

Slovenski etnografski muzej
Slovene Ethnographic Museum
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Odprto | Open

torek - nedelja | Tuesday - Sunday: 10.00 - 18.00

Ob praznikih zaprto | Public holidays closed

Prost vstop vsako prvo nedeljo v mesecu | Free entrance every first sunday in a month



S E M

Razstavo Magija amuletov je pripravil Slovenski etnografski muzej, zanj dr. Bojana Rogelj Škafar
The exhibition The Magic of Amulets was prepared by the Slovene Ethnographic Museum, represented by
dr. Bojana Rogelj Škafar

Avtor in kustos razstave | Exhibition author and curator: **dr. Marko Frelj**

Koordinacija razstave | Exhibition Coordination: **Nina Zdravič Polič**

Znanstveni sodelavci | Contributing researchers: **dr. Constant Hames**, Nacionalni znanstveno-raziskovalni center (CNRS), Pariz | Centre national de la recherche scientifique (CNRS), Paris; **dr. Živa Vesel**, Nacionalni znanstveno-raziskovalni center (CNRS), Pariz | Centre national de la recherche scientifique (CNRS), Paris; **dr. Günther Hölbl**, Dunaj | Vienna; **dr. Alain Epelboin**, Naravoslovni muzej, Pariz | Museum d'Histoire Naturelle, Paris; **dr. Elfriede Haslauer**, Dunaj | Vienna; **dr. Carlo Rindi**, Prato | Prato; **dr. Jacques Sesiano**, Lozana | Lausanne; **dr. Shahira Mehrez**, Kairo | Cairo; **dr. Klemen Jelinič Boeta**, Ljubljana | Ljubljana; **dr. Sabina Kramar**, Zavod za gradbeništvo Slovenije, Ljubljana | Slovenian National Building and Civil Engineering Institute, Ljubljana

Arhitektura razstave in grafično oblikovanje | Exhibition Architecture and Graphic Design:
Polona Zupančič

Sodelujoče ustanove | Contributing Institutions:

Pokrajinski muzej Ptuj-Ormož | Regional Museum Ptuj-Ormož, Koroški pokrajinski muzej | Carinthian Regional Museum, Narodni muzej Slovenije | National Museum of Slovenia, Muzej krščanstva na Slovenskem | Slovene Museum of Christianity, Notranjski muzej Postojna | Notranjska Museum Postojna, Universalmuseum Joanneum Graz, Naravoslovni muzej Pariz | Museum d'Histoire Naturelle, Paris, ZVKDS - Restavratorski center | Restoration Centre - Institute for the Protection of Cultural Heritage of Slovenia, Fondazione Sartirana Arte, Sartirana Lomellina

Sodelavci Slovenskega etnografskega muzeja | Slovene Ethnographic Museum collaborators
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Zahvala

Razstavljena zbirka islamskega ženskega nakita iz zasebne zbirke Shahire Mehrez, Kairo, je poklonu spominu na dr. Carlo Mario Burri, nekdanjo direktorico Italijanskega inštituta za kulturo v Kairu in v Ljubljani, dolga leta tesno in prijateljsko povezano s Slovenskim etnografskim muzejem.

Acknowledgment

The exhibited Islamic female jewellery from the private collection Shahira Mehrez, Cairo, is a tribute to the late Dr Carla Maria Burri, former director of the Italian Cultural Institute in Cairo and in Ljubljana who was closely associated with the Slovene Ethnographic Museum for many years.

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Ljubljana, 2014



MAGIJA AMULETOV

THE MAGIC OF AMULETS

Razstava | Exhibition

18. junij 2014 - januar 2015 | 18 June 2014 - January 2015



SLOVENSKI ETNOGRAFSKI MUZEJ

MAGIJA AMULETOV

Razstava Magija amuletov prikazuje tradicijo magičnih amuletov od faraonskih časov naprej s poudarkom na egipčanski zbirki amuletov Slovenskega etnografskega muzeja. Ob zbirki SEM so predstavljeni amuleti iz Pokrajinskega muzeja Ptuj-Ormož in Koroškega pokrajinskega muzeja. Več tisočletna tradicija uporabe predmetov z magično močjo zaščite pred nevarnostjo in skrivnostnimi silami je pustila sledi tudi v sodobnem Egiptu, kar je na razstavi predstavljeno z islamskim ženskim nakitom v srebru in drugih materialih iz zasebne zbirke Shahira Mehrez.

Razstavna pripoved se začne s faraonom Tutankamonom (1300 pr. Kr.), saj njegova izvrstno ohranjena grobnica nudi poučen pogled na razmišljanje Egipčanov o amuleti in vsem, kar sodi zraven v smislu zaščite proti uničujočim silam zla. Takrat so ljudje zemeljsko življenje razumeli kot uverturo v večnost. Z branjem svetih besedil in z uporabo posvečenih predmetov, amuletov, so premagovali nevarne prepreke temačnega podzemlja in se skrbno pripravljali na posmrtno življenje.

Egipčanske amulete, predstavljene v **prvem prostoru**, so pokojnikom dodajali v grob med mumificiranjem. **Amulet Izide** je eden najzanimivejših na razstavi, bila je namreč prvinska boginja Zemlje in njeno poslanstvo je bila skrb za rodovitnost in potomstvo. Vpliv njenega kulta je dosegel različne sredozemske kulture in pustil sledi tako v afriški kot tudi v evropski duhovni tradiciji.

