

Original article

MUSEUM DOCUMENTATION OF UNREGISTERED MEMORIAL OBJECTS IN THE LIBRARY OF THE MUSEUM OF ISLAMIC ART IN CAIRO

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Abstract:

This research falls within the most important axes of museum studies, which is the axis of museum collection management, and how to care the museum collections within full museum documentation and registration, in order to achieve optimal employment of the museum collection; The sustainability of its preservation, whether on display or in storage. This research applies on three objects-a metal pencil case and two wooden pens, each decorated with a metal strip-preserved on the library of the Museum of Islamic Art in Cairo. These are souvenir artifacts made in 1321 AH/1903 AD, on the occasion of the construction of the museum building currently located on Port Said Street in Bab al-Khalq Square in Cairo; In commemoration of its memory as the most important and largest museum of Islamic arts in the world. It was officially opened to the public, by decree from the Khedive of Egypt, Khedive Abbas Hilmi II (reign 1892-1914 AD), after the foundation stone was laid for the construction of the House of Arab Antiquities-The Museum of Islamic Art in Cairo today- Alkitab Khanah- Egyptian National Library and Archives in Cairo today-since the year 1317 AH/1899 AD, until construction was completed and the opening day was on Monday, Shawwal 9, 1321 AH/December 27, 1903 AD.

1. Introduction

This research will be the first scientific museum study publication of these three objects, which are completely out of sight; because they are kept in the library of the Museum of Islamic Art, and registered in the library's inventory records [1]. The best evidence for that, they were not mentioned at all in the museum's centenary volume [2]. It is considered the most important book that narrates the history of the museum since the beginning of its founding, and through the various stages of its development until 2010 AD, with a narration of the most important contemporary news and postage and commemorative stamps from the period of the founding of the House of Arab Antiquities, it also includes references in several places to the work of the Committee for the Preservation of Arab Antiquities, which is closely related to the museum. However, the book did not include the publication of the specially made pencil case and two pens as memorial Objects on the occasion of the opening of the House of Arab Antiquities, even though the subject of the book is closer to dealing with them artistically and historically and documenting them, but there is no mention of them in this book, fig. (1).

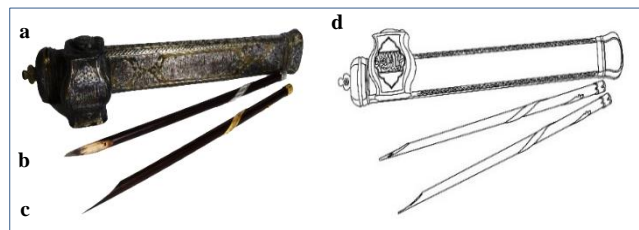


Figure (1) illestartor **a.** the pen case, **b.** the pen with golden docration, **c.** the pen with silver docration. **d.** general form of the three memorial objects

2. Methodological Study

The study relied on the international methodology followed in establishing constants and standards for museum documentation, which is following:

- *) Providing a comprehensive museum documentation for the collection of unpublished objects; According to the researcher's inventory, the number of them are three memorial objects.
- *) Highlighting rare artistic masterpieces in terms of industry, artistic and historical heritage. Especially since its historical and museum dimensions will not be repeated or unparal-

leed, because it has become one of the historical material evidences that indicate and demonstrate the history of the founding of the House of Arab Antiquities, and part of its historical identity.

- *) Providing museum solutions for scientific documentation within the framework of research, which are addressing the problem of documenting and transferring these memorial objects from the Museum library to Museum archaeological storage or displayed at the museum, and achieving sustainability principle for them by providing all means of care and preservation^(a) [3].
- *) Providing an integrated model for museum collection management, documenting and registering a historical and commemorative object, which are made to commemorate historical occasions in major museums, applied on these objects as case study.
- *) Providing an integrated museum vision for the optimal use of these memorial objects, in accordance with modern standards for museum collections management, and general policies for museum documentation and registration followed globally, with present and discuss how to use these objects enrich the museum display. Such as annual events and celebrations commemorating the museum's construction.

3. Case Studies

3.1. Documentary descriptive study

The descriptive study includes the museum registration form for these historical memorial objects^(b), It includes an integrated museum vision for documenting these objects, which include a documented historical and artistic record of the objects, that can be referred to once it is archaeologically registered in the museum. In line with the museum's documentary approach.

