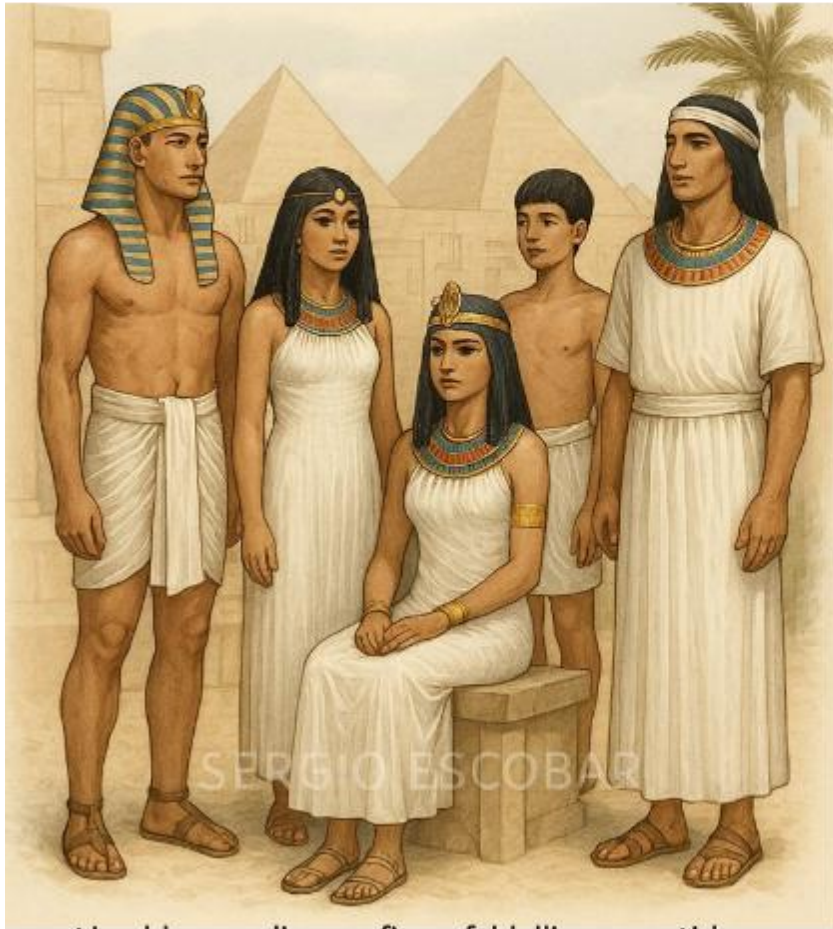




TREASURES OF THE NILE

3,000 YEARS OF EGYPTIAN ART, CLOTHING, AND JEWELRY

A Journey Through 3,000 Years of Beauty and Craftsmanship



COMPILED BY HOWIE BAUM

ANCIENT EGYPT

INTRODUCTION

ART

CLOTHING

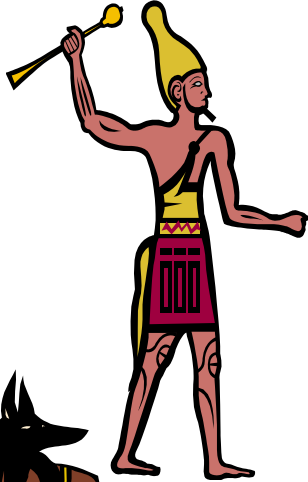
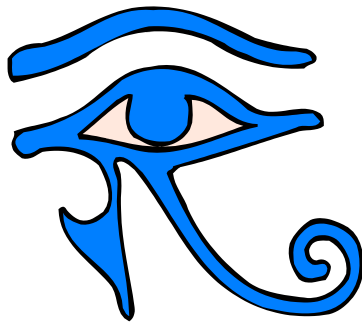
JEWELRY

Of all the civilizations in human history, none created a visual identity more distinctive, more consistent, or more enduring than ancient Egypt.

For over 3,000 years — longer than the distance from ancient Rome to us today — Egyptian artists, weavers, and jewelers worked within a shared aesthetic language that we still recognize instantly.



Today we're going to follow that story through 4 great chapters — looking at each era through three windows: its **art, clothing, and jewelry**. Along the way, you'll be able to touch some of the actual minerals that made it all possible.



Ancient Egyptian Timeline

Archaic Era 6000 BCE	Egypt was a grassland. Nomads traveled in search of food
Early Dynastic 3200 - 2780 BCE	King Menes united Upper & Lower Egypt. Established capital at Memphis.
Old Kingdom 2780 - 2258 BCE	Age of Pyramids. First human mummified remains
Middle Kingdom 2134 - 1786 BCE	Rise of the Middle Class – trade becomes the center of the economy.
New Kingdom 1570 - 1085 BCE	Major trading expeditions. Akhenaten and Queen Hatshepsut, King Tutankhamun
Late Period 1070 to 332 BCE	Foreign pharaohs rule Egypt. Persians, Nubians & Assyrians invade and conquer.
Roman Period 30 bc - 640 CE	Romans take control of Egypt. Egypt never rises to greatness again.

{ Part 1

{ Part 2

{ Part 3

{ Part 4

ANCIENT EGYPT

BEAUTY ITSELF, IS A FORM OF ETERNITY

What the Egyptians understood, perhaps better than any civilization before or since, is that beauty itself is a form of eternity.

The materials they chose:

- Gold that never tarnishes
- Stone and Minerals that never decay
- Glass that lasts millions of years

They wanted their beautiful things to last forever.

And here we are — 3,000 years later — and they were right !



PART I

The Art of Ancient Egypt

- ◆ Wall paintings & tomb art
- ◆ Sculpture & statues
- ◆ Hieroglyphics
- ◆ Art materials

PART II

Clothing & Adornment

- ◆ Linen — Egypt's great fabric
- ◆ Royal & everyday dress
- ◆ Headdresses & wigs

PART III

Jewelry — The Crown of Culture

- ◆ Sacred materials
- ◆ Powerful symbols
- ◆ Royal treasures
- ◆ Amulets
- ◆ Jewelry for the Journey to the Afterlife

These 3 parts will be covered for each of these 4 Egyptian Periods:

A) Early Dynastic and Old Kingdom – 2920 to 2134 BCE

B) Middle Kingdom – 2040 to 1532 BCE

C) New Kingdom – 1550 to 1070 BCE

D) 3rd Intermediate and Late Period – 1070 to 332 BCE

INTRODUCTORY THEMES

Aspects That Carried Through All 3,000 Years of Egyptian Civilization

Art · Clothing · Jewelry

ART

- Combined views of the body
- Canon of Proportions
- Hierarchy of Scale
- Art as Sacred Duty
- The 6 Sacred Colors
- Sacred Symbols

CLOTHING

- Linen - the universal fabric
- Class determined dress
- White = purity & status
- Cosmetics, wigs, and eye makeup

JEWELRY

- Long-lasting sacred materials
- Every class wore jewelry
- Faience — Egypt's invention
- Beautiful and protective

AN INTRODUCTION TO EGYPTIAN ART



[Image Placeholder]



Ancient Egyptian art is one of the most recognizable visual traditions in human history, spanning over 3,000 years with remarkable consistency.

It was deeply tied to religion and the afterlife — created not simply to be admired, but to *function*, with tomb paintings believed to magically sustain the deceased beyond death.



Artists followed strict formal rules that dictated how figures were drawn.

Even color carried spiritual meaning, with gold symbolizing the eternal flesh of the gods and blue-green tones representing rebirth.

ART — INTRODUCTORY THEME

The Convention of Combined Views

How Egyptians showed the human body — a rule that never changed in 3,000 years.

Called **Aspective art**, Egyptian artists did not try to paint what the eye sees.

They painted every part of the body from its most recognizable angle — all at the same time.

HEAD: shown in profile — facing sideways

EYE: shown from the front — facing you directly

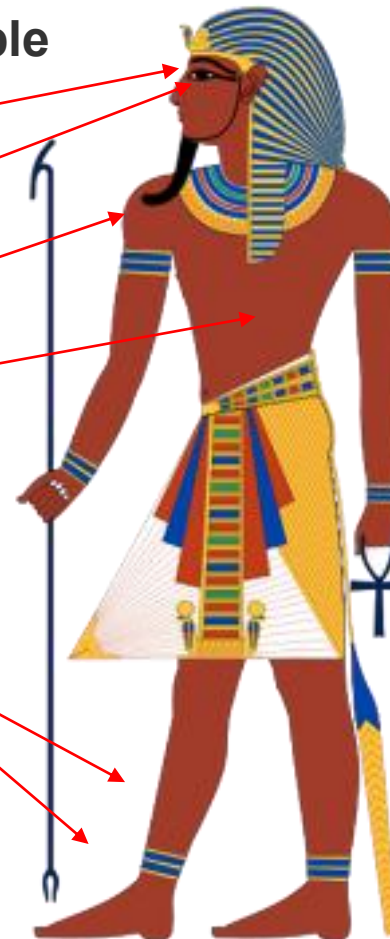
SHOULDERS: shown from the front — both visible at once

TORSO: shown from the front

LEGS & FEET: shown in profile — both feet often point the same way!

Why? Egyptian art was never meant to look realistic.

It was meant to be magically complete and clear — every body part identifiable — so the image could do its sacred work in the afterlife.



ART — INTRODUCTORY THEME

The Canon of Proportions & Hierarchy of Scale

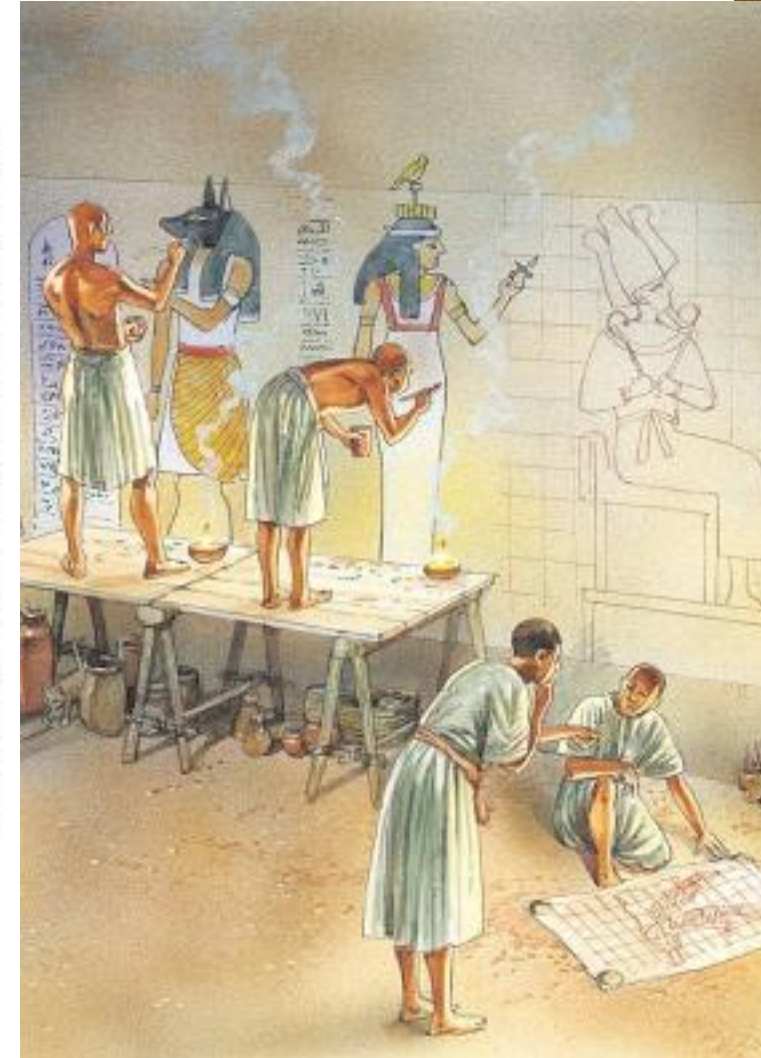
THE CANON OF PROPORTIONS

Egyptian artists used a strict 18-square high mathematical grid, when drawing any human figure.

Every body part had a fixed position on this grid - the same in 3100 BCE as in 300 BCE.

This is why Egyptian art looks so consistent across 3,000 years and across hundreds of different artists.

Anyone trained in the system could continue another artist's work seamlessly.



HIERARCHY OF SCALE Size Equals Status



One primary rule governed the size of figures in reliefs and paintings:

In any Egyptian scene, the most important figure is always the largest.

- Gods tower over the Pharaoh
- The Pharaoh towers over his soldiers•
- Noblemen are larger than their servants
- It was never broken in 3,000 years of Egyptian art.
- Once you know it, you will see it in every scene in this presentation.

ART — INTRODUCTORY THEME

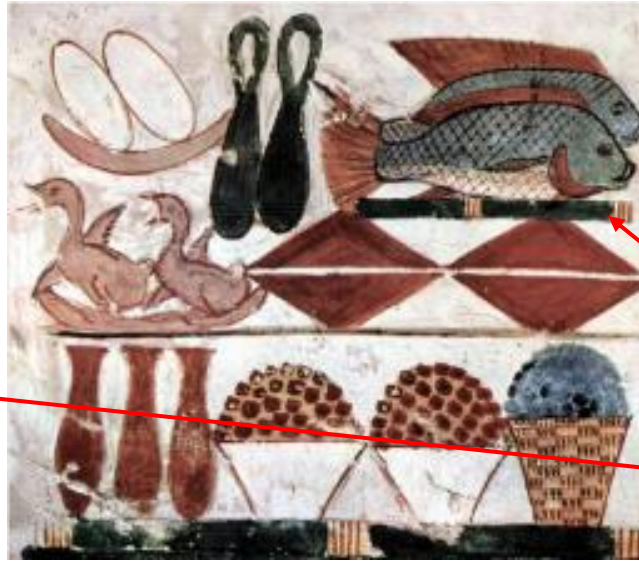
Art as Sacred Duty — Not Decoration

The most important thing to understand: Egyptian art was never meant to be pretty. It was meant to work.

The Egyptians believed that a painted or carved image was not just a picture — it was alive with magical power.

- A servant painted on a tomb wall would literally serve the deceased in the afterlife
- Painted or packed food would nourish them forever
- Painted enemies, shown defeated, would remain defeated for eternity
- Figures are formal and stiff — they must be perfectly clear to function





This belief explains everything about the Egyptian art style

The same scenes repeat:

- Food
- Music
- Hunting

These are what the dead will enjoy forever.

- Pharaohs are always shown young, strong, and perfect — because that is how they exist in eternity.
- The art style barely changed in 3,000 years — a system that works magically must never be altered.



ART — INTRODUCTORY THEME

Sacred Symbols — The Visual Language of Egypt

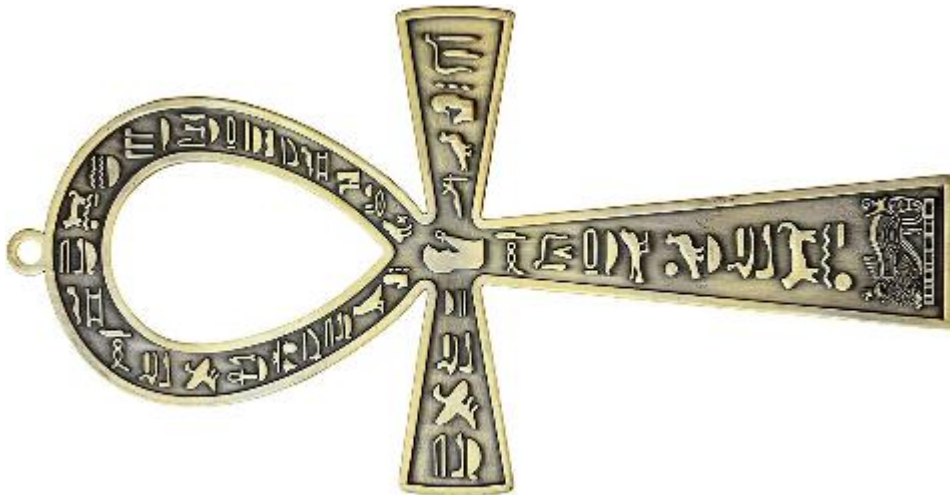
These symbols appear in art, jewelry, and clothing throughout all 3,000 years. You will see every one of them in this presentation.

THE ANKH

The key to eternal life and divine power.

Carried by gods; gifted to pharaohs.

Appears in almost every tomb painting.



THE SCARAB BEETLE

Symbol of rebirth, transformation, and the rising sun.

The most reproduced object in all Egyptian history.



THE UDJAT EYE (THE EYE OF RA)

"Symbol of Protection & Power"



THE EYE OF HORUS

Symbol of protection, health, and royal power.

Painted on walls, carved on amulets, and worn as jewelry by the living and the dead.





THE BLUE LOTUS FLOWER

Symbol of creation and rebirth.

Closed at night, opened at dawn representing the resurrection of the sun and the human soul.

The national flower of Egypt.



THE FALCON

Sacred to Horus.

The falcon represented the pharaoh as a living god on Earth.

Wings spread in protection, appear throughout Egyptian art.



THE COBRA (URAEUS)

Worn on the royal crown.

Symbol of Lower Egypt and the power to destroy all enemies.

Appears on every royal image.



ART — INTRODUCTORY THEME

The 6 Sacred Colors — Each With a Sacred Meaning

In ancient Egypt, color was not mere decoration — it was a sacred language.

Egyptian artists used exactly 6 colors, each made from a specific natural mineral. Every color carried a meaning that artists and viewers understood instantly.



GOLD / YELLOW

Mineral: Yellow Ochre (iron oxide)

Skin of the gods. Eternity, the sun, divine power.



GREEN

Mineral: Malachite (copper carbonate)

Vegetation, new life, rebirth, and fertility.



WHITE

Mineral: Calcite / gypsum

Purity, cleanliness, and sacred spaces.



RED

Mineral: Red Ochre (iron oxide)

Life, blood, and fire. Also used for men's skin tone.



BLUE

Mineral: Azurite / Egyptian Blue (frit)

The sky, the Nile, and the hair of the gods.



BLACK

Mineral: Carbon / charcoal

Death AND rebirth — the fertile black Nile silt.

A 3,400-YEAR-OLD PAINT PALETTE

This ancient Egyptian painter's palette is estimated to be around 3,400 years old and from the Amenhotep III era – 1375 BCE

It's made from a single piece of ivory and is so well preserved that you can still see paint pigments in each of the six wells.



❖ BLUE

❖ GREEN

❖ RED

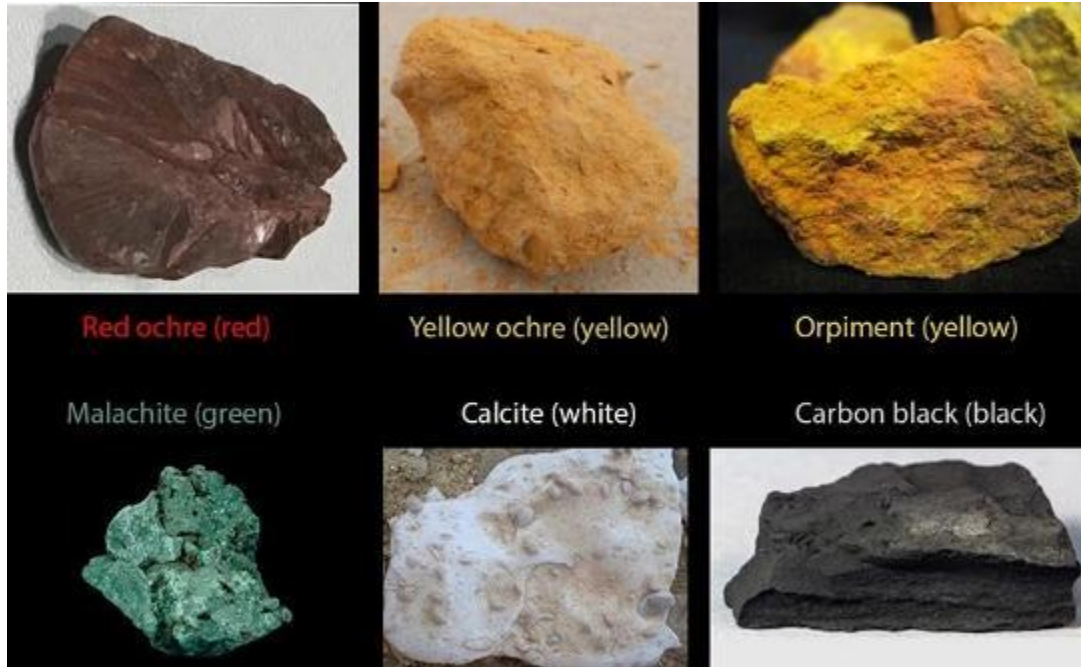
❖ YELLOW

❖ BROWN

❖ BLACK



Paintings were done with brushes made of small bundles of grasses and reeds, using a string to bind them together.



Ancient Civilizations & Their Crystals

Ancient Egypt



Lapis Lazuli

(Royalty, divine connection)



Turquoise

(Amulets for protection)



Jasper

(Nurturing, grounding)



Obsidian

(Protection in rituals)



Carnelian

(Energy, vitality)



Malachite

(Protection from evil)



Peridot

(Sun stone for prosperity)



Garnet

(Passion, strength)



Clear Quartz

(Healing, spiritual clarity)



Emerald

(Rebirth, fertility)



Tiger's Eye

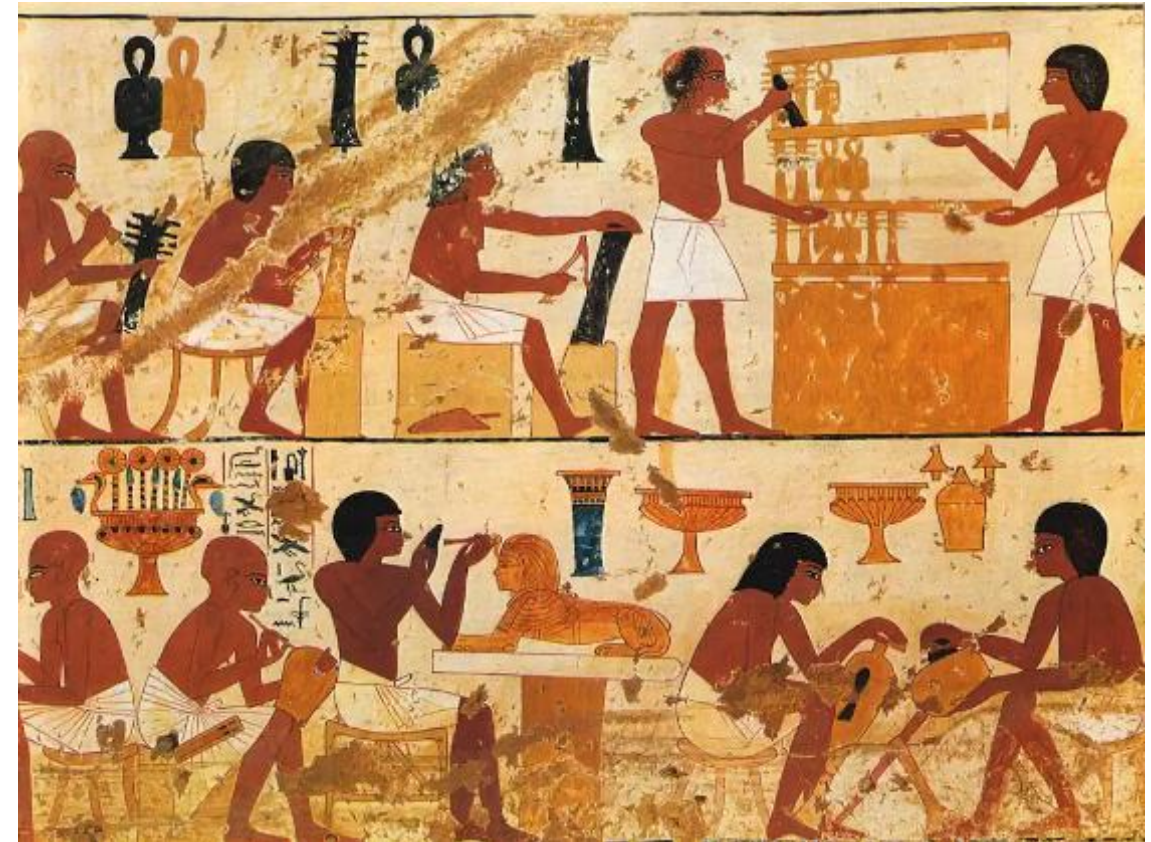
(Courage, strength)



Chrysoprase

(Good luck, truth)

TOOLS FOR CRAFTSMEN WHO MADE BEAUTIFUL FURNITURE AND MORE



ANCIENT EGYPT

PERIOD ONE

Early Dynastic & Old Kingdom

c. 3100 – 2181 BCE

ART

CLOTHING

JEWELRY

PERIOD ONE

ART

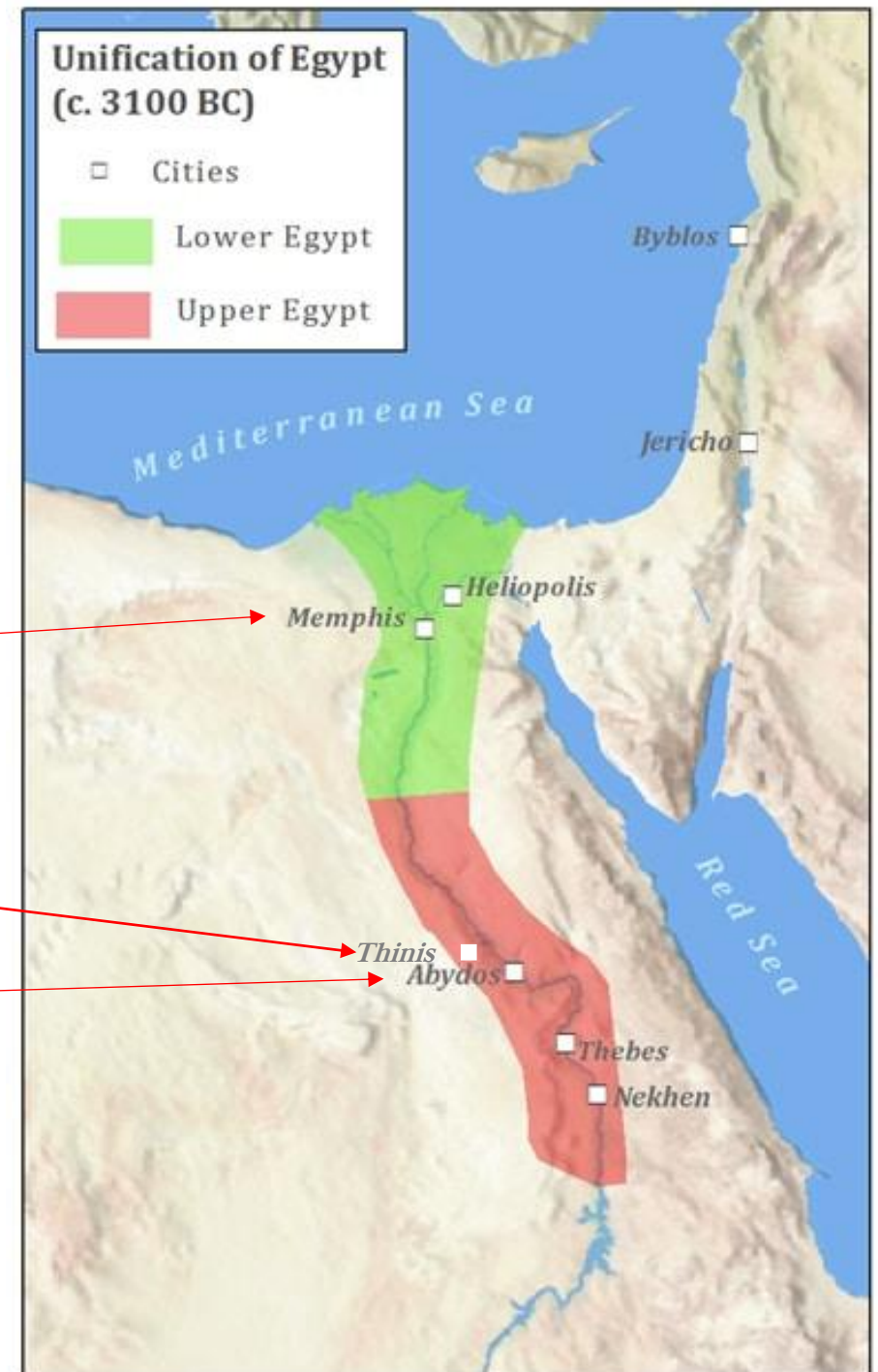
Early Dynastic & Old Kingdom

c. 3100 – 2181 BCE

[Image Placeholder]

1) THE EARLY DYNASTIC PERIOD AND THE OLD KINGDOM

- The Early Dynastic Period of Egypt is the era immediately following the unification of Upper and Lower Egypt, about 3,100 BCE. **(5,126 years ago !)**
- With the First Dynasty, the capital moved from **Thinis** to **Memphis** because of its good location to be easier to defend against any attacks.
- **Memphis is 15 miles South of modern-day Cairo.**
- **Abydos** remained the major holy land in the south.
- **The hallmarks of ancient Egyptian civilization, such as art, architecture and many aspects of religion, took shape during this period.**



THE NARMER PALETTE (3100 BCE)

This is one of the earliest examples of Egyptian pictorial art and hieroglyphics combined.

