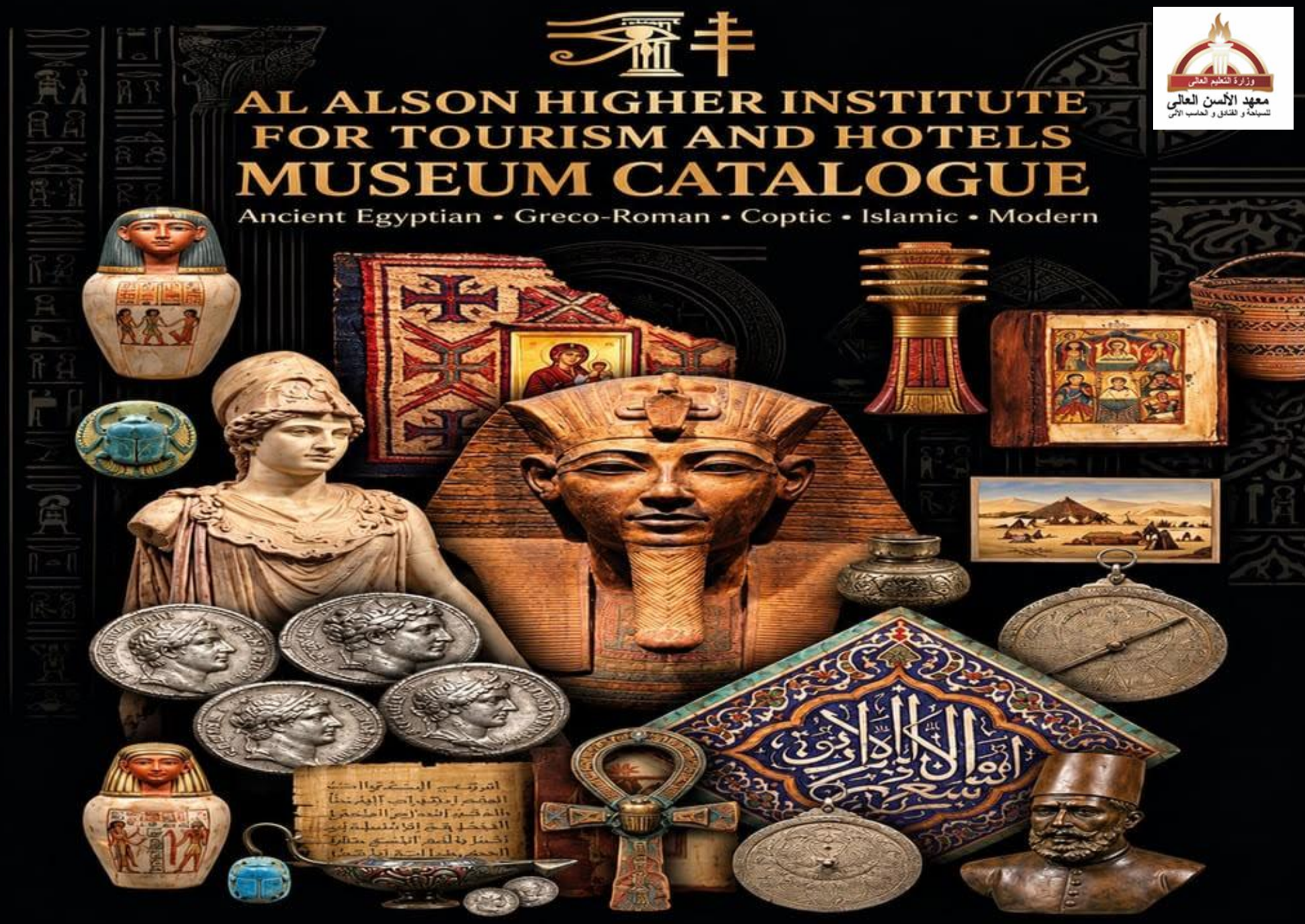
AL ALSON HIGHER INSTITUTE FOR TOURISM AND HOTELS

MUSEUM CATALOGUE

Ancient Egyptian • Greco-Roman • Coptic • Islamic • Modern



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MUSEUM CATALOGUE 2026

About This Catalog

CATALOG OF ANTIQUITIES

The **Catalog of Antiquities**, a comprehensive educational resource designed specifically to support students and professionals in the Tour Guiding Department. This catalog serves as a vital academic guide, offering in-depth insights into the most significant artifacts spanning key historical eras from Ancient Egypt to the Modern and Contemporary periods.

Purpose and Academic Value:

Educational Precision: By curating a selection of masterworks from each distinct historical era, this catalog allows tour guiding students to focus closely on intricate artistic details, historical contexts, and cultural symbolism.

Practical Guiding Tool: It strengthens foundational knowledge, helping future tour guides refine their interpretation skills and present accurate, compelling narrative tours for real-world audiences.

Structured Learning: Organised chronologically through primary gallery sections, it provides a seamless visual and textual reference to master the essential highlights of Egypt's rich historical heritage.

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A GUIDE FOR VISITORS

How to Use This Catalog

Audio Guide

Behind every artifact lies an untold story. Scan the QR code to listen to the tales and secrets brought to life.

Timeline

View where this object sits within the broader timeline of Egyptian history.

Gallery No.

Each artifact is assigned a unique catalog number to guide you seamlessly through the exhibits.

QR Code

Scan with your phone camera to open all languages.

Info Panel

Dimensions, date, material, museum number, and provenance for the object.

ANCIENT EGYPT PERIOD

ANCIENT EGYPT PERIOD

Statue of a Hippopotamus



Historical Background

The hippopotamus is one of the oldest spiritual traditions in Nile Valley history, Over the millennia, this Pre-dynastic cult evolved seamlessly. By the Middle Kingdom. (c. 2040–1782 BC), these early concepts were refined into the iconic, brilliant blue faience figurines found in the tombs of elite officials at sites like Meir and Thebes.

Academic Description

This replica is crafted to mirror the iconic, glossy turquoise-blue glaze of ancient Egyptian faience a self-glazing quartz ceramic that the ancient Egyptians called *tjehenet*, meaning "shining" or "brilliant." The hippopotamus is depicted standing in a solid, heavy, yet remarkably streamlined posture upon a dark rectangular plinth. Painted across its vibrant blue body are delicate black-line drawings representing Nile marshland vegetation. Elegant lotus flowers, buds, and river weeds wrap around its flanks, head, and snout, harmonizing the massive, heavy physical form of the beast with the delicate, organic flora of its native river habitat.

Symbolism / Significance

The Cradle of Creation (The Nile): The brilliant blue-green glaze represents the primordial waters of the Nile (*Nun*), the ultimate source of all life. To the Pre-dynastic mind, the river was the giver of life, and the hippopotamus which submerged itself in the depths and re-emerged to breathe perfectly embodied the miracle of overcoming death. In addition to, The Miracle of the Solar Lotus: The lotus flowers painted onto the figurine's skin represent the daily miracle of resurrection. Because the lotus opens its petals at dawn and retreats underwater at night, it was viewed as the physical manifestation of the sun god's daily rebirth, magically offering the deceased the same power to rise eternally.

Dimensions

H 20cm × W 11.2cm.

Date

Pre-dynastic Period, specifically during the Badarian and Naqada I-II cultures (c. 4000–3200 BC).

Material

Long before the unification of Egypt, early Nilotic peoples carved hippopotami from bone, ivory, and clay, placing them in graves into the animal's raw.

Provenance

Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-01]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD



King Narmer’s Palette

Historical Background

The legendary Narmer Palette, one of the most important historical documents in human civilization. The original ceremonial siltstone palette was discovered in 1897–1898 by British archaeologists James Quibell and Frederick in the temple of Horus at Hierakonpolis (Nekhen), the palette physically and symbolically records the monumental milestone of the unification of Upper and Lower Egypt under King Narmer (often identified with the legendary King Menes), marking the birth of the unified Ancient Egyptian state.

Academic Description

The Narmer Palette is a ceremonial siltstone tablet, about 63 cm tall, carved on both sides with relief scenes. One side shows King Narmer wearing the White Crown of Upper Egypt, smiting an enemy; the other shows him wearing the Red Crown of Lower Egypt, inspecting decapitated captives. In the center are two intertwined long-necked creatures (serpopards), their necks forming a circular depression once used to grind cosmetics, the palette's original ceremonial function. It's widely regarded as commemorating the unification of Upper and Lower Egypt under one ruler, making it one of the earliest political documents in history.

Symbolism / Significance

The Miracle of Divine Sanction (Horus): The presence of the falcon Horus directly assisting in the subjugation of the Delta marshes is a profound theological statement. It represents the miracle of divine alignment: the gods themselves have willed the unification of the two lands. By securing the Delta (symbolized by the papyrus), Horus actively hands the dominion of Lower Egypt over to Narmer, legitimizing his divine right to rule as the "Lord of the Two Lands." The Heavenly Bulls: Although cut off at the very top of this section, the original palette is capped by two bovine faces with human features, representing either the ancient sky goddess Bat or Hathor. They represent the celestial heavens smiling down upon the king's triumph, wrapping the earthly event in a shroud of cosmic protection and eternal divinity.

Dimensions

H 63cm (25 inches) × W 42cm.

Date

The transition between the Pre-dynastic Period and the First Dynasty (3000 BC).

Material

Carved from a single piece of siltstone (sometimes called greywacke or schist), a fine-grained, dark grey-green stone.

Provenance

In the temple of Horus Hierakonpolis (ancient Nekhen), in southern Egypt.

Audio Guide

Timeline

Gallery No.
[A.E., G1-02]

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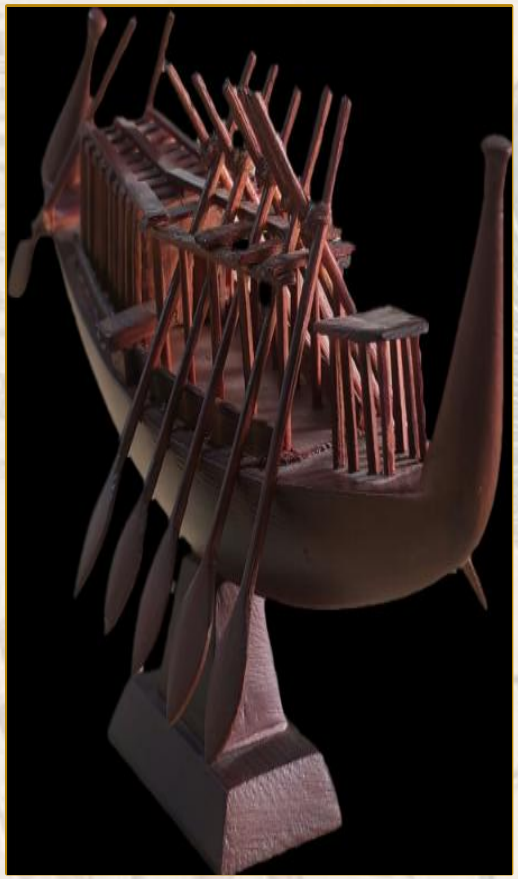
ANCIENT EGYPT PERIOD

Solar Boat of King Khufu



Historical Background

The Solar Boat of King Khufu, In a monumental archaeological discovery in 1954, Egyptian architect and archaeologist Kamal el-Mallakh unearthed two intact, dismantled, full-sized cedar wood boats sealed within limestone pits at the southern base of the Great Pyramid of Giza. These magnificent vessels were not merely functional transport; they were the ultimate expressions of royal mortuary beliefs, designed to ensure the eternal transit of the deified king. This model is a scaled replica of that miraculous find, symbolizing the monumental scale and profound spiritual ambition of Old Kingdom royal burials.

Academic Description

This meticulously crafted wooden model captures the sleek, papyri form architecture of the original 43-meter-long Khufu ship. Carved with a graceful, sweeping hull, both the prow and the stern rise sharply, imitating the bound papyrus bundles of ancient, lightweight Nile skiffs. The deck is outfitted with a central cabin structure originally designed to shelter the royal mummy or the king's *Ka* along with a series of long, stylized rowing oars. Notably, large steering oars are positioned at the stern, intended to navigate the cosmic waters.

Symbolism / Significance

The sun god Ra traversed the sky each day in the *Mandjet* (the Morning Boat) and navigated the dangerous, demon-filled waters of the underworld (*Duat*) at night in the *Mesektet* (the Evening Boat). As the earthly incarnation of Horus and the divine son of Ra, the deceased king Khufu required a physical vessel to ascend to the heavens and join the sun god’s eterna◿l cosmic cycle.The boat served a dual miraculous purpose. Practically, it may have functioned as the actual funerary barge. Spiritually, it was an eternal, magical vehicle. Once dismantled and sealed in the bedrock, the boat was believed to be spiritually activated in the afterlife, allowing Khufu's soul to sail triumphantly through the stars. In this journey, the king would assist Ra in repelling the giant chaos serpent Apophis, ensuring the miracle of the dawn.

Dimensions

H 43.4m × W 5.9m.

Date

4th Dynasty, Old Kingdom, (2589–2566 BC).

Material

Cedar wood boats sealed within limestone pits at the southern base of the Great Pyramid of Giza.

Provenance

Among the Complex of King Khufu, Giza Plateau , Cairo

Audio Guide

Timeline

Gallery No.
[A.E., G1-03]

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ANCIENT EGYPT PERIOD

Statue of King Khafre



Historical Background

This artifact is a replica of the internationally celebrated diorite statue of King Khafre (also known as Chephren), a prominent king of the 4th Dynasty during the Old Kingdom (c. 2558–2532 BC). The original masterpiece was excavated by French archaeologist Auguste Mariette in 1860, found buried in a deep shaft within the floor of Khafre's Valley Temple near the Great Sphinx of Giza.

Academic Description

Khafre is depicted seated in an upright, block-like posture upon a high-backed throne, exhibiting the youthful, musculated . He wears the classic royal *Nms* headdress, which drapes over his broad shoulders, and royal kilt (*shendyt*). His hands rest on his lap: his right hand is clenched in a fist, signifying strength and authority, while his left hand rests flat. The sides of the throne are adorned with low-relief carvings of the *Sema-Tawy* motif the intertwined lotus of Upper Egypt and papyrus of Lower Egypt symbolizing the unification of the two lands under his control. Behind his head, cradling the back of his crown with its protective wings, is the falcon of the god Horus.

Symbolism / Significance

The Material of Eternity: In the original statue, the choice of dark, exceptionally hard anorthosite gneiss (diorite) was itself a spiritual act. Sourced from remote quarries in the Nubian Desert, this glowing stone was associated with the eternal light of the stars. The kings believed that carving their likeness in such an indestructible material performed a continuous miracle of preservation, ensuring their *Ka* would find its way back to their physical vessel forever. The Sema-Tawy Miracle: By sitting upon a throne decorated with the *Sema-Tawy*, Khafre physically anchors the balance of the universe. The throne acts as a cosmic pivot point; through the king 's perfect rule, chaos (*Isfet*) is repelled, the Nile floods on schedule, and the eternal stability of Egypt's dual landscapes is miraculously maintained.

Dimensions

H 168cm × W 57cm.

Date

4th Dynasty, Old Kingdom, (2589–2566 BC).

Material

Limestone, but the original piece made out of Diorite (the most hard material in Ancient Egypt).

Provenance

Among the Complex of King Khafre, Giza Plateau , Cairo

Audio Guide

Timeline

Gallery No.
[A.E., G1-04]

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ANCIENT EGYPT PERIOD

Scareb



Historical Background

The scarab amulet (*kheperer*) is arguably the most ubiquitous and popular talisman produced in ancient Egypt, spanning from the Old Kingdom (c. 2686–2181 BC) all the way through the Late and Greco-Roman Periods. Modeled after the sacred dung beetle (*Scarabaeus sacer*).Scarabs served a multitude of purposes in daily life and death: they were used as administrative seals, personal signet rings, royal commemorative plaques (such as those issued by Amenhotep III), and vital protective amulets wrapped within the linen bandages of mummies to safeguard the deceased's transition to the afterlife.

Academic Description

This replica is a small, masterfully detailed model of a sacred scarab beetle finished in a brilliant, deep blue-cobalt glaze reminiscent of high-quality ancient Egyptian faience or lapis lazuli. The anatomical details of the beetle are rendered with stylized precision, showing the distinctive head, the clypeus (the fan-like front plate used for digging), the smooth pronotum (midsection), and the neatly incised line dividing its wing-cases (*elytra*). The beetle is integrated into a flat, solid rectangular base, which in antiquity would typically be inscribed on the underside with protective hieroglyphs, royal names, or magical spells..

Symbolism / Significance

The Miracle of Spontaneous Generation: Because baby beetles appeared to miraculously emerge fully formed from the dung ball buried in the earth, the Egyptians believed the scarab was self-created (*kheper*, meaning "to come into being" or "to transform"). It became the ultimate symbol of spontaneous generation. Placing a scarab in a tomb. acted as a magical guarantee that the deceased, though buried in the dark earth, would perform the same miracle bursting forth from the tomb into the eternal light of the afterlife.

Dimensions

H 2cm × W 0,8cm.

Date

5th Dynasty, Old Kingdom.

Material

Various materials, most commonly glazed steatite, faience, carnelian, and lapis lazuli.

Provenance

Giza, Cairo

Audio Guide

Timeline

Gallery No.
[A.E., G1-05]

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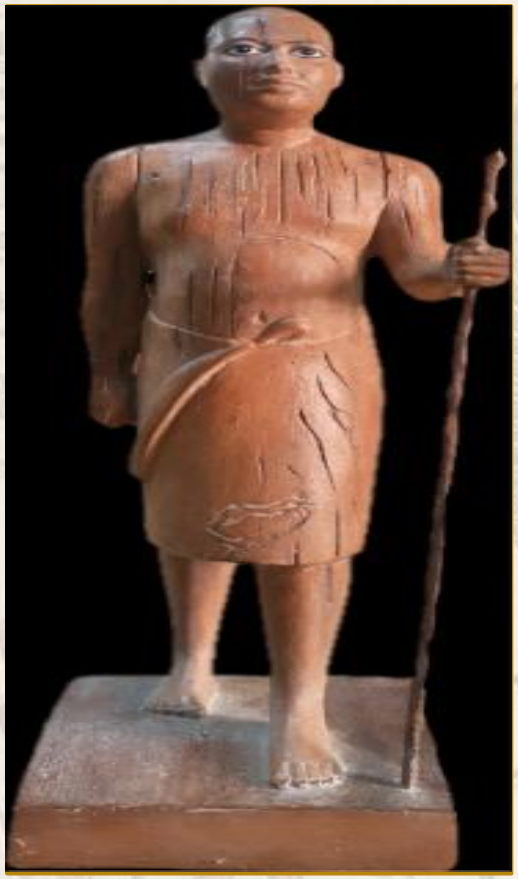
ANCIENT EGYPT PERIOD



Statue of Kaapar (Sheikh el-Beled)

Historical Background

This artifact is a high-quality replica of the world-famous wooden statue of Kaaper (also known as Sheikh el-Beled), a prominent official, scribe, and chief lector priest who lived during the late 4th to early 5th Dynasty of the Old Kingdom (c. 2500 BC). The original masterpiece was excavated in 1860 by French archaeologist Auguste Mariette. Carved from sycamore wood, the original statue is widely regarded as one of the greatest masterpieces of non-royal private portraiture from ancient Egypt. Its famous nickname, "Sheikh el-Beled" (Arabic for "Chief of the Village"), was coined on the spot by Mariette's local Egyptian excavators.

Academic Description

This replica represents the realistic, dignified proportions of the ancient priest. Unlike the strictly idealized, athletic, and youthful physiques reserved for kings, Kaaper is portrayed with remarkable anatomical realism as a mature, and middle-aged man. He is depicted stepping forward with his left foot. He wears a simple, long kilt tied just below his navel. In his raised left hand, he firmly grasps his tall wooden staff, while his right arm hangs naturally by his side. The rounded facial features, full cheeks, and piercing, alert gaze which in the original was achieved through intricate eye-inlays of rock crystal, quartz, and copper radiate a commanding presence.

Symbolism / Significance

The Ka and the Miracle of Re-animation: In ancient Egyptian belief, a tomb statue was not a mere decorative memorial, but a functional *Ka* statue a physical, alternative vessel for the deceased's life-force (*Ka*). For the *Ka* to accept and inhabit the statue to receive daily food offerings, the likeness had to be instantly recognizable. The striking, hyper-realistic features of this statue performed a daily miracle, bridging the gap between the physical and spiritual worlds to sustain Kaaper's soul for eternity.

Dimensions

H 112cm × W 38cm.

Date

5th Dynasty, Old Kingdom (c. 2500 BC).

Material

Sycamore wood.

Provenance

Kaaper's mastaba tomb at the sacred necropolis of Saqqara, Cairo.

Audio Guide

Timeline

Gallery No.
[A.E., G1-06]

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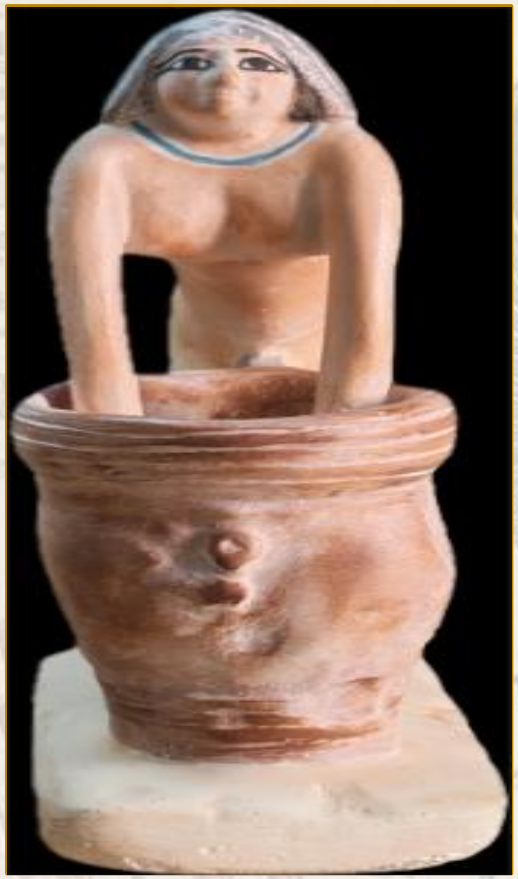
ANCIENT EGYPT PERIOD

Statue of Female Brewer



Historical Background

The famous painted limestone Statuette of a Woman Making Beer (or female brewer), dating to the 5th Dynasty of the Old Kingdom (c. 2494–2345 BC). The original masterpiece was excavated during early 20th-century university expeditions). It belongs to a special class of funerary sculpture known as "servant statues" (or *shabtis* precursors). Unlike the rigid, monumental, and idealized statues of the ruling elite, these small-scale figures were placed in the tomb's *serdab* (cellar) or burial chamber to perpetually perform daily, life-sustaining labor such as baking, grinding grain, and brewing to nourish the deceased's soul in the afterlife.

Academic Description

This replica captures the lively realism of Old Kingdom art. The statue is depicted bending forward deeply from her hips. Her arms are straight down into the vessel as she kneads and presses the beer-mash through a strainer. She features a full, expressive face with striking, heavily outlined eyes, subtle smile, while her head is covered by a short, shoulder-length black wig with hair locks. She wears only a simple, close-fitting, calf-length white skirt tied at her waist, leaving her torso and breasts exposed to facilitate physical labor, while a painted blue-and-white broad collar necklace is visible around her neck, oblong limestone base.

Symbolism / Significance

In ancient Egypt, food preparation was not merely a physical chore but a deeply sacred act laced with cosmic symbolism and divine transformation. Beer was the absolute staple of the Egyptian diet and a mandatory component of the formal offering formula. Because fermentation was a natural process of transformation, it was viewed as a divine miracle of life emerging from decay, serving as a direct earthly metaphor for the resurrection of Osiris. Furthermore, beer held a profound mythological connection to Hathor, the goddess of joy, who was also known as the Mistress of Drunkenness. In the famous myth of the Destruction of Mankind, humanity is saved from the bloodthirsty of the lioness Sekhmet when the sun god Ra floods the earth with red-dyed beer, demonstrating how brewing performed the spiritual miracle.

Dimensions

H 26.7cm × W 10cm.

Date

5th Dynasty, Old Kingdom (2494–2345 BC).

Material

Painted limestone.

Provenance

In the Mastaba of Meresankh, Giza Necropolis, Cairo.

Audio Guide

Timeline

Gallery No.

