

| Name of the Piece                        | info   | location |
|--|--|----------|
| Zeus                                     | The god is nude except for a mantle draped over his proper left arm. He holds a thunderbolt in his right hand, which identifies him as Zeus (Etruscan Tinia). The base does not belong and may be part of a candelabrum. , This piece is from the late 5th century BCE (Classical) , and it First Floor Section A  |          |
| Unfinished Ring with Flat Bead           | One side of the bead bears a detailed carving of an owl, a hieroglyph that has the same sound value as the English "m." The other side shows a victorious pharaoh raising his weapon to dispatch a cowering enemy. The plaque was probably created in the 18th or 19th Dynasty. , This First Floor Section A   |          |
| Spacer with Cartouche of Amenophis III   | This piece is a faience spacer bead with three rounded tubes joined by a plate in the shape of a cartouche. The tubes have rounded holes in them for the strings of a three row necklace or bracelet. It has a white background and the outline of the cartouche and the hieroglyphs within First Floor Section A  |          |
| Plaque with Figurals Scene               | This pentagonal plaque depicts a running man and his dog, and probably formed part of the decorative inlay of a piece of furniture. The animation of the running figures is typical of Islamic art in Egypt during the Fatimid period (909-1171), when objects of all kinds were decorated with First Floor Section A  |          |
| Corner Relief Fragment with King         | , This piece is from the 285-246 BCE (Greco-Roman) , and its type is reliefs , with Dimensions of H: 22 1/16 x W: 11 1/8 x D: 8 7/16 in. (56 x 28.2 x 21.5 cm) , it is made of red granite , , , , it classifies as:Sculpture , you can find more information and othos of this piece at this First Floor Section A  |          |
| Ichneumon Statuette                      | Forepaws raised in adoration, this ichneumon (a type of mongoose) was a votive gift to the cobra-goddess Wadjet. The dedication to her of a snake-eating mongoose may seem ironic, but it is in keeping with Egyptian concepts of association. The inscription on the base names the d First Floor Section A   |          |
| Bowl with Winged Griffins                | A round-bottom bowl bears ornament in low relief arranged in registers separated by smooth bands. On the underside is a rosette. Above is a band with pairs of vertical bars. Around the center of the body is a band in which winged griffins alternate with panels bearing either checker First Floor Section A  |          |
|  | The ancient Egyptians believed that the dung beetle, the Scarabaeus sacer, was one of the manifestations of the sun god. Representations of these beetles were used as amulets, and for ritual or administrative purposes.   |          |
|  | The head of this scarab is carved as a human face, the rest of the body as a beetle. The highest point of the back is the pronotum (dorsal plate of the prothorax), and two side-notches at shoulder height define the partition between pronotum and elytron (wing cases). The proportions  |          |
| Scarab with a Human Face                 | The scarab is longitudinally pierced, was originally mounted or threaded, and functioned as an amulet with kingship and good luck connotation. It should ensure royal support (bee), good luck (nfr), and total renewal (8 spiral scrolls). The combination of scarab body and human face r , it classifies as:Precious Stones & Gems , you can find more information and othos of this piece at this link : <a href="https://art.thewalters.org/detail/108">https://art.thewalters.org/detail/108</a> , This piece is from the 15th Dynasty , , it is under Ancient Art Collection , To find out whether this object is currently on view, and in w First Floor Section A |          |
| Female Torso                             | The female torso is dressed in a chiton, exposing the right breast, suggesting a traditional Amazon type. The plaque has been squared on both sides, for use in an inlaid frieze. It is broken at top and bottom. , This piece is from the 4th-5th century , and its type is plaques (flat object) First Floor Section A   |          |
| Standing Man                             | This sculpture is of a man standing with both hands clenched at his sides. He has a shaven head, and is wearing ribbed skirt. He has a cloth in his right hand. There is an inscription on the base. , This piece is from the 2119-1793 BCE (Middle Kingdom) , and its type is figurines, st First Floor Section B   |          |
| Taweret                                  | This fragmentary Taweret is missing the head and feet. Taweret stands with arms pressed to her body; there are no attributes. , This piece is from the 10th-8th century BCE (Third Intermediate-early Late Period) , and its type is figurines , with Dimensions of H: 2 11/16 x W: 1 x D: 7/1 First Floor Section B   |          |
| Sculptor's Model with Fragment of Ushabt | The authenticity of this piece has been questioned. , This piece is from the n.d. , and its type is reliefs; models (representations) , with Dimensions of H: 5 3/16 x W: 4 3/4 in. (13.25 x 12 cm) , it is made of stone , , and it is from Egyptian , , it classifies as:Sculpture , you can find First Floor Section B  |          |
| Priest Teti with His Family              | This figure has long hair painted black. The eyes are also black. In the right hand is a hoe, and in the left is a mattok. Behind each shoulder is a sack. The inscription claims the piece is made for "the scribe, Nwfy." Then follows the regular ushabti formula. , This piece is from the 15 First Floor Section B  |          |
| Titi Seated on the Ground                | Teti the priest was the principal owner of this group statue. In keeping with artistic conventions, he is placed in the center, larger than the two other figures, and receives their supportive gestures. The smaller man is Teti's father, also named Teti, while the woman is the elder Teti's wife First Floor Section B   |          |
| Head of King                             | This sculpture is carved in the round. It has an inscription on the front. It depicts a figure with hands on knees wearing a full wig with the ears not obscured. , This piece is from the 2119-1793 BCE (Middle Kingdom) , and its type is figurines; statuettes , with Dimensions of H: 4 1/2 First Floor Section B  |          |
|  | The king wears the royal "nemes" head cloth adorned with a coiled uraeus serpent on the brow. A confident smile, crisply defined eyes, and a sense of detachment and self-satisfaction are common in the facial features of Ptolemaic Period sculptures. , This piece is from the late 4th First Floor Section B   |          |
|  | Royalty of the 18th Dynasty commissioned luxury goods in glazed faience and glass. Vessels bearing royal names could have been reserved for royal use or given as gifts to worthy subjects or visitors to the court. This vase contains the names of King Amenophis (Amenhotep) III an   |          |
|  | This small vase was once a part of the MacGregor collection. The vessel's shape imitates a bag or a sack. It was a popular shape during the 18th Dynasty in pottery, stone, painted wood (to imitate stone), as well as faience. The bottom of the vessel is flat allowing it to stand freely on   |          |
|  | The faience most probably incorporates cobalt mixed with copper for the rich, dark-blue color. Before the 18th Dynasty, blue was produced with copper, however, during the 18th Dynasty cobalt mixed with copper was introduced. Cobalt is not attributable to any region or site from the   |          |
| Vase with Names of Amenhotep III         | The vessel shows a dark residue on the inside. Although chemical analysis has not yet been performed to determine what kind of substance the vessel contained, it is possible that it originally contained some kind of expensive cosmetic, possibly kohl, oil, or perfume. , This piece is in First Floor Section B   |          |
|  | The ancient Egyptians believed that the dung beetle, the Scarabaeus sacer, was one of the manifestations of the sun god. Representations of these beetles were used as amulets, and for ritual or administrative purposes.   |          |
|  | The bottom of this scarab displays the figure of kneeling prisoner with his arms fettered behind the back. He wears a headband with curled ends, a collar around his neck, and a short kilt with belt; a large nfr-sign is placed in front of him. The figure of the captive dominates the scene,  |          |
|  | The proportions of the top are slightly unbalanced, the head and clypeus slightly short, and the pronotum large in comparison to the elytron. The slender extremities have natural form, and diagonal hatch lines on the frontlegs for the tibial teeth. The oval base is somewhat asymmetric  |          |
| Scarab Amulet                            | The scarab is longitudinally pierced, was originally mounted or threaded, and probably served as an amulet. It refers to perfect control of chaotic elements (enemy), and is possibly a statement of the victory over the Kerma Empire. Such an amulet should protect its owner from dange First Floor Section B   |          |
| Nile Catfish                             | This gold pendant in the shape of a Nile catfish is a simpler version to Walters 57.1072. The hollow body is made of two pieces of sheet gold formed in repoussé. The sheet gold tail and the dorsal fins of silver (of which only one remains) were inserted into the body. The lines of gills First Floor Section B  |          |
