A Word from the Director: Museum Developments

Developments are a vital part of any institution, and so the Egyptian Museum is going through many changes. Labels are being updated in order to include the latest, most accurate Egyptological information, and an all-inclusive database is being created, which I will discuss in detail in the Newsletter at a later date. A huge part of the Museum’s development is the change in its external layout. The area east of the Museum’s building is being prepared to become an open air museum allowing passers by to see antiquities displayed in an attractive manner. The concrete enclosure wall is being replaced with an iron fence, serving as an extension to the old Museum fence. The west side will be a commercial area with various services and facilities. With this new area, the gate west of the Museum will become the exit rather than the current main entrance.

As well as these layout developments, there is a project that is close to my heart: the Children’s Museum. Several annex halls on the Museum’s western side were set aside for the museum to create a unique space in which to provide children aged three and older with an opportunity to learn about ancient Egypt in a simple and interesting manner. Since seeing a Lego exhibition in Germany 15 years ago entitled “Pharaoh’s Secrets,” I have striven to introduce the same concept to Egypt. I have succeeded in bringing the Lego models to Egypt, to form the nucleus of the children’s museum’s ancient Egyptian-themed Lego installations. I have always been concerned about children’s experience of the Museum. The Children’s Museum includes real antiquities with simple labelling accompanied by the animated Lego models spread over six halls, each presenting a different facet of ancient Egypt including, among others, daily life, death, writing, and magic, to create a well-rounded display.

Dr Wafaa el-Saddik
General Director

From the Editor: The Birth of the Newsletter

Mrs Maather first approached me about the Newsletter in April 2008. Having been recently transferred to the Museum, she had the idea of creating a Newsletter mainly for internal distribution. I liked the idea, despite some doubts; I had seen too many great ideas wither and die long before they were realised. Bringing our first issue to life was not easy – I had limited knowledge of graphic design, and not everyone took to the idea. Lack of printing space and facilities was also a problem. We created a mock-up to introduce our project to Dr. Wafaa who was delighted and encouraged us to continue, and for that we thank her. Armed with Mrs Maather’s vision, my laptop, Patsy Gasperetti’s English editing skills, and many friends who read and reread the first issue and suggested improvements for the layout and the content, we had our first newsletter within one month and ten days.

Someone told us that the great reception the Newsletter received was due to its novelty, and if the content is not constantly improved, the Newsletter would lose its audience when the novelty wears off. Mrs Maather and I strive to keep improving our Newsletter, and watching it grow – we now have almost 1000 members on the mailing list, and other SCA departments are following our lead and starting their own newsletters! For 2009, we have tweaked things a bit, added another page, and are continuing to do our best to keep up with the ever-changing news of the Egyptian Museum. We have removed what we thought was a horrid nameplate, and replaced it with part of the architectural plans made by architect Marcel Durgon in 1888/99 for the Museum. Inspired by a floral frieze that once topped some of the columns, also from the plans, archaeological illustrator Will Schenk and Antiquities Inspector Hassan Ramadan have recreated the rosette seen in the News column.

We also thank everyone who has helped us and contributed over the last year. Dr Tarek El Awady deserves a special mention here as he has helped tremendously by printing the Newsletter for local circulation. The picture on the right shows some of the contributors, and we are gathered in our new office in the basement. Yes, we have moved down below, and we are ecstatic! Finally, as trite as it sounds, we thank you – the readers. Congratulations e-mails flood in after every issue and really encourage us to keep up the Newsletter, and that ever-changing news!

Mennat-Allah El Dorry, Co-Editor


Inside Museum Events & Exhibitions * Section Seven * Amenemhat III Conservation
Feature Page: Funerary Shrine of Isetemkheb B * News Column * Profile: Seham Abdel Razek
**Museum Events & Exhibitions**

**120 years of Spanish Archaeology** was the title of an exhibition organised by the SCA, in collaboration with la Sociedad Estatal de Conmemoraciones Culturales. The inauguration ceremony included an address by the Ambassador of Spain, Señor Antonio Lopez Martínez, and speeches by H.E. Farouk Hosni, and Señor Cesar Antonio Molina Sanchez, the Ministers of Culture of Egypt and Spain respectively. Dr Hawass was awarded the Spanish Medal of the Order of Arts and Culture (pictured below). The addresses were followed by a Flamenco-Jazz concert and an interesting reception in the Museum Garden. The Exhibition contained numerous objects from Spanish excavations and projects, including a beautiful coffin from the tomb of Sennedjem in Deir el-Medina, which was worked on by Eduardo Toda in 1886. Illustrated panels detailed various projects, such as Spanish work in Nubia, and old photographs from various Spanish missions (top right photograph) helped to create a well-rounded, all-inclusive exhibition that was both attractive and informative. The exhibition will be held until the 6th of June 2009.

