Name of the Dise-	info
rame of the filese	Info 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
	The goo is note except for a manue draped over his proper lett arm. He notes a funderout in a pign rand, which describes the size (cituscan limits). The date occess not beyong and may be part or a candelatorum, I his piece is from the late of more classical, and not extend to classical, and the size of the size of the size of the bead bears a detailed carring of an owl, a hisrogly of an owl, a hisrogly of the size of the bead bears a detailed carring of an owl, a hisrogly of the size of the si
	This piece is a falence spacer bead with three rounded tubes joined by a plate in the shape of a carbouche. The tubes have rounded holes in them for the strings of a three row necklace or breadth with three rounded tubes joined by a plate in the shape of a carbouche. The tubes have rounded holes in them for the strings of a three row necklace or breadth with three rounded tubes joined by a plate in the shape of a carbouche. The tubes have rounded holes in them for the strings of a three row necklace or breadth and the outline of the carbouche and the hieroglyphs within First Floor Section A
	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 pendending (909-1171), when objects of all kinds were decorated wit First Floor Section A
	This piece is from the 285-246 BCE (Greco-Roman), and its type is reliefs, with Dimensions of th: 22 1/15 kW: 11 1/8 x D: 8 7/16 in. (56 x 82.8 x 21.5 cm), it is made of red granitle it calssifies as: Sculpture, you can find more information and ohotos of this piece at this First Floor Section A
	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
	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 ganels bearing either checkerl First Floor Section A
7	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.
Т	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
	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 riginally on view, and in wife First Floor Section A scarab scarab for this piece at this link: https://art.thewalters.org/detail/108, 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 wife First Floor Section A
Female Torso T	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 T	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
	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 First Floor Section B
	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 calssifies as: Sculpture, you can find First Floor Section B
	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 mattock. 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
	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 wifi First Floor Section B
	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 ir 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
Т	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 or 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
Voca with Names of Americator II T	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 nossible that it originally contained some kind of expensive cosmetic nossibly kohl oil or perfume. This piece is fir 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
	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
	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 flore 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 Dir First Floor Section 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 calssifies as:Metal, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail 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 2 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 inscri 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 eigl
	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 tha First Floor Section C
	, 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 calsisfies as: Glasswares, you can find more information and oho First Floor Section C
•	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 pharoah of the 19th Dynasty, and two epitt First Floor Section C
. 55	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
• 1 7	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
	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.
	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.
Т	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 14
	, it calssifies as:Precious Stones & Gems , you can find more information and ohotos of this piece at this link : https://art.thewalters.org/detail/1032 , This piece is from the 18th Dynasty , in Thutmosis III (1479-1425 BC) Reign , it is under Ancient Art Collection , To find out whether it 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
	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 fror
Bowl with Fish and Lotuses T	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 be First Floor Section D
	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
-	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-Pt First Floor Section D
"Senet" Board E	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, determir First Floor Section D
Seated Servant T	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
Seated Servani	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
Horus Stele (Cippus)	
Horus Stele (Cippus) T	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 calssifies as: Ceramics , you can fin First Floor Section D
Horus Stele (Cippus) T Falcon T 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
Falcon TRing with Horus and Hathor ALion Headed Nefertem	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 The seated figure 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 Sakhmet. This variation of Nefertem with a lotus bud is a rare example. 1 First Floor Section E
Horus Stele (Cippus) T Falcon T Ring with Horus and Hathor A Lion Headed Nefertem T Relief Fragment Showing a Priest A	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
Horus Stele (Cippus) T Falcon T Ring with Horus and Hathor A Lion Headed Nefertem T Relief Fragment Showing a Priest A	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 The seated figure 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 Sakhmet. This variation of Nefertem with a lotus bud is a rare example. 1First Floor Section E 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 in First Floor Section E

	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
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 modes
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 calssifies as: Wood, you can find more information and ohotos of this piece at this link: https://art.thewalters First Floor Section E
Statue of a Standing Khonsu	In its piece is from the 1500-1507 BUE, (new Mingloom), and its give pies commay, with unimensions of int.) its made or wood, and it is rown. Egyptian, it cassines as wood, you can find more illimination and ondors or mis piece it its link; integrate it is link; i
sis Nursing Horus	, This piece is from the 663-525 BC (Late Period; Saite), and its type is figurines; amulets, with Dimensions of H: 47/16 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, , , , it calssifies as: Ceramics, you can find more infor 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 Fragmen	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 First Floor Section E
rail Flanging or Garlant Flagmon	Situlae were evessels 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 lsis. Situlae were found in temple treasuries at Amarna, the title were found in temple treasuries at Amarna, the contract of the sun-disk
