in 1925,<sup>26</sup> and in the guide of the Museum of La Plata (1927), both of which also mention other objects such as amulets, statuettes, scarabs,<sup>27</sup> ushebtis, and fragmentary inscriptions as well as additional mummified remains. Four complete ushebtis of green faience and five fragments are part of the collection;<sup>28</sup> however, their origin is unknown, except one that comes from the Boulaq

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<sup>18</sup> Daneri de Rodrigo 1980: 120–21; Santos et al. 2012: 52.

<sup>19</sup> Santos et al. 2012: 52, footnote 1.

<sup>20</sup> For a detailed analysis of the inscriptions, decoration of the coffins and a possible Memphite origin see Daizo 2017: 78ff.

<sup>21</sup> Santos et al. 2012.

<sup>22</sup> It may have been part of the collection donated by Luis Viglione in 1889, see above. The three mummies were listed in 1927 by de Barrio in the *Revista del Museo* (1927: 331).

<sup>23</sup> See Daizo 2017: 105 on materials and construction of coffins.

<sup>24</sup> For example, non-invasive studies such as the computed tomography technique (1980 and 2010) were performed. Daizo 2017: 10, footnote 22.

<sup>25</sup> Gonzalez-Toledo, Salceta, and Calandra 2005: 37–38; Santos et al. 2011, 2012; Lesyk and Abramzon 2014; Nitiu et al. 2019.

<sup>26</sup> The list was handwritten by Paul Adolf Robert Lehmann-Nitsche (1872–1938), a German anthropologist who joined the Research Institute of the Museum of La Plata and oversaw the Anthropology section. Lehmann-Nitsche, "Catálogo de la colección egipcia" in the Historical Archive, La Plata Museum. The casts, the three mummies and other artefacts of the collection (amulets, scarabs and statuettes) are listed by de Barrio (1927: 331) based on Moret's catalogue.

<sup>27</sup> Daneri de Rodrigo 1980.

<sup>28</sup> Daneri de Rodrigo 1978: 129-34, pls I–V, fig. 1.

Museum.<sup>29</sup> Two mummified heads, two hands and two feet were donated to the Museum by Humberto Giovanelli (b. 1866), a naturalist who worked at the Museum until 1904. It is unknown how Giovanelli acquired such mummy remains. A limestone stela with three columns of inscriptions is also part of the collection.<sup>30</sup> These documents also mention a collection of casts.

#### The cast collection in La Plata Museum

In the late nineteenth century, Dardo Rocha mentioned the creation of a cast collection in La Plata to Luis Viglione (1852–1891).<sup>31</sup> In 1882, Viglione, who worked as an engineer and architect, was in charge of the construction of some of the foundational buildings of the city of La Plata, the city that Rocha had founded. In addition, both were part of the Buenos Aires elite and shared the values of the Generation of '80 although Viglione was born in the neighbouring country of Uruguay in 1852. Viglione was president of the Argentine Scientific Society from 1885 to 1886 and shared with Rocha a fondness for Egyptian history and antiquities. In 1889, Viglione made a three-month trip to Egypt and acquired pieces from the Boulaq Museum plaster cast section that he would later donate to the Museum of La Plata. The following year (1890) he published *Cartas de Nápoles, Alejandría y Cairo de Egipto*,<sup>32</sup> a book in which he reproduces the missives sent to his friends. Viglione knew the history of ancient Egypt through the works of the French Egyptologist Auguste Mariette (1821–1881) and his knowledge is evident, given his selection of pieces from the different centralised periods of Egyptian history.

This plaster cast collection illustrates each period of pharaonic history. It includes works such as three of Hesyra's panels<sup>33</sup> (fig. 3) and a Khafre statue from the Old Kingdom,<sup>34</sup> Intef's stela from the Middle Kingdom,<sup>35</sup> Nebawy's stela from the New Kingdom,<sup>36</sup> Psametichus II's statue,<sup>37</sup> a Ptolemaic frieze,<sup>38</sup> the hieroglyphic section of the Canopus Decree<sup>39</sup> and a Hathor

<sup>29</sup> According to Daneri de Rodrigo (1980: 125) these objects may have been obtained by Rocha. They would be those mentioned in his letter to Moreno of March 14, 1988. This is the only information that is available.

<sup>30</sup> Rosenvasser 1939: 309–15.

