

NOHA SHALABY

SABAH ABDEL RAZEK

The Egyptian Museum in Cairo (EMC): A Journey through Time

NOHA SHALABY *

SABAH ABDEL RAZEK **

ABSTRACT

The Egyptian Museum located in the heart of Cairo at the iconic Tahrir Square is the primary destination for both Egyptologists and tourists. It is an open book showing the various aspects of the ancient Egyptian civilization since the earliest times down to the end of the Roman Period. Throughout the long past decades, the focus was always on the treasures housed inside the museum rather than the building itself or the display methods. There is also difficulty to get information regarding the changes that took place within the museum since its establishment, especially in the 20th century. Furthermore, the recent unprecedented surge in the establishment and inauguration of museums all over Egypt necessitated re-distribution of the displayed or stored artifacts in museums or archaeological sites, particularly those of the Egyptian museum in Cairo. Consequently, false news was conveyed about an expected closure during the time that several projects were being carried out within the museum endeavoring to bring about a significant transformation. Therefore, this article aims to trace the stages of development that the museum witnessed whether in the building and garden or in the display of the artifacts until present.

* Associate Professor, Tourism Guidance Department, Faculty of Tourism and Hotel Management, Helwan University.

** Former General Director of the Egyptian Museum in Cairo.

The Egyptian Museum in Cairo (EMC): A Journey through Time

KEYWORDS

Egyptian Museum – building renovations – new departments – transformation – display change – projects.

INTRODUCTION

The Egyptian Museum in Cairo (EMC) is one of the significant buildings worldwide that had been architecturally designed to be a museum. It is the mother of all Egyptian Museums with numerous halls and galleries housing the largest collection of ancient Egyptian antiquities with treasures that have no parallel ranging from the Predynastic to the Graeco-Roman Periods; thus, it is considered the principal home of Egyptologists. Based on the building's historical and architectural importance, the museum was registered as a monument according to the decree issued by the Prime Minister, Ahmed Fouad Mohey El-Din, in 1983 under the rule of President Hosny Mubarak (r. 1981-2011).¹ In 2021, the EMC was added to the tentative list of UNESCO World Heritage Sites under Criteria iv and vi.² In the last decade, the recurring moving of some museum objects to other museums has led to a speculation that the Egyptian Museum will be deprived of its treasures, and rumors have been circulating of a possible museum closure!

The registers of the EMC show that it was very generous in providing other museums, whether in Cairo or regional museums since 1930s, with tens, hundreds, or even thousands of artifacts; this flow of objects out of the museum never affected its fame or importance. More than twenty museums had their shares from the EMC, with the biggest share received by the Grand Egyptian Museum (Grand Egyptian Museum: 16540; National Museum of Egyptian

¹ Prime Minister's Decision No. 703 of 1983, signed in Shawwāl 23, 1403 A.H.; August 2, 1983 A.D.

² UNESCO: World Heritage Convention, "Egyptian Museum in Cairo". Available at: <https://whc.unesco.org/en/tentativelists/6511/>, accessed on March 15, 2023.

Civilization: 2145; Coptic Museum: 2101; Sharm El-Sheikh Museum: 673; Hurghada Museum: 636; Nubia Museum: 579; National Museum of Alexandria: 380; Sohag National Museum: 365; Luxor Museum: 362; National Museum of Suez: 323; Antiquities Museum-Bibliotheca Alexandrina: 289; Kafr El-Sheikh Museum: 162; Graeco-Roman Museum: 113; The Military Museum at the Citadel: 86; Cairo International Airport Museum [Terminals 2 and 3]: 39; Beni Suef Museum: 32; Ismailia Museum: 28; Matrouh Archaeological Museum: 27; Egypt's Capitals Museum: 9).³ In the case of the Royal Carriages Museum, the number of objects transferred was 2000.⁴ No matter what number of objects left the museum, it still has the largest collection ever from ancient Egypt and keeps the masterpieces of its various periods. As Dr. El-Saddik, former museum director, stated: "*The Egyptian Museum is like an open book on the history of ancient Egypt*".⁵

The building has an original design carried out by Marcel Dourgnon, who won an international competition. It is neoclassical with Ionic columns, figures of Isis in Hellenic style, and head of Hathor. The building is T-shaped with 2 identical halves. The museum consists of a basement, ground floor, and 2 upper floors (the basement and the third floor are used mainly for storage and are not open to visitors). The basement consists of number of intersecting vaults supported by pillars and bearer walls to bear the heavy load of the huge

³Thanks are due to the Registration, Collections Management and Documentation Department, Egyptian Museum, Cairo for providing approximate figures for the objects transferred.

⁴ Objects transferred to the Royal Carriages Museum have no relation to the collection of the EMC; they were only deposited in a closed room referred to as 'The Safe' in the Museum Basement. The number of objects was provided by Mr. Sherif Saïd, the General Director of Historical Museums.

⁵ El-SADDIK 2005, 31.

The Egyptian Museum in Cairo (EMC): A Journey through Time

objects above.⁶ It is perfect place for storing the antiquities from the archaeological digs. The original plan had the halls and galleries indicated in English letters (Pl. I a, b), whereas the letters had been replaced in the early 1930s by numbers⁷ (Pl. II a, b). The central part of the museum sits low reached down by number of steps and having the maximum height in the museum 22 m merging ground and first floors; its display looks like ancient Egyptian temples with colossal statues, such as those of Amenhotep III and his wife Tiye. This part of the museum has a gabled ceiling covered by glass panels, which let in some of the soft light needed to create the awe-inspiring atmosphere of Egypt's ancient temples.⁸ The central part of the museum is surrounded by galleries and rooms on all sides. The museum has 107 halls and galleries in all; with halls having double height topped by skylights that are allowing the sunlight into the halls; such characteristic feature was one of the main reasons of the superiority of this design. The arrangement of the artifacts on the ground floor is in chronological order starting with Gallery 43 opposite the Entrance Gallery 48, then turning left of the Entrance Gallery continuing round in a full circle until again reaching the same point, while the Upper Floor was mainly for collections and thematic displays. The Ground Floor of the museum building has areas at the borders of the horizontal line of its T-Shape, which are assigned for various purposes since the inauguration of the museum in 1902. The south-west corner is allocated to the library that was then enlarged to include an upper part and the western portico of the façade, whereas the south-east corner was allocated to the offices of the museum administration and the curators, with its upper level occupied by photography purposes and museum archive. Worthy of mention is that Hall 56 in the south-east corner

⁶ *Ibid.*, 34.

⁷ Cf. *The Egyptian Museum, Cairo 1935* (The plans of the Ground and Upper Floors attached at the beginning and end of the book).