Situla with Erased Cartouche of A	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 vas 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 a 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
Amulet with the Names of Ameno	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 (Nev., it calssifies as:Precious Stones & Gems., you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/1920., This piece is from the 18th Dynasty, in Amenophis III (1388-1351/1350 BC) Reign., it is under Ancient Art Collection, To find out wh First Floor Section E
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
ibyan 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 Babyloniar mount: 3/4 x 1 1/2 x 1 1/2 in. (1.9 x 3.8 x 3.8 cm), it is made of bronze with gold and black gold inlay, and it is from Egyptian, it calssifies as:Metal, you can find more information and ohotos of this piece at this link; https://art.thewalters.org/detail/2010, This piece is from the Second Floor Section
	A nude female figure with falling drapery is depicted on this plaque squared for inlaying. The file dege and lower section are proken. The work is summary but well designed. This piece is from the 5th-6th century, and is type is plaques (file tobjects); fragments, with Dimensions of Second Floor Section
	The posture of this figure is unusual, he appears to be ducking or perhaps pulling something. He wears a kneel-ength 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, v Second Floor Section
	This cast silver amulet with a popular so missuar, ne appears to up a ducting up a finite missuar in the appears to up a ducting up a finite missuar in the appears to up a ducting up a finite missuar in the appears to the appear in the appear in the appears to the appear in the app
	Oral plaques with images of humans or animals instead of a scarab beetle are named "Scarabbodic." This sample shows a female (?) dwarf executed in high relief. The bottom inscription has the name of the god Animals or animals instead of a scarab beetle are named "Scarabbodic." This sample shows a female (?) dwarf executed in high relief. The bottom inscription has the name of the god Animals or animals instead of a scarab beetle are named "Scarabbodic." This sample shows a female (?) dwarf executed in high relief. The bottom inscription has the name of the god Animals or animals instead of a scarab beetle are named "Scarabbodic." This sample shows a female (?) dwarf executed in high relief. The bottom inscription has the name of the god Animals or animals instead of a scarab beetle are named."
	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 Other: 11/4 in (3.2 cm)
	Other: 1 7/16 in. (3.7 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 "prot
Scarab Ring	, it calssifies as:Metal , you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/2152 , 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, v Second Floor Section
emale Figure, Possibly with Dwa	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 surroun Second Floor Section
	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 warp: 1 ply tan linen spun left weft: 1 ply and linen spun left weft: 1 ply and linen spun left weft: 1 ply mool s spun
	weth: 1 by purple, red and green s spun technique: tapestry over 2 warps taken on tabby, and it is from Coptic, it calssifies as: Textiles you can find more information and ohotos of this piece at this link : https://art.thewalters.org/detail/2328, it is under Medieval Art Collection. To find out whether this object is Second Floor Section.
0 0	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 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 calsisfies as: Sculpture, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/2358, This piece is from the Ptolemaic D Second Floor Section
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 pharac Second Floor Section
	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 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 calssifies as:lvory & Bone, you can find more information and ohotos of this Second Floor Section
Box for Ushabtis or Canopic Jars	During the New Kingdom, ushabit 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 ushabit figures or a set of canopic jars. The deities associated with death and the afterlife are repres
Scarab with a Sphinx Set in a Swi	On the base of this camelian 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
	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 morning. She wears a long sheath gown and a tripartite wig. Her characterist
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 Second Floor Section
	This black steatitle 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), an Second Floor Section
	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, w Second Floor Section
Nefertem	This large silver pendant covered with gold represents the gold Nefertern with incised lines marking skirt and wio. 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 Csecond Floor Section
	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 either than the pendant around his neck, and he has short hair. A basket hangs from his proper left either than the pendant around his neck, and he has short hair. A basket hangs from his proper left either than the pendant around his neck, and he has short hair. A basket hangs from his proper left either than the pendant hair and have than the pendant hair and have than the pendant hair and
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. Annun 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- , This piece is from the ca. 945-715 BCE (Third Intermediate Period, 22nd dynasty), and it sype 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 platting, and it is from Egyptian, it calssifie Second Floor Section
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." Beneat Second Floor Section
	This steatlite 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 Rmun(-Re)," or "Praised is the Maat of Amun." The top of the piece is high and is carved with a ci
	In spiece functioned as an amulet with royal connotations, and was originally mounted or threaded. The motif on the back praises the Maat of Amuni re and the bottom inscription notes the special relation of the Nublan monarchy to the and Amuni. Furthermore, the presence of Tawe 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 fo icons and t Second Floor Section
	The scara comminate unique mous and inscriptions, and the question of authention to entain a technical research and inscriptions, and the question of authention to locus and of second record research and the control of second research and the control of the second research and the control of the second research and t
	While Egyptian jeweiry was worn in daily life, most of the examples known today came from thome, where they adorned mulmiles. Amuleis provided magical protection for the wearer in both life and death. I neconsistent coor and workmanship of the 1st ignit-tible talence flegiliers of Section of an interface translation of the more in the section of an interface translation temple wall, list relief depicts got scarrying ferring trays section of an interface translation temple wall, list relief depicts got scarrying ferring trays section of an interface translation temple wall, list relief depicts got scarrying ferring trays section of an interface translation.