3.2. Pen case

- **Location:** the pens are located in The Library of the Museum of Islamic Art in Cairo, fig. (1-a & d).
- **Date:** the opening event of the museum in 1321 AH/1903 AD.
- **Date of museum accusation:** Shawwal 9th, 1321 AH/Dec. 27th, 1903 AD.
- **Date of museum library documentation:** 1/10/1953 AD.
- **Serial no. museum library records:** 276.
- **Inventory no. in museum library records:** 7271.
- **The registrar:** librarian Muhammad Abdel Azim Affendi.
- **Publication stat:** unpublished.
- **Material:** yellow copper inlaid with silver.
- **Techniques:** molded forming-welding-several levels of carved-Inlaid "*Takfit*"-Riveting.
- **Dimensions:**
 - Max. length: 33 cm.
 - Length from outside without cover: 31 cm.
 - Internal length: 30.3 cm.
 - Diameter of pen case nozzle: 3.6 cm.
 - The inkwell: Side length: 5 cm. Height: 6 cm. Surface Width: 4 cm
 - Width of base: 3.7 cm.

○ Nozzle diameter: 1.7 cm

- **Weight:** 780 g.
- **Colors:** yellow-silver.
- **Period:** The era of the Muhammad Ali dynasty-the period of Khedive Abbas Hilmi II.
- **Place of Manufacture:** Egypt-Cairo.
- **Function:** a memorial object to commemorate the opening day of the museum.
- **General features of decoration:** floral decorations-Arabic inscriptions.
- **Inscriptions Sort:** Thulth superimposed on several levels.
- **Distinctive features:** A rare masterpiece linked to a rare historical event, which is the construction and opening of the house of Arab antiquities-currently the museum of Islamic art in Cairo-.
- **General shape:** a longitudinal rectangular shape, and attached to it is an inkwell with an octagonal cross-section and a swollen body with three pear-shaped sides, and her fourth side stuck to the pen case.
- **Description:** the face of the pen case is decorated with inscription frame *Bahr* بحر has been reading:

"دار الآثار العربية سنة واحد وعشرين ثلاثماية و الف"

"*Dar Al-Athar Al-Arabiya Sanat Wahid Wa Eishrin Thalathu Miaya wa Alf*"

"*House of Arab Antiquities in the Year One Thousand Three Hundred and Twenty-one*".

On both sides of inscriptions are similar floral decorations, consisting of an abstracted plant branch bearing two leaves, each of which is three-lobed, followed by a semicircular shape *Bukhari* بخارية their heads connected in one point, then an abstracted plant bearing two vegetative leaves, each of which is trilobite, then a form full *Bukharia* بخارية filled with overlapping floral decorations, the entirety is framed by a rectangular geometric frame decorated at its four corners, with a floral leaf engraved with smoothly and gracefully-the features of the plant leaf on the right have disappeared-. This peripheral frame has connected with an inscription frame *Bahr* بحر and the frame of two geo-metric shapes to be a form of small circles *Mimiat* ميميات. As a common decorative tradition influenced by Mamluk arts, while the outer space on both sides of this face was decorated with braided decorations, then a border/thickness of the striped and decorated with a plant branch bearing three-lobed leaves bordered on the right and left. In the middle is the shape of Wolf hand flower, fig. (2-a). The back/other side of the pen case carries floral decorations within a rectangular geometric frame in the middle, and the two sides of these decorations are surrounded inscription two blazons *Rinkan* of three *Shutub* شطوب inscriptions was limited to the middle *Shatab* شطب, it has been reading: "عز لمولانا السلطان" *Eiz Limawlana Alsultan* "Glory be to our Lord the Sultan". On the left within the second *Rink*: "الملك الناصر قلاون" *Al-Malik Al-Naasir Qalawn* "The King Al-Nasir Qalawun"^(c). The two *Shatabs* from up and bottom in the two blazons decorated with floral ornaments, fig. (2-b).