⁸ El-SADDIK 2005, 32-34.

was a Sale Room for ancient Egyptian antiquities, where it was possible to sell duplicates of objects until its closure in 1970s; a room for the same purpose originally existed in the Giza Palace of Ismail Pasha from 1892 through an initiative by Gaston Maspero (EMC director 1899-1914) with a justification of better preservation and display of the objects in the most important European museums and increasing the funds of the Antiquities Service to be used in excavations and conservation.⁹

The museum witnessed various stages of development and renovations in the building as well as changes in the display of the artifacts. Furthermore, the organizational structure was modified to include new departments. This article aims to document the changes that took place in the EMC since the time of its establishment early in the 20th century until present.

I- RENOVATIONS IN MUSEUM BUILDING AND GARDEN

The Ground floor initially had the halls along its eastern and western sides interconnected, that is linked by internal doorways so that visitors can move freely between the rooms without going through the main corridor (Pl. I a). However, such internal doorways were closed in 1930s (Pl. II a) because of the need for storerooms, which became Halls 37, 27, 17 in the west side and Halls 19, 29, 39 in the east.

Renovations within the building started in the 1970s when the general director of the museum was a woman for the first time of its history, Dr. Diaa Abou-

⁹ PIACENTINI 2017, 77-78.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Ghazi. The flooring of the Ground Floor was replaced with marble funded firstly by the Nubia Fund as the renovations began with the Nubian Section displayed in Hall 44 and Galleries 40 and 45: it took phases based on the allocated budget as well as the person in charge of the Nubia Fund until the early 1980s.¹⁰

There were plans for enlarging the museum. First in 1970-1971 by planning to build a new wing in the northern side, which was approved by the minister of Culture then, Badr El-Din Abou-Ghazi, and work was put into action; however, as the minister changed in May 1971, the work ceased, and project was kept in the archive.¹¹ In 1977, another project was presented to enlarge the museum by Mr. Anwar Atta based on his Diploma Project submitted for the Department of Architecture, Technical University of Munich. The new project offered another proposition by making use of the basement. The director of the museum attempted to put the project into action by sending a copy to the Antiquities Organization, yet it received no response, and a copy of the project was kept in the museum library hoping to receive future attention.¹²

In 1990, the earliest database digital system was implemented at the EMC by the Egyptian Cabinet's Information and Decision Support Center (IDSC) to include all the hand-written recorded objects, whereas all the past period from the museum's founding until 1989, the artefacts were only recorded manually in the register books. This system (Visual Basic Old Version) provided cross references among the different ID numbers of the objects. The system stopped

¹⁰ ABOU-GHAZI 1987, 201-202.

¹¹ *Ibid.*, 202.

¹² ABOU-GHAZI 1988, 217-220.

in 2000; however, the database continued to be used as ‘read-only’ without the possibility of making any changes.¹³

The arches of the façade, which had originally been housing artifacts for the purpose of display (Pl. III), were closed in 1976 to enlarge the interior of the building, where the western portico was included within the library, and the eastern portico was converted into a bazar; the work was completed in 1983. In 1993-1994, the museum façade was painted, and the garden went through a renovation process, which included covering the garden ground with interlocking pavers, relocating a number of artifacts, and manufacturing bases for the artefacts. The photos (Pl. IV a-d) documenting this phase of renovation are kept within the collection of the late curator Ms. May Trad at the EMC, who supervised the whole process. During the renovation process, archaeological artifacts (i.e., pottery, coins, and inscribed fragments) were found buried in the museum garden since Maspero buried objects, which were repeated or not archaeologically significant from his point of view. Such arrangements in the garden area were retained until the very recent renovation work in the garden.

In the celebration of the centenary anniversary of the museum opening in 2002, some other changes took place. The exterior of the museum building was repainted. In the basement, they moved out some of the stored antiquities to free spaces for other usages such as using 7 halls for an exhibition for that special occasion to display 100 objects of the stored collection: “Hidden

¹³ ABDEL-RAZEK 2023, 9-10; KAMRIN et al. 2012, 18.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Treasures of the Egyptian Museum”; this space was converted into Children’s Museum in 2009. A major change was made to enhance traffic flow: instead of having one gate that was partly used as entrance and partly an exit, an exit gate was opened in the northern end of the western side of the building, through which the visitor inevitably passes by gift shops and bookstores, profits of which were planned to be used for the museum conservation.¹⁴ By a grant from the American Research Center in Egypt, Hall 4 on the Ground Floor, in which the coins were displayed since the 1940s, was renovated in 2002 to be assigned for the Restoration Department in the museum that was formerly in Hall 2 on the Ground Floor. The coins, on the other hand, were stored in the western part of Hall 2, whereas the laboratory of the papyrus restoration has been set up in the eastern part of Hall 2 by the “*Istituto Internazionale del Papiro Museo del Papiro*” of Siracusa, with the aid of the financial contribution from the “*Provincia Regionale di Siracusa*” Italy in Cairo, October 13, 2004.

In the early 2000s, there occurred a structural reinforcement (Pl. V a) in the basement beneath the colossal statues of Amenhotep III and Queen Tiye: Huge iron bars installed in the ground with arched tops taking the shape of the basement vaults to support the ceiling. In 2005-2006, the same structural reinforcement was made for the eastern and southern corridors. From 2004 till 2016, there had been a project started by the Supreme Council of Antiquities for the basement development including shelves and metal cabinets for keeping the archaeological artifacts (Pl. V b). These shelves and metal cabinets were already installed in certain locations, mainly in the southern and eastern parts as well as some galleries in the western side of the basement; however, the installments and structural reinforcement were not completed then;

¹⁴ HAWASS 2022.

however, the process will be resumed soon. The objects stored in the basement were partly kept in boxes. The artefacts outside boxes were registered and documented, while the boxes were only listed; however, the documentation and registration of the objects that were inside the boxes started several years ago and still in process. In another step in the basement in 2005, Hall 56 was used for the establishment of DNA lab for examining the mummies; Gallery 55 and section of Gallery 54 became the registrars' office; and Galleries 57 and 58 became the curators' office.

New Departments in the Organizational Structure of EMC

The beginning of the 3rd millennium witnessed the establishment of new departments in the museum for the purpose of enhancing its performance. An Education Department was officially established on January 18, 2002 in the EMC. In fact, the museum played a vital role since its inauguration in 1902 as regards the objects' registrations, identification, documentation, and conservation; it also served as an educational institution through the scientific and educational publications,¹⁵ in addition to providing facilities to the researchers. Yet there was no department established for the museum education. Starting from the 1990s, several museum curators received training courses and workshops in museum education under the auspices of the Supreme Council of Antiquities, Hans Zidel Foundation of Germany, the United States of America, and the UNESCO. Since 1995, a team of museum curators start to perform tasks related to museum education that were largely targeting school students. Also, museum curators trained a number of students,

¹⁵ A good example is Engelbach's volume that was intended for students and visitors for the purpose of understanding the collection: ENGELBACH 1945.

