

the quest for Immortality

- THE HIDDEN TREASURE OF EGYPT IN ASIA AND THE AMERICAS

Quest for Immortality – An Award Winning Exhibition

United Exhibits Group and Bolton Museum were joint winners of the International Award at the UK Museum & Heritage Awards ceremony in 2012 for the Quest for Immortality exhibition project in Taiwan.



The Quest for Immortality

...Asian tour 2011-2013, Americas tour 2014-2016



The Quest for Immortality

The Quest for Immortality

The Exhibition

Ancient Egypt and its spectacular history of the great pharaohs is a theme that fascinates most modern people and ensures museums around the world a very large number of visitors when the museum is fortunate enough to secure one of the great Egyptian exhibitions.

For the first time ever, it has been possible to show a part of one of this decade's greatest Egyptian exhibitions "Quest for Immortality" which was originally created for 12 major US Museums in cooperation with the SCA in Egypt and as a part of a National Tour starting at The National Gallery of Art in Washington D.C. in the summer of 2002. A part of the present version of Quest for Immortality was exhibited before in several major museums in Europe.

The core of the exhibition is a full size reconstruction of the burial chamber of the great Pharaoh Thutmosis III, depicting the first complete Amduat; the famous book of the netherworld, which describes the journey of the Sun god from sunset to his renewal in the morning. The book contains knowledge needed by the deceased pharaoh in order to be able to rise again and become the great Sun god himself.

A major display of exquisite original Egyptian objects from this and other relevant periods is a part of this exhibition and illustrates the themes of the Amduat as well as a comprehensive view of life, mummification, and the belief in resurrection. The collection is curated in co-operation with a significant European museum collection from Bolton Museum in the UK.

This exhibition will provide the visitor with a unique experience of the amazing Egyptian civilization and their thoughts about the afterlife.



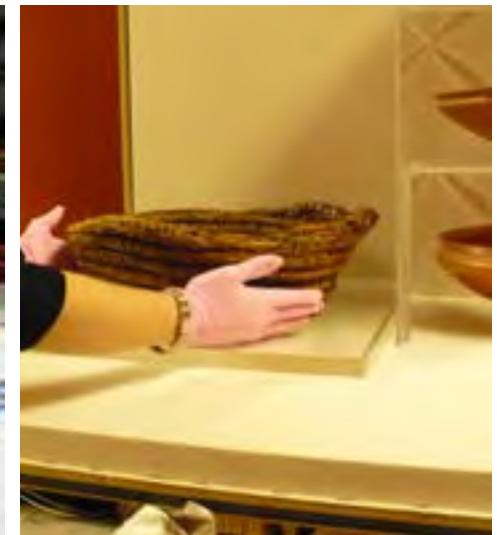
Facsimile

The Amduat is the oldest Egyptian book of the netherworld composed in the New Kingdom dating back some 3500 years. It contains the description of the renewal of the Sun god who every day becomes old and weak at evening time when setting in the west. Yet he rises in the morning again rejuvenated. The journey of the Sun god takes twelve hours, each one of them containing an enormous amount of insight to ancient Egyptian beliefs.

By reconstructing the burial chamber of the tomb of Thutmosis III in its original size and providing the visitor with an understanding of the amazing story of one of the greatest pharaohs and his preparation for the afterlife, the visitors are given an unprecedented insight into ancient Egyptian philosophies.



Installation at the venue in Taipei 2011



The Quest for Immortality

Opening in Taipei 2011



The Quest for Immortality



The Quest for Immortality

The Quest for Immortality



The Quest for Immortality





The Quest for Immortality

...in Taiwan visitor number 1000.000 passed though the entrance to the Quest for Immortality Exhibition.



The Quest for Immortality

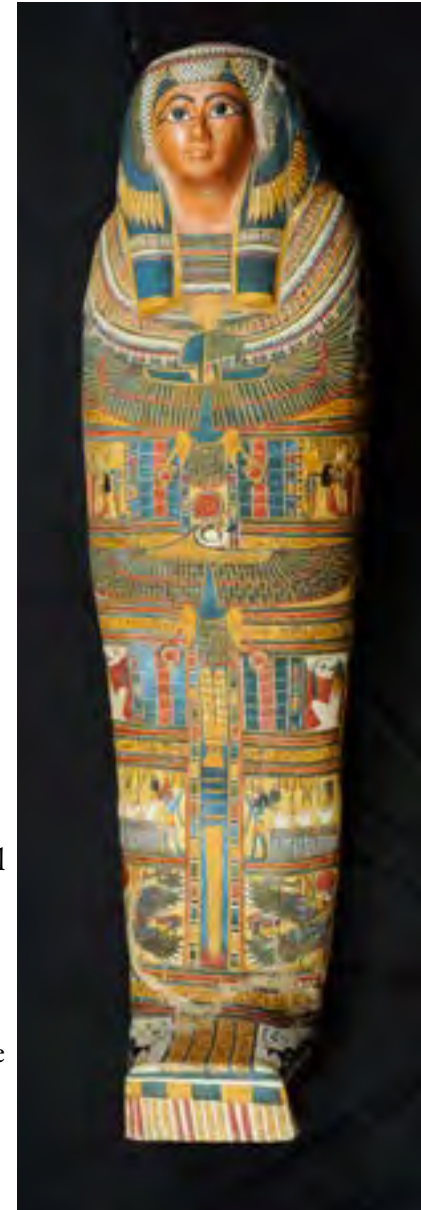
Original Egyptian Objects

The tomb chamber as the core of the exhibition is accompanied by original ancient Egyptian objects illustrating how the ancient Egyptians lived and prepared for death. This gives the modern visitor a truly fascinating insight into ancient Egyptian life, religion and burial customs through a stunning collection of more than 250 original Egyptian objects and Artifacts included in the Quest for Immortality exhibition. Highlights include:

- A (very famous) 19th Dynasty mummy together with 3 other Egyptian Mummies
- the wooden and cartonnage coffin set of Takhenmes
- a bronze offering stand and tray from Saqqara (over 1.3m in height).
- a large fragment of painted pavement depicting flying birds in a marsh from a palace at Amarna (recently in the Turin exhibition on Akhenaton),
- a large red granite sculpture fragment of the head of a high priest of Osiris dated to the 19th Dynasty,
- a granite column fragment (around 1.5m in height) featuring Ramesses II offering to Osiris.
- a good selection of standard funerary equipment such as shabtis, wooden coffin face and hand fragments,
- a jar with remains of resin,
- mummy bandages,
- painted shrouds,
- kohl pots,



- jewellery,
- a painted Ptah-Sokar-Osiris figure,
- funerary stele from Abydos,
- wooden uraeus frieze fragments from shrines,
- some beautifully painted cartonnage pieces including funerary masks and assorted pottery,
- a diverse selection of animal mummies
- a good group of late period bronze figures (primarily from Saqqara) that represent a nice selection of gods.
- daily life items from the famous site of Amarna such as a well preserved copper razor,
- a copper hoe,
- a nice relief fragments,
- faience inlay and jewellery.
- a good selection of material from early tombs (Predynastic and Early Dynastic) including some items from the royal tombs at Abydos.
- a Roman-Coptic funerary stele featuring the jackal headed god Anubis,
- some tunics from burials including a Coptic child's tunic (almost complete with beautiful woven detail), gold tongue and eye plates.



Film/Intro

The exhibition will include a specially produced cinematic introduction of the subject with a duration of approximately 4 minutes. It gives the viewer a chance to experience how one “descends” into a tomb, through stories which are told by some of the world’s leading experts.

Time Plan

The exhibition premiered in Asia during 2011 (Taipei in June 2011) and toured for museums in Asia for two years and will tour in the Americas for two years.

In the next pages a selected number of artifacts from the exhibition are shown. These original Egyptian objects are all included in current Tour of the exhibition “Quest for Immortality”.