emple Relier of Nectanebo II	Once decorating the inversection of an interior temple wall, this relief depicts goods carrying omening trays supporting trainforcers because in ring rectaneous, and interior temple wall, this relief depicts good carrying omening trays supporting trainforcers in ring rectaneous, and into income or region, many the representation. This piece is from the 15th-17th century BCC (New Kingdom), and its type is amulets, with Dimensions of 13 3/16 x Wr. 1 3/8 x D. 1/12 in. (9.7 x 3.4 x Y x 1.2 cm), it is made of alided inline on wood with red, blue, and green glass, and it is from Equyption, it classifies as \(\sigma \) Second Foor Section
Je	In this piece is from the 15m1-1 int century ECE (New Anigoom), and its type is attriuted, with universities of its 23-44 x 1.22 cm), it is made of gineen inlay on wood with red, but, and green glass , and it is from Egyptian . It classifies as six-second refor section. This is a stury yearling of royal blue failence, 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, Dynast) IR, Amarral), and its type is seals (artiful Second Floor Section
uneral Stele of Thut-sotem	This male head is carved in the round. The piece is from a group. There is an inscribed stele 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 Second Floor Section This black granite funeral stele 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 Dii Second Floor Section
	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
	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 se Second Floor Section
luvenile God with a Sun Disk	Each morning, the sun was reborn into word, often in the word, of the word, of the word, often in the word, of th
	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 Second Floor Section 1.

Head of Ptah	Plah was the creator god of the city of Memphis and the patron of craftsmen and artists. His blue skulicap 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
	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 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.
	This piece served as an individualized amulet and was originally mounted or threaded. The amulet should secure royal authority for this king (Thutmosis III), and for a private owner his royal patronage., This piece is from the 1479-1425 BCE (New Kingdom, Dynasty 18), and its typi 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 D: 1/2 in. (6.99 x 4.96 x 1.33 cm), it is made of Egyptian faience with pale green glaze, and its style is Sailtic, Second Floor Section D
	This falence 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 150-1450 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
	This steatlite 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.
	This piece originally functioned as an individualized amulet and was once mounted or threaded. The amulet should secure the royal authority for this king, Thutmosis IV (1397-1388 BC), by his close relation to the god Amun; it should provide a private owner with this king's royal patro
	The roval epithet "Image of Amun" is very googular 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: 1/4 x W: 7/16 x L: 9/16 in. (0.7 x 1.1 x 1.5 cm), it is made of light being
	, it calssifies as:Precious Stones & Germs, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/360, This piece is from the 18th Dynasty, in Thurthossis IV (1974), it is under John Charles as:Precious Stones & Germs, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/360, This piece is from the 18th Dynasty, in Thurthossis IV (1974), it is under Ancient Art Collection, To find out whether 1 Second Floor Section D
	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 allike except for the broad collars—on one side, the broad collar is not finished. , This piece is from the ca. 305-250 BCE (Early Ptolen 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 wrapper Second Floor Section D
	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 specia
Finger Ring with Names of Amun-	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" statuses 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 t
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 × W: 5 11/16 × D: 3 3/4 in. (16.2 × 14.4 × 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-is 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 calssifies as:Sculpture, you can find more information and ohotos of this piece at this link: https://art Second Floor Section E
Reclining Lion	I mis piece is minimize to a .2500 Dec. (Dux hingsour), and its type is inguines, with in inspired at minimize and onlines or into piece at minimize
Naturalistic Scarab	Naturalistic scarabs, which schibit 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 handages and were part of the amulet set. There are two varieties of such 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 b 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 Peria 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 Egy Second Floor Section E
	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 BC (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 h 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 t 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 (Third Floor Section A
	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 sir
	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.
	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 mea' Third Floor Section A 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
	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
	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 Intert Third Floor Section A
Chest with Writing 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 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
	This fallone amulet represents Haby, the baboon-headed on Ghour. There are four sons of Horus and this amulet is out of a set of four (Whites 48:1638-1641). The sons of Horus or office the vital organisations of the body after mumifications of the body and the mumifications of the body after mumifications of the body after mumifications of the body after mumifications.