*Photos: left: Señor Molina Sanchez presenting Dr Hawass with the Order of Arts and Culture.*
*Top right: general view of the exhibition with a limestone sarcophagus lid from Oxryynchus, Saite Period, 26th dynasty, ca. 688–525 BC.*
*Bottom right: Funerary cones and Ushabtis from the tomb of Djehuty in Thebes, 17th–20th dynasties, ca. 1580–1070 BC.*

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**The Egyptian Museum School for the Blind and Visually Impaired** works in cooperation with the Faculty of Fine Arts to provide blind and visually impaired persons with the material to recreate models of objects they have experienced during their Museum visits. This can be done in a variety of materials and the models are exhibited every year. This year’s exhibition was held on 14th April at the Gomhurreya Theatre; it not only included distribution of certificates of appreciation to participants, but also a play. Following up last year’s successful *Golden Serpent* performance, students in the Egyptian Museum School for the Blind and Visually Impaired performed a new play entitled *Truth and Falsehood*, which is inspired by the tale of Osiris and Seth.

*Photos: Top: some of the students’ artwork; Judgment scene from the play, Dr Wafaa distributing certificates to participants.*

**Fragments of a bronze Mesopotamian Statue** in a worshipful pose were retrieved from an Egyptian worker in Jordan as he was trying to smuggle it into Egypt through the Red Sea resort of Nuweiba. Last January, the Egyptian Museum held a press conference to announce its return to Iraq. The statue had been in storage at the Museum since June 2008 until its return could be arranged. Dr Zahi Hawass presided over the press conference, which was also attended by Mr Abdel Hady Fadel from the Iraqi Embassy (pictured below), and Ambassador Ahmed Zein from the Egyptian Ministry of Foreign Affairs, as well as Dr Wafa al-Talaqani, said that the return of the fragments “signifies a willingness to cooperate with Iraq in the recovery of its stolen heritage.”

*Bottom right: Mr Abdel Hady Fadel from the Iraqi Embassy.*
Section Seven falls under the direction of Ms Somaya Abdel Same’. This collection is displayed over both floors, as well as in many storage areas, some of which are being prepared for display soon. This section includes some of the most beautiful pieces in the Museum (we say this about all other sections as well!). It includes the as-tiny-as-it-is-famous ivory statue of King Khufu, dozens of scarabs, from commemorative to heart to amulets, as well as numerous seals, bracelets, necklaces and amulets in a variety of forms, Several vitrines are known as the ‘Masterpiece’ vitrines and include many iconic objects. Material from the Deir al-Bahri Cachette are also in this section including 153 coffins. Coffins of New Kingdom pharaohs, from Amenhotep II, to Tuthmosis I, II and III, Seti I and Ramesses II are also in section 7.

Chief curator Lotfy Abdel Hamid is responsible for more objects, such as the ceramic and limestone ostraca from Deir el-Medina, which were a cheap substitute on papyrus and were used for writing notes and sketching drafts. These ostraca include sketches of designs later copied onto the walls of tombs, or texts in hieratic and demotic that tell of the daily lives of Deir el-Medina’s workmen, and conditions such as food rationings and censuses. Papyri from Section 7 line the walls of the staircases. One of the most fascinating objects in this section is the water clock (clepsydra – the water thief!) that was used to measure time through the night by measuring the height of the water that dripped through a very small drain at the bottom (bottom left, JE 63858). The leather funerary shrine of Isetemkheb B featured on this issue’s Special Topic page also belongs to this section.

Conservation is a vital part of any object’s care. It is a demanding job requiring much patience, but it results in the preservation of thousands of priceless antiquities.

Despite having been cleaned upon its discovery in Hawara, Fayoum, in 1895, this lifesize statue of Amenemhat III (c. 1859–1813 B.C.), made of limestone, has been suffering from salt crystal formations. The circumstances of the statue’s discovery are not clear, but most likely it was found in soil with a high salt content, and in addition to mud particles still clinging to its surface, it was in need of treatment. It has been on display in the Museum since 1925.