|  | Mummification preserved mortal remains in order to house the Ka, or life force of the individual, as it needed to return to the body to find sustenance. The human-shaped covering, called "cartonnage," is composed of layers of linen and plaster. Its painted decoration includes the floor   |          |
| Mummified Human Remains of a             | See the additional media for a facial reconstruction of the deceased person, courtesy of Michael Brassell, as well as a color reconstruction of the cartonnage. , This piece is from the 2nd half 9th-1st half 8th century BCE (Third Intermediate Period) , and its type is mummies , with Di First Floor Section C   |          |
| Isis and Harpokrates (Horus the C        | , This piece is from the n.d. , and its type is figurines , with Dimensions of H: 3 3/4 x W: 3/8 x D: 15/16 in. (9.52 x 0.91 x 2.35 cm) , it is made of bronze , , , , it classifies as:Metal , you can find more information and othos of this piece at this link : <a href="https://art.thewalters.org/detail">https://art.thewalters.org/detail</a> First Floor Section C   |          |
| Offering Table                           | The offering table was an essential element of the funerary cult and was usually placed near the deceased's tomb in an offering niche or chapel. If the cult ceased to function, the carved images of food and drink on the table served as magical substitutes, thus insuring the survival of , This piece is from the ca. 1280-1220 BCE (New Kingdom) , and its type is tables , with Dimensions of 12 3/16 x 12 1/16 in. (31 x 32.5 x 5.2 cm) , it is made of white limestone, and its style is Ramesside , and it is from Egyptian , and it means [Translation] Texts insur First Floor Section C  |          |
|  | These two (together with Walters 22.100) well-preserved painted relief sculptures originally belonged to a depiction of a procession of gods, who represented the 42 nomes, or regions, of Egypt. They once decorated the lower part of the southeast wall of the First Hall, containing eigh  |          |
| Fragment in Sunk Relief of Female        | The deities bring offerings for the cult of Osiris in Ramesses' name. Their faces follow the portrait style of Ramesses II, with oval eyes, slightly hollowed eyelids, a small mouth, and a prominent, beaked nose. Note the remains of the hieroglyph above each figure's head, indicating that First Floor Section C   |          |
| Inlay with the Face of a Deity           | , This piece is from the late 4th-late 1st century BCE (Ptolemaic) , and its type is inlays , with Dimensions of H: 1 1/16 x W: 13/16 x D: 5/16 in. (2.7 x 2 x 0.7 cm) , it is made of glass , , and it is from Egyptian , , it classifies as:Glasswares , you can find more information and oho First Floor Section C   |          |
| Ring                                     | A heavy silver signet ring cast in one piece, with a bezel in the shape of a cartouche. The surface of the bezel has been filed down so far that the hieroglyphs are barely discernable. They give the throne name of Amenmesses, a little known pharaoh of the 19th Dynasty, and two epit First Floor Section C   |          |
| Dagger                                   | The dagger has a handle made from electrum. The upper part of the handle is decorated with punched holes and an embossed spiral pattern. , This piece is from the 1550-1185 BCE (New Kingdom) , and its type is daggers , with Dimensions of 10 7/8 in. (27.6 cm) , it is made of b First Floor Section C  |          |
| Dog (?)                                  | This crudely carved figure of a dog (?) crouching with forepaws on the ground, head up, and ears perked is probably a game piece. , This piece is from the mid 4th millennium BCE (Predynastic) , and its type is game pieces; figurines , with Dimensions of H: 1 x W: 7/16 x D: 1/8 in. First Floor Section C  |          |
| Kneeling Shu with Raised Arms at         | The god Shu is kneeling on a rectangular base with his arms raised to lift the sky from the earth. , This piece is from the mid 7th-mid 4th century BCE (Late Period, 26th-30th dynasty) , and its type is amulets; pendants; figurines , with Dimensions of H: 1 3/8 x W: 13/16 x D: 9/16 in. First Floor Section C   |          |
|  | This scarab has a flat underside without a bottom design. The design of the back is very detailed with fine incised hatch marks and shoulder marks, and irregular line flow. The proportions of the top are well balanced. The workmanship is excellent and the piece is elaborately made.   |          |
| Scarab                                   | The scarab functioned as a funerary amulet with a renewal connotation, and could have been an inlay of a pectoral or a heart scarab. The piece was originally mounted or threaded. , This piece is from the 664-486 BCE (Late Period) , and its type is scarabs; amulets , with Dimensio First Floor Section C   |          |
|  | This scarab has a flat underside and an inscription on the bottom. The piece is incised with sunk relief details and is glazed. The design of the back is very detailed, with deeply incised thick lines and careful workmanship.  |          |
|  | This piece functioned as an individualized amulet and was originally mounted or threaded. The amulet should secure the divine status for the king (Thutmosis III) and provide a private owner with his royal patronage. , This piece is from the 1479-1425 BCE (New Kingdom, Dynasty 18)   |          |
| Scarab with the Throne Name of 1         | , it classifies as:Precious Stones & Gems , you can find more information and othos of this piece at this link : <a href="https://art.thewalters.org/detail/1032">https://art.thewalters.org/detail/1032</a> , This piece is from the 18th Dynasty , , in Thutmosis III (1479-1425 BC) Reign , it is under Ancient Art Collection , To find out whether T First Floor Section D  |          |
|  | This steatite scarab has a flat underside with a vertically arranged bottom inscription with a personal wish formula. The top of the piece has a very detailed, deeply incised design with slightly irregular line flow and almost balanced proportions. The workmanship is good and the piece   |          |
| Scarab with Personal Wish Formul         | The piece functioned as a provider individualized amulet and should provide its owner with the special support of the goddess Bastet. It originally would have been mounted or threaded. , This piece is from the 664-405 BCE (Late Period) , and its type is scarabs; amulets , with Dime First Floor Section D   |          |
|  | Shallow faience bowls of this type were particularly popular during the early to mid-18th Dynasty. Faience was a commonly used material in Egypt; it was made from silica–found for example in quartz pebbles, sand, or lime–and formed in a mold. Its blue or turquoise glaze came fro  |          |
| Bowl with Fish and Lotusess              | These vessels (sometimes described as "marsh bowls") are typically embellished with aquatic imagery with allusions to fertility, such as tilapia fish, lotuses, papyrus umbels, buds on stems, and pools of water. The bright blue of faience, as well as the aquatic motifs adorning these bo First Floor Section D   |          |
| Figure of a Lion-Headed Goddess          | The ancient Egyptians donated figures of their gods for use in temple rituals; smaller images served as amulets to ensure divine protection. Goddesses in particular were viewed as protective deities. From earliest times, Egyptian venerated a wide circle of feline-headed female deiti First Floor Section D  |          |
| Head of a Male Statue                    | This head was part of a statue that was most likely placed in a temple to allow its owner to participate in the rituals for the gods and the king. The name of the man is lost, but his shaven head suggests that he was a priest. , This piece is from the 6th-4th century BCE (Late Period-P First Floor Section D   |          |
| "Senet" Board                            | Egyptians enjoyed playing board games, especially senet, or "passing." During the 18th dynasty, the game acquired religious significance, which transformed it into a simulation of the soul's journey through the underworld to achieve immortality. Throw sticks, much like dice, determin First Floor Section D   |          |
| Seated Servant                           | This statuette is part of a group. It depicts a seated servant with his left knee raised and his right foot tucked behind his left. The arms are joined at the shoulders, and both are missing. , This piece is from the 2347-1793 BCE (Late Old Kingdom-Middle Kingdom) , and its type is figu First Floor Section D  |          |
| Horus Stele (Cippus)                     | This cippus is carved in low relief. It depicts, on a panel, Horus the child holding a gazelle, a lion, snakes, and a scorpion. There are inscriptions on the sides and back. There is a head of Bes at the top with a hole for suspension through the head. , This piece is from the 664-342 BC First Floor Section D   |          |
| Falcon                                   | This is a representation of a falcon. , This piece is from the 664-525 BC (Late Period) , and its type is figurines , with Dimensions of H: 2 1/2 x W: 7/8 x D: 1 7/8 in. (6.4 x 2.15 x 4.75 cm) , it is made of Egyptian faience with green glaze , , , , it classifies as:Ceramics , you can fin First Floor Section D   |          |