QUEST FOR IMMORTALITY – ASIA AND AMERICAS VENUE SCHEDULE

VENUE	PERIOD	STATUS
Taipei	June 12-Sep.23 2011	finalised
Taichung	Oct.15-Feb.12 2012	finalised
Kaohsiung	Mar.-June 2012	finalised
Shenzhen	Mar.18 2013 -Jun.16 2013	finalized
West Palm Beach Florida	Oct. 2014- Apr. 2015	Confirmed
Americas	Jun.-Sept. 2015	Open
Americas	Oct.- Dec. 2015	Open
Americas	Jan.- Apr. 2016	Open
Americas	May.-Aug. 2016	Open



Bolton Museum

For the Quest for Immortality – The Asia and Americas Tour, UEG ADM. is cooperating with Bolton Museum that has lent a outstanding collection of more than 250 original Egyptian Objects and Artifacts to the Asia and Americas Tour of the Quest for Immortality Exhibition.

Bolton Museum houses one of the most comprehensive collections of Ancient Egyptian objects in the UK, containing some 10,000 objects spanning a period of over 12,000 years. At the time of the opening of the Chadwick Museum, a forerunner of Bolton Museum, in 1883, Egypt was of great interest to Britain. The Suez Canal, the main sea route to India, was partly under British control, and Egypt itself was governed under an Anglo-French protectorate. Egypt was a large market for British goods, and an increasingly popular destination for adventurous tourists.

Large amounts of Egyptian cotton were exported to the mills of Bolton; one of the largest and most successful mill companies was the firm of Barlow and Jones, founded by James Barlow of Edgeworth.

Annie Barlow (1863-1941), James's daughter, became interested in Ancient Egypt. She began to support the Egypt Exploration Society, a group set up to promote interest in the monuments of Egypt. She was soon appointed as "Local Secretary" for Bolton, responsible for raising funds for the EES. She travelled to Egypt in 1888, a considerable undertaking for an unmarried woman, and visited sites in the Delta being excavated by the EES.

Bolton benefited from Annie Barlow's support for the Egypt Exploration Society with Bolton being the largest contributing group outside London. Excavators in Egypt were allowed to keep a proportion of their finds, and the Egypt Exploration Society used this system to raise money for excavations, giving objects to institutions or collectors who had funded their work. Annie Barlow asked for her share of the finds to be given to the Chadwick Museum.

Bolton Museum has been a major supporter of the Egypt Exploration Society ever since, and a large proportion of its Egyptian collection derives from EES excavations. In the 1920s and 1930s. The Museum also supported the excavations of Flinders Petrie in Egypt and Palestine. The collection has also grown through purchase and gift. One major donation was received in 1983: a large group of Egyptian objects from the Wellcome Historical Museum of Medicine in London.



MUMMY-CASE OF TAKHENMES
From Thebes, Deir el-Bahari, temple of Hatshepsut
Third Intermediate Period, Early Dynasty 25
(747-656 BC)
Linen, plaster, paint, 1700 x 500 x 330 mm

Quest for Immortality – Asia and Americas Tour was conceived in cooperation with UEG ADM. by one of the most renowned Egyptian Archeologist today: Nicolas Reeves.



A specialist in Egyptian history and material culture, Nicholas Reeves graduated with first class honours in Ancient History from University College London in 1979 and received his PhD in Egyptology from Durham University in 1984. He was elected a Fellow of the Society of Antiquaries of London in 1994, and an Honorary Fellow of the Oriental Museum, Durham University in 1996.

Since 1984 Reeves has been active in various museum and heritage roles. These have included: Curator in the former Department of Egyptian Antiquities at The British Museum (initiating the Survey of Egyptian Collections in the UK - now an important component of the Museums, Libraries and Archives Council Cornucopia database); Curator to the seventh Earl of Carnarvon at Highclere Castle; Curatorial Consultant on Egyptian antiquities to the Freud Museum, London; Director of Collections for The Denys Eyre Bower Bequest at Chiddingstone Castle; and GAD Tait Curator of Egyptian and Classical Art at Eton College.

He is a Curator of Egyptian Art, The Metropolitan Museum of Art, New York.

As an archaeologist Nicholas Reeves is best known for his excavations in Egypt's Valley of the Kings, where in the winter of 2000 a ground-penetrating radar (GPR) survey carried out by his Amarna Royal Tombs Project (ARTP) first encountered the undisturbed funerary chamber KV63 (subsequently cleared by the University of Memphis and Otto Schaden).

Reeves has published extensively on a range of subjects, lectured widely to both academic and popular audiences, and over the years arranged a number of highly acclaimed conferences and exhibitions in London, New York, Tokyo and elsewhere.

Highlights from the original collection of Egyptian objects and artifacts.

A SET OF COFFINS FROM BOLTON'S EGYPTIAN COLLECTION

COFFIN AND CARTONNAGE OF TAKHENMES

This wooden inner coffin and cartonnage mummy case belonged to a woman who was probably the daughter of a priest of Montu at Karnak. It is an excellent example of the best painted cartonnage cases. It was photographed by Howard Carter, the discoverer of the tomb of Tutankhamun at the beginning of his career. This coffin set entered Bolton Museum shortly after in 1895.

The cartonnage mummy case

Takhenmes inner mummy case is made out of cartonnage, a mixture of glue-soaked linen covered with painted plaster. One Egyptian word for coffin is the same as the word for 'eggshell'.

This evokes the metaphor of the dead person bursting reborn out of his coffin but is also a suitable term to refer to the extremely delicate cartonnage mummy cases, which crack and crumble easily under rough treatment.



RAMESSIDE MALE MUMMY

One of the real outstanding artifacts of the *Quest for Immortality* Exhibition is the Egyptian mummy which is believed to be the son of Ramses II. An Egyptian mummy kept on display in Bolton Museum for nearly 80 years has been identified as a son of the powerful pharaoh Ramesses II. The 3,000-year-old relic was found in the coffin of a female temple dancer, but was clearly male so his identity was unknown. CT scans showed features so reminiscent of the Egyptian royal family that experts are 90 per cent sure it is one of the 110 children Ramesses is thought to have fathered.



Tests showed that the mummy had a pronounced over-bite and misaligned eyes, akin to members of the 19th Dynasty, and his facial measurements were found to be almost identical to those of Ramesses himself.

Experts believe that the mummified man died in his thirties between 1295 and 1186 BC of unknown causes.

Chemical analysis also showed that the body had been embalmed using expensive materials, including pistachio resin and thyme, the preserve of priests and royalty. The story of the royal mummy was uncovered by a team from York University who were filmed carrying out the tests for History Channel series Mummy Forensics.

Gillian Mosely, the producer from the History Channel said: ‘We certainly didn’t expect to make a significant discovery like this. It has been a very exciting and ground-breaking process.

“After conducting a series of tests, including a hospital scan, we are 90 per cent sure he is a son of Ramesses, and other evidence suggests he was probably also a warrior.”

The identity of the mummy, kept at Bolton Museum, has been hidden because hieroglyphics on its sarcophagus suggested that it was a female temple dancer.

Historians now believe his body was placed in this coffin years after his death either by a grave robber who stole the original sarcophagus, or it was hidden by people hoping to protect it from thieves.



RAMESSIDE MUMMY
From Thebes, West Bank
New Kingdom, Dynasty 19 (1295-1186 BC)
Human tissue, linen, 1700 x 360 x 290 mm

PRESS

The Asian version of the Quest for Immortality Exhibition opened to the public in Taipei on the 12th of June 2011 with nearly 10.000 paying visitors on the opening day.

In the weeks before a record breaking more than 300.000 tickets had been presold to the Exhibition.

The press coverage from the major Newspapers and TV stations in Taiwan had been intense until the opening of the exhibition in June and special events included the CAT scanning in a local Hospital in Taipei of the Mummy of the son of Ramses II and several other activities relating to the Exhibition culminating in the Grand opening of the Quest for Immortality Exhibition on the evening of the 11th of June 2011.