<sup>31</sup> Letter 2264. From Dardo Rocha to Luis Viglione. Dated December 18, 1889. Rocha Museum. Municipalidad de La Plata.

<sup>32</sup> *Letters from Naples, Alexandria and Cairo of Egypt* in English.

<sup>33</sup> The originals are in the Cairo Museum with catalogue numbers: CG 1426, CG1427 and CG1428. One of Hesyra's titles is that of chief physician and dentist, the first known. Wood 1978; Zingarelli et al. 2017.

<sup>34</sup> From the valley temple of the king's temple in Giza. It is currently in the Cairo Museum under catalogue number JE 10062.

<sup>35</sup> The stela of Intef, who lived during the reigns of Amenemhat I (ca. 1938–1909 BC) and Senwosret I (ca. 1919–1875 BC), was discovered by Mariette (1880: 104) in Abydos and today is in the Cairo Museum (CG 20516). The importance of the stela of Intef (CG 20516) lies in its dating to year 30 of Amenemhat I and also to year 10 of his successor, Senwosret I. Published by Lange and Schäfer 1902: 108–11; 1908: pl. XXXV; Rosell 2018.

<sup>36</sup> Stela of a high priest of Osiris, named Nebwawy, under Thutmose III (ca. 1479–1425 BC). Also discovered by Auguste Mariette in Abydos, it is currently in the Cairo Museum (CG 34018). Frood 2003; Castro 2019.

<sup>37</sup> The original is in the Louvre Museum N 830. See Leahy 1984. The cast has a stamp from a French factory.

<sup>38</sup> Mariette 1873: pl. 43; Cauville 1997: 53, 79, pl. X.

<sup>39</sup> From the iconographic comparison of the lunette and the number of lines of the inscription, we can assume that it is a cast of the hieroglyphic part of the decree found in San Al-Hagar (CG 22187). Birch 1876; Sharpe 1870; Pfeiffer 2004.



relief from Dendera<sup>40</sup> (fig. 4). These pieces have been on display since 2013 and a complete study was conducted and inscriptions translated.<sup>41</sup>



Fig. 3: Cast of Hesyra's panel (CG 1426)  
(© La Plata Museum)



Fig. 4: Cast of Hathor image from Dendera Temple  
(© La Plata Museum)

The addition of the casts to the Museum's collection is part of this philanthropic practice of donations by men linked to politics and science.<sup>42</sup> In June 1902, the statues were already registered in the inventory of the Fine Arts Section of the Museum of La Plata and in 1925 were mentioned in a list compiled by Moret.

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<sup>40</sup> It is a relief of the goddess Hathor with an inscription mentioning her epithets, located in the crypt of the temple of Hathor in Dendera. However, part of the upper inscription has been cut out in the cast, as is evident when compared with the plate of Mariette's publication (1871: pl. 45) and a photo.

<sup>41</sup> Zingarelli et al. in press.

<sup>42</sup> Farro 2008: 157; Salem 2018.

The creation of the cast collection also aligns with the provincial government's goal to provide the museum with the necessary elements to carry out a teaching programme. The study of casts was a popular practice in museums around the world.<sup>43</sup>

Argentina's contribution to the UNESCO Nubia campaign: Aksha collection

In the early 1960s, Argentina participated in the International Campaign to Save the Monuments of Nubia launched by UNESCO before the building of Aswan High Dam.<sup>44</sup> This collection derives from excavations conducted by the Franco-Argentine archaeological expeditions in Aksha (Serra West), Sudan, under the co-direction of the Argentinian Egyptologist Abraham Rosenwasser (1896–1983)<sup>45</sup> and the French Egyptologist Jean Vercoutter (1911-2000) between 1961 and 1963.<sup>46</sup>

Aksha was located on the western bank of the Nile River, about 10km south of the Sudanese border with Egypt. The central part of the site includes a temple dedicated to Amun-Re and Ramesses II's own living image as the inscriptions on the temple walls indicate: 'he made his monument for his living statue on earth'.<sup>47</sup> As part of the division of finds, the most significant sections of this temple were sent to the Sudan National Museum in Khartoum, where parts of the building were re-erected, notably the west wall of the courtyard. Fifty-two fragments from the Aksha Temple and the chapels of Seti I and Ramesses II as well as from officials' and commoners' neighbourhoods<sup>48</sup> were donated to La Plata Museum, including lintels, jambs<sup>49</sup> and stelae.