| Ring with Horus and Hathor               | A fragile openwork ring made of faience with designs in superimposed registers of plaques. The god Horus, represented as a hawk with disk on head, one wing up, one down, foot forward, alternates with heads of the cow-eared goddess Hathor. In all but one plaque she wears a low First Floor Section D   |          |
| Lion Headed Nefertem                     | The seated priest represents a nude child god. The crown on his head depicts a lotus bud. The opened lotus flower is an attribute of the god Nefertem, the son of the creator god Ptah and the lioness goddess Sakhmnet. This variation of Nefertem with a lotus bud is a rare example. , First Floor Section E  |          |
| Relief Fragment Showing a Priest         | A mortuary priest, traditionally clothed in animal skin and long kilt, performs the "Opening of the Mouth" ritual, an essential part of the funeral ceremony in which the mummy is restored to life. Behind the priest is a table with special tools for the rites. He makes an offering and burns it First Floor Section E  |          |
|  | The ancient Egyptians believed that the dung beetle, the Scarabaeus sacer, was one of the manifestations of the sun god. Representations of these beetles were used as amulets, and for ritual or administrative purposes.   |          |
|  | This small, red carmelian scarab has a vertically arranged bottom inscription, which consists of three lines of right reading text with a cartouche in the center. An oval line frames the inscription. The text contains the name and title of crown princess Neferure, daughter of the female phi  |          |
| Scarab of Neferu-Re                      | The scarab is longitudinally pierced, and was originally mounted or threaded. It functions as a name seal and user-individualized amulet of crown princess Neferure. The scarab should secure the individual existence (wish formula: "who may live"), divine relation (title: "divine consort" First Floor Section E  |          |

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|   | This dwarf-like, protective deity was very popular in ancient Egypt; amulets in the shape of this god were particularly popular from the Third Intermediate period. The Greek name Pataikos comes from a passage in the writings of Herodotus (ca. 5th century BCE), who used this term to refer to the dwarf-like protective deity.   |
| Amulet of Pataikos on Crocodiles                      | This amulet displays a very special variant of Pataikos representations which links this god to images of the juvenile god Horus standing on crocodiles. Here, Pataikos also stands on two antithetically arranged crocodiles. He has snakes in his hands and a scarab on top of his head. (First Floor Section E)   |
|   | This comb carved from a single piece of wood, possibly Sycamore Fig. There are thirty flat rectangular teeth. The two outermost teeth are slightly wider than the others and are rounded on the outer edges. The comb is rectangular in shape and the upper edge is rounded. It is made of wood.   |
| Comb  | Combs like this were probably used for one's natural hair, rather than for the elaborate wigs of the New Kingdom that required special instruments. This piece is from the 1550-1307 BCE (New Kingdom), and its type is combs, with Dimensions of H: 3 in. (7.6 cm), it is made of wood, and it is from Egyptian, it classifies as:Wood, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/1920">https://art.thewalters.org/detail/1920</a> , First Floor Section E   |
| Statue of a Standing Khonsu                           | Khonsu could be represented either as a youth or a falcon-headed male with a moon-disk and crescent on his head, as here. He is mentioned as a moon god in the pyramid texts as early as the 3rd millennium BCE. As the son of Amun and Mut he was worshipped in Karnak where he was associated with the moon. (First Floor Section E)   |
| Isis Nursing Horus                                    | This piece is from the 663-525 BC (Late Period; Saite), and its type is figurines; amulets, with Dimensions of H: 4 7/16 x W: 1 1/8 x D: 1 15/16 in. (11.24 x 2.83 x 4.86 cm), it is made of Egyptian faience with green glaze, and it classifies as: Ceramics, you can find more information at First Floor Section E   |
|   | This whimsical, saddled, and fully harnessed but riderless horse was part of a larger curtain or wall hanging of a type popular in the late 5th and early 6th century.   |
|   | Curtains and wall hangings were used in private homes, as well as in public and religious buildings, to prevent drafts, divide spaces, and provide privacy. The tapestry weave of this piece is ideal for such textiles, as it produces a design that can be viewed from either side.  |
| Wall Hanging or Curtain Fragment                      | The complete hanging likely would have had many identical roundels (one is in the Cleveland Museum of Art) in staggered rows on a background interspersed with baskets and birds. These designs are traditionally Egyptian, while the roundel borders of heart or rose petal chains and lotus flowers are more Hellenistic. (First Floor Section E)  |
|   | Situlae were vessels used to pour offerings of milk or water in purification rituals. They take the form of a human breast and were associated with the goddess Isis. Situlae were found in temple treasuries at Amarna, the city built by the pharaoh Akhenaten to honor Aten, the sun-disk god.  |
| Situla with Erased Cartouche of Amenhotep III         | This vessel continued to be used after the demise of Akhenaten and the king's birth name has been erased. It has a central field containing three columns of inscription executed in dark blue glaze. This piece is from the 1351-1334 BCE (New Kingdom-Amarna), and its type is vase. (First Floor Section E)   |
|   | This symmetrically carved long oval plaque has sunk relief inscriptions on both the front and back of the piece. The front has the throne name of Amenophis III (1388-1351/1350 BCE). The reverse lists the name and royal title of the Queen Tiye. The workmanship on the piece is good.  |
|   | The plaque functioned as an individualized amulet, and was originally mounted, probably as part of a finger ring. The amulet should secure the special role of Queen Tiye, and assure the royal patronage of king and queen for its owner. In addition, it is likely that this royal couple were co-regents.   |
| Amulet with the Names of Amenophis III and Queen Tiye | There are many examples of plaques and scarabs with the names Amenophis III and his wife Tiye, found in and outside of Egypt. The possibility of reading the throne name as an Amun's trigram increases the magical value of the amulet. This piece is from the 1388-1351 BCE (New Kingdom), it classifies as: Precious Stones & Gems, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/1920">https://art.thewalters.org/detail/1920</a> , This piece is from the 18th Dynasty, in Amenophis III (1388-1351/1350 BC) Reign, it is under Ancient Art Collection, To find out whether this object is currently on view, and in which gallery, Second Floor Section A |
| Horus Falcon  | The representation of a falcon was related to Horus, god of Kingship, but also to the sun god Re. Beside there are many local gods who are represented as falcons without a crown or inscription. Identification is impossible. This piece is from the 3rd-late 1st century BCE (Ptolemaic), Second Floor Section A  |
| Libyan Appliqué                                       | To reinforce their power visually, Egyptian royal monuments often displayed depictions of groups of foreigners bound as prisoners or in defensive positions while Egyptian sovereigns attacked. Representatives of various Nubian groups were frequently included, along with Babylonians. This piece is from the 2nd-1st century BCE (Ptolemaic), Second Floor Section A  |
| Female Figure   | A nude female figure with falling drapery is depicted on this plaque squared for inlaying. The left edge and lower section are broken. The work is summary but well designed. This piece is from the 5th-6th century, and its type is plaques (flat objects); fragments, with Dimensions of H: 1 1/2 x W: 1 1/2 in. (3.8 x 3.8 cm), it is made of bronze with gold and black gold inlay, and it is from Egyptian, it classifies as: Metal, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/2010">https://art.thewalters.org/detail/2010</a> , This piece is from the 2nd Floor Section A  |
| Male Figure   | The posture of this figure is unusual, he appears to be ducking or perhaps pulling something. He wears a knee-length tunic. This statuette has been suggested to depict an enslaved person. This piece is from the 2nd-1st century BC (Hellenistic-Roman), and its type is figurines, Second Floor Section A   |
| Amun  | This cast silver amulet with a poor surface represents the great national god Amun, standing with the left foot directly in front of the right. The lines of his short kilt, necklace, armlets and bracelets are indicated by incision. There is a large suspension loop behind the (broken) plume of his headdress. (Second Floor Section A)  |
| Dwarf Scaraboid                                       | Oval plaques with images of humans or animals instead of a scarab beetle are named "scaraboid." This small example shows a female (?) dwarf executed in high relief. The bottom inscription has the name of the god Amun-Re enclosed by the stems of two lotus plants with buds. This piece is from the 2nd Floor Section A  |
