

EGYPT IN MANNHEIM: NEW VISIONS FOR AN OLD COLLECTION

GABRIELE PIEKE (REISS-ENGELHORN-MUSEEN, MANNHEIM)

It is with the greatest pleasure that I offer this article to Emily Teeter, our dear friend and colleague. In addition to her many contributions to the field of Egyptology and her work as curator of the important collections of the Oriental Institute Chicago, she has for many years supported the work of ICOM CIPEG through her commitment to and involvement with the group. At many annual meetings, I and other CIPEG members have benefited from her substantial Egyptological as well as curatorial experience and knowledge.

The worldwide map of the distribution of ancient Egyptian collections shows considerable breadth and, particularly in Europe, both small and large museums holding Aegyptiaca are found in many countries. Although numerous, they differ significantly in content and history. It is only since 2014 that the Reiss-Engelhorn Museums (REM) in Mannheim has permanently showcased ancient Egyptian art and culture to a wider audience in its permanent exhibition *Egypt – Land of Immortality* (fig. 1). However, Egyptian antiquities were a part of the collection long before the opening of the REM's 'Museum Weltkulturen' and its various predecessors such as the Reiss-Museum at the Zeughaus or the Schlossmuseum.

18TH CENTURY BEGINNINGS

The collection dates back to the palace holdings at Mannheim Castle, amassed by two passionate collectors, the Prince Electors and Count Palatines Carl Philipp (1661–1742) and Carl Theodor (1724–99).¹ Both rulers appreciated art in various forms and formed large collections of valuable paintings and distinguished sculptures, as well as precious manuscripts and books. However, the extensive destruction of Mannheim's city centre – including the Castle

¹ Schmidt 1977; Fuchs 1977.



FIG. 1: Entrance to the Permanent Exhibition *Ägypten – Land der Unsterblichkeit*, Reiss-Engelhorn-Museen Mannheim. (© Photo G. Pieke, Reiss-Engelhorn-Museen Mannheim.)



FIG. 2: Pfalzgraf und Kurfürst von der Pfalz, Herzog von Jülich-Berg Carl Philipp Theodor von der Pfalz. (© Reiss-Engelhorn-Museen Mannheim.)

Museum – during the bombing raids of World War II makes any endeavour to reconstruct the collection’s history and its precise inventory rather challenging: large parts of the archives burnt down along with the works of art. Therefore, the history of the Egyptian collection at Mannheim can only be minimally reconstructed.

The Prince Elector and Count Palatine Carl Theodor (fig. 2), known for his sophistication, education, and passion for the arts, expanded the collections in the main castles of the Palatine Wittelsbacher family.² His 1749 decree to designate *verschiedene antiquitäten und andere monumenta*, made Carl Theodor

² Svoboda 1998; Stengel 1997.

a pioneer of the protection of ancient monuments and sites.³ Furthermore, he founded a Palatine Academy of Sciences, a Cabinet of Natural History as well as Mannheim's first Drawing Academy on the recommendation of the sculptor and architect Peter Anton von Verschaffelt (1710–1793). Moreover, at his command, an Antiquarium was created with the specific purpose of collecting ancient artefacts for research and teaching. This institution was subordinated to the Academia Theodoro Palatina, the academy of science.⁴ In addition to this 'Antiquarium electorale', plaster casts of important ancient sculptures were displayed in a special 'Antikensaal'.⁵ This assemblage had its roots in the collections at the castle in Düsseldorf initiated by the Prince Elector Johann Wilhelm II (1658–1716). The plaster casts at Mannheim belonged to the Academy of Arts and were meant specially to serve the training of draughtsmen. The rich collection already established in 1767 was widely renowned and visited by numerous illustrious people of the time, including Schiller, Lessing and Goethe.⁶ Johann Wolfgang von Goethe even described the Antikensaal in his *Dichtung und Wahrheit* as a forest of sculptures '*In Mannheim angelangt, eilte ich mit größter Begierde, den Antikensaal zu sehen, von dem man viel Rühmens machte. (...) die herrlichsten Statuen des Altertums nicht allein an den Wänden gereiht, sondern auch innerhalb der ganzen Fläche durcheinander aufgestellt; ein Wald von Statuen (...)*'.⁷ It can thus be inferred that in the 18th century, Mannheim's collection of antiquities included a considerable number of casts in addition to original artefacts.⁸

With regard to ancient Egyptian pieces, a silver Harpocrates is mentioned in 1702. It originally came from the collection of the Nijmegen priest Johannes Smetius and was purchased by the Prince Elector Johann Wilhelm for his court at Düsseldorf in north-western Germany. Later it was transferred to Mannheim under Carl Theodor. In 1778 the Kurpfälzische Jahreskalender lists among the Antiquarium's inventory not only antiquities of the region but also *Egyptische, Griechische und Römische Götzen von Marmor, Kupfer und anderem Metall...*⁹ With such an interest in arts and antiquities, Carl Theodor travelled incognito to Rome in 1774/75 and 1783. We can assume that during these two journeys to Italy, the Count Palatine came across ancient Egyptian artefacts and other works of

3 'Various antiquities and other monuments', Braun 1999.

4 Stupperich 1999 and 2016; Schiering 1999.

5 Franz 2014; Suchezky 2019.

6 The first cast was the Atlas Farnese, which entered the collection of the court at Düsseldorf in 1709. At least 50 larger casts and the same number of portrait busts are listed in the Mannheim cast collection in 1769; Franz and Stupperich 2014; Franz 2014; Müller 2016: 215–26.

7 Goethe 1814: 128–30. 'Once I arrived at Mannheim, in great desire I immediately hurried to see the Hall of Antiques, praised by so many. ... the most exquisite and marvellous statues of antiquity, not just arrayed along the walls, but distributed over the entire space; a forest of statues ...'.