The Egyptian Museum in Cairo (EMC): A Journey through Time

especially those of the Faculties of Archaeology, Tourism, and Arts, providing them with the necessary skills to offer free guided tours for the Egyptian visitors; these students were referred to as ‘Friends of the Egyptian Museum’. The new educational department is conducting since then a variety of activities. Inside the museum, several programs are being held (e.g., guided tours to the local community throughout the year for all age groups, Program of Traditional Crafts within ages from 18 to 60, Program of Young Guides, Program of Clothing and Jewellery in Egyptian Civilization for Children, Workshops of Theatrical Performances... etc.). On the other hand, there are also educational programs presented outside the museum to raise the cultural and archaeological awareness of the society through delivering lectures and holding seminars in schools, public libraries, orphans’ care associations, special needs associations as well as hospitals. There was also the School of the Archaeological Awareness for the Blind that was already established at the EMC in 2003 offering guided tours for the visually impaired students of all group ages. A Children’s Museum was inaugurated in the museum basement in 2009. It includes sixteen LEGO models from the exhibition entitled “Secrets of the Pharaohs” that was first created in 1991 in Denmark and then travelled through many countries until it reached its final destination at the EMC by the Danish Embassy in Egypt to be a permanent part of the Children’s Museum. The LEGOs include a model of a pyramid, sphinx, mask of Tutankhamun, mummy and embalming equipment, scribe, and statues of deities such as Isis and Osiris. The museum offers a variety of programs combining heritage with fun so that the program participants would learn more about the museum’s contents. It also had many replicas that children can handle; these were made

by Egyptian craftsmen working for the former Replica Production Unit at the Ministry of Antiquities.¹⁶

In 2007, the Registration, Collections Management and Documentation Department (RCMDD) was established at the EMC. In this regard, the American Research Centre in Egypt (ARCE) played a fundamental role; it sponsored grants for three vital projects: (1) The Egyptian Museum Register Scanning Project (Phase 1 [July 2005 – Aug. 2006] and Phase 2 [July 2007–Dec. 2008]) funded by the ARCE's Antiquities Endowment Fund (AEF); (2) The Egyptian Museum Database Project (2006-2011) funded by the Andrew W. Mellon Foundation; (3) The Egyptian Museum Registrar Training Project (2006-2010) funded by the United States Agency for International Development (USAID).¹⁷ The First project targeted digitizing the register books of the EMC in two phases: 1st phase included *Journal d'Entrée* and Temporary Register books, whereas the 2nd phase dealt with Special Register Volumes and the CG manuscripts.¹⁸ Another major step was the database project; since the museum objects have several ID numbers (mainly JE, CG, TR, SR, N)¹⁹, it was difficult to rely on the handwritten registers to link these numbers, or to find the correct entry for the object, in addition to the risk of having only a manual data system (e.g., from fires and floods). Therefore, establishing a database for the museum was a must; a digital system can link all related data together and can provide a secure offsite backup. The process started in 2005 when Dr. Janice Kamrin (Curator at the Metropolitan Museum

¹⁶ EL-DORRY 2009, 5.

¹⁷ KAMRIN et al. 2012, 17.

¹⁸ KAMRIN 2007, 37; KAMRIN et al. 2009, 19-20; KAMRIN 2015, 432.

¹⁹ N stands for the Basement Number.

The Egyptian Museum in Cairo (EMC): A Journey through Time

of Art) used 'FileMaker Pro software' to create a new database for the EMC. Then, searching for a commercial database software for the EMC collections, the ARCE applied for a grant from the Andrew W. Mellon Foundation in 2006; EMu (a product of KE Software) was then selected for the EMC. A three-year funding (from April 2008 to January 2011) was granted for the software's purchase and installation, computer equipment, salary payments for additional staff. The FileMaker database was migrated to the new commercial system (KE EMu) in March 2009. In 2006, Dr. Gerry Scott, the director of the American Research Centre in Egypt (ARCE), designed a third project, which targeted to train employees of the Supreme Council of Antiquities (SCA) as museum registrars, called the Egyptian Museum Registrar Training Project (EMRTP) funded by the United States Agency for International Development (USAID) through a successful application submitted by the ARCE. Four applicants had been chosen for the training that was conducted by Dr. Janice Kamrin together with Dr. Rachel Mauldin (the Principal Project Consultant), and in July 2007, the four trainees were officially appointed by SCA contracts as RCMDD staff. Thus, the Registration, Collections Management, and Documentation Department of the Egyptian Museum, Cairo was the earliest department of its kind in Egyptian museums. The training project started in January 2007 and ended in 2010.²⁰ The artifacts included in the database exceeded 170000 by January 2023. Additionally, the researchers nowadays can obtain free access to the Online Egyptological Bibliography (OEB) through the RCMDD by logging into the appropriate search.²¹

²⁰ DEUTSCH 2008, 13; KAMRIN 2012, 18-20; EL-SHAZLY, & KAMRIN 2024. For the close ceremony of the training project, see "Graduation Day for ARCE's Registrar Training Program" 2010, 24.

²¹ ABDEL-RAZEK 2023, 10, 15.

The archival material since the 19th century was kept first in the earlier buildings of the Egyptian Museum and was finally moved to the current building upon its establishment,²² yet there was no department in charge of these collections. In October 2015, the Archive Section of the museum (AEMC) was established. The initiative was made in 2007 by the curator Dr. Mennat-Allah El-Dorry through implementing an inventory process for the glass plate negatives, thus starting a survey for that treasure. In 2014, there was another step in the inventory process, in which all museum curators were involved finishing 3000 glass negatives. In the period from 2014 to 2017, 5000 glass negatives were surveyed. Based on the big effort made by the museum employees in this regard, the British Museum presented a project proposal in 2017 to continue the inventory and documentation process. They provided tools (e.g., high resolution cameras), materials (e.g., Acid free papers used as a cover for the negatives). Also, a digitization process started to be carried out within the British Museum Project; in two years, 10000 glass negatives were documented. In the project of Transforming the Egyptian Museum Cairo 2019-2023 that will be discussed later, there were recommendations for the Meta Data that already existed, which included replacing the detailed information with a brief one with abbreviations and using low resolution photos to be easily inserted on the excel sheet.²³ On April 1, 2018, the first Archive exhibition was held entitled “Capturing Egypt on Glass”. The exhibition focused on photographs dating to the 18th and 19th centuries. The selected items are a set of 21 glass negatives and six paintings, each depicting a different side of

²² For tracing the history of the establishment of the Egyptian Museum, see MAHER, & SHALABY 2020, 28-30.

