

Name: Block statue of Hetep 0

Period:: Middle Kingdom

Dynasty:: 12th Dynasty (ca. 1985–1773 BC)

Place of discovery:: Saqqara, Excavated by C. Firth for the EAS (Egyptian Antiquities Service) in 1921

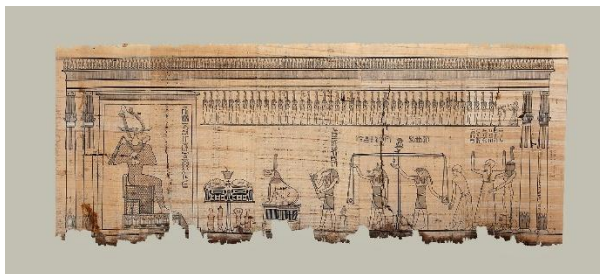
Size:: Height: 110cm, width: 63 cm, Depth: 96 cm

Material:: Limestone

Gallery number: 22 – Ground Floor

The genre known as block statues originated during the Middle Kingdom and became increasingly popular in subsequent periods. This example is one of two commissioned by Hetep, each virtually identical but one was sculpted in limestone (this example) and the other in granite. The reason for the style is unclear: it may have been simply a way to produce a required image at minimal time and cost. Hetep is represented as sitting in a sedan chair, the type that was carried by means of poles attached for several men to lift and carry. Passengers would sit on a cushion and bend the legs, as the litters were not designed to stretch out the legs. The poles are eliminated here but the curved back is portrayed. Hetep's arms are modeled in high relief, crossed over at the top of the block. His legs, also in high relief, emerge from the block at front and his feet rest on the bottom of the chair. He wears a flaring wig that shows his ears, and a false beard of formality. The ears are large and the eyes wide open and wide set, in keeping with the style of the time. His nose and mouth are damaged. The inscriptions that are carved vertically on the front sides of the chair and continue at the base give his name and Names and the offering prayer.

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Name: Book of the Dead for the Priest of Bastet 8

Period:: Ptolemaic Period

Place of discovery:: Saqqara

Size:: Height: 35 cm, Width: 90 cm

Material:: Papyrus

This papyrus was part of a funerary papyrus of Djoser, a priest of the goddesses Bastet, the lady of Memphis. It showing the Spell 125 from the Book of the Dead, better known as the Judgment of Osiris or The Weighing of the Heart. The goddess Maat, embodiments of the proper order of the Egyptian cosmos, lead the deceased into the hall of Judgment before the balance and his heart is weighed opposite the feather of the goddess Maat, embodiment of cosmic order and ethical behavior. To the left, Osiris, God of the underworld, sits on a throne inside a small kiosk and presides over the scene. He wears the white crown of Upper Egypt, and a curved beard that identifies him as divine. before him, the offering table and the ibis-headed god Thoth, holding scribal equipment in one hand to record the result of the trial.

At the culmination of this ceremony, the heart, seen as the center of intelligence and emotion, was weighed against a squatting figure of the goddess Maat by the jackal-headed god of embalming, Anubis. If the scales balanced, Osiris accepted the deceased into his company and granted him eternal life. If not, the heart would be eaten by the monster Ammut (the Devourer), shown as a hippopotamus with a crocodile head, and the person would die forever.

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Name: Buchis Bull Stela of Ptolemy V 1

Period:: Ptolemaic Period, reign of Ptolemy V Epiphanes (c. 204–180 BC)

Place of discovery:: Southern Upper Egypt, Armant, Bucheum

Size:: H 73.00 cm W 50.00 cm D/L 16.00 cm

Material:: Limestone, gold, pigment (unspecified)

Gallery number: 34 – Ground Floor

Dedicated by Ptolemy V to the god Buchis, the sacred bull who identified with the war god Montu that was worshipped at Armant, this round-topped stela was discovered in the underground necropolis known as Bucheum, which was devoted to the burials of Buchis's earthly embodiments. Stelae such as this one was discovered in their thousands and were marked for each burial in the Bucheum.

Buchis was first mentioned in Egyptian religion during the 30th Dynasty in the reign of Nectanebo II. He was represented as a white bull with a black face, but according to the classical author Macrobius, his colour changed each hour of the day.

This stela is protected at the top by a winged sun-disk, representing Horus of Edfu, under which a scarab and a djed pillar (the symbol of the god Osiris) is flanked by two uraei and two crouching jackals. The body of the stela is separated from the upper register by the hieroglyphic symbol of the sky. The second register depicts Ptolemy V seen in an Egyptian king's robes, offering the hieroglyphic sign for fields to a statue of Buchis Bull, who is crowned with a sun-disk with two uraei and double feathers. The gilded statue is placed on a gilded base and protected by a hovering falcon, an allusion to the sky and sun gods Horus and Re, holding a fan and a shen-ring (symbol of infinity).

Five horizontal lines of hieroglyphic text in the third register provide details of the dedication of the stela, made by Ptolemy V and his consort, Cleopatra I, in the 25th year of his reign.

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Name: Bust of Akhenaten, Amonhotep IV 1

Size:: H. 140 cm

Material:: Sandstone

Gallery number: 3 – Ground Floor

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Name: Ceremonial Throne of Tutankhamun 4

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Tutankhamun (1327-1318 BC)

Size:: Height: 102 cm, Length: 54 cm, Width: 60 cm

Place of discovery:: Valley of the Kings – Thebes

Material:: Wood, gold leaf, silver, semi-precious stones, glass paste

Gallery number: 10 – Upper Floor

This ceremonial throne was the most beautiful object among all those found in the Antechamber of the tomb, entirely overlaid with an embossed gold sheet 3 mm thick and inlaid with vitreous paste and semi-precious stones. The back of this masterpiece of ancient Egyptian art depicts, in pure Amarna style, Queen Ankhsenamun, royal wife of Tutankhamun, under a kiosk rubbing an ointment on King Tutankhamun's shoulder while the sun god spreads his rays on the couple. Howard Carter stated that this was "the most beautiful thing found to date in Egypt."

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Name: Chair belonging to Princess Satamun 0

Period:: New Kingdom

Dynasty:: 18th Dynasty – Reign of Amenhotep III (1387-1350 BC)

Size:: Height: 40 cm

Place of discovery:: Valley of the Kings – Thebes

Material:: Wood lined with stucco, gold leaf, plant fibers

Gallery number: 40 – Upper Floor

Princess Satamun was the daughter of Amenhotep III and the grand-daughter of Yuya and Tuya, and she placed this chair in the tomb of her grandparents. The back is decorated with two mirror images representing a young girl who hands a large necklace to a seated woman whom the hieroglyphic inscription identifies as «the daughter of the king, the great, his beloved Satamun».

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Name: Coffins of Padiamun 7

Period:: New Kingdom

Dynasty:: 21th Dynasty (ca 1076-952 BC)

Size:: Height: 59 cm, Length: 204 cm

Place of discovery:: Deir el Bahari, Bab el-Gasus Cache, Thebes

Material:: Painted wood

Gallery number: 56 – Upper Floor

Padiamun was a priest of Amun buried in Bab el-Gusus cache in two yellow coffins with mummy board. The coffins, evoking the sun and the resurrection, are decorated with vignettes and texts from the Book of the Dead: cosmological deities as Geb the god of the earth, and Nut the goddess of the sky arched over Geb are also depicted.

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Name: Coffin of Akhenaten 6

Period: New Kingdom

Gallery number: 3 – Ground Floor

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Name: Coffin of Petosiris 3

Period:: Ptolemaic Macedonian Period/Argead Dynasty (c. 332–305 BC)

Place of discovery:: Middle Egypt, Tuna el-Gebel, Necropolis, Funerary House No. 21 Petosiris

Material:: Pinus halepensis wood (conifers), glass

Gallery number: 50 – Ground Floor

Size: H 39.00 cm W 53.00 cm D/L 193.00 cm

Material: Pinus halepensis wood (conifers), glass

The tomb of Petosiris, the High Priest of god Thot in Hermopolis, is a unique example of this era. It has the appearance of a small temple from the Graeco-Roman period. The scenes from the tomb are a mixture of Egyptian, Greek and Persian influences and are of outstanding technical quality and rich symbolism.

The tomb holds the stone sarcophagus of Petosiris, in which two wooden anthropoid coffins were found. The innermost coffin depicts Petosiris wearing a divine beard and a long wig. The large eyes and bronze eyebrows that take the form of wedjat eyes, are inlaid with coloured glass. The body, wrapped in a mummiform garment, is decorated from chest to ankles with five vertical lines of inlaid hieroglyphic inscriptions, topped by a hieroglyphic sign of sky decorated with a band of stars, of which two-thirds is now missing. The hieroglyphic inscriptions and the band of stars are inlaid with glass coloured red, yellow, green, blue and white to imitate fine stones and precious materials. The inscriptions bear the name and the Names of Petosiris and the formula from Chapter 42 of the Book of the Dead, helping the deceased to overcome the difficulties of his journey towards the afterlife. The wood of the coffin shows some cracks and a small piece of the outer layer of wood is missing on the left side at the feet.

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Name: Coffin of the Queen Ahmose-Meritamun 8

Period:: New Kingdom

Dynasty:: 18th Dynasty – Reign of Amenhotep I (1514-1494 BC)

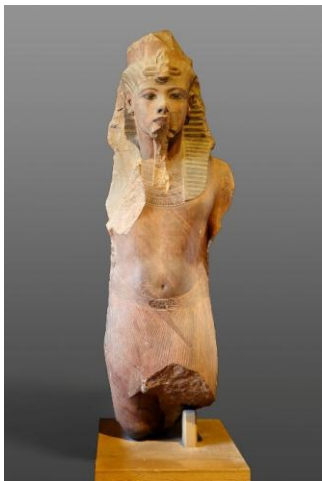
Place of discovery:: Deir el Bahari, tomb TT358 – Thebes

Material:: Painted wood

Gallery number: 50 – Upper Floor

Ahmose-Meritamun was the daughter of the king Ahmosis I and the Great Royal Wife of his brother Amenhotep I: her tomb (TT358) was discovered by the American archeologist Herbert Winlock in 1929 at Deir el Bahari. The Queen originally had three coffins: the outermost one was broken up by the robbers, the middle coffin is displayed here and the inner coffin is now in the National Museum of Egyptian Civilization.

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Name: Colossal Quartzite Statue of Tutankhamun

Period:: New Kingdom, Tutankhamun (ca. 1336-1327 BC)

Dynasty:: 18th Dynasty

Place of discovery:: Temple of Ay and Horemheb Royal Memorial Temples Thebes

Size:: H. 300 cm, W 73 cm D/L 87 cm

Material:: Quartzite

Gallery number: 3 – Ground Floor

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Name: Colossal statuary group of Amenhotep III

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Amenhotep III (1390-1353 BC)

Size:: Height: 700 cm, Width: 440 cm

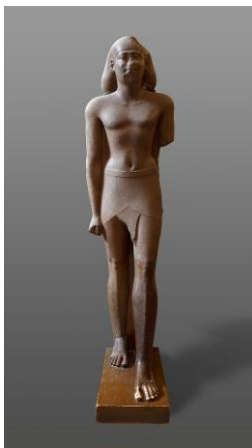
Place of discovery:: Thebes West – Temple of Amenhotep III

Material:: Limestone

Gallery number: Central Hall – Ground Floor

This statuary group (dyad) found in pieces by Auguste Mariette in 1839 dominates the Central Hall and is the largest artifact in the entire museum and represents the pharaoh Amenhotep III sitting on his throne with Queen Tiye at his side and their daughters Henuttaneb (in central position), Nebetah and another princess without name in smaller scale. The king is depicted with the classic nemes headdress and the queen with an imposing wig.

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Name: Colossal Statue of an Official Named Horemheb

Period:: Ptolemaic Period (c. 304-30 BC)

Place of discovery:: Delta Western, Kom Geif (Naukratis; el-Nibeira; el-Niqrash), Great Mound

Material:: Granite

Gallery number: 49 – Ground Floor

Size: H 360.00 cm



Horemheb was an official who served under the first Ptolemies. He had control over the Greek colony of Naukratis, which was established in the 26th Dynasty on the Canopic branch of the Nile river as trading post for the Greeks in Egypt. Herodotus mentions that King Amasis gave Naukratis to Greek colonisers, but there is an evidence that it was already founded under King Psamtek I.

Although this statue dates to the Ptolemaic Period, its iconography and style is almost exclusively Egyptian. It depicts Horemheb with his left leg forward, arms by his sides, holding the traditional enigmatic cylindrical objects. His wig has rounded ends on the back of his shoulder, leaving his ears uncovered and he is wearing the shendyt kilt. The face is damaged, the left arm is missing, part of kilt is missing and the left leg and right foot restored.

The back pillar of the statue is inscribed with hieroglyphic inscriptions bearing his name, Names and prayers to gods Amun, Mut and Khonsu (the Theban Triad) together with god Min. The size of this statue is usually reserved for kings and gods, indicating that Horemheb was considered an elite.