The Quest for Immortality Exhibition were opened by several dignitaries from the UK including the Mayor of the City of Bolton and representatives from the Government of Taiwan and the City of Taipei – and attended by nearly 1000 invited guests.

The intense Press Coverage continued throughout the Asian portion of the Tour of the Quest for Immortality Exhibition through until closing in Taiwan where over 1.3 million visitors flocked to see what is believed to be the biggest and most comprehensive Egyptian Exhibition (both in terms of number of Egyptian Antiquities and in terms of concept) on International Tour today.



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中國時報

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A1新聞

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中國時報

空中監獄！包機押122人返台

廿日治安史上最大規模刑滿釋回監禁行動 合計臺灣籍難民410人 破天荒以包機遣返

許耿犯

許耿犯案一網打盡

蘭嶼人大船出港 月底挑戰

蘭嶼人大船出港 月底挑戰

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美商衛生部警告

美商衛生部警告

致癌物新增苯乙炔 甲醛風險變高

致癌物新增苯乙炔 甲醛風險變高

The Quest for Immortality



THE RAMESSIDE MUMMY

The ultimate quest for immortality for the ancient Egyptians was to successfully make the transition from our world to join the gods in the afterlife where life would continue for eternity. One of the most important elements in this transition was to have the physical body preserved in the best condition possible. The techniques of mummification were perfected over many generations in ancient Egypt and reached their peak around the New Kingdom. Some of the best preserved mummies from ancient Egypt are those of the royal family of Dynasty 19 including the bodies of Seti I and Rameses II. The unwrapped mummy on exhibition allows us to see the amazing results of the ancient Egyptian art of mummification at its finest.

RAMESSIDE MALE MUMMY

One of the real outstanding artifacts of the Quest for Immortality Exhibition is the Egyptian mummy exhibit which is believed to be the son of Ramses II

This coffin belonged to a chantress of Amun named Tayuhenet. The chantress of Amun was an important position among priests and the fine decoration of the coffin is appropriate for someone of that rank. The coffin is yellow as the varnish has coloured with age. Around the edges of the coffin are scenes of religious significance to aid the owner in reaching the afterlife. These scenes include the resurrected Tayuhenet before Osiris the king of the afterlife, and before Hathor, and the ba of Tayuhenet as a human-headed bird with the goddesses Isis and Nephthys before the mummy of Tayuhenet.



COFFIN-TROUGH OF TAYUHENET
Thebes, West Bank
New Kingdom, Dynasty 21 (1069-945 BC)
Wood, plaster, pigment, 1845 x 508 x 285 mm

Inside the coffin of the Chantress of Amun Tayuhenet is the body of a young man who lived around 300 years before her. It is unclear how this body came to be in this coffin. The coffin may have been used to rebury the mummy in a cache of mummies in ancient times. There were several of these caches found around the time the mummy came from Egypt in the 1880s. The most famous were caches of royal and priestly mummies found at Deir el-Bahri. The other possibility is that the mummy was placed in the coffin in modern times to make it more interesting to Europeans in a similar manner to the mummy 'found' by the Prince of Wales when he visited Egypt.

The mummy was studied by a team of researchers based at the University of York for the History Channel series, Mummy Forensics. Their suggestions were that this mummy dated to the reign of Rameses II and, based on their analysis of facial similarities, that the man may have been the son of Rameses II. Their findings also indicated that the man died around the age of 25, but they were unable to establish a clear cause of death. He had an overbite, asymmetrical eye orbits, and a 'hawk' nose, which the team saw as characteristic features of the Egyptian royal family of the time. The mummy itself shows an extremely high level of the mummification technique that resulted in exceptional preservation of the body. The team's analysis of the mummy indicated that the ancient Egyptian embalmers used thyme and imported pistachio resin and that the right side of the body had been treated with fat derived from cattle while the left side had been treated with fat from sheep or goat. Such rich materials and attention to detail would be typical of the treatment given to an elite ancient Egyptian man in preparation for the afterlife.



RAMESSIDE MUMMY
 From Thebes, West Bank
 New Kingdom, Dynasty 19 (1295-1186 BC)
 Human tissue, linen, 1700 x 360 x 290 mm

AFTERLIFE

The ancient Egyptians equipped their tombs with everything they needed for the afterlife. They believed if they passed the judgement and became a transfigured spirit in the underworld, they would live a life similar to the one they lived on earth. They would serve Osiris, the king of the underworld, and they would take part in farming the Field of Reeds. Their spirit would travel between our world and the next in order to visit its mummified body and receive the offerings left at the tomb.

This coffin belonged to a man named Panesittawy, but the mummy that was inside is a woman. King Edward VII of England brought the mummy and coffin to England after he visited Egypt as a prince in 1868. During the early days of exploration, it was usual for the officials in Egypt to honour high ranking guests with discovering ancient Egyptian antiquities. This was certainly what Auguste Mariette, the Director of Antiquities in Egypt, did for Edward, the Prince of Wales when he visited Egypt in 1858-1859. Prince Edward 'discovered a tomb' with 30 mummies in it.



PANESITTAWY COFFIN AND WRAPPED MUMMY FROM THEBES, WEST BANK
Third Intermediate Period - Late Period, Dynasty 26 (1069-332 BC) Wood, pigment, 1900 x 500 x 350 mm
Mummy - unknown Human tissue, linen, 1550 x 300 x 200 mm New Walk Museum, Leicester A50.1928

This mummy is of a young girl of about 4 to 8 years old. Originally it had a gilded cartonnage mask over its face, some of which remains. The bandaging of this mummy was completed using an elaborate interlaced pattern. X-rays suggest that this child had been very ill over long periods of time and may have suffered from tuberculosis.

This lid was placed on top of a coffin containing a mummy. It belonged to Nefsekhet, the daughter of Sitsobek. Nefsekhet is represented in a life-like manner garlanded in floral collars and with the protective goddess wrapping her wings around her. The inscription asks Osiris to grant her a good burial. She did not have a title and thus was probably not an important or wealthy person.



MUMMY OF A YOUNG GIRL IN A COFFIN
From Gurob
Late Ptolemaic Period – Roman Period (100 BC – AD 100)
Wood, human tissue, linen, gilding,
cartonnage, 910 x 750 x 360 mm



COFFIN-LID OF NEFSEKHET
From Illahun or Gurob
Dynasty 30 or early Ptolemaic Period (400 - 250 BC)
Wood, plaster and pigment, 1700 x 450 x 70 mm

Canopic jars held the prepared internal organs that embalmers removed from the body during mummification. These jars depict the four sons of Horus. During the Third Intermediate Period some embalmers returned organs to the body cavity. Canopic jars were such an important element in the furnishing of the tomb that dummy canopic jars were included even if the organs were returned to the body. These jars do not have cavities for receiving the organs and thus are not functional canopic jars.



SET OF FOUR CANOPIC JARS

From Abydos, tomb D48

New Kingdom - Third Intermediate Period, Dynasty 20-22 (1186-715 BC)

Limestone, 260 x 118 x 113, 305 x 180 x 127, 290 x 140 x 121, 300 x 130 x 130 mm

The blue faience shabti is the best known style of these figures. However, the Egyptians also made shabtis from wood, ceramic, and various types of stone. Normally, the shabti carried two hoes for working the earth and often had a bag or basket over its shoulder. The inscription on the front of the figure usually included a spell for coming to life in the afterlife and the name of the tomb owner. Most burials had large groups of shabti figures to do work when Osiris called on the tomb owner.