²³ Interview with the Head of AEMC, Ms. Asmaa Hassan El-Rabat at the Museum Dept. Office on Feb. 28, 2023.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Egypt's long history.²⁴ The Archive Collection consists of: (1) 'Photographic Material' (around 50000), of which twenty-six thousand are glass negatives dating to 19th and 20th centuries, whereas the remaining collection varies between gelatin, microfilm that precedes the nowadays digital, as well as the printed material. The photos show artifacts and their old display at the museum as well as archaeological sites taken during excavations (more than 100 years ago), and the printed material were provided by the photographers at that time; (2) 'Museum Records' (around 300) including *Journal d'Entrée*, *Catalogue Général*, Temporary Registers, Special Registers, as well as catalogues with printed photos for mummies, statues, reliefs, coffins, pottery, Tutankhamun collection... etc.; (3) '28 Manuscripts of the Catalogue Général' written by prominent Egyptologists like Daressy, Reisner, and Maspero; (4) '21 Museum Original architectural plans and drawings' made by the French architect Marcel Dourgnon; (5) 'Paper Documents' (around 8000) related to the museum history, collection, excavations, exhibitions, employers... etc.; (6) 'Old Labels of the Artifacts' written in Arabic, English, and French; (7) Rare Books (around 60) kept in the curators' office library, and the General Director's office; (8) Mummies' CT Scans.²⁵

Project of the 'Revival of the Egyptian Museum'

The Second decade of the 21st century witnessed the beginning of a real significant transformation for the EMC through two main projects; the first is the 'Revival of the Egyptian Museum' that carried out renovations in the building, whereas the second project is concerned with the artefacts' display that will be discussed below in details. Simultaneously, there were other smaller projects taking place, either in collaboration with foreign entities or

²⁴ ABDEL-MEGEED 2018, *Daily News Egypt*, 2 April.

²⁵ EL-RABAT 2023, 58-59.

efforts only made by the Egyptian Ministry of Tourism and Antiquities (MoTA). The Revival of the Egyptian Museum is a project started in 2012 through tripartite partnership scheme (Ministry of State for Antiquities, The Foreign Office of the Federal Republic of Germany, and Environmental Quality International [EQI] that is specialized in cultural heritage conservation). The main goal of this project is to bring back the museum's former glory. Work was carried out on three phases that was supposed to end in 2020, yet it was extended to 2022 – with a grant from the EU – finishing full restoration of the original walls, floors and skylights in all the museum exhibition halls and galleries (91) following the original designs of Marcel Dourgnon (Pl. VI).²⁶ The museum floor had been originally covered by coloured Terrazzo consisting of tiny fragments of marble, quartz, granite, or glass mixed with white cement as a binder as well as natural oxides for colouring. The Terrazzo of the Upper Floor was covered later with linoleum vinyl tiles. Thus, as a preservation action of a historical building, the Vinyl was removed to show the original flooring material. Unfortunately, the Terrazzo revealed large areas previously restored, thus it was not satisfactory after such renovations. Therefore, the MoTA are currently covering the floor with epoxy flooring. This measure, on the other hand, was not carried out on the Ground Floor as the marble tiles added in the 1970s were directly cemented over the Terrazzo;²⁷ yet only the broken marble tiles were replaced with new ones. As regards the Skylights: the decayed wood and metal sections were renovated or replaced and the old glass was replaced with triplex (shock resistant) filtering

²⁶ The Egyptian Museum, The Revival of the Egyptian Museum, <https://egyptianmuseumcairo.org/the-revival-of-the-egyptian-museum/>, accessed on April 1, 2023.

²⁷ The Revival of the Egyptian Museum 2021, 63.

The Egyptian Museum in Cairo (EMC): A Journey through Time

the UV radiation to protect the displayed artifacts from the sunlight damaging effect and theft.²⁸ Also, the windows glass of the western, eastern and Akhenaton Galleries was replaced with triplex.

In 2016, the Ministry of Tourism financed a new LED yellow lighting system that was installed in the whole galleries and halls of the museum (Pl. XIII, XIX, XXXIV). The main reason for this change was to reduce the heavy weight of the previous lighting system that was hung from the ceiling of the Ground and Upper Floors (Pl. XII, XVIII, XXXIII), and to alleviate the electricity loads, in addition to have proper lighting inside the museum for optional evening openings in certain week days.²⁹ The Ground Floor's windows of the western and eastern corridors displaying Old, Middle, New Kingdoms, Late Period and Graeco-Roman Period artifacts were covered by metal curtains (Pl. XV) to minimize the daylight exposure for both protective and aesthetic purposes to give a chance for the artificial lighting to accentuate the works of art, thus enhancing the whole experience in that area. The original windows were kept in place for ventilation purposes as some areas in the museum are not air-conditioned. This measure was carried out together with the new lighting system in 2022-2023 by the MoTA.³⁰ New metal signages were installed inside the museum and in the garden in 2018 by the generous support from the UNESCO office in Cairo, including Entry fees and Opening Hours, General Guidelines for the Visitors, as well as Halls and Galleries numbers.

The Museum Garden area is currently witnessing a transformation. The entrance gates were renovated, and ramps were made for the wheelchaired.

²⁸ *Ibid.*, 59, 64.

²⁹ EL-AREF 2016 a.

³⁰ "Al-Mathaf Al-Masri fi Al-Tahrir" 2023.

The marble façades were properly restored. The exterior iron railing was renewed revealing its lower part, which had been buried in the old concrete bases. For the first time, the private sector is involved in the development and renovation of the museum garden to provide new facilities and improve the quality of services presented to museum visitors (i.e., landscape, gift shops, and restaurants). Level of the garden ground has been lowered to return to its original state. Some of the heavy artifacts that were decorating the garden were moved to the GEM to be displayed on the Grand Staircase and to other museums, whereas the remaining objects are being relocated for a better display after installing new stone bases. The size of the fountain has been reduced to enlarge the visitors' pathways for a smooth flow of traffic. Also, the insulation system of the fountain has been reinforced to prevent leakage of water. During the renovation process, other buried artifacts from the time of Maspero were revealed. The garden will be provided with seats and canopies that will be in harmony with the overall architectural design of the museum.³¹

II- CHANGES IN MUSEUM DISPLAY

Display Changes until 1970s

The transfer of the artifacts from Giza Museum started on March 5, 1902 and was completed four months later on July 13, 1902.³² The halls and galleries of the Ground Floor included the heavy sculptures (e.g., statues, stelae, and sarcophagi) and architectural fragments arranged by epoch, starting left of the entryway with the Memphite Empire going through the various eras ending with the Coptic Period to the right of the entryway. The Upper Floor included

³¹ HASHEM 2022.

³² MASPERO 1902, V.