8 Stupperich 2016: 65–66 with fig. 3.

9 'Egyptian, Greek and Roman idols of marble, copper and other metals', Stupperich 1999: 338.

art that were exhibited in renowned collections.¹⁰ Carl Theodor certainly could not have missed the numerous ancient Egyptian and Roman obelisks erected in prominent public places. During his second stay, Carl Theodor witnessed the repositioning of one of the Roman obelisks at the Piazza del Quirinale.¹¹ His delegation met, among others, Cardinal Stefano Borgia (1731–1804), who is considered the most important collector of Aegyptica in the 18th century. It is surely not a coincidence that the cardinal was also, from 1775, a member of the Palatine Academy of Sciences.¹²

In the context of a rising interest in ancient Egyptian culture, a unique group of Egyptianizing figures (fig. 3) has to be mentioned as it is likely to have



FIG. 3: Group of Egyptianizing figures, most probably originally from the castle collection at Mannheim. (Photo © Staatliches Museum Ägyptischer Kunst Munich.)

10 For example, the Gabinetto Egizio of the Musei Capitolini, the Villa Albani and the Museum Borgianum, the collection of Cardinal Stefano Borgia. He had assembled in his palace in Velletri, south of Rome, one of the most important collections of antiquities of the time and the largest number of Aegyptica in Europe before the Napoleonic expedition; Heid 2012; Ascani, Buzi, Picchi 2015; Syndram 1990: 149–50; Kunze 1998. In general see: McGeough 2013; Carrott 1978.

For the second trip to Rome, among others visits to the important collections of the Villa Borghese (25 May, 4 and 26 June 1783) are recorded. It has an Egyptian hall designed by Antonio Asprucci (1723–1808) and Tommaso Conca (1734–1822). He also visited the large collections at the Villa Albani (31 May 1783). Cardinal Alessandro Albani was a great patron of Johann Joachim Winckelmann and the ‘Cardinal Protector of the German Nation’ until 1779. Hence he regularly received high-ranking German travellers to Italy; Stengel, 1997: 49–50, 62, 68, 126; Jaeger 1997: 217.

For the monuments at Rome already dating back to Roman times see: Roulet 1972.

11 He stayed in Piazza Navona during his first journey (cf. Svoboda 1998, 95), where the Fontana dei Quattro Fiumi (Fountain of the Four Rivers) designed by Bernini is located. In its centre the Obelisco Agonale is situated, which was originally positioned at the Iseum Campense of Emperor Domitian. During his second journey in 1783 the relocation of the Obelisco del Quirinale took place; Stengel 1997: 113–16. For the Ancient Egyptian obelisks see: Iversen 1968; Habachi 2000.

12 For May 28 1783, the diary of the second trip mentions a meeting with this prominent collector of antiquities; Stengel, 1997: 56 with footnote 203.

belonged to the court collection in Mannheim. These peculiar and fascinating sculptures are now in the possession of the Staatliches Museum Ägyptischer Kunst at Munich.¹³ Due to the inheritance contracts of the Wittelsbacher family, Carl Theodor came to the throne of Bavaria and consequently was obliged – expressly against his wishes – to move his residence to Munich in 1778. In the course of this relocation of his court, the better parts of the Mannheim palace inventory were transferred to Bavaria, including the art collection, a library comprising more than 100,000 volumes, and also the ancient artefacts. The ‘Munich Aegyptiaca’, which were directly inspired by ancient Egyptian artefacts, comprises seven statuettes, a bust worked as a canopic lid, a relief with a depiction of the temple of Diana Ephesia and two vessels.¹⁴ It is particularly striking that only two of their inscriptions are composed of pseudo-hieroglyphs, while the others are partial copies of genuine hieroglyphic texts, portions of which can be read. Some of the texts can be traced back to ancient models, such as the inscription of the block statue of a certain Petamenophis, the so-called ‘Canopus Delphini’ (Louvre, Département des Antiquités Égyptiennes, N 93 /A. 92).¹⁵ This striking group of Aegyptiaca derives from the Baroque spirit of a ‘romantic Egyptophilia’.¹⁶ A general interest in ancient Egyptian culture during this era is further recorded by a *Monument für den ägyptischen König Sesostris* in the large castle park at Schwetzingen. The building of this ‘monument’ began in 1784 at the summer residence of the Mannheim court.¹⁷ The gardening theorist Christian Cay Lorenz describes it as follows:

*Das Monument koennte nun wohl zur Taauschung nicht anders seynm, als einige von der Zeit faßt ganz aufgeriebene Ruinen. Allein hier ist alles neu, vollstaendig und geschmueckt; die Zeit hat nichts veraendert. In den Gewoelben des Berges kommen Begraebnisse und Mumien zu stehen, und die Todten soll, wie man fragt, Charon dahin bringen. Um den Berg wird der See Moeris gegraben’.*¹⁸

Unfortunately the plans were abandoned after four years of construction, yet they – together with other buildings in Schwetzingen Park – testify to then-popular ideas of freemasonry and its deliberate appropriation of ancient Egyptian ‘symbols’, most commonly obelisks, ruins or pyramids.¹⁹ As already mentioned, the transfer of the court to Munich, unfortunately, led to the loss of substantial parts of the collection due to the large-scale move of the natural

13 ÄS 3997, 7134–7143.

14 Grimm 1995.

15 Grimm 1995: 7–94.

16 Grimm: 1995: 28.

17 Assman 2001: 32.

18 Hirschfeld 1785: 345. ‘For the illusion, this monument can’t be any other than a nearly completely worn down ruin. Within the mount’s caverns, burials and mummies will be placed, and the dead shall, as they say, be brought there by Charon. Around the hill shall be dug a Lake Moeris’.

19 Ebeling and Loeben 2017.

history collection as well as significant portions of the previously mentioned art collections in 1802. Only a small number of the antiquities remained in Mannheim, this part then considered dispensable.²⁰

THE 19TH AND 20TH CENTURIES

The collection left in the Palatinate was later donated by a successor, the Bavarian Prince Elector Max Joseph, to the city of Mannheim, which shortly thereafter transferred it to the Grand Duke of Baden in 1809, on the condition that all works should remain permanently in Mannheim.²¹ In the following decades the citizens of Mannheim purchased new objects for the castle museum and thus at least tried to compensate for the unfortunate loss of outstanding artefacts, yet the collections remained modest. Unfortunately, hardly any archival material has been preserved and only rare witnesses render information about the precise inventory of ancient Egyptian objects from the late 18th century to the end of the 19th century.²²