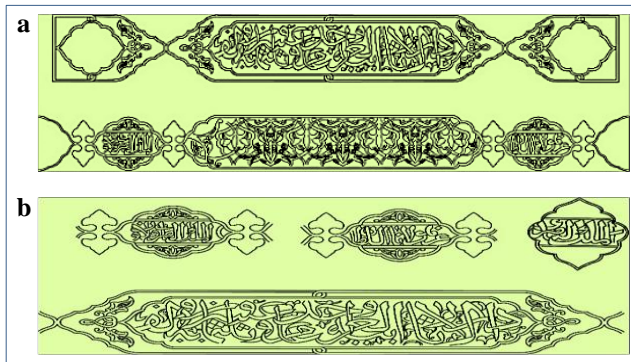


Figure (2) illustrate **a.** general form of the inscriptions and floral decorations on the two sides of the pen case, **b.** focus on the inscriptions and blazons on the pen case and inkwell

This side is framed on the right and left by two halves of a lobed shape, move to inwards, and containing interlaced floral decorations, and there are four units of plant branches decorations designed as dividers among the decorations, each plant branch carries two leaves with their heads facing outward, then the outer space on either side of this face carries braided decorations. The pen case has a hinged lid for easy opening and closing, and is fastened with four screws, two in the pen case's body and two in the lid. It bears floral decorations and ends at the top in the form of a three-petaled plant leaf, fig. (3-a, b, c & d). The prominent inkwell is attached to the body of the pencil case before the lid directly, and its face is decorated inscription blazon, in its central statement: "الملك الناصري *Al-Malik Al-Naasiri*". It is decorated on the top and bottom with geometric decorations of intersecting vertical and horizontal lines, while the sides have intertwined floral decorations, and it has a lid fixed with a hinge to close it tightly, fig. (3-e & f.)

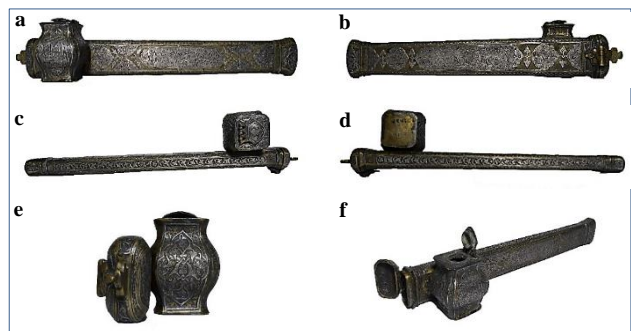


Figure (3) illustrate **a.** pen case face, **b.** pen case back, **c.** & **d.** pen case in two sides, **e.** & **f.** details of pen case and inkwell.

▪ **Condition assessment of the object:** the initial inspection illustrated that, the general condition is very good, with no restoration problems. The condition in general is stable, and there are no signs of change as a result of damage, noting the presence of previous restoration and welding on the edges between the body and the base of the inkwell with the use of adhesive materials, and the presence of loss of some of Takfit decorations, and the restoration dates back relatively to more than three decades. The following description was revealed by microscopic examination, fig. (4).

Deterioration state									
Stains	✓	Fissures	-	Separation	-	Erosion	-	Missing parts	-
Color fading	-	Flaking parts	-	Wrinkling	-	Missing layer	-	Separated layer	-
Fragile layer	-	External cracks	-	Micro cracks	✓	Restored parts	✓	Scratches	-

Passive conservation recommendation
 Temperature: 18-20 / Relative Humidity: 45-55 / Illuminance: 35 lux

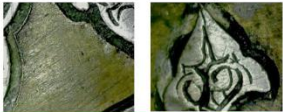


Figure (4) Illustrate **a. b.** microscopic examination of brass and silver materials on the pen case, which is reflected a very good condition of pen case.