The Egyptian Museum in Cairo (EMC): A Journey through Time

small objects or large-sized items whose weight is not very significant (e.g., vases, furniture, kitchen utensils, tools, funerary equipment, papyri, and mummies).³³

One of the most important collections is that of the Royal Mummies found at Deir El-Bahari Cachette ‘DB 320’ in 1881 and Tomb of Amenhotep II ‘KV 35’ in 1898. They were displayed in the museum since its inauguration in 1902—except for the mummy of Amenhotep II together with other four mummies—in the Upper Floor in Galleries P, Q, and R; the mummies left in KV 35 were sent later to the museum. Maspero’s catalogue of 1902 showed that the mummies’ display was in the Galleries from P to S; however, the text specified the contents of each gallery revealing that Gallery S included only funerary equipment (not mummies): Gallery P displayed the mummies of the most famous pharaohs; Gallery Q exhibited the coffins and the mummies of Theban priests and priestesses of the 21st dynasty arranged along the northern wall of the gallery including the coffin of Ramesses IV; Gallery R included the rest of the royal mummies; Gallery S, on the other hand, displayed the objects discovered in 1898 and 1899 by M. Loret in the tombs of Amenhotep II and Thutmose III in the Valley of the Kings.³⁴ Maspero’s catalogue of 1912 shows that the mummies were moved to Gallery K.³⁵ Daressy’s Catalogue of 1922, on the other hand, shows the mummies collection together with the coffins displayed at the sides of Galleries M and K in three shelves showcases, whereas the center was occupied by the antechamber collection of the tomb of Tutankhamun just discovered by then (Pl. XXXI).³⁶ There had been some

³³ *Ibid.*, 1, 141.

³⁴ *Ibid.*, 317 (Galleries P-S), p. 326 (Gallery P), p. 335 (Gallery Q), p. 349 (Gallery R), p. 354 (Gallery S).

³⁵ MASPERO 1912, 384-401; IKRAM 2018, 873-874.

³⁶ DARESSY 1922, 19-21, 45.

public objections as regards transferring the mummies from the burial places/tombs to be displayed at the museum.³⁷ In 1928, all the unwrapped human mummies were eliminated from the public display;³⁸ the mummies in coffins had their lids closed and remained in place, whereas the other mummies with no coffins or lids were kept in a closed room. In 1931, the mummies were moved to the mausoleum of Saad Zaghloul by the order of King Fouad to stay there in glass cases until the King's death in 1936, when they returned once again to the museum to be exhibited in Hall 52.³⁹

Another outstanding collection is the jewellery revealed from the burial of Queen Ahhotep at Dra' Abu El-Naga in Luxor in 1859, which was – at that time – the richest treasure of goldsmith's art ever found, being unique varieties of luxurious objects,⁴⁰ which in part prompted the idea of establishing a museum at Boulaq, where it was originally exhibited until 1890. Then, it was temporarily moved to the Giza Palace of Ismail Pasha. Upon the completion of the construction of the EMC in 1902, the collection was moved there to be exhibited on the Upper Floor in Gallery L (Hall 3), whereas the coffin lid was exhibited in Gallery K (Gallery 7).⁴¹ They were displayed together with other Jewellery collection, which are considered the finest in the world illustrating the history of the goldsmith's and Jeweler's art from the early Dynastic to the Byzantine Periods.⁴²

³⁷ IKRAM 2018, 874.

³⁸ EMC 1935, 58.

³⁹ IKRAM 2018, 874-875.

⁴⁰ MINIACI 2022, 27.

⁴¹ EL-SHAZLY 2022, 121, 123.

⁴² MASPERO 1903, 504.

The Egyptian Museum in Cairo (EMC): A Journey through Time

The tomb of Yuya and Thuya, discovered by Theodore Davis in 1905, was regarded the most significant discovery in the Valley of the Kings before the discovery of their great-grandson's tomb, Tutankhamun. The importance of this tomb lies in the fact that it was the best preserved with its remarkable contents, which had not been extensively plundered.⁴³ The collection was then transferred to the EMC to be displayed in the Upper Floor. At first the whole collection was exhibited in Gallery U⁴⁴ that was called in the catalogue of 1908 'Salle Theodore M. Davies';⁴⁵ then the catalogue of 1912 mentions that the collection is exhibited in Gallery H that was called then 'Salle Theodore Davies' while Gallery U included papyri, Ostraca, relief sculptures, and unfinished statues;⁴⁶ Daressy's catalogue of 1922 shows the collection in Balcony Nord (currently Gallery 13 on the Upper Floor). However, the display in Balcony Nord was then replaced by Tutankhamun's chariots, whereas the collection of Yuya and Thuya was moved to Gallery 43 (Pl. XXXII). The tomb of Tutankhamun discovered on November 4, 1922 was the most famous archaeological find of the 20th century; its treasures were moved to the EMC to be displayed on the Upper Floor stretching over the Eastern and Northern Galleries, together with Hall 4 that was allocated for the most precious tomb objects.

Until 1930s, there was a collection of Coptic artifacts displayed on the Ground Floor in Hall 44 (Pl. VIII) and Gallery 45, as well as on the Upper Floor in Hall 44 before being transferred to the Coptic Museum.⁴⁷ The collection was

⁴³ GOBEIL 2022, 9; FOOTE 2014, 1.

⁴⁴ MASPERO 1905, 490-501.

⁴⁵ MASPERO 1908, 496.

⁴⁶ MASPERO 1912, 352-365.

⁴⁷ *Al-Mathaf Al-Masri* 1949, ٥ (Pages with Abjad Arabic letters numerals are found before the introduction).

NOHA SHALABY

SABAH ABDEL RAZEK

replaced by Nubian antiquities on the Ground Floor, and industries and household objects in the Upper Floor.⁴⁸

In 1940s, a large part of the Natural History Collection, which had been formerly displayed on the Upper Floor in Hall 53, was moved to the Agricultural Museum of Fouad I at Dokki, Giza, to be displayed in the ancient Egyptian section; however, the EMC kept the artifacts that has archaeological, zoological, and botanical value.⁴⁹ Around the same time, the museum curators formed Graeco-Roman coins collection to be displayed on the Ground Floor in Hall 4.⁵⁰

The year 1939 witnessed one of the biggest discoveries at Tanis. It included burials of kings of 21st and 22nd dynasties, which rivaled that of Tutankhamun; several burials revealed to be almost intact and encompassed treasures of silver and gold. This big discovery, which induced King Farouk to visit the location at least three times, was unfortunately overshadowed by World War II; the excavation work stopped from 1941 to 1944 to be resumed in 1945. Then the collection was moved to the EMC in 1946⁵¹ to be displayed on the Upper Floor in the eastern part of Hall 2, whereas the western part of the Hall included Hetepheres collection.⁵²

⁴⁸ *Ibid.*, Ground and Upper Floors plans.