It shows King Narmer, the first monarch unifying 2 lands - Upper and Lower Egypt.

1) THE BIRTH OF AN AESTHETIC:

**EARLY DYNASTIC
AND THE OLD
KINGDOM
3150 TO 2181 BCE
1,042 YEARS**

This was the pyramid age, where Egyptian artistic identity was born — the linen kilt, the broad collar necklace, hieroglyphic art.

Everything that followed was built on this foundation.

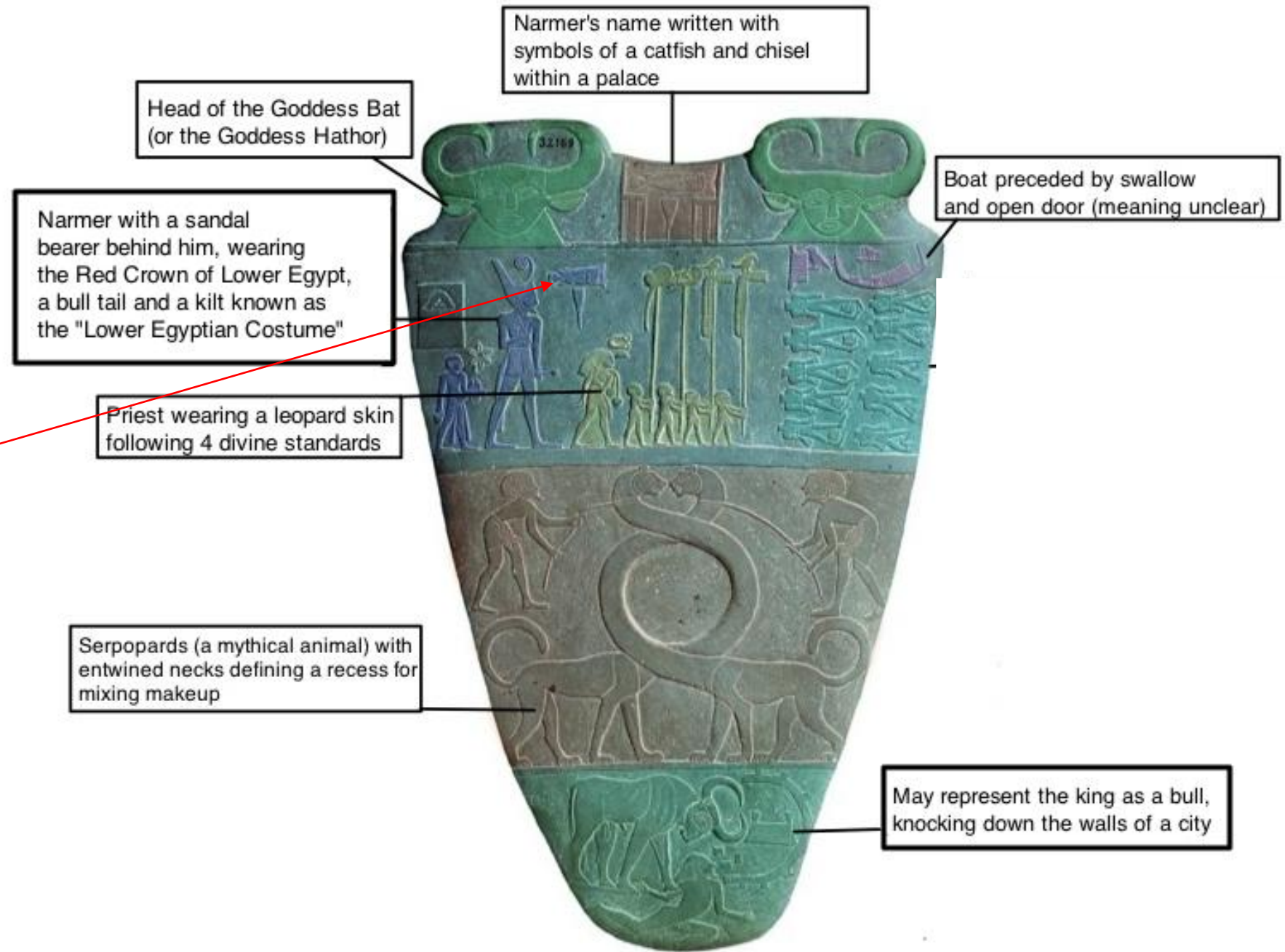


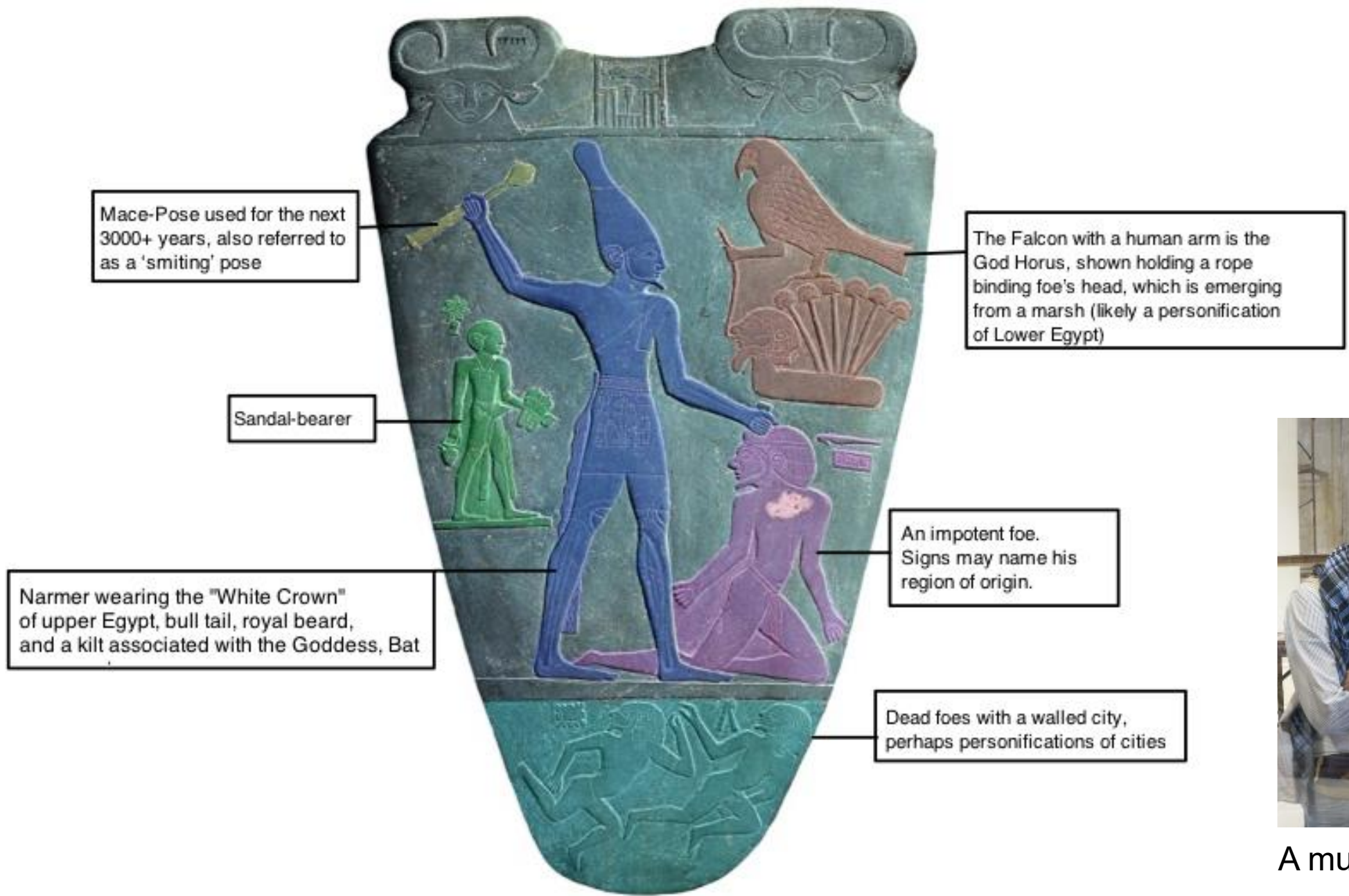
The tablet is thought by some to depict the unification of Upper and Lower Egypt under the king Narmer.

On the other side, the king is depicted with the bulbed White Crown of Upper (southern) Egypt.

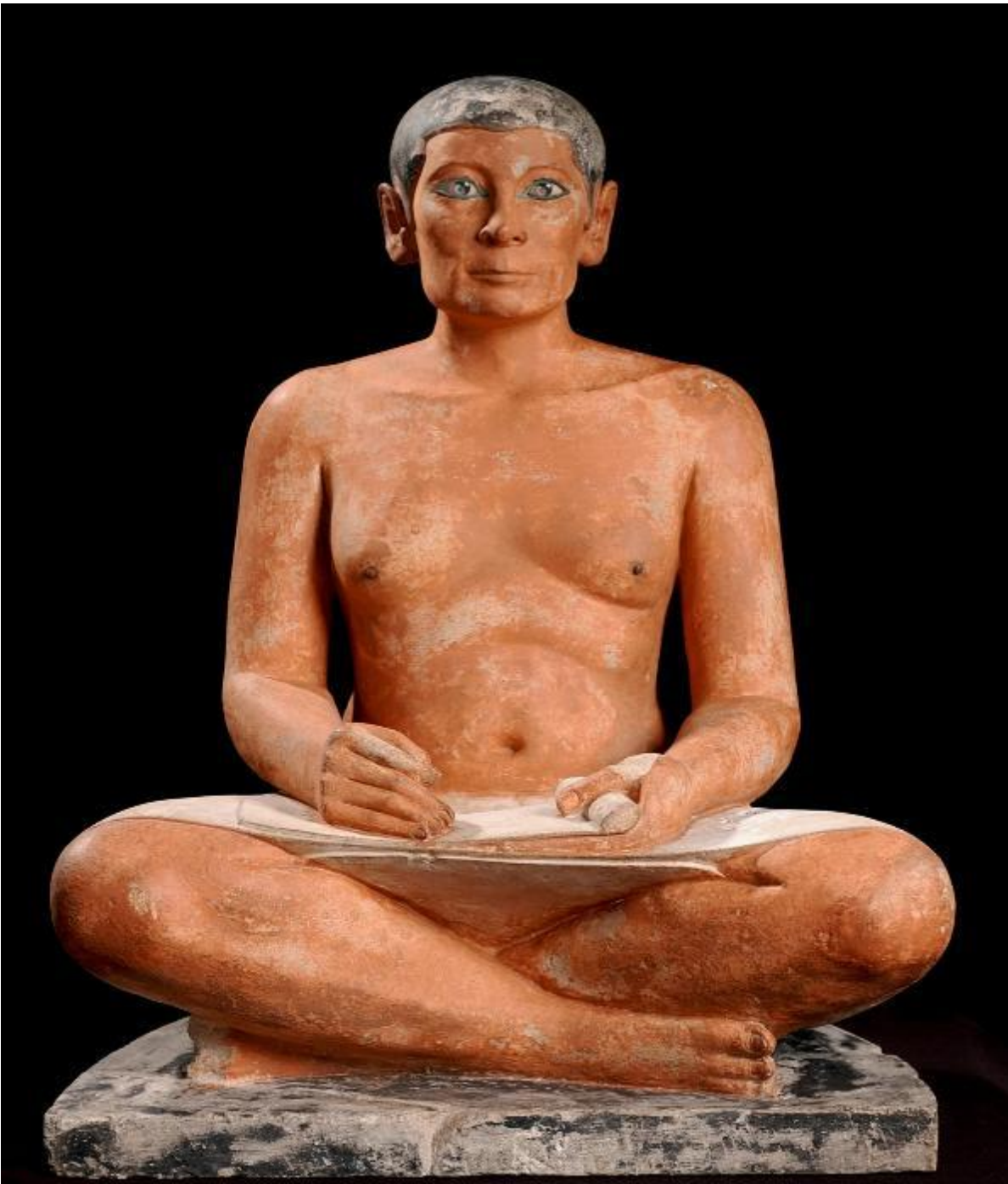
This side depicts the king wearing the Red Crown of Lower (northern) Egypt.

The Narmer Palette provides one of the earliest known depictions of an Egyptian king.





A museum image, to show how big the Palette is.



THE SEATED SCRIBE

French Egyptologist, Auguste Mariette discovered the scribe in 1850 in a ruined vertical tomb structure called a mastaba.

What mesmerizes most people are the Seated Scribe's extraordinarily life-like eyes.

These are rimmed with copper which emulate the makeup that elite Egyptians wore and inlaid with polished crystals.

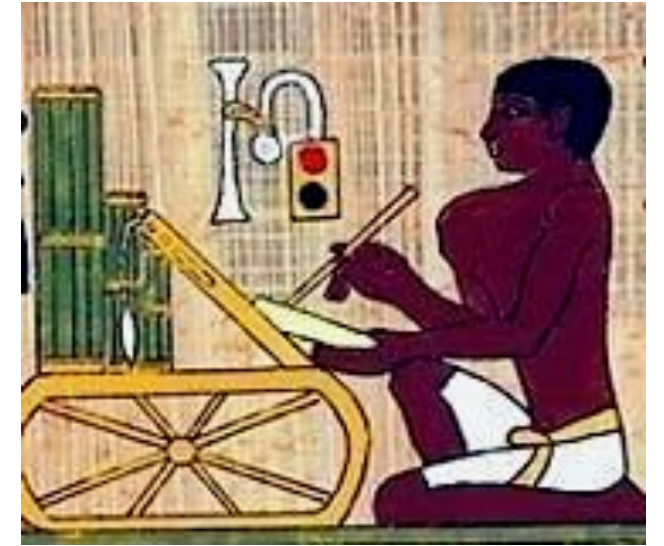
On the back of the eye is a layer of organic material which creates the color in it.



ITEMS RECORDED BY SCRIBES

Egyptian Scribes

- Government and Administration records
- Economic and Trade Records
- Religious and Spiritual Texts
- Medical Records
- Legal Documents
- Agricultural Records
- Royal Records and History
- Literature and Education
- The Egyptians had a saying:
*"A man is perished, his body is dust,
all his relatives are gone — but
writings make him remembered."*

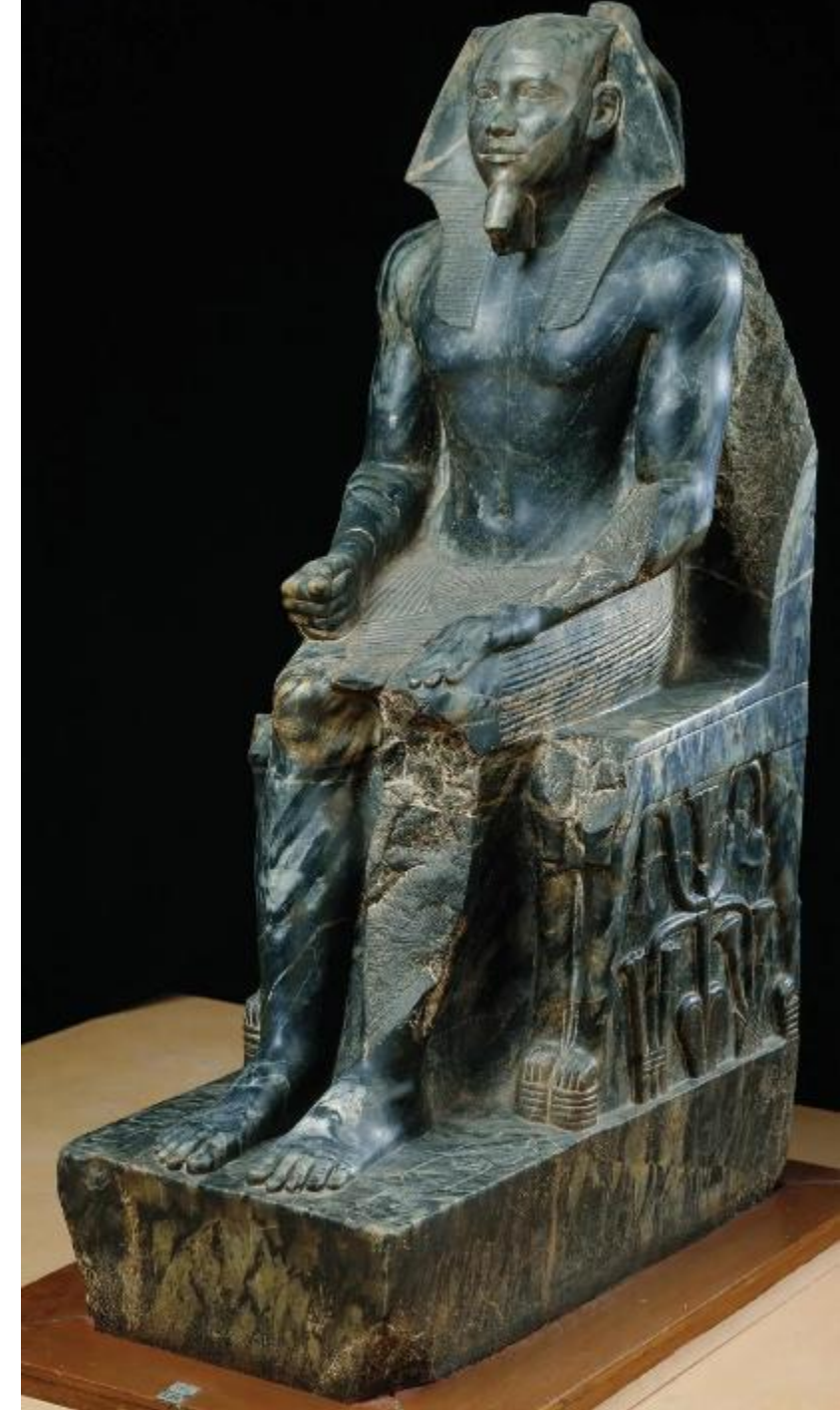


KHAFRE ENTHRONED

The Statue of Khafre (2500 BCE) — the pharaoh shown in perfect, idealized stillness.

The falcon god Horus spreads his wings protectively behind the king's head — art as theology.

Made of Diorite (anorthosite gneiss), a valuable, extremely hard, and dark stone, it was brought 1,000 km (620 mi) down the Nile River from the "Khafre quarries."



Crowns of the Pharaohs: The Deshret, Hedjet, Pschent, and Khepresh

The Pschent, or the Double Crown of Egypt, served as the single most critical piece of royal regalia.

It acted as a powerful visual proclamation of the Pharaoh's absolute authority over the entire unified nation.

Formed by seamlessly combining:

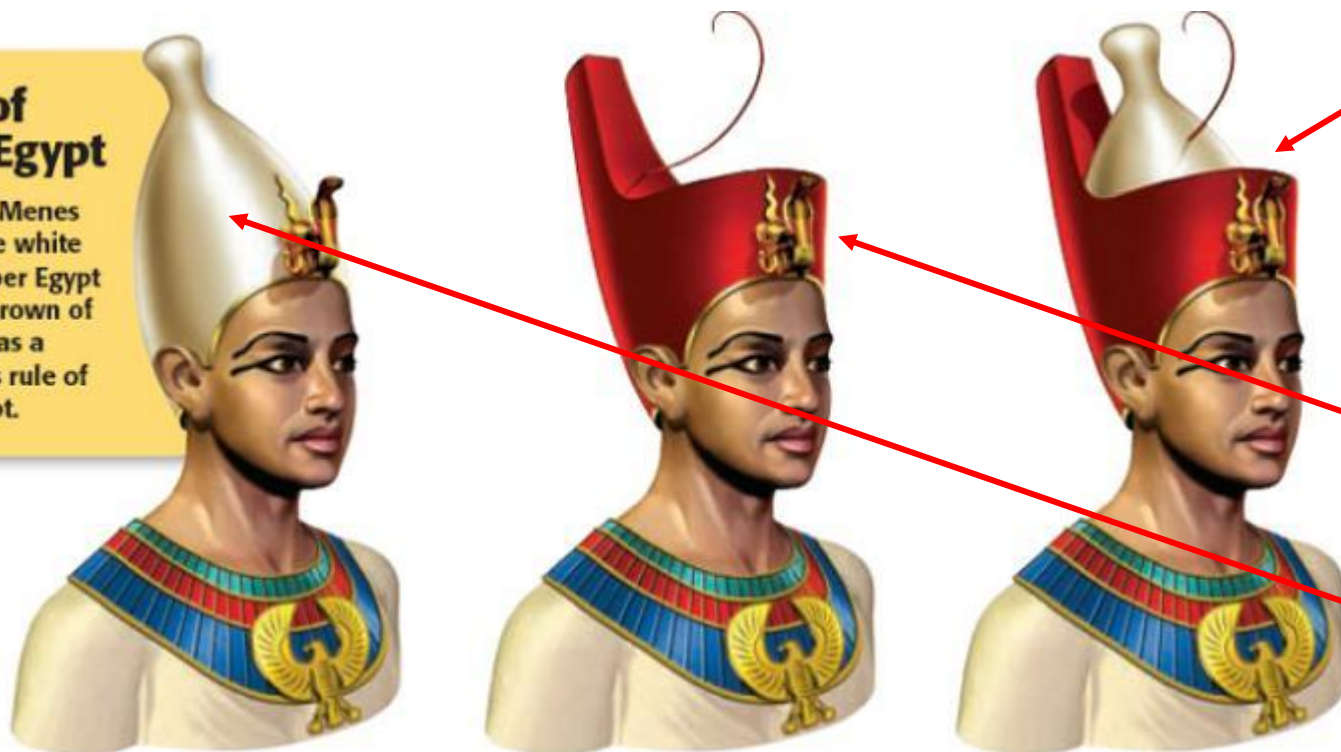
1. The red Deshret (Crown of Lower Egypt, representing the Delta region)
2. The white Hedjet (Crown of Upper Egypt, representing the Nile Valley)

The Pschent symbolized the foundational concept of Egyptian civilization:

THE TWO LANDS ARE ONE.

Crown of United Egypt

The pharaoh Menes combined the white crown of Upper Egypt and the red crown of Lower Egypt as a symbol of his rule of a united Egypt.



Statue of Queen Ankhnes-meryre II and Her Son, Pepy II 2194 BCE

**MADE OF CARVED
ALABASTER**



ART — PART 1 - MONUMENTAL ARCHITECTURE AS ART

Mastaba Tombs — The Ancestor of the Pyramid

Before there were pyramids, there were mastabas — and without the mastaba, the pyramid would never have been invented.

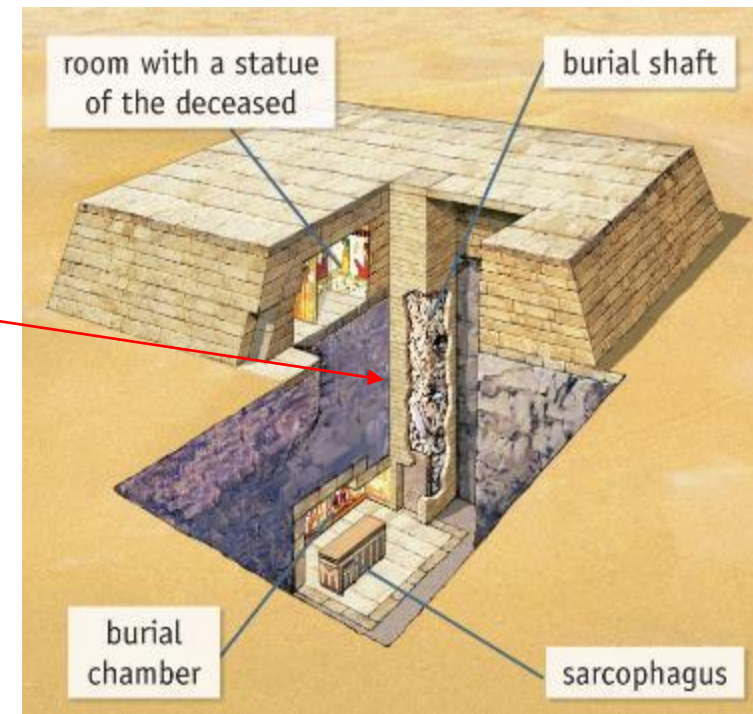
WHAT IS A MASTABA?