	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
Amuletic Figure of Hapy, Son of H	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 Third Floor Section A The too of a wrap-around parment 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
Unfinished Statue of a Man	mount: 55/16 x 4 13/16 x 5 1/8 in. (13.5 x 12.2 x 13 cm), it is made of granoutined in a layer seture, until a telephone a price of the contract of the contra
	Two partially preserved boating scenes remain on this relief block from a private tomb chapet. 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 will
	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, and it is from Egyptian and obtoos of this piece at this link: https://art.thewalters.org/detail/4638, This piece is from the late 51 Third Floor Section A
Amulet-Pendant of Nephthys	This rare relief shows King Necho II facing the cow-goddess Hathor, who wears a vulture headdress topped by a sun-disk and cow horns. The inscription above the goddess may once have read, "I grant you every country in submission.", This piece is from the ca. 600 BCE (Late P Third Floor Section A 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 Third Floor Section A
	write Egyptian jewerry was worn in daily lies, most or the examples as known cloary came in the support in the examples as known cloary came in the support in the examples as known cloary came in the support in the examples as known cloary came in the support i
Box with Lid	This purce is scupied in the found after the same step between, or to un stude or the relative to the first property of the first pr
	Deriving from one of the most beautifully sculpted New Kingdom tombs, this small relief exemplifies the best artwork of the era of Tutankhamun (1336-1327 BGE). A scribe of the general and (later king) Horemheb is shown standing behind a chair, which is represented on a scale far
Fragment of a Tomb Relief	The bureaucrat grasps his far wrist with his near hand in a gesture of deference to the unseen tomb owner seated before him. Tucked under his near armpit is the man's scribal palette, which identifies his profession, despite the absence of any inscription. The vertical bar behind the inhird Floor Section A
•	Ine ourseaucrat grasps his far wrist with his hear hand in a gesture of oeterence to the unseen tomo owner seated before him. Lucked under his hear armpin is the man's scribal patient, which identifies his profession, despite the absence or any inscription. In evertical and are beinnited to large him of the profession and purpose of the four "Sons of Henits" the nodes who profession despite the profession and the profession and the profession and the profession and the profession are the profession are the profession and the profession are
Ptah Seated on Throne	During the process of minimination, a ninters of uninenterial varieties and indicated in the court of wapped in th
Putto	This shales is caved in intability to receive war in layor fair wearing a typic his, dead or contain, indexests and an almest, are is seared in a minute in the containing fair. In an internation of the containing fair in an internation of the containing fair in a minute in the containing fair in an internation of the containing fair in a minute in the containing fair in a minute in a min
	This sketch depicts a king wearing the "blue crown," a collar, and two strings of gold beads. His stubble beard is a sign of mourning. The features of the king make it likely that Seti I is represented. The elaborate execution of the royal image, which is without doubt the work of a mash Third Floor Section A
Kneeling King	One of the main duties of the Egyptian king was to perform rituals for the gods. There are many representations which show him either standing or kneeling with offerings in his hands, or in a gesture of adoration. This kneeling king is dressed in the royal Nemes headdress, a royal ki Third Floor Section B
Combined Foreparts of a Lion and	This pendant shows the head of a lion on one side, and the head of a bull with a sun disk on the other side. It may have been a variation of amulets which displays two combined lions who represents the horizon. This variation adds the idea of the holy Apis bull who was particularly v
	Egyptian faience is a composite material composed of ground quartz and natron (sodium carbonate and sodium bicarbonate). Most faience is glazed in a vivid blue or green color; the polychrome faience seen here is much more complicated to produce. During the 26th Dynasty, the
Vase in the Shape of a Duck	The duck was mold-made together with the remains of its ring handle on the bird's left side. The surface of the body displays a raised dot pattern, while the end of the wings have a feather pattern. The form may have been inspired by the red-figure duck vases of Etruria and south Ita
Pectoral with Solar Boat	This steatlte plaque was used as a small pectoral. The front is carved in relief depicting the solar boat with two standing baboons in worshipping gesture flanking the winged scarab as well as the moon crescent and disk combination. Incised on the back is a scene in which the god R Third Floor Section B
Wall Fragment with a Head to the	This wall fragment is carved in sunk relief and depicts a head facing left. There is a frieze above the head., This piece is from the 2119-1793 BCE (Middle Kingdom), and its type is reliefs; walls; fragments, with Dimensions of H: 6 1/2 in. (16.5 cm), it is made of limestone with bia Third Floor Section B