⁴⁹ *Ibid.*, ص.

⁵⁰ *Ibid.*, ص.

⁵¹ Journal d'Entrée of the EMC registered the collection in May 1946.

⁵² *Al-Mathaf Al-Masri* 1949, Upper Floor plan.

The Egyptian Museum in Cairo (EMC): A Journey through Time

A temporary exhibition was held at the EMC in 1973 entitled ‘Mummification in Ancient Egypt’ on the occasion of the celebration of the hundredth anniversary of the initial discovery of the Royal Mummies, in which 57 objects were displayed including the two mummies of Ramesses II and Queen Nefertiti.⁵³ In 1980, President Al-Sadat ordered the closure of the Royal Mummies Room at the EMC claiming that it was a desecration of the dead.⁵⁴

Display Changes of 1980s-1990s

In the early 1980s, the Egyptian iconic film director Shady Abdel-Salam was invited by the general director of the EMC by then, Dr. Mohamed Saleh, to change the displays in the western half of the Ground Floor covering Old, Middle, and New Kingdoms (Pl. XXIV [archival/old display of Hall 12]). He relocated the artifacts within their exhibiting Halls or Galleries, in addition to rearranging the objects inside the showcases, which greatly enhanced the overall visitor experience (Pl. X, XXV). This change in the display continued in place – with very few exceptions – until the very recent project of ‘Transforming the Egyptian Museum in Cairo’.

Until the early 1980s, Gallery 43 had only two Dahshur Boats at each side with the pyramidion of Amenemhat III in the center (Pl. VII, IX a). In preparation for a temporary exhibition in 1983 entitled “Archaic Egypt: First and Second Dynasties 3100-2700 BC”, Ms May Trad, EMC curator, brought down from Hall 42 of the Upper Floor a number of 56 objects, among which are Narmer Palette, the so-called Libyan Palette, Statue of king Khasekhemwy, Statue of Hetepdief [the first private statue from ancient Egypt], the *Senet* Game, and

⁵³ *Mummification in Ancient Egypt* 1973, 22.

⁵⁴ IKRAM 2018, 874-875.

the Snake Game to be displayed on the Ground Floor in Gallery 43 (Pl. IX b),⁵⁵ and since then, they were kept in place as a permanent exhibit until the recent display change of the Project of ‘Transforming the Egyptian Museum in Cairo’.

In 1990s, Hall 37 on the Ground Floor, which had been closed as a storeroom since the 1930s, was renovated to display the artifacts of Hetepheres (Pl. XX), which were originally displayed on the Upper Floor in Hall 2. The ceiling of hall 37 was made low since the height was divided to include the previously stored objects on the higher section of the hall. After the relocation of Hetepheres Collection, Tanis collection was solely exhibited in Hall 2 on the Upper Floor.

The mummies, which were kept in a closed room under unsuitable conditions, raised lots of concerns. Therefore, the Egyptian Antiquities Organization (EAO) approached the Getty Conservation Institute (GCI) in 1985 requesting a specially designed case for the mummies that is both protective against the harmful environmental effects and visually appealing for the visitors. The agreement for developing a mummy case with the required specifications was signed by both sides in 1987. In May 1989, the prototype hermetically sealed display and storage case was installed at the EMC, the performance of which was evaluated for a period of two years. Additional improvements were made

⁵⁵ For a description of the whole collection, see *Archaic Egypt: First and Second Dynasties 3100-2700 BC*, Egyptian Museum of Cairo, Egypt, 1983. Copies of this 17-pages catalogue are kept at the EMC, the ARCE (partly financed the publication together with the Egyptian American Bank), and the Central Papal Library in Coptic Orthodox Church at Wadi El-Natroun, to which Ms May Trad had donated her library.

The Egyptian Museum in Cairo (EMC): A Journey through Time

by the GCI and sent to the EAO for the fabrication of 27 cases, the production of which lacked some components that were donated by the GCI as they were not available in Egypt by then.⁵⁶ Fifteen cases had been finished by November 1994, and tests revealed that the average daily oxygen leak rate was less than 20 parts per million; each mummy case costed US\$ 2000. Hall 56 was well designed for the display of 11 royal mummies (Seqenenre Ta'a, Amenhotep I, Queen Merytamun, Tuthmosis IV, Seti I, Ramesses II, Merenptah, Ramesses V, Nedjemet, Henuttawi, Tuthmosis II). Contrary to the big height of the museum high galleries that is reaching 8 meters, the ceiling of Hall 56 was lowered to 3 meters, making it more aesthetically pleasing and allowing the concealment of air-conditioning ducts; the effect of the low ceiling, the rectangular columns, the nearly concealed ceiling illumination from UV-filtered halogen spot lamps that is limiting the light on the mummies enhanced the overall display of the hall. Air-conditioning was provided by three separate systems alternating each 8 hours. The temperature is kept at 21 °C with the humidity being controlled by a mobile dehumidifier, which was manually turned on at the times of heavy visitor traffic.⁵⁷ The Royal Mummies Room (Hall 56) was officially opened in 1994 (Pl. XXX a).⁵⁸

In 1996, there was a project for a better display of the Jewellery collection from Tanis and other selected sites including the Jewellery collection of Tutankhamun and that of Ahhotep. The plan was to renovate two halls (nos. 2 and 4) flanking Hall 3.⁵⁹ The project was carried out through a grant provided by the United States Information Agency (USIA) and with training funding

⁵⁶ MAEKAWA 1998, 2, 4.

⁵⁷ Iskander 1998, 47, 50-51.

⁵⁸ MAEKAWA 1998, 5. A booklet in three languages was provided by the Ministry of Culture, Supreme Council of Antiquities, "The Royal Mummies. The Egyptian Museum", Cairo, 1994.

⁵⁹ EL-SHAZLY 2022, 123.

provided by the United States Agency for International Development (USAID). An exhibition specialist from the United States, William Ward, supervised the renovation of the two rooms and designed special cases for the exhibits. The showcases were fashioned in EMC workshops with materials provided through a fund by the Local Cultural Fund of the Royal Netherlands Embassy. A number of curators received training under ARCE/EAP's Museum Management Program carried out by the Friends of the Fulbright Commission Museum Management program. The renovation of the rooms included blocking the windows, installing air-conditioning, painting the interior with dark blue colour, placing the jewellery in deep blue cloth and being lighted directionally.⁶⁰ Hall 4 displayed Jewellery from Archaic to Graeco-Roman periods including the collection of Ahhotep and the gold vessels of Hetepheres and other treasures, while Hall 2 exhibited mainly Tanis collection (Pl. XXXV).⁶¹ The collection of Tutankhamun Jewellery together with the gold Mask, the two coffins, and the four viscera coffinettes were all moved together with their showcases from Hall 4 to Hall 3; only Tutankhamun's Mask was provided with a new showcase.