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Name: Colossal Statue of Ramesses II as Standard Bearer

Place of discovery:: Armant in 1913

Material:: Red Granite

Gallery number: Garden Center

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Name: Colossus of Amenhotep IV Akhenaten



Period:: New Kingdom, Reign of Akhenaten (1350 – 1333 BC)

Dynasty:: 18th Dynasty

Place of discovery:: Karnak Temple

Size:: Height: 239 cm – Width: 86 cm – Length/Depth: 52 cm

Material:: Sandstone

Gallery number: 3 – Ground Floor

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Name: Container for canopic vases

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Tutankhamun (1327-1318 BC)

Size:: Height: 85,5 cm, Length: 54 cm, Width: 54 cm

Place of discovery:: Valley of the Kings – Thebes

Material:: Alabaster, gold leaf

Gallery number: 9 – Upper Floor

Inside the shrine, wrapped in a linen sheet, was the container for the canopic vases made of Egyptian alabaster (calcite) resting on a gilded wood sled. Its interior was divided into four compartments with lids with the pharaoh's image in which were four small sarcophagi, miniature reproductions (39 cm tall) of the pharaoh's intermediate anthropoid coffin that contained the viscera (lungs, stomach, intestine, and liver) extracted from the king's body. The base of the container is covered with a gold leaf and decorated with djed and tit symbols.

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Name: Cosmetic "Swimming Girl Spoon"

Period:: New Kingdom

Dynasty:: 18th Dynasty (c. 1550- 1069 BC)

Place of Discovery:: Fayum Region, Kom Medinet Ghurab (Moeris), Necropolis Area, Tomb 20

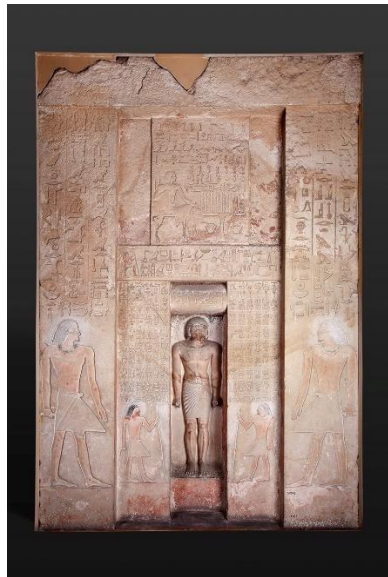
Material:: Wood (unspecified), pigment (unspecified)

Size: H 6.20 cm; D/L 30.50 cm; W 5 cm

Cosmetic spoons were extremely popular during the New Kingdom. Egyptian craftsmen were able to combine great imagination and technical ability to create such charming household items. These cosmetic spoons were not only part of daily body care and adornment, they can also be interpreted as ritual objects related to various goddesses such as Nut and Hathor.

The handle of this cosmetic spoon depicts a naked young woman swimming with her legs nicely outstretched. The girl is fashioned with a simple wig on her head and a beaded-painted broad collar around her neck. Her arms are also outstretched holding the spoon, formed in a shape of a duck with an opening mouth and wagging tongue. The head of the duck was added separately, while its back is hollowed out to contain the cosmetic powder. The wings of the duck are missing, but were carved separately as a cover to the container, the top of which was originally attached with a peg that allowed it to swing open. It is possible that this piece could have been able to float for amusement.

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Name: False door with statue from tomb of Iteti

Period:: Old Kingdom

Dynasty:: 6th Dynasty (ca. 2345–2181 BC)

Place of discovery:: Saqqara, Excavated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1861

Size:: Height: 315 cm, width: 210 cm

Material:: Painted limestone

Gallery number: 47- Ground Floor

False door of Iteti Ankhiris, with outer lintel and jambs, slab stela, inner lintel and jambs, mat roll, and statue of the deceased. The outer lintel is uninscribed, and bears no text. On each outer jamb are three columns of text above a figure of Iteti. On the panel, Iteti sits, facing proper right, before an offering table. On the inner lintel is an offering prayer in two horizontal lines and an image of Iteti seated. On each inner jamb are six columns of text comprising an offering list above an image of Iteti standing. The name of the deceased is on the mat roll. In the central niche is a figure of Iteti carved half in the round, standing on a high threshold with his arms at his sides, holding cylindrical objects in his fists. He wears a round wig and a knee-length kilt with a pleated flap. The pigment is well preserved towards the bottom of the door.

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Name: Fayoum portrait of a boy

Period:: Roman Period (c. 30 BC – AD 306)

Size:: Height: 30 cm, Width: 15.5 cm

Place of discovery:: Hawara – Fayum

Material:: Wood (unspecified), encaustic

Gallery number: 14 – Upper Floor

This portrait is in a three-quarter pose with the right shoulder toward the front. The child has thinning brown hair, especially on the sides of the head. The face is full, nose and neck fleshy and the ears protrude forward. The brows are pushed downward and scrunched slightly together and the eyes stare straight ahead. The child's skin is a yellowy-beige colour. This child wears a purple tunic with a white mantle over the left shoulder, and thick black sleeves, bordered by gold lines. Across the chest is a chain of circular ornaments in white (silver?) and gold that are shaped much like fruit. The top of this panel has been roughly shaped into a round edge with cut corners, the black outline followed by the cutter is still visible. Some paint is missing from the face and the lefthand side of the panel, where there are cracks. Spots of brown residue remain the surface.

Commonly known as mummy portraits, these paintings were found throughout Egypt and combine Greek and Egyptian representations of the human form. They are popularly known as Fayoum mummy portraits after the first discovery and largest collections recovered from the Fayoum region of Egypt. Some of these portraits represent only the head of the deceased, while others depict the upper part of the body. They illustrate the facial features, clothing and hairstyle of the deceased, were placed over the face of the mummy and secured with parts of the outermost wrapping.

These portraits were painted on boards or panels and in some cases on linen using the encaustic painting technique. A mixture of pigments with hot or cold beeswax and other ingredients such as egg, resin, and linseed oil, or animal glue tempera made from an aqueous medium such as glue, egg, wax or beeswax.

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Name: Fish Shaped Cosmetic Container

Period:: 18th Dynasty

Place of discovery:: Saqqara

Size:: 11 cm

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Name: Four fragments of Queen Hatshepsut's expedition to the land of Punt.

Period:: New Kingdom

Dynasty:: 18th Dynasty (ca. 1550–1295 BC)

Place of discovery:: Mortuary Temple of Hatshepsut Deir el-Bahri Thebes, MMA (The Metropolitan Museum of Art) in 1928

Size:: H 62.00 cm W 33.00 cm D/L 108.00 cm

Material:: Painted Limestone

Gallery number: 12 – Ground Floor

These fragments are part of a large relief wall commissioned by queen Hatshepsut to commemorate an important trade expedition sent by the queen to Punt, a country situated somewhere on the Red Sea coast south of Egypt, probably in the region of present-day Somalia/Eritrea. This expedition sent in order to obtain exotic goods for her treasury and her pleasure – exotic animals, gold, incense materials, ebony and even trees for the temple garden. One of the relief depicts king Parehu and queen Ati. The king is very slender and wears a kilt with a long sash, two under-tassels and a dagger tucked into the waistband. His long, slender beard distinguishes him as a foreigner. The queen is excessively overweight with extreme curvature of the spine, rolls of fat on arms, body and legs. She wears a sleeveless dress, belted at the waist, a necklace with large disk beads, bracelets and anklets. On the right edge is a partial depiction of two rows of gold rings in baskets and a third of undetermined identification.

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Name: Fragment of pavement depicting ducks in papyrus marsh

Period:: New Kingdom, Amenophis IV

Dynasty:: 18th Dynasty

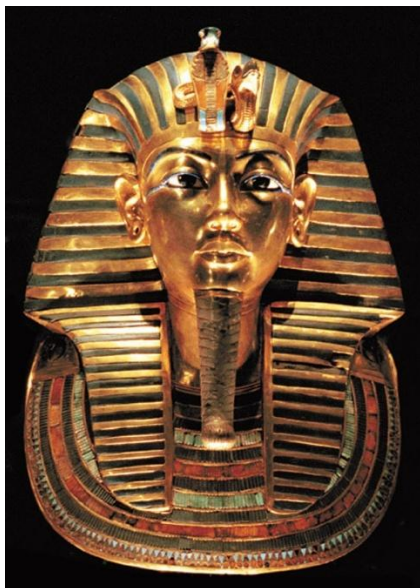
Place of discovery:: Tell El-Amarna

Size:: H. 100 cm W. 160 cm

Material:: Plaster

Gallery number: 3 – Ground Floor

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Name: Funerary golden mask of King Tutankhamun

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Tutankhamun (1327-1318 BC)

Size:: Height: 54 cm, Width: 39.3 cm, Weight: 11kg

Place of discovery:: Valley of the Kings – Thebes

Material:: Gold, lapis lazuli, glass paste, obsidian, turquoise

Gallery number: 3 – Upper Floor

This golden mask is the most famous of all the artefacts of ancient Egypt, a true icon of the pharaonic civilization. It will be the last artefact to be transported to the new museum. The king is portrayed with the nemes, white and blue striped headress: a uraeus (holy cobra) and a vulture adorn his forehead and a false beard made from gold and glass paste. The king's eyes are reproduced with quartz and obsidian. On his back, magical inscriptions are engraved taken from Chapter 151b of the Book of the Dead.

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Name: Funerary mask of King Psusennes I

Period:: Third Intermediate Period

Dynasty:: 21th Dynasty, Reign of Psusennes I (1047-996 BC)

Size:: Height: 48 cm, Width: 38 cm

Place of discovery:: Tanis – Nile Delta

Material:: Gold, lapis lazuli, glass paste

Gallery number: 2 – Upper Floor

This gold funerary mask, found by the French archeologist Pierre Montet in 1940, is one of the masterpieces of the Egyptian Museum and the most beautiful artefacts coming from the excavations at Tanis (now Tell San el-Hagar). The king is portrayed with the nemes-headress with a uraeus (the holy cobra protector of royalty) and idealized features and usekh necklace.

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Name: Funerary Mask of Tuya

Period:: New Kingdom

Dynasty:: 18th Dynasty – Reign of Amenhotep III (1387-1350 BC)

Size:: Height: 77 cm

Place of discovery:: Valley of the Kings – Thebes

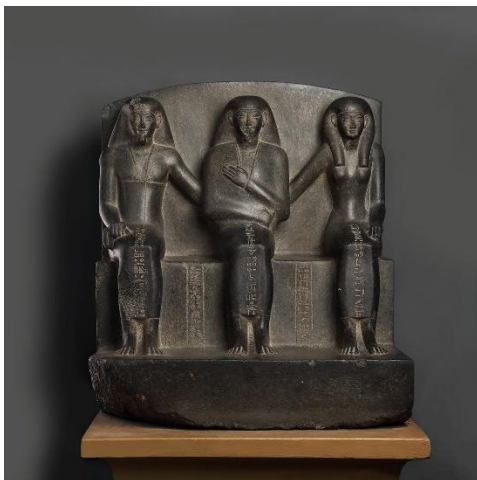
Material:: Cartonnage: Linen and stucco, gold leaf, glass paste, alabaster.

Gallery number: 45 – Upper Floor

Place of discovery: Valley of the Kings – Thebes

This magnificent funerary mask, made of stucco with golden leaf, belong to Tuya, the wife of Yuya, mother of the Queen Tiye, and great grandmother of Tutankhamun, and has been found in the intact tomb KV 46 in the Valley of the Kings by the Egyptian Antiquities and Theodore Davis in 1905 with a very rich funerary equipment.

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Name: Group Statue of the Mayor Pasheryntaisui, his Wife Nefrtiyu and their Son Ashakhet Period:: Late Period

Dynasty:: 30th dynasty (c. 380-343 BC)

Size:: Height 60 cm; Width 53 cm; Length 38 cm;



Place of discovery:: Thebes East, Karnak Temple (Ipet-Isut), Precinct of Amun, Court of the Cachette, Karnak Cachette

Material:: Granodiorite

Gallery number: 24- Ground Floor

Place of discovery: Thebes East, Karnak Temple (Ipet-Isut), Precinct of Amun, Court of the Cachette, Karnak Cachette

Group statue of Pa-shery-n-ta-isui, with his wife Nefrt-iy-u and their son Ash-akhet, together on one seat with a high semi-rounded backrest. Pa-shery-n-ta-isui was Mayor of Xoïs Khasut, modern day Sakha in Kafr El-Sheikh Governorate. He is depicted seated in the centre wearing a smooth wig, his ears are well exposed. He wears a long robe that only reveal his feet and his left hand, which is flat on the chest, projects from the robe held by the right fist. The V-neck of the robe is strongly marked revealing the garment worn underneath.

On the right, his son Ash-akhet is wearing the same wig and a garment composed of a long skirt held by a cord that passes around the neck and is tied on the front part of the costume. He holds a piece of cloth in his right hand, while his left arm is placed behind Pa-shery-n-ta-isui and probably joining the right arm of Nefrt-iy-u. On the left, his wife Nefrt-iy-u is dressed in the traditional women's costume and wears a smooth wig revealing her ears. Her left hand is placed flat on her knees.