Seal Ring with Name of Tutankha	This piece is a filmsily constructed pale turquoise-colored faience ring. The throne name of King Tutankhamun (Menkheperre) is impressed on the bezel., This piece is from the 1333-1323 BCE (New Kingdom), and its type is finger rings; seals, with Dimensions of H: 3/8 x W: 3/4 i Third Floor Section B
	This steatlite scarab has a flat underside with a horizontally arranged design of two different images of a god, Thoth. The first figure has a human body and ibis head, and the second is baboon-shaped with hands on the knees and tail raised in back. The top design is detailed. The pi
	The piece functioned as an individualized provider amulet, and was originally mounted or threaded. The amulet should secure the support of Thoth. It is possible that it had a funerary function, and that Thoth is depicted in two moon god manifestations, although no moon disk is depic
Scarah with Two Different Images	The combination of two different representations of Thoth is uncommon. This piece is from the 646-342 BCE (Late Period), and its type is scarabs; amulets, with Dimensions of H: 1/4 x W: 1/2 x L: 11/16 in. (0.7 x 1.2 x 1.7 cm), it is made of black steatite, and it is from Egypl Third Floor Section B
Couldb with 140 Different inlages	The commitment of the commitment of the incommitment of the incomm

King with the Dive Crown and "Me	This fragmentary sculptor's model depicts a king, facing right, and holding a "was"-scepter. He wears a Blue Crown with uraeus and a broad collar., This piece is from the 664-525 BCE (Late Period), and its type is models (representations); relief, with Dimensions of H: 5 7/8 in. (1 Third Floor Section B
•	Inis tragmentary source depicts a king, lacing right, and notioning a was -scepter, ne wears a blue crown wint unless and a profact process of the control o
Horus with Falcon's Head	Iwo provincial governors are snown prostrate before a higher authority. A third governor was once between them, but toom his figure and his name have been removed. I his unique sculpture must have been combined with the statute or a good or king. It is possible that the work was c I nird Floor Section B This pendiant shows falcon-headed Horius seated on a restandaular base. Alloop for suspension projects from the back, and there is a restandaular tenon on the head. This piece is from the 664-332 BCE (Labe Period), and its type is pendiants; finguines, statuteles, with Dimensions Third Floor Section B
	rilis periodin sirows laticultrieduce unburs seated on in elecaniguian abuse. Aloup or suspension projects from the dark and there is a tender in the darker blue, give is from the tender is tender in the tender is a tender is a tender in the tender in the tender is a tender in the tender in the tender in the tender in the tender is a tender in the tender in
	A rare and fine example of so-called "Egyptian blue" ceramic ware, this lovely vase has a form similar to contemporary vessels of alabaster. This piece is from the 1479-1425 BCE (New Kingdom, early 18th Dynasty), and its type is vases; covers, with Dimensions of 4 15/16 x 4 ir for fivase. 3 11/16 in (9.4 cm) (diam.):
	to 5/16 x 3 3 44 in. (0.8 x 9.5 cm) (b. x x diam.), it is made of Egyptian blue, and it is from Egyptian, it calssifies as: Glasswares, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/5577, This piece is from the 18th Dynasty, it Third Floor Section B
Shu	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 Third Floor Section B
Head of a Man	This head is carved in the round. It is broken off below the neck. The man's hair is in rows of rectangles. His ears are carved., This piece is from the 664-525 BCE (Late Period; Saite), and its type is figurines; statuettes; sculpture, with Dimensions of H: 27/8 in. (7.3 cm), it is mad Third Floor Section B
	This light beige steatite scarab was originally glazed blue or green. The piece is inscribed on the flat underside with an image of a captive Libyan and a short column of hieroglyphics. The top of the piece is high with a detailed incised design. The workmanship is good and the piece is
	This scarab functioned as a protective amulet and had royal connotations. It was originally mounted or threaded. The bottom motif refers to the royal control over all foreign countries and should ward off all dangers for its owner. It is imaginable that soldiers on an expedition or at the f
Scarab with Bound Captive	The image of a fettered captive is a popular motif on scarabs, however, the figure of a captive is usually subordinate to the figure of a king. In this case, there is no representation of the king, only the short inscription, which refers to him. It is possible that such an amulet should provid, it calssifies as:Precious Stones & Gems, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/5639, 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 vind Floor Section B A bronze statuette of the anthropomorphic god Anubis facing a kneeling worshiper. He has the head of a jackal and the body of a human male. The piece has been cast in three sections and then joined. The eyes of Anubis are inlaid with gold and there are traces of gilding on the shift
	The figure of Anubis is in a striding position with his proper left leg advanced. His proper right arm hangs at his side and the right hand is clenched into a fist with the thumb protruding. The proper left arm is raised and bent at the elbow and there is a drilled hole in the hand for the instance.