3.3. Two Pens

- **Location:** the pens are located in the library of the Museum of Islamic Art in Cairo, fig. (5-a & b).
- **Date:** the opening event of the museum in 1321 AH/1903 AD.
- **Date of museum accusation:** Shawwal 9th, 1321 AH/Dec. 27th, 1903 AD.
- **Date of museum library documentation:** 1/10/1953 AD.
- **Serial no. museum library records:** 276(d).
- **Inventory no. in museum library records:** 7272-7273 (5284 survey).
- **The Registrar:** librarian Muhammad Abdel Azim Affendi.
- **Scientific Publication:** unpublished.
- **Material:** wood-gold-silver-enamel colors.
- **Techniques:** forming-pressing-carved-adding-riveting.
- **Dimensions:**
 - Pen with golden decorations**
 - **Maximum length:** 25.7 cm.
 - **Diameter:** 8 mm.
 - **Pen nib slot:** 3 mm.
 - **Length of the pen nib:** 3.5 cm.
 - Pen with silver decorations**
 - **Maximum length:** 26.9 cm.
 - **Diameter:** 8 mm.
 - **Pen nib slot:** 5 mm.
 - **Length of the pen nib:** 4.5 cm.
- **Weight:** pen with golden decorations: 13 g. and pen with silver decorations: 10 g.
- **Colors:** brown-golden-Silver.
- **Period:** the era of the Muhammad Ali dynasty-the period of Khedive Abbas Hilmi II.
- **Place of Manufacture:** Egypt-Cairo.
- **Function:** two memorial objects to commemorate the opening day of the museum.
- **General features of decoration:** Arabic inscriptions.
- **Inscriptions Sort:** naskh.
- **Distinctive features:** two rare masterpieces linked to a rare historical event, which is the construction and opening of the house of Arab antiquities-currently the Museum of Islamic Art in Cairo—.
- **General shape:** two pens Bast Masri(e), each has a tubular, cylindrical body that ends with a pointed [4].
- **Description:** one of both is decorated with a golden tape, and the inscription which is written by enamel colors. It has ending of gold fixed to the top, with a rectangular section

and ends with successive semi-arches, and another one with a silver tape. It has a silver ending fixed to the top in the same way as before, and this is a clear indication of the unified artistic character of these objects, which confirms that it was manufactured in one artistic workshop. The tape wrapped around each pen bore a phrase:

دار الآثار العربية سنة 1321 هجرية

Dar Al-Athar Al-Arabia Sanat 1321 Hjaria"

House of Arab Antiquities in 1321 AH⁽⁶⁾. This is the Hijri date that exactly matches the date of construction of the Museum of Islamic Art in Cairo, which is equal 12/27/1903 AD [5]. As for the cultural heritage and symbolism in allocating the pen case and two pens as memorial objects on the occasion of the opening of the museum, the pen case and pens were a symbol of knowledge and its codification in Islamic civilization. The inkwell and pen case are considered tangible Islamic heritage in the history of Cairo [6]. The presence of pens and the pen case went hand in hand as a holder for them, and that is an ancient and renewed heritage. We glimpse the keenness of the prevailing thought at the time of building the museum to revive the Islamic cultural heritage. Starting with building a museum of Islamic antiquities and arts in particular [7], even the selection of memorial objects for its opening, including pen case and pens, imitate in form and content the decorations the cultural and artistic heritage of the form and decorations of pen cases and pens in the Mamluk and Ottoman eras [8]. The artist also follows to engraving the inscriptions in the middle of a geometrical frame that represents the focal point of the decoration scene. A sign of focus on the inscriptions, which is the reason of objects were made; it commemorates the museum, as well as detailed geometric shapes as frames surrounding the executed floral and geometric decorations. It is an artistic tradition known in Islamic arts within several Islamic art history [9].



Figure (5) illustrate a. the pen with golden decoration b. the pen with silver decoration

- **Condition assessment of the object:** The initial inspection illustrated that, the general condition is very good, with no restoration problems. The condition in general is stable, and there are no signs of change as a result of damage. The following was revealed by microscopic examination, fig. (6)

Deterioration state					
Stains	✓	Fissures	-	Separation	-
Color fading	-	Flaking parts	-	Wrinkling	-
Fragile layer	-	External cracks	✓	Micro cracks	✓
				Restored parts	✓
				Missing parts	-
				Separated layer	-
				Scratches	-

Passive conservation recommendation					
Temperature: 18-20 / Relative Humidity: 45-55 / Illuminance: 35 lux					
a	b	c	d	e	f
g					
h					

Figure (6) illustrate microscopic examination of a., b., c. & d. golden material and enamel colors, e. & f. of silver material, g. & h. wood material, which is reflected a very good condition of two pens.