Five columns of hieroglyphic inscription are engraved on the garments of the group and between their legs. Both sides of the seat are also engraved with six vertical lines of hieroglyphic text, one of which is continued on the upper edge of the seat's back. On the back of the seat a very long text of twenty-four columns, divided into two parts can be read. The first is composed of seven columns, written from right to left; while the other has seventeen, written from left to right.

The provenance and date of this statue have long been uncertain, but both are now assured through a series of archival documents.

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Name: Guardian Statue of Tutankhamun

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Tutankhamun (1327-1318 BC)

Size:: Height: 192 cm, Length: 98 cm, Width: 53.3 cm

Place of discovery:: Valley of the Kings – Thebes

Material:: Wood painted with black resin and gilded, bronze

Gallery number: 10 – Upper Floor

This is one of the two life-size guardian statues placed on either side of the door that gave access to the burial chamber. Originally the statues were wrapped in sheets of linen. This statue wears a wig called khat, has a gilded bronze cobra uraeus on the forehead, and clasp a stick in its left hand and a mace in the right hand. The black color assimilates the king to the god Osiris whose face often is black.

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Name: Head from statuette of Queen Tiye

Period:: New Kingdom

Dynasty:: 18th Dynasty

Place of discovery:: Serabit El-Khadim

Size:: H. 206.5 cm – W. 110 cm

Material:: Steatite

Gallery number: 48 – Ground Floor

Material: Steatite



Name: Head of Alexander the Great

Period:: Ptolemaic (332 – 30 BC)

Size:: Height: 10 cm

Place of discovery:: Al-Yauta (Fayum)

Material:: Alabaster

Gallery number: 34 – Ground Floor

This alabaster head is the remain of a small statuette of Alexander the Great: the emperor has been given long thick curls held in place by a band that was an emblem of royalty in portraits of Macedon: Probably a crown was inserted on top of the head.

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Name: Head of a Gaul

Period:: Roman Period (c. 30 BC AD 306)

Place of discovery:: Unknown

Size:: H 37.50 cm

Material:: Marble

Gallery number: 34 Ground Floor

Gauls inhabited in the region of ancient Roman Empire, specifically the territory corresponding to modern France, Belgium, southern Netherlands, Switzerland, northern Italy and Germany to the west of the Rhine River.

The Gaul is characterised by his facial features, his stiff hair and his moustache. This head is considered one of the most impressive pieces of art of its era. Although much of the head is broken off, it is still easy to recognise the warrior's sense of pain conveyed through the contracted eyebrows, turned head and dishevelled hair.



Name: Head of a woman surrounding with a placed hairdressing consist of two pieces of blackened wood, inlaid with gold.

Period:: Middle Kingdom

Dynasty:: 12th Dynasty

Place of discovery:: El-Lisht

Material:: Wood, Gold



Name: Head of princess, daughter of Akhenaten

Period:: New Kingdom

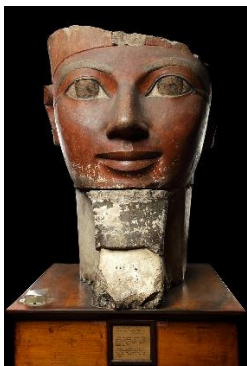
Dynasty:: 18th Dynasty

Place of discovery:: Tell El-Amarna

Size:: H. 21 cm

Material:: Quartzite

Gallery number: 3 Ground Floor



Name: Head of Queen Hatshepsut

Period:: New Kingdom

Dynasty:: Dynasty 18, reign of Hatshepsut (1479-1458 BC)

Size:: Height: 61 cm, Width: 55 cm

Place of discovery:: Thebes, Deir el-Bahari, Mortuary Temple of Hatshepsut

Material:: Painted Limestone

Gallery number: 11 Ground Floor

This head comes from one of the twenty-four colossal Osiris statues that decorate the portico of the third terrace of her mortuary temple at Deir el Bahari. Hatshepsut was the sister-wife of Thutmose II and became the fifth pharaoh of the 18th Dynasty. The queen is portrayed as Osiris with male attributes like the ceremonial beard and depicted with reddish-brown skin, a colour usually restricted to men in ancient Egyptian art, in contrast to the pale yellowish colour reserved for women.

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Name: Head of Userkaf

Period:: Old Kingdom

Dynasty:: 5th Dynasty Reign of Userkaf (2435-2306 BC)

Size:: Height: 38 cm

Place of discovery:: Abusir Sun temple of Userkaf

Material:: Greywacke

Gallery number: 46 Ground Floor

Userkaf was the first king of the 5th Dynasty and for the first time associated a solar temple with a funerary temple and is depicted with the Red Crown of Lower Egypt. This beautiful uninscribed head, found in 1957 during the joint excavations of German and Swiss Institutes in Cairo, is one of the masterpieces of the Old Kingdom sculpture.

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Name: Inner coffin and mummy board of Meritamun

Period:: New Kingdom

Dynasty:: 21th Dynasty (ca 1076-952 BC)

Place of discovery:: Deir el Bahari, Bab el-Gasus Cache, Thebes

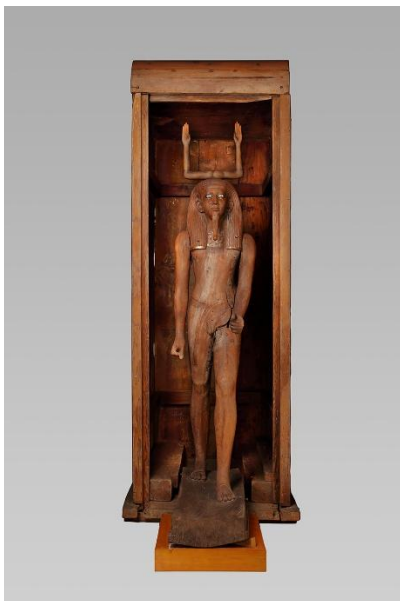
Material:: Painted wood

Gallery number: 56 Upper Floor

During the 21st Dynasty, many priests and priestesses of Amun were buried around the temple of Hatshepsut at Deir el Bahari. In 1891 the archeologist discovered a cache burial of 153 priests and priestesses of Amun named Bab el-Gasus (the gate of the priests) also known as the 2nd Cache of Deir el Bahari: inside there were 254 beautiful coffins, 110 boxes of ushabtis, about 100 papyri, amulets, and stelaes.

This sarcophagus belonged to Meritamun, a chantress in the temple of Amun, daughter of the High Priest of Amun: she was buried in only one coffin decorated with religious text and images showing deities and the judgment of the dead. The mummy board shows Meritamun wearing a long robe and a wig decorated with flowers.

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Name: Ka statue of king AuihreHor

Period:: Middle Kingdom

Dynasty:: 13th Dynasty

Place of discovery:: Dahshur

Size:: 77 X 27 X 170 cm

Material:: Wood, Gold Leaf and semi-precious stone

Gallery number: 11 Ground Floor

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Name: Limestone Relief of Akhenaten, Nefertiti and Two Princesses Worshipping the Aten

Period:: New Kingdom, Amenhotep IV/Akhenaten (ca. 1353-1336 BC)

Dynasty:: 18th Dynasty

Place of discovery:: Royal Tomb Royal el-Amarna (Akhetaten) Middle Egypt

Size:: H 52.00 cm W 48.00 cm D/L 8.00 cm

Material:: Limestone

Gallery number: 3 Ground Floor

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Name: Wall Painting of geese ("Meidum Geese")

Period:: Old Kingdom

Dynasty: 4, Reign of Snefru (ca. 2575-2551 BC)



Size:: Height: 29 cm, Length: 174 cm

Place of discovery:: Meidum, Mastaba of Nefermaat

Material:: Paint on plaster

Gallery number: 32 Ground Floor

Many tombs from ancient Egypt were plastered and painted. This technique was faster and more economical than relief-carving on stone and high-quality stone was not necessary for the production of high-quality works of art. This particular panel is exceptional in the skill in which it was painted. The scene contains six geese in two groups of three depicted in a garden. The plumage is beautifully rendered. Two different species of geese are accurately represented. This painting is part of a larger scene in a tomb, the remains of which support the fact that this painting is genuine.

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Name: Mosaic with Medusa

Gallery number: N/A – Ground Floor

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Name: Mummies of the big Nile crocodile

Gallery number: 53 – Upper Floor

Mummies of the big Nile crocodile (*Crocodilus niloticus*): these animals, very common in the pharaonic times, are no longer present on the Nile River but still live in Lake Nasser. =====



Name: Mummy of a hunting dog

Gallery number: 53 – Upper Floor

Mummy of a hunting dog found in tomb KV 50 nearby tomb of king Amenhotep II (18th Dynasty) in the Valley of the King: dogs often were buried near their owners and probably this dog belonged to the king or a member of his family.

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Name: Ostrakon, head of king to right, wearing helmet colored

Place of discovery:: Luxor (Valley of the Kings)

Size:: L. 42 cm

Material:: Limestone



Name: Painted Limestone Funerary Stela of Amenemhat with His Wife Iy, and Intef and his wife Hepyt.

Period:: Middle Kingdom

Dynasty:: 11th Dynasty (ca. 2125–1985 BC)

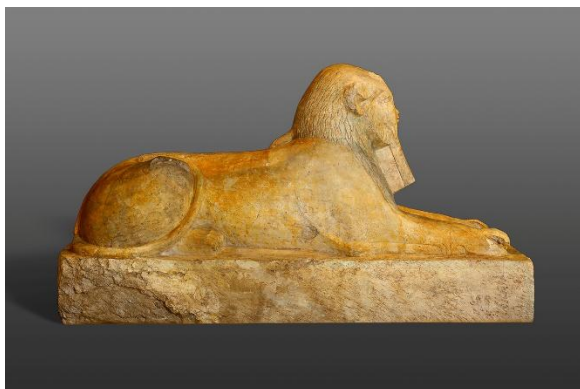
Place of discovery:: Asasif, Excavated by A. Lansing for the MMA (The Metropolitan Museum of Art) in 1915

Size:: Height: 30 cm, width: 50 cm

Material:: Painted Limestone

Gallery number: 21 – Ground Floor

Rectangular funerary stela with four people. Three on a bench at left, female and male, with beard, embracing another male, who is placed between them. The name Intef between the men faces the same direction as the bearded man. To the right of this group is an offering table with foodstuffs and jars beneath. Another female inscribed as “his sister Hepyt « stands to the right of the table. Both males wear white kilts and green collars and bracelets, have short wigs and one on right with beard. The women wear white sheath dresses and green collars, bracelets and anklets. Male skin tone red/brown, female yellow/beige. Mirror in fitted case under the chair of woman on left. Offering prayer inscribed above in green.



Name: Painted Limestone Sphinx of Hatshepsut

Period:: New Kingdom

Dynasty:: 18th Dynasty (ca. 1550–1295 BC)

Place of discovery:: Mortuary Temple of Hatshepsut Deir el-Bahri Thebes, MMA (The Metropolitan Museum of Art) in 1928

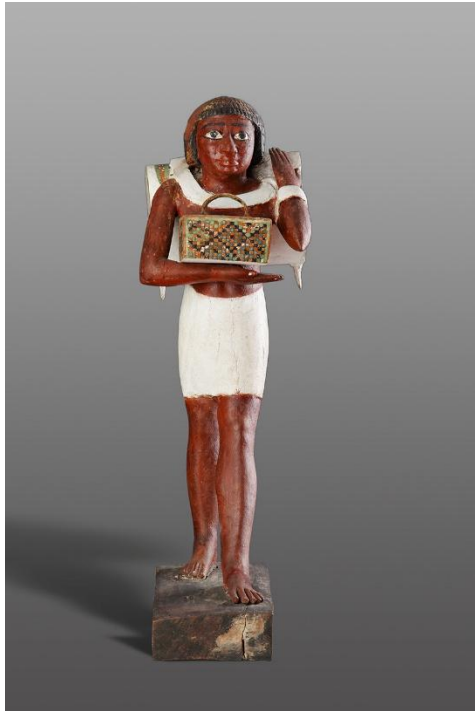
Size:: Height: 62 cm, width: 33 cm, Depth: 108cm

Material:: Painted Limestone

Gallery number: 11 – Ground Floor

The body of this sphinx of Hatshepsut, as pharaoh, is rendered in typical style with the front legs extending forward and the tail curling around the right rear leg. The style of the head, however, pays homage to characteristics of those of the late 12th dynasty, effecting a more leonine quality by replacing the usual nemes crown with a thick, stylized mane. The neatly-arranged fur covers her head, meeting the forehead with a broad band. The mane also frames her face ending at the long false beard and extends down the front of the legs to the "elbows". Her face reflects the typical elements of her portraits: delicate and feminine, with large "half-moon" eyes and high, arched brows, both of which extend in a long cosmetic line. The nose (broken) is slim and the mouth small with a hint of a prim smile. The ingenuous character of the face stands in stark contrast with the power exuded by the leonine aspects of the sculpture. A line of inscription extending from just below the beard to the base between the paws reads: "Maatkare [her coronation name], beloved of Amun, endowed with life forever." Traces of the blue and yellow paint can be seen. This sphinx, the embodiment of the power and might of the pharaoh, is thought to have been placed at the ramp between the lower and middle terraces at her temple at Deir el-Bahri.