|   | This ring, a less expensive version of Walters 57.1957, is composed of a glazed steatite scarab set in a wide bronze band. It is attached to a hoop which tapers into a wire small enough to go through the perforation of the scarab. Decorative hieroglyphs are carved into the flat face of the ring. (Second Floor Section A)  |
| Scarab Ring   | Other: 1 1/4 in. (3.2 cm), it is made of light beige-brown steatite with blue-green glaze and bronze setting, and it is from Egyptian, and it means [Inscription]: The upper part depicts Lower Egyptian crown on nb-basket: kingship and magical protection, flanked by s3-signs "protection". (Second Floor Section A)   |
| Female Figure, Possibly with Dwarf                    | it classifies as: Metal, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/2152">https://art.thewalters.org/detail/2152</a> , This piece is from the 13th-15th Dynasty, it is under Ancient Art Collection, To find out whether this object is currently on view, and in which gallery, Second Floor Section A  |
|   | This carefully carved plump female figure has short limbs, a large head with short curly hair, and large breasts. A deep hole marks the navel. The wide pubic triangle is marked by holes. There is a depression on top of the buttocks. On the head is a large lotus blossom. A ball surmounts the head. (Second Floor Section A)   |
|   | This nude male dancer, wearing a torque and holding two flower staffs, was likely one of a pair or set of such dancers decorating a larger wall hanging or curtain fragment.   |
|   | Curtains and wall hangings were used in private homes, as well as in public and religious buildings, to prevent drafts, divide spaces, and provide privacy. The tapestry weave of this piece is ideal for such textiles, as it produces a design that can be viewed from either side. This piece is from the 2nd Floor Section A   |
| Wall Hanging or Curtain Fragment                      | warp: 1 ply tan linen spun left<br>weft: 1 ply tan linen spun left<br>weft: 1 ply wool s spun<br>technique: tapestry over 2 warps taken on tabby, and it is from Coptic, it classifies as: Textiles, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/2328">https://art.thewalters.org/detail/2328</a> , it is under Medieval Art Collection, To find out whether this object is currently on view, and in which gallery, Second Floor Section A   |
|   | This sculptor's model depicts a papyrus capital with additional pointed leaves. There are incised squares on top of the abacus. This piece is from the 2nd-1st century BC (Ptolemaic), and its type is models (representations), with Dimensions of H: 4 3/4 × W: 4 1/4 × D: 4 1/8 in. (12.1 × 11.1 × 10.8 cm), it is made of limestone, and it is from Egyptian, it classifies as: Sculpture, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/2358">https://art.thewalters.org/detail/2358</a> , This piece is from the Ptolemaic Dynasty, Second Floor Section A  |
| Model of a Composite Capital with Papyrus             | Overall with wood base: 9 1/4 × 4 1/8 in. (23.5 × 10.5 cm), it is made of limestone, and it is from Egyptian, it classifies as: Sculpture, you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/2358">https://art.thewalters.org/detail/2358</a> , This piece is from the Ptolemaic Dynasty, Second Floor Section A  |
| King  | Both continuity and change are reflected in this portrait bust initially carved for a ruler of the Middle Kingdom and then re-carved for a New Kingdom monarch. There was a marked change between the way late 12th Dynasty and mid 19th Dynasty kings were represented. The pharaohs of the 12th Dynasty were represented with a long beard and a kilt. (Second Floor Section B)  |
| Plaque  | This plaque was probably originally set into a piece of furniture in a madrasa, or theological college, built by Sultan Qaitbay (1467-1496), ruler of the Mamluk Dynasty and an active patron of the arts. The inscription in "thuluth" script is an invocation based on two verses of the Qur'an. (Second Floor Section B)  |
| Box for Ushabtis or Canopic Jars                      | With frame 4 5/16 x 13 x 3/8 in. (11 x 33 x 1 cm), it is made of ivory or bone, and its style is Mamluk, and it is from Islamic, and it means [Inscription] Night and day have mixed in the enjoyment of it. it classifies as: Ivory & Bone, you can find more information and photos of this Second Floor Section B   |
| Scarab with a Sphinx Set in a Siltstone               | During the New Kingdom, ushabti figures were often placed in a painted wooden box shaped like a shrine. Only the sides of this box are preserved, and it may have held a number of ushabti figures or a set of canopic jars. The deities associated with death and the afterlife are represented on the sides of the box. (Second Floor Section B)   |
|   | On the base of this carnelian scarab a sphinx wearing a royal war crown reclines over the body of a fallen enemy. This piece is from the Scarab: 1504-1388 BCE; Ring: Modern (New Kingdom, Dynasty 18), and its type is scarabs; finger rings, with Dimensions of H: 7/16 x W: 5/8 Second Floor Section B  |
|   | A trapezoidal shaped faience amulet in the form of a plaque with the raised relief image of the goddess Isis. The goddess kneels upon a low base and holds her right hand in front of her face in a gesture of mourning. She wears a long sheath gown and a tripartite wig. Her characteristic features are the lotus flowers in her hands. (Second Floor Section B)   |
| Amuletic Plaque with Isis                             | Numerous funerary amulets were usually placed among the many layers of linen strips used to wrap mummies. Specific amulets, along with their required position on the body, are listed in funerary texts such as "The Book of the Dead." Amulets were sometimes sewn directly onto the mummy. (Second Floor Section B)   |
| Cippus of Horus                                       | This black steatite cippus is carved in low relief and depicts Horus the child. The piece has two young crocodiles on the base, and the head of Bes at the top. The figure holds two scorpions, a gazelle, and a lion. This piece is from the mid 7th-mid 4th century BCE (Late Period), and its type is amulets; pendants; amulet-pendant, with Dimensions of H: 1 1/2 x W: 1 1/2 in. (3.8 x 3.8 cm), it is made of steatite, and it is from Egyptian, Second Floor Section B   |
| Wall Fragment with Enslaved Men                       | This wall fragment is carved in very low relief and depicts enslaved men with staffs. Visible are parts of four figures, facing the left. At the extreme left is a leg, possibly from offerings. This piece is from the 1550-1069 BCE (New Kingdom), and its type is reliefs; fragments; walls, with Dimensions of H: 1 1/2 x W: 1 1/2 in. (3.8 x 3.8 cm), it is made of limestone, Second Floor Section B   |
| Nefertem  | This large silver pendant covered with gold represents the god Nefertem with incised lines marking skirt and wig. Inscription on base. This piece is from the early 11th-mid 7th century BCE (Third Intermediate-Late Period), and its type is amulets; pendants; amulet-pendant, with Dimensions of H: 1 1/2 x W: 1 1/2 in. (3.8 x 3.8 cm), it is made of silver, Second Floor Section B  |
| Sculptor's Model of a Man with an Amun-Re Head        | The remaining portion of this fragmentary rectangular relief shows a man from the waist up; his torso is bare, he wears a string with a pendant around his neck, and he has short hair. A basket hangs from his proper left elbow. A small monkey is perched on his right shoulder, and he holds a staff. (Second Floor Section B)   |
| Amun-Re   | Silver figures such as this one were precious in Ancient Egypt. This small statuette has a loop at the back to be used as a pendant. Amun is displayed with the standard iconography of Amun-Re. He is dressed in a divine kilt, a collar, and a double feather-crown combined with a sun-disk. This piece is from the ca. 945-715 BCE (Third Intermediate Period, 22nd dynasty), and its type is amulets; pendants; figurines, with Dimensions of H: 3 3/8 x W: 9/16 x D: 1 3/16 in. (8.6 x 1.5 x 3 cm), it is made of silver with gold plating, and it is from Egyptian, it classifies as: Silver, Second Floor Section B  |
| Sculptor Model for a Royal Bust                       | A limestone model bust of a royal male wearing the "nemes" headdress with a "uraeus." The "uraeus" serpent has been broken away. As was typical for the period, the "uraeus" had two coils, one to each side and the tail extended back over the top of the rounded "nemes." Beneath the headdress is a lotus flower. (Second Floor Section C)   |
|   | This steatite scarab is carved with a design and inscription on the bottom that signifies divine support and can be interpreted to read three ways: "Praised is the Maat of Re," "Favorite of Amun(-Re)," or "Praised is the Maat of Amun." The top of the piece is high and is carved with a cartouche. (Second Floor Section C)  |
|   | This piece functioned as an amulet with royal connotations, and was originally mounted or threaded. The motif on the back praises the Maat of Amun/Re and the bottom inscription notes the special relation of the Nubian monarchy to Re and Amun. Furthermore, the presence of Taweret, the goddess of childbirth, suggests a protective function. (Second Floor Section C)   |