The salts on the surface of the statue were first analysed to identify their chemical composition, and to determine their density on the surface. Chemical analysis showed that the salts were sodium chloride. While cleaning more durable types of stone is not much of a challenge, limestone is fragile, as it consists of tafla mud and various oxides; this created an obstacle to its treatment, ruling out the possibility of using any liquid solvents or cleaners.

Laponite compressions with vinavil (P.V.A emulsions) were therefore used. Chemicals used in these compressions are non-abrasive and do not need to be cleaned with water or any other liquid. They were spread on the statue using fine soft brushes, left to set and the peeled off removing all the elements damaging the statue’s surface. This stage was repeated as often as needed in the same spots in order to reach the best results, but not too often as that would compromise the statue’s natural patina. Forming over years, this patina becomes a protective coating that must not be removed as it is also part of the statue’s history.

Moamen Othman

The statue is JE 31301 and CG 385
Left: Salt crystallisations reach several millimetres in some places, and have even taken on the same contours of the reliefs and hieroglyphs as seen in the photo on the far left.
Known as the Tent of Isetemkheb, this “shrine” was discovered in 1881 in the Cache of the Royal Mummies (Theban Tomb 320, Deir el-Bahri,) by Emil Brugsch while inspecting the tomb. It was at first overlooked as it was rolled up in a corner and covered in debris.

The funerary shrine is made entirely of leather, often described as domestic goat leather in literature, although no scientific investigation has ever been made. It is the only known example of such an object. As such, it gives a unique insight into the use of leather and the attendant craftsmanship in Egypt during the early 21st (Theban) Dynasty.

It is a rectangular box with an open bottom measuring 280cm x 240cm by 216cm in height. Mounted on a frame, it served as a shrine, enclosing the coffin of the deceased; a modest equivalent of the well known 18th Dynasty golden shrines of Tutankhamun. It was made of numerous pieces of soft, coloured leather adorned by stencils and sewn together to form patterns. It is embellished with cut-out figures and hieroglyphic inscriptions. These inscriptions are of extreme importance.

When the piece was first published by Emil Brugsch, the genealogy of the Theban High Priest of Amun family was very unclear, leading to false and misleading conclusions concerning the ownership of the shrine. Unfortunately, this misinformation has been perpetuated in the Egyptian literature to this day. Brugsch published a detailed description of the discovery, and there was much confusion as to who the people mentioned in the hieroglyphic inscriptions were, and how they were related to one another.

In January, 2007 the shrine was studied by Research Fellows of the Centre for Egyptological Studies of the Russian Academy of Sciences (CESRAS) and the Russian Institute of Egyptology in Cairo (RIEC), Sergej V. Ivanov and this author. This was probably the first time in living memory that the top of the shrine had been seen and the first time that colour photographs were made. The examination established that both the top and sides of the shrine were made in the same workshop within a short interval. There is debate as to the ownership of this shrine, but studies by the aforementioned scholars point out that the shrine was indeed made for Isetemkheb (known as Isetemkheb B to avoid confusion with other women with the same name) daughter of H.P.A. Masaharta during the reign of Khakheperre Pinudjem I. This places the date of the shrine, as it appears today, between the death of Masaharta, ca. 1046, and that of Pinudjem I ca. 1037 BC.

Sadly, when he discovered it, Brugsch unrolled the object and doubtless exposed it to the burning sunlight of the Egyptian summer. One can imagine the sun’s effects on leather that had been stored for 2000 years in an essentially inert atmosphere at a constant tempera-

We express our deepest gratitude to the Supreme Council of Antiquities and to its Secretary General Dr Zahi Hawass, and to the Direction and Staff of the Egyptian Museum for kindly allowing CESRAS to examine and photograph the top of the shrine, while providing us with the necessary infrastructure, expertise and curatorial support.

Edward Loring , February 2009

Top: Condition of the top of the leather shrine and reconstruction of vulture detail (http://www.cesras.org/Ding/Tent/TentTop.html)
Right: The tent as it is displayed in the Museum today. The tent is JE 26276
For more information on this tent please refer to http://www.cesras.org/Ding/Tent/Tent1.html
News Column

The refurbishment of the basement to be used as offices for curators instead of Room 39 has finally been finished. Curators now have individual cubicles with internet points. The Museum has also bought 30 new MacBooks for curators, including the Newsletter team!

The American Research Centre in Egypt invited Museum curators and management for a luncheon at ARCE’s headquarters on the 18th of February. It was a wonderful opportunity to strengthen the ties between the two institutions; Museum staff and curators express their thanks for this delightful gathering.