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Name: Painted Wooden Servant Statue of Niankhpepi

Period:: Old Kingdom (ca. 2345–2181 BC)

Dynasty:: 6th Dynasty

Place of discovery:: Meir, Excavated for the EAS (Egyptian Antiquities Service) in 1894 Size:: H. 36 cm

Material:: Painted Wood

Gallery number: 47 – Ground Floor

Striding statue of the porter, Niankhpepi ("servant of Niankhpepi"), carrying a back pack (perhaps a medical bag) and a basket. The forward motion indicated by the stride illustrates his eternal portering service for his master, Niankhpepi, in whose tomb this figure was placed for such purpose. The figure of the servant is simple but well executed, dressed in a simple sheath kilt and wearing his hair, or perhaps a wig, neatly dressed in horizontal rows of short braids or twists radiating from the crown of the head. His load features a unique rendition of an ingenious carrying arrangement for one arm – a strap is attached to the right side of the pack and then is passed over the front chest and wraps tightly around the bent left arm help balance the load. The intricate decoration and bright colors of the pack and basket provide a colorful contrast to the simple figure. The pack features a leopard skin design bordered in red, white and green. The legs are pointed, a curious shape for resting the pack on the ground – perhaps they were driven into soft ground or sand to ensure stability. The basket with a colored diamond design, carefully rendered in black, white, yellow, and blue/green, has a handle; yet, our porter chooses to balance it on his right palm. Statuettes such as these were placed in tombs to ensure that the owner would enjoy all the creature comforts, such as servants, in the Afterlife as he or she had in this life – one wonders what the servants thought about this.

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Name: Panel of blue faience tiles of Djesor

Period:: 3rd Dynasty

Size:: 181 cm x 203 cm

Place of discovery:: Saqqara

Material:: Limestone and faience

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Name: Portrait of a woman

Period:: Roman Period

Size:: Height: 38 cm, Width: 21 cm

Place of discovery:: Hawara – Fayum

Material:: Cedar wood with encaustic painting

Gallery number: 14 – Upper Floor



In 1888 the British archeologist Sir William Flinders Petrie discovered in the site of Hawara, where king Amenemhat III (12th Dynasty) built his pyramid, a series of beautiful and vivid paintings on wooden boards, known as «Fayum portraits», attached to upper-class mummies and made during the Roman period. The portraits covered the faces of mummies and at present-day about 900 portraits have been discovered. This young woman wearing two strings of emeralds and a pair of gold earrings was called Demos and died at the age of 24 during the reign of the emperor Domitian (51-96 AD). The Fayum portraits usually have inscriptions with the name and the profession of the deceased.

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Name: Pyramidion of the pyramid of Amenemhat III

Period:: Middle Kingdom

Dynasty:: 12th Dynasty – (1842-1794 BC)

Size:: Height: 140 cm, Max Width: 185 cm

Place of discovery:: Dahshur

Material:: Basalt

Gallery number: Central Hall – Ground Floor

King Amenemhat III built his pyramid at Hawara in Fayum but also a cenotaph in Dahshur where his predecessor Amenemhat II had been buried. The pyramidion was at the top of this structure and is decorated on the east side with a winged sun disk flanked by two uraeus cobras and two eyes over the hieroglyphic text that celebrates the sun god Ra.

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Name: Rahotep and Nofret

Period:: Old Kingdom

Dynasty:: Dynasty 4, Reign of Snofru (ca. 2613-2589 BC)

Size:: Height of Rahotep 121 cm;

Place of discovery:: Mastaba of Rahotep, Meidum

Material:: Painted Limestone, eyes inlaid with rock-crystal, calcite and outlined with copper

Gallery number: 32 Ground Floor

These two statues represent prince Rahotep son of Snofru and brother of Khufu and his wife Nofret. They were created during the transitional period between the Third and Fourth Dynasties and are very good illustrations of the strict canons that governed the art of this period in Egyptian history. The two statues are very frontal and idealized, since they represented how the deceased figures wished to appear in the afterlife. Rahotep is painted reddish-brown, the colour men were customarily represented with, since they spent a great deal of time in the sun. Nofret is depicted in a pale yellowish colour, as most women were represented in ancient Egypt. Their pose is very typical of this time in ancient Egyptian history. The colours on these statues are extremely well preserved. This and their very realistic eyes, inlaid with rock-crystal, calcite, and outlined with copper make these statues among the most impressive pieces in the Egyptian Museum.

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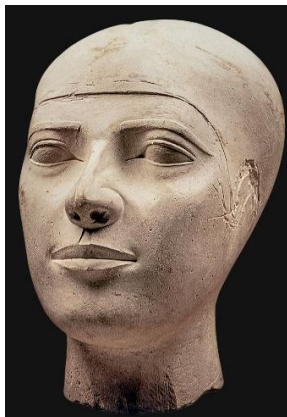


Name: Rams Mummies

Gallery number: 53 Upper Floor

Mummies of rams, animals sacred to the God Khnum in the Elephantina Island (Aswan), placed in a kneeling position like a sphinx and the heads adorned with gilded cartonnage.

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Name: Reserve head

Period:: Old Kingdom

Dynasty:: 4th Dynasty (2543-2436 BC)

Size:: 25 cm

Place of discovery:: Giza

Material:: Limestone

Gallery number: 31 Ground Floor

The so-called Reserve heads (about thirty are known) have been found in the sarcophagus chambers of the mastabas belonging to high dignitaries at the time of the Fourth Dynasty. The function of these enigmatic sculptures made on limestone and subsequently modeled with plaster but without elements of social identification is still not clear and in this regard, there are several theories: representations of the tomb-owner, alternate home for the spirit of the deceased, magical purposes but there are no proofs.

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Name: Sarcophagus of Dagi decorated with paintings and reliefs

Period:: Middle Kingdom

Dynasty:: 11th Dynasty (ca. 2125 1985 BC)

Place of discovery:: Sheikh Abd el-Qurna, TT103 Dagi

Size:: Height: 110 cm, width: 126 cm, Length: 292cm

Material:: Painted Limestone

Gallery number: 26 Ground Floor

Rectangular sarcophagus of Governor of the Town and Vizier Dagi. There is one line of funerary inscription that goes around all sides of the exterior of the box. One of the long sides is decorated with a pair of wedjat eyes. The interior of the sarcophagus is adorned with images of funerary equipment, painted in color, along with hieroglyphic inscriptions in black.

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Name: Sarcophagus of Queen Hatshepsut

Dynasty:: 18th Dynasty

Place of discovery:: Valley of The Kings

Size:: H. 100 cm W. 87.5 cm L. 245 cm

Material:: Sandstone

Gallery number: 28 Ground Floor

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Name: Satirical papyrus depicting a rat being served by cats

Period:: New Kingdom (c. 1550 1069 BC)

Place of discovery:: Middle Egypt, Tuna el-Gebel, Necropolis

Size:: W. 13 cm, L. 55 cm

Material:: Papyrus

Gallery number: Room 29 Upper Floor

Only three examples of satirical papyri have survived from ancient Egypt. These examples represent animals imitating human behaviour with humorous or satirical purposes. The Egyptian artists used these animal symbols to express the state of Egypt in the periods of weakness by representing the cats (as Egyptians) waiting on and serving mice (the foreigners), who have become in the centre of power. It also parodies the political climate through scenes of cats and wolves taking care of geese, and the lion who plays the Senet with gazelles and musical groups of animals. Some cartoons also satirise funerary and religious customs, while in religious life, animal symbols with human actions are expressed in mythical events and religious rituals.

This papyrus contains two satirical scenes; a female rat (foreigner) is depicted sitting on a high chair to the left, with her foot resting on a footstool, a cat (Egyptian) helps her put on a wig, while another cat stands in front of her offering her a beverage. Behind her, a third cat is holding her son, and the fourth is holding a fan. The other scene to the right depicts a cat holding two pitchers, before which another cat offers libation in front of a statue of a cow (ritual of purification).

=====



Name: Scribe statue CG 36

Period:: Old Kingdom

Dynasty:: Dynasty 5 (ca. 2465-2323 BC)

Size:: Height 51 cm

Place of discovery:: Saqqara

Material:: Painted Limestone; Eyes: Rock Crystal, Calcite, Copper

Gallery number: 42 Ground Floor

During the Old Kingdom officials often commissioned statues for their tombs depicting themselves as scribes. Only a small percentage of the population was literate and therefore the ability to read and write opened up possibilities for economic and social advancement. Individuals desired to retain their status in the afterlife and so they were careful to include images in their tombs that reflected their status and their abilities. The standard scribal pose includes the legs crossed beneath a partially spread roll of papyrus. The right hand is positioned to hold a reed pen. Those who were literate possessed the power to make something exist by putting it into writing or by repeating written words. Repetition of the offering lists in a tomb would magically supply the deceased with all that they desired.

This exceptionally beautiful scribe statue is uninscribed; the name of the subject, therefore, remains unknown. This piece is skillfully sculpted. The facial features are well modeled and, unlike most stone statues, the arms are freed from the torso. The right hand would have been holding a reed pen, while the left holds the papyrus roll.

This iconic statue is currently the logo of the Faculty of Arts, Cairo University and has also inspired the logo of the Cairo International Book Fair.

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Name: Scribe statue of Amenhotep son of Hepu

Period:: New Kingdom, , reign of Amenophis III

Dynasty:: 18th Dynasty

Place of discovery:: Karnak

Size:: H. 117 cm

Material:: Granit

Gallery number: 12 Ground Floor

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Name: Scribe statue of Nespakhashuti

Period:: Late Period

Dynasty:: 26th dynasty, reign of Psamtek I Wahibre

Place of discovery:: Thebes East, Karnak Temple (Ipet-Isut) Precinct of Amun, Court of the Cachette, Karnak Cachette

Material:: Greywacke

Gallery number: 24- Ground Floor

This statue depicts Nes-pa-ka shuti, the Theban Vizier of King Psamtek I, in the typical pose of the scribes with cross legs. Seated scribes such as this indicate an attempt to emulate the Old Kingdom sculptural ideals, a characteristic element of the 26th Dynasty. He is depicted wearing a striped wig with no centre hair-parting and pinned behind his ears. He is wearing a short un-pleated skirt secured by an unadorned belt and his hands grip the edge of his kilt and an inscribed papyrus. There is no attempt to suggest he is holding a writing implement. His left foot disappears under his right leg, while the big toe of his right foot is visible from the front and the four others lie flat on the base of the statue. His nose and his both fists are chipped. A line of hieroglyphic inscriptions goes around the base of the statue in addition to sixteen vertical lines incised on his kilt, four on each side and eight in the middle, bearing his name and Names.

Scribes held a high position in ancient Egypt, as they were closely related to the pharaoh. There are many statues of seated scribes with a papyrus roll placed on their laps, on which they recorded many important State and private documents. A scribe would record the tax collection process and harvest calculations; they accompanied soldiers in military campaigns; and providing their services, especially in editing letters and wills and reading correspondence.

High quality papyrus was not available to everyone, therefore other more readily available materials could be used. Written documents have been found on recycled papyrus, pieces of wood, pottery and limestone. They could write on both sides of an object and at other times they used an impermeable adhesive on wood panels, in order to reuse a surface. Scribes used black ink to write texts, while red ink was for dates, Names and headings to distinguish them from the rest of the text or even in corrections. They used reeds as writing implements, allowing them to vary the line thickness. Reeds were held in a palette, usually made of wood, which had depressions to hold the red and black inks.

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Name: Scribe statue of Padiamunopet

Period:: Late Period

Dynasty:: 26th Dynasty, reign of Psamtek I Wahibre, (c. 664-610 BC)

Place of discovery:: Thebes East, Karnak Temple (Ipet-Isut) Precinct of Amun, Court of the Cachette, Karnak Cachette

Material:: Quartzite

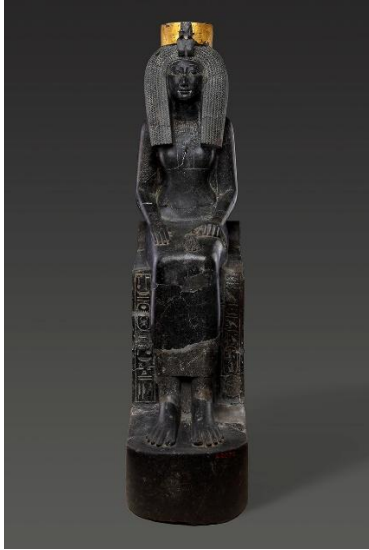
Gallery number: 24 Ground Floor

This statue of a seated scribe is an attempt to emulate the Old Kingdom sculptural ideals, a characteristic element of this period. Pa-di-amen-opet, son of (N)a-menkh-ast is the Chief Lector Priest and a Scribe, clearly a man of high rank. He is depicted in the regular pose of the scribes with cross-legs and a papyrus scroll placed upon his tightly stretched kilt, his left hand is holding the scroll and his right poised to write upon it. He is looking ahead, ready to receive dictation or information. The receding hairline references the Old Kingdom iconography of portraying a mature and successful official. His face serene and confident, his mouth and eyes are rendered slightly different to what was usual at the time for portraiture. His shoulders are broad and square, and the torso is indicative of the precision of modelling and polish of 26th Dynasty hard stone statues. He has well-defined muscular forearms and the lower legs and at some point, the right knee of the statue was broken off and restored. Inscriptions on the scroll provide his name and Names, while the two lines of hieroglyphic inscriptions framed between two horizontal lines around the semi-circular base bear various prayers.