| Scarab with the Squatting Goddess                     | The scarab combines unique motifs and inscriptions, and the question of authenticity has to be raised. Nevertheless, there is a scarab of the 26th Dynasty, excavated in Acco, which shows a comparable layout, but with very different icons. Furthermore, the combination of icons and motifs is unique. (Second Floor Section C)  |
| Triad of Isis, Horus and Nephthys                     | While Egyptian jewelry was worn in daily life, most of the examples known today came from tombs, where they adorned mummies. Amulets provided magical protection for the wearer in both life and death. The consistent color and workmanship of the 13 light-blue faience figures of the triad is remarkable. (Second Floor Section C)   |
| Temple Relief of Nectanebo II                         | Once decorating the lower section of an interior temple wall, this relief depicts gods carrying offering trays supporting cartouches bearing the name of King Nectanebo II, and liquid and floral offerings. The deities bring the agricultural wealth of the nome, or region, they represent in a Second Floor Section C  |
| Djed Pillar   | This piece is from the 15th-11th century BCE (New Kingdom), and its type is amulets, with Dimensions of H: 3 13/16 x W: 1 3/8 x D: 1/2 in. (9.72 x 3.47 x 1.22 cm), it is made of gilded inlay on wood with red, blue, and green glass, and it is from Egyptian, it classifies as: Wood, Second Floor Section C  |
| Seal Ring with the Name of Akhenaten                  | This is a sturdy seal ring of royal blue faience, imitating the shape of precious rings of the period. The inscription gives the throne name of King Amenophis IV (Akhenaten). This piece is from the ca. 1351-1334 BCE (New Kingdom, Dynasty 18, Amarna), and its type is seals (artifacts), Second Floor Section C   |
| Male Head and Bust from a Group                       | This male head is carved in the round. The piece is from a group. There is an inscribed stela at the back; the inscription is partially erased and illegible. This piece is from the 2119-1793 BCE (Middle Kingdom), and its type is statuettes (statues); sculpture, with Dimensions of H: 3 1/2 in. (8.9 cm), it is made of limestone, Second Floor Section C  |
| Funeral Stele of Thut-sotem                           | This black granite funeral stela has incised inscriptions in sunk relief including a heaven sign, a bark, Osiris, Anubis, Isis, Nephthys, an offering table and a priest worshipping. This piece is from the late 4th-late 1st century BCE (Greco-Roman), and its type is stelae; relief, with Dimensions of H: 1 1/2 x W: 1 1/2 in. (3.8 x 3.8 cm), it is made of granite, Second Floor Section C   |
|   | The ancient Egyptians believed that the dung beetle, the Scarabaeus sacer, was one of the manifestations of the sun god. Representations of these beetles were used as amulets, and for ritual or administrative purposes.   |
|   | The scarab displays a ritual scene on its bottom, which shows the standing figure of King Ramesses II in front of the god Thoth. The king wears the so-called "Blue Crown" with Uraeus-serpent and crown sash, as well as a long elaborate, pleated dress. He presents a squatting figure of the goddess Taweret. (Second Floor Section C)   |
| Scarab of Ramesses II                                 | The scarab is longitudinally pierced, was originally mounted or threaded, and functioned as an amulet. The presentation of the Maat-figure by Ramesses II to Thoth is part of the ritual, in which the king states to follow and strengthen the ethical rules. This version of the motif has a second meaning. (Second Floor Section C)  |
| Juvenile God with a Sun Disk                          | Each morning, the sun was reborn into the world, often in the form of a young child like the one represented in this pendant. Here, the sun child wears an elaborate necklace and sun disk with a protective uraeus snake on his head. On the right side of his head, he wears a braided pectoral. (Second Floor Section C)  |
|   | Bacchus is seen with a flowing drapery and his club, looking back over his shoulder. The plaque was squared for inlay, and has been broken at the left side and bottom.  |
| Bacchus   | Two plaques with similar figures, carved in the same rough technique, with male figures looking back over their shoulders, are in Berlin. They apparently come from the same or a similar object, and have a band of molding at the base. This piece is from the 4th century, and its type is Second Floor Section D   |

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|---|---|
| Head of Pthah                                 | Pthah was the creator god of the city of Memphis and the patron of craftsmen and artists. His blue skullcap symbolizes creation, and his black face represents fertility and rebirth. , This piece is from the 664-525 BC (Late Period) , and its type is amulets; figurines , with Dimensions of Second Floor Section D  |
| Head of a Priest                              | This head of a priest is carved in the round. He has a shaved head that is round on top. There is a stele broken from his back. , This piece is from the 664-525 BCE (Late Period; late Saite) , and its type is figurines; statuettes; sculpture , with Dimensions of H: 3 9/16 in. (9 cm) , it is Second Floor Section D  |
| Nile Catfish Pendant                          | This fish pendant represents a Synodontis Batensoda, more commonly known as the Nile catfish, a species of fish named for its black belly. Often worn at the end of a plait of hair, amulets like this one were used by children and young women to protect against drowning. This fine ar Second Floor Section D<br>This steatite scarab was originally glazed. It has a flat underside and an inscription on the bottom, a medium high back with thick and regular incised details. The workmanship is good and the piece is carefully made.  |
| Scarab with the Cartouche of Thutmose III     | This piece served as an individualized amulet and was originally mounted or threaded. The amulet should secure royal authority for this king (Thutmose III), and for a private owner his royal patronage. , This piece is from the 1479-1425 BCE (New Kingdom, Dynasty 18) , and its type Second Floor Section D  |
| Kneeling Heh on a Basket                      | , This piece is from the early 11th-mid 4th century BCE (Third Intermediate-Late Period) , and its type is amulets; figurines , with Dimensions of H: 2 3/4 x W: 1 15/16 x L: 1 1/3 cm. (6.99 x 4.96 x 1.33 cm) , it is made of Egyptian faience with pale green glaze , and its style is Saitic, Second Floor Section D<br>This faience bowl has been restored from several fragments. Parts of the bowl have been reconstructed. The entire surface was covered in a bright turquoise blue glaze and the motifs were painted in a dark violet manganese. The circular foot of the bowl was completely covered in  |
| Faience Bowl                                  | Both the lotus and the tilapia were symbolic of renewal and rebirth. , This piece is from the 1550-1450 BCE (New Kingdom) , and its type is bowls (vessels) , with Dimensions of 4 15/16 x 11 7/16 in. (12.5 x 29.1 cm) , it is made of Egyptian faience with blue glaze , , and it is from Second Floor Section D<br>This steatite scarab has a flat underside with an inscription on the bottom carved in sunk relief technique. The piece was originally glazed. The top of the scarab is decorated with deep and thick incised details. The workmanship of this piece is good.<br>This piece originally functioned as an individualized amulet and was once mounted or threaded. The amulet should secure the royal authority for this king, Thutmose IV (1397-1388 BC), by his close relation to the god Amun; it should provide a private owner with this king's royal patronage.   |
| Stylized Scarab with Cartouche of Thutmose IV | The royal epithet "Image of Amun" is very popular on scarabs of the New Kingdom. , This piece is from the 1397-1388 BCE (New Kingdom, Dynasty 18) , and its type is scarabs; amulets , with Dimensions of H: 1 1/4 x W: 7/16 x L: 9/16 in. (0.7 x 1.1 x 1.5 cm) , it is made of light beige faience, it classifies as:Precious Stones & Gems , you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/3630">https://art.thewalters.org/detail/3630</a> , This piece is from the 18th Dynasty , in Thutmose IV (1397-1388 BC) Reign , it is under Ancient Art Collection . To find out whether it is Second Floor Section D  |
| Bust of a Ram-Headed God (Khnum)              | On each side of this fragmentary relief is a sunken carving showing a bust of a ram-headed deity, probably Khnum, facing to the right. The busts are alike except for the broad collars--on one side, the broad collar is not finished. , This piece is from the ca. 305-250 BCE (Early Ptolemaic Second Floor Section D  |
| Falcon Reliquary                              | This statuette, likely dedicated to the falcon-god Horus, is missing its crown and eye inlays. The structure of the feathers is carefully incised. The base is inscribed with texts of adoration and prayer. Examination through the hole in the head revealed bird bones that had been wrapped in Second Floor Section D<br>This type of cartouche-shaped signet ring with a very long bezel made of faience was popular from the late 20th to the 23rd Dynasties. A question exists as to whether these rings were ever actually used as signets or were for funerary purposes, religious souvenirs, or gifts for special occasions.  |