4. Results

These memorial objects were made during the period of the first director of the House of Arab Antiquities and a member of the Committee for the Preservation of Arab Antiquities between (1892-1914 AD). He is the Austrian engineer Max Hertz, who proposed changing the name of the museum from the Arab Museum to the House of Arab Antiquities, and this name was approved by the Committee for the Preservation of Arab Antiquities in March 1903 AD [10], that was before the museum was officially opened to the public at the end of the same year, and we notice that it is the same name engraved on the memorial objects of this study, as Hertz and his deputy at this time Ali Bahjat^(g) supervised the objects movement to the new building of the museum in order to prepare a new story line of the museum display [11]. The researcher counted the number of the first objects registered in the museum beginning in 1899 AD, and their number reached (2636 objects), as the survey continue, the number of pieces registered at the museum in 1905 reached (3201 objects), which means the memorial objects in question are among the oldest objects at the museum, as they are among the first three thousand objects at the museum acquisition policy of the House of Arab Antiquities, which confirms its historical and artistic values, and strongly supports the necessity of registering it in the museum's antiquities records [12]. Therefore, the research will provide a complete documentary vision of the archaeological and museum preservation of these memorial objects, and perhaps this research methodology can be generalized as a scientific result on similar memorial objects, which are preserved in the other Egyptian museums. It should be noted that there are previous research studies that focused on publishing and studying registered museum collections, re-dating and reclassification [13,14]. This study will be the first research study focus on the problem of not registering museum collections, which are worthy of archaeological documentation and registration.

5. Discussion

5.1. The current documentation of the three memorial objects

These memorial objects are documented in the library records of the Museum of Islamic Art, and have not been documented archaeologically until the date of this study. It

is also noted that the date of the first registration of the pen case and two pens in the museum's library register is Jan. 10, 1953 AD^(h) [15].

5.2. Global perspectives on documentation of historical memorials objects

The research discusses a major problem in museum documentation and registration, and seeks to address the archaeological museum documentation of these memorial objects, that are the case study, knowing that they have been in existence for more than a hundred years. In the consideration of museum norms and international cultural institutions has been documented as archaeological museum objects. In terms of int. legislation, we find the UNESCO definition of the cultural property of countries and peoples recommended the full documentation for any objects like these objects case, which are considered Egyptian cultural property and must be registered as one of the necessary measures to protect and preserve them as tangible cultural heritage closely related to modern Egyptian history, and lack of documentation leads to blackout on museum collections, violating the museum work charter in collections management [16]. The documentation of these objects as commemorative artifacts is linked to the date of the museum's opening, it is an important addition to the museum acquisition policy, because it has been from unusual provenance. There are no other memorial artifacts at the museum collection that date to the opening of the museum, it was also made specifically for the museum, and this gives it a kind of uniqueness and museum privacy. By museum analogy, we find in the largest international museums around the world, such as: The British Museum, the Louvre Museum, and Victoria and Albert Museum have full documentation for memorial objects, which were dating to the same period or modern than the objects at the Museum of Islamic Art in Cairo, whether it is linked to a historical event of the museum or not; Only they must be fully documented to preserve them as long as they fall within the museum acquisition policy [17]. The documentation of these objects on a case study is consistent with the principles of the ICOM Code of Ethics, which ICOM has developed since the 1980s, as an ethical work charter and a comprehensive ethical code for organizing museum work, it was approved for the museum sector around the world in 2004, as the charter stipulates in its first article that: "*The museum is an institution for preserving and interpreting the tangible and intangible cultural and human heritage*", and the first step in this mission is fully document and register the museum collection, then make it available and display the collection in a way that achieves sustainability and carries the museum's vision and mission to the public [18]. Recommending the registration of these objects, and including them within the museum acquisition policy of the Museum of Islamic Art, is also of great importance, as accordance with the recommendations of the Int. Committee Organizing Museum Documentation and Registration "CODIC-The Int. committee for documentation of the Int. Council of Museums", in this regard, CODIC provides many recommendations and general stages for museum documentation [19]. In addition to, the spectrum standard for the museum collections management in the United Kingdom, which emphasizes the same impor-