Človek je svoje telo že tisočletja krasil zaradi lepote in magičnega varovanja pred neznanimi silami. Zato so v **drugem prostoru** prikazani predmeti za zaščito telesa, oblačila, islamsko in afriško okrasje. Na islamskem ženskem nakitu, ki ga v svoji zbirki hrani *Shahira Mehrez* iz Kaira, se nazorno vidi prepletanje estetskega vidika s tradicijo poznavanja in uporabe simbolov, ki imajo korenine v starodavni zakladnici egipčanske magije. Razstavljeno nojevo jajce ima apotropijski pomen, pomeni pa tudi simbol utelešene božanske moči, iz katere je vzniknilo življenje na zemlji.

Amuleti so v različnih kulturah tudi mediji za posredovanje nevidne moči besede, podobe, dotika in pogleda. V **tretjem prostoru** je **moč besede** ilustrirana z zbirko talismanov SEM-a, pisanih v arabščini, in zbirko ALEP, izposojeno iz Museum d'Historie Naturelle iz Pariza. Talismani, neke vrste magični lističi z napisi v kombinacijah črk, kvadratov, števil, geometričnih likov vsebujejo fragmente iz Korana. Uporablja se jih za zaščito pred demoni in nesrečami in so prisotni v afriškem in muslimanskem svetu. **Moč podobe** je predstavljena s svetinjicami, podobicami in drugimi predmeti, ki varujejo, prinašajo upanje in mir. **Moč pogleda** skozi Horovo oko – oko božanstva, predstavlja absolutno moč nadzora, ki varuje in uničuje. V sredozemskih kulturah se je preoblikovalo v modro-bele steklene obeske, v krščanstvu pa v božanski trikotnik z vsevidnim očesom. **Moč dotika** je posedovala sveta oseba ali predmet, z dotikom se prenaša nadnaravna moč, ki ustvarja nevidno zaščito. Med amulete sodijo tudi kavriji (polži), simboli plodnosti, s katerimi so predvsem v Afriki krasili obredne maske, oblačila in nakit.

Razstava se zaključuje s spiralo, ki je eden najstarejših simbolov na svetu. Spirala je simbol univerzalne dinamike in neskončnega prepletanja življenja in smrti.



THE MAGIC OF AMULETS

The exhibition "The Magic of Amulets" presents the tradition of magical amulets from Pharaonic times onwards, with special emphasis on the Egyptian collection of amulets of the Slovene Ethnographic Museum. In addition the exhibition displays amulets from the Regional Museum Ptuj-Ormož and the Koroška Regional Museum. The millennia old tradition of using objects with magical protective powers against dangers and mysterious forces has left traces in modern Egypt as well. This aspect is illustrated in the exhibition by Shahira Mehrez's private collection of Islamic women's jewellery, made of silver and other materials.

The **exhibition story** starts with Pharaoh Tutankhamen (1300 BC) because his excellently preserved tomb offers an illuminating view of the attitude of the Egyptians to amulets and everything related to them in the sense of protection against the destructive forces of evil. It illustrates the culture of ancient Egypt, when people considered their earthly life as but an overture to eternity. By reciting sacred texts and using consecrated objects - amulets - they navigated the dangerous obstacles of the dark underworld and carefully prepared themselves for life after death.

The Egyptian amulets exhibited in the **first room** were added to the grave of a deceased person during mummification. The **Isis amulet** is one of the most interesting in the exhibition as she was the goddess of the Earth, mistress of all the elements, and her mission was to ensure fertility and protect their offspring. Her cult influenced different Mediterranean cultures and left traces both in African and in the European spiritual traditions.

Man has decorated his body for the sake of beauty and magical protection against unknown forces for millennia. This is why the **second exhibition room** presents objects for the protection of the body, clothes, Islamic and African jewellery. The Islamic women's jewellery from the collection of *Shahira Mehrez*, Cairo, perfectly illustrates the interplay of aesthetic aspects with the traditional knowledge and use of symbols that is rooted in the ancient treasury of Egyptian magic. The exhibited ostrich egg, on the other hand, is a symbol of incarnate divine power, from which life on Earth sprang, and it appears, in different forms, in all cultures as a symbol with supernatural properties.

Amulets were used as a medium as well in different cultures, conveying the invisible power of words, images, touches, and looks. The **"power of words"** is illustrated in the **third room** by the collection of talismans of the Slovene Ethnographic Museum, written in Arabic, and the ALEP Collection on loan from the National Museum of Natural History in Paris. The talismans, magical slips of paper with inscriptions featuring combinations of letters, squares, numbers, and geometric figures, contain fragments from the Quran. They are used for protection against demons and misfortunes and are known in both the African and Muslim worlds. The **"power of images"** is presented with miniature statuettes, saint medals, crosses, holy cards, and other objects that protect and bring hope and peace. Through Horus's eye – the eye of a deity – the **"power of looking"** represents the absolute power of control that protects and destroys. In Mediterranean cultures it was transformed into blue-white glass pendants and in Christianity into a divine triangle with the all-seeing eye. The **"power of touch"** was innate to a holy person or object, by touching the supernatural power was transferred, creating invisible protection. This section includes amulets with cowrie shells, symbols of fertility, used as decorations for ritual masks, pieces of clothing, and jewellery above all in Africa.

The exhibition story ends with the spiral, one of the oldest symbols in the world, symbolizing the universal dynamics of the endless interplay of life and death.