SHABTI
From Abydos
Third Intermediate Period, Dynasty 21-25
(1069-664 BC)
Faience; 149 x 45 x 40 mm



SHABTI
From Thebes, the Ramesseum
Third Intermediate Period Dynasty 21-25
(1069-664 BC)
Faience, 114 x 39 x 30 mm



SHABTI
From Hawara
Late Period, Dynasty 26-30 (664-332 BC)
Faience; 163 x 45 x 38 mm



SHABTI
From Abydos
Late Period, Dynasty 26-30 (664-332 BC)
Faience; 116 x 45 x 21 mm



SHABTI
From Abydos, cemetery v
New Kingdom, Dynasty 18-20 (1550-1069 BC)
Ceramic, pigment, 137 x 50 x 40 mm



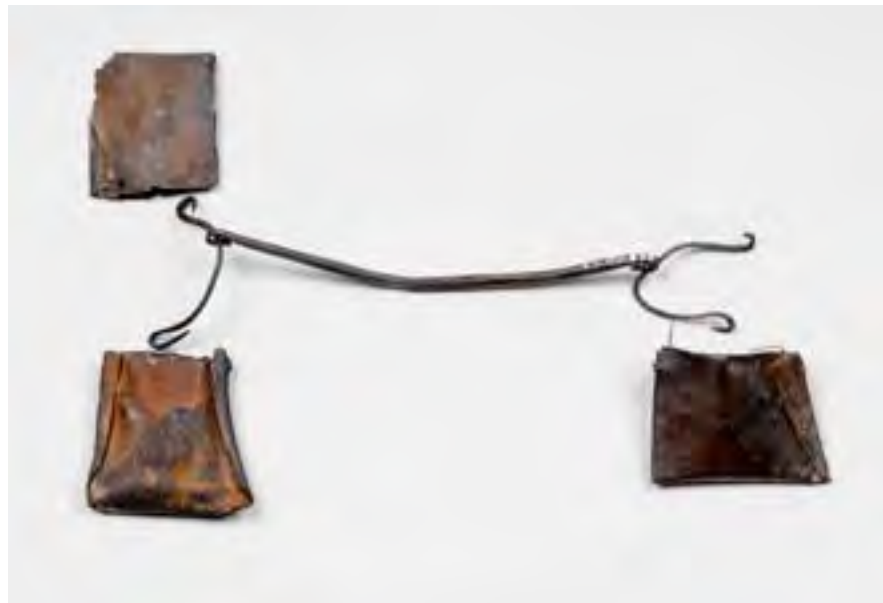
SHABTI
From Egypt
New Kingdom, Dynasty 18-20 (1550-1069 BC)
Wood, pigment, 225 x 50 x 32 mm

This shabti has a prominent kilt indicating it is not a regular shabti. The kilt may indicate that it was an overseer shabti. They supervised the general shabtis and kept them working. Such figures often carried whips rather than hoes. The owner of this shabti was named Mersu.

These miniature tools were for the use of shabti figures. The spells placed on shabtis indicated that they would do agricultural work so this yoke and bucket set was for moving earth or water.



OVERSEER SHABTI
From Abydos
New Kingdom, Dynasty 18-20 (1550-1069 BC)
Ceramic, pigment, 180 x 75 x 40 mm



MODEL BAGS AND YOKE
From Abydos, Hill R
New Kingdom, Dynasty 18 (1550-1295 BC)
Copper-alloy; 115 x 110 x 17 mm

This box is in the shape of a coffin. Around the edges is a request for offerings through Osiris. Its most likely use was to hold shabti figures. In the Third Intermediate Period, it was common for Egyptians to include a shabti for each day of the year in the tomb collected in such boxes. Sometimes overseer shabti figures were placed in their own box separate from the worker shabtis.

This box is in the shape of a shrine, which was typical for boxes deposited in tombs in the New Kingdom. Based on the size, this box was for holding shabtis. It is decorated with mourning women, the four sons of Horus who protected the canopic jars, the Djed pillar as a symbol of stability, and the Isis knot as a symbol of the protection of the goddess Isis.



SHABTI BOX
FROM DEIR EL-BAHRI
THIRD INTERMEDIATE PERIOD-LATE PERIOD, DYNASTY 25-26 (750-526 BCE)
WOOD, PIGMENT, 320 X 185 X 135 MM



SHABTI BOX
PROBABLY FROM THE FAYUM
NEW KINGDOM, DYNASTY 18-20 (1550-1069 BC)
WOOD, PIGMENT, 275 X 170 X 140 MM

Egyptians in the Roman period placed gold eye and tongue plates on mummies. These plates helped to give permanence to soft tissue that did not survive the mummification process very well. The tongue was particularly important in the process of reaching the afterlife as the deceased needed to speak truthfully at the final judgement before Osiris.



GOLD TONGUE AND EYE PLATES
Tongue
From Hawara
Roman Period (30 BC - AD395)
Gold, 33x 28 x 1 mm



TONGUE AND EYE
From Tanis
Roman Period (30 BC - AD395)
Gold, 40 x 28 x 1, 38 x 27 x 1 mm



In the later periods of Egyptian history, Egyptians placed cartonnage panels on mummies rather than use full cartonnage body cases. They decorated the cartonnage in gold and brightly painted scenes that would assist the deceased in their journey to the afterlife. These decorations included large collars of flowers, the deceased worshipping Osiris as the ruler of the underworld, and scenes of Anubis overseeing the successful mummification of the deceased.



GILT CARTONNAGE
From Abydos, Tomb G50
Late Period, Dynasty 30 (380-343 BC)
Gold leaf, cartonnage, 512 x 370 x 3 mm



FRAGMENT FROM MUMMY CASE
From Atfih Ptolemaic Period (332-30 BC)
Cartonnage, 608 x 350 x 15 mm



PECTORAL
Probably the Fayum
Ptolemaic Period (332-30 BC)
Cartonnage, 330 x 265 x 5 mm



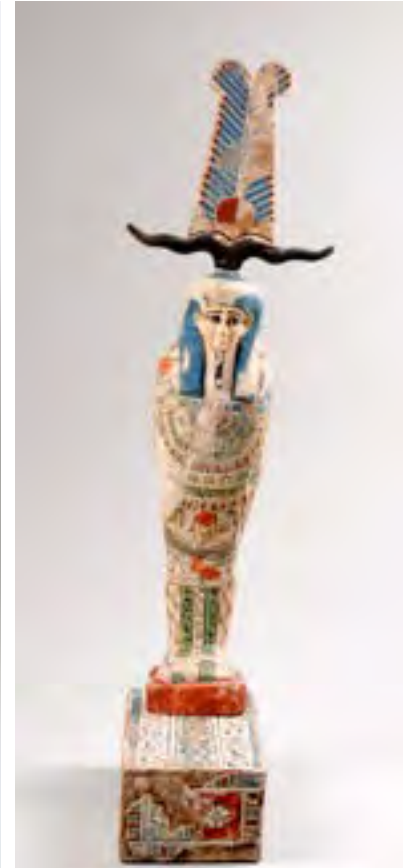
CARTONNAGE
Probably the Fayum
Roman Period (30 BC - AD 395)
Cartonnage, 340 x 113 x 10 mm

Egyptians offered food and drink at tombs for the benefit of the dead in the afterlife. Sometimes they did not offer real food, but used magical practices to deliver offerings to the deceased.

Egyptians placed offering trays like this one in the tomb chapel over the entry to the underground burial chamber. The tray has clay images of food moulded onto it, most recognisably the cow's head with horns. The visitor to the tomb poured liquid over the images of food and the liquid carried the essence of the offerings down the spout and into the burial chamber.



OFFERING TRAY
Possibly from Rifeh
Dynasty 11-12 (2055-1773 BC)
Ceramic, 365 x 270 x 61 mm



PTAH SOKAR OSIRIS FIGURE
From Egypt
Late Period, Dynasty 27-30 (525-332 BC)
Wood, pigment, 750 x 450 x 200 mm

This bowl contains dried resin. When it was placed in the bowl, the resin would have been a thick liquid. The inside of the bowl has red wavy lines painted near the rim. Resin was one of the most important materials used in mummification. It was coated on the skin of the mummy after it had been dried in natron and coated on the bandages. Resin helped preserve the appearance of the deceased. This bowl probably came from a cache of embalming materials used for mummification and ritually discarded.