tance in documenting and recording heritage and cultural holdings, which carry eternal historical values, such as these memorial objects in question [20]. By the same token, the American alliance of Museums recommended that: "documentation, collections records and inventories documentation captures an object's condition, history, use and value. It is how a museum maintains physical and intellectual control over its collection. Without documentation, an object has no identity. Museums must therefore be diligent in creating legible and comprehensive documentation and in managing those records. In writing this section, museums typically reference the types of records created, what information is contained in each record, the parties responsible for maintaining and documenting the records and any procedures and back-up systems. Museum staff are encouraged to commit to periodically checking inventories in order to ensure that an object's supporting information is secure and can easily be retrieved" [21]. In addition to, Code of ethics for Museum Store Association, Archaeological Institute of America AIA Code of Ethics, Code of Professional Ethics, Originally adopted by the AIA Board of Directors September 1976, amended March 2017 [22], which is recommended that: "The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education⁽ⁱ⁾ [23]. Not only that, but if we see the policy of library collection of Metropolitan museum in New York, Holdings in the Library's collections are not formally accessioned in the manner of collection works. These holdings differ from works in the Collections in that their use is deemed to be primarily for research and reference and secondarily for exhibition. The Library's mission is to support the research activities of the Museum staff and to offer access and outstanding services to an int. community of students and scholars. Museum documentation of this case study collection one of professional standards, which are agree on it. So, the non-documentation for these objects against the collections management policy [24].

5.3. Egyptian legislation and documentation of historical memorial objects

The Egyptian law, in turn, confirms the inevitability of documenting antiquities of historical and artistic values, such as these historical memorial objects. In the first and second articles of the "Antiquities Protection Law - Law No. 117 of 1983 AD and its amendments" and its executive regulations, it stipulates the archaeological documentation of these objects. The text of Egyptian law can be discussed in this regard, as follows:

5.3.1. Article 1

In applying the provisions of this law, every immovable or movable property is considered an antiquity, provided that it meets the following conditions: **1)** It must be a product of Egyptian civilizations or successive civilizations, or a product of the arts, sciences, literature, or religions that existed on the land of Egypt from prehistoric ages until one hundred years ago. **2)** It must be of archaeological or artistic value or historical importance as a manifestation of the Egyptian civilization or other civilizations that were established on the

land of Egypt. 3) The antiquity must have been produced or originated on the land of Egypt, or have a historical connection to it. The remains of human lineages and their contemporary organisms are considered antiquities that are registered in accordance with the provisions of this law.

5.3.2. Article 2

By decision of the Presidency of the Council of Ministers - based on the proposal of the Minister responsible for antiquities affairs - any property or movable property of historical, scientific, religious, artistic or literary value may be considered an antiquity if the state has a national interest in preserving and maintaining it, without being bound by the period limit stipulated in Article previous, and shall be registered in accordance with the provisions of this law. In this case, the owner of the antiquity is responsible for preserving it and not making any changes to it, from the date he is notified of this decision by registered letter accompanied by acknowledgment of receipt [25]. Looking analytically at the two articles of the relevant Egyptian law, we find that the articles of the law apply directly and necessitate the documentation of these objects in this case study, as they are a product of Egyptian civilization. Also, they contain archaeological and artistic value - their unique shape is unparalleled in the museum's current collection and a revival of an ancient Islamic archaeological heritage - and they have historical importance due to their connection to a unique historical event. Moreover, these three objects originated in the land of Egypt and is closely linked to its modern and contemporary history at the beginning of the century (14 AH/20 AD) of the era of the dynasty of Muhammad Ali. As for account the years for the pen case and the two pens age, since the date of the beginning of the law's implementation, it is (80 years), according to the executive regulations [26], while their archaeological age until the present time reached (120 years), rather, the article 2 emphasized the importance of documentation of these objects, which are of great historical, artistic and literary heritage value. Rather, the national interest of the museum as a state institution is achieved in registering them and preserving them in full archaeological preservation, and article 2 affirmed-without being bound by the period limit mentioned in the previous article/Article 1-, which it means that all the requirements of the law for complete archaeological and museum documentation of these memorial objects have been in place for more than 40 years since the date of the law's issuance. According to the Museum of Islamic Art standard, the pen case and the two pens are registered based on a pen case that is completely identical in shape, it was registered and preserved at the museum-at jewelry storage department, bearing antiquity number: 9667, and was transferred for museum display in the Police Museum inside Saladin Citadel in Cairo^(f). Furthermore, the Museum of Islamic Art itself includes many objects from the same period or modern than these memorial objects of this research. On the other hand, The *Manial* Palace Museum in Cairo also preserves a pen case that is completely similar in shape of the Museum of Islamic Art's pen case, which is published in this study, except that it is less decorative and artistically; It is not linked to any historical event, and it is fully documented archaeologically^(k) [27].