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Name: Seated statue of Queen Isis dedicated by her son King Tuthmosis III

Period:: New Kingdom

Dynasty:: 18th Dynasty

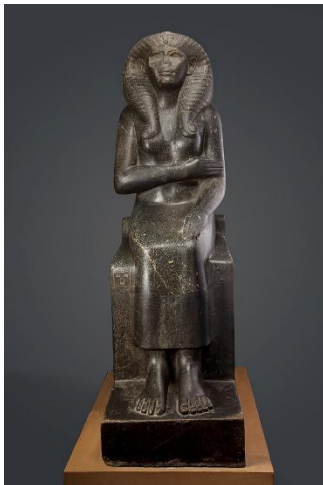
Place of discovery:: Karnak Cachette

Size:: H. 98.5 cm – W. 25 cm – L. 52.5 cm

Material:: Granite

Gallery number: 12 – Ground Floor

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Name: Granodiorite Seated Statue of Queen Nofret, wife of Senusert II, in Hathor Wig

Period:: Middle Kingdom

Dynasty:: 12th Dynasty (ca. 1985–1773 BC)

Place of discovery:: San el-Hagar, Excavated by A. Mariette for the EAS (Egyptian Antiquities Service) in 1860

Size:: Height: 165cm, width: 54 cm

Material:: Granodiorite

Gallery number: 26 – Ground Floor

Nofret, queen of Senwosret II, on a low backed seat. Her left arm is bent at the elbow, reaching across to touch her right arm just below the bicep. Her right hand is flat on her thigh. She wears a sheath dress, a pectoral bearing the name Khakheperre (Senwosret II), and a heavy "Hathor" wig with uraeus. Her nose is broken off. Her proper left upper arm, proper right lower arm, stomach, and the lower part of the statue, from mid-shin down, has been reconstructed, based on an almost identical statue of the queen (CG 382). There are vertical columns of hieroglyphs inscribed on the front of the throne, flanking the queen's legs. Although most of these texts are missing, they would have given Nofret's name and Names.

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Name: Granodiorite Seated Statue of Sennefer, his Wife Senetnay and Daughter Mutnofret

Period:: New Kingdom Amenhotep II (ca. 1427-1400 BC) Aakheperure

Dynasty:: 18th Dynasty

Place of discovery:: Karnak

Size:: H. 126 cm, W. 70 cm; H. 120 cm, W. 75 cm

Material:: Granodiorite

Gallery number: 12 – Ground Floor

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Name: Seated Statue of Thutmose IV and His Mother, Tiaa

Period:: New Kingdom, Thutmose IV Menkheperure (ca. 1400-1390 BC)



Place of discovery:: South Court Karnak Temple

Size:: H 111.50 cm W 68.20 cm D/L 80.70 cm

Material:: Granodiorite

Gallery number: 12 – Ground Floor

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Name: Sedan chair of Queen Hetepheres

Period:: Old Kingdom

Dynasty:: Dynasty 4, Reign of Snefru (2543-2510 BC)

Size:: Height: 52 cm – Width: 52-53,5 – Length: 99 cm – Poles length: 99 cm

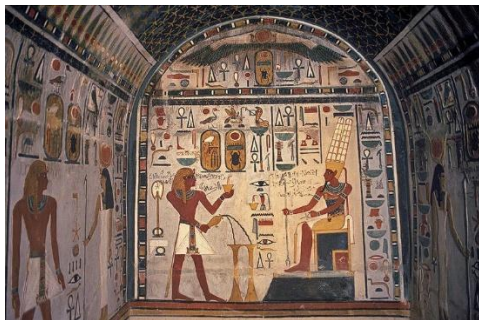
Place of discovery:: Giza, Tomb of Hetepheres I

Material:: Wood and gold leaf

Room number: 37 – Ground Floor

Period: Old Kingdom

Hetepheres was the wife of Snefru, the first king of the 4th Dynasty and mother of Khufu: his sedan chair with two carrying poles decorated with palmiform capitals was found by the American archeologist George Reisner in 1925. It is the only example of this kind of chair that survived to the present day. Ebony panels with golden hieroglyphs that give the names and epithets of the queen adorn the back of the chair.



Name: Shrine dedicated to Hathor by Thutmosis III

Period:: New Kingdom

Dynasty:: 18th Dynasty, reign of Thutmosis III (1479-1425 BC)

Size:: Height: 225 cm, Width: 157 cm, Length: 404 cm

Place of discovery:: Deir el Bahari – Temple of Thutmosis III (Thebes West)

Material:: Painted sandstone

Gallery number: 12 – Ground Floor

This shrine with the statue of the Goddess Hathor like cow built by Thutmosis III was found in 1906 near the temple of Mentuhotep at Deir el-Bahari. The roof is painted blue with yellow stars to imitate the Vault of Heaven, and on the back wall, the king makes libations and burns incense before Amun-Ra. The original colors have been perfectly conserved.

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Name: Shrine for canopic vases

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Tutankhamun (1327-1318 BC)

Size:: Height: 198 cm, Length: 153 cm, Width: 122 cm

Place of discovery:: Valley of the Kings – Thebes

Material:: Wood lined with stucco and gilded, glass paste

Gallery number: 9 – Upper Floor

This shrine was found in the so-called Treasure Room, with an alabaster container inside within which there were four canopic vases with four miniature sarcophagi for the internal organs of the king. The shrine, placed on a sled, is surrounded by two friezes of cobras with the solar disk. On every side of the shrine, there is a goddess with open arms to protect the canopic vases: Isis, Nephthys, Neith and Selket

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Name: Bronze Sistrum with Double-Faced Hathor Handle

Period:: Late Period

Place of discovery:: Confiscated at Mallawi

Size:: Height: 42.7cm, Width: 8cm

Material:: Bronze, gold

Gallery number: 44 – Upper Floor

The sistrum, essentially a rattle, was associated with Hathor, goddess of music, love and joy and was used extensively in temple music for rhythm and warding off harmful spirits. It is attested from Old Kingdom times and was used throughout pharaonic history. This particularly fine example features an image of Hathor on both sides of the sistrum, wearing her Hathor wig and her distinguishing cow's ears, as she could also take the form of a cow. Powerful protective images of rearing cobras flank her head, one with the red crown of Lower Egypt, the other with the white crown of Upper Egypt. A ring of cobras (uraei) sits on a platform to hold the loop that forms the noise box, while yet another single one rears up into the loop that contains three rods in the shape of double-headed cobras. The three rings on each rod were the source of the noise.



Name: Sphinx of Amenemhat III

Period:: Middle Kingdom, Reign of Amenemhet III (1831- 1786 BC)

Dynasty:: 12th Dynasty

Place of discovery:: Tanis

Size:: H. 150 cm, L. 233 cm

Material:: Gray Granite

Gallery number: 16 – Ground Floor

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Name: Sphinx statue of Hatshepsut

Size:: H.145 cm – W.260 cm

Material:: Red granite

Gallery number: 7

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Name: Standing statue of King Senusret I

Period:: Middle Kingdom

Dynasty:: 11th Dynasty (ca. 2125 1985 BC)

Size:: Height: 56cm, width: 11 cm, Length: 26 cm

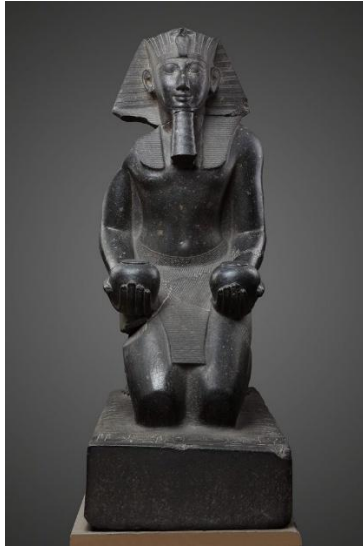
Place of discovery:: El-Lisht, Excavated by A. Lythgoe for the MMA (The Metropolitan Museum of Art) in 1914

Material:: Painted Wood

Gallery number: 22 Ground Floor

Striding statue, left leg forward, of king in the white crown, of cedar wood. The figure is uninscribed, and is now assigned to the reign of Senwosret I. The features of the face are regular, with the eyes painted with black irises and white sclera. The king wears a knee-length kilt, painted white, with the pleated side flaps, the pleats indicated in red pigment. He holds a full-length crook, its lowest part broken away, in his proper left hand; his right hand hangs by his side, fisted to hold an object (probably a scepter of some sort) that is now missing. His body is muscular and his feet, attached to a rectangular base, are bare. The exposed skin is painted a dark reddish-brown. The sculpture is in excellent condition, and is almost completely intact.

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Name: Diorite Statue of Tuthmose III, Kneeling with Nu-Jars in his Hands

Period:: New Kingdom, reign of Thutmose III

Dynasty:: 18

Place of discovery:: Karnak Cachette

Size:: H. 135 cm

Material:: Diorite

Gallery number: 12 Ground Floor

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Name: Statuette of Apis Bull on a Sledge

Period:: Late Period (c. 664 332 BC)

Place of discovery:: Saqqara

Material:: Bronze

Gallery number: Room 19 Upper Floor

Egypt had several bull cults of which the Apis cult was the most popular. This sacred bull was known by a number of names including Api, Hapi, or Hep, before the Greeks introduced the name Apis. He was the god of fertility and primeval power associated with the creator god Ptah, where he becomes Ptah's earthly incarnation.

Worship of Apis Bull can be traced as early as the 1st Dynasty where he was associated with festive occasions and ceremonies of fertility and regeneration. He is depicted commonly as a striding bull with a solar-disk and uraeus between its horns, or as a man with a bull's head in later times. During the Ptolemaic period, he was represented as a bearded man in robes.

Each Apis Bull was chosen according to detailed specifications to embody this god, who was the patron of artisans and the tutelary deity of Memphis. When an Apis Bull died he would be embalmed and buried in grand style within the Serapeum at Saqqara, a series of chambers and corridors that grew as space for additional burials was needed. Over the periods during which the Serapeum was in active use, thousands of pilgrims dedicated stelae and figurines to honour the Apis Bull.

This statue depicts the bull's striding forward, leading with the left leg. A sun-disk fronted by a uraeus cobra rests between its horns, indicating its divinity. The triangular patch on its forehead was one of the markings by which the living god was identified. Around its neck, incised lines create an elaborate collar, of the type worn by humans for festival occasions. There is a dedicatory inscription on the sledge.

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Name: Statuette of Imhotep dedicated by Padiamun

Period:: Late Period (c. 664-332 BC)

Material:: Bronze, gold, silver

Gallery number: Room 19 Upper Floor

Imhotep was the Chief Minister to King Djoser, an astrologer, mathematician, physician and priest. Being a brilliant architect, he is credited with building Djoser's step pyramid and funerary complex at Saqqara. Due to his achievements and favoured position, Imhotep's name was inscribed on the plinth of Djoser's statue found in Saqqara and exhibited in the Egyptian Museum.

Imhotep was worshipped as a deity from the Late Period until the 7th century AD. Many temples and shrines were erected and dedicated to him, especially in Memphis and Philae, where the injured and sick people believed that Imhotep would provide cures. Imhotep was associated with the Egyptian god Thoth and the Greek god Asclepius, both of whom were gods of medicine and wisdom.

This statuette of Imhotep depicts him with close-cropped hair or covering his hair with a tight skull cap, his eyes are inlaid in silver and he is wearing a short-pleated kilt with a broad gilded collar. He holds a sheet of papyrus on his lap, which is rolled up on both ends, inscribed with a votive spell. His sandaled feet rest on a small square base inscribed with the name of Imhotep and the dedicator, Padiamun, son of Bes and Irteru.

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Name: Statuette of Khufu (Cheops)

Period:: Old Kingdom

Dynasty:: Dynasty 4, Reign of Khufu (ca. 2589 – 2566 BC)

Size:: Height: 7,5 cm Length: 2,5

Place of discovery:: Abydos (Upper Egypt) Temple of Osiris at Kom el-Sultan

Material:: Ivory

Gallery number: 37 Ground Floor

This small statue found in 1903 by the British archeologist Sir William Flinders Petrie is the only known three-dimensional representation of King Khufu (called by the Greeks Cheops), the builder of the Great Pyramid at Giza. Khufu is represented seated on a throne wearing the crown of Lower Egypt (damaged) and holding a flail in his right hand. On the right side of the throne is carved his name: Khufu is the abbreviated form of Khnum-khuefui (Khnum protects me).