| Finger Ring with Names of Amun-Neferhotep     | This small version is made of blue faience. Incrustations exist in the shallow crudely carved hieroglyphs which read "Men-ib-re, right of voice, the great god," a fictitious name which is attested elsewhere. , This piece is from the 1070-664 BCE (Third Intermediate Period) , and its type Second Floor Section E   |
| Block Statue of Sheshonq                      | "Block" statues-in the form of a man, squatting with arms crossed above his knees--were placed by their donors in temples since the time of the Middle Kingdom. Through his block statue, the donor anticipated participating continuously in the daily rituals and receiving the blessings of the god Sheshonq. It Second Floor Section E  |
| Male Head and Bust                            | This male figure wears a wig to his shoulders and behind his ears. The piece is broken off at the waist. , This piece is from the 2347-1793 BCE (Middle Kingdom) , and its type is figurines; statuettes; sculpture , with Dimensions of H: 6 3/8 x W: 5 11/16 x D: 3 3/4 in. (16.2 x 14.4 x 9 Second Floor Section E   |
| Standing Nehemet-Away                         | This cast silver pendant represents the goddess Nehemet-Away standing with her hands at her side. She has a "uraeus" on her wig, and wears a sistrum, (her symbol) as a crown. There is a large loop behind the sistrum, and her legs are broken. , This piece is from the early 11th-late Second Floor Section E   |
| Seated Male Servant                           | This image of a squatting servant is carved from a single piece of wood. He squats in a relaxed manner typical of someone who worked as a scribe in a writing office. , This piece is from the ca. 2280 BCE (Old Kingdom) , and its type is figurines , with Dimensions of H: 4 7/16 in. (11.2 cm) , it is made of wood with traces of white paint , , , , it classifies as:Sculpture , you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/3630">https://art.thewalters.org/detail/3630</a> Second Floor Section E  |
| Reclining Lion                                | The reclining lion has a raised head and a closed mouth. His left front paw rests on top of his right front paw. His tail is curved around the right side of his hip. The bottom of the figurine has two round holes which were used to fix the figure on top of a base of a staff. , This piece is from the Second Floor Section E   |
| Naturalistic Scarab                           | Naturalistic scarabs, which exhibit a beetle-formed underside instead of a flat bottom with additional motifs, became popular in the late Third Intermediate and Late periods. They were attached to the mummy bandages and were part of the amulet set. There are two varieties of this scarab Second Floor Section E  |
| Male Figure Standing                          | This sculpture is carved in the round and painted. It depicts a nude male with black hair and black and white painted eyes. His arms are joined at the shoulders; both hands are closed at his sides. His feet are made separately, in one with the base. There is black paint on top of the base Second Floor Section E  |
| Bust of an Old Man                            | The flesh folds around the mouth, the pockets beneath the eyes, the sharply furrowed brow, and the downward turn of the mouth impart a sense of emotion and experience to this sculpture. Indeed, the expression is almost fierce. , This piece is from the ca. 660-650 BCE (Late Period Second Floor Section E   |
| Block Statue of Pe-Kher-Kons                  | This block statue is of a squatting man with an inscription on the front dress and rear. , This piece is from the 946-736 BCE (Third Intermediate Period) , and its type is statues; sculpture , with Dimensions of H: 13 1/4 in. (33.6 cm) , it is made of black granite , , and it is from Egypt Second Floor Section E<br>Horus-the-Child is shown here seated on a low-back throne. At his right shoulder, there is a dowel hole for attaching the arm, now missing.  |
| Horus-the-Child                               | The head, lower left arm, and left thigh and upper leg are broken. The surface is rough and unpolished. , This piece is from the 4th-1st century BCE (Greco-Roman) , and its type is figurines , with Dimensions of H: 1 15/16 x W: 1/2 x D: 1 1/8 in. (4.95 x 1.3 x 2.79 cm) , it is made of faience Third Floor Section A   |
| Female Tomb Figure                            | This woman wears a long wig and a close-fitting dress. Although the figure has lost its arms and feet, the high quality of the piece is still visible in the details of the face. , This piece is from the 1900-1800 BCE (Middle Kingdom) , and its type is statues , with Dimensions of H above 1 Third Floor Section A  |
| Standing Thoth with Ibis Head                 | The Egyptians depicted Thoth, the god of wisdom and writing, as an ibis (a wading bird), a man with an ibis head, or a baboon. Thoth amulets primarily protected officials and the deceased in the underworld. This was probably made during the 30th Dynasty. , This piece is from the 3rd Third Floor Section A<br>This obsidian scarab is inscribed on the flat underside with vertically arranged column writing requesting the support of the royal palace. The top of the scarab is incised with a detailed design with thick lines, slightly irregular line flow and almost balanced proportions. The piece is similar to the scarab of the goddess Isis.  |
| Scarab with Wish Formula                      | The scarab functioned as a provider individualized amulet with a wish formula. The amulet should provide its owner with the protection of Horus. The piece was originally mounted or threaded.  |
| Bes   | A similar wish formula can be found on Walters 42.8. , This piece is from the 664-525 BCE (Early Late Period) , and its type is scarabs; amulets , with Dimensions of H: 1/4 x W: 1/2 x L: 5/8 in. (0.7 x 1.2 x 1.6 cm) , it is made of black obsidian , , and it is from Egyptian , and it meets Third Floor Section A<br>This dwarf-like, protective deity was very popular in ancient Egypt. Bes is represented with the nude body of a dwarf, grotesque facial features, and the ears and mane of a lion. He wears a tall feather-crown and usually rests his hands on his hips. Known from as early as the Middle Kingdom, he was particularly popular in the Late Period.   |
| Amulet- Pendant, Nephthys                     | This amulet-pendant presents the god in a standing posture. The stocky figure is compact and dominated by the massive feather crown. Dark blue markings show the structure of the feathers and highlight the armlets and bracelets worn by the god. The amulet has a rectangular base Third Floor Section A   |
| Chest with Writing                            | A cast silver amulet representing the goddess Nephthys, the sister of Isis, standing. She wears a small crown surmounted by the hieroglyph for her name. There is a loop behind the crown and the legs are broken off. , This piece is from the 1550-730 BCE (New Kingdom-Third Intermediate Third Floor Section A  |
| Head of a King                                | The front of this box shows a king making an offering to the crocodile-god Sobek. Above the scene is an inscription in demotic. The box may have been used in temple rituals. , This piece is from the ca. 1st century BCE (Ptolemaic-Roman) , and its type is chests , with Dimensions of Third Floor Section A<br>This model is in sunk relief and depicts the head of a king with a long wig and uraeus. There are squares drawn on the front. The piece has been repaired. , This piece is from the 664-525 BC (Late Period; Saite) , and its type is models (representations); reliefs , with Dimensions of Third Floor Section A<br>This faience amulet represents Hapy, the baboon-headed son of Horus. There are four sons of Horus and this amulet is part of a set of four (Walters 48.1638-1641). The sons of Horus protected the vital organs of the body after mummification. The image is that of a baboon-headed deity.  |
| Amuletic Figure of Hapy, Son of Horus         | Numerous funerary amulets were usually placed among the many layers of linen strips used to wrap mummies. Specific amulets, along with their required position on the body, are listed in funerary texts such as "The Book of the Dead." Amulets were sometimes sewn directly onto the mummy Third Floor Section A<br>The top of a wrap-around garment is seen on this unfinished work. It may have been intended as a royal statue, then altered for a private owner, which would explain the chiseled area on the forehead where the uraeus serpent, a symbol of royalty, may have been. , This piece is from the 27th-30th D Third Floor Section A<br>mount: 5 5/16 x 4 13/16 x 5 1/8 in. (13.5 x 12.2 x 13 cm) , it is made of granodiorite , , and it is from Egyptian , , it classifies as:Sculpture , you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/4620">https://art.thewalters.org/detail/4620</a> , This piece is from the 27th-30th D Third Floor Section A |
| Unfinished Statue of a Man                    | Two partially preserved boxwood scenes concern this relief block from a private tomb chapel. The lower scene shows the stern of a large rowing boat with two men each manning a large steering oar. Immediately following the first boat is the prow of a second boat. It is decorated with a lotus. The boat is Third Floor Section A<br>framed. 16 1/2 x 13 x 1 3/8 in. (41.9 x 33 x 3.5 cm) , it is made of limestone, red pigment , , and it is from Egyptian , , it classifies as:Sculpture , you can find more information and photos of this piece at this link : <a href="https://art.thewalters.org/detail/4638">https://art.thewalters.org/detail/4638</a> , This piece is from the late 5th Third Floor Section A  |