[A.E., G1-07]

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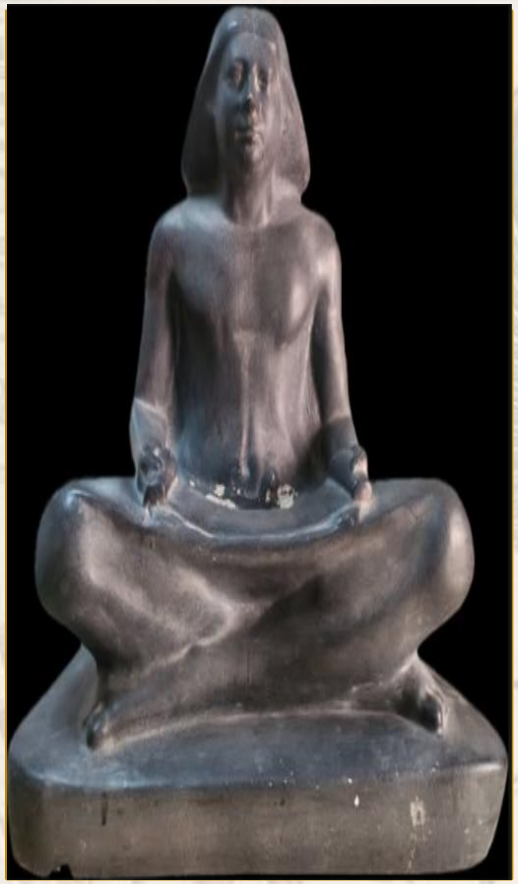

Statue of Seated Scribe

Historical Background

This artifact represents a classic and highly prestigious motif in ancient Egyptian art that reached its peak during the Fifth Dynasty of the Old Kingdom (c. 2494–2345 BC). Scribes occupied the absolute pinnacle of Egypt's non-royal administrative elite, serving as the essential machinery of the pharaonic state by managing taxes, recording history, and copying sacred religious texts. Elite officials often commissioned their *Ka* statues in expensive, dark volcanic stones like basalt, schist, or diorite to project supreme status and ensure eternal durability. This dark replica celebrates the intellectual class of the Old Kingdom, who were deeply revered as the guardians of human knowledge and divine order.

Academic Description

This replica depicts a male scribe sitting cross-legged in a traditional, highly disciplined working posture upon a flat, integrated rectangular base. Sculpted to simulate dark grey basalt or schist, the figure exhibits the soft, rounded abdomen typical of the scribal class, which served as a status symbol indicating a wealthy, sedentary lifestyle free from hard physical labor. His torso is upright, with his broad shoulders slightly pulled back and his head facing forward in a serene, concentrated gaze. His hands rest on his lap, with his left hand flat against a partially unrolled papyrus scroll stretched across his knees, while his right hand is held in a closed position, originally designed to hold a real or simulated reed pen. The wig is styled in a classic mid-length.

Symbolism / Significance

In the spiritual world of ancient Egypt, writing was not viewed as a human invention but as a direct, miraculous gift from the gods, specifically Thoth, the divine scribe and god of wisdom. Scribes believed that when they dipped their reed pens into ink, they were performing a sacred, magical act that sustained the cosmic order, or *Ma'at*. By writing down administrative accounts and ritual texts, they were physically anchoring truth and preventing the universe from dissolving into chaos.

Dimensions

H 53.7cm × W 44cm.

Date

5th Dynasty, Old Kingdom (c. 2494–2345 BC).

Material

Granite, but the original piece made out of painted limestone.

Provenance

Saqqara Necropolis, Cairo.

Audio Guide

Timeline

Gallery No.
[A.E., G1-08]

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Statue of Ranefer



Historical Background

The original painted limestone masterpiece was discovered by Auguste Mariette in the Saqqara Necropolis, inside two dedicated niches in the chapel of Ranefer's large mastaba tomb. Ranefer was one of the most influential political and religious figures of his era, serving as the High Priest of Ptah and Seker in Memphis, the early capital of Egypt. His chief religious title, "Greatest of the Directors of Craftsmen," linked him to Ptah, the creator god and patron deity of builders, architects, and artists. This vital position meant Ranefer oversaw the construction and decoration of the kingdom's grand royal monuments. Today, the original life-sized statue is proudly displayed in the Egyptian Museum in Cairo.

Academic Description

The replica represents noble men of the Old Kingdom, standing rigidly upright against a supportive back-pillar. Ranefer is shown in the classic forward-stepping pose. His arms hang tightly by his sides with his hands clenched into fists, which are wrapped around symbolic cylinder-shaped objects often associated with authority. He wears a finely pleated, overlapping medium-length linen kilt tied with a decorative belt buckle. While his tomb contained another nearly identical statue depicting him with a short, cropped wig representing his youth, this particular statue depicts him with longer hair framing his face. His features are serene, painted with heavily outlined eyes that look forward into eternity, and his neck is adorned with a painted broad collar necklace.

Symbolism / Significance

The presence of two nearly identical statues in his tomb chapel represented a deliberate religious miracle of temporal duality, capturing the priest in both the "flush of youth" and "wise old age" to ensure his soul had access to both states of being in the afterlife. Like other classic funerary sculptures, Ranefer's standing statue acted as a physical vessel (*Ka* container) that would be supernaturally re-animated during the "Opening of the Mouth" ceremony. This ritual allowed his spirit to step forward, break free from the absolute stillness of death, and perpetually receive the life-giving temple offerings from the priests of Memphis, guaranteeing his eternal deification alongside Ptah and Seker

Dimensions

H 178cm × W 52cm.

Date

The transition between the end of the 4th Dynasty and the beginning of the 5th Dynasty of the Old Kingdom (2494–2345 BC).

Material

Limestone.

Provenance

Saqqara Necropolis, Cairo.

Audio Guide

Timeline

Gallery No.
[A.E., G1-09]

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ANCIENT EGYPT PERIOD



Statue of Cross-legged Priest

Historical Background

This artifact is a replica of a significant seated sculpture of King Amenemhat III, the sixth ruler of the Twelfth Dynasty. The original masterpiece was discovered at Hawara, the site of the king's grand mortuary temple hailed by classical Greek and Roman historians like Herodotus as the legendary "Labyrinth". Amenemhat III inherited a peaceful and stable nation from his father, Senwosret III, and turned his reign into an economic and cultural apex for the Middle Kingdom, focusing extensively on ambitious building programs, particularly in the Faiyum oasis.

Academic Description

The sculpture depicts King Amenemhat III seated cross-legged in a rigid, formal posture upon a high-backed or block-like base. Fashioned from a dark stone mimicking granodiorite or greywacke, the figure wears the royal *nms* headdress, whose protective cobra (*uraeus*) arches over his brow. His hands rest flat and open upon his thighs. His facial features present the distinctive traits of the period, featuring a smooth, somewhat youthful countenance balanced by oversized ears a prominent Middle Kingdom artistic convention signifying a ruler who listens attentively to the pleas of his people. A modest royal necklace with a central amulet around his neck.

Symbolism / Significance

In Middle Kingdom theology, the Faiyum region developed a profound connection to the crocodile god Sobek, and Amenemhat III closely associated his royal and divine authority with the life-giving waters of Lake Moeris and the annual inundation. Sculptures placed within his vast mortuary temple at Hawara served as eternal receptacles for his *ka*, performing the ongoing miracle of maintaining royal equilibrium and divine right across time. By abandoning the aggressive clenched fist for open, flattened hands resting on the legs, the statuary of Amenemhat III symbolically projected a receptive, calm, and stabilizing benevolence, emphasizing a protective harmony that sustained the cosmic order of Egypt.

Dimensions

H 52cm × W 42cm.

Date

12th dynasty, middle kingdom (c. 1859–1813 BC).

Material

Gray granite.

Provenance

Hawara, Faiyum oasis, Cairo.

Audio Guide

Timeline

Gallery No.

[A.E., G1-010]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Henut-Nakhtu



Historical Background

This artifact is a high-quality replica of a well-to-do lady statuette representing Henut-Nakhtu, dating to the end of the 18th Dynasty in the New Kingdom. The original piece was excavated from Saqqara by Auguste Mariette in 1859. Henut-Nakhtu represents an affluent lady of her era, and her funerary statuette reflects the distinct artistic elements, elite societal standing, and female fashions prevalent during the late Eighteenth Dynasty.

Academic Description

s replica depicts Henut-Nakhtu wearing a curly wig anchored by a lotus-decorated diadem for a perfumed wax cone, alongside a one-shoulder, pleated fringed dress knotted under the bosom. Her advanced foot, left-turned head, and subtle pose impart a graceful lightness. She wears a three-strand necklace of baguette and drop beads, holding flowers in her right hand and an object fragment in her left. The base bears an offering invocation for her *ka*.

Symbolism / Significance

In New Kingdom funerary practices, statuettes of elite individuals served as vital magical conduits designed to sustain the individual's *ka* (life force) in the afterlife. The inclusion of the floral bouquet and the invocation of offerings inscribed on the base functioned as active magical sustenance, ensuring that the deceased noblewoman would perpetually receive the vital provisions required for eternal existence. Through the ritual animation of the sculpture, the delicate and lifelike posture allowed the spirit of Henut-Nakhtu to transcend the physical limitations of the tomb, securing her continuous participation in the divine harmony of the afterlife

Dimensions

H 22.5cm × W 8cm.

Date

18th Dynasty, New Kingdom.

Material

Painted Limestone.

Provenance

Saqqara Necropolis, Cairo.

Audio Guide

Timeline

Gallery No.

[A.E., G1-011]

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ANCIENT EGYPT PERIOD



Relief of Queen Hatshepsut

Historical Background

This artifact is a replica of a remarkable architectural relief fragment depicting the female king Queen Hatshepsut during her royal jubilee. Original blocks illustrating this scene were recovered from the reconstructed Red Chapel (*Chapelle Rouge*) of Hatshepsut at the Karnak Temple complex. Although she ruled for roughly two decades short of the traditional thirty-year requirement for a standard royal jubilee Hatshepsut incorporated the visual ideology, regalia, and ceremonial events of the *Heb-Sed* festival into her monumental program to validate her absolute authority as a legitimate king of Egypt.

Academic Description

The relief is carved in smooth, sunken relief on a reddish-brown stone. Queen Hatshepsut is depicted striding forward in a dynamic running posture, wearing the White Crown of Upper Egypt (*Hedjet*), a traditional pleated short kilt (*shendyt*) with a hanging ceremonial bull's tail, and a collar necklace. In her raised right hand, she grasps an institutional ritual flail or insignia. Below her outstretched stride, a small sacrificial bull with curved horns is shown pacing alongside her. The surrounding field is filled with finely incised hieroglyphic columns and cartouches bearing her royal titles and names, capturing the precise layout of the Karnak architectural blocks.

Symbolism / Significance

The *Heb-Sed* (or Sed festival) was the ancient pharaonic rite of rejuvenation, designed to test and renew the monarch's physical strength, vitality, and divine mandate to govern. A core component of this jubilee involved a ceremonial race or ritual run alongside or with a sacred bull (such as the Apis or Buchis bull) between boundary markers to demonstrate the sovereign's enduring vigor. For Hatshepsut, adopting this imagery was a profound political and theological statement; by performing the sacred run in stone relief, she performed the continuous miracle of divine legitimation, placing her rule on par with the most powerful male monarchs of Egyptian history and binding her kingship to the eternal cosmic cycles of *Ma'at*.

Dimensions

H 22.8cm × W 16.6cm.

Date

18th Dynasty, New Kingdom (c. 1478–1458 BC).

Material

Dark reddish-brown stone mimicking quartzite or sandstone.

Provenance

El Deir EL Bahari Temple, Luxor.

Audio Guide

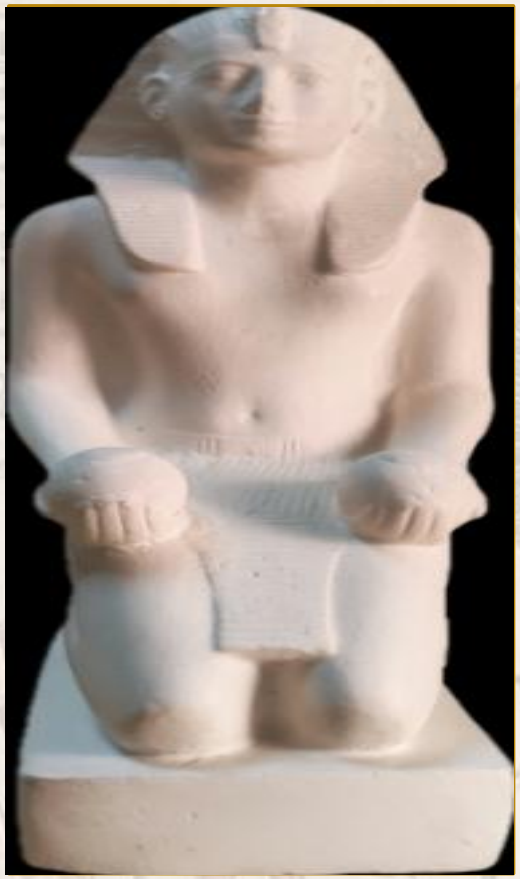
Timeline

Gallery No.
[A.E., G1-012]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Kneeling Statue of King Thutmose III



Historical Background

This artifact is a replica of a classic New Kingdom devotional sculpture depicting King Thutmose III, one of ancient Egypt's greatest military kings and rulers of the Eighteenth Dynasty. Thutmose III expanded the empire to its greatest territorial extent through brilliant military campaigns in the Levant and Nubia. However, alongside his martial prowess, he was a prolific builder and a deeply pious monarch who heavily endowed the temples of Amun at Karnak and across the Theban region. The original statue is preserved in the Egyptian Museum, Tahrir Square, Cairo, where it represents one of the finest examples of New Kingdom royal sculpture.

Academic Description

King Thutmose III kneeling upright on an integrated rectangular base in a reverent, symmetrical posture. He is depicted wearing the *shendyt* royal kilt and the *nms* headdress, which drapes over his shoulders and is surmounted by the cobra (*uraeus*) on his brow as a symbol of divine protection and royal authority. His arms are bent at the elbows with his hands held out in front of him, firmly grasping a pair of spherical *nu* jars. His facial features are calm and idealized, presenting smooth contours and an unyielding, serene expression that emphasizes his divine connection to the gods.

Symbolism / Significance

In the sacred theology of the New Kingdom, the king's primary cosmic duty was the maintenance of *Ma'at* (divine order) through the regular performance of temple rituals and offerings to the gods, chiefly Amun-Ra, the king of the gods. The act of presenting *nu* jars which traditionally held sacred purifying water, wine, or milk was a powerful symbolic gesture of renewal, appeasement, and life-force replenishment for the divine realm. By kneeling before the deity in this indestructible material form, the king performed a perpetual, eternal miracle of devotion, ensuring that the favor and blessing of Amun would continuously flow down upon Egypt and maintain the cosmic balance of the universe.

Dimensions

H 135cm × W 50cm.

Date

18th Dynasty, New Kingdom.

Material

Limestone, but the original piece made out of gray granite.

Provenance

Karnak Temples, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-013]

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ANCIENT EGYPT PERIOD



Standing Statue of King Thutmose III

Historical Background

This Standing statue of King Thutmose III, one of ancient Egypt's most brilliant military tacticians and kings of 18th Dynasty. Original statues portraying the king in this authoritative, striding stance were recovered from various sacred precincts and caches, most notably around the monumental temple additions at Karnak. Ascending the throne following the long and prosperous reign of his aunt and co-regent, Queen Hatshepsut, Thutmose III transformed Egypt into an international superpower, directing numerous military campaigns into the Levant while simultaneously fostering an unprecedented era of artistic and architectural patronage.

Academic Description

King Thutmose III in standing attitude. forward-stepping stride on an integrated rectangular base, carved from a dark basalt-like or granodiorite stone. He wears the distinctive tall White Crown of Upper Egypt (*Hedjet*) though slightly weathered or re-carved at the apex alongside a traditional pleated royal kilt. His arms hang down firmly at his sides with his hands clenched into fists, capturing the traditional rigid poise of pharaonic statuary designed to project enduring strength. The facial features, though partially fragmented or restored around the neck collar area, retain the sharp, alert gaze and firm jawline associated with the ruler's official portraiture.

Symbolism / Significance

In New Kingdom state theology, the standing striding statue of the king served as an active, magical conduit for the king's *ka* within the temple environment. By depicting Thutmose III striding forward wearing the crown of Upper Egypt, the sculpture symbolically enacted the continuous miracle of royal dominion and the subjugation of chaos (*Isfet*) across the borders of the Egyptian state. Furthermore, as the chief mediator between humanity and the gods specifically Amun-Ra, whose grand domain at Karnak was vastly expanded by the king this permanent stone representation allowed the king to eternally participate in the daily temple liturgies, ensuring uninterrupted cosmic order (*Ma'at*) and divine favor for the land of Egypt.

Dimensions
H 180cm × W 52cm.

Date
18th Dynasty, New Kingdom (c. 1479–1425 BC).

Material
Gray granite.

Provenance
Karnak Temples, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-014]

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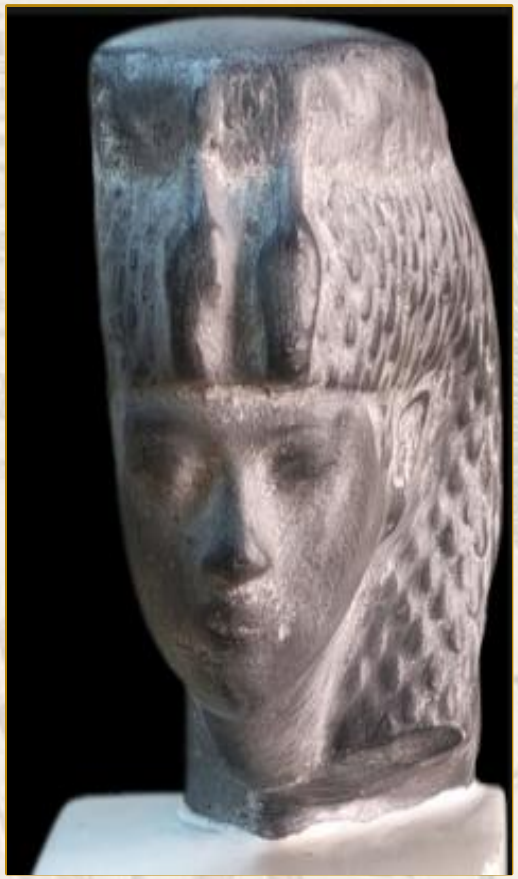
ANCIENT EGYPT PERIOD

Head of Queen Tiye



Historical Background

This sculptural fragment dates to the late Eighteenth Dynasty of the New Kingdom, capturing the likeness of Queen Tiye, the Great Royal Wife of Amenhotep III and one of the most politically influential queens in Egyptian history. Operating during a period of unparalleled diplomatic stability and cultural refinement, Queen Tiye was uniquely elevated to a status nearly co-equal with her husband king Amenhotep III, a transformation heavily reflected in the bold iconographic programs of the era.

Academic Description

Formed from a dark, highly polished hard stone likely steatite or a dark schist the sculpture showcases the soft, individualized facial contours typical of the Amarna-precursor style, featuring full lips, heavy-lidded eyes, and a serene yet commanding expression. The queen is depicted wearing a voluminous, finely detailed tripartite wig, surmounted by a heavy, flat-topped crown platform designed to originally support her distinctive double-feather crown and solar disk, while positioned prominently upon her brow is a double uraeus emphasizing her supreme status and dual dominion.

Symbolism / Significance

Saturated with theological and political symbolism, the portrait serves not merely as a likeness, but as an assertion of divine queenship where the inclusion of the solar crown elements and dual cobras reinforces her metaphysical identification with Hathor, the divine consort, and Tefnut, the eye of Ra. Through this deliberate blending of earthly authority and cosmic symbolism, the sculpture visualizes Tiye's vital ideological role in maintaining cosmic balance alongside the king, ensuring her divine presence endured into the afterlife.

Dimensions

H 22cm × W 18.5cm.

Date

18th Dynasty, New Kingdom.

Material

Granite.

Provenance

In the tomb of Amenhotep II (KV35), Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-015]

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ANCIENT EGYPT PERIOD

Portrait of Ramoza



Historical Background

This relief fragment depicts Ramose, the prominent Southern Vizier who served during the monumental transition from the late reign of Amenhotep III to the early years of Akhenaten (initially Amenhotep IV). As the highest state official, Ramose oversaw the administrative and religious core of Thebes at a critical juncture when traditional art and cults began shifting toward the solar monotheism of the Amarna Period. His famous Theban tomb (TT55) stands as an architectural and artistic masterpiece of this epoch, encapsulating the absolute peak of traditional Egyptian low-relief carving just prior to the radical stylistic shifts introduced by Akhenaten.

Academic Description

Executed in an exquisite, masterfully carved low relief on a smooth limestone slab, the portrait renders Ramose in a highly idealized profile facing right. The artistry is distinguished by its remarkably fluid, fine lines, accentuating his distinct almond-shaped eyes, elegant aquiline nose, and refined lips, which collectively convey a sense of calm, aristocratic dignity. He wears an extraordinarily intricate, long tripartite wig composed of hundreds of finely incised braids, leaving his beautifully rendered ear exposed, while his torso is adorned with a broad collar (*usekh*) carved with meticulous concentric registers to simulate heavy beaded jewelry.

Symbolism / Significance

Beyond a mere realistic likeness, the portrait serves as a profound ideological statement on the status of high officials and the preservation of cosmic order (*Ma'at*) during the New Kingdom. The exceptional refinement and perfection of the carving reflect the vast wealth, social standing, and divine proximity of the Vizier, who acted as the king's direct earthly representative. Furthermore, the youthful, unblemished features and the pristine clarity of the relief symbolize the concept of eternal rejuvenation, ensuring that Ramose would retain his elevated status, administrative purity, and spiritual perfection in the presence of the gods for eternity.

Dimensions
H 2.5m × W 2m.

Date
18th Dynasty, New Kingdom.

Material
Limestone.

Provenance
Tomb of Ramoza(TT55), Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-016]

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ANCIENT EGYPT PERIOD

Stela of Amen-m-int and His Wife



Historical Background

This funerary monument, commonly referred to as a commemorative stela, belongs to Ameneminet (often spelled Amen m int), an influential royal official and Chief of Goldsmiths who flourished during the New Kingdom, particularly under the Ramesside period of the 19th Dynasty. Funerary stelae of this caliber served as everlasting spiritual landmarks within non-royal tombs or sacred spaces, specifically designed to perpetuate the names, lineages, and titles of elite administrators. By commissioning such monuments, high-ranking craftsmen and state officials like Ameneminet ensured their eternal connection to the state administration and secured a divine pathway to the afterlife alongside their spouses and close family members.

Academic Description

Carved in distinct registers using a combination of raised and sunken low relief, the rectangular stela illustrates an extensive family funerary banquet arranged across multiple horizontal tiers. On the left, a seated deity likely Osiris receives offerings from the deceased and his wife. Below, family members in New Kingdom attire carry offerings in a rhythmic procession, while incised hieroglyphs at the top-left detail standard offering formulas.

Symbolism / Significance

The iconographic elements of this stela are saturated with profound cosmological to guarantee post-mortem survival. The spatial layout places the principal subjects on the left facing right, aligning them with the West the traditional gateway to the Egyptian realm of the dead and a position of supreme cosmic honor. The inclusion of the lotus flowers held by the daughters serves as a potent metaphor for creation, daily rebirth, and the solar cycle, while the physical presence of mirrors beneath seats symbolizes cosmic beauty and Hathoric rejuvenation. Through the performance of the ritual offering procession, the monument ensures the perpetual nourishment of the *Ka* (soul), maintaining the elite status of the family unit throughout eternity.

Dimensions
H 42.5cm × W 27.5cm.

Date
18th Dynasty, New Kingdom.

Material
Limestone.

Provenance
Assasif, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-017]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Head of King Akhenaten



Historical Background

This sculptural fragment, commonly categorized as a sculptor's model or studio mask, captures the distinct features of King Akhenaten. Ascending the throne during a time of immense imperial prosperity, Akhenaten initiated a radical religious and political revolution by dismantling the traditional polytheistic pantheon in favor of a monotheistic cult dedicated solely to the solar disk, Aten. This profound theological shift fundamentally reshaped the artistic conventions of ancient Egypt, prompting artists to abandon the idealized perfection of earlier dynasties as highly naturalistic, and stylized aesthetic centered around the royal family at the new capital of Akhetaten

Academic Description

The artifact represent elongated physiognomy definitive of Amarna court art. Sculpted with fluid contours, an exaggeratedly long chin, full fleshy lips, a narrow nose, and slitted, heavy-lidded eyes beneath softly defined brows. The king is depicted wearing the lower portion of a royal headdress likely the Blue Crown (*khepresh*) or a ceremonial cap which broken attachment at the top that originally anchored the protective uraeus serpent. The smooth texture of the medium highlights the subtle interplay of light and shadow across the prominent cheekbones and facial hollows, demonstrating the exceptional mastery of the royal workshops.

Symbolism / Significance

The Cradle of Creation (The Nile): The brilliant blue-green glaze represents the primordial waters of the Nile (*Nun*), the ultimate source of all life. To the Pre-dynastic mind, the river was the giver of life, and the hippopotamus which submerged itself in the depths and re-emerged to breathe perfectly embodied the miracle of overcoming death. In addition to, The Miracle of the Solar Lotus: The lotus flowers painted onto the figurine's skin represent the daily miracle of resurrection. Because the lotus opens its petals at dawn and retreats underwater at night, it was viewed as the physical manifestation of the sun god's daily rebirth, magically offering the deceased the same power to rise eternally.

Dimensions
H 4m × W 86cm.

Date
18th Dynasty, New Kingdom.