The 1839 catalogue *Grossherzogliche Antiquarium in Mannheim*, written by the custodian Georg Franz Gräff (fig. 4), mentions approximately 70 *Aegyptische Vorstellungen* on view, mainly sculptures and bronzes.²³ For today's reader, the descriptions of the objects can be challenging to understand, but fortunately Gräff mentions comparisons to some antiquities Bernard de Montfaucon had published in his famous *L'antiquité expliquée et représentée en figures* in 1722 and 1724²⁴ thus providing some help. In 1859, the artefacts of the newly founded Mannheim Antiquarian Society had been merged with those of the Großherzoglichen Antiquarium and formed the united antiquities collections at Mannheim. In addition in 1871, some objects were transferred from the collection of natural history to the antiquity department.²⁵ Its curator Karl Baumann compiled

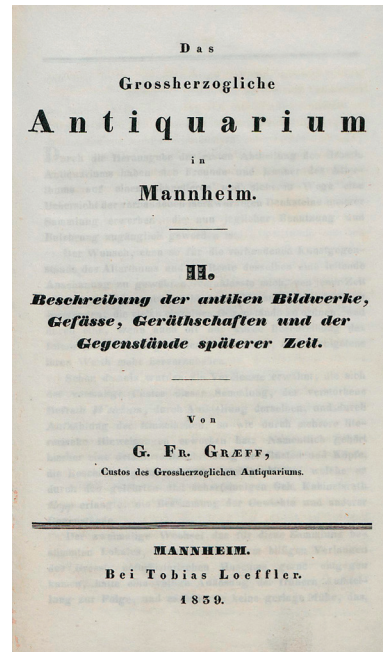


FIG. 4: Title page of Gräff 1839, the catalogue of Mannheim's Antiquarium. (© Universitätsbibliothek Heidelberg.)

20 Stupperich 1999: 338.

21 Stupperich 1999: 338.

22 The lists of the objects transferred to Munich are unfortunately no longer available.

23 Gräff 1839.

24 Montfaucon 1722 and 1724.

25 Baumann 1882: 25.

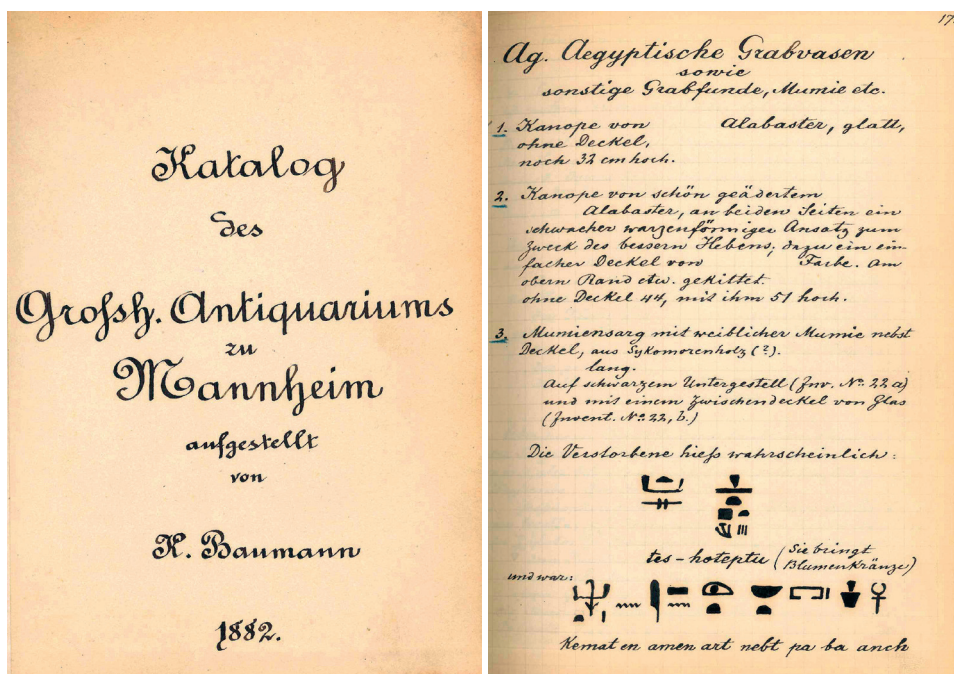


FIG. 5: Cover page and entry on an Egyptian coffin in the manuscript *Katalog des Großherzoglichen Antiquariums zu Mannheim* (Baumann 1882). (© Reiss-Engelhorn-Museen Mannheim.)

a manuscript *Katalog des Großherzoglichen Antiquariums zu Mannheim* in 1882²⁶ under the authority of the Antiquarian Society and lists about 70 additional Aegyptiaca on display (fig. 5).²⁷ However, the current whereabouts of these sculptures, reliefs, and coffins is unknown. With a few exceptions, all the objects mentioned by Gräff and Baumann must be considered as lost today and we can only assume that they fell victim to the bombing of World War II and the extensive destruction of Mannheim's city and castle. Alas, the same applies for a number of objects the City of Mannheim purchased for the Antiquarium. They can only be traced back by some very brief entries in various volumes of the *Westdeutsche Zeitschrift für Geschichte und Kunst*: In its 'Museographie' section the journal periodically published short news items on the museums in the region, which is extremely interesting in terms of activities, problems and priorities of collection management at the time.²⁸

In 1910 Mannheim received Predynastic objects from excavations at Abusir el-Meleq through the division of finds of the Deutsche Orient-Gesellschaft.²⁹ In addition to the collection of the Großherzoglichen Hofantiquariats, housed in the newly founded Schlossmuseum from 1926, some Aegyptiaca were identified in the Mannheim ethnological collections. These originated

26 Baumann 1882.

27 At this time, the inventory of 1825 was considered lost; see: Schultz 2015: 6.

28 Hettner and Hansen 1897: 327; Krüger and Hansen 1906: 427–28.

29 MDOG 1910: 2–3. I thank Lars Peterson for this and other valuable information.

from the Cabinet of Natural History also founded by the Prince Elector Carl Theodor in 1763. In the early 20th century the collections of natural history and world cultures were relocated from the castle to the so-called Zeughaus, the former armoury.³⁰ The Museum für Natur- und Völkerkunde opened in 1918 in this remarkable building, which remains the main building of its successor institution, the Reiss-Engelhorn Museums.³¹ Accelerated efforts to expand the natural history and ethnological departments led to a significant increase in 1917 with the city's purchase of the collection of Gabriel Cornelius Ritter von Max.³² A successful painter from Munich, von Max was a passionate collector and had amassed about 60,000 objects from the fields of prehistory, early history, anthropology, zoology, and ethnography.³³ These collections included about 350 ancient Egyptian objects, most prominent among them the coffins of Hetep-Amun (fig. 6) and of Djed-her³⁴ which Gabriel von Max had purchased in 1883 (fig. 7).