5.4. Required executive action

The Administration of Documentation and Registration at the Museum prepare a memorandum to present to the Central Administration of Documentation and Registration in the Museums Sector, which includes all the reasons, motives, facts, supporting and confirmed evidences for documentation these three objects-according to what was stated in this research study-. The central administration then refers the matter to the head of the Museums Sector, to address his Excellency the Secretary General of the Supreme Council of Antiquities and his Excellency the Egyptian Minister of Tourism and Antiquities, to address His Excellency the Prime Minister - in accordance with Article 2 of the Antiquities Protection Law 117/1983-to issue a decision to consider these three objects as antiquities; It must be fully archaeologically registered, and accordingly, the competent authorities will implement the decision, then forming a committee for archaeological and museum documentation of these three objects, according to the documentation processing used at the Museum of Islamic Art in Cairo^(l).

6. Recommendations

The researcher proposes a full suggestion for the ideal documentation of these objects, in line with the documentation process, which is used at the Museum of Islamic Art:

6.1. Suggestion 1 (Metal works documentation)

Suggestion Reasons: the most common material, which used to make these objects is metal, and documentation process at the museum according the materials. In addition to, there are pen cases in the same department. *Support rate:* 30%. *Exclusion rate:* 70%. *Museum reasons:* The main reason for the low percentage of this suggestion is there are two wooden pens within this collection, and their preservation conditions will require special treatment within the storage space designated for metal artifacts at the Museum, which will hinder the passive preservation process or require us to take actions to complete the passive preservation process for the collection at storage. To the sensitivity of wood as an organic material; its weight and size are not suitable for storage with large, medium-sized and heavy metals, meaning that the proposal is not suitable in quantity and quality.

6.2. Suggestion 2 (manuscripts documentation)

Suggestion Reasons: The memorial objects are all from the arts of Islamic Manuscript. There are wooden pen cases painted with lacquer in the manuscript department. *Support rate:* 20%. *Exclusion rate:* 80%. *Museum reasons:* The same problem will be faced with passive preservation of the metal pen case with organic materials such as wood and manuscripts in one storage space, which requires preventive measures and separation. It is also permissible to separate the three memorial objects, and preserve the two pens, for example, in the museum's wood or manuscripts department, and the pen case in the metals department, but this is completely inconsistent with the public interest of this collection, and leads to its dismantling despite the unity of its provenance and the unity of its historical value, which will be the mean reason for them documentation.

6.3. Suggestion 3 (jewelry documentation)

Suggestion Reasons: The only pen case that was part of the museum acquisition policy and was identical in general shape and material, and similar in standards. It was preserved and registered in the Jewelry department. The jewelry department's storage is dedicated to preserving organic and inorganic materials in ideal ways, and includes mechanisms designed to separate them. *Support rate: 90%. Exclusion rate: 10%. Museum reasons:* - This suggestion seems ideal; there are similar, historical, and artistic objects preserved and recorded within the museum jewelry department. - Full compatibility among memorial objects with the objects, which are pre-serving at the jewelry storage.

6.4. Vision map for near future actions

Accordingly, the researcher recommended that: *) Preserving these three objects at jewelry department storage. *) Register archaeologically recorded in the museum general records and the private jewelry record. *) Give it a serial antiquity number after the last number registered in the museum's documentation records. The researcher monitored on 3/1/2024 AD the last number in the museum general record is (39444). So, the pen case and the two pens must be registered in succession under the register numbers 39445, 39446\1, 39446\2, or after the last registered number when carrying out the museum documentation process. In this regard, I suggest the final form of documentation will be in Arabic; According to what is followed in the museum's records fields as listed in tab. (1)

Table (1) Final suggestion form of documentation in Arabic according to what is followed in the museum's records fields.