Material
Limestone.

Provenance
Tell El-Amarna, Menya Governorate.

Audio Guide

Timeline

Gallery No.
[A.E., G1-018]

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ANCIENT EGYPT PERIOD

Stela of King Akhenaten



Historical Background

This relief fragment exemplifies the revolutionary iconographic shift of the Amarna Period, depicting members of the royal family under the reign of King Akhenaten. Following the king's radical abandonment of the traditional Theban pantheon, the royal court established a new theological order centered exclusively on the monotheistic worship of the Aten, the physical solar disk. Private and state relief scenes transitioned away from traditional hidden deities toward open-air veneration concepts, where the royal family specifically Akhenaten, Queen Nefertiti, and their daughters acted as life-giving energy of the sun reached humanity.

Academic Description

Carved in dynamic sunken limestone relief, this slab depicts Queen Nefertiti and a princess performing ritual devotion in classic Amarna style, marked by elongated proportions and fluid outlines. Nefertiti wears her tall cap crown and diaphanous gown while offering vessels to the Aten, whose solar rays end in hands extending ankh symbols to bless her. Incised, eroded hieroglyphs and an offering table with lotus buds complete the scene.

Symbolism / Significance

The iconographic structure of this relief serves as a visual codification of Amarna solar theology and divine royal intimacy. The descending rays of the Aten ending in human hands symbolize the omnipresent, protective, and vital life force dynamically bestowed upon the royal family by the creator deity. The specific interaction where the sun's hand extends the *ankh* emblem directly to the nostrils of Nefertiti symbolizes the metaphysical transmission of the "breath of life," legitimizing her unique co-regency and divine status. Furthermore, the presence of the young princess offering alongside her mother underscores the vital theme of fertility, domestic harmony, and the perpetual continuity of creation within the state's new solar dogma.

Dimensions
H 43.5cm × W 39cm.

Date
18th Dynasty, New Kingdom.

Material
Limestone.

Provenance
Tell El-Amarna, Menya.Governorate.

Audio Guide

Timeline

Gallery No.
[A.E., G1-019]

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ANCIENT EGYPT PERIOD

Statue of Meritaten



Historical Background

This sculptural head represents an Amarna princess, universally identified as Meritaten (often referenced alongside the broad group of Akhenaten's daughters), the eldest daughter of King Akhenaten and Queen Nefertiti. Emerging from the royal workshops of Akhetaten, this piece exemplifies a period when royal children were thrust into unprecedented political and religious prominence, frequently depicted alongside their parents in state monuments to legitimize the new monotheistic cult of the Aten. Meritaten, whose name translates to "She who is beloved of the Aten," would eventually rise to the status of Great Royal Wife.

Academic Description

The artifact beautifully rendered sculptor's model or statue head distinguished by its smooth, warm-toned stone, presenting the highly stylized skull deformity unique to the princesses of the Amarna court. The head features an extraordinarily elongated, egg-shaped, contrasted by a delicate, youthful face with a pointed, slightly protruding chin. The features are softly modeled with almond-shaped eyes, a straight nasal ridge, and small, well-defined lips, while the ears are intricately carved with distinct hollowed lobes. The neck displays a slight tilt, indicating it was originally designed to plug into a composite statue body made from contrasting materials.

Symbolism / Significance

The deliberate, exaggerated elongation of the princess's skull serves as a profound ideological indicator rather than a depiction of a medical malady. In Amarna cosmology, this egg-like cranial distortion was a visual metaphor for birth, cosmic creation, and the primordial renewal associated with the sun god Aten. By depicting his daughters with these highly unconventional, fluidly organic features, Akhenaten underscored the divine, otherworldly nature of the royal family's lineage, separating them from ordinary humanity. Furthermore, this symbolizes eternal rejuvenation and the generative power of the sun, casting the royal daughters as vital, living symbols of the fresh cosmic order established under the light of the Aten.

Dimensions

H 16.1cm × W 13cm.

Date

18th Dynasty, New Kingdom.

Material

Quartzite or brown silicified limestone.

Provenance

Tell El-Amarna, Menya.Governorate.

Audio Guide

Timeline

Gallery No.

[A.E., G1-020]

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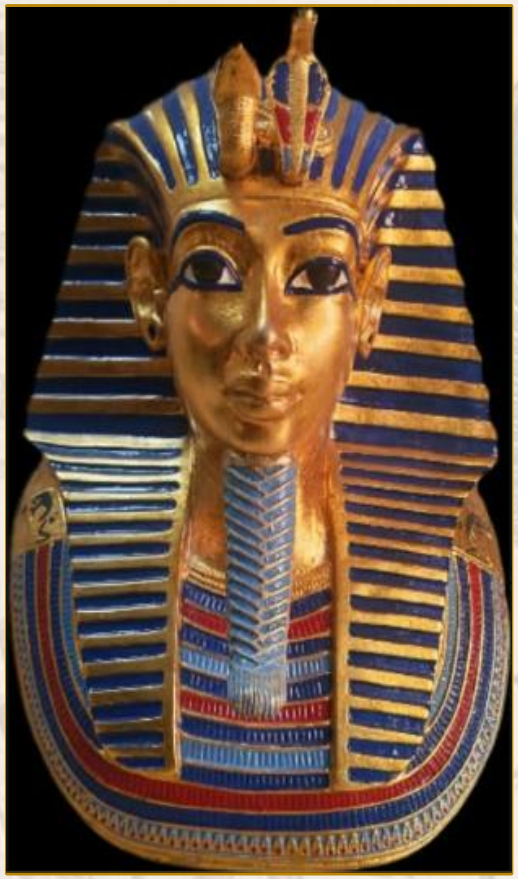
ANCIENT EGYPT PERIOD



Golden Mask of King Tutankhamun

Historical Background

This object is a miniature or scaled replica of the world-renowned funerary mask of King Tutankhamun. Following the religious disruptions of the Amarna Period, Tutankhamun's reign marked a critical return to traditional polytheistic orthodoxy, restoring the cult of Amun. The gold mask was discovered in 1922 by Howard Carter in the king's nearly intact tomb (KV62) in the Valley of the Kings, serving as an unmatched testament to royal funerary wealth and the peak of New Kingdom Era. Today, the original masterpiece forms the crown jewel of the Tutankhamun collection, permanently housed within the Grand Egyptian Museum (GEM) in Giza.

Academic Description

The artifact replicates the idealized facial features of the young king, The king is depicted wearing the traditional *Nms* royal headdress, characterized by its iconic alternating bands of gold and deep blue inlay, which frames a youthful, serene face with almond-shaped eyes and extended cosmetic lines. Mounted upon the brow are the finely detailed protective deities of Upper and Lower Egypt: Nekhbet the vulture and Wadjet the cobra (uraeus). A long, braided ceremonial false beard, slightly upturned at the end, is attached to the chin, while the broad collar (*usekh*) spans across the chest.

Symbolism / Significance

As a crucial component of royal resurrection theology. The brilliant golden surfaces carry profound solar symbolism, as gold was considered the literal "flesh of the gods," imbuing the deceased king with divine incorruptibility and eternal life. The presence of the vulture and the cobra on the brow symbolizes the absolute unification of the Two Lands under his sole divine authority, while the braided false beard associates the king directly with Osiris, the lord of the afterlife. Through this complex web of iconographic elements, the mask ritually transforms the deceased Tutankhamun into a living, immortal solar deity capable of triumphing over physical death for eternity.

Dimensions

H 54cm × W 39.3cm.

Date

18th Dynasty, New Kingdom.

Material

Gold with rows of simulated polychrome inlays mimicking lapis lazuli, quartz, and carnelian.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-021]

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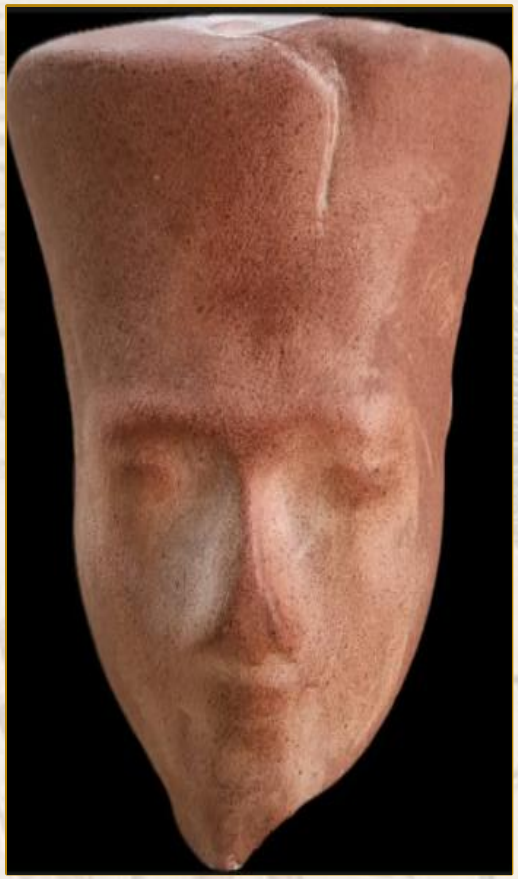
ANCIENT EGYPT PERIOD

Head of King Tutankhamun



Historical Background

This sculptural head represents the young king, Succeeding the radical monotheistic interlude of Akhenaten, Tutankhamun's administration spearheaded a profound political and religious reconciliation, orchestrating the return of the royal court to traditional polytheistic orthodoxy and the restoration of the primary cult of Amun at Thebes. Statues and sculptors' models from this transitional period reflect a highly sophisticated artistic synthesis, blending the naturalistic, organic soft modeling developed during the Amarna Period with the traditional, idealized majesty required to reassert classical pharaonic authority.

Academic Description

This artifact is a masterfully rendered sculptural head likely a sculptor's study or model carved from a warm-toned, smooth hard stone. The king is represented with a youthful, round face, almond-shaped eyes with subtle brow ridges, a straight nose, and a delicately defined mouth. He wears a heavy, flat-topped royal crown or crown base, which flares gently upward and outward, mimicking the silhouette of the specific crown platform associated with the god Amun-Ra or the lower base of the double crown. The unblemished preservation of the facial features highlights the remarkable precision of the royal workshops.

Symbolism / Significance

The iconographic and artistic configuration of this portrait serves as a powerful visual codification of political legitimacy and divine reconciliation. By carrying over the soft, lifelike naturalism of Amarna art into traditional pharaonic regalia, the portrait underscores the living reality of the young king while firmly re-anchoring his rule within the eternal framework of pharaonic tradition. The specific flat-topped crown structure serves as an ideological bridge linking Tutankhamun directly to the supreme state deity, Amun-Ra, visually validating his divine right to rule and his role as the restorer of cosmic order (*Ma'at*). Furthermore, the unblemished youthfulness and serene expression symbolize eternal cosmic renewal and the successful rebirth of the traditional Egyptian state under his sovereign stewardship.

Dimensions

H 30cm × W 16cm.

Date

18th Dynasty, New Kingdom.

Material

Red quartzite.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-022]

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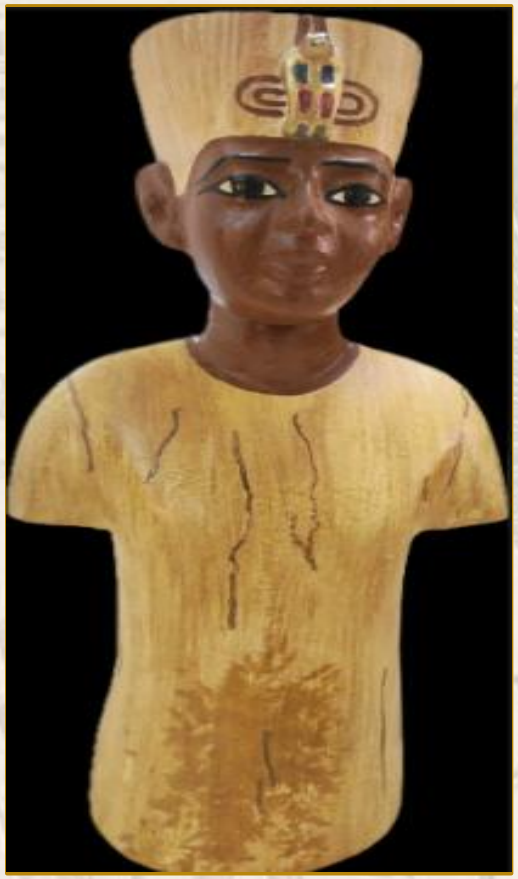
ANCIENT EGYPT PERIOD



King Tutankhamun's Mannequin

Historical Background

This exceptional armless painted wooden torso bust was discovered by Howard Carter in 1922 in the Antechamber of King Tutankhamun's tomb (KV62) in the Valley of the Kings. Dating back to the 18th Dynasty of the New Kingdom (c. 1332–1323 BC), this life-sized bust is widely believed to have served as a royal mannequin or tailor's dummy used to fit, store, and display the young Pharaoh's elaborate garments, robes, and jewelry. It is housed at the Grand Egyptian Museum (GEM) in Giza.

Academic Description

Carved from wood, covered in plaster (gesso), and finely painted, the sculpture displays the slender upper torso and head of the young king. The skin is painted in a warm brown tone, featuring expressive almond-shaped eyes outlined with thick black kohl, painted eyebrows, and detailed earlobes. The torso and distinctive flat-topped crown (a version of the royal crown or cap) are painted in a light cream-yellow tone, imitating fine linen robes or gilded surfaces. The crown features a gilded Uraeus (sacred cobra) over the forehead, accompanied by painted black ornamental line patterns.

Symbolism / Significance

While functioning practical role as a royal mannequin, the piece also holds deep religious and royal symbolism. The youthful features directly reflect the Amarna artistic influence transitioned into post-Amarna royal portraiture. The sacred Uraeus cobra on the crown symbolizes divine protection and royal authority, safeguarding the king against evil forces in both life and the afterlife. Furthermore, its placement within the tomb ensured that the king's spirit (*Ka*) possessed a physical substitute to wear ceremonial regalia eternally.

Dimensions
H 76.5cm × W 42cm.

Date
18th Dynasty, New Kingdom.

Material
Painted wood.

Provenance
In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-023]

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ANCIENT EGYPT PERIOD



Golden Throne of King Tutankhamun

Historical Background

The famous Golden Throne of King Tutankhamun manufactured during a critical era of religious restoration, this spectacular piece of palace furniture showcases the profound transition away from Amarna period to back to multi-deity worship. The original, monumental thronr was discovered by Howard Carter in 1922 within the Antechamber of the young king's tomb (KV62) in the Valley of the Kings. Today, this unparalleled masterpiece of ancient Egyptian joinery and decorative art is proudly exhibited as a centerpiece of the comprehensive royal collection at the Grand Egyptian Museum (GEM) in Giza.

Academic Description

The replica gently curved armrests and stands on four legs fashioned to resemble carved feline paws, which are surmounted at the front by two prominent, stylized lion heads that flank the seat cushion. The most complex artistic program is located on the rectangular backrest panel, which depicts an intimate domestic scene where King Tutankhamun is seated casually on a cushioned chair while his Great Royal Wife, Ankhesenamun, stands before him, Suspended above the royal couple is the radiating solar numerous incised rays downward, while columns of delicate, simulated hieroglyphic cartouches flank the main figures against a brilliant golden backdrop.

Symbolism / Significance

Every design element of the throne operates as a potent ideological statement on royal legitimacy, and protective magic. The lion legs and frontal heads evoke the ferocious protective power of the sun god's guardians, transforming the seat of governance into an invulnerable fortress that repels chaotic forces. The central backrest relief heavily relies on Amarna solar symbolism, where the descending rays of the Aten represent the dynamic transmission of life, warmth, and divine endorsement directly upon the king and his queen. Furthermore, the intimate interaction between Tutankhamun and Ankhesenamun serves as an essential metaphor for political stability, fertility, and the preservation of *Ma'at* (cosmic balance).

Dimensions

H 102cm × W 54cm.

Date

18th Dynasty, New Kingdom.

Material

Wood covered in sheet gold, silver, glass, and semi-precious stones.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-024]

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ANCIENT EGYPT PERIOD



Royal Chair of King Tutankhamun

Historical Background

The ceremonial chair, often referred to as the ecclesiastical or folding throne, belonging to King Tutankhamun. Found among the king's tomb (KV62) discovered by Howard Carter in 1922 in the Valley of the Kings, the original artifact represents an elite masterpiece of royal furniture design. This specific style of chair evolved from a utilitarian, portable military stool used by commanders into a highly stylized, non-folding structural throne designated exclusively for supreme state and religious ceremonies. The priceless original masterpiece exhibited within the comprehensive Tutankhamun galleries at the Grand Egyptian Museum (GEM) in Giza.

Academic Description

The replica meticulously captures the complex, integrated design of the royal ceremonial chair, showcasing a deeply curved, stylized seat that mimics a flexible animal skin slung over a folding frame. The seat surface features a striking mottled pattern simulating the black and white markings of a leopard skin framed by intricate geometric border patterns. The backrest is highly rigid and slightly curved, featuring vertical panels adorned with simulated multi-colored glass or gemstone inlays, surmounted by an architectural frieze. The lower support structure replicates the iconic interlocking folding mechanism, characterized by cross-legged ivory.

Symbolism / Significance

The iconographic program of this ceremonial throne is dense with messaging regarding pharaonic supremacy, protective magic, and cosmological dominion. The prominent depiction of the leopard skin across the seat carries powerful religious undertones, directly linking the young king to the high-ranking *Sem*-priests who wore predatory feline pelts during vital funerary and resurrective rituals, thereby emphasizing the king's role as the supreme ritualist. The rigid backrest panels and the cross-legged structure signify absolute structural stability and unshakeable authority, conceptually grounding the king's rule. By utilizing exotic materials like ebony and ivory (traditionally sourced from the deep south), the throne visually proclaims Egypt's geopolitical hegemony and economic control over foreign lands, ensuring the king's sovereign triumph over chaos in both life and the hereafter.

Dimensions

H 90cm × W 48cm.

Date

18th Dynasty, New Kingdom.

Material

Ebony, ivory, gold leaf, and semi-precious stones.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-025]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Tutankhamun as Nefertum



Historical Background

This replica of the famous also known as the Head from the Lotus Burst),It was discovered by Howard Carter in 1922 within the entryway of the young king's tomb (KV62) in the Valley of the Kings, the original masterpiece represents one of the most poetically charged and religiously significant artworks of the late Eighteenth Dynasty. Created during the post-Amarna transition, the piece fuses the tender, lifelike naturalism of Amarna style with traditional Osirian resurrection myths. The original Piece is permanently housed within the Grand Egyptian Museum (GEM) in Giza.

Academic Description

This replica represents a high-angle view of the iconic sculpture, rendering the young king emerging dynamically from the base of a lotus flower. The king is depicted as an innocent, closely shaven infant with elongated, Amarna-style cranial features, large ears with pierced lobes, and expressively rendered eyes highlighted by dark cosmetic lines. The smooth, warm-toned skin of the face contrasts with the textured, painted elements that mimic the original's polychrome finish. The head rests upon a rounded, bulbous base that simulates the dark blue-green petals of a fully blooming lotus flower, realistically capturing the organic transition from nature to divine portraiture.

Symbolism / Significance

The iconographic configuration of this artifact serves as a profound visual metaphor for eternal rebirth, and solar creation. By depicting Tutankhamun as the infant god Nefertem the god of perfume and the primeval lotus the sculpture directly invokes the Egyptian creation myth, in which the sun god first emerged from a lotus flower floating upon the chaotic waters of Nun to bring light to the universe. This association ritually equates the deceased king with the sun itself, guaranteeing his daily, cyclical rebirth in the afterlife. Furthermore, the theme of emerging from a lotus symbolized the fresh, marking the spiritual rebirth of Egypt as the nation successfully transitioned away from heresy back into traditional cosmic harmony (*Ma'at*).

Dimensions

H 30cm × W 11cm.

Date

18th Dynasty, New Kingdom.

Material

Wood sculpture, featuring remarkably delicate plaster overlays.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-026]

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ANCIENT EGYPT PERIOD



Painted Chest of King Tutankhamun

Historical Background

This replica discovered by Howard Carter in November 1922 in the Antechamber of King Tutankhamun's tomb (KV62) in the Valley of the Kings, this masterpiece (Object Carter No. 21) dates to the 18th Dynasty of the New Kingdom (c. 1332–1323 BC). Crafted during a pivotal period of political restoration following the Amarna Era, the chest contained royal garments, robes, sandals, and armor. It stands as one of the finest surviving examples of ancient Egyptian miniature painting and decorative woodworking, currently housed within the Grand Egyptian Museum (GEM) in Giza.

Academic Description

The artifact is a rectangular wooden chest featuring a curved, vaulted lid mounted on short legs and secured with wooden knobs for sealing with cords. The surface is covered in a layer of fine plaster painted with extraordinary detail using miniature brushwork, bordered by intricate geometric and floral patterns. The painted panels illustrate dynamic battle and hunting scenes: on one long side, Pharaoh Tutankhamun charges in his royal war chariot, drawing his bow against fleeing Asian enemies (Syro-Palestinians), while the opposing side depicts him defeating Nubian forces. The vaulted lid showcases hunting scenes where the king pursues wild game in the desert.

Symbolism / Significance

Beyond its functional use as a storage container, the chest holds profound ideological and cosmic symbolism. The depiction of Tutankhamun smiting foreign enemies and conquering wild animals represents the fundamental Egyptian concept of Ma'at (cosmic order, justice, and harmony) triumphing over Isfet (chaos and disorder). Even if Tutankhamun did not personally engage in all the specific battles portrayed, the artwork projects his eternal role as the divine protector of Egypt, establishing royal authority and ensuring cosmic stability both on Earth and in the afterlife.

Dimensions

H 61cm × W 43cm.

Date

18th Dynasty, New Kingdom.

Material

Wood sculpture, featuring remarkably delicate plaster overlays.

Provenance

In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-027]

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ANCIENT EGYPT PERIOD

Guardian Statue of King Tutankhamun



Historical Background

This replica discovered in November 1922 by Howard Carter in the Antechamber of King Tutankhamun's tomb (KV62) in the Valley of the Kings, this life-sized guardian statue (Carter No. 29 / JE 60708) forms the exact pair to the previous statue (Carter No. 22). Placed on the western side of the sealed doorway leading to the Burial Chamber, this statue stood opposite its twin to guard the royal sarcophagus for over 3,300 years. Dating to the 18th Dynasty of the New Kingdom (c. 1332–1323 BC), it is currently preserved. The original masterpiece is permanently exhibited within at the Grand Egyptian Museum (GEM) in Giza.

Academic Description

Standing at life size (approx. 192 cm tall), the figure is carved from wood, coated in dark black resin, and highlighted with gilded leaf and bronze accents. The king is represented in a ceremonial striding pose with his left leg advanced, holding a papyrus-headed staff in his left hand and a mace (*hedj*) in his right. Unlike its pair which wears the flat-backed *khat* headcloth, this statue wears the traditional pleated Nemes headdress, featuring dynamic golden folds and lappets over the shoulders. It is equipped with a gilded *uraeus* cobra, a wide collar, armlets, an elaborate triangular kilt, and golden sandals, mounted on a solid black rectangular base.

Symbolism / Significance

This statue complements its twin in establishing total divine protection and ritual harmony: The Nemes vs. Khat Duality: While the *khat* headcloth represents the nocturnal transformation and the hidden aspect of the king in the underworld, the *Nemes* represents the majestic, solar manifestation of the living and reborn King. Together, the pair symbolizes the complete cycle of solar rebirth and eternal royal power. Resurrection and Royalty: The pitch-black skin symbolizes Osiris, the fertile Nile mud (*kemet*), and eternal rebirth, while the gold accents reflect the radiant, indestructible flesh of the sun god Ra. Guardian of the Chamber: Acting as a sentinel for the king's *Ka* (spiritual essence), it strictly guarded the sacred boundary between the Antechamber and the inner Burial Chamber.

Dimensions
H 192cm × W 53.5cm.

Date
18th Dynasty, New Kingdom.

Material
Gilded and lacquered wood with precious inlays.

Provenance
In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-028]

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ANCIENT EGYPT PERIOD

Shrine of God Anubis



Historical Background

This replica discovered in the tomb of King Tutankhamun (KV62) by Howard Carter in 1922. It was positioned at the entrance of the Treasury chamber, the original monumental shrine acted as a divine guardian protecting the king's most sacred funerary equipment and his canopic chest. As Tutankhamun's reign marked a definitive return to traditional religious, iconic funerary monuments dedicated to traditional underworld deities like Anubis were heavily prioritized to reaffirm the state's devotion to the classical pantheon. The original masterpiece is permanently exhibited within at the Grand Egyptian Museum (GEM) in Giza.

Academic Description

This replica accurately reproduces the iconic configuration of the Anubis Shrine, featuring a high-angle view of the recumbent jackal god resting atop a ceremonial pylon-shaped chest. The figure of Anubis is rendered as a sleek, black-toned jackal or jackal-dog hybrid, depicted in a vigilant crouching posture with extended forepaws, a long horizontal tail, and sharply alert, erect ears outlined with gold-toned details. He rests upon the flat roof of a gilded, rectangular shrine box that mimics the distinct architectural silhouette of an Egyptian temple pylon, complete with a cavetto cornice at the upper trim.