This linen sheet was placed over the feet of a mummy. The feet, wearing sandals, are drawn on the linen where the mummy's feet would have been. In the centre of the shroud is the winged sun disc symbolising the rebirth of the sun from the darkness of night. At the bottom are the lions that guard the entry to the underworld.



BOWL CONTAINING RESINS
From Egypt
New Kingdom, Dynasty 18 (1550-1069 BC)
Ceramic, resin, 164 x 158 x 70 mm



FOOT COVER
From Akhmim
Roman Period (30 Bc – AD 395)
Linen, pigment, 840 x 435 x 2 mm

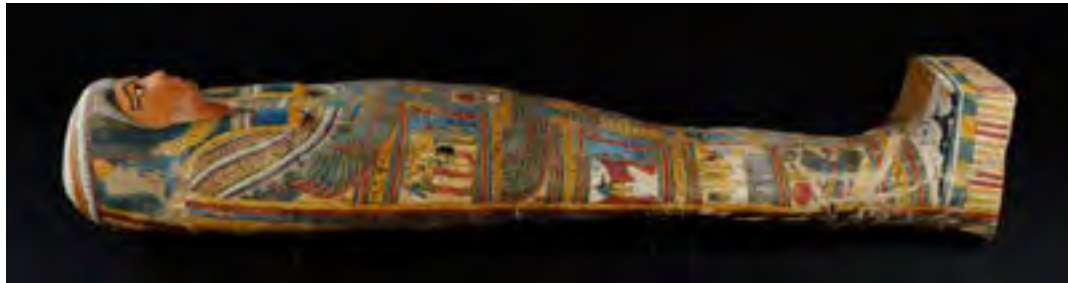
AMDUAT

The Amduat is the accumulated wisdom the ancient Egyptians held on the afterlife. The walls of the tomb of Thutmosis III depicted the secret knowledge of what happened in the underworld where the sun travelled in the darkness of night. One goal for the dead was to join the sun and face the trials of each hour. The underworld is peopled with demons, gods of the afterlife, and gods who helped the deceased in their journey.

For ancient Egyptians, the tomb was the vehicle through which they hoped to travel to the next life and achieve immortal life. The tombs contained magical items to assist in the transition. The body needed to be preserved for the soul to transfer offerings between this world and the next. Thus the body was mummified and protected in coffins. Sacred texts provided the spells needed to overcome all obstacles.

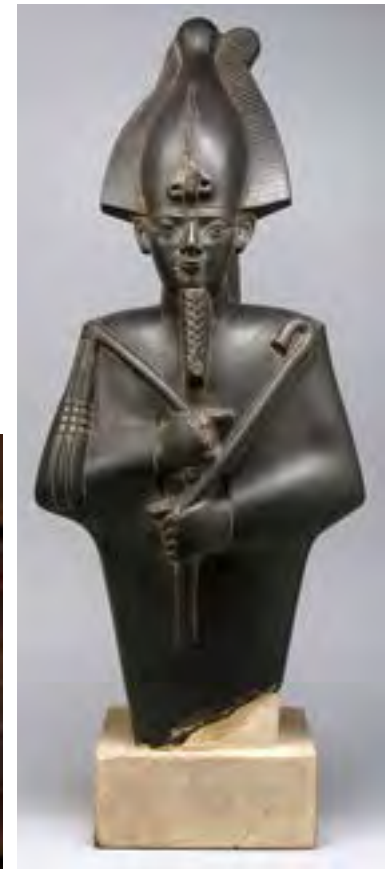
This dramatic statue depicts the god who was the ruler of the underworld, Osiris. Black was the colour of regeneration so the black basalt that the Egyptians chose for this statue was symbolic of the regeneration of Osiris himself and the promise of rebirth in the next life for the Egyptians.

This mummy case and coffin belonged to the lady of the house, Takhenmes. The coffins functioned to protect the mummified body inside, but also had functions in helping the deceased successfully be transformed in the afterlife. The scarab on the head related to the journey of the sun while the feathers and birds referred to the flight of the soul. The face of the coffin reflected the ideal image of the deceased as a transfigured spirit in the underworld. The inside of the wooden coffin contains a full-length image of Nut, the goddess of the sky. Its arms are positioned as if embracing the mummy case of Takhenmes.



MUMMY-CASE OF TAKHENMES
From Thebes, Deir el-Bahari, temple of Hatshepsut
Third Intermediate Period, Early Dynasty 25
(747-656 BC)
Linen, plaster, paint, 1700 x 500 x 330 mm

OUTER COFFIN OF TJENKHAYKHETES
From Thebes, Deir el-Bahari, temple of Hatshepsut
Third Intermediate Period, Early Dynasty 25
(747-656 BC) Wood, plaster, paint,
1850 x 640 x 630 mm

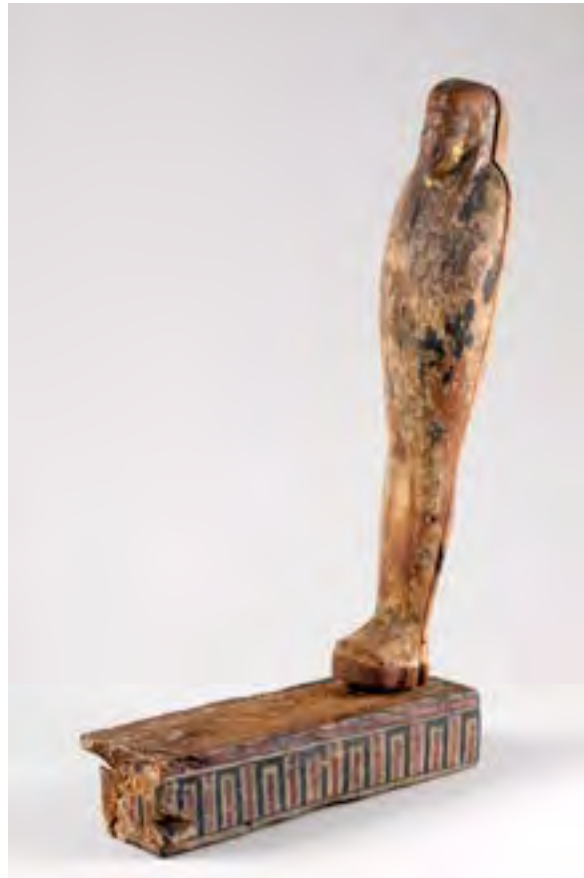


LARGE OSIRIS STATUE
Black Marble, New Kingdom. Approximately one meter high

The god Osiris was the ruler of the underworld. When the deceased reach this world, they had to undergo a trial conducted by Osiris to determine if they were worthy to live in the afterlife. These statues often contained spells or magic figures that would help the deceased successfully pass this trial. They are often called Ptah-Sokar-Osiris figures as the features of the statues and the inscriptions often appeal to the resurrection of Osiris, the power of Sokar in the cemetery, and the role of Ptah in reviving the dead.



PTAH-SOKAR-OSIRIS FIGURE
From Akhmin, Panopolis
Early Ptolemaic Period (332-150 BC)
Wood, pigment, 550 x 105 x 75 mm



PTAH-SOKAR-OSIRIS FIGURE
From Egypt
Ptolemaic Period (332-30 BC)
Wood, plaster, pigment, gilding,
370 x 125 x 80, 565 x 125 x 90 mm



PTAH-SOKAR-OSIRIS FIGURE OF IRET-IRERU
From Egypt
Dynasty 26 (664-525 BC)
Wood, pigment 340 x 85 x 60 mm

Egyptians put foot covers on wrapped mummies in the Roman period. Gilding on the feet referred to the idea that the skin of someone who had successfully undergone the transition to the underworld would look like gold. The Egyptians painted bound prisoners on the base of the feet to symbolise the defeat of the forces of chaos which might keep the deceased from reaching the afterlife.



DECORATED FOOTCASE
From Hawara
Roman Period (30 BC – AD 395)
Cartonnage, 260 x 240 x 120 mm



Egyptians fastened winged scarab amulets onto the chests of wrapped mummies. The winged scarab referred to the journey of the sun as it was reborn each morning. The Egyptians hoped that they would be reborn like the sun and this amulet was meant to magically help in this process.