Display Changes of the 21st century

In August 2006, a second Mummies Room (Hall 52), which took two years of preparation and designed as a royal tomb with a vaulted roof and indirect low lighting, was inaugurated including eleven mummies inside special showcases.⁶² The mummies were re-distributed between the two mummies

⁶⁰ The Egyptian Antiquities Project 1998, 13.

⁶¹ EL-SHAZLY 2022, 124.

⁶² "The Second Mummies Room" 2006. For further details on displaying and studying mummies, see IKRAM 2022, 256-267.

The Egyptian Museum in Cairo (EMC): A Journey through Time

halls: Hall 56 included the royal mummies of dynasties 17, 18, and 19 (Seqenenre Ta'a, Amenhotep I, Queen Merytamun, Tuthmosis I, Tuthmosis II, Amenhotep II, Hatshepsut, Tuthmosis III, Tuthmosis IV, Seti I, Ramesses II, and Merenptah), whereas Hall 52 included the royal figures of the 20th dynasty as well as priests, who almost independently ruled Upper Egypt during the 21st dynasty, and priestesses (Ramses III, Ramses IV, Ramses V, Ramses IX, Djedpatahiufankh, Pinudjem II, Henuttawy, Isetemkheb, Maatkare, Nesikhunsu, and Nedjmet).

The second decade witnessed significant changes. The real starting point of re-designing the displays in the EMC was carried out by the MoTA in the celebration of the museum's 116th anniversary. This significant change was the replacement of Tutankhamun's collection (Pl. XXXIII), which was being transferred to the Grand Egyptian Museum with those of his great-grandparents, Yuya and Thuya stretching over 7 Galleries in the Upper Eastern Corridor (Pl. XXXIV). The exhibition was inaugurated on November 19, 2018.⁶³ The choice of Yuya and Thuya's collection in place of that of Tutankhamun was ideal since both collections are nearly dating to the same period, so their funerary furniture shares a lot in common. The display includes 214 artefacts, some of which were in storage and displayed for the first time. The showcases of the new display were the ones previously used in the old display of Yuya and Thuya, in addition to other showcases from the departed collection of Tutankhamun. In the previous displays, the collection was not wholly exhibited (e.g., the Papyrus of Yuya [the longest Papyrus in Egypt; 20 m] and the 2 mummies of Yuya and Thuya [kept inside the closed coffins]).⁶⁴ In the new display, the same showcases of the coffins were used; the coffins

⁶³ "Eftetāhāt. 19 Novemebr" 2018, 3.

⁶⁴ For a catalogue of the collection, see GOBEIL 2022.

NOHA SHALABY

SABAH ABDEL RAZEK

lids were opened to show the mummies inside, and the inner lights of the showcases were already installed in the old display, but they were not activated; as well as a new showcase specifically made for the Papyrus of Yuya, the sheets of which were restored together in this display for the first time. New labels for the artefacts were provided for the new display.

On June 19, 2019, an initiative that was the first of its kind in any Egyptian museum, a new path was inaugurated for the visually impaired in EMC via cooperation between the Italian Archaeological Centre of the Italian Cultural Institute in Cairo, the Egyptian Museum, and the State Tactile Museum Omero in Italy as part of the Italian Foreign Ministry's program to back world cultural heritage. The track includes 12 artifacts from various periods of the ancient Egyptian Civilization: every object in the path is made from hard Egyptian stone, e.g., granite, that can be touched, with the labels written in braille. It gives them a chance to read and explore some of the antiquities at the museum through a special route and read about them in the braille language. Only one copy, which is that of Narmer Palette, is provided among the objects of this route, while the original is displayed inside a showcase. The 12 artefacts are also provided with electronic audio devices,⁶⁵ which can be used by the museum staff during the workshops for the visually impaired. The special itinerary includes *Narmer Palette*, *Triad of King Menkaura*, *Pyramidion of the pyramid of king Amenemhat III*, *Sphinx of king Amenemhat III*, *Double Statue of Sennefer and Senay*, *Statue of King Amenhotep II with the goddess Meretseger*, *Statue of Amenhotep son of Hapu*, *Seated Statue of the goddess*

⁶⁵ "Inaugurations" 2019, 2; "In unprecedented move" 2019.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Sekhmet, Striding Colossal Statue of King Ramesses II, Late Period Anthropoid Sarcophagus of Pedisematawy, Late Period Embalming Table, Coiled Serpent of Asklepios dating to the Roman Period.

To celebrate the 118th anniversary of the Egyptian Museum of Cairo, a permanent exhibition titled “The Cachettes: Hidden Treasures” was opened on November 17, 2020 including coffins from three significant *cachettes* discovered in the area of Deir El-Bahari (Bab El-Gussus, Priests of Montu and the Royal Mummies together with their coffins and other funerary equipment) as a replacement for the Royal Mummies, which were scheduled to depart to the National Museum of Egyptian Civilization (NMEC) in April 2021 after a period of preparation in the closed northern side of Hall 55. The exhibition includes 48 coffins, 15 of which had been stored in museum basement and third floor galleries, displayed for the first time,⁶⁶ as well as the middle coffin of Queen Ahmose Meritamun, wife of King Amenhotep I, and her funerary equipment, which were previously displayed in Gallery 46, Upper Floor. Additionally, the exhibition included two coffins from the biggest archaeological discovery of the year announced on November 14, 2020, which was in Saqqara Necropolis dating to the Late Period and Ptolemaic Period.⁶⁷ Part of this permanent exhibition is a selected number of the restored wooden coffins, which were among a number of over 600 included in a project (EMC Coffins Project) started in 2016 for the documentation and conservation of the wooden coffins stored in the basement and the third floor galleries funded by a grant of U.S. Ambassadors Fund for Cultural Preservation (AFCP) awarded

⁶⁶ “Celebrating the 118th Anniversary of the Egyptian Museum in Al-Tahrir” 2020, 6.

⁶⁷ For Saqqara discovery consisting of 100 sealed wooden coffins, funerary masks, statuettes of deities, amulets, Ushabti statuettes and their boxes, see “Celebrating the 118th Anniversary of the Egyptian Museum in Al-Tahrir” 2020, 6; “Tourism and Antiquities in the Spotlight” 2020, 15.

to the Egyptian Museum through a worldwide competition, the application of which was submitted by the Museum General Director then – Prof. Khaled El-Enany – in December 2015; the grant provided \$130,000. The 626 coffins, which was the total number of wooden coffins kept in the basement and third floor galleries, were finished within this project. The last step of the project was funding the exhibition of “The Cachettes: Hidden Treasures”.⁶⁸ The new coffins’ display is stretching over Gallery 50 and Hall 56. Special large showcases were fashioned for this exhibition, the largest of which is in Hall 56 (Pl. XXX b). The New display includes panels giving detailed information about each cachette.