“Images of Ancient Egypt from the Cairo Museum and the Cache of Royal Mummies” is the title of an exhibition to be held at the Pushkin Museum of Fine Arts in Moscow, in collaboration with the Russian Academy of Sciences. The exhibition runs from September 7, 2009—November 15, 2009 and includes objects from the Russian excavations in Deir el-Bahri. For more information see: http://www.museum.ru/gmi/exhibr.htm

Germany has donated a collection of vitrines specifically for storing and displaying gold jewellery. The Jewellery Room on the second floor has been refurbished and now includes these new vitrines, which are also electronically secured. A further twelve vitrines have been bought from Germany for the second Royal Mummy Room. These hydraulic vitrines are electronically secured. The old Royal Mummy Room has also been refurbished to match the newer Royal Mummy Room.

“Museum-in-a-bag” is a new project that the Museum Education department has finished preparing. It aims to spread awareness about ancient Egypt. A small box with explanatory panels, movies, activities booklets and small models provides people living outside Cairo and not able to visit museums with enough material to gain an idea of what ancient Egypt was like.

Egyptian antiquities repatriated to Egypt will be the subject of an upcoming exhibition in the Museum. Some 40 objects will be displayed, most notably the famous colossal eye of Amenhotep III which was returned from Basel, Switzerland to Egypt last October. The dates of the exhibition are still not confirmed.

Fifty objects from the Waseda University (Japan) excavations over the last forty years in Saqqara, Abu Sir, Dahshur and Luxor will be displayed in a temporary exhibition in the Egyptian Museum. The dates are still not confirmed.

Foreigners married to Egyptians are now able to pay Egyptian prices to enter the Museum if they show proof of their official residency in Egypt.

Profile

Seham Abdel Razek joined the Museum in 1978 after obtaining a B.A. in Egyptian Archaeology from Cairo University. Ms Seham rose in seniority until she reached her current position, which is Egyptian Museum Deputy for Administrative and Technical Affairs. Her many tasks include resolving administrative issues, and assisting Museum employees with their paperwork; she is also involved with helping scholars and researchers. Her Museological training helps her when she presides over committees related to packing objects for overseas exhibitions and transfer to other museums, and receiving new acquisitions, especially ones from excavations, and gold items, which she records in the Special Registers. Although she frequently deals with frantic employees, and has to sort out many clerical problems, Ms Seham always keeps her cool and collected demeanour, with a lovely smile, and for that she is admired and respected.

Egyptian Museum

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Visitng Hours: 9 am - 6.30 pm
General Working Hours: 9 am - 3.30 pm

www.egyptianmuseum.gov.eg is not valid. A new website is under construction.

This newsletter is prepared by:
Maather Ibrahim Aboueich
Mennat-Allah El Dorry

And is proofed by:
Patsy Gasperetti
Rebecca Hodgin

Entrance Fees:
Foreign Adults: 60 LE
Foreign Students (with valid ISIC ID): 30 LE
Egyptian and Arab Adults: 4.00 LE
Egyptian and Arab Students: 1.00 LE

Mummy Room:
Foreign Adults: 100 LE
Foreign Students (with valid ISIC ID): 60 LE
Egyptian and Arab Adults: 10 LE
Egyptian and Arab Students: 5 LE

All information in the Newsletter is correct at the time of issuing.
كلمة العدد

يشهد المتحف المصري حاليًا مرحلة جيدة من التطوير تشمل جميع المجالات؛ بدءًا من تحديث بطاقات الدرج لترقي إلى المستوى العلمي المطلوب.

معطى على الأبحاث الأثرية الحديثة التي أدت إلى تصفح ووضاءة بعض المعلومات الآثارية والتراثية. وهذا يتزامن مع ازدياد شروط قاعدة البيانات المكتوبة والقابلة للتوسيع حيث سف حمله عن عدة مساحات من شرائح الآثار المعاصرة، ولهذا يتحمل المتحف المصري تطورًا في الجزء الخارجي المثير لمتحف من النحتين الشرقيين والغربيين، حيث الآن تجيز عليه الجمعية السياحية تابعة للتاريخ سلوك المشواط الفصيحًا، وتمكح فوجئًا بتوجه أرار المتحف من الشمال شرقًا وجنوبًا للنور الذي يجمع هنا، وهو معلم أساسي يضفي الحيوية المتحفية المتميزة، ولهذا سيتم بعد تغيير مسار الزيارة للمتحف لتصبح الباب الواقع في الجانب الغربي هو بوابة الجديدة الرئيسية.