A Worshipper Kneeling Before the	A worshipper kneels before the god with his back against an inscribed pillar which is pyramidal at the top. He kneels with both knees down on a flat rectangular base, which is attached to the larger main base below. He extends his hands to the god palms down. He wears a "shendyt" Third Floor Section B
Inlay of Horus the Child	, This piece is from the late 4th-late 1st century BCE (Ptolemaic), and its type is inlays, with Dimensions of 1 3/16 x 13/16 x 5/16 in. (3 x 2.1 x 0.8 cm), it is made of glass, and it is from Egyptian, it calssifies as:Glasswares, you can find more information and ohotos of thit Third Floor Section B
Inlay of a Falcon	This is a representation of a falcon and was probably used as an inlay. This piece is from the 4th-1st century BC (Late Period-Ptolemaic), and its type is inlays; figurines, with Dimensions of H: 1 3/16 x D: 1 3/16 in. (3.08 x 0.05 x 2.94 cm), it is made of blue glass, and it is froi Third Floor Section B
Daughter of Amenophis IV/Akhena	This female head has an elongated skull, and is probably a child of Amenophis IV/Akhenaten (1351-1334 BCE). The eye is hollow for inlaying. The piece is broken across the neck, and is a forgery executed in the 18th Dynasty, Amarna Period style., This piece is from the modern (i Third Floor Section B The patron of scribes and deity of wisdom, Thoth was associated with the sun and the moon, traditionally the two "eyes" of the celestial-god Horus. The baboon, identified with Thoth, here holds a sacred Wedjat-eye, the so-called Eye of Horus, which symbolizes legitimate kingship, t
Thoth-Rahoon	This confid to formed below and to find a confidence of the character with Discontinuous of the charac
Panel Portrait of a Woman	This carefully formed beboon holds the eye in front of his chest with his left hand below and the right above. This piece is from the 664-332 BCE (Late Period), and its type is pendants,amulets; amulet-pendant, with Dimensions of H: 1 9/16 x W: 15/16 x D: 1 in. (3.93 x 2.45 x 2.53 Third Floor Section B In Roman Egypt (30 BCE-324 CE), artists adapted naturalistic painting styles to the ancient custom of making portrialt masks for mummies. The portraits were often painted while the subject was in her prime of life and were hung in the home until the person's death. This practice or Third Floor Section C The ancient Egyptians believed that the dung beetle, the Scarabaeus sacer, was one of the manifestations of these beetles were used as amulets, and for ritual or administrative purposes.
	This scarab is a so-called Heart scarab which was used for the deceased. The linearly incised bottom inscription contains spell 30 B of the Book of the Dead. The left reading text is displayed in ten lines, separated by nine, very straight text-divider, and framed by an oval line. The hie
Heart Scarab of Bak-en-Djehuti	The scarab was produced to be placed in the wrappings of a mummy, It was individualized by his name of the deceased; Bak-en-Djehuti. Such funerary amulet should cause the renewal of the deceased, and support him in the Weighing of the Heart procedure in the Judgement hall Thirld Floor Section C
	The fragment has preserved the erected shield of the cobra serpent combined with a royal head. The king has a royal headdress with a uraeus (a small cobra serpent) above his forehead. , This piece is from the ca. 1806-1700 BCE (Middle Kingdom) , and its type is statuettes (stat Third Floor Section C
	This squatting figure has his knees drawn up and his arms crossed on his knees. He wears a wig. On the front is the deceased worshipping Osiris. There are incised hieroglyphics around the pedestal, the rear column, and the front dress. This piece is from the mid 7th-late 6th cent Third Floor Section C. The strip of inlay is carefully made of a straight section of bone with raised borders. It shows a lion and a partridge in a vine scroll that emanates from a vase. It is stained a bluish gray.
Animals in a Vine Scroll	The strip has been broken into four pieces with the loss of a number of small chips. There is a diagonal break at the top and two holes for attachment. This piece is from the 6th century, and its type is plaques (flat objects), with Dimensions of H: 7 5/8 x W: 1 15/16 in. (19.4 x 5 cm Third 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.