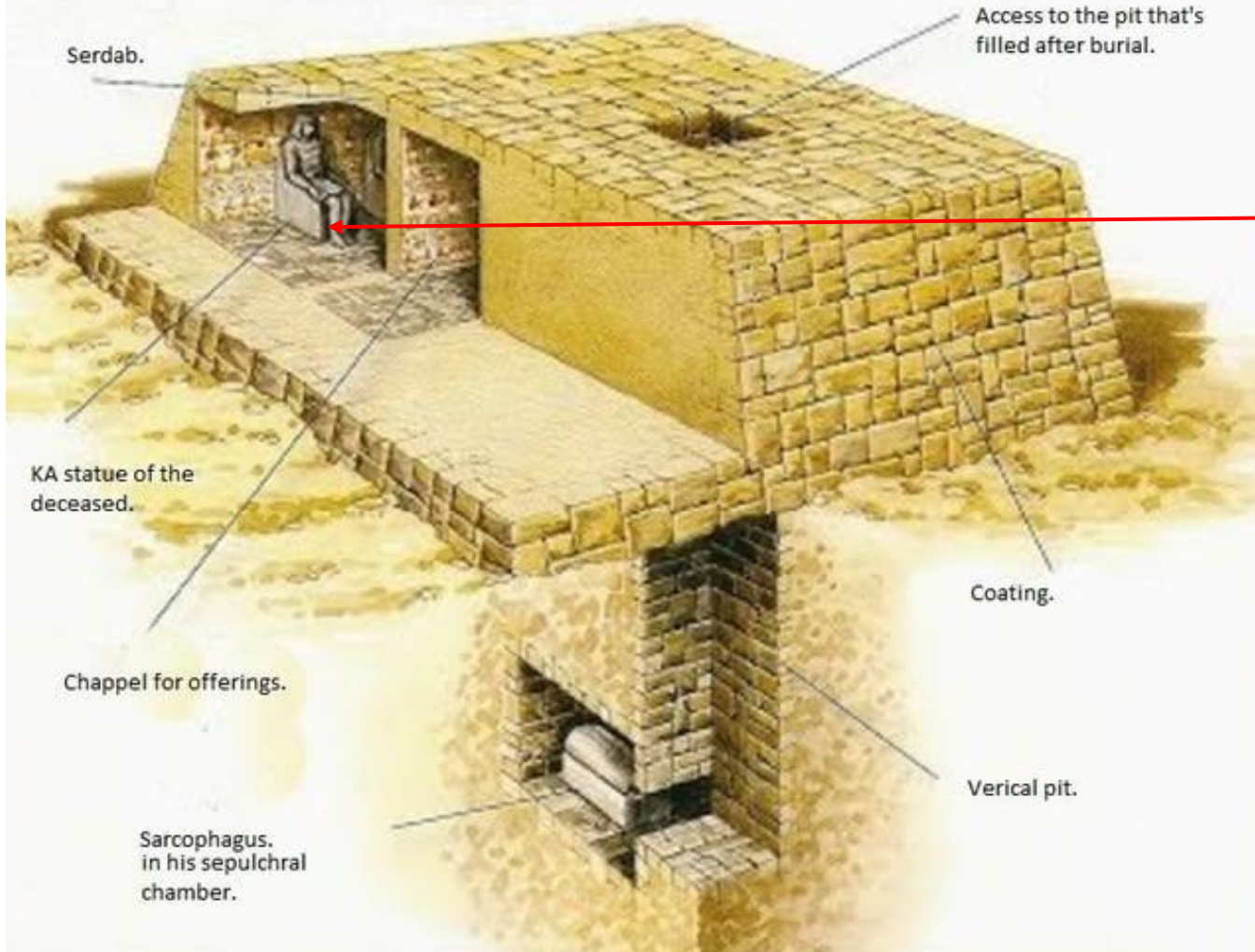
The word mastaba comes from the Arabic word for 'bench' — because they looked like the benches outside Egyptian homes.

A mastaba was built above a burial shaft cut deep into the rock below and constructed out of mudbricks or limestone. After the sarcophagus was put in, the shaft was filled with rock.

The above-ground structure had thick sloping walls and a flat roof.

Inside was a chapel room where the family could bring offerings for the deceased.



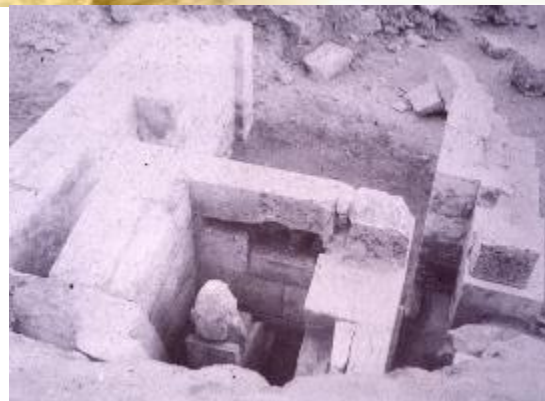


THE SERDAB

A small statue of the person was typically located inside a mastaba, during Egypt's Old Kingdom.

It was in a small, sealed, and often hidden chamber designed to **house a statue of the deceased, which acted as a physical vessel for the ka (soul or life force) to receive offerings.**

Some were arranged so they could look out of a small opening which allowed family members to bring food and other offerings to the person.



WHY THEY MATTER

Mastabas were the tombs of royalty and nobles throughout the Early Dynastic period.

They were built in large cemetery complexes near Memphis — including at Saqqara, just miles from where the Step Pyramid would later rise.

The Step Pyramid itself began as a mastaba — then a second was stacked on top, then a third and fourth.

The pyramid was born from the mastaba.



The Step Pyramid of Djoser — The World's First Pyramid

The first building in history constructed entirely from cut stone — and the largest structure in the world at the time it was built.

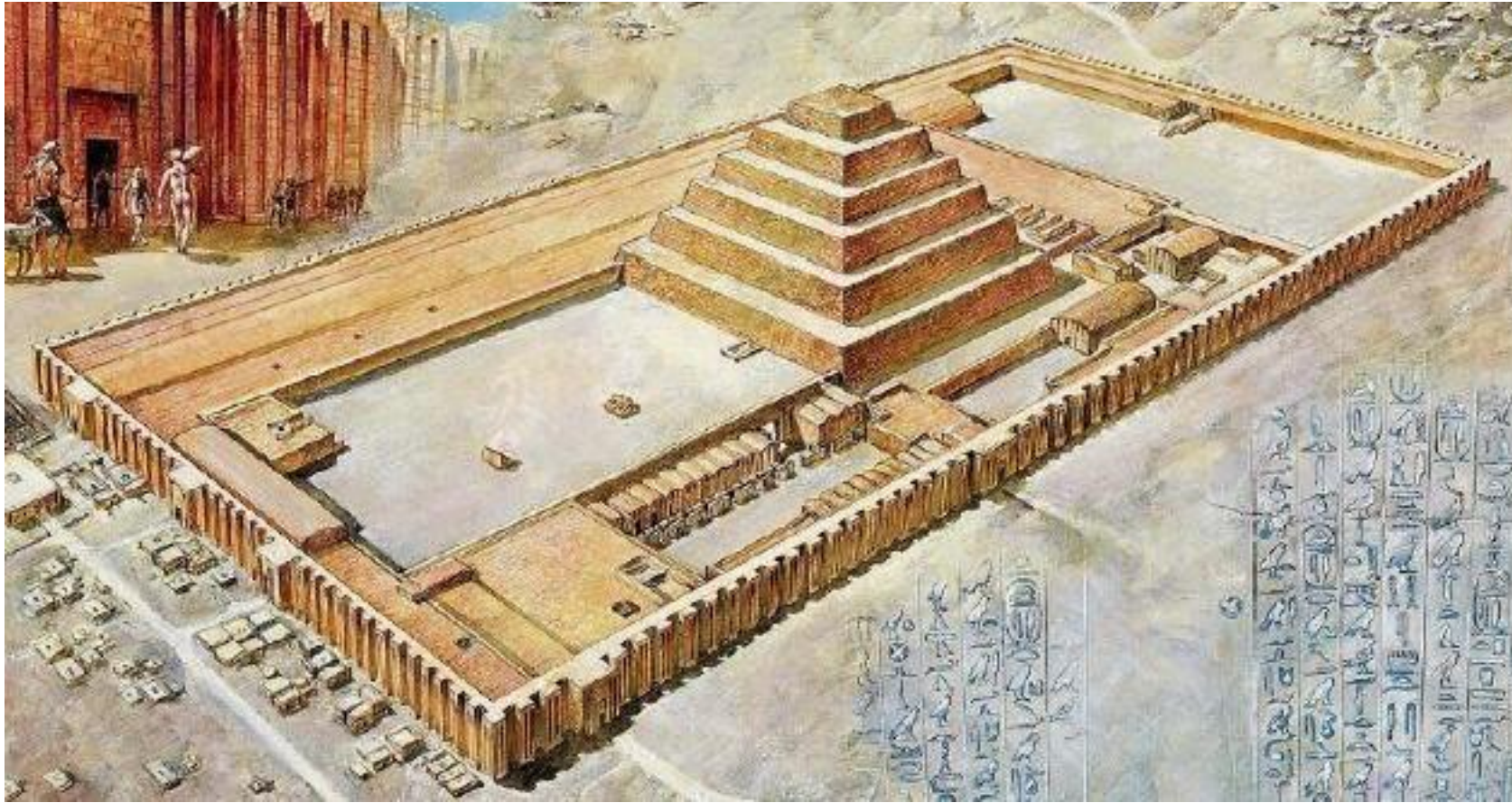
The Step Pyramid at Saqqara was designed by the architect Imhotep for Pharaoh Djoser of the Third Dynasty.

It began as a standard mastaba and was expanded upward in 6 stages, each tier slightly smaller than the one below, rising to 204 feet (62 meters).

Imhotep's revolutionary insight was using cut stone — rather than traditional mud brick — for permanent monumental construction.

This single decision changed the history of architecture forever.





THE COMPLEX AROUND IT

The pyramid stood within a vast ceremonial complex enclosed by a magnificent limestone wall 1.6 km long.

The courts, shrines, and buildings inside were symbolic replicas of Djoser's palace — meant to serve him in the afterlife forever.

IMHOTEP — THE ARCHITECT AND DOCTOR

He was an architect and also a physician who used scientific methods !!

He was worshipped as a god of wisdom and medicine for over 2,000 years after his death — one of the very few non-royals in Egyptian history to receive this honor.



THE PYRAMIDS OF EGYPT

In addition to the **pyramids of Giza**, there are 118 more intended to house the tombs of [pharaohs](#) and other important officials.

The pyramids fell into disuse around 2000 BC when the pharaohs began to be buried in stronger tombs, such as those found in the [Valley of the Kings](#).





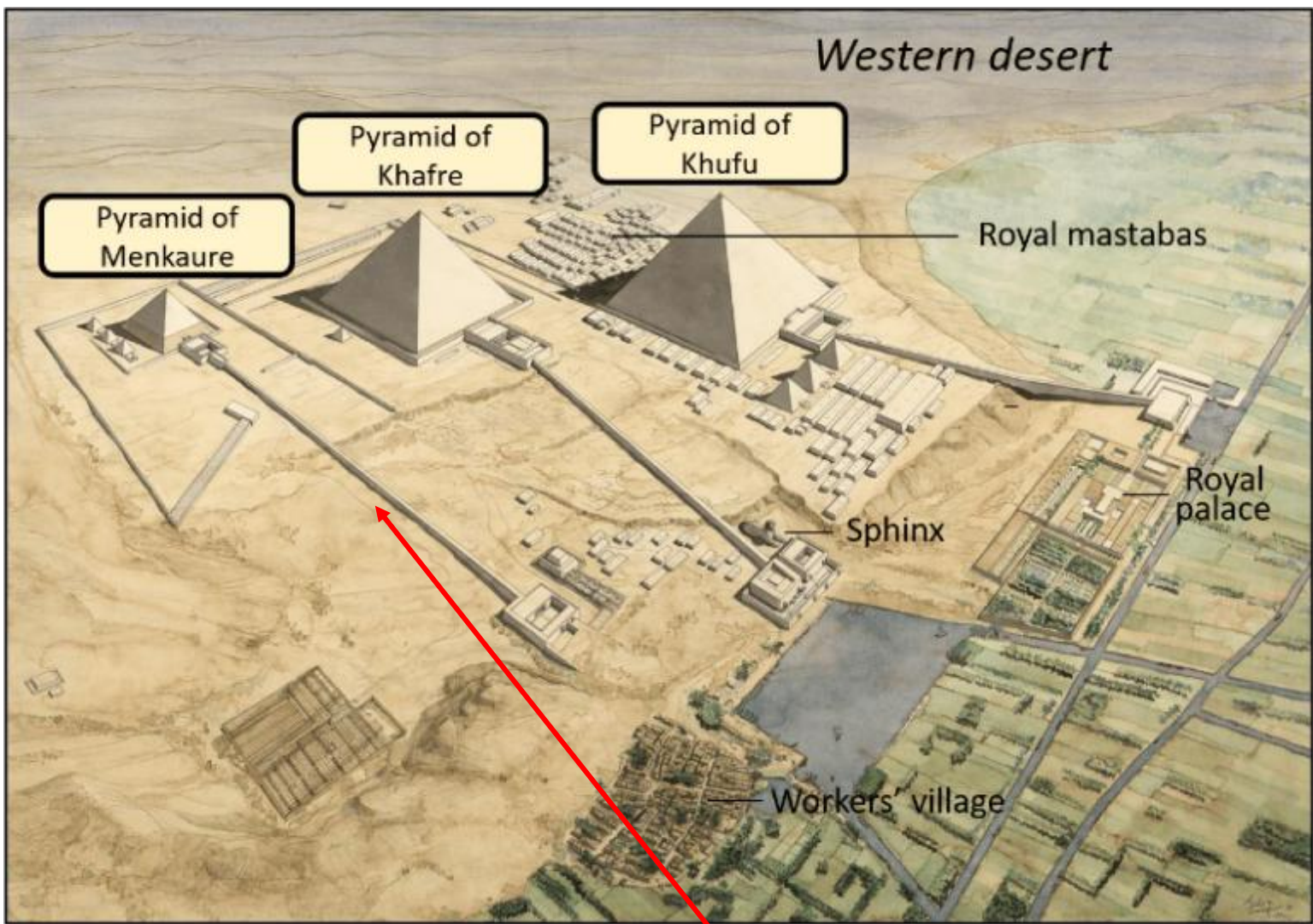
Khufu (𐎧𐎢𐎠𐎠) "ḥwfw"
'He protects me'



Khafre (𐎧𐎢𐎠𐎢) "ḥ3-f-r"
'He appears as Ra'



Menkaure (𐎠𐎢𐎠𐎢) "mn-k3-r"
'The established one of the ka of Ra'



Each of the 3 large pyramids had a causeway built of stone, on the side that faced the river Nile. They were ceremonial walkways for the pharaoh's funeral procession and acted as a link between the valley (where the body was received and perhaps mummified) and the pyramid (where the body was buried).

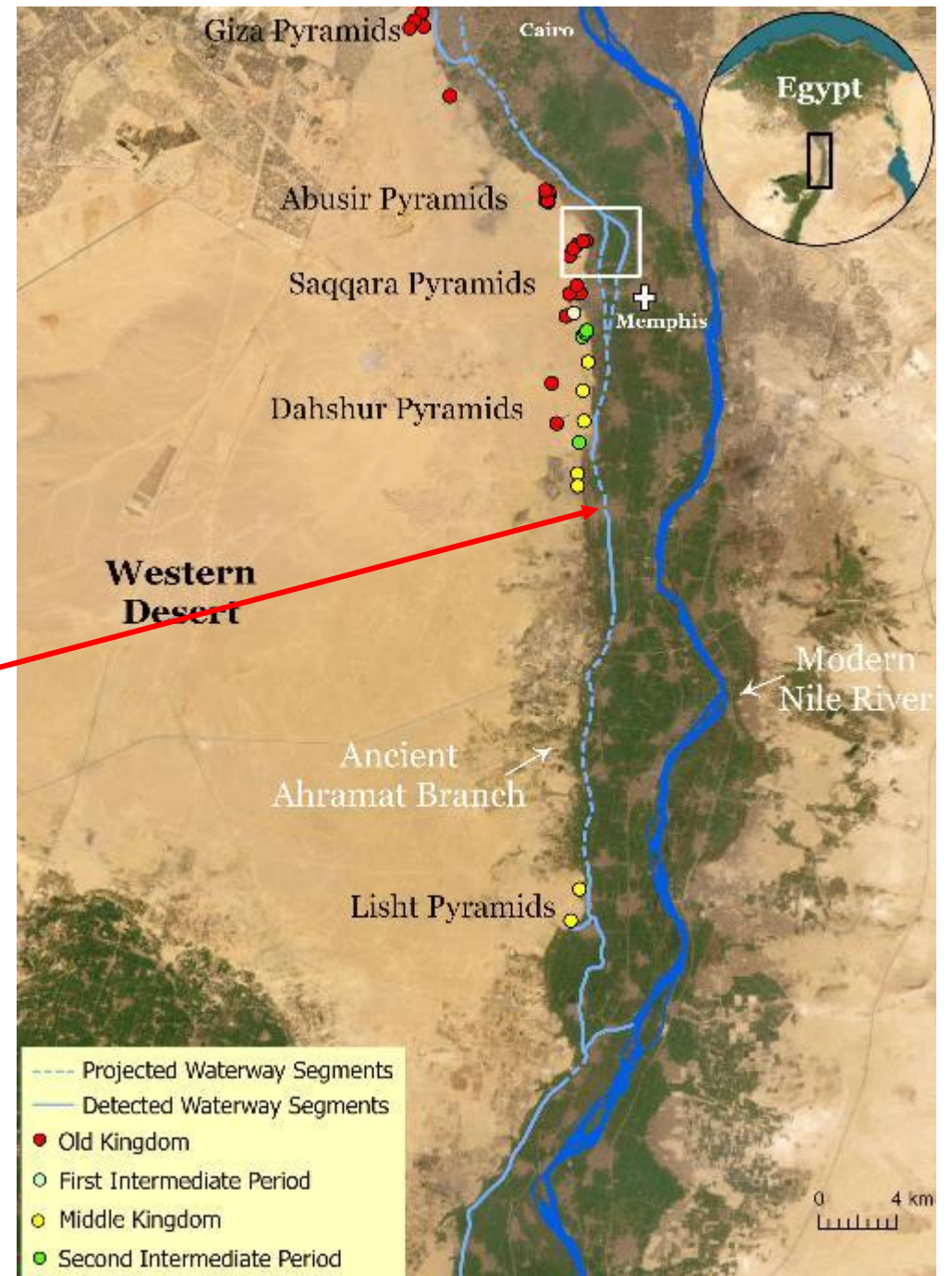
THE AHRAMAT CHANNEL OF THE NILE RIVER

When the pyramids were built, they needed a way to get all the large stones to the causeways that went to the pyramid sites, along the Nile river.

The pyramids are more than 5 miles from the Nile's closest riverbank today.

Recent research found that at the time they were built, the pyramids *were* much closer to water.

From satellite images and sediment samples collected from deep beneath the desert's surface, scientists recently found a long-lost ancient branch of the Nile, called the **Ahramat channel**, that once ran through the foothills just beside the Giza pyramid field.



THE GREAT PYRAMID AT GIZA



It was built by the order of the Pharaoh Cheops, known as Khufu to the Egyptians, between 2580 and 2560 BC.

In 20 years, thousands of workers succeeded in erecting what would be the tallest building on Earth for 3,800 years.

It was clad in white limestone, its rocks fitted together to the millimeter, and oriented according to the four cardinal points – North, East, South, and West. It.

It was the most majestic funerary monument ever built.

It is the only one of the seven wonders of the ancient world that still stands today.

KHUFU'S SOLAR BOAT

Discovered in 1954, buried in a sealed limestone pit near the pyramid's southern face, this full-sized cedar wood vessel lay disassembled yet perfectly preserved for nearly 4,500 years.

Measuring over 131 feet (40 meters) long and constructed with meticulous joinery (without nails).














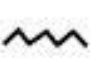












It is thought to be the finest example of Ancient Egyptian shipbuilding ever found.





HIEROGLYPHS ON THE TEMPLE OF KOM OMBO, EGYPT

**ANCIENT EGYPT
HIEROGLYPHICS**

						
A	B	C	D	E	F	G
						
H	I	J	K	L	M	N
						
O	P	Q	R	S	T	U
						
V	W	X	Y	Z		



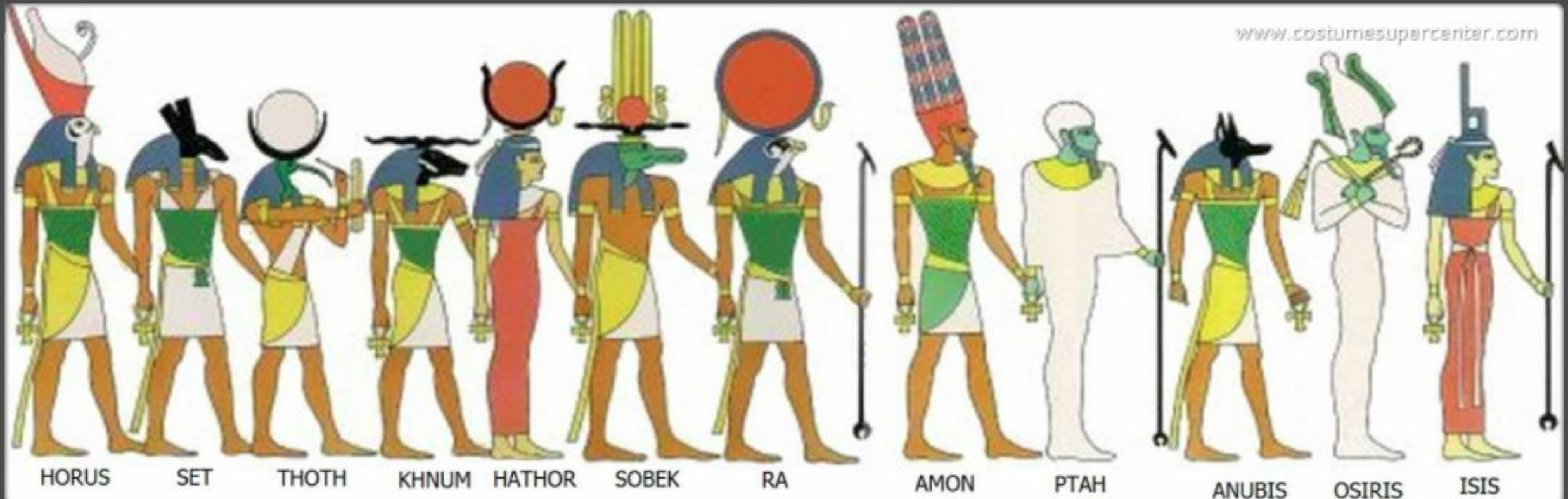
**TOOLS USED BY CRAFTSMEN
FOR WRITING HIEROGLYPHICS**

EGYPTIAN GODS AND GODESSES

Ancient Egypt was known for its rich culture, which was deeply rooted in its religious beliefs.

The pantheon of ancient Egyptian gods and goddesses, an assembly of more than 2,000 divine entities, was at the heart of this culture.

Each god and goddess had unique attributes and realms, etching their significance into various aspects of life.





HUNEFER'S JUDGEMENT IN THE PRESENCE OF OSIRIS

BOOK OF THE DEAD OF HUNEFER,

19TH DYNASTY, NEW KINGDOM,
1275 BCE - PAPYRUS



Ra on the solar barque on his daily voyage across the sky, adorned with the sun-disk



Af, the ram-headed form of Ra when traveling the Duat - the 12 hours of night and the underworld



PYRAMID OF KHAFRE

The Pyramid of Khafre, named after the pharaoh Khafre (who reigned from 2520 BCE. to 2494 BCE.), has casing stones leftover around its peak

The 3 large pyramids were originally covered in polished white [Tura limestone](#) casing stones, creating smooth, reflective surfaces that gleamed in the sun.