Symbolism / Significance

The iconographic program of this shrine functions as a potent metaphysical safeguard and a profound statement on royal resurrection. The black coloration of Anubis holds deep symbolic value, directly referencing the fertile silt of the Nile and the discoloration of the embalmed body, thereby serving as a metaphor for rebirth, mummification, and transformation rather than physical decay. The vigilant, alert posture of the jackal signifies his active role as *Inpu Khenty-Seh-Netjer* ("He who is in the divine booth"), the supreme guardian of the necropolis tasked with warding off evil spirits and tomb raiders. By placing this protective deity on top of a shrine containing sacred ritual objects, and ensuring his successful transition into the eternal afterlife.

Dimensions
H 118cm × W 51.5cm.

Date
18th Dynasty, New Kingdom.

Material
Gilded and lacquered wood with precious inlays.

Provenance
In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-029]

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ANCIENT EGYPT PERIOD



Canopic Chest of King Tutankhamun

Historical Background

This object is discovered by Howard Carter in 1922 inside the Treasury chamber of the king's tomb (KV62) in the Valley of the Kings, the original monumental chest stood inside an elaborate guarded by the four protective funerary goddesses. Following the collapse of the Amarna experiment, the resurrection theology of the Egyptian state pivoted back to traditional Osirian mummification rituals, placing immense administrative and spiritual importance on the protection of the internal organs. The original masterpiece permanently housed within the Grand Egyptian Museum (GEM) in Giza.

Academic Description

This replica captures a high-angle view of the pylon-shaped, white alabaster canopic chest mounted on a gold-painted sled base. The chest features a distinct, detachable lid fashioned to replicate the sloping roofline of an ancient Egyptian temple shrine, decorated on top with deeply incised iconographic engravings of a winged solar disk and dedicated columns of hieroglyphic text. Below the lid, the main body of the chest contains four hollowed compartments, inside of which the tops of the individual alabaster canopic jars sculpted in the likeness of the young king's head are partially visible. The exterior vertical walls of the chest are decorated by hieroglyphic.

Symbolism / Significance

The internal layout of this chest carries profound theological messaging regarding the eternal preservation of the king's form through the invocation of the Four Sons of Horus. Each of the four internal compartments corresponds to one of these specific deities, tasked with safeguarding the four vital extracted organs necessary for physical reconstitution in the afterlife. Imsety, the human-headed deity, protects the liver; Hapi, the baboon-headed deity, guards the lungs; Duamutef, the jackal-headed deity, preserves the stomach; and Qebehsenuef, the falcon-headed deity, shields the intestines. In ancient Egyptian cosmology, these four entities are inextricably linked to the four cardinal points of the universe Imsety representing the South, Hapi the North, Duamutef the East, and Qebehsenuef the West.

Dimensions
H 198cm × W 122cm.

Date
18th Dynasty, New Kingdom.

Material
Alabaster.

Provenance
In Tomb (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-030]

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ANCIENT EGYPT PERIOD



Scene of Musical Concert

Historical Background

This wall painting replica represents the famous trio of female musicians from the Banquet Scene in the Tomb of Nakht (TT52), an influential scribe and astronomer of Amun during the reign of Thutmose IV or Amenhotep III. Non-royal elite tombs in the Theban necropolis frequently incorporated elaborate secular and religious feast scenes within their decorative programs to ensure the perpetual celebration of the tomb owner's life. This specific era marked a high point in Egyptian painting, characterized by exceptional fluidity of line, a vibrant color palette, and a shift toward lively, entertainment, and domestic luxury enjoyed by the elite administrative class.

Academic Description

The composition captures three young female musicians performing on a single baseline, rendered in a mixture of profile and dynamic postures. The rightmost figure is a harpist playing a large, multi-stringed arched harp decorated with a spotted pattern on its base, while her head is turned slightly inward. The central musician, uniquely depicted in a twisting, fluid stance that shows her body in semi-profile, wears only a delicate girdle and transparent linen, looking back over her shoulder while strumming a long-necked lute or guitar-like stringed instrument. The leftmost figure stands gracefully in a sheer, form-fitting white dress, and playing a double-reed pipe.

Symbolism / Significance

The imagery of the musical trio operates as a profound metaphysical invocation of joy, sensory rejuvenation, and the preservation of cosmic order (*Ma'at*) within the funerary realm. Music and dance were not merely earthly entertainments but sacred acts closely associated with Hathor, the goddess of love, music, and rebirth, whose presence was conjured to guide the soul through the underworld. The prominent unguent cones melting over their wigs and the lotus blossoms symbolize fertility, divine scent, and daily solar resurrection, while the youthfulness and idealized sensuality of the performers represent eternal vitality. By capturing this harmonious performance on the tomb walls, the scene magically guarantees that the deceased Nakht would be perpetually surrounded by abundance, divine favor, and the renewing rhythms of life throughout eternity.

Dimensions
H 40cm × W 95cm.

Date
18th Dynasty, New Kingdom.

Material
Painted Limestone.

Provenance
Tomb of Nakht (TT52), Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-031]

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ANCIENT EGYPT PERIOD

Cosmetic Vessels



Historical Background

These items represents a group of cosmetic vessels and personal care receptacles characteristic of elite daily life. In ancient Egypt, the cultivation of personal appearance, hygiene, and aesthetic presentation was not merely a superficial pursuit but an essential cultural indicator of status, health, and moral purity. While these items were used extensively by both men and women during their lifetimes, they were systematically included within the funerary assemblages of non-royal and royal tombs. These items reflects the deeply rooted daily routines must be seamlessly maintained in the afterlife, ensuring that the deceased transitioned into eternity fully equipped.

Academic Description

The display features a collection of finely crafted personal containers housed alongside an informative bilingual museum label. To the upper left stands a smooth, globular flask likely an alabaster or calcite unction jar with a narrow neck and delicate handles designed to hold precious oils or perfumes. To the upper right is a rectangular cosmetic box or palette, ornately decorated with repeating stylized floral palm-frond and geometric motifs inlaid against a contrasting dark background, mimicking traditional ebony, bone, or faience paneling techniques

Symbolism / Significance

Cosmetic objects in ancient Egypt operated within a highly sophisticated matrix of protective magic, medicine, and solar rebirth. The use of perfumes, scented unguents, and eye makeup (such as kohl) served a dual purpose: it practically shielded the skin and eyes from the harsh desert sun while symbolically acting as a spiritual barrier against malevolent forces and disease. The inclusion of these items in a tomb context signifies absolute continuity; by carrying the tools of earthly rejuvenation beyond the grave, the deceased guaranteed the perpetual renewal of their flesh. Furthermore, the prominent scarab imagery on the display label reinforces this theme, representing the god of the rising sun, spontaneous creation, and the triumphant resurrection of life out of darkness.

Dimensions
H 16.5cm × W 11cm.

Date
18th Dynasty, New Kingdom.

Material
Pottery.

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-032]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Khol Container



Historical Background

This artifact is a classic example of a double-tubed cosmetic container used for holding *kohl* (malachite-based eye paint). In the ancient Nile Valley, eye cosmetic application transcended mere vanity; it was a deeply ingrained daily ritual shared universally across genders and social strata. The production of specialized containers flourished during this era of imperial wealth, evolving from simple stone pots into highly decorative. It was found within both residential ruins and domestic burial goods, these vessels highlight the exceptional value placed on personal wellness, sanitation, and physical preservation in both life and the subsequent journey through the underworld.

Academic Description

The object is a stylized double-barrel kohl container fashioned from a smooth, light-colored material to resemble traditional polished bone or limestone. The design features two parallel vertical cylinders joined together as a single structural unit, each intended to hold a different variety or color of eye cosmetic. The front facade is elegantly carved in low relief, depicting a stylized human figure or protective deity standing in a classical posture. Geometric and linear decorative bands frame the upper and lower borders of the container, emphasizing its architectural form..

Symbolism / Significance

The iconographic and practical design of this kohl tube reflects a sophisticated understanding of prophylactic medicine and celestial protection. Beyond its aesthetic function, the dark lead-based galena mixture possessed natural antibacterial properties that actively shielded the eyes from flies, glare, and ophthalmic infections common to the arid Egyptian climate. Symbolically, the act of outlining the eyes with kohl invoked the protective *Wedjat* (the Eye of Horus), magically imbuing the wearer with divine protection, clarity of vision, and spiritual vigilance. The choice of a double tube allowed for the separation of seasonal or ritual cosmetics such as green malachite for the inundation period and black galena for the dry season ensuring that the user remained harmoniously aligned with the changing natural and cosmic orders.

Dimensions
H 10.5cm × W 6cm.

Date
18th Dynasty, New Kingdom.

Material
Bone, ivory, faience, wood, or glass

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-033]

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Cosmetic Spoon



Historical Background

This replica of a decorative cosmetic spoon (sometimes referred to as an "ointment spoon" or *shasht*), a genre of luxury personal item that reached its artistic peak during the Eighteenth and Nineteenth Dynasties of the New Kingdom. In ancient Egypt, elite women and men used these intricately carved utensils to scoop, mix, and apply fragrant ointments, sacred oils, or cosmetic pastes such as kohl. While serving a highly practical function in daily life, these spoons were heavily invested with religious and mortuary value. Consequently, they were frequently placed in tombs as essential grave goods, intended to serve the deceased in their transition to the spiritual world.

Academic Description

The replica represents a highly stylized cosmetic spoon crafted with the characteristic grace of New Kingdom minor arts. The handle is intricately carved to mimic a combined bouquet of a blooming lotus flower and papyrus stalks, showcasing vertical ribbing and delicate openwork details that form a visually light yet structurally sound grip. The upper reservoir of the spoon specifically designed to contain cosmetic oils, pigments, or pastes is shaped as a smooth, hollowed-out circular bowl. Below the main object.

Symbolism / Significance

The design of this cosmetic spoon is saturated with symbolic metaphors for youth, rebirth, and social stature. The integration of the lotus and papyrus flowers directly references the fertile marshes of the Nile, primeval zones of creation and continuous biological renewal in Egyptian mythology. As the lotus opens daily with the rising sun, it was regarded as an earthly manifestation of the sun god's rebirth, magically promising the owner eternal rejuvenation. Furthermore, the possession of such an ornate, non-utilitarian object served as a potent status symbol, visually demonstrating the owner's high economic rank, refinement, and proximity to sacred temple rituals and divine protection.

Dimensions
H 18.5cm × W 4.5cm.

Date
18th Dynasty, New Kingdom.

Material
Gray granite.

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-034]

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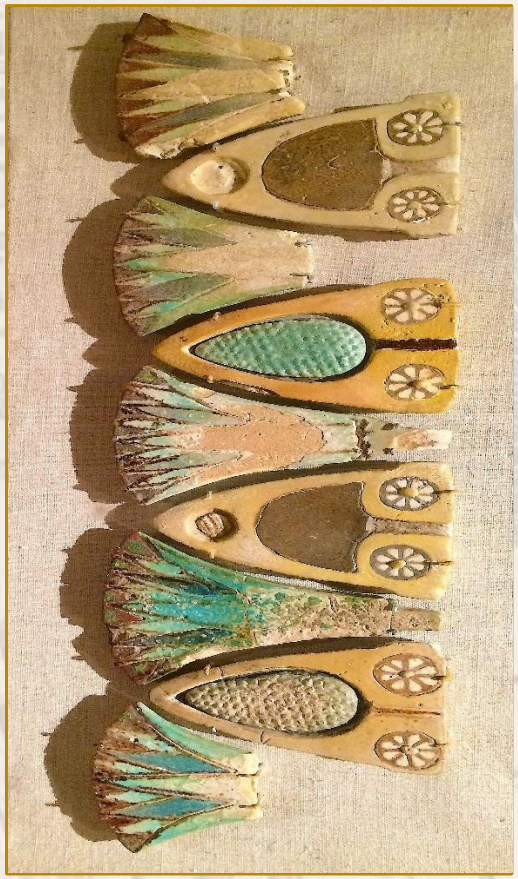
ANCIENT EGYPT PERIOD

Tiles with Lotus Patterns



Historical Background

This glazed tiles dates to the New Kingdom, a period during which architectural faience decoration reached its peak. Most famously utilized in the palaces of the Amarna Period (reign of Akhenaten) and later in the Ramesside palaces at Qantir, these vibrant tiles were embedded into mud-brick walls, doorways, and throne daises. By substituting traditional stone carvings with brilliant arranged glazed tiles, royal architects created sensory-rich environments that mirrored the lush, natural world. This artistic tradition brought the renewing power of nature directly into the living spaces of the king, seamlessly merging daily palatial life with cosmic temple theology.

Academic Description

The artifact consists of a horizontal frieze composed of interlocking faience tiles arranged linearly on a modern wooden display support. The mosaic features a repeating, rhythmic pattern of alternating lotus blossoms and stylized buds or seed pods rendered in a diverse color palette, including shades of cream, yellow, green, and reddish-brown. The lotus petals open broadly upward, showcasing delicate internal ribbing and contrasting colorful accents. Below each blossom, stylized circular motifs, mimicking floral rosettes or pond elements, form a stable, structural baseline.

Symbolism / Significance

The iconographic arrangement of this frieze functions as a powerful architectural metaphor for creation, solar cycles, and regional identity. As an explicit symbol of Upper Egypt, the lotus represents geopolitical harmony and the fertility of the Nile Valley. Because the lotus opens its petals at dawn and retracts them into the water at dusk, ancient Egyptian theologians viewed it as a living embodiment of the sun god's daily rebirth from the primeval waters of chaos (*Nun*). When integrated into palace architecture, these vibrant, unwithering floral designs magically transformed the royal residence into a perpetual garden of creation, conceptually ensuring the daily purification, renewal, and eternal vitality of the king and his administration.

Dimensions
H 7.2cm × W 6.7cm.

Date
18th Dynasty, New Kingdom.

Material
Glazed tiles.

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-035]

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ANCIENT EGYPT PERIOD

Cosmetics Items



Historical Background

During the late Middle Bronze Age and throughout the Late Bronze Age (corresponding to the New Kingdom of Egypt), the Nile Valley was the economic hub of a highly connected, globalized ancient Mediterranean network. This era witnessed flourishing maritime trade routes operating between Egypt, the Levant, Cyprus, Crete (the Minoan civilization), and the Aegean islands (the Mycenaean civilization). Egyptian kings and wealthy elites highly prized foreign luxury commodities, leading to the massive importation of prestige items such as perfumed oils, fine wines, and exotic resins.

Academic Description

The showcase featured are two wide, hand-formed greyish-brown bowls with textured, light-colored geometric slip bands running along their lower bodies. In the center sits a highly recognizable stirrup jar (a classic Aegean/Mycenaean shape) characterized by a globular body, a closed central spout, a pouring spout, and a double-strap handle painted with simple reddish-brown concentric bands. To the right of the stirrup jar stands a small, pedestal-footed vessel with an incised, highly stylized geometric pattern, complete with its flat-topped stopper. Another small, footed jar adorned with a broad-leafed rosette pattern sits on the far right.

Symbolism / Significance

The presence of imported pottery in Egyptian contexts is deeply tied to social prestige, exoticism, and elite self-presentation. Owning vessels of foreign manufacture was a powerful status symbol; it visually demonstrated the owner's wealth, sophistication, and access to rare, international trade networks. The decorative patterns incorporating Aegean marine life, stylized plant motifs, and rhythmic geometric lines stood in stark aesthetic contrast to traditional Egyptian pottery, making them highly desirable as decorative showpieces. When placed inside tombs, these foreign luxury vessels were believed to guarantee that the deceased would continue to enjoy the absolute finest, most exotic delicacies and prestigious goods in the afterlife, reflecting the eternal preservation of their high earthly status.

Dimensions

H 14.2cm × W 8.5cm.

Date

18th Dynasty, New Kingdom.

Material

Pottery or dried clay.

Provenance

In elite residential quarters, palace storerooms, and wealthy tombs.

Audio Guide

Timeline

Gallery No.

[A.E., G1-036]

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The Great Temple of Abu Simbel

Historical Background

This replica of the famous temple of Ramesses II Carved directly into a sandstone cliff at the Second Cataract of the Nile in Nubia, the Great Temple of Abu Simbel was commissioned by Ramesses II during the 19th Dynasty of the New Kingdom (c. 1264–1244 BC). Constructed to commemorate his victory at the Battle of Kadesh and to reinforce Egyptian power along the southern frontier, the entire temple was relocated block-by-block in a historic UNESCO salvage operation during the 1960s to save it from the rising waters of Lake Nasser.

Academic Description

The façade is dominated by four colossal seated statues of Ramesses II, each standing approximately 20 meters high, wearing the *Double Crown of Upper and Lower Egypt* (*Pschent*). Smaller figures representing the royal family including Queen Nefertari, the Queen Mother Tuya, and the king's children are sculpted beside and between his legs. Above the central entrance stands a niche featuring the falcon-headed sun god Ra-Horakhty, holding the *user* staff and *Ma'at* feather (forming a cryptogram of Ramesses II's throne name, *Usermaatre*). The top of the façade is crowned with a frieze of baboons worshipping the rising sun.

Symbolism / Significance

The Solar Alignment The temple was architecturally engineered with remarkable astronomical precision so that twice a year originally on February 21 and October 21 (traditionally associated with the King's birth and coronation days) the rays of the rising sun penetrate through the entrance portal, illuminating the inner sanctuary 65 meters deep. The sunlight sequentially illuminates the statues of Ra-Horakhty, Ramesses II, and Amun-Ra, while leaving Ptah, the god associated with the underworld, perpetually in shadow.

Dimensions
H 33m × W 38m.

Date
19th Dynasty, New Kingdom.

Material
Sandstone.

Provenance
Abu Simbel, Aswan.

Audio Guide

Timeline

Gallery No.
[A.E., G1-037]

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ANCIENT EGYPT PERIOD



Statue of King Ramesses II as a Child

Historical Background

This replica of the famous statue of Ramesses II as a child protected by the Canaanite falcon god Huroun (assimilated by the Egyptians into Horus). Discovered by Pierre Montet in 1934 within the ruins of a mud-brick workshop near the Great Temple of Amun-Re at Tanis (San el-Hagar), the monumental original masterpiece represents one of the most brilliant examples of pharaonic royal propaganda and linguistic artistry ever carved. While many colossal monuments of this king have been relocated to the Grand Egyptian Museum (GEM), this unique masterpiece exhibited on the ground floor (Gallery 10) of The Egyptian Museum in Tahrir Square, Cairo.

Academic Description

The replica represents a dark, stone-textured statuette depicting a young royal child seated protectively beneath the massive form of a falcon deity. The deity is rendered with heavy, powerful shoulders and sleek wings folded tightly around the child, featuring an intense, watchful gaze. The young prince is shown crouching or squatting on a rectangular plinth, wearing a tight-fitting cap surmounted by a prominent, large solar disk. He possesses a youthful lock of hair sweeping down and characteristically holds his right index finger up to his mouth in a classical gesture of infancy, while his left hand rests upon his knee holding a stylized stalk or root of a sedge plant (*su*-plant).

Symbolism / Significance

The iconographic configuration of this statue operates on multiple profound layers, most notably forming a literal visual rebus or puzzle spelling out the king's birth name, Ra-mes-su (Ramesses): Ra: Represented by the large solar disk resting upon the child's head. Mes: Represented by the figure of the young child itself (derived from the Egyptian word *mesi*, meaning "to give birth" or "child"). Su: Represented by the sedge reed plant held firmly in the child's left hand. The overwhelming presence of the Huroun/Horus falcon standing behind the young king symbolizes absolute divine protection, demonstrating that the supreme solar ruler of the sky shields and legitimizes Ramesses' authority from his very infancy.

Dimensions
H 102cm × W 39cm.

Date
19th Dynasty, New Kingdom.

Material
Gray granite.

Provenance
Near The Great Temple of Amun-Re at Tanis (San el-Hagar), Al-Sharqya Governorate.

Audio Guide

Timeline

Gallery No.
[A.E., G1-038]

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ANCIENT EGYPT PERIOD

Stela of Queen Nefertari



Historical Background

This plaque or decorative panel is a finely rendered replica depicting Queen Nefertari, the Great Royal Wife of Ramesses II. Renowned as one of the most famous, and influential queens in Egyptian history, Nefertari played an immense role in state diplomacy and religious functions during her husband's long and powerful reign. Ramesses II dedicated unprecedented monuments to her honor, most notably her magnificent rock-cut temple at Abu Simbel and her breathtakingly vibrant tomb in the Valley of the Queens (QV66). This relief panel highlights the pinnacle of Ramesside royal art.

Academic Description

The artifact is an incised rectangular panel carved in low relief from a smooth, light cream-toned limestone or gypsum medium. Queen Nefertari is depicted in a elegant, full-length profile stance, stepping forward gracefully. She wears an elaborate royal sheer linen dress with wide, flowing sleeves and is adorned with a detailed vulture headdress surmounted by two tall, majestic plumes framing a small solar disk. In her upraised right hand, she proudly holds a *sekhem* sistrum, a sacred ritual rattle, while her left hand relaxes by her side. Situated directly in front of her face is a beautifully incised, vertical cartouche containing her royal name in hieroglyphs.

Symbolism / Significance

This relief functions as a multi-layered theological statement on royal divinity, feminine authority, and cosmic protection. The vulture headdress links Nefertari directly to Nekhbet, the protective goddess of Upper Egypt, and Mut, the divine consort of Amun, symbolizing her supreme matriarchal role within the state. The towering double plumes signify cosmic balance, truth (*Ma'at*), and the heavenly heights of the gods. By raising the sistrum, Nefertari is represented not merely as a mortal queen but as the supreme priestess of the goddess Hathor; the sacred shaking of the instrument was believed to appease the gods, banish chaotic spirits, and stimulate eternal joy and renewal, Also, shielding her identity from malignant forces and ensuring her eternal preservation and resurrection among the gods.

Dimensions

H 34cm × W 21cm.

Date

19th Dynasty, New Kingdom.

Material

Limestone.

Provenance

The Great Temple of Amun-Re at Tanis (San el-Hagar), Al-Sharqya Governorate.

Audio Guide

Timeline

Gallery No.

[A.E., G1-039]

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ANCIENT EGYPT PERIOD



Obelisk of King Ramesses III

Historical Background

The obelisk of Ramesses III is distinguished by the high precision of its carved hieroglyphic texts and scenes. The inscriptions record the king's numerous titles, military exploits, and victorious battles against invading forces that threatened Egypt's security during his reign, alongside scenes showing him presenting offerings and devotion to the deities in gratitude for protecting the land. These fine details not only highlight the superb skill of the craftsmen and sculptors of the 20th Dynasty, but also serve as a vital historical document recording the political and religious aspects of that era.

Academic Description

Monolithic in structure, the obelisk is carved from a solid block of granite, featuring sharply tapered sides that ascend toward a pyramidion at its summit. Its four faces are deeply incised with finely detailed hieroglyphic registers and relief scenes depicting King Ramesses III interacting with the gods. The carvings showcase the king presenting offerings, making ritual gestures, and bearing his royal cartouches and official titles with high craftsmanship.

Symbolism / Significance

In ancient Egyptian cosmology, the obelisk represented a frozen ray of the sun, establishing a direct connection between the earthly realm and the sun god Re. Beyond its solar symbolism, the monument served as a emblem of eternal strength, rebirth, and state power. Today, as a museum exhibit, it stands as a testament to ancient stone-working mastery and the enduring legacy of Ramesses III's rule.

Dimensions
H 95cm × W 25cm.

Date
20th Dynasty, New Kingdom.

Material
Granite.

Provenance
In Karnak Temples, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-040]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Ptah-nas



Historical Background

This replica of the statue of Ptahmes (also written as Ptahmose), a highly influential High Priest of Ptah in Memphis who lived during the 19th dynasty. serving during the reigns of Seti I and Ramesses II. As the supreme priest of Ptah historically referred to by the elite title "Greatest of the Directors of Craftsmanship" Ptahmes wielded vast religious, economic, and artistic influence over the crucial administrative capital of Memphis. His tomb at Saqqara, lost for over a century after its initial 19th-century excavation, was rediscovered in 2010, shedding fresh light on the high luxury and exquisite artistic tastes of the Ramesside elite.

Academic Description

The statuette depicts the high priest standing in a formal, highly dignified posture atop a small rectangular plinth. His arms are crossed symmetrically over his chest in a gesture of profound reverence. He is garbed in the signature high-fashion of the late New Kingdom court: a long, sheer, and elaborately pleated kilt featuring a stiff, fan-shaped triangular front apron that projects forward. A vertical column of beautifully incised hieroglyphs runs directly down the center of this triangular tab, preserving his titles and lineage. He wears heavy duplex wig consisting of fine horizontal curls on top and vertical tresses framing a face carved with idealized features.