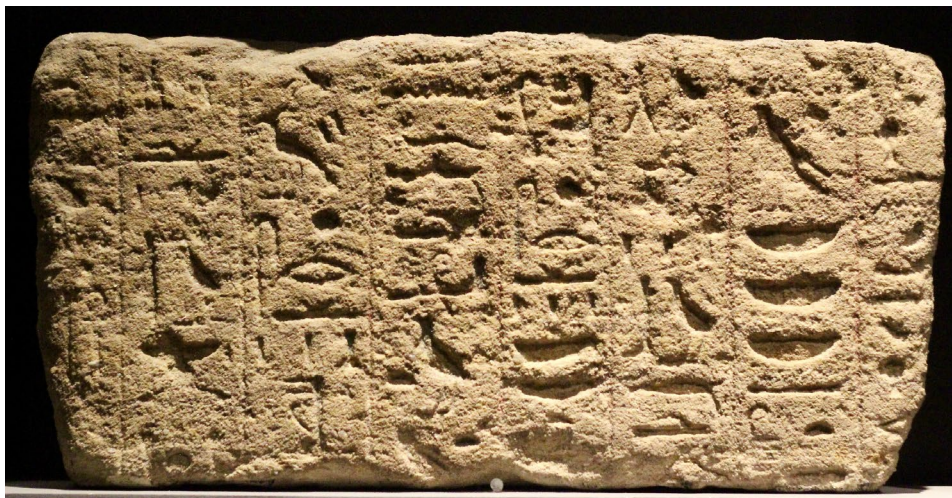


Fig. 5: Fragment of Kuban stela (© La Plata Museum)

<sup>43</sup> Notes on the Museum 'La Plata', March 1885.

<sup>44</sup> See excavation reports published in *Kush* 10-12 (1962-1964); Rosenwasser 1964a.

<sup>45</sup> Rosenwasser is considered the father of academic Egyptology in Argentina. See Bierbrier 2012: 473–74. Rosenwasser's life, the expeditions and their importance are captured in the 2022 documentary *From Nubia to La Plata. The unlikely journey of Abraham Rosenwasser*, directed by Ricardo Preve.

<sup>46</sup> Vercoutter 1962; Rosenwasser 1964b and 1980b. In 1963 Rosenwasser was the only director of the expedition. Architects Sergio Domicelj and A. Hernandez, and archaeologists Alberto Rex González and Pablo Krapovickas also participated.

<sup>47</sup> Fuscaldo 1990c: pl. Via, fig. IIa; Daneri de Rodrigo 1991: 17; Kitchen 1979: 774.

<sup>48</sup> So defined by Rosenwasser 1977: 10.

<sup>49</sup> Fuscaldo 1990a, 1990b, 1991.



Among the Aksha fragments now in Argentina, we count several of importance recovered from various parts of the temple. The stela of the blessing of Ptah was discovered in the pylon, or entrance portal area and a fragment of the so-called stela of Kuban (fig. 5) was found in the ruins of the north pylon of the temple. The latter indicates that Ramesses II provided water to the desert road leading to the gold mines of the Wadi Alaki.<sup>50</sup>

Different scenes from the hypostyle hall of the temple of Aksha are also part of the Museum's collection. These include fragments of the royal coronation scene depicted in Egyptian temples: scenes of purification, visit to the sanctuary, establishment of protocol as 'King of Upper and Lower Egypt, Usermaatre, son of Ra, Ramesses-mery-Amun', among others. Military scenes were also depicted on the walls of the hypostyle hall, following an unusual scheme. They feature the campaign against Dapur (present-day Syria), which was represented on the north wall. Six fragments are preserved in the collection, including the inhabitants turned into prisoners, taken to Egypt and presented before the king.