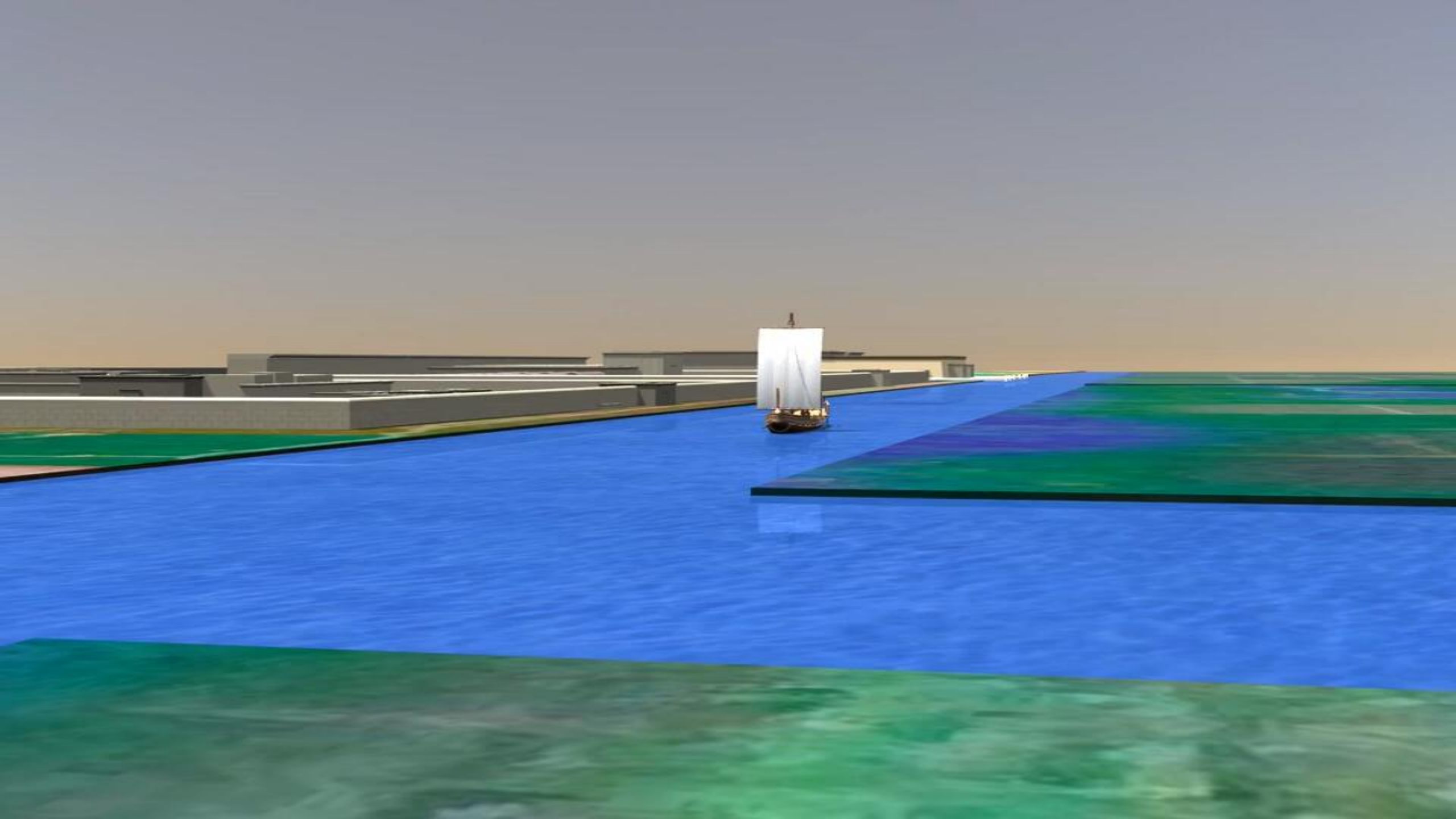
These high-quality, finely jointed stones were mostly stripped away over centuries for other building projects, leaving the stepped core structure visible today.

Some granite casing remains at the base of the Pyramid of Menkaure and on the peak of Khafre.

THE SMALLEST OF THE 3 PYRAMIDS - OF KING MENKAURE WITH 3 SMALLER ONES FOR HIS QUEENS



The next short video shows what the 3 pyramids would have looked like when first built, when they were covered in casing stones





THE GREAT SPHINX POSSIBLY BORE THE FACE OF PHARAOH
KHAFRE, THE BUILDER OF THE SECOND PYRAMID AT GIZA

PERIOD ONE

CLOTHING

Early Dynastic & Old Kingdom

c. 3100 – 2181 BCE

[Image Placeholder]

THESE SLIDES REPRESENT THE USE AND PROCESSING OF LINEN THROUGH ALL 4 OF THE TIME PERIODS !

Linen — Egypt's Universal Fabric for 3,000 Years

From the poorest farmer to the mightiest Pharaoh — everyone wore linen. Nothing else.

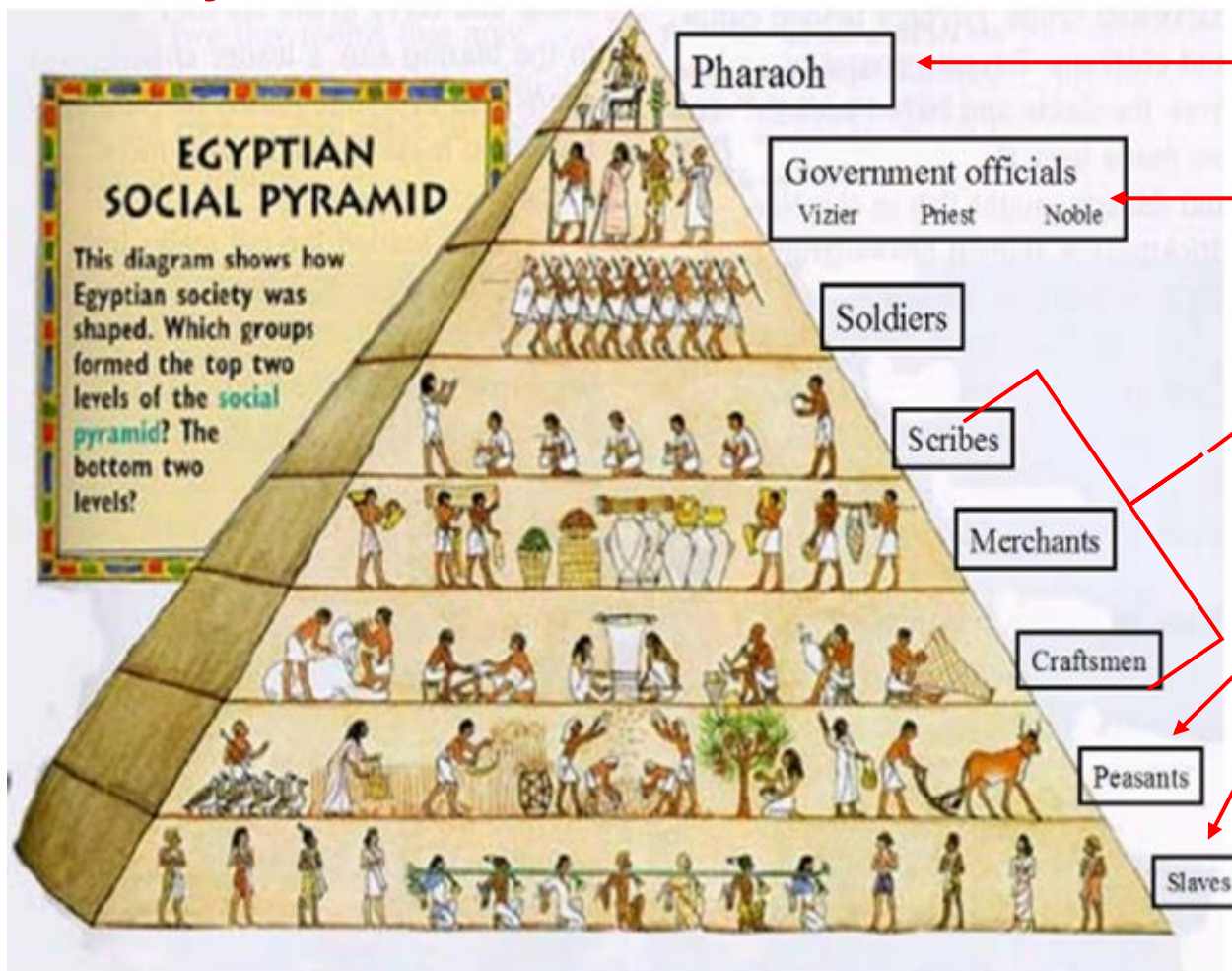
WHY LINEN?

- Egypt's hot climate made linen perfect.
- In temperatures regularly reaching 100°F, no other fabric could compare.
- Made from the flax plant that grew along the Nile, linen is lightweight, breathable, and becomes softer with washing.



Around 5500 BC, Egyptians turned flax into linen. Clothing, ritual, and burial were built on threads spun long before pyramids dominated the Nile.

In ancient Egypt, clothing was not a personal choice — it was a declaration of your place in society.



THE RANGE OF QUALITY

ROYAL LINEN: Called 'woven air' — nearly transparent, 200+ threads per inch

FINE LINEN: Worn by priests and officials — smooth and very white

MEDIUM LINEN: Worn by merchants, scribes, and craftsmen

COARSE LINEN: Worn by farmers and laborers — rough, heavy, functional

FASCINATING FACTS

- Linen was so valuable it was used as currency — workers were sometimes paid in linen.
- Priests were forbidden from wearing wool.
- Mummies were wrapped in hundreds of yards of linen bandages.



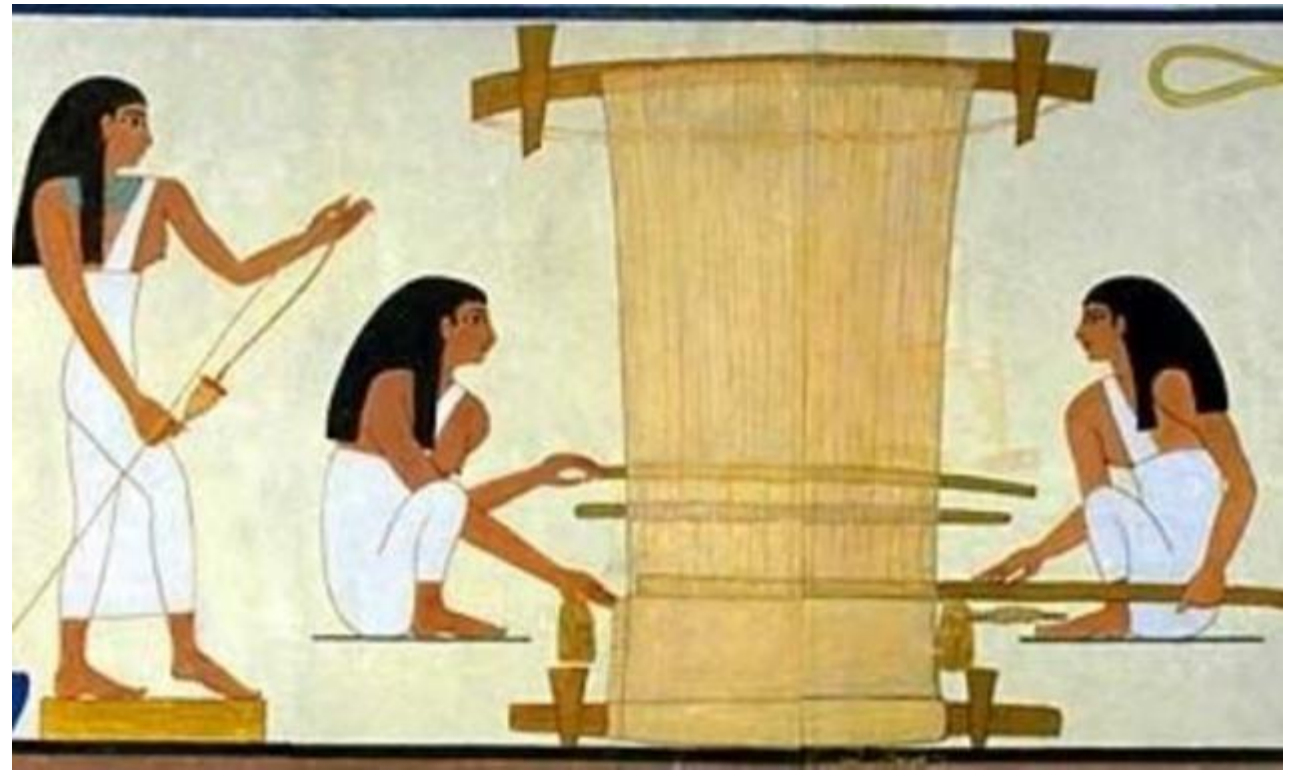
Flax was harvested by pulling it by the roots to preserve fiber length and drying it before removing seeds through a process called rippling.

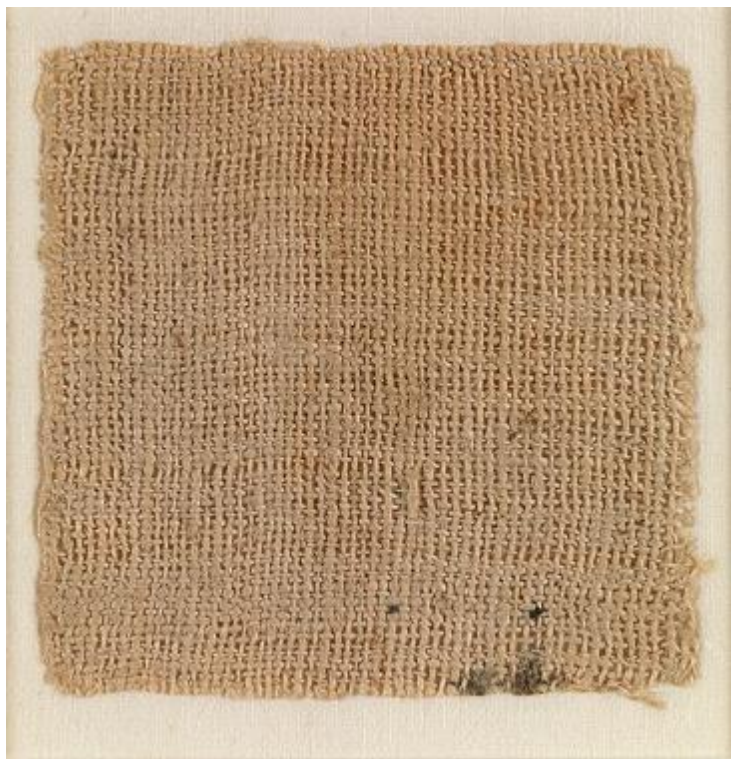
The stalks were then retted (soaked in water) for nearly two weeks to loosen fibers, followed by drying, beating (scutching) to remove the woody core, and combing (hackling) to straighten the fibers.

Women traditionally spun the fibers into thread by hand, using a weighted spindle.

The thread was woven on horizontal ground looms or vertical looms to create fabric.

Because flax thread did not hold dye well, the resulting linen was usually left in its natural, creamy, off-white state or bleached to white in the sun.





**Sample of ancient Egyptian linen
from Saqqara,**

390-343 BC (Late Period)



**Two tunics and a chest of clothes, tomb of
Kha and Merit, 11300's BCE**





DYEING LINEN FOR SPECIAL OCCASIONS

Despite the difficulty of dyeing linen due to its smooth fibers, the Egyptians developed innovative methods to add color to their textiles.

These dyed fabrics were rare and highly valued, often reserved for ceremonial purposes or the elite.

Pigments and Their Sources:

Red: Extracted from **madder root**, symbolizing energy, vitality, and the protective power of the goddess Sekhmet. **Hematite – iron oxide was also used.**



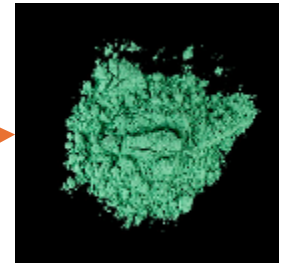
Blue: Derived from **woad (a plant in the Cabbage family)** or **indigo (from the *indigofera tinctoria* plant)**, representing the heavens and the Nile, often associated with the god Amun.



Yellow: Created using **saffron or pomegranate rinds**, symbolizing the sun and eternity. It was also made from the mineral yellow ochre



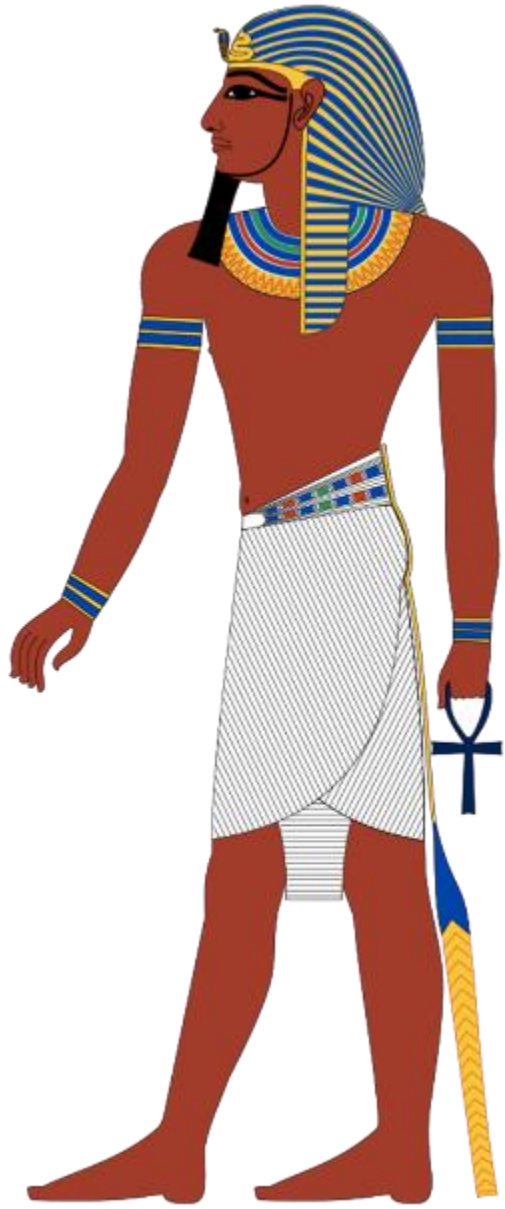
Green: Made by combining blue and yellow or using **malachite**, signifying fertility and rebirth.



CLOTHING IN ANCIENT EGYPT

- We know about what the Egyptians wore from writing, wall paintings and sculptures.
- Children in Egypt did not wear clothes until they were about 6; after that they wore the same clothes as adults.
- Most clothing was made from linen which could be decorated with beads, embroidery, and dyes.

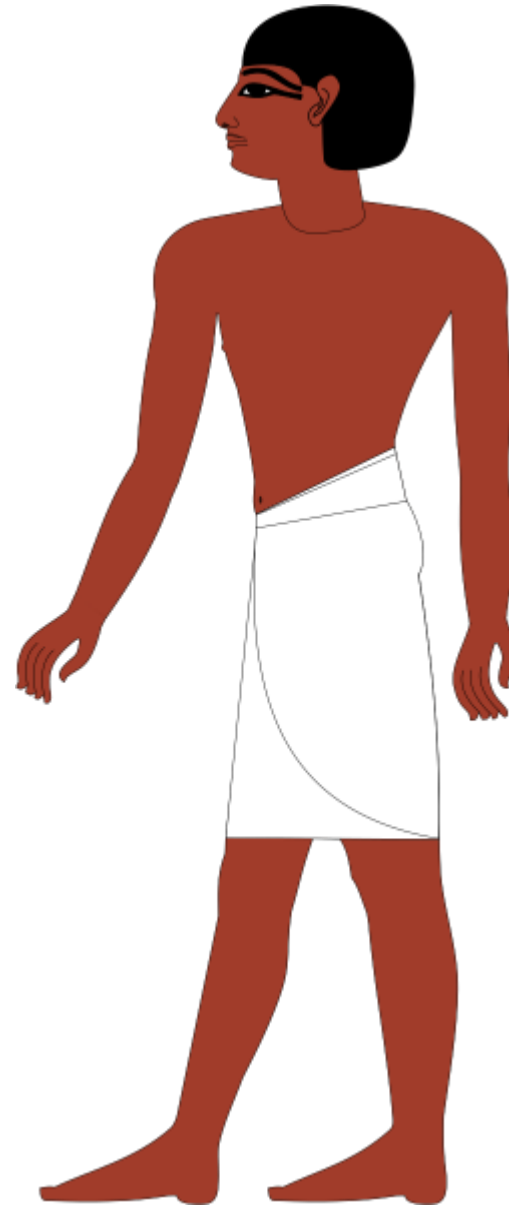




A PHARAOH WEARING A STANDARD SHENDYT



A PHARAOH WEARING A MORE ORNATE SHENDYT



A CITIZEN WEARING A PLAIN SHENDYT

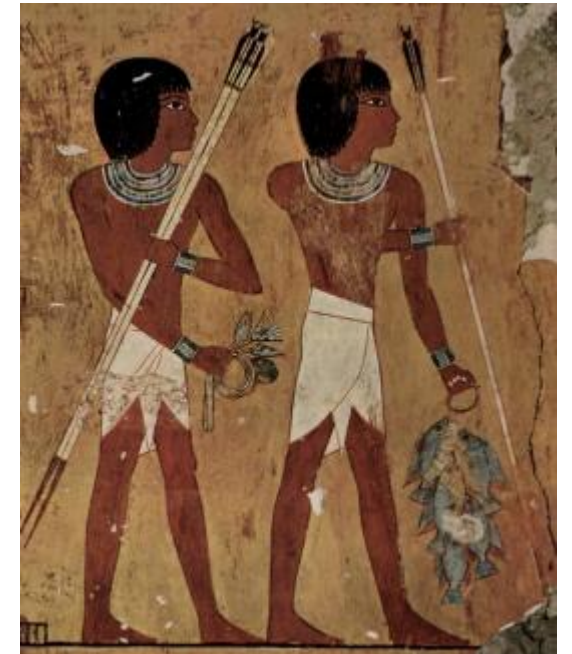
Men — The Kilt (Shendyt):

A rectangular piece of white linen wrapped around the hips and tied at the waist.

What changed with rank was the quality of the linen and the refinement of the pleating.

A pharaoh's kilt: perfectly geometric starched pleats.

A worker's: plain and practical.



THE KALASIRIS (SHEATH DRESS) FOR WOMEN

Women wore the simple, functional, and often form-fitting *kalasiris* (sheath dress) with one or two wide straps.

How Did Queens Wear the Kalasiris Throughout Egyptian History?

Old Kingdom (2686-2181 BCE):

Simple, straight sheaths with narrow straps.

Minimal decoration.

Clean lines emphasizing vertical elegance.

Middle Kingdom (2055-1650 BCE):

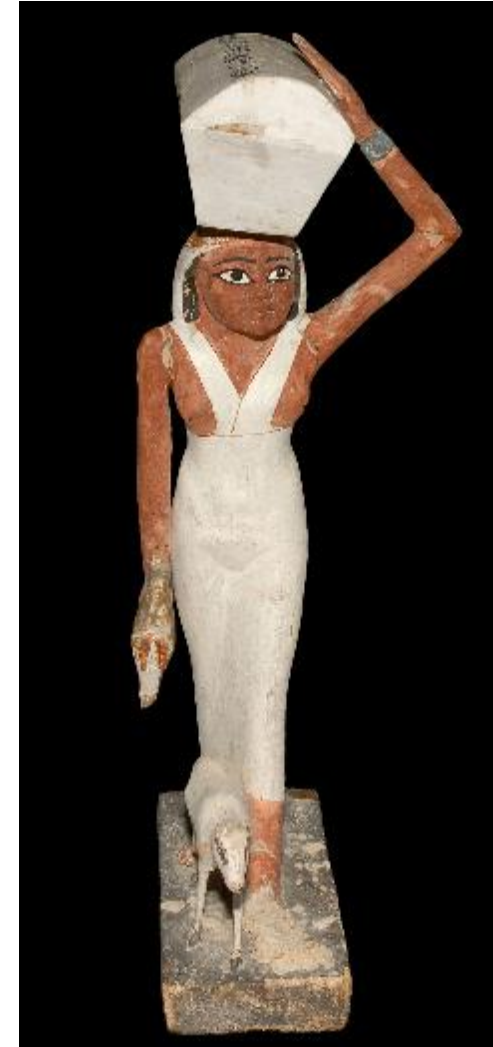
Introduction of wider straps and more elaborate pleating.

Some dresses featured decorative borders.

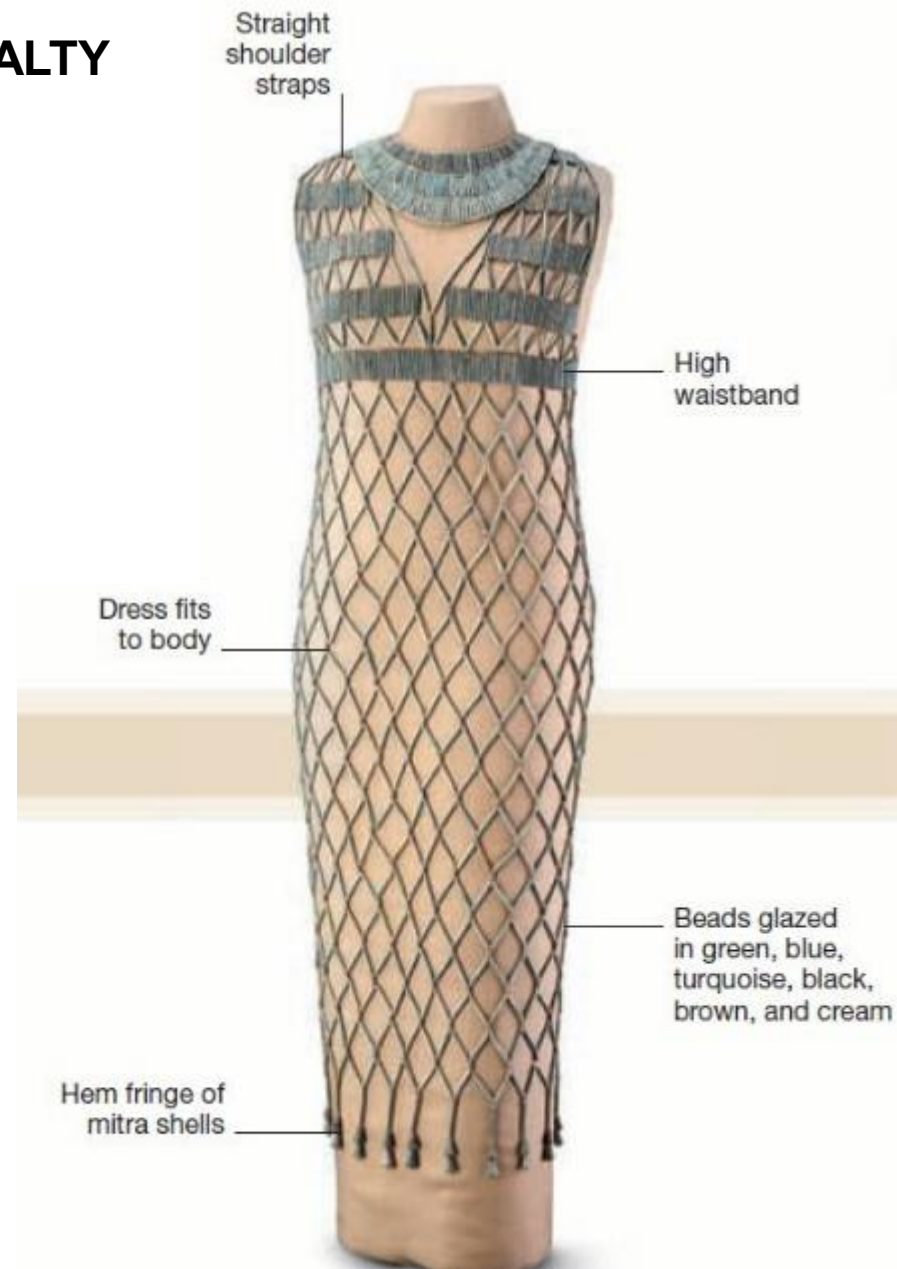
New Kingdom (1550-1077 BCE):

Peak of Kalasiris's sophistication.