| Relief of People in Boats                     | This rare relief shows King Necho II facing   |



|                                     |   |                       |
|-------------------------------------|---|-----------------------|
|                                     | Representations of cats are well-known in Ancient Egypt from the 2nd millennium BCE. The onomatopoeitic Egyptian name was "miu" (mjw) for the male, and "mit" (mjit) for the female cat. Egypt's economic base was agriculture and therefore rodent- and snake-hunting felines were v   |                       |
| Cat with Kittens                    | This amulet displays a seated female cat with a kitten in front of her. This kitten is facing the right and has the same posture as its mother. The amulet has a rectangular base and a loop on the back of the cat. , This piece is from the 4th century BCE (Late Period-early Ptolemaic) , an  | Third Floor Section D |
| Ram of Amun-Re                      | The figure of the ram with horn and a sun disk is a representation of the god Amun-Re. , This piece is from the 2nd-1st century BC (Ptolemaic) , and its type is figurines , with Dimensions of H with mount: 3 x W: 7/8 x D: 2 1/4 in. (7.56 x 2.3 x 5.68 cm); Mount H: 1/2 in. (1.3 cm) , it is   | Third Floor Section D |
| Anubis Standing                     | Anubis, the god of embalming and protector of the deceased, is depicted with a man's body, a jackal's head, and long wig. The arms and the tip of the nose were made separately. The figure was likely made for a tomb. , This piece is from the ca. 600 BCE (Late Period; Saite) , and i   | Third Floor Section D |
| Statue of Taweret                   | Ancient Egyptians believed the goddess Taweret, whose name translates as "the Great One," offered protection to women during pregnancy and childbirth. She is represented as a hippopotamus with a swollen belly, pendulous human breasts, the limbs of a lion, and the back and tai  | Third Floor Section D |
| Falcon-Headed God                   | This pendant is carved into the shape of a mummified falcon-headed god who wears a heavy wig and double crown. It is perforated through the shoulders. , This piece is from the 11th-4th century BCE (?) , and its type is amulets , with Dimensions of H: 1 3/8 x W: 3/8 x D: 1/4 in. (3.  | Third Floor Section D |
| Pantheistic Dely Pendant            | This amulet shows the god Horus with various royal, divine, and animal attributes that enhance its protective power. , This piece is from the late 4th-mid 3rd century BCE (Ptolemaic) , and its type is amulets; pendants , with Dimensions of H: 1 11/16 x W: 1 5/16 x D: 7/16 in. (4.3 x 3.  | Third Floor Section D |
|                                     | The Egyptian learned from their Near Eastern neighbors how to make glass. At first they imported the raw material and processed it in Egypt, but soon they learned how to produce it by themselves.   |                       |
| Palm Column Kohl Tube               | This core-formed glass kohl tube, is datable to the 18th Dynasty. Originally there would have been a long thin glass applicator for the kohl as well. The palm column shape was quite common for glass kohl tubes. The body of the vessel is composed of translucent bright turquoise co  | Third Floor Section D |
|                                     | This steatite scarab is inscribed on the bottom in partly sunk relief with the name of Queen Tiye. The top is medium high and is shallowly incised with details of good workmanship.  |                       |
|                                     | This piece functioned as an individualized amulet, and was originally mounted or threaded. Scarabs with Tiye's name and title are very well known, and have been found in Egypt and abroad. They should secure Tiye's royal status, but also guarantee her royal patronage for a private  |                       |
| Scarab with the Name of Queen T     | There are many scarabs and plaques with the name of Queen Tiye, and most of them are not personal seals, but supportive amulets given to honorable people in Egypt and abroad. The impressive amount of scarabs with Tiye's name (alone or together with the name of her husband  | Third Floor Section D |
| Vine Motif                          | This plaque has designs of grapevines and dotted ornament. It has a hole for attachment, and is chipped at the edges. , This piece is from the 7th-8th century , and its type is plaques (flat objects) , with Dimensions of H: 2 11/16 in. (6.8 cm) , it is made of bone , and its style is Un   | Third Floor Section D |
|                                     | This steatite scarab has a flat underside with a vertically arranged design in sunk relief. The design depicts a winged cobra with a raised head, shield, and tail, a crossed-line pattern beneath her body, and a sun disc between her wings. The back is incised with deeply incised details.   |                       |
|                                     | The scarab functioned as a provider individualized amulet, and was originally mounted or threaded. The amulet should protect its owner and provide the support of Amun.   |                       |
| Scarab with a Cobra and Script Si   | The Egyptians used winged cobras as protective icons in many different contexts, mostly in combination with royal or divine names or images. , This piece is from the 1292-1070 BCE (New Kingdom, Dynasty 19-20) , and its type is scarabs; amulets , with Dimensions of H: 1/4 x W:  | Third Floor Section D |
|                                     | This steatite scarab has a flat underside with a vertically arranged design with a 'Maat' and longevity/omnipresence of Amun theme composed of four signs lacking syntactical context. The design of the back is simple with unbalanced body proportions and good workmanship. The pi   |                       |
| Scarab with Script Sign Combinat    | This scarab functioned as a supportive amulet and should secure life and justice. The piece could serve in this world and in the afterlife, as Amun's trigram, it should assure the support of the god. It would have originally been mounted or threaded. , This piece is from the ca. 1525-14   | Third Floor Section D |
|                                     | , it classifies as:Precious Stones & Gems , you can find more information and othots of this piece at this link : <a href="https://art.thewalters.org/detail/7050">https://art.thewalters.org/detail/7050</a> . This piece is from the 18th Dynasty , , it is under Ancient Art Collection , To find out whether this object is currently on view, and in v   | Third Floor Section D |
| Statue of a Monkey with Young       | The small statuette represents a seated female monkey with one of its young on its lap. Its left hand rests on the left upright leg, and with its right hand it eats a fruit. Monkeys were popular in Egypt and were depicted in tomb paintings as companions of the people in the fields, as we  | Third Floor Section D |
| Model of a Bust of a King           | mount: 1 7/16 x 1 7/8 x 1 13/16 in. (3.7 x 4.8 x 4.7 cm) , it is made of bronze. , and it is from Egyptian , , it classifies as:Metal , you can find more information and othots of this piece at this link : <a href="https://art.thewalters.org/detail/7254">https://art.thewalters.org/detail/7254</a> . This piece is from the 18th-19th Dynasty , ,  | Third Floor Section D |
| King Standing                       | This model has been carved in the round. It depicts a King wearing a wig with a uraeus. There are squares drawn on the bottom, sides, and back. The corners of the wig are broken off. The King's left ear is glued on and had been broken off. The eyes are painted. The authenticity of   | Third Floor Section D |
| Dancer                              | This statue is sculpted in the round, and depicts a King standing with a uraeus on his forehead. He wears a long wig, and has a stele at his back. His nose has been restored. The statue is broken off across the legs with holes from previous restorations. The eyes are hollow, and fitte   | Third Floor Section D |
|                                     | This spiritubt casually finished figure of a dancer holds a tambourine. There is a piece missing at the base, and the asymmetrical shape follows the original contour of the bone. , This piece is from the 4th-6th century , and its type is plaques (flat objects) , with Dimensions of H: 5  | Third Floor Section D |
|                                     | The sistrum is a musical rattling instrument that was popular in the cult of the goddess Hathor. Called a "seshshehet" in Egyptian, the name imitates the swishing sound the small metal disks made when the instrument was shaken. Priestesses and royal women participating in rituals i  |                       |
| Sistrum                             | The face of the goddess Hathor is depicted with cow ears on the handle of the rattle. , This piece is from the ca. 380-250 BCE (Late Period (30th dynasty)-early Ptolemaic Period) , and its type is sistra , with Dimensions of H: 14 5/16 in. (36.3 cm) , it is made of bronze , , and it is from Egyptian , , it classifies as:Metal , you can find more information and othots (  | Third Floor Section D |