FIG. 6: 1839 offer for sale of the coffin and mummy of Hetep-Amun, later purchased by Gabriel von Max. (© Hessisches Hauptstaatsarchiv Wiesbaden.)

The rise of the Nazi regime had deleterious repercussions on the cultural sector including detrimental interventions in the museum world and collection

30 For the history of the ethnological collection see: Schultz 2015: 135–54.

31 In 1937 the armoury was refurbished and rebuilt; Schultz 2015: 143.

32 Althaus and Friedel 2010.

33 Schultz 2015: 143; Althaus 2010.

34 Hessisches Hauptstaatsarchiv Wiesbaden Bestand 1163 Nr. 741; <https://arcinsys.hessen.de/arcinsys/detailAction?detailid=v233677>; today University of Heidelberg Inv. Nr. 1014–1016.

The coffin and mummy of Hetep-Amun was offered unsuccessfully to the Verein für Naussauische Altertumskunde und Geschichtsforschung in 1839; Leive 2015.

Fol. 83
Mannheim am 18. November 1883.

RECHNUNG

Für Herrn Professor Gabriel Max in Mannheim
von J. Reigle

	Mark	PF.
für ägyptische Mumie gefasst Papir	500	
für Kiste im Holz Sarkophag	1100	
für drei peruanische Mumien	1200	
für indianische Federkrone	100	
Summa Mark		2300

FIG. 7: Invoice from 18 November 1883 to Gabriel von Max for an Egyptian mummy, another mummy in a coffin, three mummies from Peru, and a Native American feather headdress. (© Reiss-Engelhorn-Museen Mannheim.)

management. One striking example of these interventions is the so-called ‘Badischer Ringtausch’, ratified on 28 May 1935. Aiming to enhance the profile of the museums that were party to the diktat, institutions in Mannheim, Karlsruhe and Heidelberg were compelled to shuffle parts of their historically developed inventories among themselves.³⁵ In the course of this unparalleled transposition of artefacts, a significant part of the Egyptian collection from the Zeughaus museum – including coffin ensembles, animal mummies and mummy portraits – was relocated to the University of Heidelberg, where they remain today.³⁶ As far as this occurrence can be reconstructed today, only

the exhibits deriving from the Gabriel von Max collection went to Heidelberg, while the objects in the castle museum, as well as items from the Greco-Roman period and Late Antiquity, stayed in Mannheim. The Aegyptica from the Zeughausmuseum, the former Gabriel von Max collection, today belongs to the Sammlung des Ägyptologischen Instituts of the University of Heidelberg. Yet the processing and exact verification of all these objects is still pending and can hopefully be solved in the future. Given that Gabriel von Max wrote notes on some of his objects using a code he also used in writing to his second wife,³⁷ provenance research of this kind would, indeed, offer some fascinating insights into the history of both collections.

HISTORICAL PHOTOGRAPHY OF THE 19TH CENTURY

One of the most important Mannheim entrepreneurs and patrons of culture in the 19th century was the Reiß family, who also have an interesting connection to Egypt and the museum’s history. In particular, the siblings Carl (1843–1914) and Anna Reiß (1836–1915) were anxious to establish a museum for natural

35 Generallandesarchiv Karlsruhe, 235 Nr. 40314: 214.

36 Apparently the collection of the Schlossmuseum was not affected by this exchange.

37 Böller 2010, without mentioning the Egyptian pieces. I thank Eva Gervers for pointing out this evidence to me.

history in Mannheim, as stipulated in their wills in 1900.³⁸ Carl and Anna (fig. 8), as well as their explorer brother Wilhelm (1838–1908), had travelled to Egypt several times between 1879 and 1895.³⁹ Stemming from the Grand Tour of the siblings, the museum possesses today a treasure trove of historical travel photographs from the 19th century.⁴⁰



FIG. 8: Anna and Carl Reiß at Giza, 1879, anonymous photographer. (© Forum Internationale Photographie, Reiss-Engelhorn-Museen Mannheim.)

Almost all the documents describing these journeys were destroyed by a fire at the Reiß Villa during World War II, and only one of Wilhelm Reiß's travel diaries survives. The handwritten journal dating to the winter of 1880/81 provides fascinating information on the journey from Alexandria to Upper Egypt.⁴¹ Fortunately, the photo prints brought along by the Reiß family have been preserved. With a few exceptions, these photographs were not taken by the family but – as was customary for wealthy travellers – were purchased from professional photographers' studios located in Egypt which did a roaring trade in prints of important 'Egyptomaniac' motifs. From his 1880/81 journey to Egypt alone, Wilhelm Reiß brought back 400 photographic prints from renowned photographers such as Abdullah Frères, Antonio Beato and above

³⁸ Their wills left their entire estate to the city to fund the display of its existing collections. However, it was only in 1957 that in the process of the reopening of the Zeughaus that the institution was renamed Reiss-Museum. Today it is called Reiss-Engelhorn Museums, including the name of Curt Clover Engelhorn (1926–2016) who established a large endowment for the museum in 2001.

³⁹ <https://www.rem-mannheim.de/wir-ueber-uns/namensgeber/geschwister-reiss/>.

⁴⁰ Wiczorek and Sui 2005.

⁴¹ Travelling 25 November 1880 until 20 January 1881 from Alexandria to Esna; Reiß 1880/81.

all Pascal Sébah.⁴² The latter was even advertised in the famous Baedeker travel guide⁴³ for his photographs of landscapes and monuments. Sébah had his sale room right next to the famous Shepheard's Hotel, where Wilhelm Reiß stayed. Particularly outstanding is a large panorama of Cairo composed of six individual pictures. Back in Mannheim Wilhelm Reiß had some of his souvenir photo prints mounted and formatted as 15 large albums (50 x 70 cm) which still bear witness to his passion. The remaining loose, unmounted prints from Reiß's collection complete this important group.