Symbolism / Significance

The iconographic program of this priestly sculpture beautifully balances temple devotion with political prestige:Crossed Arms: This solemn pose represents absolute piety, devotion, and submission before the creator god Ptah, while simultaneously evoking the classic Osirian mummiform posture associated with spiritual resurrection and eternal life.Elaborate Pleating and Wig: The voluminous, finely detailed kilt and heavy wig are visual markers of extreme material wealth, high administrative office, and ultimate prestige within the pharaonic court.The Frontal Hieroglyphic Column: By carving his name and sacred titles on the most prominent part of his garment, Ptahmes ensured his identity would be perpetually read and spoken by passersby, a ritual act believed to eternally nourish his *Ka* (spirit) in the afterlife.

Dimensions

H 46cm × W 18cm.

Date

19th Dynasty, New Kingdom.

Material

Gray granite.

Provenance

Near The Great Temple of Amun-Re at Tanis (San el-Hagar), Al-Sharqya Governorate.

Audio Guide

Timeline

Gallery No.
[A.E., G1-041]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Head of King Shabaka



Historical Background

This replica of the famous granite head of King Shabako (also written as Shabaka), a prominent Kushite king of the Twenty-Fifth Dynasty who ruled during the Third Intermediate Period. Originally from Nubia, within the Kingdom of Kush, Shabako succeeded in consolidating Kushite rule over the entirety of Egypt, relocating the administrative capital to Memphis and launching an expansive program of temple restorations and construction. The original black granite sculpture fragment from which this replica is modeled is currently housed and exhibited in the British Museum in London under the museum number EA63833.

Academic Description

This artifact sculpted with the characteristic, powerful realism that defines the Kushite artistic period. The king is shown wearing the traditional pleated *nms* headcloth, which is surmounted by a towering composite *atef*-crown that was frequently adorned with a divine sun disk in its original state. Both the headcloth and the crown display alternating bands of textured and polished stone, a technique designed to mimic the gold gilding that originally embellished the monument. The portrait is carved with a broad, fleshy face, narrowed eyes under heavy upper eyelids, and a soft, subtle smile completed by the distinct "Kushite fold,".

Symbolism / Significance

This statue reflects a complex narrative of political triumph, divine right, and subsequent historical erasure. Historically, Kushite kings wore a unique double *uraeus* consisting of two rearing cobras on their brow, symbolizing their joint dominion over both Egypt and Nubia. On the original sculpture, the broad area where these cobras sat shows signs of later reworking and smoothing; during the subsequent Twenty-Sixth Dynasty, kings like Psamtek II sought to erase the legacy of the Nubian rulers, deliberately chiseling and smoothing the double *uraeus* into a single, standard Egyptian cobra to "legitimize" the image for later kings.

Dimensions
H 51cm × W 38cm.

Date
25th Dynasty, Third Intermediate Period (716–702 BC).

Material
Red granite

Provenance
Karnak Temples, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-042]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Moroe Vassals



Historical Background

These terracotta vessels originate from the distinguished Meroitic culture, an advanced and wealthy Nubian civilization that flourished in the Middle Nile Valley from the 3rd century BC to the 4th century AD. The region between the Fourth Cataract and Upper Nubia had spent centuries under direct Egyptian imperial control, beginning with aggressive military expansions during the New Kingdom. However, as the political power of the Egyptian state fractured during the subsequent Third Intermediate Period, the local leaders of Kush reasserted their independence. This political autonomy culminated in the rise of the Napatan Kingdom.

Academic Description

The display features five hand-shaped ceramic vessels made of a fine, light-brown silt clay that is characteristic of the Upper Nubian region. The collection includes several globose, necked jars and a tall, beaker-style drinking cup. The exterior surfaces of these vessels are decorated with dark, painted geometric patterns, including repeating cross-hatched triangular bands, horizontal parallel lines, and simplified abstract motifs applied before firing. Each piece demonstrates a high degree of craftsmanship, showcasing symmetrical hand-coiling and smooth finishes that were executed without the aid of a fast potter's wheel.

Symbolism / Significance

In Meroitic society, decorated pottery served as a major vehicle for artistic expression, social status, and religious symbolism. The geometric designs such as the nested triangles and repeating cross-hatches—represent the rolling currents of the Nile, agricultural fields, and the vital life-giving waters that sustained the empire's desert oases. While heavily influenced by Egyptian technologies and artistic concepts inherited from centuries of shared history, Meroitic potters intentionally departed from classical pharaonic forms to create a highly localized, indigenous style. By placing these finely painted vessels inside graves, the Meroites symbolically provided sustenance for the deceased, ensuring they would have access to cool water, beer, and divine nourishment during their journey through the afterlife.

Dimensions
H 46.2cm × W 26.2cm.

Date
25th Dynasty, Third Intermediate Period (716–702 BC).

Material
Terracotta

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[A.E., G1-043]

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ANCIENT EGYPT PERIOD

Objects in Ancient Egyptian Civilization

Deities in Ancient Egyptian Civilization

A Comparative and contextual study of Material Culture and Pharaonic Cosmology, examining the symbiotic relationship between technological innovation and the divine hierarchy

ANCIENT EGYPT PERIOD

Ushabti



Historical Background

This replica of a classical *ushabti* (also spelled *shabti* or *shawabti*) figurine, which was one of the most critical and numerous components of ancient Egyptian funerary equipment. Originating during the Middle Kingdom and reaching its absolute peak of popularity and artistic refinement during the New Kingdom and Third Intermediate Period, these humanoid figurines were placed inside the tombs of both royalty and wealthy elites to serve a vital supernatural function in the afterlife.

Academic Description

The statuette is rendered in a traditional mummiform posture resting atop a small, modern rectangular base. The figure features a detailed, shoulder-length black wig framing a beautifully painted face with prominent, stylized kohl-lined eyes, finely arched eyebrows, and a calm, dignified expression. Adorning the chest is an incised, multi-tiered broad collar, while the arms are crossed symmetrically over the chest with the hands clasped in front. The lower half of the mummiform body acts as a continuous canvas, heavily incised with vertical columns of elegant hieroglyphic text containing the traditional funerary spell.

Symbolism / Significance

The primary purpose of an ushabti was to serve as a magical, spiritual proxy or "answerer" for the deceased in the afterlife. Ancient Egyptians believed that the afterlife, known as the Field of Reeds, was a direct, idealized continuation of earthly life where the gods would occasionally call upon everyone, regardless of their earthly rank or status, to perform manual civic duties and agricultural labor, such as tilling fields, harvesting crops, and maintaining irrigation canals. To spare the wealthy deceased from such exhausting physical labor, ushabtis were buried alongside them to act as spiritual servants, deriving their name from the Egyptian word for "the answerer."

Dimensions
H 24cm × W 6.5cm.

Date
Throughout the dynasties.

Material
Wood and cavered with gold.

Provenance
Among the funerary objects of the dead people in the tomb.

Audio Guide

Timeline

Gallery No.
[A.E., G1-044]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

(ḏd) Djed Pillar



Historical Background

The Djed pillar is one of the most ancient and frequently reproduced sacred symbols in Egyptian history, originating in the Predynastic Period before becoming fully integrated into the religious systems of the Old Kingdom. Initially associated with agricultural fertility, creation, and the Memphis creator god Ptah, the symbol underwent a major theological evolution during the Middle and New Kingdoms. During this time, it became intimately fused with the mystery cult of Osiris, the lord of the underworld and resurrection. This highly colorful, decorated Djed model demonstrates the artistic style of the New Kingdom.

Academic Description

The artifact is a beautifully hand-painted, upright Djed pillar crafted from wood or stuccoed plaster. The design features a sturdy vertical shaft that transitions into a series of four closely spaced, parallel horizontal crossbars near the top, simulating a stylized architectural column with tiered capitals. The entire surface is meticulously decorated with multicolored horizontal bands and miniature painted registers utilizing red, yellow, green, and black pigments, giving the object a vibrant, textured appearance

Symbolism / Significance

In ancient Egyptian hieroglyphic writing and religious thought, the Djed hieroglyph represents the abstract concept of "stability," "endurance," and "permanence." When integrated into the Osirian mythos, the pillar was interpreted as the literal backbone or spine of Osiris, which was shattered during his murder by Seth and triumphantly re-erected by Isis to restore his physical form and spark his resurrection. The annual ritual of the "Raising of the Djed" was a major state ceremony performed by the king to symbolically re-establish cosmic order (*Ma'at*), revitalize the soil, and secure the strength of the monarchy. When placed within a tomb or wrapped directly into the bandages of a mummy, the Djed functioned as a protective talisman that magically granted the deceased physical structural integrity. all of judgment, and eternal life.

Dimensions

H 36cm × W 12.5cm.

Date

Throughout the dynasties.

Material

Different Stones.

Provenance

Usually as support of standing statues.

Audio Guide

Timeline

Gallery No.
[A.E., G1-045]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statues of Sphinx



Historical Background

The sphinx is one of the most symbols of royal power and divine protection in ancient Egyptian civilization, originating as early as the Old Kingdom and continuing through to the Greco-Roman Period. These couchant (lying down) sphinxes are replicas of the guardian statues that traditionally flanked the entrances of temples, tombs, and sacred enclosures, or lined monumental processional avenues (dromos), such as the famous Avenue of Sphinxes connecting the temples of Luxor and Karnak. Crafted to replicate the appearance of dark, prestigious hardstones like basalt, granodiorite, or diorite, these statues functioned as physical and spiritual sentinels.

Academic Description

This pair of dark grey, stone-textured sphinx replicas is depicted from an elevated perspective, showcasing the sleek, muscular anatomy of the couchant lion bodies resting on integrated rectangular plinths. The lion forms display powerful shoulders, detailed paws, and long tails swept gracefully along their flanks. Each sphinx features a idealized human head wearing the iconic, pleated *nms* headcloth, which is neatly gathered at the back. Surmounting the forehead of each figure is a prominently carved, rearing *uraeus* (sacred cobra) prepared to strike at any approaching threats.

Symbolism / Significance

In ancient Egyptian theology, the sphinx is a complex compound deity that represents the perfect union of physical supremacy and intellectual authority. By combining the powerful, untamed body of a lion—associated with the sun, desert frontiers, and fierce protective deities like Sekhmet and Tefnut—with the head of a ruling king, the sphinx symbolizes the king's absolute dominance over both the natural and spiritual realms. The *nms* and *uraeus* further solidify this connection, marking the creature as a living embodiment of the sun god, Ra, on earth. When positioned in pairs at temple thresholds, these statues acted as active protective agents that magically repelled forces of chaos (*Isfet*) and purified the sacred pathways, ensuring that only those who were spiritually clean could pass into the sanctuary of the gods.

Dimensions
H 140cm × W 75cm.

Date
Throughout the dynasties.

Material
Different Stones.

Provenance
Usually in front the gates of the temple or statues of Kings and Queens.

Audio Guide

Timeline

Gallery No.
[A.E., G1-046]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of God Osiris



Historical Background

This replica depicts the god Osiris seated majestically upon his throne as the supreme sovereign of the afterlife and the lord of eternity. While Osiris originally arose as a local god associated with agricultural fertility and the cyclical decay and rebirth of the soil, his cult rapidly expanded during the Middle and New Kingdoms to absorb older funeray deities, elevating him to the absolute pinnacle of the Egyptian pantheon. The ultimate religious miracle of Osiris lay in his democratization of the afterlife. For the first time in Egyptian history, eternal salvation and resurrection were no longer reserved solely for the king and the elite classes.

Academic Description

The replica is sculpted to resemble a highly polished, dark hardstone like basalt or granodiorite, materials. Osiris is shown seated in a completely static, upon a high-backed throne, which symbolically represents the foundation and stability of the created universe. He wears the magnificent *atef*-crown, conical white crown of Upper Egypt with a protective *uraeus* cobra at his brow and two majestic ostrich feathers that represent cosmic truth. His mummified arms are crossed symmetrically over his chest, tightly holding the sacred pharaonic regalia: the crook (*heqa*) and the flail (*nekhakha*).

Symbolism / Significance

According to the texts, Osiris was a benevolent earthly king who was murdered and dismembered into fourteen pieces by his jealous brother, Seth, the god of chaos. Through the powerful, restorative magic of his sister-wife Isis and the embalming expertise of Anubis, his scattered body was miraculously gathered and wrapped as the first mummy, sparking a divine triumph over physical decay. Rather than reclaiming his earthly crown, Osiris ascended to the *Duat* (underworld) to rule from his celestial throne, performing the daily miracle of judging the dead during the Weighing of the Heart ceremony and granting eternal life to pure souls. Furthermore, the cosmic miracle of the annual Nile inundation; Egyptians believed the dry, cracked winter earth was Osiris in death, while the rising floodwaters viewed as his life.

Dimensions
H 96cm × W 22cm.

Date
Throughout the dynasties.

Material
Different Stones.

Provenance
Statues with Kings and Queens or within the wall paintings or in triad statues.

Audio Guide

Timeline

Gallery No.
[A.E., G1-047]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Goddess Isis



Historical Background

The goddess Isis (originally *Aset* or *Iset* in ancient Egyptian, meaning "Throne") is the supreme maternal deity, the patroness of nature and magic, and the ultimate protector of the deceased and the living alike. Emerging from the Delta region during the Old Kingdom as a key member of the Heliopolitan Ennead, her cult grew to become the most widespread and enduring of all ancient Egyptian deities, eventually transcending national borders during the Greco-Roman period to be worshipped throughout the entire Mediterranean basin, from Rome to Britain. As the sister-wife of Osiris and the mother of Horus, This seated statue captures her in her classic divine majesty.

Academic Description

The replica is crafted to mimic a highly polished dark hardstone, such as basalt or granodiorite. Isis is depicted sitting in a completely static, deeply dignified posture upon a high-backed cubic throne, emphasizing her absolute stability and her linguistic identity as the living embodiment of the throne itself. She wears a form-fitting sheath dress that showcases her elegant, slender form and a classic tripartite wig that frames her serene face, her crown, featuring the lyrical horns of the celestial cow enclosing a prominent solar disk, a powerful iconographic element adopted from the goddess Hathor.

Symbolism / Significance

Isis centers on her unparalleled mastery of *Heka* (magic) and her performance of the most celebrated miracles in Egyptian mythology. Following the brutal murder and dismemberment of her husband Osiris by his brother Seth, Isis undertook a desperate, miraculous quest across the marshes of Egypt to locate every scattered piece of his body. Utilizing her supreme magical incantations alongside Anubis, she performed the world's first miracle of resurrection, breathing life back into Osiris's cold body with the beat of her wings and miraculously conceiving their divine heir, Horus. When Seth pursued her, she fled into the treacherous papyrus swamps of the Nile Delta to hide her newborn son, performing legendary acts of healing, including magically curing the infant Horus of fatal scorpion stings.

Dimensions

H 96cm × W 22cm.

Date

Throughout the dynasties.

Material

Different Stones.

Provenance

Statues with Kings and Queens or within the wall paintings or in triad statues.

Audio Guide

Timeline

Gallery No.

[A.E., G1-048]

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ANCIENT EGYPT PERIOD



Statue of Goddess Isis (Breast Feeding)

Historical Background

Goddess Isis nursing her infant son, Horus is one of the most spiritually resonant, universally beloved, and heavily reproduced iconographic images in ancient Egyptian history. While the goddess Isis had been revered since the Old Kingdom, this specific maternal depiction achieved immense, widespread popularity during the Third Intermediate Period, the Late Period, and throughout the Ptolemaic and Roman eras. It represents the ultimate manifestation of divine motherhood, unconditional love, and royal legitimacy.

Academic Description

This replica captures the profound tenderness of the divine mother and child in a classical, highly structured composition. Isis is depicted seated upright upon a simple, solid block throne that mirrors her linguistic name, *Aset*, which literally translates to "Throne." On her head, she wears a detailed tripartite wig framed by a protective vulture headdress, which is surmounted by a low, flat-topped platform or *modius* that historically would have supported her crown of celestial cow horns enclosing a solar disk. A protective *uraeus* cobra sits proudly upon her brow to show forces. Cradled on her lap Horus, depicted as the traditional Egyptian pose of motherhood.

Symbolism / Significance

The spiritual power of this image is deeply intertwined with the grueling myths of the Delta marshes and the miraculous healing properties of divine milk. Following the brutal murder of her husband Osiris, Isis fled to the dangerous, marshy wilderness of Khemmis in the Nile Delta to hide her newborn son, Horus, from the murderous wrath of his uncle, Seth. In these treacherous swamps, the infant Horus was constantly exposed to lethal threats, including venomous scorpion stings, wild beasts, and deadly fevers. According to sacred texts, Isis utilized her supreme command of *Heka* (magic) and the purifying, disease-repelling miracle of her breast milk to continuously heal Horus, cure him of fatal poisons, and keep him alive..

Dimensions
H 38.5cm × W 12cm.

Date
Throughout the dynasties.

Material
Different Stones, (limestone).

Provenance
Statues or within the wall paintings.

Audio Guide

Timeline

Gallery No.
[A.E., G1-049]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of God Horus



Historical Background

In ancient Egyptian royal iconography, the falcon-god Horus was inextricably linked to the divine institution of pharaonic kingship. The living Pharaoh was considered the earthly manifestation and "Living Horus." Sculptures depicting a majestic falcon enveloping or standing guard over a smaller standing figure of the king are classic votive and temple statues, particularly prominent during the Late Period (c. 664–332 BC) to the Ptolemaic Era. This iconographic tradition directly follows the masterwork tradition of the Statue of Horus protecting Nectanebo II or similar royal protective statues.

Academic Description

Carved from stone (or bronze/faience replica), the sculpture depicts the falcon god Horus perched alertly on an integral rectangular base. He wears the Double Crown of Upper and Lower Egypt (Pschent) on his head. Positioned standing directly between his powerful legs and claws, beneath his broad chest, is a smaller figure of the king in a formal Osiride or mummy-like posture with hands gathered at the chest. The bird's wings fold smoothly along its body, surrounding the monarch in a symbolic enclosure of divine protection.

Symbolism / Significance

The Divine Protection and Kingship: The stark contrast in scale between the majestic falcon and the smaller king illustrates the deity's supreme protective power (sa). The living Pharaoh is safeguarded by his divine counterpart. The Crown of Dual Kingship (Pschent): Worn by Horus to emphasize his sovereignty over the unified lands of Upper and Lower Egypt, a right passed down to the king as "Living Horus." Osiride/Royal Figure: The posture of the king under the falcon's torso signifies total reliance on divine grace, solar rebirth, and the continuity of dynastic succession.

Dimensions
H 35cm × W 12cm.

Date
Throughout the dynasties.

Material
Different Stones, (red granite).

Provenance
Statues with Kings and Queens or within the wall paintings or in triad statues or with his mother Isis.

Audio Guide

Timeline

Gallery No.
[A.E., G1-050]

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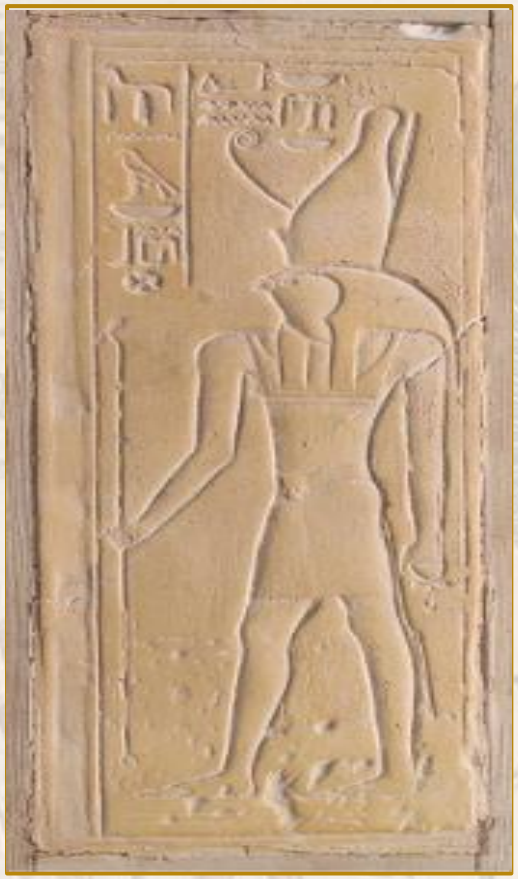
ANCIENT EGYPT PERIOD

Panel of God Horus



Historical Background

The replica represents relief panel of god Horus (originally *Heru* or *Har* in ancient Egyptian, meaning "The Distant One"), who stands as one of the oldest, most significant, and politically vital deities in the history of ancient Egypt. Historically associated with the sky, hunting, and war, Horus was intimately linked with the institution of kingship from the very Dawn of Dynastic Egypt. The living king was considered to be the earthly manifestation and literal incarnation of Horus himself, ruling with his divine authority. Upon death, the king would transition to become Osiris in the underworld, while his successor arose as the new, living Horus on earth.

Academic Description

The artifact is an rectangular relief panel featuring a finely incised profile depiction of the god Horus in his classic anthropomorphic form. He is represented as an athletic man with the powerful head of a peregrine falcon, standing in a traditional Egyptian striding pose. On his head, he wears the majestic *Double Crown* (the *Pschent*), which seamlessly nested the white crown of Upper Egypt inside the red crown of Lower Egypt to show his unified dominion over the entire Nile Valley. He wears a short, pleated royal kilt, and his muscular right arm hangs gracefully at his side, while his left arm is extended forward, grasping a tall *Was*-sceptre the ancient symbol of power.

Symbolism / Significance

The sence of Horus is bound to his role as the cosmic champion of justice, the savior of his family, and the ultimate celestial warrior who restored *Ma'at* (cosmic order) to Egypt. Born through the miraculous, magical resurrection of his father Osiris by his mother Isis, Horus was raised in secret in the delta marshes to prepare him for his divine destiny: to avenge his father's murder and reclaim the stolen throne of Egypt from his tyrannical uncle, Seth. The legendary "Contendings of Horus and Seth" spanned eighty years of brutal, magical battles. During one of these epic clashes, Seth tore out Horus's left eye, scattering it. In a profound miracle of divine healing, the god of wisdom, Thoth, gathered the broken pieces, restored them, and returned the eye to Horus. This healed organ became the legendary Eye of Horus (*Wadjet*).

Dimensions
H 52cm × W 34cm.

Date
Throughout the dynasties.

Material
Different Stones, (limestone).

Provenance
Statues with Kings and Queens or within the wall paintings or in triad statues or with his mother Isis.

Audio Guide

Timeline

Gallery No.
[A.E., G1-051]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Head of Cow Goddess



Historical Background

This replica of the famous gilded wooden head of the cow goddess discovered in the tomb of King Tutankhamun (KV62) in the Valley of the Kings. In royal funerary contexts, the sacred cow head represents the goddess Hathor (or sometimes Mehet-Weret, the great celestial flood) in her crucial role as the "Mistress of the West". The West the place where the sun sets was the gateway to the underworld, and Hathor was believed to dwell in this mountainous desert edge. Similar sacred cow heads were also recovered from the tombs of earlier New Kingdom kings like Amenhotep II and Thutmose IV.

Academic Description

This replica beautifully captures the striking contrast and color scheme of the original ancient masterpiece. Carved from a single block, the head and ears of the cow are covered in a rich gold-leaf texture. The long, lyrical horns sweep upward in an elegant curve; in the original tomb artifact. The lower portion of the neck transitions into a stark, solid black color, mimicking the dark resin coating on the original that represents the fertile, life-giving soil of Egypt. The statue is anchored on a sleek, dark rectangular base, presenting a poised and protective bovine gaze.

Symbolism / Significance

The spiritual power of this gilded cow head is deeply tied to Hathor's role as the divine mother, nurturer, and midwife of the cosmos. As a celestial cow goddess, Hathor's body was believed to represent the sky itself, with her eyes representing the sun and the moon, and her four legs standing as the pillars of heaven. In Egyptian creation myths, she was the primeval mother who gave birth to the sun god Ra each morning. In the tomb, Hathor is often depicted on the walls of Theban tombs emerging directly from the thick papyrus marshes of the western mountain. In these reliefs, only her head is shown peeking through the reeds.

Dimensions
H 44cm × W 32cm.

Date
Throughout the dynasties.

Material
Different Stones, (limestone).

Provenance
Among the tomb of King Tutankhamun (KV62) in the Valley of the Kings, Luxor.