	This scarab belongs to the so-called group of Commemorative scarabs, which were produced in the first years of the reign of king Amenhotep III and his wife Tiye. The bottom inscription of the scarab shows ten lines with left reading hieroglyphs, nine horizontal text dividers, and an o
	The scarab is longitudinally pierced and was mounted or threaded. The so-called Commemorative scarabs of Amenhotep III were part of a program of official gifts established in the first eleven years of his reign. The texts on the bottom of the large size scarabs glorify the king and qu More than 200 examples of these scarabs have been preserved, and alone 64 belong to the "sphere of control" category. The astonishing amount of preserved scarabs refers to the enormous output figures, and their special importance. , This piece is from the ca. 1380 BCE (New Ki
Commemorative Scarab of Ameni	, it calssifies as:Precious Stones & Gems , you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/6200 , This piece is from the 18th Dynasty , in Amenhotep III (1390-1352 BC) Reign , it is under Ancient Art Collection , To find out whether Third Floor Section C
Onuris in the Attitude of a Warrior Large Amuletic Bead	Electrum eyes. Double plume, disc. Right arm raised, left arm before body, to hold lance. Broken from base. Inscription around base. This piece is from the 1290-730 BC (New Kingdom-Third Intermediate Period), and its type is figurines, with Dimensions of H: 4.71/6 x W: 1.71/6 Third Floor Section C In addition to its original function as a personal seal, the scarab became one of the most powerful amulets, used by the living and entombed with the dead. Countless variations have been preserved, differing in design, size, and material, but always associated with eternity and reget This piece is from the ca. 1300 BCE (New Kingdom), and its type is beads (pierced objects), with Dimensions of H: 1.31/4 x W: 7/8 x D: 3/8 in. (4.37 x 2.23 x 0.98 cm), it is made of steattle with glaze, and it is from Egyptian, it calssifies as:Precious Stones & Germs, you of Third Floor Section C
Scarab with Private Name Seal	This piece is from the ca. 1649-1539 BCE (Second Intermediate Period; Hyksos), and its type is scarabs; and it means [Translat] This piece is from the ca. 1648-1539 BCE (Second Intermediate Period; Hyksos), and its type is scarabs; and it means [Translat] Third Floor Section C
Model of a Male Face	This model of a face has raised eyebrows and an incomplete beard. On the back is a circle design, scratched, fine top is broken. The authenticity of this piece has been questioned. This piece is from the 150s-1069 BCE commodern (New Kingdom or modern), and its type is mode Third Floor Section C
Four-headed Ram	This lapis lazuli amulet appears to represents a four-headed ram, which is connected to the idea of the four winds and the four points of the compass. The amulet is pierced under the belly and may have served as a part of a necklace. This piece is from the 3rd-1st century BC (Lat Third Floor Section C
Statue of a Seated Isis	Emphasizing her maternal and nutruring aspects, Isis cups her breast with her right hand, offering it to a now-insing figure of her son, Horus, This piece is from the ca. 664-525 BCE (Late Period, 28th dynamics), and its type is statuestly, with Dimensions of H: 5 13/16 × Third Floor Section C
otatue of a ocated isis	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 scarab has a bottom inscription, which consists of three columns, framed by an oval line; the central column has a royal cartouche. The text contains the name, titles, and epithets of King Thutmose III. The inscription is carved in sunken relief. The layout is arranged to fit in the o
Scarab with the Cartouche of Thu	The scarab is longitudinally pierced, was originally mounted or threaded, and functions as an amulet. This amulet should ensure for its owner support by the royal authority (cartouche) of the divine king (title: "Perfect God"), and all-inclusive protection (epithet: "who reverses the foreign the royal title in 13 wi "Lord of the Two Lands" to no 13 wi "Lord of the Lands" to no 13 wi "Lord of the Lands" may be either a writing mistake, or a variant to make the title match to the plural form in the epithet formula "all foreign countries." The esthetical balance of the signs (four horizontal signs at e Third Floor Section C
Temple Relief Fragment of Ptolem	Ptolemy II presents offerings to the enthroned god Osiris in two scenes. To the left, the king holds an object composed of hieroglyphs meaning "all life and dominion" before the god's partially preserved figure. To the right, the king wears a headdress composed of double plumes and Third Floor Section C From the second half of the first millennium BC the goddess lis became more and more popular outside Egypt. Particularly during the Roman period, she was worshipped as a goddess who unites all other goddesses in herself. In the Ptolemaic period Isis received Hellenistic iconopy
Isis-Fortuna	This statuette of Isis displays her in a Hellenistic robe. She has a combination of cow horns, sun-disk, and ears of cor Third Floor Section C
	Patrons occasionally commissioned sculptors to show them at a particular time of life. Imit is represented as a youth with close-cropped hair. A necklace of alternating white and black beads with amulet and a blue bracelet bordered in white and black adorn his otherwise nude body.
	The base is red with a black top and is incised with hieroglyphs filled in with white. The inscription on the base names the owner of the statue.
	The arms are inset and fastened with wooden nails. The feet are made separately and are fastened to the base with wooden nails.
