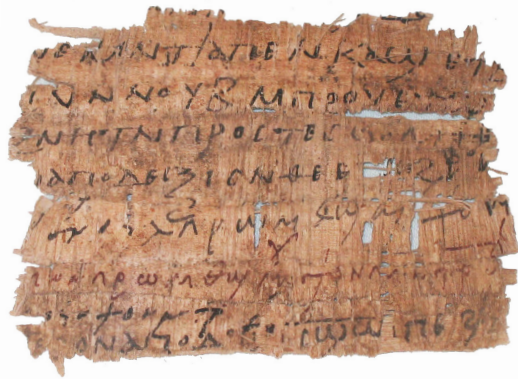


COPTIC
MUSEUM
OF CANADA



MUSÉE
COPTE
DU CANADA

ARTIFACTS HAVE “VOICES”!



Inspired by the Canadian Society of Coptic Studies 15th Annual Symposium (2022) “Material Worlds: Documenting Coptic Experience”, the Museum’s current special exhibition highlights “stories” in writing, in images and in sound of selected artifacts in its collection. The visitor will learn about who created them, when, why & how they were created, how these artifacts found a “home” at the Coptic Museum of Canada, and what these stories tell us about Coptic experience and cultural heritage.

The selection of papyrus (3rd - 5th centuries) and the manuscript and books displayed (mainly from the 18th century) illustrate in writing and in images the history of materials used over the centuries. Open pages in Greek, Coptic, Arabic or in English, tell us about the scribes, the authors, publishers, or donors. Open pages will also have a message to the reader(s). Because of the fragility of the manuscripts on display will be rotated. (see Page 2, John Habib on the restoration of a unique manuscript)

Surrounding the manuscript and book display is a selection of visual arts dating from 1898 to 2022 created in different styles: icons, calligraphy, enlarged manuscript illumination, “realistic” art, abstract art, each expressing in the artist’s “voice” the Coptic experience they sought to represent. (See Page 2, George Makary on Coptic art as a dynamic and responsive medium)



But, the exhibition’s theme that artifacts have “voices” is more than a play on words.

For the first time, the Museum is “displaying” its LP record collection. The recordings of the Coptic Divine Liturgies and hymns were produced in the 1960’s under the direction of Ragheb Mofteh — Coptic musicologist, scholar and pioneer of the preservation of the Coptic liturgical musical heritage. One of his major achievements was to oversee the musical transcription of the Liturgy of St. Basil that was passed orally over the centuries.

While the entire corpus of Coptic liturgical chants and hymns may be accessed online from websites of the Institute of Coptic Studies (Cairo) and the Library of Congress, the “museum experience” allows us hear the voices of the cantors and other recordings on the original 1960s LP records. The Museum Reference Library holdings also include *The Coptic Orthodox Liturgy of St. Basil* (with complete musical transcription). Compiled by Ragheb Mofteh. The American University in Cairo Press, 1998.



JOHN HABIB

John Habib is enrolled at Queen's University (Kingston, Ontario) Fine Arts and Conservation Department. His MA in Conservation project will restore a very important Coptic Museum of Canada manuscript dated 1765 by the scribe Ibrahim Samaan, also known as Ibrahim al-Nashik (the scribe/copier), who revived the Coptic Iconography in the second half of the 18th century along with Youhanna al-Armani.

The restoration project would involve a complete assessment of the condition of the manuscript and documenting its state. The materials used in the inks will also be identified using advanced non-destructive techniques. The outcome of the investigations would inform John the most urgent conservation concerns regarding the manuscript so that the conservation treatment can be aimed to stabilize them and ensure that the manuscript can be safely used by future generations.

The research project will entail the digitization of the full manuscript using the advanced imaging equipment in the Queen's Art Conservation Building to have the text of the manuscript available and accessible worldwide.



GEORGE MAKARY

George Makary is completing an MA at the University of Toronto, Fine Arts Department in Art History. His research project will be a catalogue titled *Faces of Revival: Isaac Fanous, Bedour Latif, and Youssef Nassief in the Coptic Museum of Canada (CMOC) Collection*. In addition to a formal analysis of all the objects, the catalogue will focus on examining the relationship of the Museum's objects to the broader context of Isaac Fanous, and Bedour Latif and Youssef Nassief's careers, the formation of the Coptic diaspora, as well as to the Modern Egyptian art movement. By creating a catalogue that is also visually appealing, George is aiming to engage the reader in a visual exploration of how contemporary Coptic art is dynamic and responsive, and how their display at the CMOC reflects an art that is subject to constant evolution.



The Canadian Society for Coptic Studies	CSCS
La société canadienne pour les études coptes	SCEC

16TH ANNUAL COPTIC STUDIES SYMPOSIUM

"Welcoming and Engaging with Emerging Coptic Studies Scholars" Co-Sponsored by the Department of Near and Middle Eastern Civilisations and the Coptic Museum of Canada

Saturday May 6, 2023 / 9am-5pm
St. Vladimir Institute, 620 Spadina Ave, Toronto
Register: cscopticstudies@gmail.com

This year's symposium will focus entirely on the research of emerging scholars in Coptic Studies. It will bring together these early career researchers and established scholars in the field of Coptic Studies, providing a platform for the exchange of ideas and the presentation of new research.

Papers will be original topics from MA and PhD candidates, and postdoctoral researchers who will discuss a range of subject areas, such as history, social and political sciences, archaeology, architecture, theology, and material culture.

Papers will be published in the Journal for the Canadian Society for Coptic Studies after a peer-review process.

Coptic Museum of Canada
41 Glendinning Avenue
Scarborough, ON
M1W 3E2

copticmuseumcanada@gmail.com
www.copticmuseum.ca
www.facebook.com/CopticMuseumCanada
www.instagram.com/copticmuseumcanada