Audio Guide

Timeline

Gallery No.
[A.E., G1-052]

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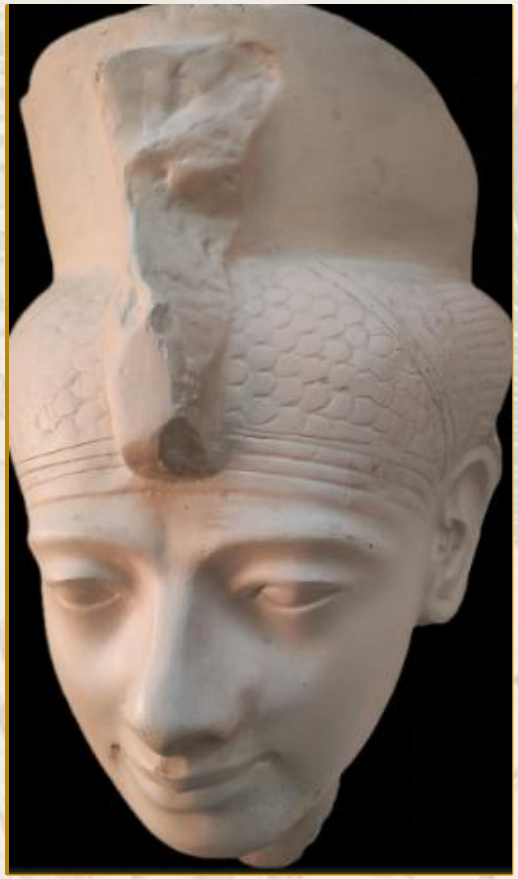
ANCIENT EGYPT PERIOD

Head of Goddess Mut



Historical Background

The goddess Mut (whose name literally translates to "Mother" in ancient Egyptian) is the primordial queen of the gods, the divine mother of the king, and the female counterpart to Amun-Ra. While she began as a local sky deity in the Nile Delta, her theological significance exploded during the Middle and New Kingdoms when the capital shifted to Thebes. Within the influential Theban Triad (consisting of Amun, Mut, and their son Khonsu), she was elevated to the highest ranks of cosmic power, and her temple precinct at Karnak the Isheru boasted a sacred horseshoe-shaped lake and was the site of immense, lavish state rituals. During the annual Opet Festival.

Academic Description

This replica reprsents head of the goddess Mut, showcasing the classical elegance of New Kingdom royal and divine sculpture. Carved with a soft, idealized, and deeply serene facial expression, the goddess features slender, elongated eyes, high brow arches, a refined nose, and gently smiling lips that convey maternal warmth. On her head, she wears her highly distinctive crown: the classic vulture headdress, which hugs the contours of her skull with meticulously carved feather patterns, surmounted by the towering Double Crown (*Pschent*) of Upper and Lower Egypt (of which the base is visible). At her brow, the rearing head of a protective *uraeus* cobra.

Symbolism / Significance

The spiritual essence of Mut lies in her dual nature as both a fiercely protective guardian and a gentle, nurturing mother. Her primary sacred animal is the vulture, which the ancient Egyptians associated with protective maternal instincts, as mother vultures were believed to aggressively shield their young with their wings. This protective aspect is woven into the myth of the "Distant Goddess." According to sacred texts, when the fiery Eye of Ra became enraged and fled to the southern deserts of Nubia as a wild lioness (Sekhmet), it threatened to destroy humanity. Through the peaceful intervention of Thoth, the goddess was pacified and returned to Egypt in her benevolent, loving form as Mut.

Dimensions

H 48cm × W 24cm.

Date

Throughout the dynasties.

Material

Different Stones, (limestone).

Provenance

Statues with Kings and Queens or within the wall paintings or in triad statues.

Audio Guide

Timeline

Gallery No.
[A.E., G1-053]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Goddess Bastat



Historical Background

The goddess Bastet (originally *Bast*) is one of the most beloved, enduring, and celebrated deities in the ancient Egyptian pantheon. Originally arising in the Early Dynastic Period as a fierce lioness goddess in the Nile Delta city of Bubastis (modern-day Tell Basta), her character underwent a profound theological evolution over the centuries. By the Middle Kingdom, and culminating in the Late Period, her aggressive lioness persona softened into that of a benevolent domestic cat, reflecting the animal's domestication and its integration into the Egyptian home., the rulers hailed from Bubastis, Bastet was elevated to a national deity of supreme importance.

Academic Description

This replica statue depicts the goddess Bastet in her iconic, fully feline form, seated in a highly poised, upright, and regal posture. Sculpted to resemble weathered the figure sits gracefully on her haunches with her front paws aligned symmetrically, displaying the natural, muscular elegance of a cat. Her chest is broad, her neck elongated, and her head is raised high with alert, forward-facing eyes and pointed ears one of which bears a realistic chip to mimic the passage of centuries. The smooth, stylized contours of the sculpture capture the quiet dignity, power, and mysterious allure that made cats objects of profound religious reverence in Egyptian households.

Symbolism / Significance

The spiritual essence of Bastet lies in her dual nature as a gentle guardian of the home and a fierce warrior of the sun. In her domestic cat form, she was the goddess of family, domestic intimacy, music, dance, and female fertility, believed to magically protect households from malevolent spirits, infectious diseases, and physical pests like mice, rats, and venomous scorpions. Yet, as the daughter of the sun god Ra, she was also a manifestation of the "Eye of Ra" and could instantly unleash her terrifying, lioness alter-ego, Sekhmet, to annihilate those who threatened cosmic order (*Ma'at*). One of Bastet's most vital mythological miracles occurred in the underworld (*Duat*) during the sun's nightly journey.

Dimensions
H 36cm × W 14cm.

Date
22nd dynasty, New Kindgom.

Material
Different Stones, (green-grey stone,).

Provenance
Tell Basta, Al-Sharqya Governorate.

Audio Guide

Timeline

Gallery No.
[A.E., G1-054]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Statue of Ibis Brid



Historical Background

The sacred ibis is the primary animal manifestation of Thoth (originally *Djehuty* in ancient Egyptian), the supreme god of wisdom, writing, science, magic, and the moon. While Thoth's worship originated in the Predynastic Period, his main cult center at Hermopolis Magna (modern-day El Ashmunein) grew into one of the most intellectually influential religious centers in Egypt. During the Late and Ptolemaic Periods, devotion to Thoth experienced an extraordinary popular surge, leading to the creation of thousands of high-quality votive statues.

Academic Description

The replica captures the classic, contrasting textures of Late Period Egyptian animal sculpture. The heavy, rounded body and lower limbs of the bird are crafted from a dark, polished material simulating blackened wood or bronze, while the head, long neck, and curved bill are finished in a brilliant gold-leaf texture. The ibis is depicted resting on its belly in a crouched, nesting posture upon a solid, dark rectangular base. Its most striking feature is its long, deeply curved beak, sweeping downward with graceful biological precision. The simplicity of the body contrasted with the gleaming, detailed metallic head evokes the divine mystery of Thoth's dual nature.

Symbolism / Significance

In The spiritual symbolism of the ibis is deeply tied to the ancient Egyptians' close observation of nature. The bird's long, curved bill resembles the crescent moon, the celestial body ruled by Thoth, while its habit of dipping its beak into the mud to search for food was poetically compared to a scribe dipping a reed pen into ink. As the divine scribe of the gods, Thoth was credited with the miraculous invention of hieroglyphswhich the Egyptians called *Medu Netjer*, or "the words of the gods" and was believed to have written the sacred laws, mathematics, and magical spells that maintained the structural order of the universe.

Dimensions
H 28cm × W 12.5cm.

Date
Throughout the dynasties.

Material
Different Stones, (wood and covered with layer of gold).

Provenance
El Ashmunein (Hermopolis Magna), Al-Menya Governarote.

Audio Guide

Timeline

Gallery No.
[A.E., G1-055]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

Stela of God Osiris



Historical Background

The classical wooden funerary stela, In ancient Egyptian society, stelae served as eternal stone or wooden monuments erected within tombs or sacred temple precincts to act as permanent channels of communication between the living, the deceased, and the gods. This stela captures one of the absolute most critical, iconic, and spiritually significant scenes in all of ancient Egyptian theology: the direct, intimate interaction between a mortal soul and Osiris, the supreme judge of the dead. It serves as a visual guarantee of the deceased's successful passage through the afterlife and their reception of eternal sustenance.

Academic Description

The arched stela is divided into multi-tiered visual layout. Underneath a protective, sweeping winged solar disk at the top, a series of short, painted hieroglyphic columns record the names, titles, and prayers of the deceased. The central register depicts a classic offering scene with exceptional clarity: on the left sits the green-skinned god Osiri ,crowned with his towering feathered *atef*-crown, and holding his royal crook and flail while seated upon an ornate, high-backed throne. In front of him stands a protective, upright *Imyut* amulet, alongside a tall lotus bud. Facing the god an elite Egyptian priestess raises her hands to present a heavily laden table offerings. .

Symbolism / Significance

The theological and symbolic programs of this stela center entirely on the supreme miracle of Osirian resurrection and the cosmic exchange of energy between humans and the divine. The green color of Osiris's skin on this stela is highly deliberate; it is the color of vegetation, fresh sprouts, and the rich Nile silt, representing his miraculous role as the god who conquers death to bring forth new life. In addition to, the offerings that given to the god by elite Egyptian priestess or noblewoman raises her hands to present a heavily laden table of offerings including round loaves of bread and fresh lotuses while holding an *ankh* symbol, the key of life.

Dimensions
H 45cm × W 28cm.

Date
18th dynasty, New Kingdom.

Material
Painted limestone.

Provenance
Statues with Kings and Queens or within the wall paintings or in triad statues.

Audio Guide

Timeline

Gallery No.
[A.E., G1-056]

Scan with your phone camera to open more languages

ANCIENT EGYPT PERIOD

GRECO-ROMAN PERIOD

GRECO-ROMAN PERIOD



Head of Alexander the Great

Historical Background

This replica of a classic sculptural portrait of Alexander the Great, dating to the Greco-Roman (4th-century BC Hellenistic prototypes attributed to master sculptors like Lysippos). When Alexander entered Egypt in 332 BC, he was welcomed as a liberator from Persian rule and was crowned as king at Memphis. He subsequently founded the legendary city of Alexandria, which would become the brilliant capital of the Greco-Roman world in Egypt. Portraits of Alexander established a revolutionary new artistic standard, blending idealized heroism with a passionate, divine charisma that forever transformed royal portraiture in the Mediterranean.

Academic Description

The sculpture depicts a white marble-finish portrait head of Alexander the Great mounted on a clean black rectangular museum stand. The head captures his iconic youthful appearance, featuring a round, smooth face with soft, heroic contours and large, deeply set, anastole-style eyes gazing upward with an energetic, visionary expression. His thick, voluminous hair is deeply carved in characteristic tousled locks that rise above the center of his forehead and sweep backward over his temples, echoing the legendary lion-like mane associated with his divine iconography. The surface shows subtle surface aging and minor restoration lines across the face, highlighting the classical texture of the replica.

Symbolism / Significance

*I*n the religious and political landscape of the Greco-Roman era, Alexander's image was deeply intertwined with divine mythology and hero-cult worship. Following his historic pilgrimage to the Oracle of Amun at the Siwa Oasis, where the oracle confirmed him to be the physical son of Zeus-Amun rather than King Philip II, Alexander's portraits began to incorporate divine attributes, such as the ram horns of Amun or the lion skin of Heracles. The passionate, upward gaze seen in his sculptural portraits was intentionally designed to evoke *enthousiasmos*—being filled with the divine spirit of the gods. By displaying his likeness, rulers and cities invoked the miraculous aura of invincibility, cosmic conquest, and the divine right to rule that defined the Hellenistic age.

Dimensions
H 110cm × W 65cm.

Date
4th-century BC Hellenistic period.

Material
Marble.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-01]

Scan with your phone camera to open more languages



Unfinished Head of Alexander the Great

Historical Background

This artifact is a replica of a classic sculptural portrait bust of Alexander the Great, created in the distinctive artistic tradition of the Greco-Roman and Hellenistic periods. Following his conquest of Egypt in 332 BC and the founding of Alexandria, Alexander's idealized image became the cornerstone of Hellenistic royal portraiture across the Mediterranean. This specific sculptural type captures the charismatic leadership style and deified status that successive rulers including the Ptolemaic dynasty sought to emulate to legitimize their own sovereign authority in Egypt.

Academic Description

The sculpture depicts a white, stone-finish head of Alexander the Great mounted on a dark wooden display base. The artwork features characteristic Hellenistic traits, including soft, youthful facial contours, deeply set eyes with an anastole-style upward gaze, and thick, voluminous locks of wavy hair framing his brow. To the lower left, a parchment-style museum placard adorned with a winged sun disk provides a bilingual description of the piece, detailing its historical and stylistic significance.

Symbolism / Significance

In the religious framework of the Hellenistic world, portraits of Alexander were much more than political statements; they served as conduits for enthousiasmos the divine inspiration linking a mortal ruler directly to the gods. Following his pilgrimage to the Siwa Oasis, where he was proclaimed the son of Zeus-Amun, Alexander's image was imbued with divine aura. Sculptural representations of his youth and upward-looking gaze functioned as visible testaments to his semi-divine status, projecting eternal victory, protection, and the miraculous right to rule over both Egypt and the wider Hellenistic cosmos.

Dimensions
H 42cm × W 26cm.

Date
4th-century BC Hellenistic period.

Material
Marble.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-02]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Head of King Ptolemy III



Historical Background

This marble head represents Ptolemy III (often known as Ptolemy III Euergetes), the son of Ptolemy II Philadelphus. Ptolemy III reigned during the height of the Ptolemaic Kingdom's power and influence in the 3rd century BC. Historically, he is credited with completing the construction of the monumental Temple of Serapis (the Serapeum) in Alexandria. He also played a key role in institutionalizing and initiating the dynastic cult of the Ptolemaic royal family a religious practice of deifying rulers that originally began with the deep veneration of the deceased queens Arsinoe II and Berenice I.

Academic Description

The artifact is a small, polished white marble bust portraying the youthful and idealized features of the king. It depicts a young man with a fleshy, rounded face, large wide-open eyes, a prominent straight nose, and slightly pursed lips, which are classical hallmarks of Ptolemaic royal portraiture. The hair is carved in a series of short, neat, stylized curls framing the forehead, and the head is supported by a slender neck resting on a simple, rounded shoulder bust. The entire piece is mounted on a dark, polished circular wooden pedestal for display.

Symbolism / Significance

The sculpture serves as a powerful piece of political and religious propaganda. By blending classical Greek artistic styles with traditional Egyptian ruler deification, the portrait emphasizes Ptolemy III's divine right to rule. His wide, upward-gazing eyes symbolize his far-reaching vision, wisdom, and direct connection to the gods particularly Serapis, whose main temple he completed. The neat, structured hair and serene facial expression project stability, order, and the divine tranquility (eusebeia) expected of a Hellenistic savior-king (Euergetes meaning "Benefactor").

Dimensions
H 45cm × W 28cm.

Date
4th-century BC Hellenistic period.

Material
Marble.

Provenance
Alexandria.

Audio Guide

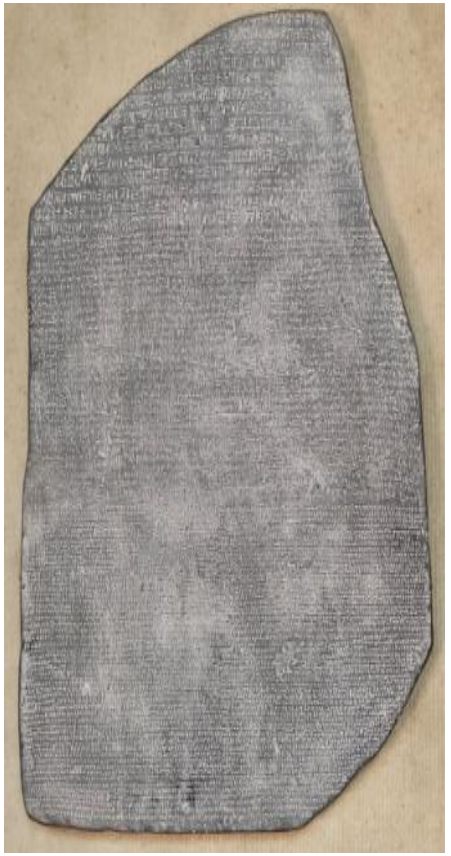
Timeline

Gallery No.
[G-R., G2-03]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Rosetta Stone



Historical Background

This piece is a high-quality replica of the legendary Rosetta Stone, one of the most significant archaeological discoveries in the history of Egyptology. The original stone was unearthed in July 1799 in the town of Rashid (Rosetta) during the French expedition to Egypt by French engineering officer Pierre-François Bouchard, before ownership was transferred to the British Museum in London under the Treaty of Alexandria in 1801.

Academic Description

The displayed replica is a dark panel mimicking the original granodiorite stone, mounted on a wooden backboard. Its surface features precisely engraved texts representing the three scripts used in the original inscription: Hieroglyphic (the language of the gods and priests), Demotic (the everyday native script of ancient Egyptians), and Ancient Greek (the language of the administration and ruling court during the Ptolemaic period).

Symbolism / Significance

The stone records a royal decree issued in Memphis in 196 BC on behalf of King Ptolemy V on the anniversary of his coronation. The text is a decree issued by a synod of priests thanking the king for exempting temples from certain taxes and making generous donations. The true value behind the Rosetta Stone is that it served as the "key to deciphering hieroglyphs." The French scholar Jean-François Champollion successfully compared the texts in 1822, using the known Greek text as a baseline, thereby opening the door for humanity to read the history of ancient Egyptian civilization and decode the secrets of its inscriptions.

Dimensions

H 112.3cm × W 75.7cm.

Date

196 BC, region of King Ptolemy V.

Material

Red granite.

Provenance

Rosetta, El-Bahyria Governorate.

Audio Guide

Timeline

Gallery No.
[G-R., G2-04]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Panel of Queen Cleopatra VII



Historical Background

This artifact is a replica of a classic low-relief wall carving representing the goddess Isis (or potentially Queen/Goddess iconography blending Hathor-Isis traits), typical of temple art from the New Kingdom down to the Greco-Roman period. Original reliefs of this style adorned the sacred inner sanctuaries and pillared halls of major Egyptian temples, such as those at Philae, Edfu, and Karnak, where queens and goddesses were immortalized in stone as active participants in divine harmony and eternal kingship.

Academic Description

The relief is carved in a clean, defined low relief with a warm, sandy-yellow and brown finish, framed within a solid border. It depicts the profile bust of a divine female figure facing right, adorned with a sophisticated beaded tripartite wig and a vulture cap symbolic of divine motherhood and queenship. Perched upon her head is a prominent, elaborate headdress consisting of a circular solar disc framed by tall double feathers. A delicate beaded broad collar decorates her neck, and a column of neatly incised hieroglyphic glyphs runs vertically along the right-hand margin.

Symbolism / Significance

In ancient Egyptian theology, Isis was the ultimate mother goddess, the patron of magic, and the faithful wife of Osiris who performed the supreme miracle of resurrection by reconstituting his body and conceiving Horus. The solar disc and double-feather crown combine the attributes of multiple sky and creation deities, symbolizing infinite cosmic power, fertility, and the life-giving warmth of the sun. Reliefs like this served as permanent, living conduits for the goddess's divine presence within the temple space, ensuring eternal protection, renewal, and sacred balance for the cosmos.

Dimensions
H 64cm × W 42cm.

Date
45 BC, region of Queen Cleopatra.

Material
Limestone.

Provenance
Edfu Temple. Aswan.

Audio Guide

Timeline

Gallery No.
[G-R., G2-05]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD



Royal Head

Historical Background

This artifact is a replica of a classic Roman-period royal or elite female portrait bust, dating to the Roman Period in Egypt (typically aligning with the Flavian or Trajanic eras, late 1st to early 2nd century CE). Following Octavian's conquest of Egypt in 30 BC. and the formal end of the Ptolemaic dynasty, Roman artistic styles, portrait conventions, and court fashions heavily influenced local production in Alexandria and across Greco-Roman Egypt, blending classical Roman realism with refined idealized features for members of the upper echelons of society.

Academic Description

The sculpture depicts a marble-finish portrait bust of a noble woman or royal figure mounted on a dark wooden display base inside a glass showcase. The most striking feature of the sculpture is its elaborate, voluminous hairstyle styled into rows of intricate, tightly wound curls (frequently likened to the distinct stacked or "aircraft-curl" crown fashion popular during the Flavian period). Her facial features are serene yet sharply defined, with thin, arched eyebrows, deep-set, prominent eyes, and a smooth, dignified expression.

Symbolism / Significance

In the socio-political and religious fabric of Roman Egypt, portrait busts of the imperial family and elite functioned as powerful emblems of civic piety, loyalty, and divine sanction. While Roman imperial portraits did not possess the same strict theological mechanics as native pharaonic temple statues, they nevertheless served as visible focal points for honoring the sovereign, reflecting the divine right to rule (auctoritas) and the eternal stability guaranteed by Rome. The meticulous styling of the royal coiffure and idealized facial contours elevated the subject, bridging mortal aristocracy with the timeless beauty of the Greco-Roman pantheon.

Dimensions
H 35cm × W 22cm.

Date
Late 1st to early 2nd century BC .

Material
Marble.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-06]

Scan with your phone camera to open more languages



Marble Foot of Isidorus

Historical Background

This artifact is a replica of the Marble Foot of Isidorus, an extraordinary Greco-Roman votive sculpture originally discovered in the Temple of Isis at Ras el-Soda in Alexandria, dating to the late 2nd century AD. In the ancient Greco-Roman world, and particularly within the widespread cult of Isis, votive offerings in the shape of human body parts (*ex-votos*) were dedicated to deities as tokens of profound gratitude or supplication following miraculous healings or divine interventions.

Academic Description

The sculpture depicts a carved white marble-finish human foot wearing a decorated sandal, mounted upright on a pillar base. The surface of the foot and the sandal straps feature meticulous classical detailing, closely mimicking the original votive monument.

Symbolism / Significance

According to the original Greek inscription carved onto the pillar base, a man named Isidorus suffered a severe accident when his horses bolted and his carriage overturned. Seriously injured in his legs and facing permanent disability, Isidorus experienced a miraculous recovery through the divine intervention of the goddess Isis. In thanksgiving for saving his limbs and restoring his ability to walk, he dedicated this marble footprint (*ichnos*) to the "blessed goddess". This object highlights the deeply personal, miraculous, and healing nature of the cult of Isis during the Roman period.

Dimensions

H 40cm × W 18cm.

Date

Late 2nd century AD.

Material

Marble.

Provenance

Temple of Isis, Ras Al-Soda, , Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-07]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Fayum Portrait



Historical Background

Fayum portraits are a stunning collection of realistic painted portraits on wooden boards attached to upper-class mummies from Roman Egypt. Dating back to the Coptic/Roman period (late 1st century BC to the 3rd century AD), they represent a unique synthesis of ancient Egyptian burial traditions and Greco-Roman artistic realism, famous for their lifelike eyes and gaze.

Academic Description

The image displays an ancient Fayum-style portrait mounted inside a white frame on a light-colored wall. The artwork depicts a youthful individual with large, expressive eyes and a golden wreath or crown resting on their head, painted on a wooden panel. Directly underneath the portrait, a small informational plaque with vintage-styled decorative motifs and text is hung on the wall.

Symbolism / Significance

The portrait and its plaque symbolize the incredible artistic fusion and rich heritage of Roman-era Egypt. They serve as a timeless bridge connecting classical antiquity, funerary art, and the enduring identity of human representation across millennia.

Dimensions

H 40cm × W 20cm.

Date

Late 1st century BC to 3rd century AD.

Material

Marble.

Provenance

Fayum, Cairo.

Audio Guide

Timeline

Gallery No.
[G-R., G2-08]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Pottery Vassals



Historical Background

These artifacts are replicas of ancient Greek and Greco-Roman pottery vessels, representing a variety of ceramic forms widely used throughout the Mediterranean during the Classical and Hellenistic periods. Pottery was the backbone of ancient daily life, serving essential functions in the storage, transport, and consumption of goods like wine, oil, water, and perfumes, while also playing an integral role in religious rituals and symposia.

Academic Description

This showcase represents : Front Left: A small, light-colored lekythos or oil flask featuring a narrow neck and dark painted motifs on its shoulder. Back Left: A dark, elegant amphora adorned with intricate white painted floral and wave patterns, complete with two opposing vertical handles. Middle Center: A reddish-brown, multi-spouted or flat-bodied ritual vessel decorated with delicate white patterns across its rounded surface. Right: A large, wide-mouthed cylindrical storage jar or pithos, featuring a warm tan finish decorated with repeated geometric white cross and leaf patterns.

Symbolism / Significance

In ancient Greek and Roman culture, ceramics were far more than utilitarian objects; they were deeply tied to social status, daily commerce, and sacred rituals. Vases like the amphora and the storage jar were essential for economic exchange and household sustenance, while small flasks like the lekythos were frequently used in funerary rites to hold perfumed oils offered to the dead. The careful painted motifs ranging from floral scrolls to geometric symbols reflected the high artistic standards of ancient potters and painters, whose works immortalized the myths and daily customs of the Greco-Roman world.

Dimensions
H 25cm × W 16cm.

Date
Throughout the Hellenistic period.

Material
Pottery.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-09]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Statue of Lady



Historical Background

This artifact is a replica of a Greco-Roman or Roman-period relief plaque, reflecting the artistic style developed in Egypt under Roman rule (from 30 BC onward). During this era, local craftsmanship integrated classical Greek anatomical proportions and idealism with Roman pragmatic realism, frequently producing decorative plaques, architectural reliefs, and votive panels that captured daily life, agricultural abundance, and mythological themes.

Academic Description

The artifact consists of a rectangular stone-finish relief plaque laid flat on a green surface alongside a bilingual museum placard. The plaque displays a carved figure with subtle painted highlights, depicting a standing male holding a basket of produce or offerings.