WINGED SCARAB AMULETS
From Dendera
Late Period – Ptolemaic Period (664- 30 BC)
Faience, 90 x 46 x 10 mm

FROM ABYDOS
Late Period – Ptolemaic Period (664- 30 BC)
Faience, 155 x 60 x 10, 145 x 65 x 10 mm



Egyptian funerary specialists placed this scarab over the heart of a mummy in the hope that it would assist in the final judgement. In the trial in the afterlife, the heart of the deceased was placed on a scale and weighed against the feather of truth. This amulet helped to make sure the heart was not heavier than the feather so the deceased would be judged pure and could live in the afterlife.

The uraeus was sometimes described as 'the great enchantress', and was depicted either as a rearing cobra or as a cobra with a human head. The cobra was an important symbol of kingship, included in the royal insignia as a representation of the goddess Wadjet who represented Lower Egypt alongside the vulture goddess of Upper Egypt, Nekhbet. Together the goddesses were known as the 'Two Ladies' and symbolized the duality of Egypt. Figures of a uraeus and a vulture representing Wadjet and Nekhbet protruded from the forehead of the royal crown to protect the king by magically spitting fire and venom at his enemies. Most importantly the cobra was a protective deity, identified as the eye of the god Ra.



HEART SCARAB AMULET
From Abydos
Late Period (664-332 BC)
Basalt, 50 x 35 x 15 mm

GILDED URAEUS
From Saqqara, Sacred Animal Necropolis
Late Period (664-332 BC)
Wood, gilding, 172 x 45 x 40 mm

Thoth was the god of writing and knowledge. In the trial in the afterlife, Thoth recorded the outcome of the trial. Thoth himself was seen as truthful and honest so the deceased wanted to be associated with this god. The statue has the head of the sacred ibis because the Egyptians associated Thoth with this bird.

Sakhmet was a fierce and strong goddess. She was associated with the lioness. Sakhmet's violent character made her an excellent goddess to fight off the forces of evil in the underworld. She was the daughter of the sun god and often protected him on his journey.

Ptah was a creator god. On this figure he holds symbols of dominion, life, and stability. Ptah is closely connected with the reviving of the deceased through the ceremony of the opening of the mouth carried out on the mummy and all magical equipment in the tomb.



FIGURE OF THOTH
From Saqqara
Late Period, Dynasty 26-30 (664-332 BC)
Copper-alloy, 100 x 45 x 27 mm



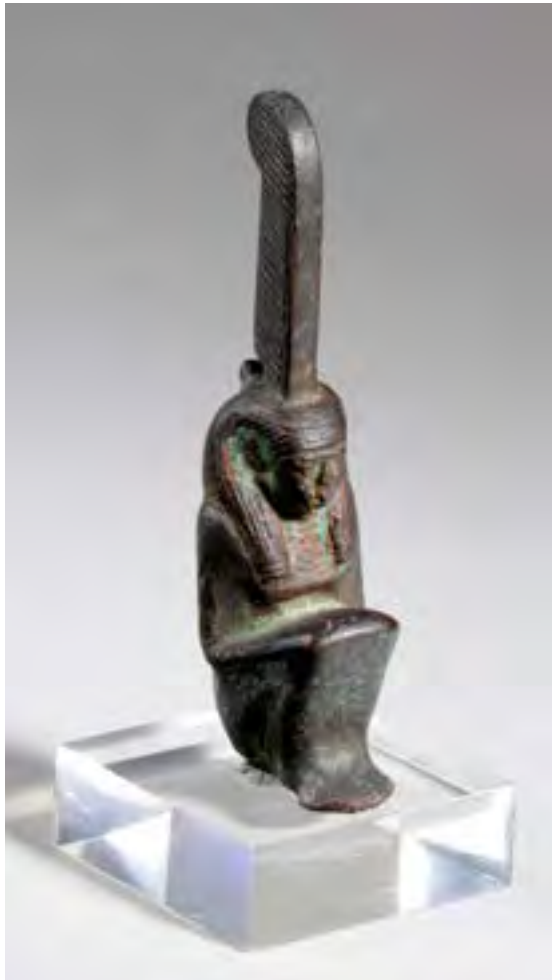
FIGURE OF SEKHMET
From Saqqara
Late Period, Dynasty 26-30
(664-332 BC)
Copper -alloy, 220 x 45 x 35 mm



STATUETTE OF PTAH
From Saqqara, Sacred Animal Necropolis, sector 3
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 160 x 45 x 30 mm

Maat was the goddess of Truth. The feather of truth sits on her head. It was this feather that was placed in the scales against the heart of the deceased in the final judgement in the afterlife. Maat stood for order in opposition to chaos.

The Egyptians associated jackals with cemeteries. This may be why they connected jackals with Anubis, the god of embalming and cemeteries. Anubis often led the deceased to the judgement and assisted with the scales that weighed their hearts.



STATUE OF ANUBIS
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26-30 (664-332 BC)
Limestone, pigment, 134 x 80 x 62 mm

FIGURE OF MAAT
From Egypt
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 80 x 25 x 22 mm

Osiris was the king of the underworld. Here he wears the characteristic crowns of the kings of Egypt. A coiled cobra sits on the front of the crown as protection. He holds the crook and flail that symbolise his dominion over others. He also wears the typical braided and curled beard. This statue shows signs of gilding that would have indicated Osiris's divine status.

Boats carried special symbolism for ancient Egyptians. They described the daily journey of the sun across the sky and through the underworld as being by boat. They also believed travel by boat was necessary for reaching the afterlife. Many cemeteries were on the other side of the river from the town or village in which the Egyptians lived. Boat journeys often formed an important part of the funeral ceremonies. As a result, model boats were an important element in a complete set of tomb equipment.



FIGURE OF OSIRIS
From Saqqara
Late Period, Dynasty 26-30 BC
Copper-alloy, gilding, glass, 305 x 65 x 60 mm



MODEL BOAT
From Beni Hasan
Dynasty 11-12 (2055-1773 BC)

This canopic jar is inscribed for the overseer of cattle, Neb. Canopic jars held the prepared internal organs removed from the body at the time of mummification. This example is of the highest quality of Egyptian alabaster. It is inscribed for Neb, a priest and an overseer of cattle of the temple of the warrior god Anhur.

The Djed pillar was an old symbol for stability in ancient Egypt. It was connected to the god who was king of the underworld, Osiris. In some contexts it represents the complete backbone of the body and thereby protected the mummy from dismemberment.



CANOPIC JAR OF NEB
From Abydos, tomb D9
New Kingdom, Dynasty 18, reign of Hatshepsut
(1473-1458 BC)
Egyptian Alabaster, 203 x 180 x 180 mm



DJED PILLAR
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26-30 (664-332 BC)
Wood, pigment, 268 x 98 x 30 mm

Egyptians included miniature coffins in tombs to magically take the place of the full-sized originals if they were damaged. This coffin has the protective jackal god Anubis on one end and birds symbolising the soul of the deceased that fly between this world and the next. Gods of the underworld are pictured on the sides. A Djed pillar promising stability and the completeness of the mummy appears at one end.



MODEL COFFIN
From Abydos
Late Period, Dynasty 26 (664-525 BC)
Wood, pigment, gilding, 230 x 180 x 90 mm

ANIMALS THEME

The ancient Egyptians had a close relationship with animals. Not only did they keep many domestic animals for food and as draft animals, they also kept pets such as cats and dogs. The Egyptians also connected animals with the gods and goddesses they worshipped. This closeness to animals meant that they used animals in art to symbolise many important beliefs and they mummified animals to preserve them for eternity.

This delicately carved lion represents a male as can be seen by the mane around its head. Excavators have found a number of similar lion figures, some male and some female, dating to Dynasty 1. There is evidence to suggest such lion figures were used with a snake game. Lions were connected to kings in ancient Egypt symbolising power.