Name: Statuette of Osiris

Period:: Late Period (c. 664–332 BC)

Size:: H. 21 cm

Material:: Schist

Gallery number: Room 19 Upper Floor

Osiris was the god of the deceased, master of the underworld, afterlife and lord of eternity. According to the Heliopolis Ennead, Osiris was the son of Geb and Nut, the god of the earth and the goddess of the sky respectively, and was one of at least four siblings. He was also the brother/husband of Isis, the goddess of motherhood, magic, fertility, healing and rebirth. His brother Seth was the god of war, chaos and storms; and his sister Nephthys, wife of Seth, assisted in funerary rites, working with her sister Isis in a protective role. In some versions of the mythology there is another brother, Horus the Elder (Horus the Great). Osiris was also the father of Horus (the younger).

According to Egyptian mythology, Osiris ruled Egypt, providing civilisation to his people through the knowledge of agriculture and the law. Seth was extremely jealous of his brother and killed him, dismembering and distributing the corpse throughout the many Nomes of Egypt. On the death of Osiris, Seth became king of Egypt with his sister/wife Nephthys. Isis mourned her husband, and with her great magical powers decided to find and bring him back to life. With the help of her sister Nephthys, Isis searched every Egyptian Nome, collecting the pieces of her husband's corpse, reassembling and holding them together with linen wrappings. Isis breathed life back into his body to resurrect him and soon conceived their child Horus (the younger). Osiris then descended into the underworld, where he became its ruler.

This statuette depicts Osiris sitting on a throne in a mummified form, wearing a close-fitting enveloping garment. He holds the royal crook and flail with his arms crossed on his chest. He wears the Atef crown flanked by two ostrich feathers, adorned with the uraeus cobra. A divine beard is attached to his chin.

These kinds of statuettes were commonly offered in temples and shrines belonging to Osiris. They were found as well near temples and shrines honouring other deities or in the animal necropolis.

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Name: Statuette of seated Isis suckling Horus

Period:: Late Period (c. 664-332 BC)

Place of discovery:: Memphite Region, Saqqara North, Animal Necropolei, Temple of Nectanebo II, Temple Terrace

Material:: Bronze, gold

Gallery number: Room 19 Upper Floor

Isis was the goddess of motherhood, magic, fertility, healing and rebirth. According to the Heliopolis Ennead, Isis was the daughter of Geb, the god of the earth and goddess of the sky respectively, and was one of at least four siblings. She was also the sister/wife of Osiris, the god of the underworld and lord of eternity. Her brother Seth was the god of war, chaos and storms; and her sister Nephthys, wife of Seth, assisted in funerary rites, working with Isis in a protective role. In some versions of the mythology there is another brother, Horus the Elder (Horus the Great). Osiris was also the father of Horus (the younger).

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This statuette depicts the goddess Isis seated on a low-backed throne, suckling god Horus. Isis wears a long wig with the vulture headdress and a modius topped by a horned sun-disk on her head and a long sheath garment. Both her face and her dress are gilded, as is the sun-disk. Her left

hand supports the head of Horus, who sits, leaning back slightly on her lap, while her right-hand cradles her left breast. Horus is naked except for a blue crown with a uraeus. The statuette is placed over a modern wooden throne and base.

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Name: Statuette of standing hippopotamus

Period:: Second Intermediate Period

Place of discovery:: Thebes

Size:: 11.5 X 22 cm

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Name: Statue of Amenhotep II Protected by Meretseger

Period:: New Kingdom

Dynasty:: 18th Dynasty

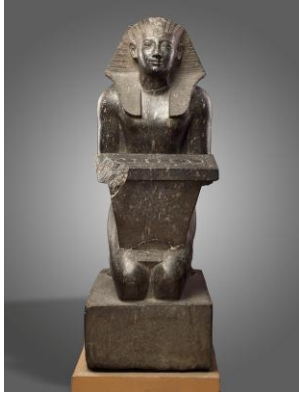
Place of discovery:: Karnak Temple, Found in 1907

Size:: H. 150 cm

Material:: Granodiorite

Gallery number: 12 Ground Floor

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Name: Statue of Amenhotep II holding offering table

Period:: New Kingdom, reign of Amenhotep II

Dynasty:: 18

Place of discovery:: Karnak Cachette

Size:: H.120 cm

Material:: Granite

Gallery number: 12 Ground Floor

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Name: Statue of Amunirdis

Period:: Third Intermediate Period (1069 – 664 BC)

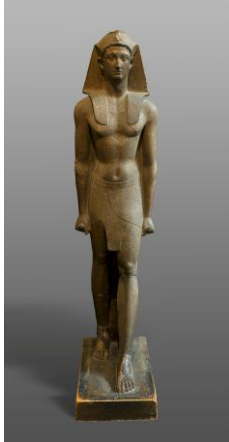
Size:: Height: 170 cm

Place of discovery:: Temple of Karnak – Thebes

Material:: Alabaster

Gallery number: 30 – Ground Floor

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Name: Statue of a Ptolemaic King

Period:: Ptolemaic Macedonian Period/Argead Dynasty, reign of Alexander IV (c. 317–310 BC)

Place of discovery:: Thebes East, Karnak Temple (Ipet-Isut)

Material:: Red granite

Gallery number: 49 – Ground Floor

The mixture of Hellenistic Greek and traditional Egyptian styles are well illustrated in this colossal statue of a Ptolemaic king. The sculpture of the body is beautifully rendered, with elegantly and simply modelled idealized elements typical of Egyptian art.

The nemes crown is sharply turned at the shoulders and set back on the forehead to display the curls across the forehead. The face of the king is modelled in Hellenistic style, but maintains an idealised approach to the portrait. The round eyes are heavily rimmed and the brows are simple and his Grecian nose is long, narrow and straight. The mouth is narrow but full and the median line of the mouth is visible on the bottom lip, and he has a prominently rounded chin. He is wearing the royal shendyt kilt and stands with his left leg is forward, arms by the sides holding the traditional enigmatic cylindrical objects. This statue remains unidentified due to the lack of inscriptions.

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Name: Statue of goddess Isis

Period:: Late Period

Dynasty:: 26th Dynasty, reign of Ahmose II (Amasis) Khnumibre, (c. 570-526 BC)

Size:: H 89.00 cm W 21.00 cm D/L 46.00 cm

Place of discovery:: Memphite Region, Saqqara: North, Horemheb Area, Psamtek

Material:: Greywacke

Gallery number: 24 – Ground Floor

This statue of the goddess Isis was found together with two companion statues of the god Osiris

JE 38928 and the goddess Hathor (JE 38927) in the tomb of Psamtek, a high official of the late 26th Dynasty, who bears many Names as the Overseer of the Seals and the Governor of the Palace. These three statues are superb examples of their era, specifically the reintroduction of Old Kingdom stylistic features such as the smooth and rounded surfaces that contrast with the very hard stone.

Isis was the goddess of motherhood, magic, fertility, healing and rebirth. According to the Heliopolis Ennead, Isis was the daughter of Geb, the god of the earth and goddess of the sky respectively, and was one of at least four siblings. She was also the sister/wife of Osiris, the god of the underworld and lord of eternity. Her brother Seth was the god of war, chaos and storms; and her sister Nephthys, wife of Seth, assisted in funerary rites, working with Isis in a protective role. In some versions of the mythology there is another brother, Horus the Elder (Horus the Great). Osiris was also the father of Horus (the younger).

According to Egyptian mythology, Osiris ruled Egypt, providing civilisation to his people through the knowledge of agriculture and the law. Seth was extremely jealous of his brother and killed him, dismembering and distributing the corpse throughout the many Nomes of Egypt. On the death of Osiris, Seth became king of Egypt with his sister/wife Nephthys. Isis mourned her husband, and with her great magical powers decided to find and bring him back to life. With the help of her sister Nephthys, Isis searched every Egyptian Nome, collecting the pieces of her husband's corpse, reassembling and holding them together with linen wrappings. Isis breathed life back into his body to resurrected him and, soon conceived their child Horus (the younger). Osiris then descended into the underworld, where he became its ruler.

This statue depicts Isis seated on a throne, wearing a crown with the sun-disk enveloped by cow's horns, indicating her association with the goddess Hathor. She is wearing a three-part wig that is held behind her ears, on which sits the uraeus cobra and she holds an ankh-sign symbol of life in her right hand. There is a clean simplicity in how her close-fitting tunic where even the straps of her dress are excluded, the only concession to clothing being the hem at the ankles. The base of the statue is inscribed with an offering prayer, while the back pillar of the statue is not inscribed.

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Name: Statue of Hor son of Ankh Khonsu

Period:: Third Intermediate Period

Dynasty:: 25th dynasty (c. 712-653 BC)

Place of discovery:: Thebes East, Karnak Temple (Ipet-Isut) Precinct of Amun, Court of the Cachette, Karnak Cachette.

Size:: H. 51 cm

Material:: Greywacke

Gallery number: 25 – Ground Floor

This block statue is an example of a reintroduction of Middle Kingdom stylistic features, which is a characteristic element of the 25th Dynasty art. These statues depict their owners with their legs drawn tightly up against their chests and their arms folded on top of their knees. This block form would have protected them from damage since they were placed in temple gateways to ensure that the deceased would stay forever near



the god and receive a part of the divine offerings and prayers. The head of the statue is projected from the body, probably to indicate the soul emerging from a

mound in the underworld at the moment of rebirth.

This block statue depicts Hor, who was the son of Ankh-khonsu and a Prophet of Montu, and was dedicated to him by his grandson, also called Hor. His family was part of the Theban clergy for over five generations. It represents him seated on a low cushion with his legs drawn tightly up against his torso and his right forearm crossed over the left, where his hands hold rolls of cloth or papyri. He is wearing a beautifully engraved double wig, a long kilt and an inscribed belt. His face is thin with almond-shaped eyes, a hollow nose and big ears projecting from the double wig. The chin is supported and attached to the cubed body.

Six horizontal lines of hieroglyphic inscriptions are incised on his kilt together with one vertical line between his feet and one horizontal line goes around the base of the statue.

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Name: Painted seated statue of the King Mentuhotp II (Mentuhotp - Nebhepetre)

Period:: Middle Kingdom

Dynasty:: Dynasty 11, Reign of Mentuhotep II (ca. 1980-1940 BC)

Size:: Height 138 cm

Place of discovery:: Thebes West, Deir el-Bahari, Mortuary Temple of Mentuhotep II

Material:: Painted Sandstone

Gallery number: 26 – Ground Floor

This life-size seated statue of the king Nebhepetre Mentuhotep II (names meaning: «The Lord of the rudder is Ra» and «Montu is satisfied») considered the reunifier of Egypt after the First Intermediate Period and the first king of the Middle Kingdom was discovered wrapped in fine linen in 1900 by

Howard Carter inside the subterranean chamber of the mortuary complex of this king at Deir el Bahari (Thebes West). The king is represented seated on a cubic throne, wearing the Red Crown of Lower Egypt a short white cloak associated with the jubilee festival with the divine beard, the arms crossed and the hands that originally held the royal insignia, the crook, and the flail. The skin of the statue is painted in black color connected with the god Osiris with whom the king is identified.

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Name: Statue of Osiris, god of the Afterlife

Period:: Late Period

Dynasty:: 26th Dynasty, reign of Ahmose II (Amasis) Khnumibre, (c. 570-526 BC)

Place of discovery:: Memphite Region, Saqqara: North, Horemheb Area, Psamtek

Material:: Greywacke

Gallery number: 24 – Ground Floor

This statue of the god Osiris was found together with two companion statues of the goddesses Isis (JE 38929) and Hathor (JE 38927) in the tomb of Psamtek, a high official of the late 26th Dynasty, who bears many Names as the Overseer of the Seals and the Governor of the Palace. These three statues are superb examples of their era, specifically the reintroduction of Old Kingdom stylistic features such as the smooth and rounded surfaces that contrast with the very hard stone.

Osiris was the god of the deceased, master of the underworld, afterlife and lord of eternity. According to the Heliopolis Ennead, Osiris was the son of Geb and Nut, the god of the earth and the goddess of the sky respectively, and was one of at least four siblings. He was also the brother/husband of Isis, the goddess of motherhood, magic, fertility, healing and rebirth. His brother Seth was the god of war, chaos and storms; and his sister Nephthys, wife of Seth, assisted in funerary rites, working with her sister Isis in a protective role. In some versions of the mythology there is another brother, Horus the Elder (Horus the Great). Osiris was also the father of Horus (the younger).

According to Egyptian mythology, Osiris ruled Egypt, providing civilisation to his people through the knowledge of agriculture and the law. Seth was extremely jealous of his brother and killed him, dismembering and distributing the corpse throughout the many Nomes of Egypt. On the death of Osiris, Seth became king of Egypt with his sister/wife Nephthys. Isis mourned her husband, and with her great magical powers decided to find and bring him back to life. With the help of her sister Nephthys, Isis searched every Egyptian Nome, collecting the pieces of her husband's corpse, reassembling and holding them together with linen wrappings. Isis breathed life back into his body to resurrect him and soon conceived their child Horus (the younger). Osiris then descended into the underworld, where he became its ruler.

This statue depicts Osiris sitting on a throne in a mummified form wearing a close-fitting enveloping garment, a divine beard attached to his chin, and the Atef crown flanked by two ostrich feathers, adorned with the uraeus cobra. He holds the royal crook and flail with his arms crossed on his chest. The base of the statue is inscribed with an offering prayer, while the back pillar of the statue is not inscribed.