Symbolism / Significance

In the agricultural and religious economy of Roman Egypt, baskets laden with fruits, grains, and offerings were powerful symbols of Abundantia (abundance), fertility, and the bounty of the Nile. Such reliefs were commonly utilized in domestic or temple contexts as votive or decorative elements to invoke the protection of the gods, ensure agricultural prosperity, and celebrate the earth's seasonal renewal under the stability of Roman rule.

Dimensions
H 38cm × W 15cm.

Date
30 BC.

Material
Painted limestone.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-010]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Tanagra figurine



Historical Background

This artifact is a replica of a classic Tanagra figurine, representing a popular style of ancient Greek mold-cast terracotta statuettes produced extensively from the late 4th to the 3rd century BC. Originating primarily from the ancient Boeotian city of Tanagra, these figures revolutionized Greek art by shifting focus away from monumental temple statues of gods and heroes toward intimate, realistic depictions of ordinary citizens, women, and children engaged in daily domestic life, fashion, and social activities.

Academic Description

The sculpture depicts a white, stone-finish standing female figure mounted on a rectangular dark base inside a glass showcase. The woman is elegantly dressed in traditional Hellenistic garments, featuring a finely draped *chiton* and a wrapped *himation* (cloak), holding an accessory or fold of her garment.

Symbolism / Significance

In the Hellenistic world, Tanagra figurines were deeply embedded in both daily life and funerary customs. While originally created as votive offerings to deities or as grave goods placed within tombs to accompany the deceased into the afterlife, their subjects were distinctly secular and humanistic. They captured the elegance of Hellenistic fashion, grace, and human emotion, reflecting a cultural transition toward individualism and domestic appreciation during the post-Classical era.

Dimensions
H 24cm × W 10cm.

Date
Throughout the Hellenistic period.

Material
Marble.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-011]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Statue of the God Nilus



Historical Background

In Greco-Roman Egypt, the ancient Egyptian deity of the Nile flood, Hapi, was Hellenized as the river god Nilus. Worshiped widely throughout Alexandria and the wider Roman Empire, Nilus represented the life-giving, fertilizing waters of the Nile River that sustained Egypt's agriculture and supplied grain to the entire Mediterranean. Sculptures depicting Nilus in a reclining posture became a hallmark of Greco-Roman art in Egypt, combining Classical Greek artistic sensibilities with native Egyptian religious themes.

Academic Description

Carved from fine marble or alabaster, the statue depicts the bearded river god Nilus in a traditional reclining posture (*statue reclining*), leaning gracefully on his left elbow. His lower body is wrapped in soft, flowing drapery, leaving his muscular upper torso exposed. In his left arm, he holds a large Cornucopia (horn of plenty) filled with fruits and ears of wheat, symbolizing abundance. His right hand rests along his body, and his face features a thick beard and curly hair topped with a woven wreath or crown.

Symbolism / Significance

In Greco-Roman religion, Reclining Posture: Symbolizes the calm, steady flow and enduring power of the river waters resting upon the land. The Cornucopia: Represents the rich agricultural bounty, fertility, and prosperity brought to Egypt by the annual flooding of the Nile. Bearded Mature Figure: Embodies the timeless wisdom, divinity, and ancient nature of the river as a fatherly deity.

Dimensions

H 18cm × W 24cm.

Date

Throughout the Hellenistic period.

Material

Marble.

Provenance

In temples or Statues with Kings and Queens.

Audio Guide

Timeline

Gallery No.
[G-R., G2-012]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD



Statue of God Asclepius

Historical Background

Asclepius was the ancient Greek god of medicine, healing, rejuvenation, and physicians, whose cult expanded significantly throughout the Hellenistic and Roman periods. In Greco-Roman Egypt, the worship of Asclepius was widely integrated and syncretized with Imhotep, the legendary Egyptian polymath and architect of Djoser's Step Pyramid who was deified as a patron of medicine. Sanctuaries dedicated to Asclepius (*Asclepieia*) operated as famous healing centers across the Mediterranean world, including key sites in Alexandria and Memphis.

Academic Description

Carved from alabaster or fine white marble, the statue depicts Asclepius standing as a mature, bearded man in a noble and calm posture. His upper torso is partially bare, with a heavy cloak (*himation*) draped over his left shoulder and wrapped tightly around his waist, falling down to his ankles in flowing diagonal folds. He stands in a relaxed classical *contrapposto* stance, resting his weight primarily on one leg. Beside him stands his characteristic staff entwined with a single serpent, which serves as a structural support for the sculpture.

Symbolism / Significance

In Greco-Roman religion, The Rod of Asclepius The serpent-entwined staff is the definitive icon of healing and medicine, still used globally today. The shedding of the snake's skin symbolizes rejuvenation, rebirth, and the renewal of health, while the staff represents authority and support for the sick. Mature Beard and Expression: Reflects wisdom, experience, divine compassion, and paternal care expected of a master physician. Drapery and Posture: The Classical Greek aesthetic represents balance, harmony, and physical tranquility core principles of ancient medical philosophy.

Dimensions

H 38cm × W 15cm.

Date

Throughout the Hellenistic period.

Material

Marble.

Provenance

In temples or Statues with Kings and Queens.

Audio Guide

Timeline

Gallery No.
[G-R., G2-013]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Statue of Goddess Aphrodite



Historical Background

This artifact is a replica of a classic bust representing Aphrodite, the ancient Greek goddess of love, beauty, and passion, adapted into the cultural and religious landscape of Greco-Roman Egypt. Following the conquests of Alexander the Great and the establishment of the Ptolemaic dynasty, Greek deities were introduced alongside traditional Egyptian gods. Through a profound process of religious synthesis known as *syncretism*, Greek and Egyptian religious concepts merged.

Academic Description

The sculpture depicts a pristine white, marble-finish bust of the goddess Aphrodite mounted on a dark speckled stone base. Her youthful head is turned slightly to the side with a serene, classical expression, framed by softly carved wavy hair adorned with delicate floral elements or a diadem. The upper torso is gracefully shaped, reflecting the idealized beauty standards of Hellenistic sculpture..

Symbolism / Significance

In Greco-Roman religion, the imagery of Aphrodite combined with native Egyptian elements served as a powerful emblem of divine grace, fertility, and cosmic harmony. Worshipped in both domestic shrines and temples across Alexandria and the wider empire, statues of this hybrid goddess symbolized the harmonious meeting of civilizations. For devotees, she was not merely a symbol of romantic love, but a supreme protector whose divine favor ensured personal fortune, safe voyages across the seas, and eternal renewal.

Dimensions

H 48cm × W 18cm.

Date

Throughout the Hellenistic period.

Material

Marble.

Provenance

In temples or Statues with Kings and Queens.

Audio Guide

Timeline

Gallery No.
[G-R., G2-014]

Scan with your phone camera to open more languages

GRECO-ROMAN PERIOD

Statue of Goddess Isis



Historical Background

This artifact is a replica represents goddess Isis-Thermouhis (or Isis in her serpentine form), dating to the Greco-Roman period. Following the integration of Greek and Egyptian cultures, native deities often absorbed chthonic, agricultural, and protective attributes. Isis was frequently syncretized with Thermouhis (also known as *Tenenet* or *Renenutet*), the ancient serpent goddess of harvest, fertility, and fate. This hybrid form became immensely popular in Greco-Roman Egypt and later spread across the wider Mediterranean world, including Greece and Rome, where she was revered as a powerful protectress of life, agriculture, and destiny.

Academic Description

The sculpture depicts a dark, bronze-finish statuette mounted on a clean white square base. The upper body of the figure is human, portraying the goddess with a structured hairstyle adorned with a traditional crown, wearing classical draped garments. Her lower body seamlessly transforms into a coiled, scaly serpent (or serpentine-shaped lower body), with her tail looping gracefully on the base. In one hand, she cradles attributes of abundance or fertility, capturing the distinct iconography typical of this syncretic deity.

Symbolism / Significance

In the religious framework of Greco-Roman Egypt, the snake was a potent symbol of regeneration, earth magic, fertility, and eternal protection. As Isis-Thermouhis, the goddess combined the maternal and resurrective magic of Isis with the life-giving agricultural power of the harvest serpent, who protected the grain stores and ensured bountiful crops. Worshipped in domestic shrines and temples alike, this form of Isis performed the miraculous role of guardian of the household and guide through the mysteries of fate, offering her devotees safety, prosperity, and divine rebirth.

Dimensions
H 52cm × W 19cm.

Date
Throughout the Hellenistic period.

Material
Marble.

Provenance
Alexandria.

Audio Guide

Timeline

Gallery No.
[G-R., G2-015]

Scan with your phone camera to open more languages

COPTIC PERIOD

COPTIC PERIOD

Icon of Saint Mark



Historical Background

This artifact is a replica of a traditional Coptic icon, representing a Christian saint or holy figure rendered in the distinctive, symbolic style developed in Egypt during the Christian era. Coptic iconography diverged sharply from classical Greco-Roman naturalism, intentionally adopting flat planes, bold outlines, and large, expressive eyes to emphasize spiritual transcendence, holiness, and the eternal nature of the divine over earthly realism.

Academic Description

The display features a vibrant, vertical painted icon inside a glass showcase, depicting a standing holy figure with a golden halo around their head. The figure wears layered ecclesiastical or traditional robes including a red cloak and a brown tunic marked with crosses while holding religious attributes such as a cross in one hand and a sacred book or text in the other. To the right, a bilingual parchment-style museum placard rests on the green display surface.

Symbolism / Significance

In Coptic Christian tradition, icons served as "windows to heaven" rather than mere decorative art. The heavy stylization, symbolic colors, and direct gaze of the figures were designed to inspire deep devotion, prayer, and spiritual contemplation among the faithful. Icons like this held a central place in monastic and church life across Egypt, preserving a unique artistic heritage that bridges ancient Egyptian craftsmanship with early Christian spirituality.

Dimensions
H 50cm × W 35cm.

Date
Coptic Era in Egypt.

Material
Limestone.

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[C., G3-01]

Scan with your phone camera to open more languages

COPTIC PERIOD

Ka Statue



Historical Background

This artifact is a replica of a Coptic-period carved relief plaque, reflecting the artistic and religious transition in Egypt during the early Christian era (approx. 4th to 7th centuries BC). During this time, local Egyptian art underwent a fascinating syncretism where ancient pharaonic postures, motifs, and symbols such as gestures of spiritual invocation were reinterpreted within a Christian framework, blending ancestral heritage with early monastic and religious iconography.

Academic Description

The artifact consists of a rectangular stone-finish relief plaque laid flat on a green surface beside a bilingual museum placard. The plaque features a carved male figure framed within an arched niche, flanked by abstract plant and geometric borders. detailing that the figure represents a Coptic man raising both hands in a gesture reminiscent of the ancient Egyptian *Ka* pose, symbolizing spiritual energy and a blend of Egyptian symbolism and early Christian art.

Symbolism / Significance

In both ancient Egyptian and early Coptic thought, the gesture of raising the hands was charged with deep spiritual significance. While originally connected to the *Ka* (the vital life force) and the reception of divine energy in pharaonic religion, the posture persisted into Christian art as a symbol of prayer, supplication, and communion with the divine (*orant* posture). Plaque reliefs like this served as domestic icons, amulets, or architectural elements, demonstrating how deep-rooted cultural expressions adapted and survived across religious eras in Egypt.

Dimensions
H 65cm × W 20cm.

Date
Coptic Era in Egypt.

Material
Limestone.

Provenance
Unknown.

Audio Guide

Timeline

Gallery No.
[C., G3-02]

Scan with your phone camera to open more languages

COPTIC PERIOD

Small Angel Figure



Historical Background

This artifact is a replica Dating to the Coptic period (4th–8th centuries CE), this limestone plaque reflects the flourishing of early Christian art in Egypt, where local artisans blended classical influences with native traditions to create objects for devotion and worship.

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Academic Description

Th limestone slab features an incised relief depicting a winged celestial being (an angel) in a dynamic, forward-facing stance. Clad in a traditional tunic, the figure holds a cross-topped staff in one hand and raises the other in blessing, framed by large, stylized wings.

Symbolism / Significance

In Coptic Christian tradition, Intercession: Demonstrates the Coptic devotion to angels as divine protectors and messengers, which's symbolism The cross-topped staff symbolizes core Christian faith and triumph. As an artistic Style Embodies the distinctive Coptic aesthetic, prioritizing spiritual expression and simplified features over strict classical realism. Also, the material Highlights the continuity of using traditional local stone (limestone) within a Christian context.

Dimensions

H 28cm × W 12cm.

Date

Coptic Era in Egypt.

Material

Limestone.

Provenance

Unknown.

Audio Guide

Timeline

Gallery No.

[C., G3-03]

Scan with your phone camera to open more languages

COPTIC PERIOD

Statuette of Female Figure



Historical Background

This artifact is a replica representing a small Coptic-period female figure or terracotta figurine, dating to the early Christian era in Egypt (roughly 4th to 7th centuries BC). During the transition from the Roman period to the Byzantine and Coptic eras, local art underwent a profound stylistic transformation. Moving away from classical Greco-Roman naturalism and pagan iconography, Coptic art developed a unique, expressive, and symbolic visual language deeply tied to Christian spirituality, monastic culture, and native Egyptian folk traditions.

Academic Description

The artifact consists of a small, light-colored figurine laid flat on a green surface alongside a bilingual museum placard. The figurine depicts a stylized female form sculpted in a simplified, semi-symmetrical manner with distinct facial and body contours.

Symbolism / Significance

In Coptic art, human figures were intentionally rendered with stylized proportions, large expressive eyes, and flat or abstracted features to distance Christian imagery from pagan realism and direct the viewer's focus toward spiritual and eternal truths rather than physical perfection. Small figurines and icons from this period served various domestic, protective, or decorative functions, marking the vibrant transition of Egyptian culture into the Christian era while retaining deep-rooted local artistic crafting techniques.

Dimensions
H 16cm × W 10cm.

Date
Coptic Era in Egypt.

Material
Limestone.

Provenance
Unknown.

Audio Guide

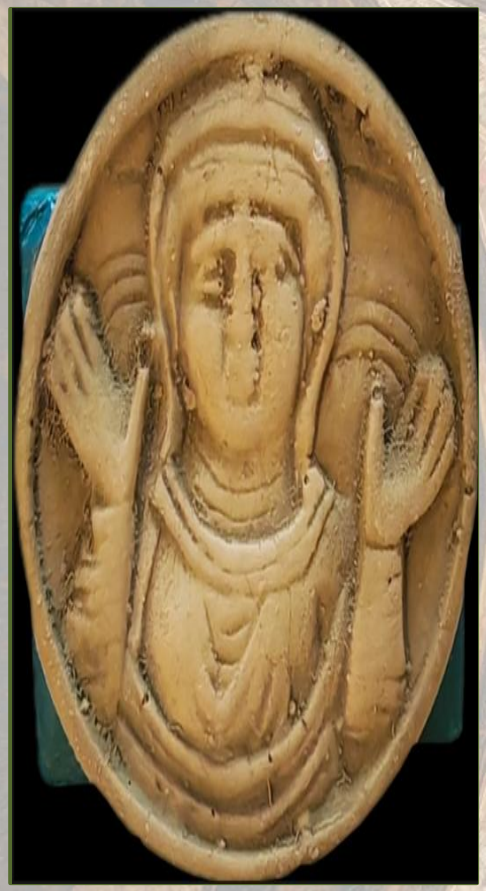
Timeline

Gallery No.
[C., G3-04]

Scan with your phone camera to open more languages

COPTIC PERIOD

Medallion of Saint Helena



Historical Background

This artifact is a replica of a small circular medallion or relief token depicting Saint Helena, a towering figure in early Christian history. As the mother of Roman Emperor Constantine the Great whose reign established Christianity as the official religion of the Roman Empire in the early 4th century Saint Helena became renowned for her profound piety and legendary pilgrimages to the Holy Land, where she is traditionally credited with sponsoring the construction of major sacred sites, including Saint Catherine's Monastery in Sinai and the Church of the Holy Sepulchre in Jerusalem.

Academic Description

The artifact consists of a small, round stone-finish relief plaque laid flat on a green surface beside a bilingual museum placard. The medallion features a carved bust of Saint Helena with her hands raised in prayer or invocation.

Symbolism / Significance

In Christian tradition and Coptic iconography, Saint Helena is revered as a model of Christian devotion, imperial patronage, and protector of the faith. Medallions and tokens like this served as personal mementos for pilgrims or domestic objects of veneration, celebrating the monumental shift from the Greco-Roman pagan era to the Christianization of the empire and honoring the sacred geography of Egypt and the Levant.

Dimensions

H 20cm × W 15cm.

Date

4th century AD.

Material

Limestone.

Provenance

Alexandria.

Audio Guide

Timeline

Gallery No.

[C., G3-05]

Scan with your phone camera to open more languages

COPTIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

ISLAMIC PERIOD

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Minaret of Ibn Tulun Mosque



Historical Background

This artifact is a detailed architectural replica of the legendary minaret of the Mosque of Ibn Tulun, marking our transition into the rich heritage of Islamic art and architecture in Egypt. Built in Cairo by the Abbasid governor Ahmed Ibn Tulun in the year 263 AH / 876 AD and it ended in the year 265 AH / 879 AD, the original mosque is the oldest surviving mosque in Egypt and the entire African continent that retains its original form. Its iconic, helical spiral minaret is historically unique in Egypt, famously inspired by the great spiral minaret of Samarra in Iraq.

Academic Description

This minaret features a unique architectural design that sets it apart in Egypt and the entire Islamic world, beginning at the bottom with a solid square base reminiscent of the architectural style of Samarra in Iraq. Rising above the base, a distinctive external spiral staircase wraps entirely around the body of the tower, directly inspired by the famous minaret of the Samarra Mosque. Above the spiral staircase sits a cylindrical upper section, crowned at the very top by a small dome characteristic of early Islamic architecture, while the base features an arched entrance built in the early Islamic architectural style, accompanied by precise narrow window openings and subtle masonry details.

Symbolism / Significance

In Islamic architecture, the Mosque of Ibn Tulun stands as a masterpiece of Abbasid style, characterized by its vast central courtyard, pointed arches, and extensive stucco ornamentation. The unique exterior spiral staircase of the minaret allowed the muezzin to ascend to the top for the call to prayer while offering sweeping views of historic Cairo. This structure represents a monumental turning point in Egyptian architectural history, blending imperial Abbasid design with local craftsmanship.

Dimensions

H 40cm × W 12m.

Date

263 AH / 876 AD (Tulunid Dynasty).

Material

Limestone.

Provenance

In Ibn Tulun Mosque, Al-Sayada Zeniab, Cairo.

Audio Guide

Timeline

Gallery No.
[I., G4-01]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Islamic textile fragment featuring Kufic



Historical Background

This artifact is a replica or model of an early Islamic textile fragment featuring Kufic inscriptions, dating back to the Tulunid period during the 3rd century AH / 9th century AD. During this era, Egyptian textile arts flourished, particularly through state-controlled workshops (*tiraz*) that produced fabrics embroidered or woven with religious blessings and administrative markers.

Academic Description

The display consists of a tattered, ancient-looking fabric fragment mounted on paper, showing dark, stylized early Arabic lettering against a muted background. To its right lies a bilingual museum placard decorated with a winged scarab, featuring English and Arabic text detailing that the piece represents an early Islamic textile with Kufic inscriptions in two lines, including phrases like "Bismillah" and "umila fi misr" (made in Egypt).

Symbolism / Significance

In early Islamic society, inscribed textiles served a dual purpose as luxurious garments and official statements of faith and state authority. The austere, monumental Kufic script embodies the spiritual gravity and artistic sophistication of early Islamic craftsmanship in Egypt, bridging official administrative production with personal piety.

Dimensions

H 30cm × W 20cm.

Date

3rd century AH / 9th century AD (Tulunid Dynasty).

Material

Linen.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-02]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Textile Fragment with Kufic Script



Historical Background

This artifact is an authentic linen textile fragment with a Kufic inscription from the Fatimid period in Egypt, dating back to the late 10th century AD (4th century AH). During this era, Egypt became a world-renowned hub for luxury textile production, particularly through the highly organized state-controlled *tiraz* workshops in cities like Tinnis and Damietta. These textiles were highly prized across the Mediterranean, often manufactured in official institutions like the *Dar al-Kiswat* to be distributed as robes of honor by the Fatimid Caliphs to court officials and foreign dignitaries.

Academic Description

The display showcases a wide, pale-colored historic linen textile fragment mounted on a flat surface, featuring a distinct, delicate line of reddish-brown Kufic script running horizontally near the lower section of the fabric. Beneath the main textile piece, explaining that it is a Fatimid linen fabric decorated with a Kufic inscription containing religious phrases and the name of the Caliph Al-Mouz L Den Allah, produced in the state workshop of Tinnis during the 4th century AH / 10th century AD.

Symbolism / Significance

In Fatimid Egypt, inscribed textiles (*tiraz*) held immense political, social, and spiritual significance, serving as visual symbols of prestige and imperial loyalty. The inclusion of the Caliph's name alongside Quranic blessings served to legitimize his sovereign authority while showcasing the unparalleled skill of Egyptian weavers. The elegant, elongated Kufic calligraphy woven into the linen highlights the synthesis of religious piety and imperial propaganda that defined Fatimid court art.

Dimensions

H 35cm × W 25cm.

Date

4th century AH / 10th century AD (Fatimid Dynasty).

Material

Linen.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-03]

Scan with your phone camera to open more languages

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ



Textile Fragment with Kufic Script

Historical Background

This artifact is an authentic linen textile fragment with a Kufic inscription from the Fatimid period in Egypt, dating back to the 5th to 6th century AH / 11th to 12th century AD. During this era, Egypt became a world-renowned hub for luxury textile production, particularly through the highly organized state-controlled tiraz workshops. These textiles were highly prized across the Mediterranean, often manufactured in official institutions to be distributed as robes of honor by the Fatimid Caliphs to court officials and foreign dignitaries.

Academic Description

The display showcases a vertical, pale-colored historic linen textile fragment mounted on a flat brown backing surface, featuring a distinct, delicate vertical line of dark Kufic script running along the length of the fabric. explaining that it is a Fatimid linen fabric decorated with a Kufic inscription bearing blessings and the name of the Caliph Al-Hakim bi-Amr Allah, dating to the Fatimid period (5th to 6th century AH / 11th to 12th century AD).

Symbolism / Significance

In Fatimid Egypt, inscribed textiles held immense political, social, and spiritual significance, serving as visual symbols of prestige and imperial loyalty. The inclusion of the Caliph's name alongside Quranic blessings served to legitimize his sovereign authority while showcasing the unparalleled skill of Egyptian weavers. The elegant Kufic calligraphy woven into the linen highlights the synthesis of religious piety and imperial propaganda that defined Fatimid court art.

Dimensions

H 32cm × W 22cm.

Date

5th to 6th century AH / 11th to 12th century AD (Fatimid Dynast).

Material

Linen.

Provenance

Egypt.

Audio Guide

Timeline

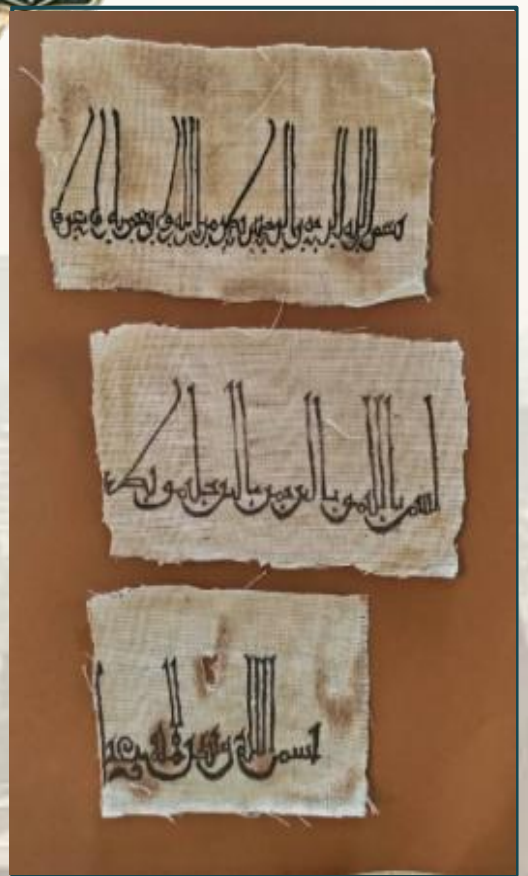
Gallery No.
[I., G4-04]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Textile Fragment with Kufic Script



Historical Background

This artifact represents a set of authentic linen textile fragments with Kufic inscriptions from the Fatimid period in Egypt, dating back to the 4th to 5th century AH / 10th to 11th century AD. During this era, Egypt became a world-renowned hub for luxury textile production, particularly through the highly organized state-controlled tiraz workshops. These textiles were highly prized across the Mediterranean, often manufactured in official institutions to be distributed as robes of honor by the Fatimid Caliphs to court officials and foreign dignitaries.

Academic Description

The display showcases three distinct vertical, pale-colored historic linen textile fragments mounted side by side on a flat brown backing surface, each featuring a delicate line of dark Kufic script with elongated vertical letters explaining that they represent three models of Islamic textiles from the Fatimid period (4th to 5th century AH / 10th to 11th century AD) decorated with a band of Kufic inscriptions, where the upper piece bears the phrase "Bismillah al-Rahman al-Rahim", the middle reads "amr min Allah wa ta'aah", and the lower reads "Bismillah".