Object No.	Parts	Description	Diminutions	Price	Origin and Date	Notes
39445	1	A silver-inlaid copper pencil case, with a macaroni and an inkwell, made to commemorate the opening of the Museum of Islamic Art - formerly the House of Arab Antiquities - with a plant motif and inscriptions that read: "House of Arab Antiquities, one thousand three hundred and one year." And inscriptions forms that read: "Glory to our master <i>Sultan al-Nasir Qalawun</i> " and on the inkwell reads: "The Nasiri King."	Max length: 33 cm Width: 2 cm, Inkwell high: 6 cm.			Should be leave this cell empty. This price is including changed values, and this Documentation for staple A rare Memorial Object, made to commemorate the opening of the museum. The pencil case was registered in the library records in the past with the library record number 7271 on
2.1 39446	2	Two Arabic calligraphy pens, each with a cylindrical tubular body ending in a pointed nib. One of them is decorated with a gold band; it has a gold cap fixed at the top with a rectangular cross-section ending in successive semi-arches. The other has a silver band; it has a silver cap fixed at the top in the same previous shape. On each of them is the phrase "Dar al-Athar al-Arabiyya 1321 AH".	* <i>Gold Ribbon Pen</i> Length: 25.7 cm. Diameter: 8mm. * <i>Silver Ribbon Pen</i> Length: 26.9 cm. Diameter: 8mm			Should be leave this cell empty. This price is including changed values, and this Documentation for staple Rare Memorial Objects, made to commemorate the opening of the museum. The two pens were registered in the old library archives under official registry numbers 7272-7273 on

7. Conclusion

It became clear from this study that, these three objects were made on the occasion of the celebration of the opening of the Museum of Islamic Art in Cairo, and thus they are part of the museum's history, a historical and artistic indication of its founding, and a commemoration of its construction. Accordingly, the research recommends archaeological registration of these three memorial objects, in order to preserve their historical and heritage value.

Endnotes

(a) Sustainability here means preserving the rights of future generations to this material heritage, which means compl-

ete passive preservation of the three antiques by protecting them from the four harmful dangers: (Lighting, Heat, Humidity, and Pollution), see [3]. These memorial objects reflected awareness of the concept of sustainability for the museum's decision-makers in the past, as they were made as memorial objects, and not limited to paper publications or unsustainable marketing for museum opening, that faded over time.

- (b) This for the first time, which is considered an important document to prove us by information about they how to enter into the policy of Museum acquisition.
- (c) The memorial pen case, in general of the form of the inscriptions, parts of the content, and decorative elements, was influenced by the Thulth inscriptions and decorations engraved on the pen case of Sultan Al-Mansur Muhammad, the grandson of Sultan Qalawun. (His reign period: 762-764 AH/1361-1363 AD), which is also preserved in the Museum of Islamic Art, Cairo. Inventory No. 4461, see [6]
- (d) Their descriptions and proof of the connection between their history and the history of the pen case confirms the historical commemorative value of these artifacts together. And also, they are carrying the same date, the serial number, and the same registration date, that is exactly similar with the pen case, an indication they were as one unit during their documentation.
- (e) A solid wooden pen that drinks ink easily, that Arabic calligraphy pen, and the term "craftsmanship" among calligraphers, "Bast Masri" is a reference to the Egyptian calligraphy pen, see [4].
- (f) Due to the tight space available, the date was written with arithmetic numbers on the two pens.
- (g) Ali Bey Bahjat later became the first Egyptian director of the House of Arab Antiquities, succeeding Hertz (1914-1920 AD). He then traveled to France for four years, and returned as director of the museum from January to March 1924 AD.
- (h) That means, the first official documentation of the pen case and two pens was written a full fifty years later in the original records of museum library; It is a non-archaeological registration, it was not recorded in the original records of the museum's antiquities and did not have a museum antiquity number. The museum's library records are the only approved document to prove the museum's ownership and acquisition of these objects. It is worth noting that, there is very little historical information about the museum's library until 1929 AD, when interest in it and the classification of its books began in 1930 AD by the librarian, Muhammad Abd al-Azim 'Affendi, during the reign of Gaston Weit as a director of the museum, which means these objects were kept as a trust in the library without documentation, see [13]
- (i) The same text of the Code of Ethics of Museum Collection Management for North American Museums, see [21].
- (j) Recently, it preserved at The Police Museum in Cairo, inventory No. 349, (Display, Hall No.3, Showcase No.11).

- (k) Recently, it preserved at Storage in the Manial Palace Museum in Cairo, Inventory No. 107, Serial No. 649.
- (l) In Conclusion, the research provided a comprehensive documentary vision in Arabic according to what is actually used in the original records of the Museum of Islamic Art.

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