وفي إطار هذا التطوير الذي شهدته جميع المتحفرس تأتي تلك الإضافات الجديدة، وذلك من خلال تطوير "الطفل" الذي خصصت له مجموعة قاعات المباني والمتحف ليكون منشفة فريدة يهدف إلى تحقيق التعلم في buurt الطفولة من خلالها أن يُعرف على الحضارة المصرية القديمة بأسلوب شيق يتميز بالبساطة. على أن يقبل الأطفال في مراحل عمرية مختلفة. وكتبت هذه من شهيرة عصرًا عمامًا إسنادًا لل."أصوات القلعة"، وتمحورت من ذلك الوقت، حيث أن هذه المعرفة التي يتكون نواة المتحف من الطفل لأنها من قطع مكابح تعلمية وترفيهية، وتمحورت بالفعل في المنهاج المصري من خلال وهو مطراد في وصول الأطفال إلى المتحف المصري حيث شغلوا وضعهم أدرك داخل المتحف المزدحم بضمان الزائرين. وقد تم استخدامه لقطع أثرية حقيقية مزودة ببطاقات الشرح والشرح. ومن المقرر أن بحثي المتحف على ست فعاليات كل منها يعرض وجهة الحضارة الفرعية كأثناء الرومية وعالم الحياة، والكتابة، والسماع، ومسيرة

د. وفاء الصديق

كلمة الفن

يرجى النظر في الكتابة العربية في الجزء الثاني من الصفحة، حيث يتم تقديم بعض النصوص العربية المكتوبة بالخط العربي. هذه النصوص تتعلق بالتشيير إلى بعض الأسماء والرسومات التي تمثل الفنون والثقافة المصرية. تشمل هذه النصوص ملاحظات عن سياق الأعمال الفنية التي تمثلت في الفترة المختلفة، وتشمل أيضًا بعض النصائح عن كيفية التعامل مع هذه الأعمال الفنية، بما في ذلك الطرق والأساليب المناسبة لنقلها وعرضها.

وبعد مرور العام الأول، تأمل أن نقال موظفًا اهتمامًا وكأنه كانت القلعة المرجوة منها ويرجى توحيد أثبات السكون بالصحراء وتقديمها للفناء المكثفة الذي ذكر في هذه الأبحاث. هناك نظرية وجودية أن إيصال النور يتفتح وتكشف بعض النصائح عن كيفية التعامل مع هذه الأعمال الفنية، بما في ذلك الطرق والأساليب المناسبة لنقلها وعرضها.

بCHO T.A. RAFF

في هذا العدد، كلمة الصديق - كلمة من المعرفة - المعرض والكتاب، نقدم تشكيلة من المنقولات الثلاث، تشمل نماذج تحتوي على نصوص من المعرفة والثقافة، بالإضافة إلى نماذج نقدية وتحليلية تتعلق بالفنون والثقافة المصرية. هذه النماذج تشمل بعض النصائح عن كيفية التعامل مع هذه الأعمال الفنية، بما في ذلك الطرق والأساليب المناسبة لنقلها وعرضها.

بCHO T.A. RAFF
المعارض

معرض "مانعة وعشور عاما من الشعوب الأثرى الآسية في مصر"

يقام هذا المعرض بملاحة الاحتلال بوروز مانعة وعشور عاما على بيئة الشعوب الأثرية الآسيوية في مصر، منذ أواخر القرن التاسع عشر، عندما قام إدوارد ثو写出入1886 بالعمل في مقبرة سنجيح الجديدة ومصور تراجع المشاكل المختلفة للفنون والثقافة جدًا وتجرأ الثروة تفرض إلتزامًا، كما يُحب تمثال حبر من بيت ثانى يبرز على المعرض بعمر 50 سنة، وقد تم الإعداد في السياق من إبريل ويتبلد

المحفظة المصري عدد 20 قطعة أثرية تتضمّن آثارا من مسجد سمير الجميل.