Another connection between Mannheim, Egypt and the history of photography is the South Carolina-born photographer Jakob August Lorent (1813–84),⁴⁴ who lived in Mannheim most of his life. After his studies in Heidelberg, Lorent travelled to Egypt for the first time in 1842 and soon became a pioneer of architectural photography, immortalised by his award-winning photographs.⁴⁵ During his extended trips to Egypt in 1859–61 and 1864 he documented important monuments such as the Sphinx at Giza (fig. 9), Dashur, and the temple of Edfu in images that became well known. During one of his journeys, Lorent immortalised his name in the tomb of Sennefer



FIG. 9: Sphinx at Giza, photograph by Jakob August Lorent 1859/60. (© Public domain.)

42 Waller 2005.

43 Baedeker's first Egyptian guidebook, to Lower Egypt, was published in 1877, followed by an Upper Egyptian guide in 1891. They were edited by Georg Ebers and Johannes Dümichen. From 1897 the volumes were merged into a single *Baedeker Ägypten*, initially edited by Georg Steindorff. Later revisions are still a useful introduction to Egyptology; Hinrichsen 1991: 43.

44 Waller 1985.

45 Lorent's archives are held in the Institut für Baugeschichte der Universität Karlsruhe, with whom REM staff work closely.



FIG. 10: Visitor inscription by Jakob August Lorent on the ceiling of the burial chamber of Sennefer at Thebes (TT 96B). (Photo © MANT Universities of Brussels and Liège.)

(TT 96B) at Sheikh Abd el-Qurna, writing his name and the date 1842 in candle smoke on the ceiling of the decorated burial chamber (fig. 10).

Lorent's graffito is also visible in the life-size replica of the burial chamber, which is part of the permanent Egyptian galleries in Mannheim's Museum Weltkulturen, one of the successor institutions to the Schlossmuseum. Jakob August Lorent's story builds an excellent bridge to the current museum's activities, particularly since the REM's curator of Egyptology conducts fieldwork at Thebes as part of an ongoing research project led by the Universities of Liège and Brussels. This investigates several tombs at Sheikh Abd el-Qurna, including the funerary monument of Sennefer (TT 96), and thus the chronicle comes full circle. In addition to this

international cooperation, the Egyptian department of the REM has a standing research partnership with the University of Prague in respect to their fieldwork in the Old Kingdom necropolises of Abusir and Saqqara.

FRESH START IN THE 21ST CENTURY

After some quiet decades, the Egyptian department finally awoke from its deep slumber in 2012. The strategic decision to strengthen ancient Egyptian art and archaeology within the Reiss-Engelhorn Museums was taken by the Director-General Alfried Wiczorek with the goal of presenting this important ancient culture to the public on a permanent basis.⁴⁶ In order to give the general public comprehensive insights into this culture on the Nile River, an Egyptologist was hired as curator for ancient Egypt and tasked to create a permanent exhibition. *Ägypten – Land der Unsterblichkeit*⁴⁷ opened its doors in November 2014, and these galleries have successfully presented ancient Egypt ever since (fig. 11). The approximately 600 exhibits cover a period from the 4th millennium BCE to the 7th century CE. The four permanent galleries were designed to offer the audience in Mannheim a broad cultural and historical overview of this ancient culture on the Nile for the very first time.

⁴⁶ Wiczorek and Pieke 2015.

⁴⁷ Pieke and Bohnenkämper 2015.



FIG. 11: First Egyptian Gallery 'Life along the Nile'. (Photo © G. Pieke, Reiss-Engelhorn-Museen Mannheim.)

For younger audiences, a separate 'discovery room' has been integrated into the galleries, offering a playful approach with a set of interactive displays and hands-on activities. From the outset, due to the limits of the REM's own Egyptian collection, it was decided to look for a strong cooperation partner. We were delighted that the Roemer-Pelizaeus Museum in Hildesheim, the second largest collection of Egyptian antiquities in Germany, a scholarly, important, and highly regarded institution became our esteemed partner. In 2013 a long-term cooperation was established, which includes the loan of objects to enhance the Egyptian galleries in both quantity and quality. These permanent loans are objects that, through constraints of exhibition space, were not on display in Hildesheim and this cooperation is thus beneficial to both partners. This partnership also comprises joint special exhibition projects. In 2020, for example, the Reiss-Engelhorn Museums presented the exhibition *Yesterday – Tomorrow*, a project developed in Hildesheim together with the New York-based photographer Marc Erwin Babej to revive so-called ancient Egyptian 'aspective' art.

Another German museum also has a standing cooperation with the Egyptian department of the REM. In the best spirit of modern collections management, the Rautenstrauch-Joest Museum, a traditional museum of world cultures in Cologne, decided to transfer its entire ancient Egyptian collection to Mannheim as a permanent

loan in 2017.⁴⁸ This decision was driven by the desire to finally provide these objects with scholarly care and make them visible to an audience on a regular basis. The latter, in particular, could not be realised in a museum dealing almost exclusively with living cultures. Thus numerous artefacts from the Cologne collection were integrated into the REM's permanent exhibition that same year (fig. 12).

Prize-winning exhibition architects Res D, based in Cologne, were given the contract to create the new galleries, and developed design and graphics.⁴⁹ The curators from the REM (the author and Lukas Bohnenkämper) worked with the exhibition designers from Res D to create a modern, atmospheric display that has been acclaimed by museum visitors since its opening.

The majority of material culture from ancient Egypt originates from tomb and temple contexts; however, the wide variety of objects preserved allows a representative insight into numerous other areas of ancient Egyptian culture beyond fundamental religious beliefs. In this regard, the designed galleries do not follow a chronological order, but are structured into three main thematic sections: 'Life along the Nile' (fig. 11); 'Life in Death'; and 'Worlds of the Gods'. Entitled 'New Rulers', the last gallery presents Graeco-Roman Egypt and the influence of ancient Egyptian traditions in the Ptolemaic and Roman periods and Late Antiquity.