Sheer fabrics, complex pleating, occasional sleeves. Queens in Luxor and the Valley of the Kings wore the most elaborate versions ever created.



A FANCY DRESS FOR ROYALTY AND DANCING



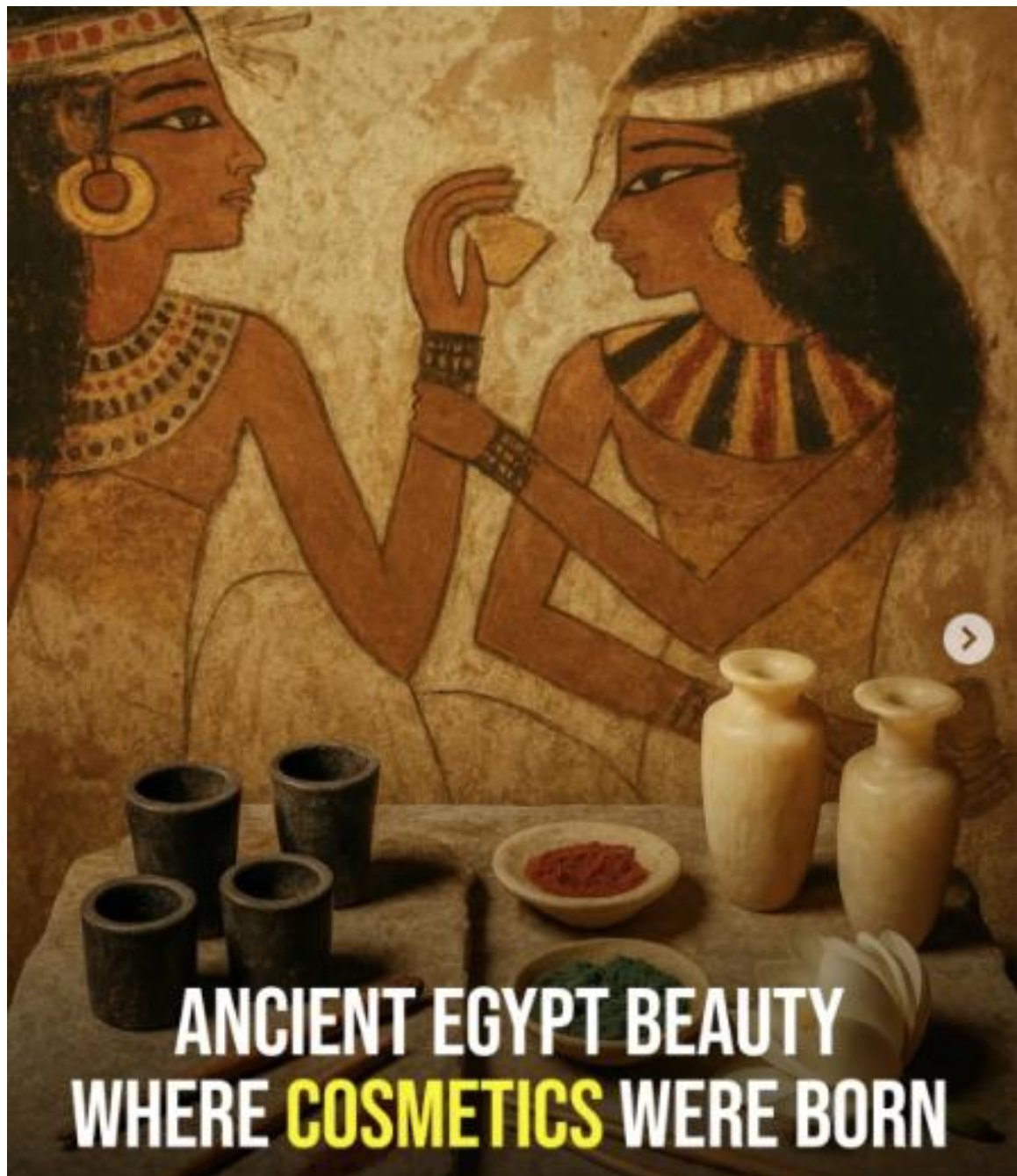
SHOES AND SANDALS

- Ancient Egyptians went barefoot most of the time.
- For special occasions, men and women wore sandals made of plaited reeds.



EGYPTIAN COSMETICS FOR ALL 4 TIME PERIODS





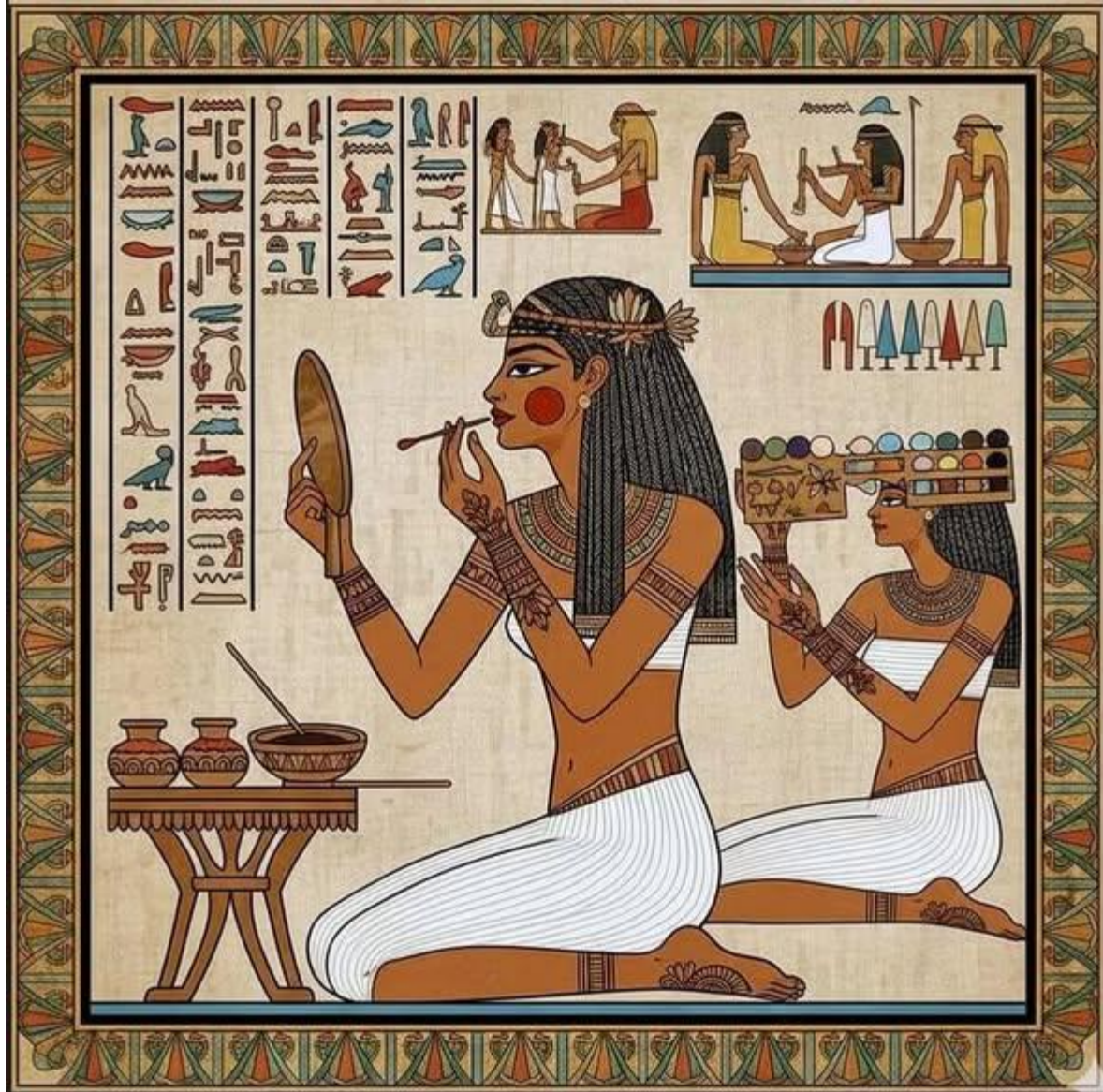
egypt
today

Kohl



Made from crushed almonds, oxidized copper, ash, galena, and mixed with fat and oil, kohl was far more than just a cosmetic in ancient Egypt. Historians note that Egyptians believed it carried medicinal, magical, and spiritual powers, protecting the eyes from infection and shielding them from the harsh sun.

Kohl transcended social class and gender; it was a universal symbol of beauty, health, and divine protection worn by all Egyptians.





Kohl was one of several cosmetics known in Egypt, as witnessed by a royal make-up kit, **left**, and a finely polished kohl jar, made of obsidian with a gold-rimmed lid, **right**.



Lipstick



In Ancient Egypt, color was more than decoration; it was a powerful symbol. The red hue of ochre represented vitality, fertility, and strength, linking beauty with inner power.

Egyptians finely ground the pigment and mixed it with water or oils, applying it carefully to the lips and cheeks using fingers or reed brushes.

Eyeshadow



Egyptians used crushed malachite to create vibrant green eyeshadow and red ochre for warm, reddish tones.

These eye paints were often made by grinding natural minerals and lead-based compounds to extract rich, lasting pigments that defined their iconic look.



COSMETIC SPOONS

✨ Egyptian mirrors ✨

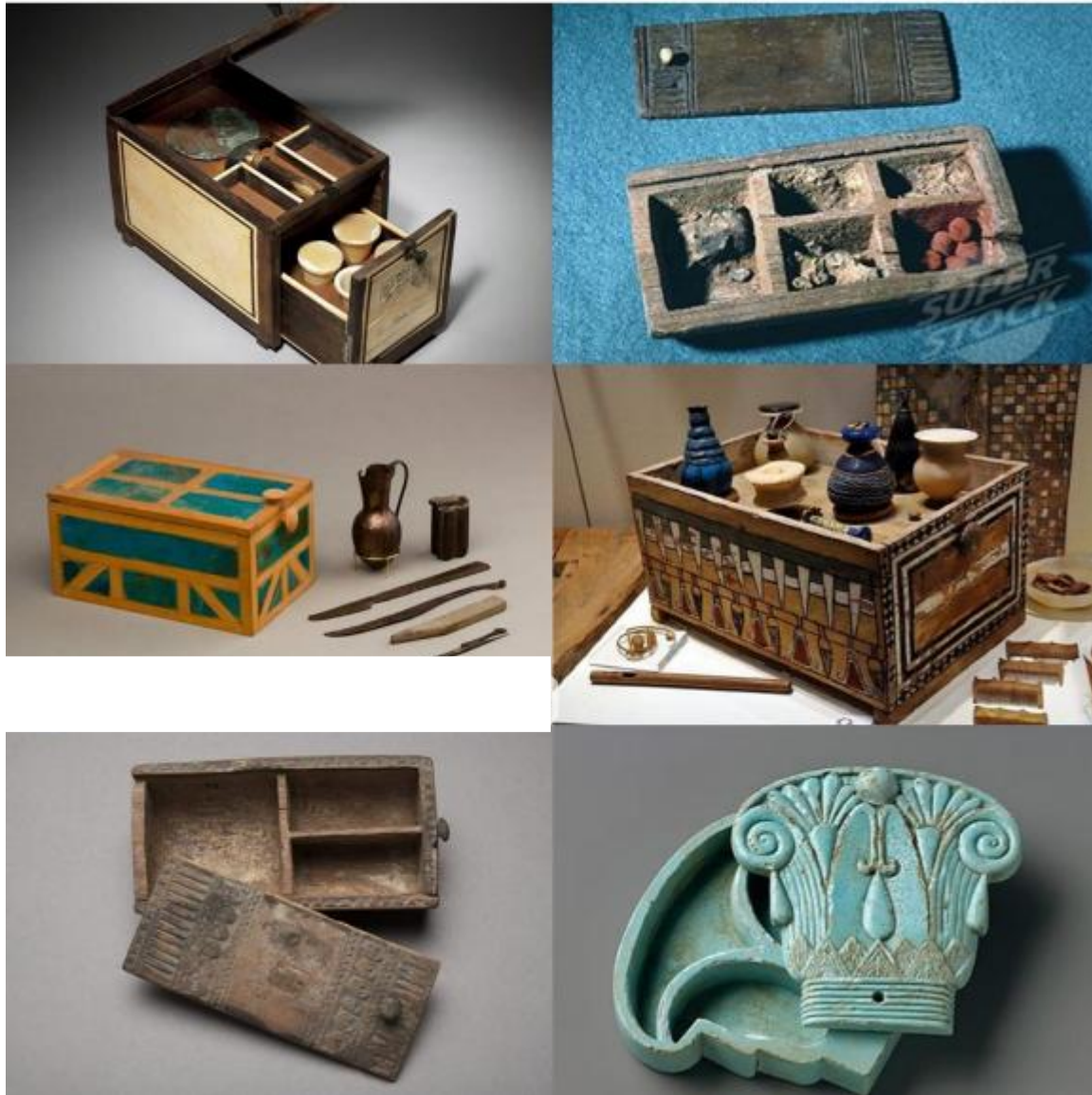


Egyptian Makeup Containers



Perfume Containers

✨ Egyptian jewelry & cosmetic boxes ✨



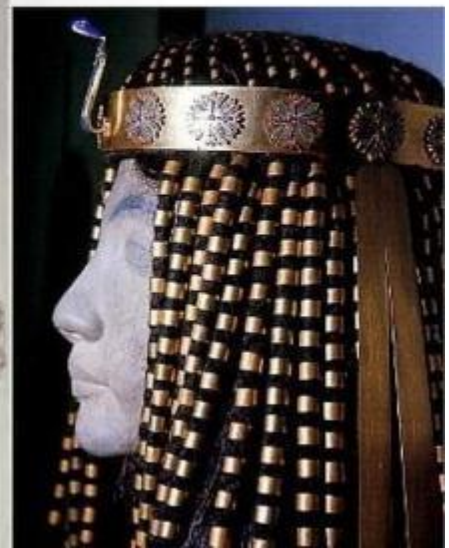
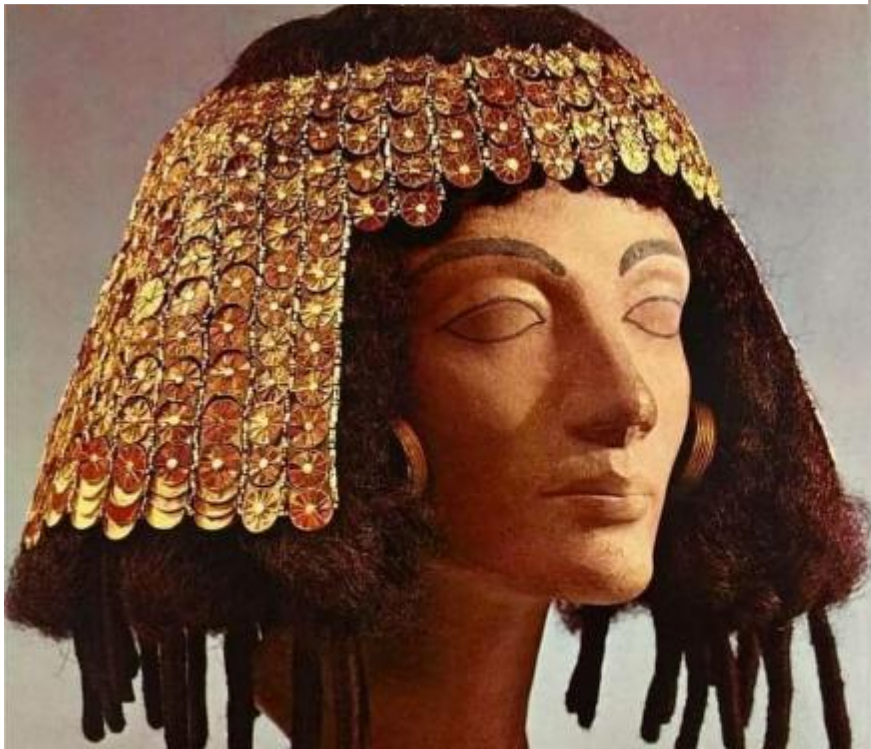
Cosmetic travel case and containers

✦ Egyptian combs ✦



HAIRPINS

✨ Egyptian wigs ✨



Ancient Egyptian

Princess-wig with silver cords-silver circlet with green enameled and white enameled disks-white papyrus flowers-1887-1850 B.C.

King in blue crown or royal war helmet of metal or wicker-uraeus insignia-1580-1085 B.C.

Queen in vulture headdress of metal over wig of tiny curls-1580 B.C. through Ptolemaic Period

high official-wig of spiral curls-white ribbon-flexible gold-feather-late B.C.

Lady in headdress of beads, gold disks, colored stones and glass-gold headplate-over wig of small tight braids-1501-1447 B.C.

Queen in helmet crown of green-blue fabric-enameled band-yellow headband-red ribbons-uraeus insignia-1375-1358 B.C.

court lady-wig of braids ending in curls-ribbon band-1580-1300 B.C.

King-fillet crown of inlaid silver over curled wig-1540 B.C.

Queen in vulture headdress-gold body-blue feathers-wig of tight curls-1580 B.C.

Lady-wig of braids ending in curls-heavy braids in back-1375 B.C.

King-gold fillet crown over curled wig-vulture and serpent-sun disk in back-carnelian, lapis lazuli and turquoise glass-1352-1340 B.C.

MTW



WOMEN'S MAKEUP BOX AND TOOLS



MEN'S SHAVING TOOLS

PERIOD ONE

JEWELRY

Early Dynastic & Old Kingdom

c. 3100 – 2181 BCE

[Image Placeholder]

JEWELLERY

- Men and women wore jewellery because they thought it made them look pleasing to the gods.
- In addition to iron, gold and gemstones, archaeologists believe that some jewellery was made from fragments of meteorites !
- Amulets were worn for good luck.



THESE FOUR BRACELETS WERE FOUND INSIDE THE TOMB OF DJER

These four bracelets were discovered at Abydos in the tomb of King Djer of the 1st Dynasty.

3 are composed of various types of beads: gold, turquoise, lapis lazuli, and amethyst.

The 4TH one consists of 27 plaques representing the palace facade topped by the falcon god Horus.

It is made of gold, turquoise, lapis lazuli, and amethyst.

It is renowned for demonstrating early Egyptian expertise in jewelry.





BROAD COLLAR (WESEKH) MADE OF BLUE AND BLACK FAIENCE WITH ENDS OF A FALCON HEAD (WORN BY BOTH MEN AND WOMEN)

(FAIENCE IS MADE OF CRUSHED QUARTZ, LIME, AND SODA IT WAS FIRED TO CREATE A VIBRANT, GLOSSY BLUE-GREEN GLAZE THAT REPRESENTED LIFE, REGENERATION, AND THE NILE'S BOUNTY).



DJED PILLAR - 2350 BCE - PLACED IN WRAPPINGS OF A MUMMY TO ENSURE PROTECTION FOR THE DECEASED



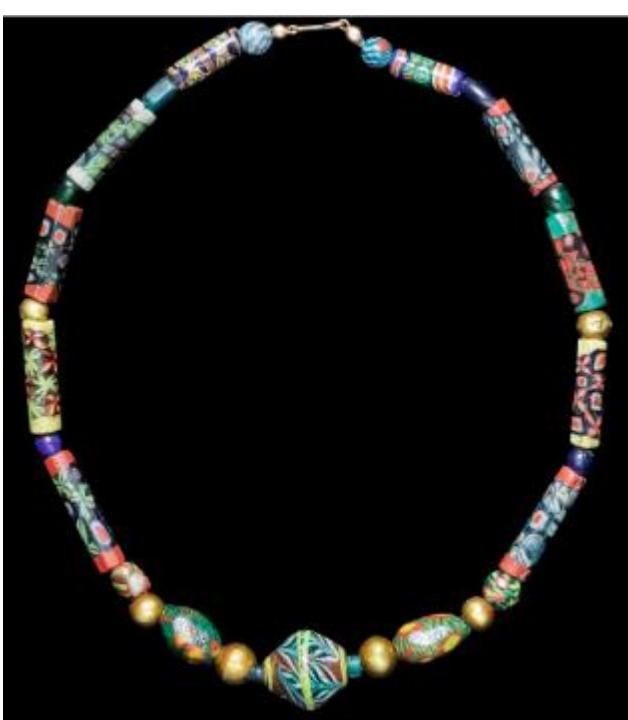
**NECKLACE WITH AMULETS
CARVED FROM A VARIETY OF
SEMI-PRECIOUS STONES
INCLUDING CARNELIAN,
AMETHYST, QUARTZ,
AND GREEN FELDSPAR**



**COPPER AND GOLD FOIL WIDE
NECKLACE**

**(IT IS DARK BECAUSE OF THE
OXIDATION OF THE COPPER METAL
IN IT)**

BEAUTIFUL GLASS BEAD BRACELETS MADE IN MESOPOTAMIA AND EGYPT



These two cobalt-blue glass beads, found in 3,400-year-old graves in Denmark, came from ancient Egypt, probably via extensive European trade routes.



ANCIENT EGYPT

PERIOD TWO

Intermediate Periods & Middle Kingdom

c. 2181 – 1550 BCE

ART

CLOTHING

JEWELRY

PERIOD TWO

ART

Intermediate Periods & Middle Kingdom

c. 2181 – 1550 BCE

[Image Placeholder]



Hippopotamus
Dynasty 12 Reign: Senwosret I to Senwosret II
Date: 1961–1878 BCE Material: faience



Faience was a unique Egyptian invention. It was a quartz-based, non-clay ceramic.

Items could be glazed with it in vibrant blues and greens, making “jewelry for the masses” and for burial goods.

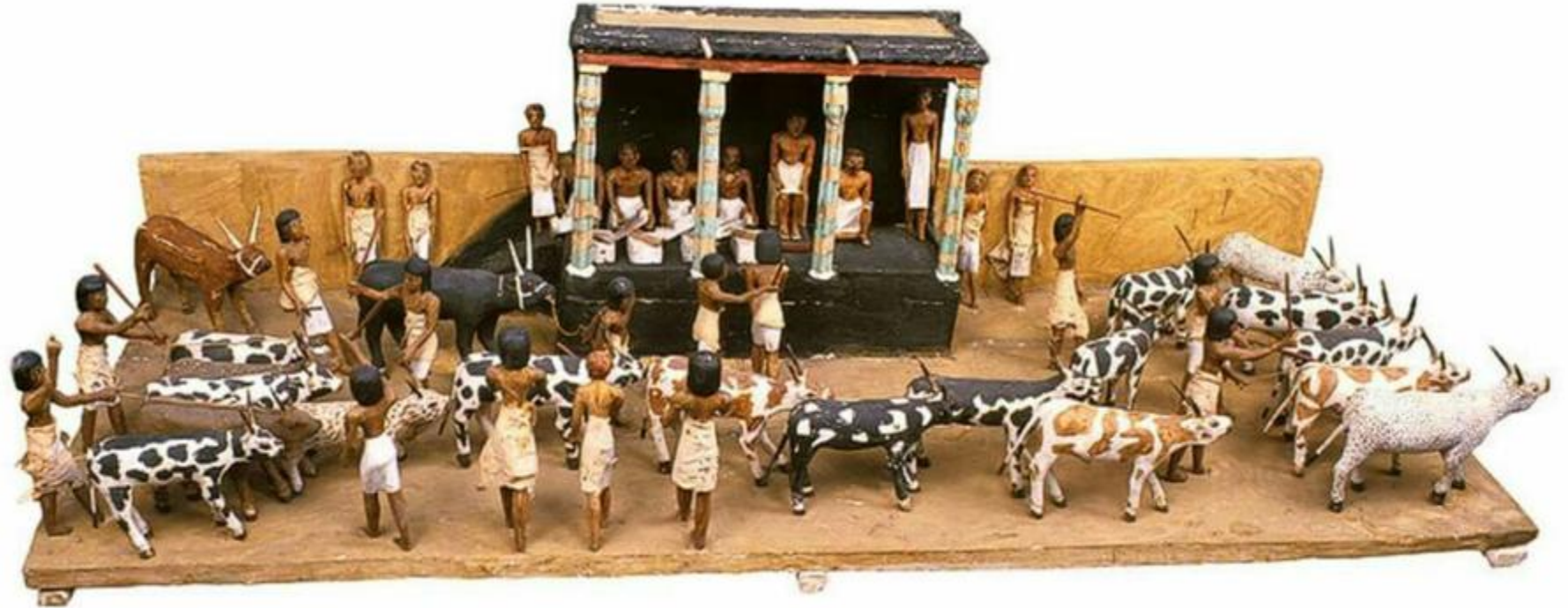
The Tomb of Meketre



MEKETRE CHANCELLOR AND HIGH STEWARD

The ancient Egyptian official Meketre was chancellor and high steward during the reign of Mentuhotep II, Mentuhotep III and perhaps Amenemhat I, during the Middle Kingdom.

He commissioned a lot of magnificent wood models to go into his tomb.