In the courtyard of the temple two stelae were found: one of Wepwawet, standard-bearer to the right of the king and flabellum-bearer and the other of the wab-priest Nakht. The Wepwawet stela features, in the upper register, two gods facing each other while seated before an offering table: the first is a falcon-headed figure wearing sun disc before whom a *hṯp di nsw* formula and a cartouche enclosing the name Ramesses-mery-Amun were carved. The second figure also wears a sun disk but is anthropomorphic. It is accompanied by a *hṯp di nsw* formula plus Amun and a cartouche enclosing Usermaatra Setepenra (*imn n wsr-mꜣt-rꜥ stp-n-rꜥ*), associating Ramesses II with Amun. In the second stela, Ramesses is seated on a boat and wears the crown of Amun.<sup>51</sup>

The lintels and jambs at the entrance to the so-called temple deposits are also part of the collection. The titulary and epithets of Seti I (fig. 6) and Ramesses II are inscribed on them. A fragment of the procession of sceptre-holding divinities accompanying Seti I, who offers a bouquet of flowers, was found on the treasury wall, located at the back of the temple.<sup>52</sup> Additionally, a large jamb with Ramesses's titulary from the so-called governor's house or government-administrative structure is preserved.

Material recovered from other parts of the site was also gifted to Argentina. In the so-called 'neighbourhood of the officials' jambs and a lintel were found reused in a saqiyah, which would have been placed at the entrance of the mudbrick houses. They included people's titles, some of them associated with the cult of Isis (fig. 7), dedications to the ka, and offering formulas. In the tomb of Beidir, located to the northwest of Aksha, human remains and pottery were found. About twenty pieces are now part of the Museum of La Plata's collection and their dating corresponds to the Eighteenth Dynasty.

Additionally, the Museum houses a collection of pottery from Meroitic and Nubian A, C and X groups at Serra West as well as a Meroitic stela, a Coptic inscription, and Christian objects.<sup>53</sup> In total, about 300 objects from Sudan were donated to La Plata Museum.

<sup>50</sup> Rosenvasser 1980a: 7–28, figs. 1–4, pl. I.

<sup>51</sup> Rosenvasser 1972: 100–01.

<sup>52</sup> It is likely that the structures of Aksha began to be built in the reign of Seti I. Fuscaldo 2015: 97.

<sup>53</sup> Fuscaldo 2011.



Fig. 6: Jamb and lintel of Seti I magazine entrance  
(© La Plata Museum)



Fig. 7: Jamb from Mahy's house  
(© La Plata Museum)

The collection was displayed on the ground floor of the Museum in the 'Aksha Room' from 1977. In 2006, the sandstone pieces were conditioned, restored and temporarily removed from display.<sup>54</sup> In October 2013, the Egyptian room 'Fragments of History on the Banks of the Nile' was inaugurated, and the Aksha collection was relocated on the top floor of the Museum with other artefacts of the Egyptian collection.<sup>55</sup> The Nubian collection is unique for being contextualised in time and space. Divided into four periods of

<sup>54</sup> The management was carried out by Dr Elsa Rosenvasser, daughter of Dr Rosenvasser and the tasks were funded by the Paul Getty Foundation. They were carried out under the direction of the restorer Kent Severson, who in addition to making the diagnosis on the state of conservation of the pieces, gave recommendations for their preservation, handling, storage and exhibition. The group from the Museum of La Plata was coordinated by María Marta Reca and was integrated by Jorge Kraiderberg, Gabriel Alarcón, Diego Gobo, María Delia Arena, technicians from the Archaeology Division and Myriam Hara, Silvia Marcianesi, Silvia de la Cruz, Rolando Vazquez, technicians from the Museum's Exhibition and Conservation Unit.

<sup>55</sup> De la Cruz et al. 2010.

Egyptian-Sudanese history and archaeology: the first is dedicated to the origins of Nubian culture, the second the pharaonic empire of Ramesses II, then the Meroitic and finally the Christian periods. The collection can be visited at Culturalis, the digital repository of the Archaeology Division of La Plata Museum: <https://culturalis.mlp.fcnym.unlp.edu.ar/home>.

## Concluding remarks

The Egyptian and Nubian collection at the Museo de La Plata is the most important in Argentina and one of the most significant in Latin America. The display of the objects in a single room and their organisation in a didactic and attractive way allows the thousands of people who visit the museum to get closer to Egyptian and Nubian history and culture. As part of the University, the collections are used to teach and to study these ancient cultures in depth with first-hand evidence. CIPEG's Museum Matters panel discussion on the Egyptian and Sudanese collections in Latin America and the Caribbean reminds us that there are important collections that are not as well-known but deserve to be because their acquisition history parallels the ideals of antiquities collectors and institutions in Europe and North America.

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