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Name: Statue of Psametik Protected by goddess Hathor as a Cow

Dynasty:: 26th dynasty, reign of Ahmose II (Amasis) Khnumibre (c. 570-526 BC)

Place of discovery:: Memphite Region, Saqqara North, Tomb of Psamtek

Material:: Greywacke

Gallery number: 24- Ground Floor

This statue of goddess Hathor was discovered together with two other statues of goddess Isis JE 38929 and god Osiris JE 38928 in the tomb of Psamtek, a high official of the late 26th Dynasty, who bears many Names as the Overseer of the Seals and the Governor of the Palace.

These three statues are superb examples of their era, specifically the reintroduction of Old Kingdom stylistic features such as the smooth and rounded surfaces that contrast with the very hard stone.

Hathor is normally depicted as a cow or a woman wearing horns or cow ears and was worshiped throughout Egypt from the early Predynastic period as a member of the divine triad of Dendera together with Horus-Behdety and their son Ihy. She was associated with joy, beauty, dance and life, and carried many Names including Mistress of Life and Lady of Stars. Hathor was associated with motherhood as well as gems and precious materials, especially turquoise and gold. As Mistress of Turquoise, she is associated with a number of turquoise mines in the Sinai that bear her name.

This sculpture of the deceased with the goddess Hathor, in the form of a cow, portrays similarities to New Kingdom royal statuary, and is no doubt inspired by the chapel from the Temple of Tuthmose III at Deir el-Bahri in Thebes JE 38574-5. The modelling of the goddess is elegant in its proportions with well-defined muscular features. Her horns are incorporated into her usual crown with sun-disk and uraeus, together with two feathers. She wears a necklace composed of numerous strings of small beads gathered at each end and threaded through two or larger circular beads with a menat counterweight on her back, an emblem sacred to Hathor. Psamtek, as a pendant of her necklace, emerges from under her protection, as indicated by her left foot forward. He wears a simple bag wig and a pendant, possibly a seal, of his own. His palms are placed on his long kilt, which is inscribed with his name and Names. In keeping with the style of the companion pieces, the offering prayer is inscribed around the base in hieroglyphics.

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Name: Statue of Queen Tiye usurped by Henntawy

Period:: New Kingdom

Place of discovery:: Mut Temple, Karnak

Size:: H. 160 cm – W. 44 cm

Material:: Black granite

Gallery number: 3 – Ground Floor

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Name: Statue of Ramesses II as a child protected by the God Horun

Period:: New Kingdom

Dynasty:: 19th Dynasty, reign of Ramesses II (1479-1458 BC)

Size:: Height: 231 cm

Place of discovery:: Tanis, San el-Hagar

Material:: Granodiorite

Gallery number: 10 – Ground Floor

This statue represents Ramesses II as a child (mes), naked, with his finger on his lips, wearing a lock of hair (known as the side-lock of youth) to the right side of his head, surmounted by a sun disk (ra) and his left-hand grasps a rush (su). The King is under the protection of a falcon god called

Horun, a deity from the mountains of Lebanon associated with the god Hamakhis «Horus of the Horizon». This statue is a monumental transposition on the stone of the name of king Ramesu.

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Name: Statue of Ramses III between Horus and Seth

Size:: H. 195 cm

Gallery number: 14 – Ground Floor

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Name: Statue of Seneb and his Family

Period:: Old Kingdom

Dynasty:: Late Dynasty 5 Early Dynasty 6

Size:: H. 43 cm, W. 22,5 cm

Place of discovery:: Giza, Tomb of Seneb

Material:: Painted Limestone

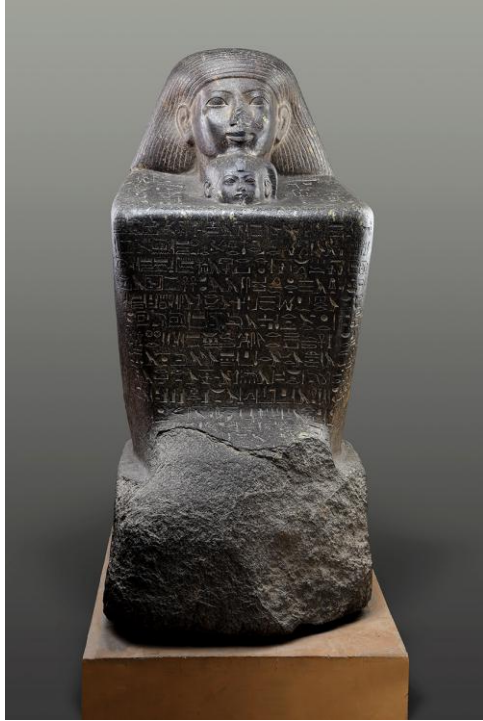
Gallery number: 32 Ground Floor

This group statue of Seneb and his family was found in a naos in his mastaba tomb in Giza. Seneb is represented seated, with his legs crossed, beside his wife who embraces him affectionately. His wife is of normal height. For the sake of the symmetry of the composition, the sculptor carves the couple's two children where Seneb's legs would have been, had he been of the same height as his wife. The children are represented naked, with their index fingers in their mouths the standard manner in which children were typically depicted in art. The boy is seen on the viewer's left, wearing a sidelock of youth and depicted in a darker skin than his sister's, who stands on his left. The sidelock of youth was typically worn by male children and was cut off at puberty.

The inscriptions on the base and the front of the seat tell us that Seneb was the funerary priest of the deceased kings Khufu and Djedefra, and in charge of the royal wardrobe.

Seneb's tomb is very interesting, for it has the first ceiling dome over a square chamber.

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Name: Grey Granite Block Statue of Senenmut with the Princess Nefrure

Period:: New Kingdom, Hatshepsut (ca. 1473-1458 BC)

Dynasty:: Dynasty 18

Place of discovery:: Karnak Cachette, Excavated by G. Legrain for the EAS (Egyptian Antiquities Service) in 1904

Size:: H 130.00 cm W 34.00 cm D/L 50.00 cm

Material:: Grey Granite

Gallery number: 12 Ground Floor

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Name: Statue of Senusret III

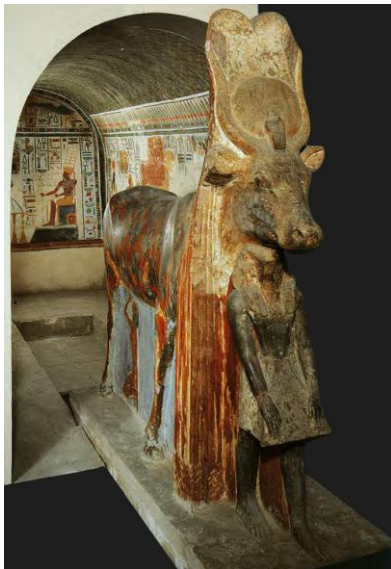
Location: 21 Ground Floor

Size:: 54X58X150

Gallery number: 21 Ground Floor

Size: 54X58X150

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Name: Statue of the Goddess Hathor with Amenhotep II

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reigns of Thutmose III (1479-1425 BC) Amenhotep II (1425-1400 BC)

Size:: Height: 225 cm, Length: 227 cm

Place of discovery:: Deir el Bahari Temple of Thutmose III (Thebes West)

Material:: Painted sandstone

Gallery number: 12 Ground Floor

The goddess Hathor like cow protects king Amenhotep II, son and successor of Thutmosis III who stands below her neck: the cow is surrounded by papyrus stems and wears the Hathoric horns with the solar disk with two short plumes and the uraeus (cobra).

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Name: Statue of Djed-Hor Holding a Stela of Horus on Crocodiles

Period:: Ptolemaic, Macedonian, reign of Philip Arrhidaeus (c. 323-317 BC)

Size:: Statue 78x43x25 cm, Base 93x53x38 cm

Gallery Number: 19 corridor Upper Floor

Place of Discovery: Tell Atrib (Athribis)

Material: Granodiorite

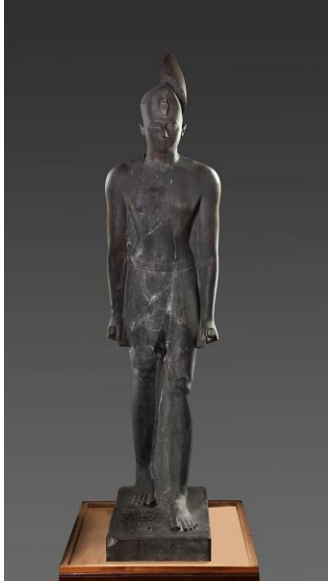
This Statue of Djed-Hor the Saviour, shows him squatting on a cushion and leaning against a pillar with his arms crossed on the knees in the typical block-statue form. He is wearing a garment that tightly envelops his entire body. The entire statue, apart from his face, hands and feet, is covered with hieroglyphic talismanic magical inscriptions arranged in columns against the stings and bites of crocodiles, snakes and scorpions.

Between his crossed arms and feet is a stela of Horus on the crocodiles. Horus the child (Harpokrates) stands naked upon two crocodiles, wearing the side-lock of youth with one finger held to his lips and the god Bes's mask above his head. His hands grasp a number of dangerous animals; two snakes and a lion in his left hand, and a scorpion and an oryx in his right. He is flanked by the lotus of Nefertum on his left and a papyrus crowned with a falcon on his right.

The statue is resting on a large plinth/socle that is entirely covered with inscriptions and contains two offering basins that are united by a channel. The smaller offering basin is located in front of the block statue, while a larger offering basin extends over the rest and surrounds the statue on four sides.

These types of statues could belong to a god or a person and were erected in public places as healing statues to gain divine protection, cure stings and bites, or even to prevent intimidating dangers. The general public would pour water, wine, or any other liquids onto the statue and drink it after it gathered inside the basin. These liquids were imbued with the protection of the powerful spells inscribed on the statue.

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Name: Statue of Tuthmosis III, trampling nine bows.

Period:: New Kingdom

Dynasty:: Dynasty 18

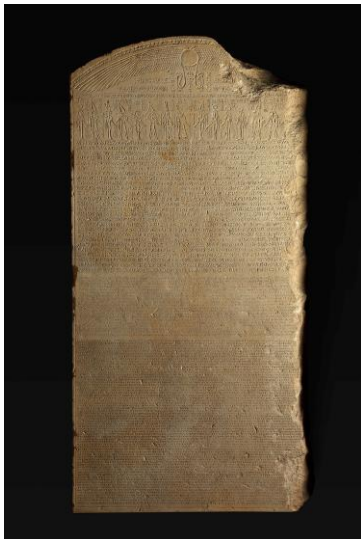
Place of discovery:: Karnak Cachette

Size:: H 200.00 cm

Material:: Greywacke

Gallery number: 12 Ground Floor

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Name: Trilingual Stela of Canopus Decree in Honor of Ptolemy III

Period:: Ptolemaic Period, Ptolemy III Euergetes I (c. 246 221 BC)

Place of discovery:: Kom el-Hisn (Imu; Momemphis), Temple of Sekhmet-Hathor

Material:: Limestone

Gallery number: 49 Ground Floor

The Decree of Canopus is a trilingual inscription in Egyptian hieroglyphs, Demotic and Greek. It commemorates a great assembly of priests held at Canopus to honour Ptolemy III Euergetes, his wife Queen Berenice and Princess Berenice. It is the second earliest instance of a series of trilingual inscriptions, the most famous example of which is the Rosetta Stone.

This round-topped stela is decorated with a frieze of stars that runs around the top of the stela's lunette. It depicts a winged sun-disk with pendant uraei and shen-ring (symbol of infinity) hanging from their bodies beside the names of Horus Behedet and the cartouches of the king and the queen. Below is a register containing sixteen divinities and kings facing to the centre (eight on each side), where the innermost figure on the proper right side is Ptolemy III. Beneath are one hundred and ten horizontal lines of inscription; the top twenty-six of which are in hieroglyphs; the second twenty are in the Demotic script, while the final sixty-four are in Greek. The inscription describes various subjects such as military campaigns, famine, governmental organisation and Egyptian religion in Ptolemaic Egypt. It mentions the king's donations to the temples and his support for the Apis and Mnevis (Mer-wer) cults. It declares the deceased princess Berenike as a goddess and creates a cult for her. Finally, it orders the decree to be incised in stone or bronze in both hieroglyphs and Greek, and to be displayed in the temples.

This stela inaugurates the most accurate solar calendar known to the ancient world, with three hundred and sixty-five and quarter days per year. The upper-right corner of the stela is missing a piece, and the right edge of it is damaged.