WOODEN MODEL OF MEKETRE COUNTING CATTLE



MODEL OF A PADDLING BOAT



134 COLUMNS IN 16 ROWS IN THE HYPOSTYLE HALL !



PAINTED COLUMNS IN THE TEMPLE OF KARNAK





PERIOD TWO

CLOTHING

Intermediate Periods & Middle Kingdom

c. 2181 – 1550 BCE

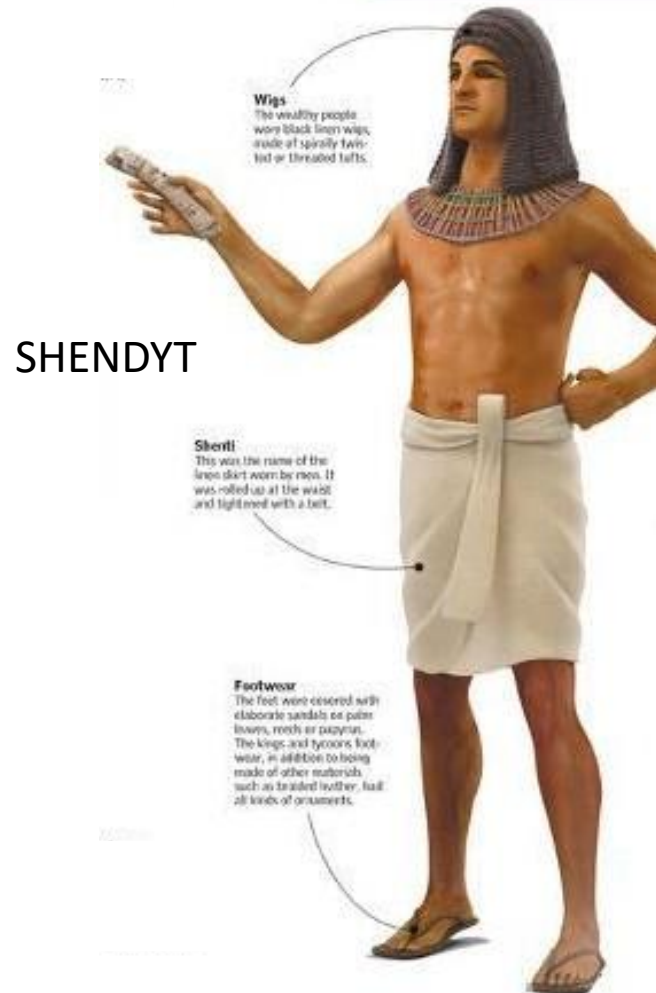
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MIDDLE KINGDOM (C. 2055–1650 BCE): THE AGE OF ELEGANCE

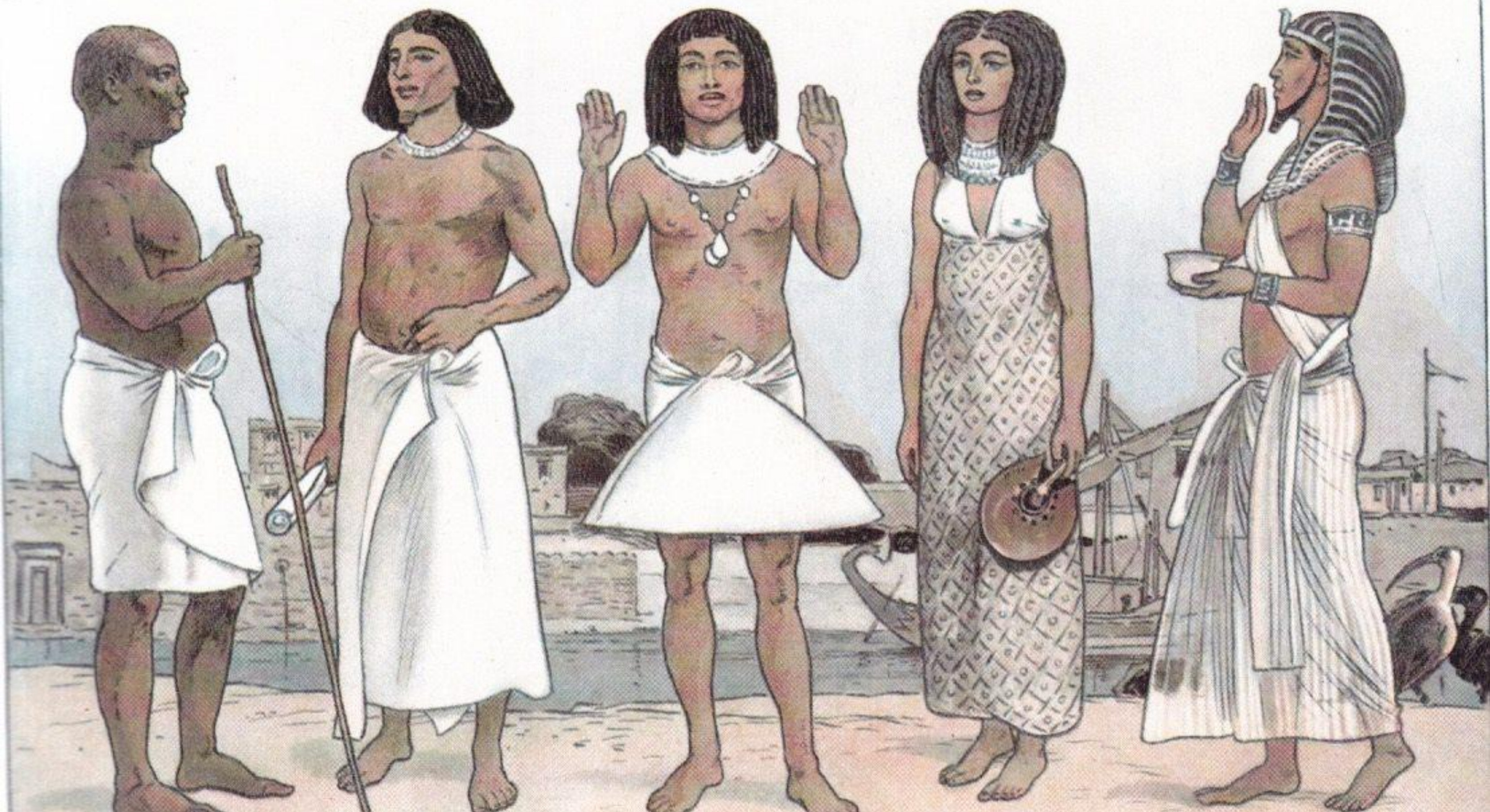
Following a period of instability, the Middle Kingdom re-established stability and a new sense of refinement.

Men: Kilts began to get longer, often reaching the calf, and were worn with a less rigid, more A-line silhouette.

Women: The Kalasiris remained the standard, but pleating and beadwork became more popular among the elite.



Middle Kingdom	
	
Official Mid-calf kilt with a large apron that was probably stiffened to maintain its triangular shape; elaborate necklace.	Female servant Simple sheath dress, long unplaited hair.



SHENDYT

KALASIRIS

PERIOD TWO

JEWELRY

Intermediate Periods & Middle Kingdom

c. 2181 – 1550 BCE

[Image Placeholder]



Gold pectoral with semiprecious stones belonging to King Sesostris III, 1939–1760 BCE



Winged scarab holding a sun's disc in its forefeet and a Kha-sign in its back feet, made from electrum (gold and silver) inlaid with cornelian, lapis lazuli and green feldspar.



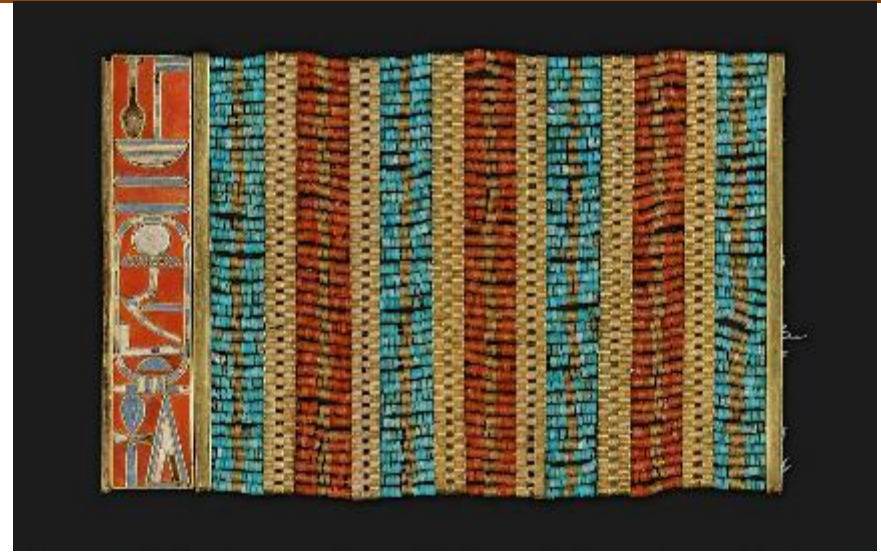
1878–1805 BCE. Belonging to a princess or queen



NECKLACE WITH CONVEX BEADS
OF AMETHYST AND A CENTRAL
AMAZONITE BA BIRD AMULET.



1981 – 1640 BCE – BLACK, WHITE,
AND BLUE-GREEN FAIENCE



BROAD BRACELET OF THE PRINCESS
– 1887 – 1813 BCE



LEOPARD HEAD BRACELET OF PRINCESS
SIT HATHOR IUNET



BRACELET OF PRINCESS



**BROAD COLLAR OF WAH, 1981–1975 BCE
FAIENCE BEADS AND LINEN THREAD**



**NEFER BROAD COLLAR - 1504–1450 BCE
(NEFER MEANS BEAUTIFUL OR GOOD)**



BEADED BRACELET



GOLD CROWN WITH URAEUS



COWRIE SHELL GIRDLE, LION BRACELETS, AND ANKLETS



PECTORAL, CROWN AND JEWELRY OF PRINCESS SIT HATHOR IUNET- 1887-1813 BCE GOLD, CARNELIAN, LAPIS LAZULI, TURQUOISE, GARNET & FELDSPAR





JEWELRY BOX



SILVER MIRROR



PECTORAL



ANKH-SHAPED CLASP



Necklace made of gold, carnelian, lapis lazuli, green feldspar and amethyst.



JEWELRY OF PRINCESS SIT HATHOR IUNET (PAGE 2)



CARNELIAN CLASP

ANCIENT EGYPT

PERIOD THREE

The New Kingdom

c. 1550 – 1070 BCE

ART

CLOTHING

JEWELRY

PERIOD THREE

ART

The New Kingdom

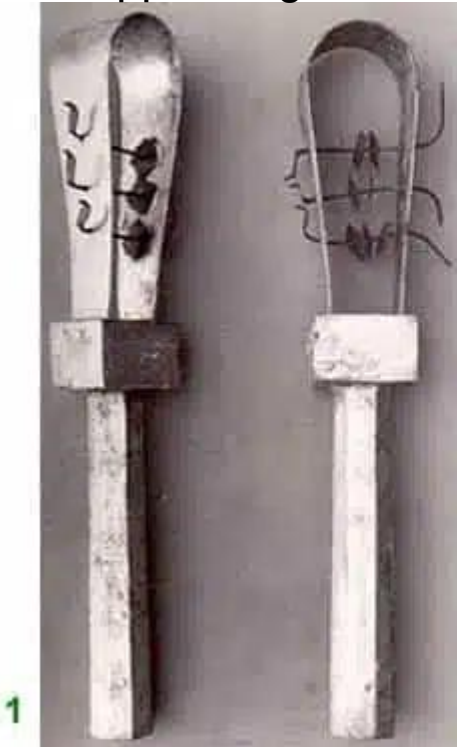
c. 1550 – 1070 BCE

[Image Placeholder]

The Sistrum of Ancient Egypt: Sacred Rattle of the Gods

The sistrum was a sacred, rattling percussion instrument in ancient Egypt, primarily used by priestesses and royalty to invoke deities, particularly the goddess Hathor.

Symbolizing joy, fertility, and protection, its shaking sound was believed to ward off evil and appease gods,

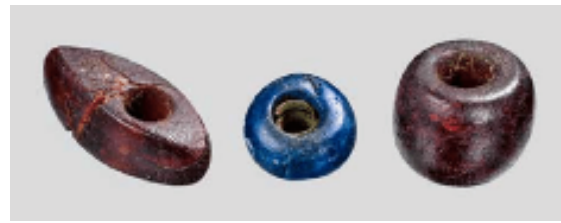


1. Sistrums of wood and copper alloy from the tomb of Tutankhamun.

2. Hathoric sistrums of bronze.



- Glass beads and small ornamental objects
- Glass inlays for jewelry and decorative work
- Colored glass amulets
- They learned how to make hollow parts, using core-forming.
- Glass vessel production began around 1500 BCE



Since the early glassware was very fragile, they made these ingots that could be shipped and sold to other glassmakers.



Core-formed glass vessel, used as containers for expensive perfumed ointments and cosmetics.



[Image Source:www.egyptprivatetourguide.com](http://www.egyptprivatetourguide.com)



Vase in the form of fish from 1350 BC, made from polychrome glass, Tell el-Amarna, Egypt



Vase, 1400-1300 BCE Egyptian turquoise & opaque cobalt blue, yellow, white,



An ancient Egypt glass vase in the Louvre museum in Paris.
[WIKIMEDIA COMMONS](#)



Egyptian glass vessel



Portrait Inlay of Pharaoh Akhenaten - 1386 BCE



Portrait of King Amenhotep II, Egypt, 1426-1400 BC.

Deep blue glass with light tan surface.



Core-Formed, white Amphora
3500 – 1500 BCE



Glass earring with gold top hoop



Lotiform chalice – Glass
and Gold - 1452 BCE.





This is one of the earliest glass pieces made.- owned by Pharaoh Thutmose III -1425 BCE



Core-formed glass amphora 664 – 332 BCE



Core-formed glass vase



Headrest for King Tutankhamen
Dark blue glass made in 1 piece and weighs 4.4 pounds.



Egyptian spool-shaped-unguentarium (for holding body creams, etc.)

**KING TUTANKHAMUN'S
SENET GAME BOARD
FOUND IN HIS TOMB**



QUEEN HATSHEPSUT WAS THE LONGEST REIGNING FEMALE PHARAOH IN EGYPTIAN HISTORY, RULING FROM 1473-1458 BCE

She wore men's clothes to display her power and:

The Nemes Headdress: A striped headcloth traditionally worn by male pharaohs.

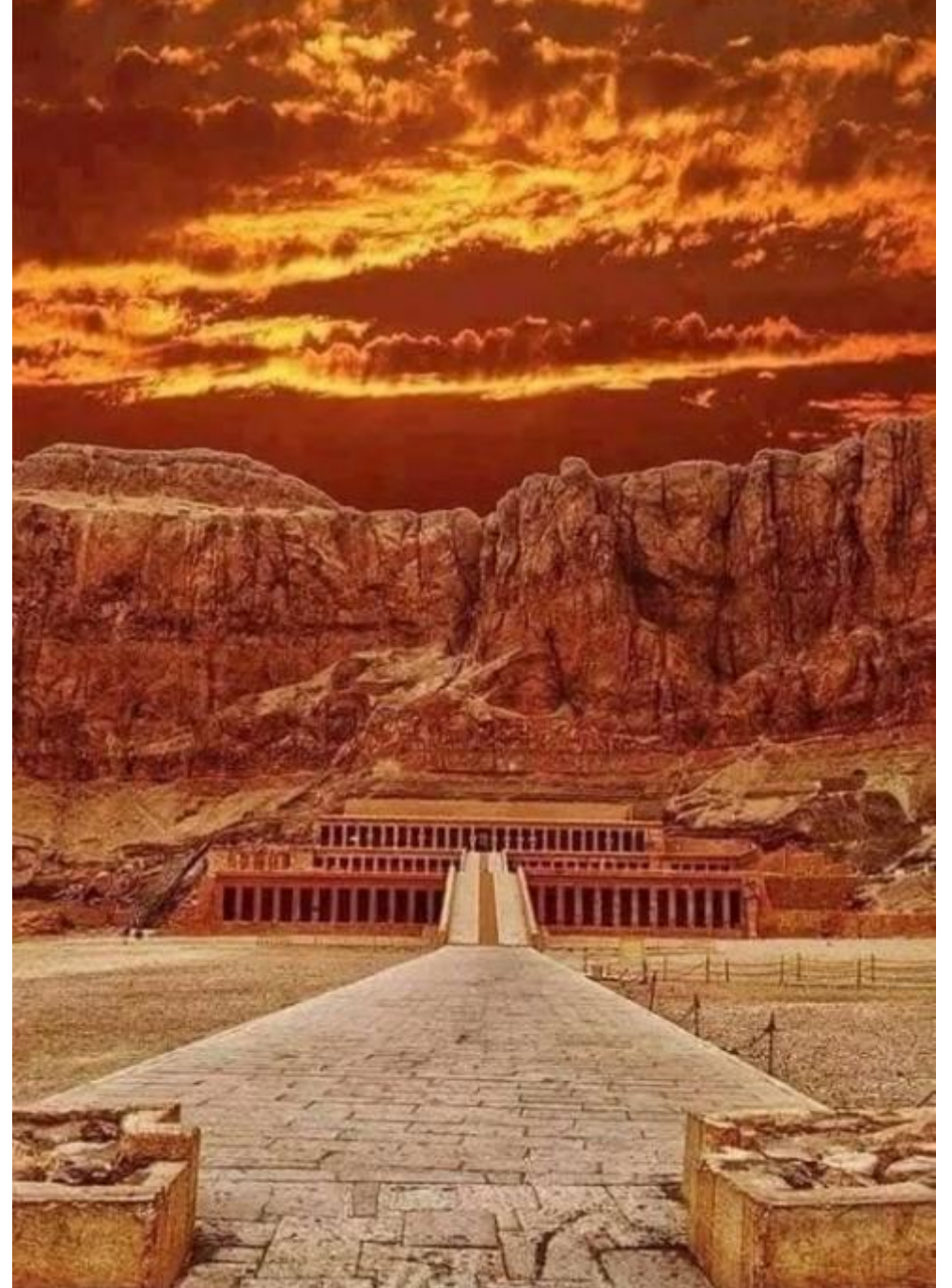
The Shendyt: A kind of pleated kilt usually worn by men.

False Beard: A symbol of kingship, usually worn by male rulers.





QUEEN HATSHEPSUT'S TEMPLE



GODDESS MAAT AND GOD HORUS

The central value of the Egyptian **culture** was **ma'at** - harmony and balance.

It was represented by the goddess of the same name and her white ostrich feather.



To the ancient Egyptians, the king was a godlike being, closely identified with the all-powerful god **Horus**.



THE BOOK OF THE DEAD

The [Papyrus of Ani](#) is a specific, high-quality, and famous *example* of the funerary text - **The Book of the Dead**.

While it refers to the entire genre of ancient Egyptian funerary texts, the Papyrus of Ani is a **78-foot**, illustrated scroll, created specifically for a Theban scribe named Ani around 1250 BCE.

It is a testimony to personal piety, artistic achievement, and the Ancient Egyptian vision of life beyond death.



OSIRIS AND ISIS DEPICTED WITHIN THE PAPYRUS OF ANI

New Kingdom, 19th Dynasty,
1250 BCE
From the Tomb of Ani, Thebes

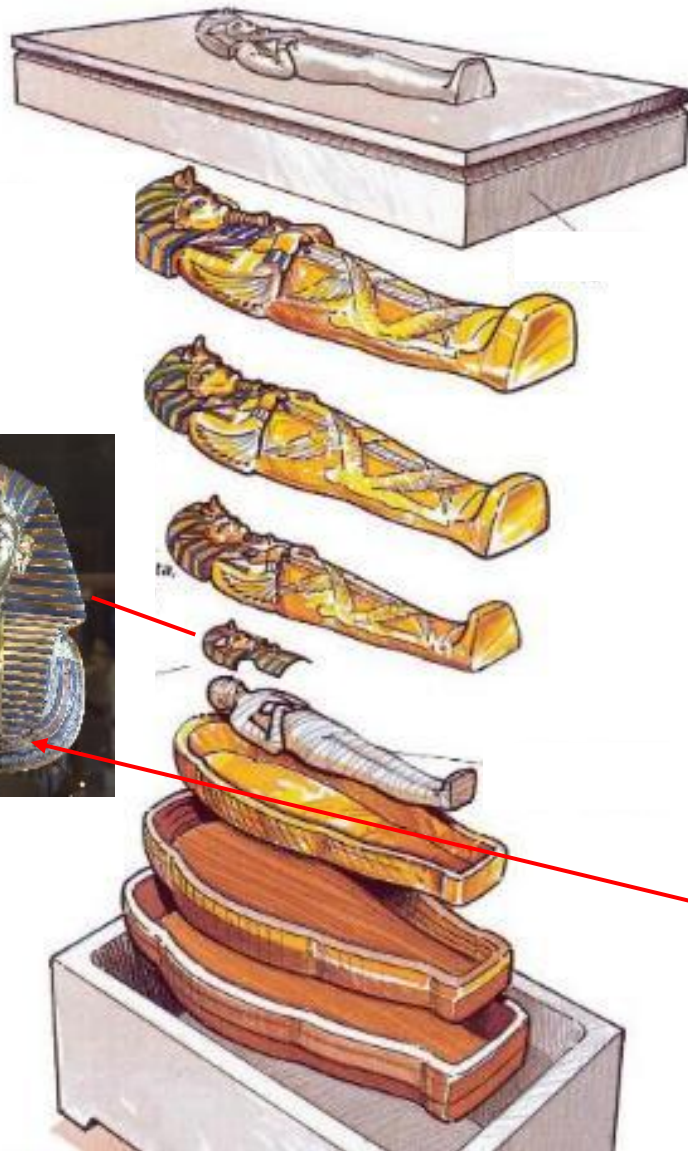
THE WEIGHING OF THE HEART, ALSO KNOWN AS THE JUDGMENT OF OSIRIS

It was a significant event in ancient Egyptian mythology and beliefs regarding the afterlife.

According to the myth, after death, the deceased's heart was weighed against the feather of Maat, the goddess of truth and justice, in the court of Osiris, the god of the afterlife.



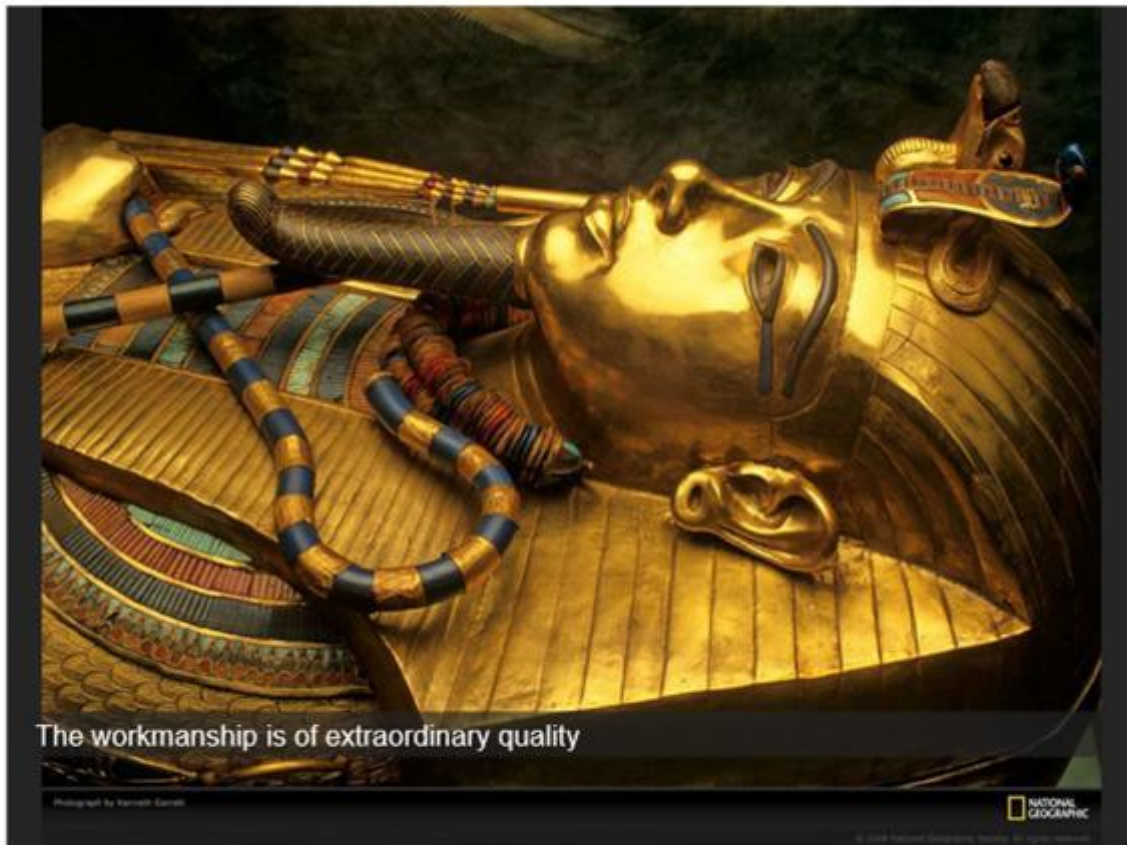
KING TUTANKHAMUN'S NESTED COFFINS



King Tutankhamun's coffins consisted of three nested containers, but only the innermost was made of solid gold, weighing approximately **243 pounds (110.4 kilograms)**.

The outer two coffins were crafted from gilded wood, not solid gold.

The iconic, separate death mask weighed an additional 22.5 pounds (10.23 kilograms) !