Regarding the design, the four thematic exhibition areas are distinguished from one another by their colour and graphic identity, all designed by Res D. In addition to the content-based concept, another declared goal was to create a well-structured and lively tour through the architecture itself. Thus, the first gallery 'Life along the Nile' invites the visitor directly to Egypt and its defining landscape. A 16-metre panoramic photograph covers the entire rear wall of the gallery. Commissioned by the REM from photographer Sandro Vannini in 2014, it depicts a view across the Nile facing the hills and cemeteries of western Thebes. In front of this Nile landscape, a number of thematic display islands unfold, designed in asymmetric shapes. They are dedicated to different



FIG. 12: Stela of Mutirdis on permanent loan from the Rautenstrauch-Joest-Museum Cologne (Inv. 53674). (Photo © M. Schumann, Reiss-Engelhorn-Museen Mannheim.)

48 Sammlung Doetsch-Amberger: Doetsch-Amberger 1987 and 1992.

49 <https://www.resd.de/>.

aspects of daily life as well as social structures within ancient Egyptian culture. The blue colour of the wall refers to the water of the river, whereas the colour of the showcases and the general atmosphere of the hall are deliberately kept rather light, to evoke the world of the living.

The second chapter 'Life in Death' is introduced by a brief chronological prelude, dedicated to the origins of funerary belief in Predynastic sand burials, one of which is presented at a low level to evoke its original context (fig. 13). This main gallery of funerary culture was designed to contrast with



FIG. 13: Introduction room to the 'Life in Death' dedicated to Predynastic sand burials. (Photo © L. Kaluza, Reiss-Engelhorn-Museen Mannheim.)



FIG. 14: Second gallery, 'Life in Death'. (Photo © G. Pieke, Reiss-Engelhorn-Museen Mannheim.)



FIG. 15: Replica of the burial chamber of Sennefer. (Photo © L. Kaluza, Reiss-Engelhorn-Museen Mannheim.)

the previous section by using darker colours and more dramatic illumination on the object, implying the world of the dead (fig. 14). The showcases are thematically grouped starting with objects deriving from cult chapels, moving on to burial equipment, mummification, and ending with funerary gods. A focal point is the life-size replica of the burial chamber of TT 96, the Theban tomb of Sennefer (fig. 15).

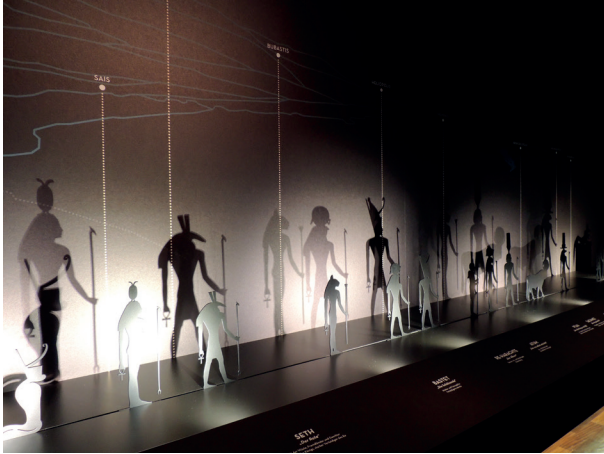


FIG. 16: Shadow-play presentation of main deities and cult places. (Photo © G. Pieke, Reiss-Engelhorn-Museen Mannheim.)



FIG. 17: Third gallery 'World of the Gods'. (Photo © L. Kaluza, Reiss-Engelhorn-Museen Mannheim.)



FIG. 18: Fourth gallery dedicated to Graeco-Roman and Late Antiquity. (Photo © Photo L. Kaluza, Reiss-Engelhorn-Museen Mannheim.)

The gallery ‘World of the Gods’ is introduced by a map of Egypt featuring the most important deities and their main cult centres. This display, with its striking cast shadows (fig. 16), is complemented by a digital encyclopaedia offering more detailed information about fifty deities. The exhibition architecture then leads the visitor into a narrowing area which presents the concept of Egyptian temples. This opens up with a view into the large hypostyle hall at Karnak with some ‘cult niches’ on both sides (fig. 17).

The colour scheme is now meant to associate brown with the sandstone used to build numerous sanctuaries. The end of the gallery focuses on animal cults and thus architecturally imitates catacombs with niches storing the original animal mummies. The last gallery dedicated to Greco-Roman and Late Antiquity is also characterised by its own exhibition architecture, which is laid out as a green, elongated room with some wedge-shaped showcases (fig. 18). The gallery tour ends with a wall-sized enlargement of a Sébah photograph of the Mosque of Ibn Tulun (fig. 19), thus referring to the Arab conquest of Egypt and the cultural changes that followed it. Simultaneously, the picture links the Egyptian display with the REM’s important collection of historical photography, from which it was taken.



FIG. 19: End of the permanent exhibition: Photograph of the Mosque of Ibn Tulun from the collections of Wilhelm Reiß, Pascal Sébah, around 1875. (© Forum Internationale Photographie Ae03/06, Reiss-Engelhorn-Museen Mannheim.)

The exhibition has attracted numerous visitors since its opening in November 2014 and is a favourite of school groups from the region. The permanent galleries entice visitors for a return visit with ever-changing small temporary exhibitions on a variety of topics. Ancient Egypt has finally found a permanent home in Mannheim. With these successful exhibitions and the far-reaching scientific network of the Egyptian department we hope that this culture along the Nile will remain an integral part of the Reiss-Engelhorn Museums for decades to come. 🗿