LION FIGURINE
From Abydos, Temple of Khentyimentiu
Early Dynastic Period, Dynasty 1 (3000-2890 BC) Ivory, probably elephant, 52 x 32 x 19 mm

Serval cats were wild animals that the Egyptians connected with the goddess Hathor. Hathor was a goddess of music, love, and foreign places. This masterful drawing of a serval cat captures the long neck and large ears typical of the species.

Cats were kept as pets in ancient Egypt and became connected to several deities. In the Late Period, cats were particularly connected to the goddess Bastet. Egyptians produced a large number of bronze figures of cats either as votive offerings to the goddess or as containers for cat mummies.



TILE WITH A SKETCH OF A CAT
From Sinai, Serabit el-Khadim, Hathor Temple
New Kingdom, Dynasty 18, Thutmose III (1479-1425 BC)
Faience, 88 x 85 x 6 mm

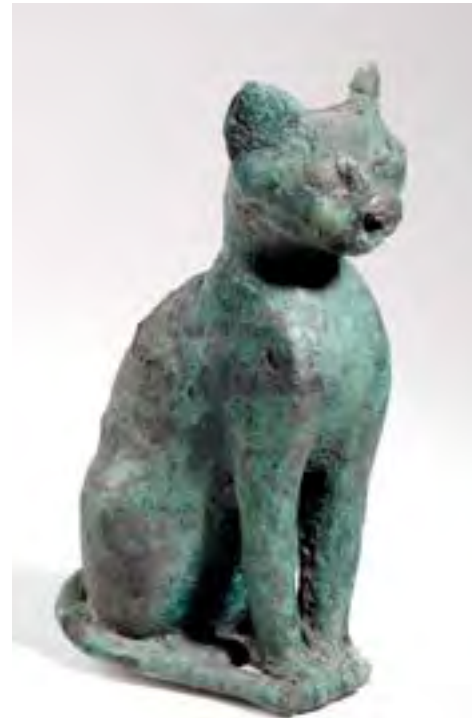


FIGURE OF BASTET
From Saqqara, Sacred Animal Necropolis, sector 4
Late Period, Dynasty 26 (664 - 525 BC)
Bronze, 195 x 123 x 75 mm

Most cats that Egyptians mummified in the Late Period were not pets, but were animals specifically mummified as offerings to the gods. The wrapping of cat mummies was very elaborate and as in this example reproduced the facial features of the animal.

The Buchis Bull was sacred to the god of war, Montu. When the sacred bull died it was mummified, wrapped, and given a bull head mummy mask. These life-like eyes were attached into the mummy mask of a mother of such a Buchis Bull.



INLAID EYES FROM A COW MUMMY
From the Baqaria, Arman
Late Period - Ptolemaic Period (360-30 BC)
Glass, 88 x 56 x 29, 91 x 59 x 13 mm

CAT MUMMY
From Egypt
Late Period - Roman (664 BC - AD 100)
Animal tissue and linen, 280 x 88 x 87 mm

The Apis Bull was sacred to the creator god Ptah. Egyptians identified the Apis bull as having specific markings including a triangle on the forehead, wings on the shoulders, and a crescent on the flank. These markings are indicated on this bronze figure.

Egyptians made crocodile mummies for the god Sobek, who was often depicted as a crocodile or a composite crocodile-headed human. The cult of Sobek was most popular in the Fayum region of Egypt. The wrapped crocodile does not contain skeletal material, which is relatively common with animal mummies. Egyptians would have offered these mummies to the god Sobek.



FIGURE OF THE APIS BULL
From Saqqara
Late Period, Dynasty 26-30 (664-332 BC)
Copper-alloy, 78 x 71 x 20 mm



CROCODILE MUMMIES
From Egypt
Late Period, Dynasty 26-30 (664-30 BC)
Animal tissue and linen, 1150 x 80 x 70 mm

CROCODILE MUMMIES
From Hawara
Late Period, Dynasty 26-30 (664-30 BC)
Animal tissue, sand, linen, 288 x 125 x 70 mm

This small box has a snake carved on the side. Inside the box is linen and bones from a small snake. At some point in modern times a tube of paint labeled 'mummy brown' was placed on the top of the linen in the opening in the top of the box, possibly to hide the missing cover and create a more desirable object for collectors.

Egyptians connected hawks to several gods, but most commonly to the god Horus who protected the king. The exact species of hawk that was sacred to Horus is unknown, but the unwrapped mummy is a kestrel.



COFFIN FOR A SNAKE
From Egypt
Late Period-Ptolemaic Period (664-30 BC)
Wood, linen, animal tissue, 172 x 50 x 48 mm



HAWK MUMMIES
From Egypt
Late Period-Ptolemaic Period (664-30 BC)
Animal tissue, 270 x 70 x 45 mm

This bronze figure of a hawk wears the double crown of the kings of Egypt. This crown identifies the hawk with the god Horus. This figure was probably mounted on the top of a box made to contain a mummified hawk.

This hawk statue retains fragments of paint and gilding in some areas suggesting its original appearance was brightly coloured. It would have served as a votive offering or a focus of veneration at the animal burial grounds associated with the capital city Memphis.

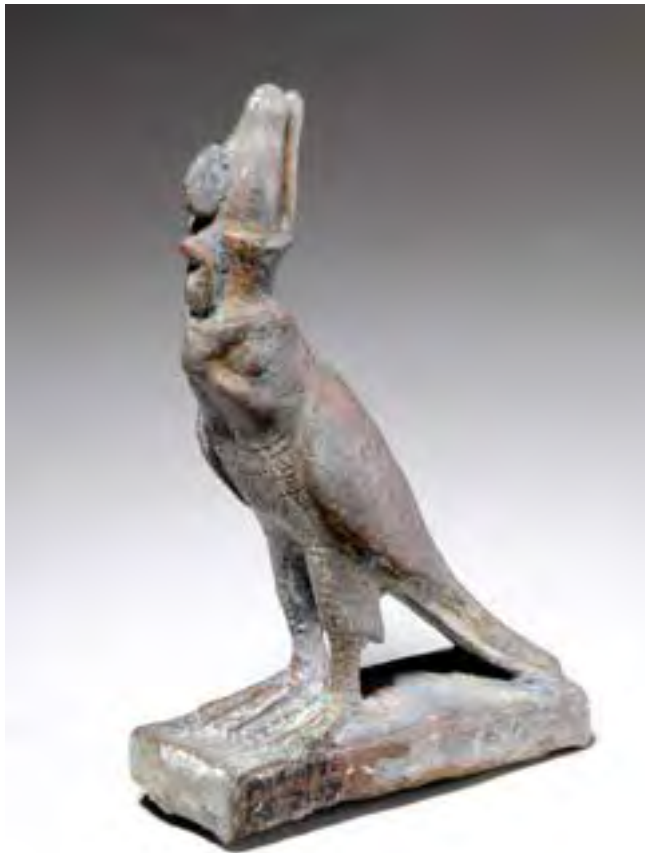


FIGURE OF HORUS THE FALCON
Excavated at Saqqara, Sacred Animal Necropolis, sector 3
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 109 x 73 x 28 mm



STATUE OF HORUS
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26-30 (664-332 BC)
Limestone, pigment, gilt, 405 x 328 x 193

This mummy contains the body or possibly parts of a sacred ibis. The Egyptians wrapped it very carefully in an intricate pattern. They then placed an appliqué of the goddess Isis on the outside of the wrappings and gilded portions of the features of the goddess. The goddess was connected to Ibis mummies as she was described in the Saqqara region as the daughter of Thoth. Thoth, god of writing and wisdom, was connected to the sacred ibis in Egyptian belief.

Excavators found this bracelet on the wrist of an adult woman. The ibis was symbolic of the god Thoth who was the patron of scribes. Women did not normally serve as scribes, so the symbolism may be connected to the role of Thoth in recording the judgement in the afterlife.