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Name: "Tetisheri Stela" - Limestone Round-Topped Stela of Tetisheri with Ahmose I

Period:: New Kingdom

Dynasty:: 18th Dynasty (ca. 1550 1295 BC)

Place of discovery:: Abydos, Excavated by W.M.F. Petrie for the EEF (Egypt Exploration Fund) in 1903

Size:: Height: 226 cm, width: 106 cm

Material:: Limestone

Gallery number: 12 Ground Floor

This commemorative stela, bears a vignette and inscription dedicated to queen Tetisheri, the maternal grandmother of king Ahmose who founded the mighty 18th dynasty. It is topped by a winged disk incorporating two cobras, a symbol of royal protection. The vignette consists of a mirror image of an almost identical scene in which the king makes offering to the queen. She is seated on a throne on a dais holding, in both instances in her left hand, a fly whisk, a common accoutrement for royal women, and she wears plain sheath dress and broad collar. Her head is adorned with the vulture crown, identifying her as mother to the heir to the throne, to which is added two plumes (probably ostrich). Her right hand is extended to receive the various offerings of food and cosmetics. King Ahmose stands, in both instances, behind the tables with his right hand in a gesture that indicates the giving of the offerings. In his left hand he holds his stick and a mace with a pear-shaped head. He wears a simple kilt with an fringed apron and the royal tail accoutrement. The artist has made some minor adjustments to the symmetrical arrangement (a common device in Egyptian art) in order to maintain the verisimilitude of the ritual the whisk is always held in the left hand and the gestures here are properly made with the right.

The staff is carried, as usual, in the left hand; however, the mace was generally depicted in the right hand, ready to defend, but here, the king has retired it to his left in deference to his presentation to his esteemed grandmother. The inscriptions in the vignette give the names and Names of the king and queen, while the 17 preserved lines below refer to the creation of offerings for Tetisheri's shrine in Abydos, where this

stela was found, and the intention of the king to build her a pyramid and temple, the remains of which can be identified on a terrace near the cliffs.

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Name: The first wooden shrine of Tutankhamun

Period:: New Kingdom

Dynasty:: 18th Dynasty Reign of Tutankhamun

Place of discovery:: Valley of the Kings Thebes

Size:: Height: 275 cm , Length: 508 cm , Width: 328 cm

Material:: Wood, gold leaf

Gallery number: 7 Upper Floor

The first shrine almost completely occupied the burial chamber. The outer walls of the first shrine, whose shape evoked that of the pavilion used by the pharaoh during the Jubilee celebration, were decorated with gold pillars, amulets associated with Osiris representing stability, alternating with tit or Isis knots, signs of protection, both of which stood out against a bright blue faience background. Inside the shrine were passages from the Book of the Dead and the Book of the Celestial Cow.

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Name: Three Canopic Jars of Kiya with Human-headed Stopper

Period:: New Kingdom, Tutankhamun Nebkheperure (ca. 1336-1327 BC)

Dynasty:: 18th Dynasty

Place of discovery:: KV 55, Amarna Cache, Valley of the Kings

Size:: H 52.90 cm , Dm 23.30 cm

Material:: Calcite

Gallery number: 3 Ground Floor

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Name: Three polychrome handled vase with combed festoons

Period:: New Kingdom

Dynasty:: 18th Dynasty

Place of discovery:: Saqqara

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Name: Tondo of the Two Brothers (Antinoopolis Tondo)

Period:: Roman Period, reign of Hadrian, (c. AD 117–138)

Size:: H. 24 cm, W. 38.5 cm

Place of discovery:: Middle Egypt, el-Sheikh Abada, (Antinoe)

Material:: Wood (unspecified), encaustic, pigment (unspecified)

Gallery number: 14 – Upper Floor

This circular painting is believed to represent a provincial version of the contemporary style of mummy portraits. This panel is made of two vertically divided halves and shows what are believed to be brothers standing side by side facing forward. The right-hand half of the painting has suffered much damage.



The man on the viewer's right appears to be the elder of the two and wears white drapery with thin hair on his upper lip and chin, brown skin and comparatively prominent facial features. Above his shoulder is the small figure or gold statuette of Hermes, with winged sandals and carrying his staff entwined with snakes.

The man on the viewer's left wears a white tunic with a purple border. The shoulder of his garment is decorated with a swastika symbol, representing fertility and his purple cloak is fastened together with a green and gold brooch. His skin is lighter than the other man and he has only the slightest trace of facial hair. Above his shoulder is the small figure or gold statuette of a figure holding a staff and wearing an Egyptian crown. The date 15 Pachon, is painted in black above his shoulder.

Commonly known as mummy portraits, these paintings were found throughout Egypt and combine Greek and Egyptian representations of the human form. They are popularly known as Fayoum mummy portraits after the first discovery and largest collections recovered from the Fayoum region of Egypt. Some of these portraits represent only the head of the deceased, while others depict the upper part of the body. They illustrate the facial features, clothing and hairstyle of the deceased, were placed over the face of the mummy and secured with parts of the outermost wrapping.

These portraits were painted on boards or panels and in some cases on linen using the encaustic painting technique. A mixture of pigments with hot or cold beeswax and other ingredients such as egg, resin, and linseed oil, or animal glue tempera made from an aqueous medium such as glue, egg, wax or beeswax.

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Name: Two Red Granite Sphinx of Thutmose III

Garden Center

Place of discovery:: Karnak

Material:: Red Granite

Gallery number: Garden Center

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Name: Unfinished head of Nefertiti

Period:: New Kingdom

Dynasty:: 18th Dynasty, reign of Amenhotep IV- Akhenaten (1353-1336 BC)

Size:: Height: 35,5 cm

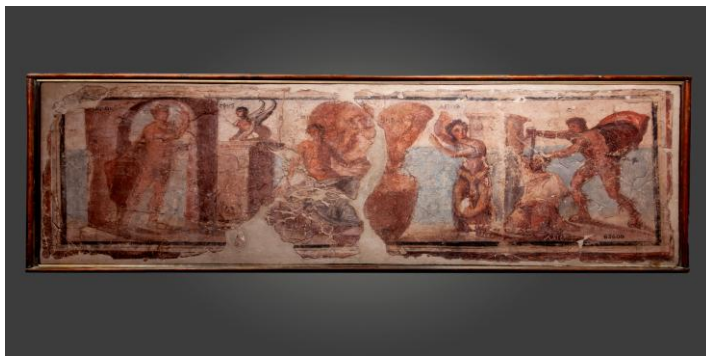
Place of discovery:: Tell el- Amarna

Material:: Quartzite, pigment

Gallery number: 3 – Ground Floor

This beautifully unfinished head of Queen Nefertiti, the royal wife of Amenhotep IV (Akhenaten) recalls the iconic beauty of the famous bust now in Neues Museum in Berlin and present her as an idealized royal figure but, despite the unfinished state of the sculpture the classic elements of Nefertiti's facial features are still visible. The origins of Nefertiti (his name means «The beautiful one who has come») have not yet been fully clarified but we know that she got married at 13-year-old during the first three years of Akhenaten's reign. This masterpiece of the Egyptian sculpture came according to the canons of Amarna style of art, was discovered in 1933 during the excavations at Tell el-Amarna by the Egypt Exploration Society in a sculptor's workshop that produced composite sculpture pieces and this head was intended to be mounted on a composite statue: the black guidelines on the queen's face give us an idea how the sculptor worked.

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Name: Wall Frieze of the legend of Oedipe

Period:: Roman period (c. 30 BC – AD 306)

Size:: Height: 98 cm, width: 239 cm

Place of discovery:: Tuna el -Gebel (Upper Egypt)

Material:: Stucco pigment (unspecified)

Gallery number: 50 – Ground Floor

Oedipe (Oedipus), according to Greek mythology was the son of Laius and Jocasta, the king and queen of Thebes. When he was born the king consulted an oracle that revealed he was condemned to die at the hands of his son. Because of this prediction, the parents ordered a servant to kill the child; however, the servant took pity on the child and gave him to a shepherd. The shepherd called him Oedipus or 'swollen feet' since his feet had been tied tightly by Laius. Oedipus was taken to Corinth and was given to King Polybus and his wife Merope, who decided to raise him as his own. As an adult Oedipe went to the oracle of Delphi wanting to know if he was the son of the king and queen of Corinth, but instead the oracle told him that he had a dark destiny whereby he would kill his father and marry his mother. To evade the oracle's prediction, Oedipe decided to leave Corinth and head to Thebes.

On his way to Thebes he came across King Laius riding his chariot at a narrow spot on the road. The king ordered Oedipe to move aside, resulting in an argument, leading to the king to killing one of Oedipus's horses. Oedipe in return drags the king from his chariot and killed him not knowing that he is his real father.

Before entering Thebes, Oedipe met the guardian sphinx of the city, with the head and breast of a woman, the body of a lioness and the wings of an eagle. She was sent as punishment from Hera or Ares, as mentioned in the latest version of the myth. The sphinx would stop all travellers unable to solve certain riddles such as: What creature with one voice moves on four legs in the morning, two legs at midday and three in the evening? The answer is man during his life stages. Another riddle mentions asks: Two sisters one gives birth to the other and she, in turn, gives birth to the first. The answer was the day and the night.

Oedipe answered this riddle correctly and the Sphinx was destroyed by either throwing herself from her high pedestal, killed by him, or in a third version, devouring herself. As a reward for liberating Thebes Oedipe was offered the hand of the Dowager Queen Jocasta, subsequently becoming king of Thebes, not knowing that she was in deed his mother. However, Oedipe struggled in his duties and the oracle warned that the only solution was to kill any eyewitnesses the fight, but Jocasta had already started the search for a witness to murder of her former

husband. On questioning the witness, Oedipe realised that he was the son of the king and queen of Thebes and that he had killed his father and married his mother as the oracle predicted. At this realisation, Jocasta ran to the palace and hung herself in her rooms. When Oedipe discovered her body, he stabbed his eyes with the needles of his robe, left the palace and asked for quick punishment. He blinded himself because he could not bear to look on the faces of his parents, his family or the people of Thebes.

This wall frieze, framed with a band of three lines in blue, yellow and black, decorated a tomb wall and illustrates three major moments in Oedipe's life. Read from right to left, the first scene depicts Oedipe slaying his father Laius, king of Thebes. Oedipe is represented nude except for his brown high boots flowing reddish-brown cape, and the baldric of his sword, grasping his father's hair with one hand, while the other plunges the sword into his body. Behind the king a stela is represented to mark his grave, next to which the figure of Agnoia, personification of ignorance is dancing.

The central scene depicts the god Zetema and the goddess of Thebes. Zetema (whose name means Inquiry and search) is depicted as a young man seated with his legs to his left, looking back to the right, towards Oedipe, wearing a green himation garment wrapped around his lower body. Thebes is depicted as a young female wearing a light brown himation wrapped at her lower body and resting against a rocky ridge that probably indicates Mount Kithairon. The third scene, depicts Oedipe opposing the sphinx outside the city walls inside a stone arched gateway, his left hand grasps the hilt of his sword, while his right arm is raised. The winged sphinx crouches on a high pedestal in Greek style.

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Name: Wall reliefs with scenes of an expedition to Punt

Period:: New Kingdom

Dynasty:: 18th Dynasty, Reign of Hatshepsut (1479-1458 BC)

Size:: Height: 49,3 cm, Width: 45 cm

Place of discovery:: Deir el Bahari – Temple of Hatshepsut (Thebes West)

Material:: Painted limestone

Room number: 12 – Ground Floor

Two reliefs come from the Punt portico in the second terrace of the temple of Hatshepsut at Deir el Bahari and are part of a group of scenes illustrating an expedition to the Land of Punt in the southern part of the Red Sea made during the ninth year of Hatshepsut reign. The main scene shows the king of Punt Parehu followed by his wife Ati, and several men carrying some of the products of Punt: incense, myrrh, gold, and ivory.

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Name: Wooden Gilded arm-shaped incense burner, consisting of a handle with head of falcon end with a hand extended with a vase

Period:: Ptolemaic Period

Place of discovery:: Dimai – Fayum, 1893

Size:: Length 55 cm

Material:: Gilded Wood

Censer of gilt wood. In the form of a human arm. The hand holds a goblet. Part of the censer is a box in the form of a cartouche. The end is in the form of the head of a sparrow hawk. On the front of the goblet is a uraeus.

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Name: Yuya and Tuya papyrus

Period:: New Kingdom

Dynasty:: 18th Dynasty – Reign of Amenhotep III (1387-1350 BC)

Place of discovery:: Valley of the Kings – Thebes

Size:: Length: 19,38 meters

Gallery number: 25-20 – Upper Floor

This 19.37-meter long papyrus, complete and well-preserved, was found in the tomb of Yuya and Tuya: it contains the «Book of the Dead» written in cursive hieroglyphs. The Book of the Dead whose original name is Book of Coming Forth by Day is a series of around 190 chapters containing magical and ritual spells, illustrated with drawings, intended to help the deceased survive in the Underworld. The texts of this papyrus running from left to right are illustrated by scenes from funerary rituals and mortuary cult like the worship of Osiris and the funeral procession.

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Name: Yuya mummy-shaped sarcophagus

Period:: New Kingdom

Dynasty:: 18th Dynasty – Reign of Amenhotep III (1387-1350 BC)

Place of discovery:: Valley of the Kings – Thebes

Size:: Height: 59 cm, Length: 204 cm

Material:: Wood, stucco, gold leaf, silver leaf, glass paste, alabaster, carnelian

Gallery number: 30 – Upper Floor

The wooden outer sarcophagus of Yuya, mummy-shape, is completely covered with a gold leaf and adorned with glass paste. Inside the sarcophagus, there were two Osiriform coffins with the mummy.

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