REFERENCES CITED

- Althaus, K. 2010. ‘„Das Übrige lese man im Darwin nach“’. Die wissenschaftliche Sammlung’. In *Gabriel von Max. Malerstar, Darwinist, Spiritist, Ausstellung Städtische Galerie im Lenbachhaus und Kunstbau, München*, edited by K. Althaus and H. Friedel, 246–57. München: Hirmer.
- Ascani, K., P. Buzi, and D. Picchi 2015. ‘Introduction’. In *The Forgotten Scholar: Georg Zoëga (1755–1809). At the Dawn of Egyptology and Coptic Studies*, edited by K. Ascani, P. Buzi and D. Picchi, 1–11. Leiden / Boston: Brill.
- Assmann, J. 2001. ‘Hieroglyphische Gärten. Ägypten in der romantischen Gartenkunst’. In *Erinnern und Vergessen in der europäischen Romantik, Studien für Romantikforschung* 20, edited by G. Oesterle, 25–50. Würzburg: Königshausen & Neumann.
- Baumann, K. 1882, *Katalog des Großherzoglichen Antiquariums zu Mannheim*. Mannheim.
- Böllner, S. 2010. ‘Geheimcodes und Liebesbriefe’. In *Gabriel von Max. Malerstar, Darwinist, Spiritist, Ausstellung Städtische Galerie im Lenbachhaus und Kunstbau, München*, edited by K. Althaus and H. Friedel, 236–42. München: Hirmer.
- Braun, C. 1999. ‘Kurfürst Carl Theodor als Denkmalpfleger’. In *Lebenslust und Frömmigkeit. Kurfürst Carl Theodor (1724–1799) zwischen Barock und Aufklärung*, edited by A. Wiczorek, H. Probst and W. Koenig, Handbuch (Band I), Ausstellungskatalog Reiss-Museum Mannheim / Stadtmuseum Düsseldorf, 347–58. Regensburg: Friedrich Pustet.
- Carrott, R. G. 1987. *The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808–1858*. Berkley: University of California Press.
- Caylus, A. C. P. de, 1766. *Des Herrn Grafen Caylus Sammlung von aegyptischen, betruischen, griechischen und römischen Alterthümern* (Band 1). Nürnberg: Winterschmidt.
- Doetsch-Amberger, E. 1987. *Ägyptische Sammlung*. Köln: Bachem.
- Doetsch-Amberger, E. 1992. *Ägyptische Sammlung II*. Köln: Bachem.

Ebeling, F. and C. E. Loeben (eds) 2017. *O Isis und Osiris. Ägyptens Mysterien und die Freimaurerei*, Museum Kestnerianum 21. Rahden/Westf.: Maria Leidorf GmbH.

Fuchs, P. 1977. 'Karl Theodor'. In *Neue Deutsche Biographie* 11: 252–58. <https://www.deutsche-biographie.de/pnd118560190.html#ndbcontent>.

Franz, J. 2014. 'Schriftsteller als Touristen. Die Gelehrtenrepublik des 18. Jahrhunderts im Mannheimer Antikensaal'. In „*Ein Wald von Statuen*“: *Kolloquium zum 20-jährigen Bestehen der Antikensaal-Galerie in Mannheim und zur Begründung der Kurpfälzer Abguss-Sammlung vor 300 Jahren*, edited by J. Franz and R. Stupperich, PELEUS 62, 181–212. Mainz / Ruppolding: Franz Philipp Rutzen.

Franz, J. and R. Stupperich (eds) 2014. „*Ein Wald von Statuen*“: *Kolloquium zum 20-jährigen Bestehen der Antikensaal-Galerie in Mannheim und zur Begründung der Kurpfälzer Abguss-Sammlung vor 300 Jahren*, PELEUS 62. Mainz / Ruppolding: Franz Philipp Rutzen.

Goethe, J. W. von 1814. *Aus meinem Leben. Dichtung und Wahrheit*, 3. Teil. Stuttgart / Tübingen: Cotta.

Gräff, G. F. 1839. *Das Großherzogliche Antiquarium in Mannheim, Band II, Beschreibung der antiken Bildwerke, Gefäße, Geräthschaften und der Gegenstände späterer Zeit*. Mannheim: Tobias Loeffler.

Grimm, A. 1995. *Theatrum Hieroglyphicum. Ägyptisierende Bildwerke des Barock, Aegyptiaca aus dem Königlich Antiquarium der Münchener Residenz, das Pantheon in Wörlitz*, Staatliche Sammlung Ägyptischer Kunst, München. München: Karl Dörfel.

Habachi, L. 2000. *Die unsterblichen Obeliskens Ägyptens*, revised and updated edition by C. Vogel. Mainz: Phillip von Zabern.

Heid, S. 2012. 'Stefano Borgia'. In *Personenlexikon zur Christlichen Archäologie. Forscher und Persönlichkeiten vom 16. bis zum 21. Jahrhundert*, Band 1, edited by S. Heid and M. Dennert, 210–12. Regensburg: Schnell und Steiner.

Hettner, F. and J. Hansen (eds) 1897. *Westdeutsche Zeitschrift für Geschichte und Kunst, Jahrgang XVI*. Trier: Linz'sche Buchhandlung.

Hinrichsen, A. W. 1991. *Baedeker's Reisehandbücher 1832–1990. Bibliographie 1832–1944. Verzeichnis 1948–1990. Verlagsgeschichte*. Bevern: Ursula Hinrichsen Verlag.

Hirschfeld, C. C. L. 1785. *Theorie der Gartenkunst*, Band 5. Leipzig: Weidmann.

Iversen, E. 1968. *Obelisks in Exile. Vol. I, The Obelisks of Rome*. Copenhagen: Gad.

Jaeger, B. 1993. 'Giuseppe Jappelli, le café Pedrocchi de Padoue et la redécouverte de l'Égypte antique en Italie'. In *Ägypten-Bilder: Akten des „Symposiums zur Ägypten-Rezeption“*, *August bei Basel, vom 9. –11. September 1993*, OBO 150, edited by E. Staehelin and J. Bertrand, 187–299. Freiburg / Göttingen: Univ.-Verl.

Kunze, M. (ed.) 1998. *Römische Antikensammlungen im 18. Jahrhundert, Winckelmann*

Gesellschaft, Mainz am Rhein: Philipp von Zabern.

Krüger, E. and J. Hansen (eds) 1906. *Westdeutsche Zeitschrift für Geschichte und Kunst*, Jahrgang XXV. Trier: Jacob Lintz.

Leive, R. 2015. 'Reisewege zweier Mumien'. *Archivnachrichten aus Hessen* 15/1: 42–7.

McGeough, K. M. 2013. 'Imagining Ancient Egypt as the Idealized Self in Eighteenth-Century Europe'. In *Eighteenth-Century Thing Theory in a Global Context. From Consumerism to Celebrity Culture*, edited by I. Baird and C. Ionescu, 89–112. London / New York: Routledge.