The workmanship is of extraordinary quality

Photograph by Kenneth Curran

NATIONAL GEOGRAPHIC

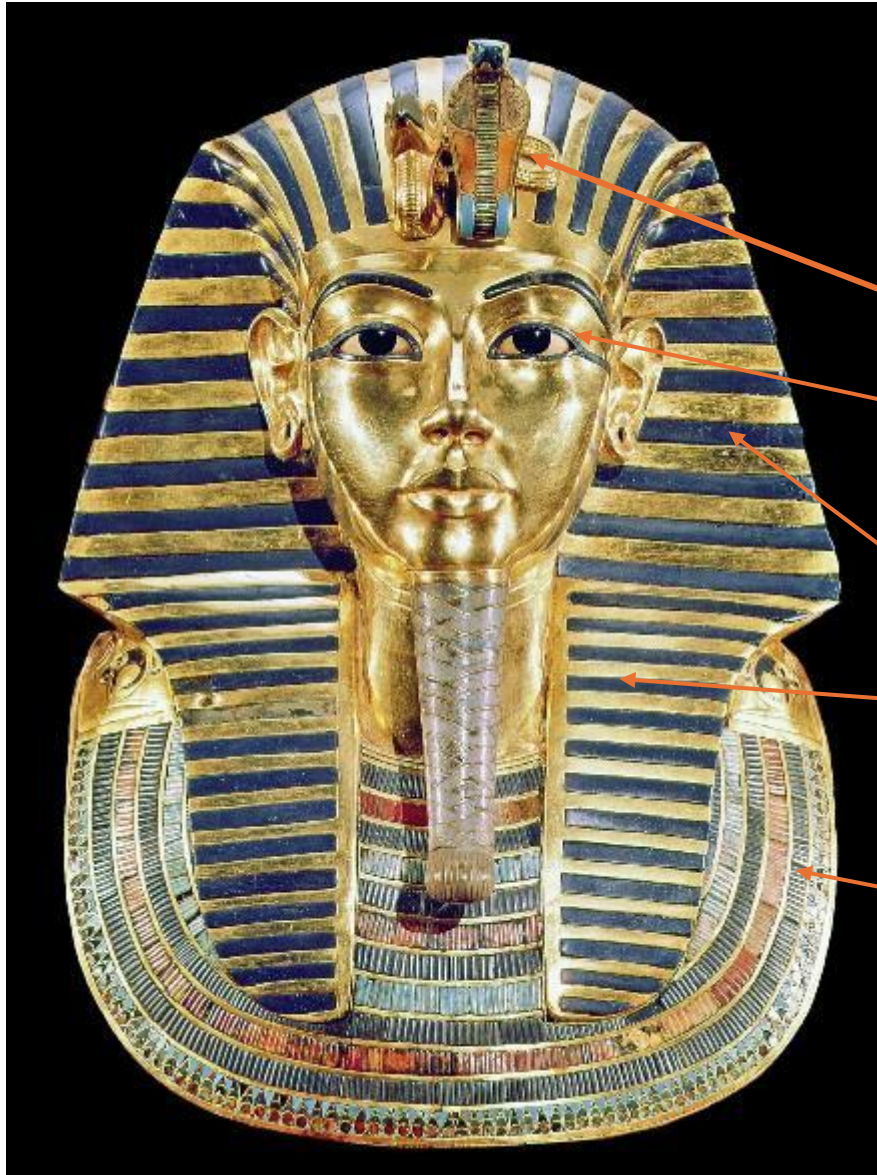


The innermost casket depicts the Pharaoh in the guise of Osiris, and is made of beaten gold (symbol of the sun) and inlaid with semiprecious stones

**THIS IS HIS INNERMOST COFFIN THAT USED
243 POUNDS OF SOLID GOLD !**

FRONT AND BACK OF THE FUNERARY MASK OF KING TUTANKHAMUN – 1314 BCE

AT THAT TIME, GLASS WAS AS RARE AS GOLD AND USED WITH GEMSTONES, IN THE MASK



Red and blue glass was used at the top of the Uraeus and on the Cobra

Glass inlaid in the eyes, eyebrows, eyeliner, and even in the beard that was worn by Kings and Queens.

Dark blue inlaid glass in all the 54 horizontal rows in the top, bottom, and 24 rows in the back area of the headdress, between the gold lines

Blue, Red, and Green glass pieces were used in the curved, outer collar.



TOTAL WEIGHT IS 22.5 POUNDS OF SOLID GOLD

CANOPIC JARS WERE USED BY ANCIENT EGYPTIANS TO CONTAIN THE INTERNAL ORGANS REMOVED DURING THE PROCESS OF MUMMIFICATION



SET OF CANOPIC JARS WITH THE HEADS OF:

THE BABOON-HAPY

JACKAL-DUAMUTEF

FALCON- QEBEHSENUF

HUMAN-IMSETY



**THE 4 CANOPIC JARS OF
KING TUTANKHAMUN**

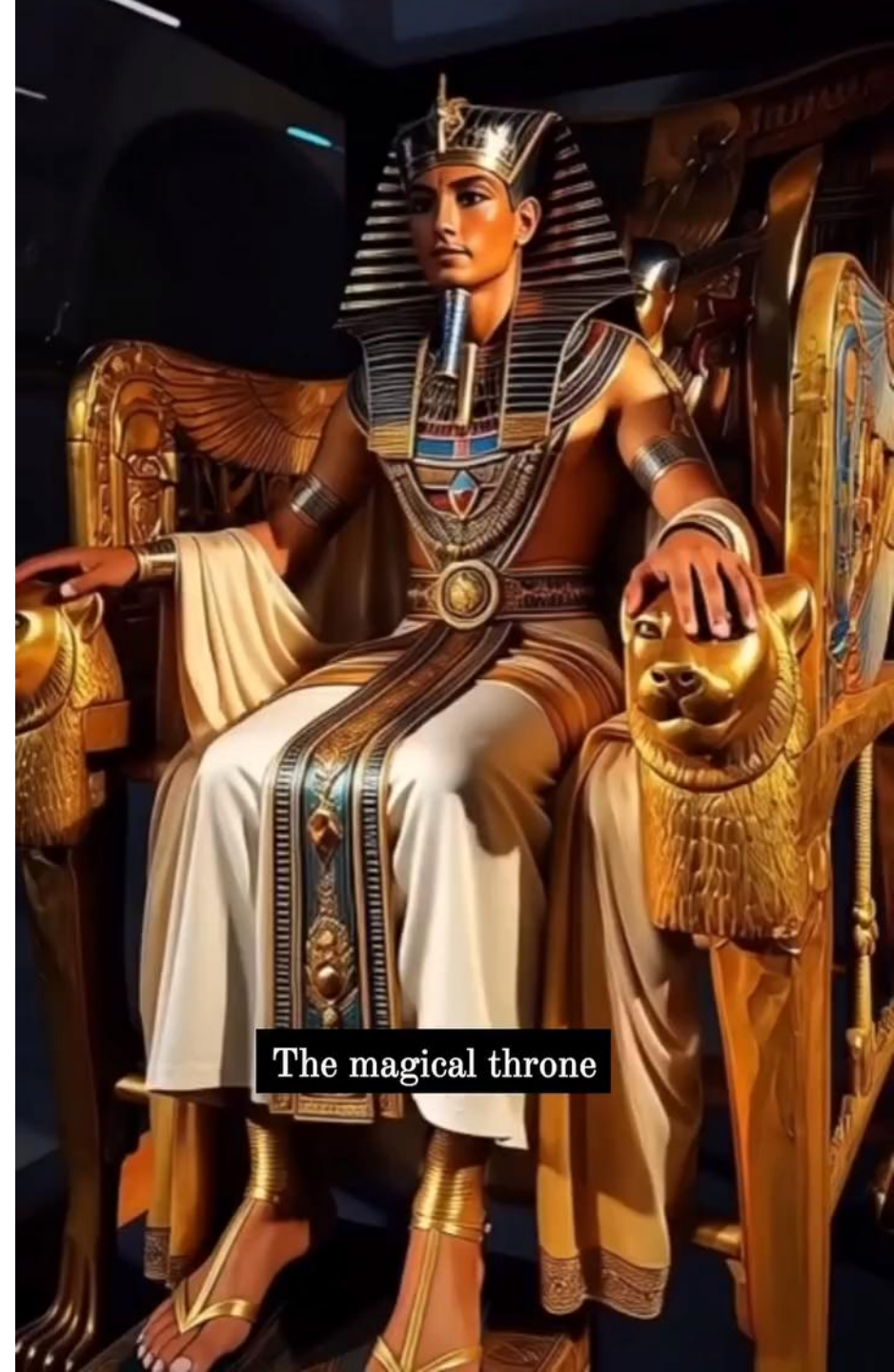


The canopic shrine held the canopic jars containing the embalmed organs of the Pharaoh





Many of the objects found in his tomb reflect the influence of the Amarna style, in spite the king's return to tradition



The magical throne



The back of this golden throne, for example, depicts Tutankhamun and his wife Ankhnesemanum



Tutankhamun's fingers and toes were capped with gold finger and toe stalls.

His feet were adorned with gold foil footwear, and while the exact number of sandals is unclear, at least 80 samples were discovered in his tomb.



KING TUT'S SPECIAL KNIFE WITH THE BLADE MADE FROM A METEORITE

A dagger entombed alongside the mummy of Egyptian pharaoh Tutankhamun was made with iron that came from a meteorite. The handle and case for it are made from Gold.

It didn't have any rust on it after 3,300 years because the iron in the blade also has nickel and cobalt metals, which makes it like stainless steel.

The high manufacturing quality of the blade in comparison with other simple-shaped meteoritic iron artifacts suggests a significant mastery of ironworking in Tutankhamun's time.



**PSUSENNES I WAS THE THIRD PHARAOH (KING) OF THE 21ST DYNASTY
WHO RULED FROM TANIS BETWEEN 1047 AND 998 BCE**



GOLD ARMBANDS



**GOLD SANDALS AND FINGER AND
TOE STALLS**



**GOLDEN MASK OF KING
PSUSENNES 1
1047 BCE**



**PECTORAL
NECKLACE OF
PSUSENNES I I**



DETAIL OF THE COFFIN



**A GOLD PLAQUE OF PSUSENNES I DEPICTING
THE EYE OF RA AND HORUS**



**PSUSENNES I WAS
BURIED IN A
MAGNIFICENT
COFFIN OF SOLID
SILVER**

**(SILVER WAS MORE
EXPENSIVE THAN
GOLD AT THAT TIME)**

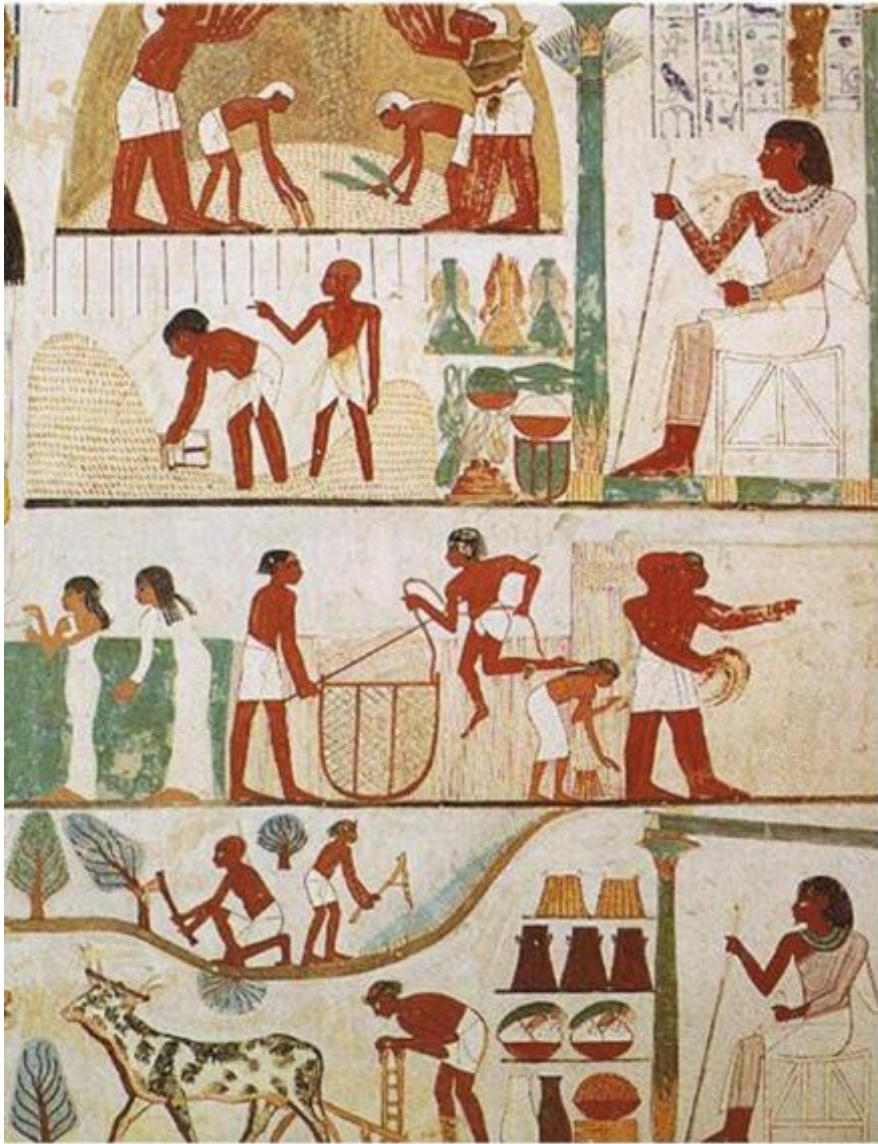
PERIOD THREE

CLOTHING

The New Kingdom

c. 1550 – 1070 BCE

[Image Placeholder]



The clothing of men and women of several social levels are depicted in this tomb mural from about 1425 BCE.



A tomb painting of a servant girl and four elegantly dressed women at a funerary banquet. The guests wear wigs, gold earrings, jeweled collars, bracelets, and pleated dresses.

Several women are holding lotus flowers, which were typically distributed to banquet guests as they arrived. From a wall painting in the tomb of Nebamun at Thebes - 1400 BCE.

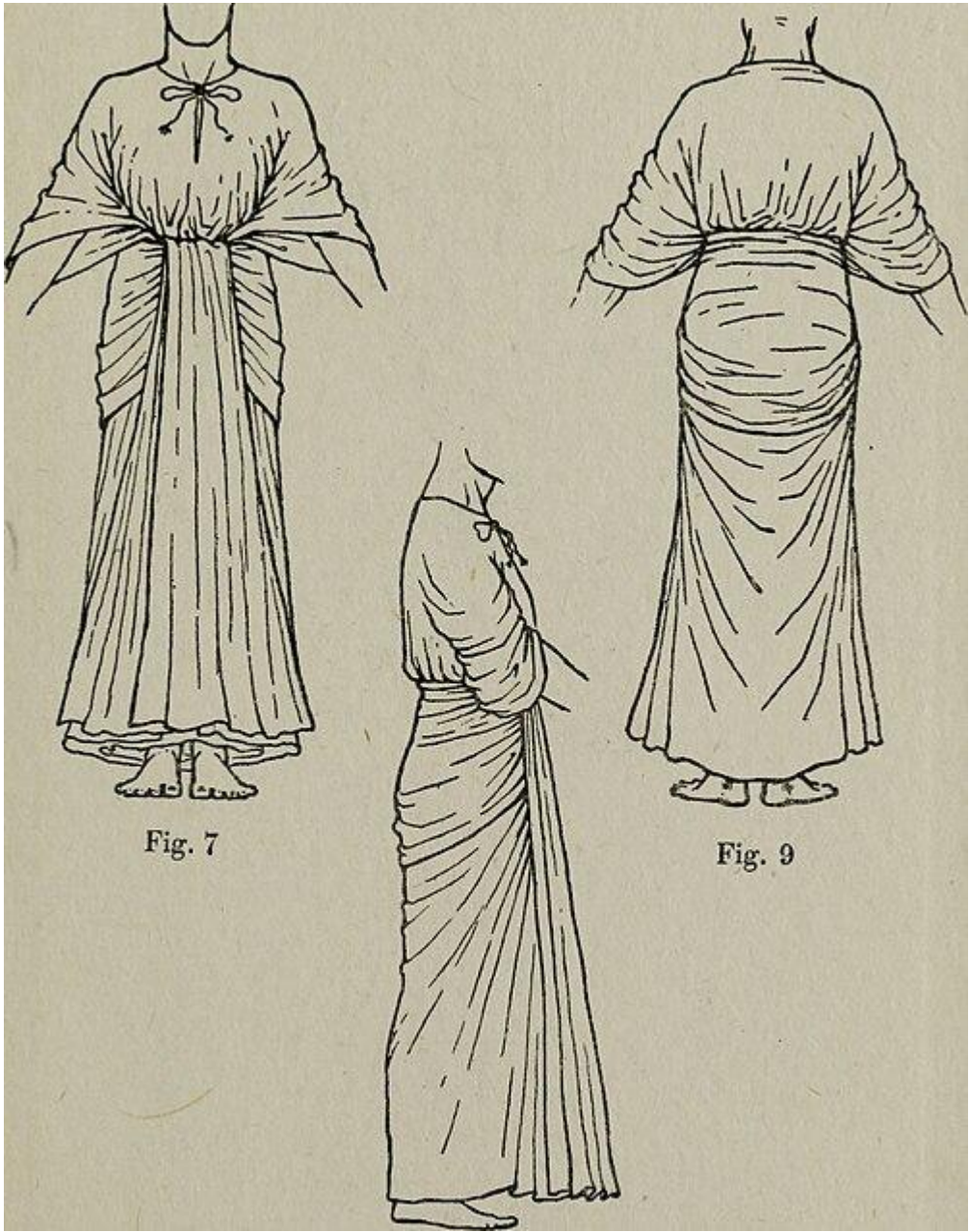
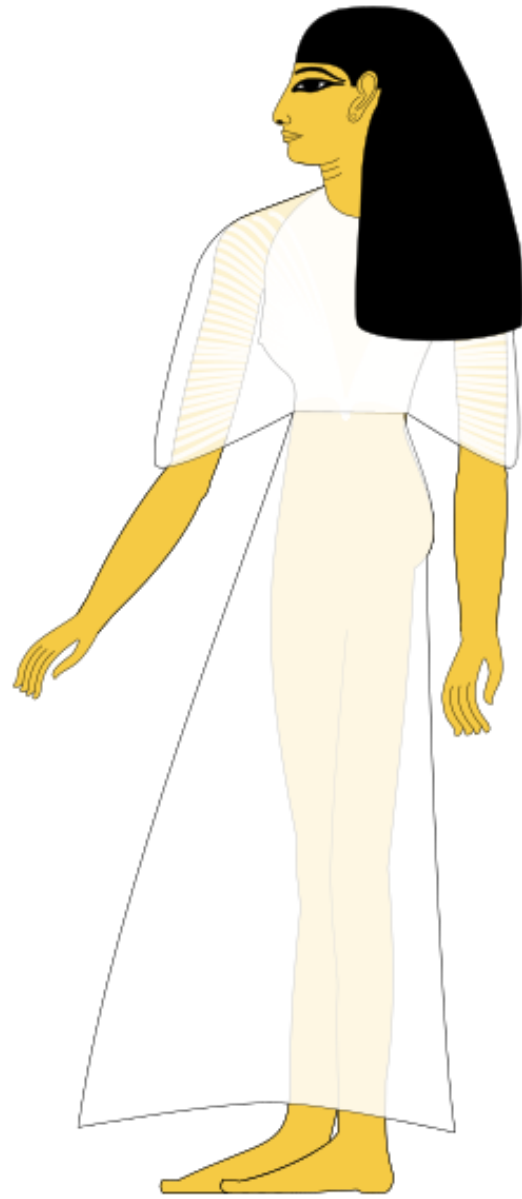


Fig. 7

Fig. 9

MEN'S TUNIC



**WOMEN'S LINEN
CLOTHING WITH CAPE**



SANDALS 1370 BCE



ROBE FOR A WOMAN



ROBE DRAPED FOR A WOMAN



EGYPTIAN QUEEN

PERIOD THREE

JEWELRY

The New Kingdom

c. 1550 – 1070 BCE

[Image Placeholder]



BROAD COLLAR FROM THE NEW KINGDOM - 1479–1425 BCE



A DIADEM WITH TWO GAZELLE HEADS, 1479–1425 BCE



**CUFF BRACELET, DECORATED WITH CATS
1479–1425 BCE**



**BROAD COLLAR - 1353–1336 B.C.
FAIENCE**



MENAT NECKLACE - 1390–1352 B.C.



1360 BCE - CARNELIAN PLAQUE

JEWELRY OF KING TUTANKHAMUN (6 SLIDES)



HEART SCARAB PECTORAL



PECTORAL OF OSIRIS, ISIS AND NEPHTHYS



VULTURE PECTORAL

ILLUSTRATION OF KING TUTANKHAMUN WEARING JEWELRY HE HAD ON, IN HIS TOMB



PENDANT



SCARAB BRACELET



FLEXIBLE BEADED BRACELET



AMETHYST SCARAB BRACELET



GOLD PECTORAL WITH WINGED SCARAB

GLASS AND GOLD COLLAR FROM HIS TOMB

The collar uses all 4 of the glass materials, shown at the right.



- **Dark blue glass** was used to imitate **lapis lazuli**.
- **Light blue glass** was used to imitate **turquoise**.
- **Red glass** was used to imitate **carnelian**.
- **Black glass** was used to imitate **obsidian**.

FALCON PECTORAL OF KING TUTANKHAMUN



THE USES OF GLASS MATERIALS IN KING TUTANKHAMUN'S SCARAB PECTORAL

1. **The Vulture/Scarab Wings:** Attached to the central scarab are the open wings and tail of a vulture (Nekhebet) which are inlaid with colored glass.

This is a major use of glass on the piece!

2. **The Cobra (Uraei) Flanking the Scarab:** Flanking the scarab are the profiles of two cobra, inlaid with colored glass paste and bearing yellow solar discs on their heads.

3. **Throughout the Composition:** The entire piece uses colored glass in the cloisonné work, for the various decorative elements.

4. Center **scarab beetle** carved from **Libyan Desert Glass**.





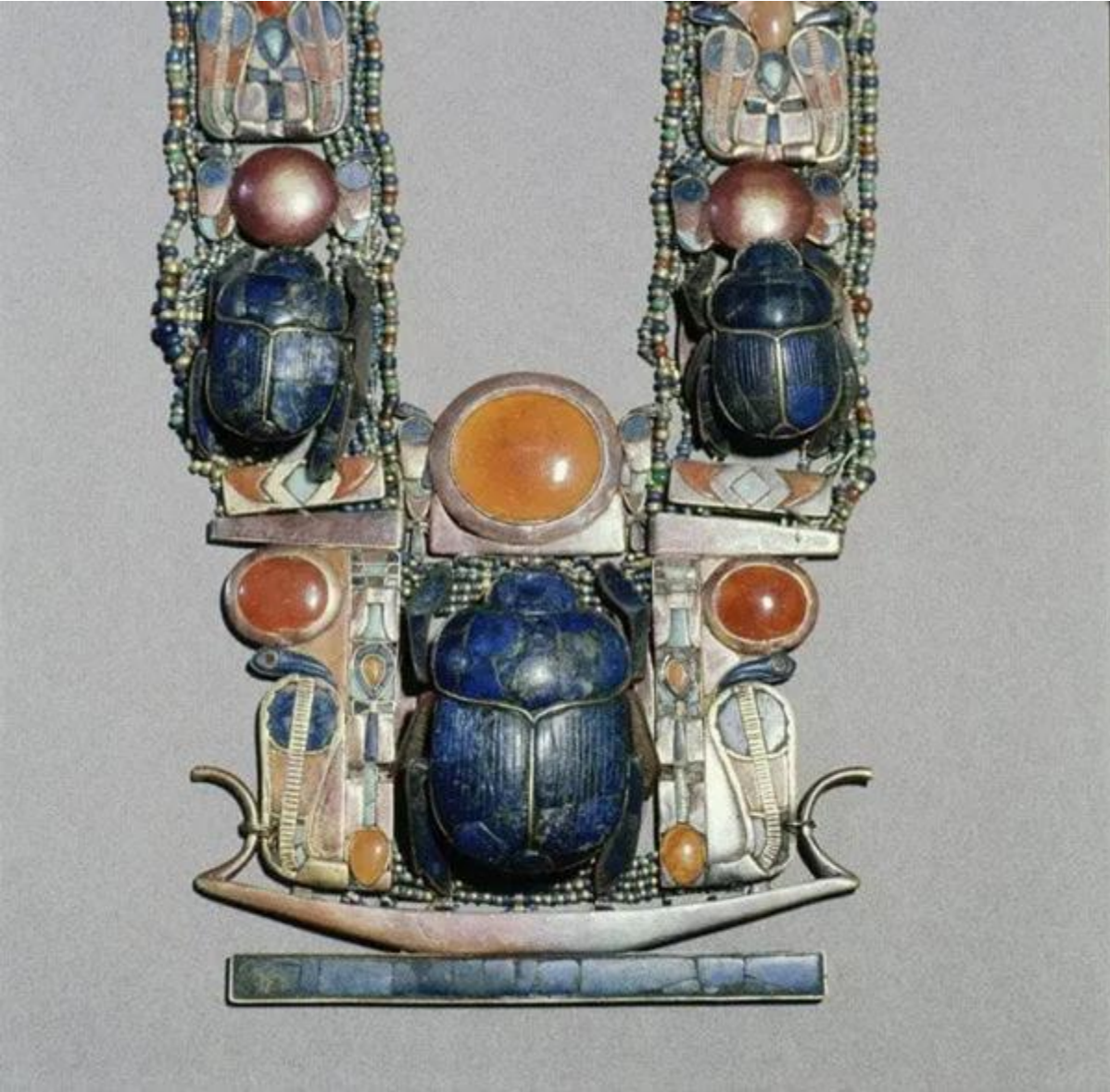
**PECTORAL OF TUTANKHAMUN WITH
WINGED SCARAB.**



WINGED-SCARAB PECTORAL



**FALCON NECKLACE AND PENDANT
1332-1323 BCE**



SCARAB NECKLACE, DETAIL

(END OF KING TUTANKHAMUN'S JEWELRY)



This necklace, with three pendants in the form of flies, was given to queen Ahhotep in gratitude for her supportive role during the struggle for liberation against the Hyksos.

GOLD FILIGREE BRACELET WITH SINAI TURQUOISE



THE GOLDEN FLIES OF VALOR

They were prestigious military decorations awarded for courage and tenacity in battle.

Gold fly pendants — worn on necklaces or collars — honored soldiers from the liberation against the Hyksos through the reign of Thutmose III.