IBIS MUMMY
From Saqqara, Old Kingdom Cemetery, Ibis Galleries
Late Period - Ptolemaic Period (664-30 BC)
Animal tissue and linen, 510 x 190 x 130 mm



BEADED NECKLACE WITH IBIS AMULET
From Matmar, tomb 539
First Intermediate Period, Dynasty 9-10 (2160-2055 BC)
Faience, gold, 75 x 75 x 4 mm

GODS OF EGYPT

There were many gods known to the ancient Egyptians. Most had associations with the natural world such as with plants and animals. Egyptians often represented the gods as part human and part animal. The gods were grouped into families usually made up of a male, a female, and a child. The goal of gods and humans was to keep the universe in order. The Egyptians worshipped the gods to help with their own lives and with the greater goal of maintaining order in the universe.

This relief depicts the goddess Hathor as a woman with a cow head. A worshipper shakes a sistrum in front of Hathor's hand. Hathor was one of the most important female deities in ancient Egypt. She was connected to childbirth, love, music, and foreign lands.

The god Shu can be identified on this relief by the plume on his head. He was the god of the sky and air. Shu could be quite violent to wrongdoers and protected the sun god from the Apophis snake who attempted to swallow the sun every night. This granite block was reused at a later date. On the side can be seen the upside-down feet of a figure that was depicted in the form of a mummy. Gods such as Ptah, Min, and Osiris were portrayed in this way. Ptah was a creator god, Min was the god of fertility, and Osiris was the ruler of the afterlife.



RELIEF OF HATHOR
From Terraneh, Western Delta
Ptolemaic Period, reign of Ptolemy I (305-285 BC)
Limestone, 855 x 830 x 250 mm



TEMPLE BLOCK WITH AN IMAGE OF THE GOD SHU
From Tell Basta (Bubastis), the temple of Bastet
New Kingdom - Third Intermediate Period,
Dynasty 19 - 25 (1295-664 BC)
Red granite, 1000 x 410 x 350 mm

This offering stand originally came from a temple dedicated to the cult of the Apis bull. The Apis bull was a manifestation of the creator god Ptah. The Egyptians used such stands to elevate and burn incense to the gods. Incense made the area of the temple suitable for the god and was burned during all major rituals.

This object was the handle of a ritual ladle used by priests in Graeco-Roman Egypt. It was important to the worship of the gods Isis and Serapis. Serapis was a combination of the gods Osiris and the Apis bull. The ladle became a sign of priesthood.



OFFERING STAND
From Saqqara
Graeco-Roman Period (332 BC – AD 100)
Copper-alloy, 1410 x 465 x 465 mm



DECORATED SIMPULUM HANDLE
From Tanis San el-Hagar
Graeco-Roman Period (332 BC – AD 395)
Copper-alloy, 142 x 25 x 18 mm

This ritual vessel, sometimes called a situla, was used to offer water to the gods in ancient Egypt. The Egyptians often depicted the goddess Isis holding one of these vessels. On the side of this vessel is a depiction of the sun boat with the sun god Re on board. The gods attending Re include Amun, Isis, Mut, Ptah, Sekhmet, and Nefertem.

This figure represents the goddess Isis nursing her son the god Horus. Isis was the wife of Osiris, who once ruled Egypt and then was murdered by his brother Seth. Isis revived her husband and supported her son Horus to become king of Egypt. Egyptians offered a large number of statues like this to honour the goddess Isis.

This small sculpture consists of Osiris at the centre, being supported by his wife Isis and their son Horus. This Osirian triad was a powerful symbol of fertility and rebirth. Regeneration was an important concept in Egyptian religion, which made the Osirian triad the most widely worshipped family group of deities.



SITULA
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26 (664-525 BC)
Copper alloy, 174 x 69 x 69 mm

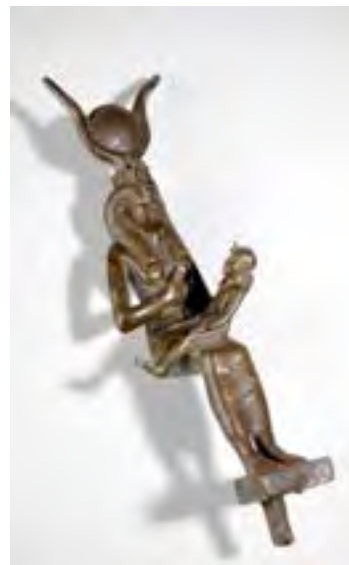


FIGURE OF ISIS AND HORUS
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 247 x 74 x 63 mm



TRIAD OF OSIRIS
From Saqqara, Sacred Animal Necropolis
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 90 x 74 x 28 mm

Amun-Ra was the god of hidden things. Amun became closely connected with the king and then became the most important state god. Amun also became associated with the sun god Re and through this connection took part in the cosmic cycle of the sun's death and rebirth. This figure has the plumes of Amun and the sun disc on his head.

Imhotep was one of the few people that the ancient Egyptians raised to almost divine status. Imhotep was the chief architect of the Step Pyramid, the first pyramid built in Egypt. The Egyptians also knew him as an important medical professional. Egyptians offered bronze statues to Imhotep in temples to honour his skill and learning.

Egyptians venerated Osiris for his connection to immortality in the next life. The fact of his revival after his death through Isis held out a promise of the same for all Egyptians. This figure of Osiris holds the crook and flail that signified his kingship. The statue shows some remains of gilding. The eyes were once inlaid giving it a more life-like appearance.



FIGURE OF AMUN-RA
From Egypt
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 121 x 35 x 25 mm



FIGURE OF IMHOTEP
From Egypt
Late Period, Dynasty 26-30 (664-332 BC)
Copper-alloy, 143 x 57 x 40 mm



FIGURE OF OSIRIS
From Abydos
Late Period, Dynasty 26 (664 - 525 BC)
Copper-alloy, 182 x 52 x 28 mm

APPEARANCE

The climate in Egypt created a situation where many perishable items survived thousands of years. Today many items of clothing and personal objects tell us about ancient Egyptian fashion. During the pharaonic period, the basic component of clothing was white linen worn as a wrap-around garment or sewn as a tunic. Colour came from jewellery and cosmetics. Later wool, which could be dyed in bright colours, became popular. During the Graeco-Roman period, Egyptians became known for their colourful and intricate weaving. Ancient Egyptians often wore colourful jewellery made from faience or semi-precious stones.

This child's tunic is finely woven and features tapestry woven panels in bright colours. This style of garment is a fine example of fashion during the early Christian period in Egypt.

Ancient Egyptians wore sandals throughout their history. This pair is made of several layers of leather and features an incised decoration on the sole. Generally, ancient Egyptians did not use footwear so sandals were a sign of high status.



CHILD'S TUNIC
From Matmar, Cemetery 100, Tomb 1012
Coptic Period (AD 700-800)
Wool and linen, 910 x 570 x 25 mm



PAIR OF SANDALS
From the Fayum
Roman Period, AD 130-395
Leather and copper alloy, 230 x 68 x 15 and 235 x 65 x 12 mm
Left: 1902.53.34.a. Right: 1902.53.34.b.

Coptic weaving became famous throughout the Mediterranean region for the quality of the weave and the intricate patterns. These panels would have been sewn on garments or possibly a household textile and illustrate the colour and pattern that was typical of the finest examples. During the Graeco-Roman and Coptic periods, purple was an highly sought after colour. Nile scenes, such as this one featuring fish, water plants, and swimmers, were also common.

This fragment of linen originally was part of a piece of clothing or household textile. It features a decorative edge with a long fringe. Fringes were an important element in clothing and feature on the bottom of garments and on sashes.



TAPESTRY PANEL
From the Fayum
Coptic Period (AD 300 - 800)
Wool and linen,



FRINGED TEXTILE FRAGMENT
From Amarna, Workmen's Village, Gate Street House 11, 21/324
New Kingdom, Dynasty 18, reign of Akhenaten (1352-1336 BC)
Linen, 210 x 100 x 1 mm