MDOG 1910. 'Vereinsnachrichten'. *Mitteilungen der Deutschen Orient-Gesellschaft* 44, 1910: 1–5.

Montfaucon, B. de 1722. *L'antiquité expliquée et représentée en figures / Antiquitas explanatiore et schematibus illustrata (2,2): La religion des Egyptiens, des Arabes, des Syriens, des Perses, des Scythes, des Germains, des Gaulois, des Espagnols et des Carthaginois*. Paris.

Montfaucon, B. de 1724. *L'antiquité expliquée et représentée en figures / Antiquitas explanatiore et schematibus illustrata (Supplement 2): Le culte des Grecs, des Romains, des Egyptiens, et des Gaulois / Cultus graecorum, romanorum, aegyptiorum, atque gallorum*. Paris.

Müller, A. 2016. 'Strategie und Leidenschaft. Weibliche Wege zur Antikensammlung'. In *Auf dem Weg zum Museum, Sammlung und Präsentation antiker Kunst an deutschen Fürstenhöfen des 18. Jahrhunderts*, edited by A. Joachimides, C. Schreiter and R. Splitter, 211–41. Kassel: University Press.

Pieke, G. and L. Bohnenkämper 2015. *Ägypten – Land der Unsterblichkeit, Begleitband zur gleichnamigen Ausstellung in den Reiss-Engelhorn-Museen Mannheim*, Publikationen der Reiss-Engelhorn-Museen 67. Regensburg: Schnell + Steiner.

Reiß, W. 1880/01. *Reise nach Ägypten 1880/1881*.

Roulet, A. 1972. *The Egyptian and Egyptianizing Monuments of Imperial Rome*, Études préliminaires aux religions orientales dans l'Empire romain 20, Leiden: Brill.

Schiering, W. 1999. 'Der Antikensaal oder Saal der Statuen'. In *Lebenslust und Frömmigkeit. Kurfürst Carl Theodor (1724–1799) zwischen Barock und Aufklärung*, edited by A. Wiczorek, H. Probst and W. Koenig, Handbuch (Band I), Ausstellungskatalog Reiss-Museum Mannheim / Stadtmuseum Düsseldorf, 267–69. Regensburg: Friedrich Pustet.

Schmidt, H. 1977. 'Karl Philipp'. In *Neue Deutsche Biographie* 11: 250–52. <https://www.deutsche-biographie.de/pnd118720953.html#ndbcontent>.

Schultz, M. 2015. 'Vom Naturalienkabinett zum Mehrspatenmuseum. Die ethnologischen Sammlungen der Reiss-Engelhorn-Museen in Mannheim'. In *Quo vadis, Völkerkundemuseum? Aktuelle Debatten zu ethnologischen Sammlungen in*

Museen und Universitäten, Edition Museum Bd. 16, edited by M. Kraus and K. Noack, 135–54. Bielefeld: transcript.

Stupperich, R. 1999. ‘Das Antiquarium Carl Theodors in Mannheim’. In *Lebenslust und Frömmigkeit. Kurfürst Carl Theodor (1724–1799) zwischen Barock und Aufklärung*, edited by A. Wiczorek, H. Probst and W. Koenig, Handbuch (Band I), Ausstellungskatalog Reiss-Museum Mannheim / Stadtmuseum Düsseldorf, 337–45. Regensburg: Friedrich Pustet.

Stupperich, R. 2016. ‘Das Antiquarium der Mannheimer Kurfürstlichen Akademie der Wissenschaften’. In *Auf dem Weg zum Museum, Sammlung und Präsentation antiker Kunst an deutschen Fürstenhöfen des 18. Jahrhunderts*, edited by A. Joachimides, C. Schreiter and R. Splitter. 63–80. Kassel: University Press.

Suchezky, E. 2019. *Die Abguss-Sammlungen von Düsseldorf und Göttingen im 18. Jahrhundert. Zur Rezeption antiker Kunst zwischen Absolutismus und Aufklärung*. Berlin / Boston: De Gruyter.

Svoboda, K. J. 1998. *Eine kurfürstliche Winterreise nach Italien. Die Reise des Grafen von Veldenz alias des Kurfürsten Carl Theodor von der Pfalz von Mannheim nach Rom im Jahre 1774/75: Von Wegen und Wägen, von Teppichen und Trüffeln, von Speckhälsen und Spalieren*, Ubstadt-Weiher: Verlag Regionalkultur.

Stengel, S. Freiherr von. 1997. *Kurfürst Karl Theodor in Rom: Tagebuch seiner zweiten Romreise 1783*, Schriften der Gesellschaft der Freunde Mannheims und der Ehemaligen Kurpfalz, Mannheimer Altertumsverein von 1859 Heft 24. Mannheim: Palatium.

Syndram, D. 1990. *Ägypten – Faszination. Untersuchungen zum Ägyptenbild im europäischen Klassizismus bis 1800*, Europäische Hochschulschriften: Reihe 28, Kunstgeschichte 104. Frankfurt am Main / Bern / New York / Paris: Lang.

Waller, F. 1985. ‘„Wahren Werth hat allein die Photographie“. Jakob August Lorent – ein deutscher Reisephograph’. In *Jakob August Lorent, Ägypten, Alhambra, Tlemsen, Algier. Reisebilder aus den Anfängen der Photographie*, without author. 231–41. Mainz am Rhein: Philipp von Zabern.

Waller, F. 2005. ‘Die Sammlung historischer Photographien Wilhelm Reiss in den Reiss-Engelhorn-Museen Mannheim’. In *Zu den Ufern des Nils. Historische Fotografie des 19. Jh. aus der Sammlung des Forum Internationale Photographie der Reiss-Engelhorn-Museen Mannheim*, Publikation der Reiss-Engelhorn-Museen Band 15, Forum Internationale Photographie, edited by A. Wiczorek and C. W. Sui, 16–19. Mannheim: Wachter.

Wiczorek, A. and G. Pieke 2015. ‘Der Neue Sammlungsschwerpunkt Altägypten in den Reiss-Engelhorn-Museen Mannheim). In *Mannheimer Geschichtsblätter* 29/2015, 135–44.

Without author 1778. *Pfälzer kleiner Kalender auf das Jahr 1778*. Mannheim.