Imti Standing	This piece is from the ca. 1900-1800 BCE (Middle Kingdom), and its type is figurines; statues, with Dimensions of 14 3/16 x 3 1/8 x 6 1/8 in, (36 x 8 x 15.5 cm), it is made of carved wood, polychromy, and it is from Egyptian, and it means [Translation] Revered before Osiris Third Floor Section C
Anubis Pantistic	This symmetrical oval plaque has icons and inscriptions on both sides are executed in sunk relief with deepty incised of
	The plaque functioned as an individualized amulet, and was originally mounted and threaded. The amulet should secure the divinity and royal authority for the king, as well as divine protection; it should provide a private owner with his royal patronage and divine protection.
Plague with the Throne Name of 1	The figure of the vulture above a cartouche is less common on scarabs; more often are examples displaying the vulture with outstretched wings at the side of the royal name. Oval plaques of this type are typical for the 18th Dynasty, especially for the period of the reign of Thutmosis I , it calssifies as:Precious Stones & Gems, you can find more information and ohotos of this piece at this link: https://art.thewalters.org/detail/6714, This piece is from the 18th Dynasty, in Thutmosis IV (1397-1388 BC) Reign, it is under Ancient Art Collection, To find out whether t Third Floor Section C
Sesostris Standing	Reasons as a short tripartite kill and a curled wig. He has lost his traditional attributes-the staff in the left hand and the scepter in his right. The inscription on the base contains an offering from lattribute service with the reason of the provided by changes in religious practices, were often an occasion for innovations in private sculpture. This was especially evident in the early 18th Dynasty, when new statue types, representing the donor holding a nace or a sistrum, among
Iret-horry with Osiris	The vast extent of these dedications was attested early in the 20th century, when the French architect Georges Legrain discovered a cache of nearly eight hundred stone statues and seventeen thousand bronzes, as well as other artifacts, buried in the courtyard of the temple of Amui Third Floor Section C
	Foliate patterns frequently appear in early Byzantine textiles as allusions to growth and prosperity or as decoration. Sometimes they are accompanied by birds, as illustrated in this fragment, and are intended as celebrations of nature. This piece is from the 6th-8th century (Early B ₃ Third Floor Section D

	Representations of cats are well-known in Ancient Egypt from the 2nd millennium BCE. The onomatopoetic Egyptian name was "miu" (mjw) for the male, and "mil" (mjjt) for the female cat. Egypt's economic base was agriculture and therefore rodent- and snake-hunting felines were visually for the female cat.
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 Deity 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	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 S	The Eqyptians 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
222.22 mar a coora and conpt c	This stealth sacrab has a flat underside with a vertically arranged design with a "Mast" and good workmanship. The pix
	This scarab functioned as a supportive amulet and should secure life and iustice. The piece could serve in this world and in the afterlife: as Amun's trioram, it should assure the support of the ood. It would have originally been mounted or threaded. This piece is from the ca. 1525-14
Scarab with Script Sign Combina	In its carab functioned as a supportive amuleit and should secure line and justice. Ine piece could serve in this work and in the alterine; as Amun s trigram, it should assure the support or the goot. It would have originately been mounted or threaded. In its piece is from the car. 1325-14, it is under Ancient Art Collection, To find out whether this object is currently on view, and in y Third Floor Section D. 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 this people in the fields, as we
Statue of a Monkey with Young	Interstituti status assessed retined monthey with one of its young of this piece at fairning interstitution and other or interstitution and other of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others of this piece at this link: https://art.thewalters.org/defail/7254, x4.7 cm), it is made of bronze, and it is from Egyptian, it calssifies as:Metal, you can find more information and others.
Model of a Bust of a King	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
King Standing	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
Dancer	This spirited but 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 "seshsehet" 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 a
	The face of the goddess Hathor is depicted with cow ears on the handle of the rattle.
Sistrum	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 calssifies as:Metal, you can find more information and ohotos (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 Hellé 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 Lote	in 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 ohotos of this piece at this link: http://link Floor Section D
Model with the Head of a King ar	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 kof 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 A	k 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 beze 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 Harpocrates, 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 it 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 molt 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 in 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 reliefi 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: 17/16 in. (3.6 cri 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 limestic 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 DCC (Late Period), and its type is figurines; statuettes; sculpture, with Dimensions of 634 in (172 cm), it is made of black granite, 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
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 comucopia 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 (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: 511/16 in. (14.5 cm), it is made of wood, black paint, , it calssifies as: Sculpture, you can 1 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 Inter's title and his mother's name. This piece is from the ca. 1870 BCE (Middle Kingdom, 12th dynasty), and Third Floor Section E
ocalca on the Giodila	The puse was instituted until give to uning the roun kington and interpretable production in the puse was instituted until the
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
ranconing rigure or nor-wedja	This copyrism in some production of the state of the contraction of the copyright in the co