| Youth                               | A nude youth is shown leaning on a staff. The convex bone is squared at the sides and top; the bottom has been broken. , This piece is from the 4th century , and its type is plaques (flat objects) , with Dimensions of H: 4 3/16 in. (10.7 cm) , it is made of bone , and its style is Helk  | Third Floor Section D |
| Heart Amulet                        | The ancient Egyptians regarded the heart as the source of human intellect, memory, conscience, and passions. Believed to embody one's true character, the heart was weighed on the balance of the Court of the Underworld to ascertain if the owner was worthy of being reborn in the   | Third Floor Section D |
| Horus the Child Seated on a Lotu    | This figure was originally the head of a scepter. , This piece is from the ca. 1st century BC, and its type is statuettes (statues) , with Dimensions of H: 4 3/16 in. (10.7 cm) , it is made of cast bronze , , , , you can find more information and othots of this piece at this link : <a href="http://www.thewaltersartmuseum.org">http://www.thewaltersartmuseum.org</a>  | Third Floor Section D |
| Model with the Head of a King an    | This model is carved in low relief. On the front is the head of a king with a helmet, uraeus, and a hawk at the back of the helmet. On the back is a head with a cap. Parts are broken off. , This piece is from the 664-525 BCE (Late Period; Saite) , and its type is reliefs; models (repres   | Third Floor Section E |
| Block Statue of Irt-Hor-Erow        | This block statue depicts a figure in squatting position. It has an inscription on the sides and front of the kilt, and in columns on the rear. , This piece is from the 946-736 BCE (Third Intermediate Period) , and its type is statuettes (statues); sculpture; figurines , with Dimensions of H:   | Third Floor Section E |
| Signet Ring with Name of King Ak    | This heavy gold signet ring bears the throne name of the Egyptian pharaoh Akhenaten (1351-1334 BCE). It was cast in one piece; the deeper parts of the hieroglyphics were cut into the model before casting and the finer details chased onto it afterwards. The hieroglyphs on the bezel   | Third Floor Section E |
| Horus Stele                         | The Horus-stele, or cippus, was one of the most important items associated with magic in ancient Egypt. At the center of these stone slabs was the nude figure of the child Horus, or Harpokrates, associated with the newborn sun, with the head of the god Bes above him. Horus-the-c   | Third Floor Section E |
| Statue of Osiris on a Throne        | Osiris, considered to have been the first king of Egypt (and was representative of the human civilization and divine order), was murdered by his brother, Seth, (representative of the power of the world and uncivilized nature). Magically resurrected by Isis, Osiris is typically shown as a  | Third Floor Section E |
| Lotus Bowl                          | This bowl is decorated with a raised design underneath the glaze. Bowls of this lotus design were exported from Egypt all over the eastern Mediterranean, especially to the Aegean islands and Anatolia (Asia Minor) . This piece is from the 3rd century BCE (Ptolemaic) , and its type is   | Third Floor Section E |
| Squatting Representation of Mut     | An amulet made of pale sheet gold representing a cloaked figure seated with knees drawn up. The figure wears the double crown (of Upper and Lower Egypt) over a long wig. A short sleeve is shown between the flaps of the wig. The flat piece appears to have been worked in a mok   | Third Floor Section E |
| Goddess and Ramesses II             | This is a small statuette of Pharaoh Ramesses II and a goddess made of carnelian. Both the goddesses Hathor and Isis are mentioned in the inscription on the back pillar. The piece is inscribed in two columns of text on the back pillar and the cartouche of the Ramesses II inscribed i   | Third Floor Section E |
| Model with the Head of a King       | This model is carved in low relief and depicts the head of a King with a helmet to the right. There is a frame in the corners. The back is rough, and the piece has been repaired. , This piece is from the 870 BCE-313 CE (Third Intermediate Period-Greco-Roman) , and its type is relief;  | Third Floor Section E |
| Male Head                           | This male head is carved in the round and is broken off at the neck. The man's hair is in rows of rectangles, as are Old Kingdom heads. , This piece is from the 664-525 BCE (Late Period; Saite) , and its type is figurines; statuettes; sculpture , with Dimensions of H: 7 1/16 in. (3.6 c  | Third Floor Section E |
| Panel Portrait of a Bearded Man     | Prior to the Roman Period, the likeness of the deceased on the mummy mask, coffin, and sarcophagus was an idealized representation that conformed to the general style of the period. With the arrival of Roman rule in Egypt, mummy portraits became increasingly naturalistic. The r  | Third Floor Section E |
| Head and Bust of a Woman            | This painted bust has the back of a chair broken off around the edge of the head. The piece is probably a forgery. , This piece is from the 1550-1292 BCE or modern (New Kingdom or modern) , and its type is busts , with Dimensions of H: 16 15/16 in. (43 cm) , it is made of limestone;   | Third Floor Section E |
| Relief with Onuris-Shu              | Here, the god Onuris-Shu holds an ankh, the hieroglyphic sign for life, in one hand and a was scepter, an animal-headed staff symbolizing power, in the other. Four plumes rise from a circlet atop his short wig, and a protective uraeus (sacred cobra) rises from his brow. The god wear   | Third Floor Section E |
| Statue of Tef-ib                    | Tombs sometimes contained more than one statue representing the owner. The statues were usually inscribed with the owner's name and titles, and they served as a focus for funerary rituals. These examples, belonging to a man named Tef-ib, are unusual in that they represent the  | Third Floor Section E |
|                                     | Khnum holds a whip in his right hand. The inscription says that this votive figure was dedicated by King Psametik.  |                       |
| Khnum                               | As in large scale Egyptian granite standing or striding figures, there is no space between the legs, and the arms are kept close to the body. The headdress has broken off. , This piece is from the 664-525 BCE (Late Period) , and its type is figurines; statuettes; sculpture , with Dimensions of 6 3/4 in. (17.2 cm) , it is made of black granite , , and it is from Egyptian , and it means [On front and side of base] Khnum give life (to) Psametik, son of Dhuty | Third Floor Section E |
| Sculptor's Model with a Relief of a | Known as "the Great Cackler," Geb was said to have laid the cosmic egg that contained the sun and, thus, was honored as the father of the gods. The image of a goose is also a script sign and was used to write the term "son." This term was an important part of the royal titulary sys  | Third Floor Section E |
| Harpokrates (Horus the Child)       | Nude Harpokrates stands in a marked S-curve; his legs are broken and missing below the knees, while the arms, apparently mechanically riveted on, are lost. Comparisons with other representations of Harpokrates suggest that he held a cornucopia in his proper left arm and put his  | Third Floor Section E |
| Hippopotamus                        | This small figure displays a standing hippopotamus. Figures such as this may have been votives. , This piece is from the ca. 4000-3500 BCE (Predynastic; Naqada I) , and its type is figurines , with Dimensions of H: 15/16 x W: 9/16 x D: 1 5/8 in. (2.35 x 1.47 x 4.13 cm) , it is made c  | Third Floor Section E |
| Plume                               | This plume has a circle and feathers painted on the front. It is probably from an Osiris figure. , This piece is from the n.d. , and its type is plaques (flat objects) , with Dimensions of H: 5 11/16 in. (14.5 cm) , it is made of wood, black paint , , , , it classifies as:Sculpture , you can f  | Third Floor Section E |
|                                     | This statue shows its owner, Intef, seated cross-legged on the ground. He rests upon a small platform, wearing a kilt which covers his entire lower body including the feet. The hands are resting upon his thighs. The head is covered by a wig which is tucked behind the ears and hangs  |                       |
| Intef Seated on the Ground          | The pose was first used during the Old Kingdom and regained popularity during the Middle Kingdom. An offering text is inscribed on the base, and a text on the lap records Intef's title and his mother's name. , This piece is from the ca. 1870 BCE (Middle Kingdom, 12th dynasty) , and  | Third Floor Section E |
|                                     | Hor-wedja was the son of Vizier Sasobek, the highest-ranking official during the reign of King Psammethichus I. Hor-wedja's son Meryptah commissioned this temple sculpture for him. Hor-wedja kneels, presenting only himself to his god. He abases himself in the deity's presence but  |                       |
| Kneeling Figure of Hor-wedja        | A hieroglyphic inscription gives the lineage and titles of Hor-wedja running in a horizontal band around the base, in a line across the top of the base and in a single vertical column on the back pillar. Hor-wedja kneels upon a rectangular base and his toes are splayed out in an unnatur   | Third Floor Section E |