ANCIENT EGYPT

PERIOD FOUR

3rd Intermediate & Late Period

c. 1070 – 332 BCE

ART

CLOTHING

JEWELRY

PERIOD FOUR

ART

3rd Intermediate & Late Period

c. 1070 – 332 BCE

[Image Placeholder]



**PENDANT BEARING THE
CARTOUCHE OF OSORKON II
WITH SEATED OSIRIS
FLANKED BY HORUS AND
ISIS**



**THE PECTORAL OF KING SHOSHENQ
II DISPLAYS TWO FALCONS AT ITS
TOP, EACH WEARING THE DOUBLE
PSCHENT CROWN OF UPPER AND
LOWER EGYPT.**

**THEY ARE SITTING UPON THE
HIEROGLYPHIC SYMBOL FOR SKY,
WHICH IS ADORNED WITH STARS.**



**SCARAB AMULET WITH WINGS
MADE FROM FAIENCE, BLUE
GLAZED. 664 - 332 BCE**

**IT WAS PLACED ON THE
CHEST OR OVER THE HEART
OF A MUMMY TO HELP ON THE
JOURNEY TO THE AFTERLIFE.**



LATE PERIOD EGYPTIAN ARTISTRY

MASTERCES IN IVORY, BRONZE, AND STONE

LEFT EYE BRACELET OF KING-SHOSHENQ-II



**STATUETTE OF ISIS AND
HORUS; 332–30 BC; FAIENCE;**



**FIGURINE OF HORUS AS FALCON
GOD WITH AN EGYPTIAN CROWN;
500 BC; SILVER AND ELECTRUM**

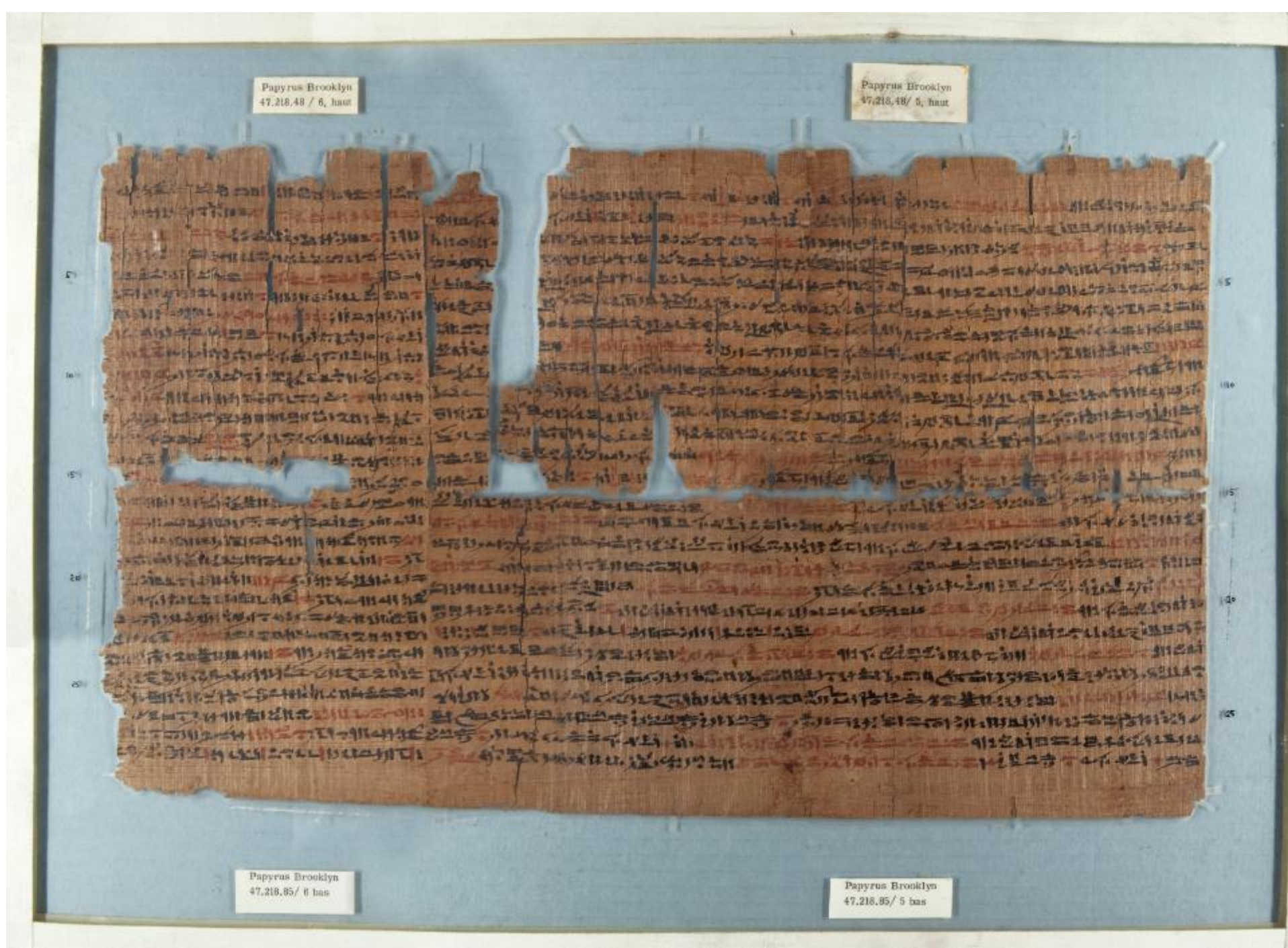


**STATUETTE OF
AMUN**

THE BROOKLYN PAPYRUS

It was a major contribution from the Late Period.

It was a medical papyrus with a collection of medical and magical remedies for victims of bites from snakes, scorpions, and spiders, based on their type or the symptoms from the bite.





Beautiful painted items from Egypt that are thousands of years old and still have bright colors on them.



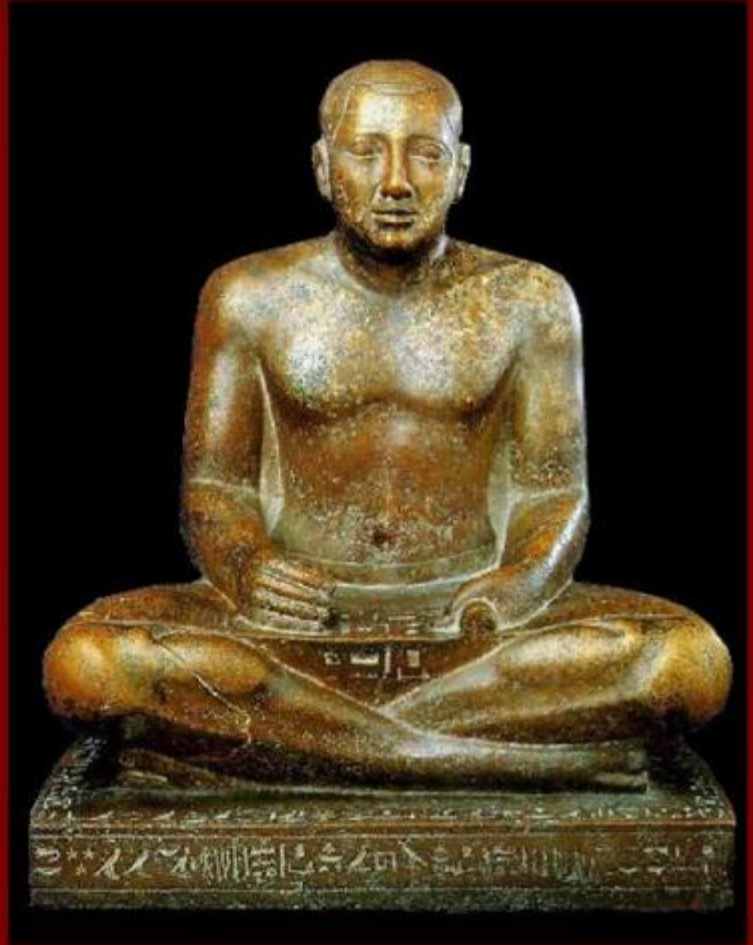
Shawabty of Ankh-Hor

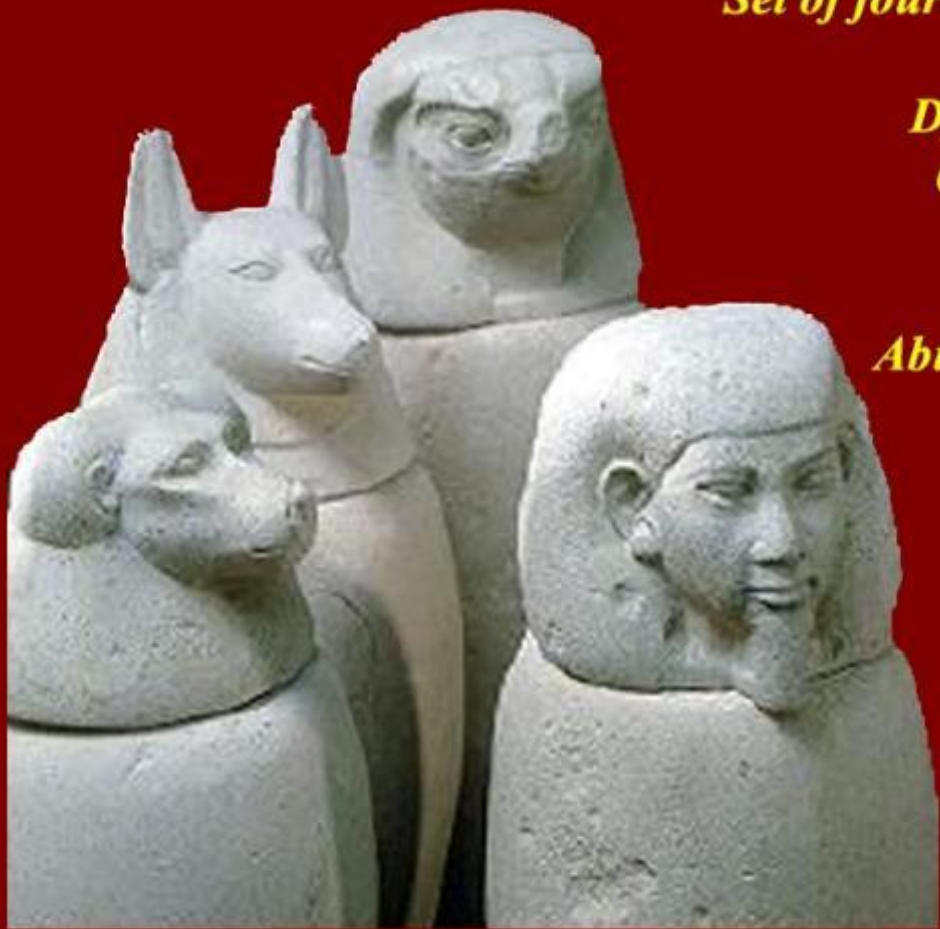
*Late Period
Dynasty 26
reign of
Psammetichus I-Apries
664-610 BC*

Cleveland Museum of Art

*Late Period
26th dynasty*

*Sitting figure
of the scribe
Petamenhotep*





*Set of four canopic jars
Late Period
Dynasty 27-30
656-332 B.C.*

*Limestone
Abusir el-Melek*



*Wood and bronze ibis
Late Period to Ptolemaic Period, 664-30 B.C., 21 inches long*

Bes Medicine Bottle

Late Period

27th-31st Dynasties, (525-332 BC)

H: 15.2 cm

*Iron oxide pigment, Ceramic, Human hair
Rosicrucian Egyptian Museum
San Jose, California*

*The god Bes was the protector of children.
When a child was ill, it was believed that
feeding it out of a Bes shaped bottle would
cure the illness. If that was not effective, a
physician would then be contacted.*



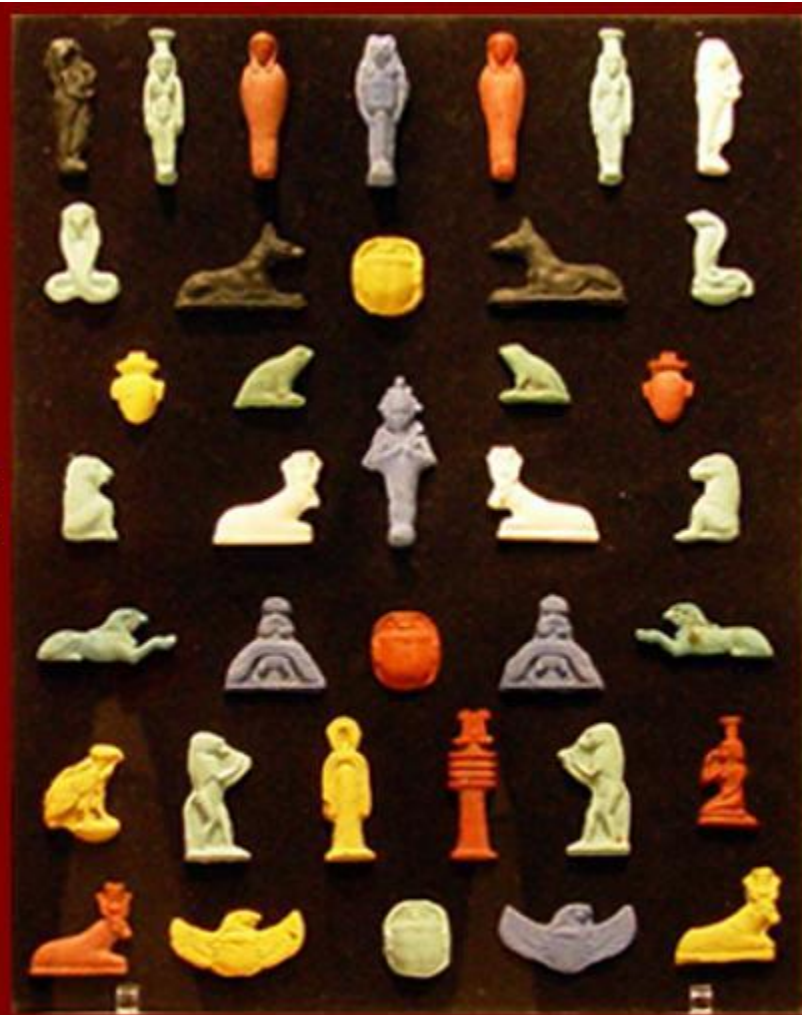
Glass amulets

*Late Period,
Dynasty XXVII-XXX
525-343 BC*

Largest 2 3/16 inches long

*37 Egyptian glass amuletic
inlays, the largest of which
is only 2 3/16 inches long*

*The lot was sold at
Christies in New York
in December of 2005 --
selling price was \$66,000.*





CARNELIAN SCORPION AMULET



QUEEN KAROMAMA MERITMUT

**MADE OF BRONZE WITH INTRICATE INLAY
WORK OF GOLD, SILVER, AND
ELECTRUM (GOLD AND SILVER)**

AMETHYST CAT



EGYPTIAN AMETHYST AMULET OF THE GOD TAUERET

The pregnant
hippopotamus goddess
standing with her hands
cradling her stomach

The details of her facial
features are cut in.





BLUE FAIENCE AMULET OF FALCON GOD HORUS



WINGED SCARAB 664-332 B.C.

Alabastron - a small type of pottery or glass vessel used in the ancient world for holding oil, especially perfume or massage oils.

They originated around the 11th century BCE in ancient Egypt, as containers carved from **alabaster** – hence the name, but spread via ancient Greece to other parts of the classical world.



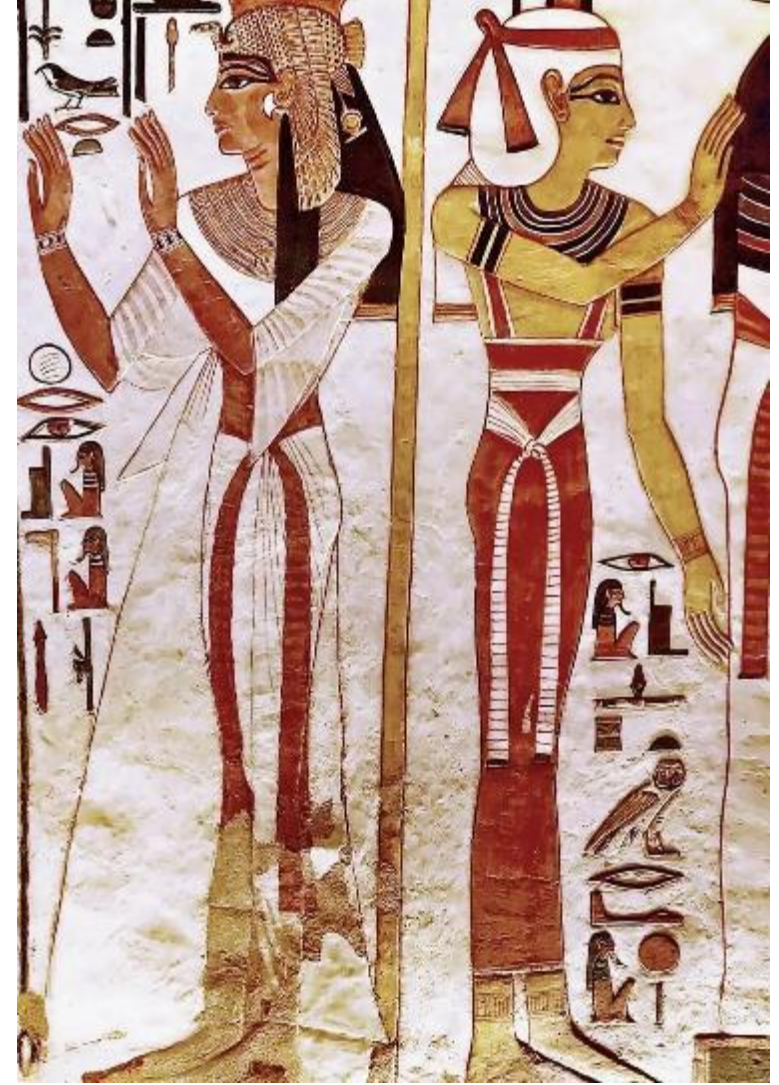
PERIOD FOUR

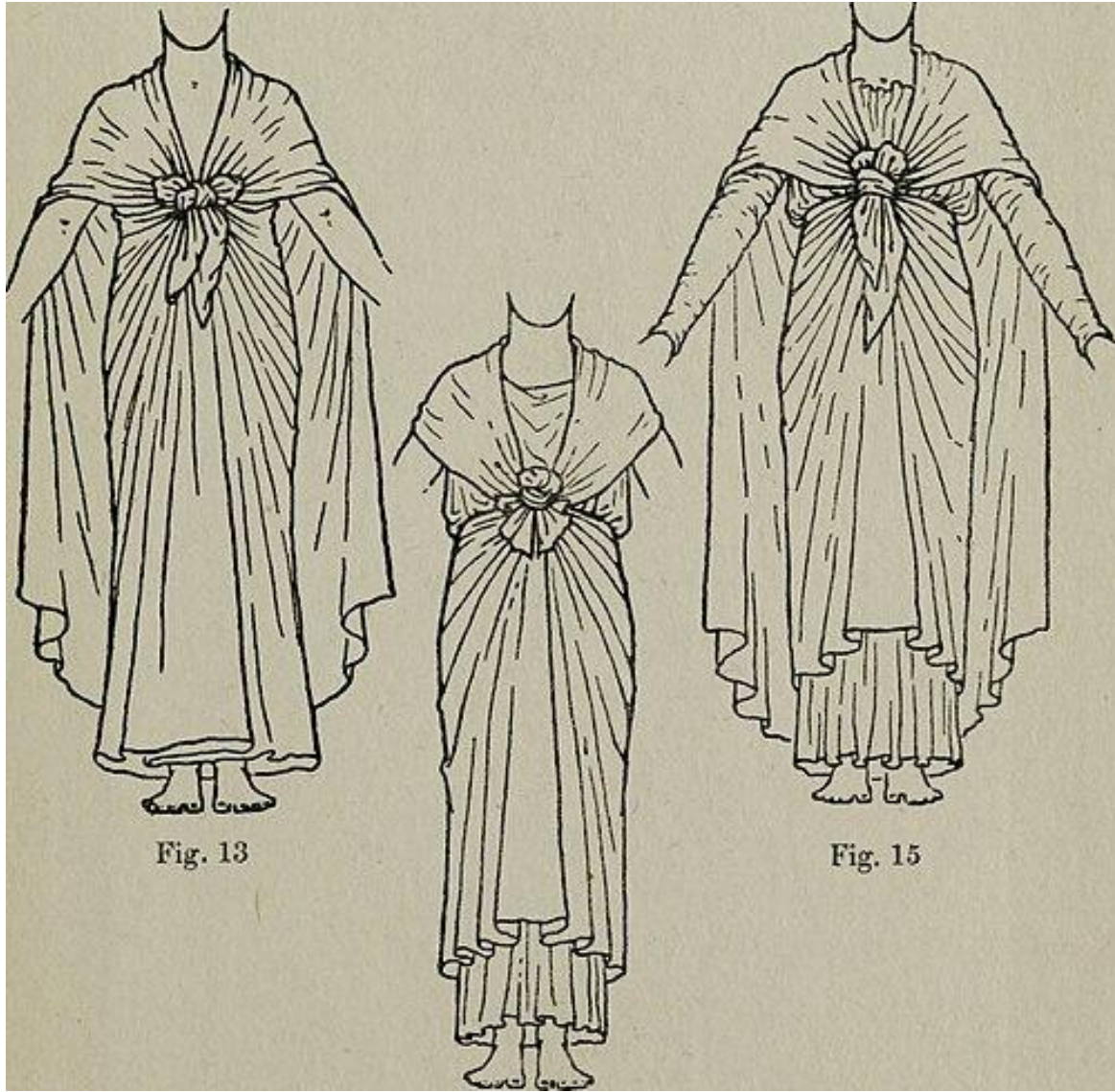
CLOTHING

3rd Intermediate & Late Period

c. 1070 – 332 BCE

[Image Placeholder]





WOMEN'S CAPE'S AND SKIRTS OVER A TUNIC



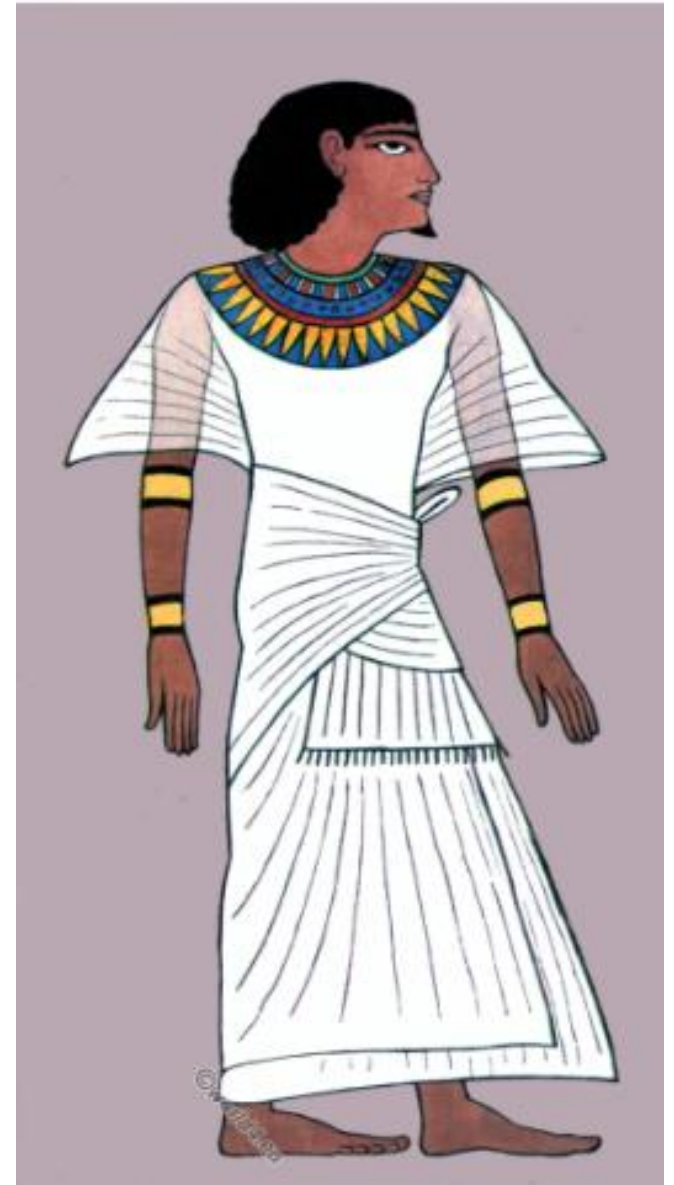
A MAN'S ROBE



**WOMAN WEARING A TUNIC
WITH BRACES**



A MAN'S ROBE



CLOTHING OF A SCRIBE

PERIOD FOUR

JEWELRY

3rd Intermediate & Late Period

c. 1070 – 332 BCE

[Image Placeholder]



BRACELET WITH AGATHODAIMON, ISIS-TYCHE, APHRODITE, AND THERMOUTHIS GODDESSES ON IT



**BRACELETS - 1045-994 BCE
BELONGING TO KING PSUSENNES, THEY
ARE 2 FINE EXAMPLES MADE WITH GOLD,
LAPIS LAZULI, CARNELIAN, AND GREEN
FELDSPAR**



This gold collar was discovered in the intact tomb of Pharaoh Psusennes I.

A large cloisonné clasp holds the hanging chains and is decorated with the royal cartouche, the god Amun and the goddess Mut, all inlaid with carnelian, lapis lazuli and green feldspar.



Nubian pendant - from the tomb of an unknown queen of King Piye

It is made with a crystal ball, surmounted by a gold head of Hathor wearing her characteristic disc and horns.



**FAIENCE BEAD PECTORAL
NECKLACE**



DETAIL OF THE NECKLACE



**DJED, WADJ, AND FIGURES OF GODS; AMULETS
MADE OF EGYPTIAN FAIENCE**



**FAIENCE GLAZED
COMPOSITION WINGED
SCARAB NECKLACE**



**2 EGYPTIAN GLAZED COMPOSITION BEAD
NECKLACES - 1550-332 BCE**



**GOLD AMULET WITH
GLASS INSERTS**

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THERE WERE AT LEAST 7 FEMALE PHARAOHS (CALLED QUEENS) AND 163 MALE PHARAOHS (CALLED KINGS) DURING THE 3,000 YEARS OF ANCIENT EGYPT)

While most rulers were men, at least seven women rose to hold full pharaonic authority — wearing the double crown, the false beard, and all the regalia of kingship.

THE 5 MAIN FEMALE PHARAOHS (QUEENS)

Merneith (2950 BCE)

Early Dynastic Period — possibly the first female ruler; buried with a magnificent fleet of wooden boats

Sobekneferu (1802 BCE)

Middle Kingdom — last ruler of the 12th Dynasty

Hatshepsut (1507–1458 BCE)

New Kingdom — the most powerful and longest-reigning female pharaoh in Egyptian history

Nefertiti (1370–1330 BCE)

New Kingdom — may have ruled briefly as pharaoh after Akhenaten's death

Twosret (1189 BCE)

New Kingdom — last pharaoh of the 19th Dynasty

THE MALE PHARAOHS (KINGS)

The 163 male kings spanned every dynasty — from King Menes, who unified Egypt around 3100 BCE, to Caesarion (son of Cleopatra and Julius Caesar), the last pharaoh, in 30 BCE. **Most famous male pharaohs:**

Khufu — builder of the Great Pyramid at Giza

Thutmose III — greatest military pharaoh, New Kingdom

Akhenaten — the pharaoh who created monotheism

Tutankhamun — the boy king whose tomb changed history

Ramesses II — “Ramesses the Great,” ruled 66 years