Symbolism / Significance

In Fatimid Egypt, inscribed textiles held immense political, social, and spiritual significance, serving as visual symbols of prestige and imperial loyalty. The inclusion of Quranic blessings and administrative formulas served to legitimize sovereign authority while showcasing the unparalleled skill of Egyptian weavers. The elegant Kufic calligraphy woven into the linen highlights the synthesis of religious piety and imperial propaganda that defined Fatimid court art.

Dimensions

H 38cm × W 24cm.

Date

4th to 5th century AH / 10th to 11th century AD (Fatimid Period).

Material

Linen.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-05]

Scan with your phone camera to open more languages

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Inscription Plaque



Historical Background

This artifact is a monumental architectural inscription plaque from the Islamic period, showcasing the sophisticated tradition of carved stone and stucco epigraphy. Such monumental inscriptions were commonly integrated into the facades, friezes, and interior walls of mosques, palaces, and public buildings throughout major epochs of Islamic history in Egypt, serving both a decorative purpose and a profound spiritual declaration.

Academic Description

The display features a large, rectangular horizontal white plaque framed in wood, displaying deep relief carvings of monumental Arabic calligraphy across its surface. The inscription is executed in an elaborate, highly stylized script with elongated vertical stems and floral or foliated terminals, while a small bilingual museum placard is mounted centrally on the wall directly beneath the frame to provide documentation about the piece.

Symbolism / Significance

In Islamic art and architecture, monumental inscriptions functioned as a primary medium for expressing religious devotion, sovereign authority, and architectural patronage. The meticulous craftsmanship of carved monumental script transformed structural elements into living reminders of faith, blending profound textual meaning with exquisite geometric and floral ornamentation.

Dimensions

H 28cm × W 20cm.

Date

Throughout the Islamic History.

Material

Limestone.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-06]

Scan with your phone camera to open more languages

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Textile with Mamluk Style



Historical Background

This artifact is an authentic model of an Islamic textile from the Mamluk period, dating back to the 8th century AH / 14th century AD. During the Mamluk era, Egyptian textile arts and block-printing techniques reached remarkable heights of sophistication, producing richly patterned fabrics used for garments, hangings, and ceremonial furnishings.

Academic Description

The display showcases a fabric piece mounted on a light background, featuring intricate blue and dark blue printed ornaments shaped as an arch surrounded by a decorative band. In its center, there is an ornamented yet undulating branch, accompanied by a compound flower and other abstract branches inspired by nature,

Symbolism / Significance

In Mamluk art, textiles adorned with elaborate floral motifs and architectural arched frames reflected the period's obsession with symmetry, luxury, and detailed ornamentation. These patterns bridged everyday utility with high artistic expression, demonstrating the mastery of medieval Egyptian craftsmen in textile design and block printing.

Dimensions

H 45cm × W 30cm.

Date

8th century AH / 14th century AD (Mamluk Dynasty).

Material

Linen.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-07]

Scan with your phone camera to open more languages

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Screen Window



Historical Background

This artifact is an authentic architectural grill or window screen from the Mamluk period, dating back to the 8th to 9th century AH / 14th to 15th century AD. During the Mamluk era in Egypt, architectural decoration reached extraordinary levels of refinement, particularly in the design of pierced stucco windows and grills that filtered natural light into mosques, madrasas, and palaces.

Academic Description

The display features a vertical, rectangular white panel set within a wooden frame, intricately pierced and carved with an openwork design depicting a central decorative vase overflowing with stylized floral motifs, blossoms, and leaves.

Symbolism / Significance

In Islamic architecture, openwork grilles and windows featuring vegetal and floral compositions symbolized the gardens of Paradise and the beauty of creation, transforming harsh sunlight into soft, dappled illumination. The intricate piercing technique highlights the mastery of Mamluk artisans in balancing structural integrity with delicate aesthetic expression.

Dimensions

H 60cm × W 45cm.

Date

8th to 9th century AH / 14th to 15th century AD (Mamluk Era)

Material

Wood.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-08]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Marble Relief Work



Historical Background

This artifact is an authentic architectural carving from the Islamic period, representing the sophisticated tradition of stone and marble relief work used to decorate the interior walls, mihrabs, and sacred spaces of religious architecture in Egypt.

Academic Description

The display features a large, rectangular horizontal white marble or stone panel framed in wood, carved in low relief with intricate architectural and decorative motifs including an arched niche design, hanging lamp or vessel shapes, and symmetrical floral patterns.

Symbolism / Significance

In Islamic art and architecture, carved architectural panels incorporating niche and lamp motifs served as powerful spiritual symbols recalling the Verse of Light and the focus of prayer, while demonstrating the high technical proficiency of master carvers.

Dimensions

H 50cm × W 35cm.

Date

8th to 9th century AH / 14th to 15th century AD (Mamluk Era)

Material

Marble.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-09]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mamluk Lunette



Historical Background

This artifact is an exquisite lunette from the Mamluk period, serving as a decorative masonry element that was typically positioned over doorways or mihrabs. Dating back to the 8th century AH / 14th century AD, it reflects the height of Mamluk architectural craftsmanship in Egypt.

Academic Description

The display features an intricately carved, arched brown stone panel depicting a central hanging lamp or vessel with the inscription "Allah is the Light of the heavens and the earth," reflecting the spiritual symbolism of light in Islamic art.

Symbolism / Significance

In Islamic architecture, motifs incorporating lamps and light symbolism drew directly from the Verse of Light to evoke divine presence and guidance within sacred spaces. The meticulous relief carving demonstrates the sophisticated mastery of Mamluk stone carvers in merging epigraphy with rich floral and geometric arabesques.

Dimensions

H 55cm × W 75cm.

Date

8th to 9th century AH / 14th to 15th century AD (Mamluk Era)

Material

Wood.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-010]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Screen Window (Mashrafiya)



Historical Background

This artifact is an exquisite wooden panel or window frame from the Islamic period, showcasing the sophisticated tradition of woodwork, turning (*mashrabiya* style), and mother-of-pearl inlay. Such masterworks were characteristic of elite domestic and religious interiors in historic Cairo, reflecting the refined craftsmanship of medieval and post-medieval Egyptian joiners.

Academic Description

The display features a tall, vertical wooden architectural frame mounted on the wall, meticulously embellished with geometric inlays of mother-of-pearl, turned wooden spindles, and star-patterned mosaic tiles

Symbolism / Significance

In Islamic interior architecture, intricately crafted wooden panels and grilled screens combined functionality with aesthetic brilliance, controlling light, air circulation, and privacy while creating mesmerizing geometric patterns. The integration of mother-of-pearl and delicate turning highlights the pinnacle of decorative woodcraft in Egyptian Islamic art.

Dimensions

H 70cm × W 50cm.

Date

8th to 9th century AH / 14th to 15th century AD (Mamluk Era)

Material

Wood.

Provenance

Egypt.

Audio Guide

Timeline

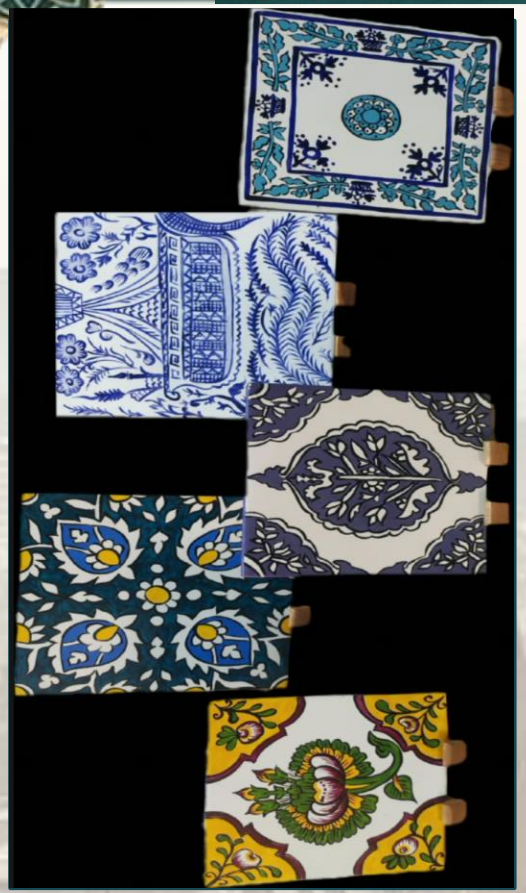
Gallery No.
[I., G4-011]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mosaic Tiles



Historical Background

This artifact represents a collection of decorated mosaic tiles from the Islamic period, exemplifying the rich tradition of glazed ceramic tilework used to adorn the walls, mihrabs, and interiors of religious and secular architecture across Egypt and the broader Islamic world.

Academic Description

The display features a glass showcase containing an array of square ceramic tiles decorated in various color palettes including cobalt blue, white, green, and yellow featuring intricate floral, leaf, and geometric motifs. Positioned centrally which provides documentation explaining that these models represent decorated mosaic tiles featuring floral and geometric designs attributed to Syria and Asia Minor during the 9th to 10th century AH / 15th to 16th century AD.

Symbolism / Significance

In Islamic architecture, glazed ceramic tiles functioned as both protective wall coverings and stunning works of art, creating vibrant geometric and botanical compositions that transformed interior spaces. The exchange of ceramic techniques and designs between Egypt, Syria, and Asia Minor highlights the interconnected artistic landscape of the Islamic world during the medieval and early modern periods.

Dimensions

H 20cm × W 20cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Ceramic tiles.

Provenance

Asia Minor, Syria.

Audio Guide

Timeline

Gallery No.
[I., G4-012]

Scan with your phone camera to open more languages

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mamluk Plate



Historical Background

This artifact is a modern model of a Mamluk yellow copper (brass) plate, representing the remarkable tradition of Islamic metalworking that flourished during the Mamluk period in Egypt and Syria. During this golden age, metalworkers produced luxury utensils and vessels embellished with intricate engravings, arabesques, and inscriptions for patrons and court elites.

Academic Description

The display features a circular yellow metal plate resting on a small wooden stand, heavily decorated with incised ornaments, floral motifs composed of trefoil branches separated by oval shapes, and phrases like "bismillah", "al-hamdu-lillah", "al-minnatu-lillah", and "man jada wajada", Directly beneath the plate, a bilingual museum placard adorned with a winged scarab emblem provides historical documentation explaining that the piece is a modern model of Mamluk metalwork.

Symbolism / Significance

In Islamic material culture, finely engraved metal vessels and plates combined utility with moral or religious proverbs, reinforcing virtues such as gratitude and diligence. The sophisticated surface decoration and calligraphy highlight the high level of technical mastery and artistic expression characteristic of Mamluk metalcraft.

Dimensions

H 12cm × W 30cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Copper.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-013]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mamluk Plate



Historical Background

This artifact is a modern model reflecting the style of Mamluk metalwork from the 8th to 9th century AH / 14th to 15th century AD. During the Mamluk period, metalworking reached an extraordinary level of refinement, with artisans producing intricately incised and inlaid copper and brass vessels for elite patrons.

Academic Description

The display features a circular yellow copper plate resting on a small wooden stand, decorated with incised ornaments inspired by Mamluk metalwork. Its interior features repeating vegetal motifs, while the center bears a Mamluk Naskhi inscription reading "Ya Rabb" (My God). Directly beneath the plate, a bilingual museum placard adorned with a winged scarab emblem provides historical documentation.

Symbolism / Significance

In Islamic material culture, metal vessels adorned with repeating vegetal patterns and personal invocations like "Ya Rabb" blended aesthetic sophistication with daily expressions of piety. The intricate incised designs highlight the enduring legacy of Mamluk metalcraft techniques.

Dimensions

H 12cm × W 30cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Copper.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-014]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mamluk Plate



Historical Background

This artifact is a modern model reflecting the style of Mamluk metalwork from the 8th to 9th centuries AH (14th to 15th centuries AD). During the Mamluk period, metalworking reached an extraordinary level of refinement, with artisans producing intricately incised and decorated vessels for elite patrons.

Academic Description

The display features a circular yellow copper plate resting on a small wooden stand, featuring incised decoration in the Mamluk style, with a central Naskhi inscription reading "Ya Rabb." The inscription is surrounded by simple floral and geometric motifs, reflecting Mamluk metalwork of the 8th to 9th centuries AH / 14th to 15th centuries AD.

Symbolism / Significance

In Islamic material culture, metal vessels adorned with repeating geometric patterns and personal invocations blended aesthetic sophistication with daily expressions of piety. The intricate incised designs highlight the enduring legacy of Mamluk metalcraft techniques.

Dimensions

H 12cm × W 30cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Copper.

Provenance

Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-015]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mosaic Tiles



Historical Background

This artifact represents a collection of decorated mosaic tiles from the Islamic period, showcasing the sophisticated tradition of glazed ceramic tilework used to adorn the walls and interiors of religious and secular architecture across the Islamic world.

Academic Description

The display features two square framed ceramic tiles mounted vertically on the wall, decorated with vibrant colored glazes featuring floral and geometric motifs, including a prominent central lotus-like bloom on the upper tile and a leafy design with blue scrollwork on the lower tile. these models represent decorated mosaic tiles featuring floral and geometric designs attributed to Syria and Asia Minor during the 9th to 10th century AH / 15th to 16th century CE.

Symbolism / Significance

In Islamic architecture, glazed ceramic tiles functioned as both protective wall coverings and stunning works of art, creating vibrant geometric and botanical compositions that transformed interior spaces. The exchange of ceramic techniques and designs between different regions highlights the interconnected artistic landscape of the Islamic world during the medieval and early modern periods.

Dimensions

H 20cm × W 20cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Ceramic tiles.

Provenance

Asia Minor, Syria.

Audio Guide

Timeline

Gallery No.
[I., G4-016]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Pulpit (Minbar)



Historical Background

This artifact represents a miniature wooden pulpit (*minbar*) from the Islamic period, showcasing the sophisticated tradition of woodwork and joinery used to craft liturgical furniture for mosques throughout Islamic history.

Academic Description

The minbar is an integrated architectural and artistic structure designed with meticulous care to fulfill its religious and oratory functions. It begins with the entrance door located at the base of the staircase, followed by the staircase made of wooden steps through which the imam or preacher ascends to the elevated upper platform where he stands or sits to deliver the Friday sermon or religious lessons. This platform is crowned by the minbar's crown or canopy, which takes the form of a dome or pyramidal roof decorated with pointed crests and a decorative finial, while the sides and lower parts of the structure are sometimes utilized as closed spaces or cabinets for storing religious books and Qurans..

Symbolism / Significance

In Islamic architecture and ritual, the *minbar* serves as the elevated platform from which the imam delivers the Friday sermon (*khutbah*), symbolizing authority, guidance, and community leadership. The exquisite detail of miniature wood models highlights the mastery of traditional woodworkers in preserving architectural forms.

Dimensions

H 180cm × W 70cm.

Date

Throughout the Islamic History.

Material

Wood.

Provenance

Mosques, Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-017]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَنْ يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Model of Pen Case



Historical Background

This artifact is an authentic Mamluk inlaid wooden pen case, dating to the Mamluk period (8th to 9th century AH / 14th to 15th century AD). During the Mamluk era in Egypt, fine woodworking and inlay techniques reached remarkable levels of refinement, producing luxury writing instruments and stationery containers for court officials and scholars.

Academic Description

The display features a barrel-shaped wooden pen case resting on a blue surface, inlaid with shells, and decorated with black and white linear bands and geometric motifs. explaining that it is a Mamluk inlaid wooden pen case dating from the 8th to 9th century AH / 14th to 15th century AD.

Symbolism / Significance

In Islamic culture, writing and scholarship held a position of profound religious and intellectual prestige, making personalized and ornately decorated scholar's accessories highly valued status symbols. The precise geometric inlay and shell work highlight the exceptional technical mastery of Mamluk woodworkers.

Dimensions

H 10cm × W 25cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Wood.

Provenance

Unknown house, Egypt.

Audio Guide

Timeline

Gallery No.
[I., G4-018]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ

Mamluk Plate



Historical Background

This artifact is a glazed pottery plate of Fayyum ware, dating to the Mamluk period (7th to 9th century AH / 13th to 15th century AD). During this era, Egyptian ceramic production incorporated sophisticated glazing techniques and vibrant polychrome decoration, supplying utilitarian and decorative tablewares for households.

Academic Description

The display features a shallow, rounded glazed pottery plate resting on a blue surface, decorated inside with a brown central circle, radiating bands, and small yellow and green triangular motifs. explaining that it is a Mamluk glazed pottery plate (Fayyum ware) from the 7th to 9th century AH / 13th to 15th century AD.

Symbolism / Significance

In Islamic material culture, glazed earthen wares like Fayyum ware bridged everyday functionality with vibrant artistic expression through bold color palettes and geometric radiation. The survival of these ceramics provides crucial insights into medieval Egyptian domestic life and ceramic technology.

Dimensions

H 7cm × W 28cm.

Date

9th century to 10th century AH / 15th to 16th century AD (Mamluk Era).

Material

Pottery.

Provenance

Fayyum, Cairo.

Audio Guide

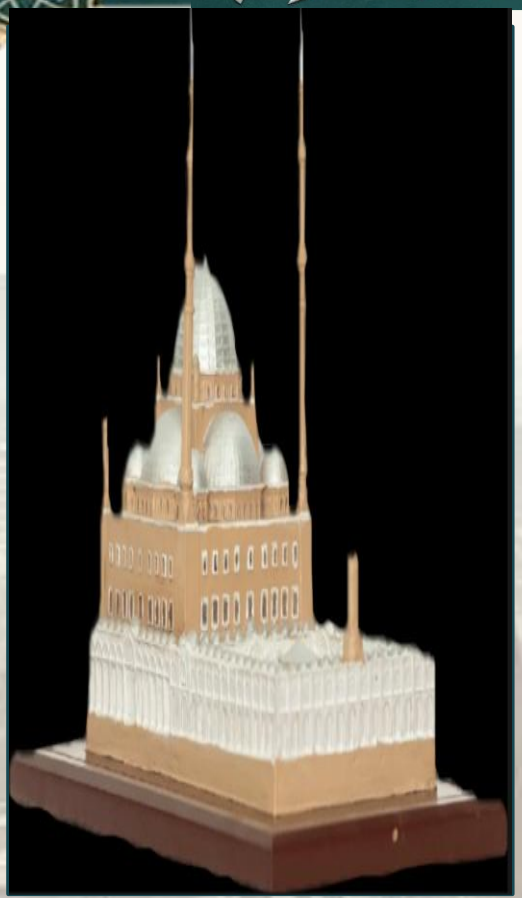
Timeline

Gallery No.
[I., G4-019]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

وَمَن يَتَّقِ اللَّهَ يَجْعَل لَّهُ مَخْرَجًا وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ



The Mosque of Muhammad Ali Pasha

Historical Background

This artifact Commissioned by Muhammad Ali Pasha, the ruler of Egypt (1805–1848), and constructed between 1830 and 1848 within the Citadel of Saladin in Cairo, this monumental mosque stands as one of the most prominent landmarks of 19th-century Egypt. Designed by the Ottoman architect Yusuf Bushnak from Istanbul, the building was modeled closely after the Sultan Ahmed Mosque (Blue Mosque) and Hagia Sophia in Istanbul. It was erected in memory of Tusun Pasha, Muhammad Ali's deceased son, and served as a symbol of independence and modern imperial grandeur for the dynasty.

Academic Description

This architectural scale model captures the iconic imperial Ottoman silhouette of the mosque. The structure features a large central dome surrounded by semi-domes and smaller corner domes, executed in silvered finishes to reflect the central lead-covered and alabaster-clad domes of the original building. Flanking the main prayer hall are two slender, pencil-shaped minarets extending to remarkable heights, resting on an elevated rectangular base with detailed arched window arcades and a open courtyard (*sahn*) perimeter.

Symbolism / Significance

Ottoman Imperial Architecture: The central dome layout flanked by two pencil-thin minarets was a direct assertion of sovereign royal status and authority, traditionally reserved only for sultans and sovereign governors. Alabaster Coating: The extensive use of alabaster paneling on the lower walls and courtyard earned it the title "The Alabaster Mosque," representing luxury, purity, and enduring artistic ambition. Citadel Dominance: Situated at the highest point of the Cairo Citadel, the mosque's elevated presence symbolized the center of political power oversight over the historic city of Cairo.

Dimensions

H 52m × W 84m.

Date

13th century AH / 19th century AD (1830 – 1848 AD) / Ottoman Era.

Material

Alabaster (Egyptian Calcite), Limestone, Lead (Domes), and Gilded Wood.

Provenance

Citadel of Saladin, Cairo, Egypt..

Audio Guide

Timeline

Gallery No.
[I., G4-020]

Scan with your phone camera to open more languages

ISLAMIC PERIOD

MODERN & CONTEMPORARY PERIOD

MODERN & CONTEMPORARY PERIOD



Portrait of Saad Zaghloul

Historical Background

Saad Zaghloul (1859–1927) was a prominent Egyptian revolutionary and statesman, widely regarded as the founding father of the Egyptian national movement. He led the Wafd Party and was the prime leader of the 1919 revolution against British occupation, fighting tirelessly for Egypt's independence, freedom, and constitutional government.

Academic Description

The primary focus is a large, black-framed portrait dominating the left side of the frame, capturing the likeness of the historic leader wearing a formal suit and a distinctive red tarboosh (fez). The portrait shows signs of age and texture, possibly a print or canvas painting.

Symbolism / Significance

***The photograph and its accompanying plaque symbolize deep reverence for Egypt's* national icons. Displaying the portrait alongside heritage inspired elements bridges the gap between ancient Egyptian identity and modern national struggle, celebrating the legacy of those who fought for the nation's sovereignty**

Dimensions

H 60cm × W 40cm.

Date

Birth: July, 1859.
Death: August 23, 1927.

Material

Black-framed portrait.

Provenance

This portrait is discovered in places or within the house of this prominent leader.

Audio Guide

Timeline

Gallery No.

[M.C., G5-01]

Scan with your phone camera to open more languages

MODERN & CONTEMPORARY PERIOD



Portrait of Mustafa El-Nahhas

Historical Background

Mustafa El-Nahhas Pasha (1879–1965), the most prominent symbols of the Egyptian national movement and the leader of the Wafd Party following Saad Zaghloul. His political career, he waged a long struggle in defense of national independence and constitutional life against the British occupation and the royal palace. He served as Egypt's Prime Minister during several crucial periods, culminating in his historic decision to abrogate the 1936 Treaty in 1951, which sparked the armed resistance against the occupation.

Academic Description

The displayed image features a black-framed picture hanging on a wall, showing a black-and-white portrait of a historical figure wearing a traditional tarboosh (fez), a distinct mustache, and formal attire dating back to the early 20th century.

Symbolism / Significance

The photograph and its accompanying plaque reflect a celebration of national symbols and historical figures who left an impact on the nation's consciousness. The presence of the leader's portrait alongside heritage elements symbolizes a connection between national identity and the bright chapters of Egypt's history in the struggle against tyranny and colonialism.

Dimensions

H 60cm × W 40cm.

Date

Birth: June 15, 1879.
Death: August 23, 1965.

Material

Black-framed portrait

Provenance

This portrait is discovered in places or within the house of this prominent leader.

Audio Guide

Timeline

Gallery No.
[M.C., G5-02]

Scan with your phone camera to open more languages

MODERN & CONTEMPORARY PERIOD

Portrait of Mustafa Kamal



Historical Background

Mustafa Kamel (1874–1908) was a prominent Egyptian nationalist leader, lawyer, journalist, and activist. He was the founder of the National Party (Al-Hizb Al-Watani) and played a massive role in arousing Egyptian national consciousness against the British occupation, famously coining the enduring patriotic phrase: *"If I were not an Egyptian, I would have wished to be an Egyptian."*

Academic Description

The image showcases a framed black-and-white portrait mounted on the right side against a plain, light-colored wall, capturing the young leader dressed in formal attire with a tarboosh. Positioned closely to its left is a smaller, rectangular informational plaque featuring vintage-styled motifs and inscriptions, completing the wall display.

Symbolism / Significance

The photograph alongside the decorative plaque serves as a tribute to Egypt's historic pioneers of independence, blending nationalist remembrance with heritage-inspired aesthetics to honor their lifelong struggle for the country.

Dimensions

H 60cm × W 40cm.

Date

Birth: August 14, 1874.
Death: February 10, 1908.

Material

Black-framed portrait.

Provenance

This portrait is discovered in places or within the house of this prominent leader.

Audio Guide

Timeline

Gallery No.
[M.C., G5-03]

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MODERN & CONTEMPORARY PERIOD

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Nasr City Higher Institute for Tourism and Hotels Museum Catalogue







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This museum catalogue further documents the culmination of a profound academic and research vision aimed at documenting the successive eras of human history in Egypt. The museum features a conscious museological heritage beginning with the grandeur of ancient Egyptian civilization, passing through Greco-Roman elegance and rich Coptic heritage, arts.

This museum catalogue represents cognitive references showcasing this vast heritage, and the valuable nature of the exhibited selects.