وقد تحتَ مفاسد الإنتاج تكريم الدكتور زاهي حواس من قبل وزيرة الثقافة الآسيوية الذين يُ neger إجراءات توافر توثيق من الحج الجبري عثر عليه، لباكستان ويعود إلى

المتحف الآسيوي (88-2004 في م).، وصولاً ل.IP تضمّن مواقف الصناعة الآسيوية إلى سيراليون على الصورة من المعرض توضيح تغيرات من الحج الجبري عثر عليه، لباكستان ويعود إلى

صباح عبد الرزاق

أنشطة متحفية

أنشطت السينمائيين سنة 2000 وملحق يموم عمل تم تدريبهم للتعامل مع المكتفين وضعف النصر عام 2004، وقد ورد ذلك في مقال الدكتور مصطفى محمد غارفادي، إذ أنّت تحت عنوان "متحف المكتفين بملجع المتحف المصري" العدد الأول الصادر عن المركز للأثار. وينشف هذا الشاش إلى تأكيّد التشكيل ثقافياً وفنياً من خلال شرح ممبسط للاقتراف المسمى بعسما وذاك تحت إشارة الأساتذة/ نهاي نوح ورفق العمل المكون من عمال مصطفى وأحمد نجيب وأحمد السيد ودروي إبراهيم، الذين تقوم تدريبات متخصصة بالعديد الفرنسي ([النهر] توضيح لعمل "مرتين آرية المكتفين". يتم التعامل مع كل لطيفية النوافذ بعد ذلك حيث تستخدم مكتبات كائن " город السلام وعنبة الورق وتحت قمة الجب، لعمل معبد رفيق مستوحى من الفن المصري القديم وما استثنى في خلخلة اللوحات، وقد اقتبشت بالفعل عدداً معرضاً في سنوات سابقة، وأقيم معرض هذه العام يوم 2004 سكر المجهودية تحت عنوان "حوار في الطلم". وتم توزيع شهادات التقدير

المعقدة من المجلس الأعلى للأثار للطلاب المشاركين في النشاط تحت الإشارة أيضًا عرض مسرحي للمكتفين حيث عرضت مسرحية "الصدق والكذب"، تدريب الأساتذة عمال مصطفى، وديبر النفي في العالم الماضي ويتم عرض مسرحية "الثعبان الذهبي" المستوحى من الأدب المصري القديم.

أعلى: صورة من المسرحية. على النهر: توزيع شهادات التقدير، بعض المعروضات من أعمال الطلمية.

تمت مرسوم تقييم تمثال بحفل الماجذ لمفاخرية الحضارة الآسية، من البرازيل، إلى الجانب العرقي في ضوء العلاقة الحمائية بحفل استيراد تصوير شاعرية. وهذه المجلة في عدد الأساتذة الدكتور / زاهي حواس، أمين عام المجلس الآسيوي للأثار، في 11/11 معرضة مصباح المكتفين المغربى مع السيد / عبد الهادى، فضل أحد الأئمة بالأعمال الملونة للسلاسلة المصرية القائمة، ويعود كل من السيد السفاح، حيث وقعت تكلفة الأثر من البرازيل، حيث في مكة لدعم تعزيز الاحترام للأدب الرافدين. وكان قد

تمكّن من المناقشة على الأثراء التعاون مع رجال الحضارة المصرية من إبحار مقالة تهيئة التمثيل من ميدع عبور نوبي تعليم، وقد تتم ذلك بفضلية رقم 34 لسنة 2006. ومباشرة اجتمع في متحف الصحرى المصري على سبيل الأمانة، وذلك في 2008/6/29. ولقد تمت التغطية الإعلامية لهذا الحدث وتسجيل أمانة دورية من الشعوب ل葒راء اتهامه.
تُرجم مثال أمنيحات الثالث

يرجى تاريخ التمثال إلى الأزمة الثانية عشرة من الدولة الوسطى، من الحجر الجيري، وجد في منطقة هاراة بالفيوم عام 1895 ووضعت في المتحف المصري.

وقد لوحظ أن هذا التمثال متماثل حالياً للنحات حافظ الفيروزجي من نتيجة استخدام الألوان لأنهامستثمرة. ولذا تم استخدامها في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدمة في صورة كماد، وهي مادة كيميائية مستخدم
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
أخبار المتاحف

شخصية العدد

قامت إدارة المتاحف المصري بتجهيز جزء من البندوم ليصبح مقراً للاستراحة العامة.

مواصفات الموقع:
- تغذية كهربائية: 9 ص - 6:30م
- مكان العمل الرسمي: 9 ص - 3 ظهراً

تحريج و إعداد:
お勧め إبراهيم أبو عيشة
منه الله الخير

مراجعات عربية:
أبي الشامي

جميع المعلومات باللغة العربية حتى وقت النشر.