On the occasion of celebrating 200 years of Egyptology, the museum witnessed the re-opening of the Daily Life Hall 34 on the Upper Floor on September 27, 2022 after being renovated through a collaboration with the Australian Embassy in Cairo represented by Ms. Jane Smith.⁶⁹ The museum curators were divided into work groups, to each a certain theme was assigned (e.g., hunting, agriculture, music, and weaving). All the illustrations of this display were made by two volunteers from Helwan and Cairo Universities. Australia has a particular interest in this room since there are two Australian boomerangs within the collection. The story goes back to 1910 when Gaston Maspero, the General Director of the Egyptian Antiquities Service and the General Director of the Egyptian Museum at that time, sent two Egyptian votive throw-sticks to the Australian Museum in Sydney asking for an

⁶⁸The Egyptian Museum, Restoration Projects, Wooden Coffins Project, <https://egyptianmuseumcairo.eg/wooden-coffins-project/>, accessed on Aug. 29, 2024; EL-AREF 2016 b.

⁶⁹ “200 ‘Aman ‘la Naš’ at ‘Elm Al-Mašreyāt” 2022, 26.

The Egyptian Museum in Cairo (EMC): A Journey through Time

exchange with two Australian boomerangs so as to bring together all examples in a single display, targeting to compare between the two cultures. The exchange was made in 1911. The two Australian boomerangs were temporarily displayed upon their delivery, but shortly after, they were stored in the storeroom of Hall 3 (one of the former Tutankhamun's Halls). After such long storage, they are currently included within the new display, together with the correspondence between both sides.

The project of 'Transforming the Egyptian Museum of Cairo' (TEMC)

A distinctive step in the museum display was the project of 'Transforming the Egyptian Museum of Cairo', which ran from 2019 to 2023. This project was a joint effort between the Egyptian Ministry of Tourism and Antiquities and the European Union with five prominent European museums being involved (Museo Egizio [Turin], The British Museum [London], Musée du Louvre [Paris], Rijksmuseum van Oudheden [Leiden], and Ägyptisches Museum und Papyrussammlung [Berlin]), and an Egyptian scientific committee consisting of Head of the Museums' Sector, professors and Academic Staff from Egyptian Universities, and museum Directors.⁷⁰ A contract labelled as 'Technical Assistance' was signed by all parties in December 2018. Three work packages (WPs) were involved in TEMC project, which was assigned a three-year timeline. The change in the display involved 13 Halls and Galleries on the Ground Floor as well as 5 Halls and Galleries in the Upper Floor. WP 1 has been established as an initiative to improve the standard of the display in selected Ground Floor galleries to set an example of what may be accomplished through implementing WP 2. WP 1 was divided among EMC

⁷⁰ The Egyptian Museum, EMC Revival Projects, *Transforming the Egyptian Museum of Cairo*, <https://egyptianmuseumcairo.org/transforming-the-egyptian-museum-of-cairo/>, accessed on April 25, 2023.

curators and their colleagues of Turin, Leiden, and London. The primary objective of the TEMC project was to formulate a masterplan for the Egyptian Museum of Cairo, which was the focal point of WP2; all project partners undertook and successfully finished such intricate, multifaceted task. The EMC masterplan (WP 2) consisted of: (1) A strategic mission statement for the future of the EMC and its display strategy that was provided by the Egyptian scientific committee: “The Egyptian Museum in Cairo exhibits, documents, preserves and promotes artefacts and iconic ancient Egypt masterpieces from prehistory to the Graeco-Roman Periods, providing a unique opportunity for visitors to delve into over 5000 years of Egyptian cultures, arts, beliefs, traditions and daily life. Since its opening in 1902, the Egyptian Museum in Cairo has a unique historical position among the museums of the world because of its own iconic status as the first purpose-built museum in the Middle East. With one of the richest archaeological collections, the museum remains a valuable resource for scholars, while providing a place to educate Egyptians and visitors from all over the world.”; (2) A detailed framework and recommendations for the conservation and architectural survey, and documentation of the building and its services that was provided by the Ägyptisches Museum und Papyrussammlung of Berlin (ÄMP); (3) Strategies and policies for important areas of museum activity (A. Research and Publication including Library and Archive [by Rijksmuseum van Oudheden of Leiden, Museo Egizio of Turin, and Egyptian Museum of Cairo]; B. Collection Management and Conservation [by Museo Egizio of Turin, Musée du Louvre of Paris, and the Egyptian Ministry of Tourism and Antiquities]; C. Interpretation and Audience Engagement [by the British Museum]; D. Digital strategy [by Museo Egizio of Turin, and Musée du

The Egyptian Museum in Cairo (EMC): A Journey through Time

Louvre of Paris]; E. Education and Public Programming [by Museo Egizio of Turin]; F. Communications including marketing and media [by the British Museum]; G. Income Generation [by the British Museum]; H. Loans and Touring Exhibitions [by the British Museum]; I. Operations and Facilities Management [by the Ägyptisches Museum und Papyrussammlung of Berlin]). WP 3 was concerned with replacing part of Tutankhamun's collection with that of Tanis by the EMC and Louvre colleagues. Specific requirements related to the three work packages including renovating the galleries' external appearance and adding more artificial lighting were implemented by the Ministry of Tourism and Antiquities.⁷¹

As regards the Entrance Gallery 48, the two southern colossal statues of Ramesses II in the corners (back of the visitors upon entry) were moved to the Grand Egyptian Museum, and a banner was added to the west showing a timeline of the ancient Egyptian history as well as floor plans for the Ground and Upper Floors.

The project changed the display in 13 Halls and Galleries on the Ground Floor and 5 Halls and Galleries on the Upper Floor; various categories of new panels and labels written in both Arabic and English were included within the new display. Within the framework of this project, there are 3682 artifacts that underwent conservation/restoration process conducted in collaboration with European partners and under the supervision of the Director of the Restoration Department at the EMC and will remain on permanent display at the museum. Also, a number of 83 showcases and 6 wooden artifact pedestals were renovated, as well as 2 new showcases and 15 new pedestals. The display in Gallery 43 on the Ground Floor having the artifacts of the Pre-historic and

⁷¹ JANCZAK 2022, 5, 75, 97, 187, 219, 233, 265, 271, 281, 289. The above stated EMC Mission is the latest ratified version.

Archaic Periods was changed in collaboration with the Rijksmuseum van Oudheden, Leiden (Pl. IX c-e). The conception of redisplay divides Gallery 43 into two main themes: 1. The Kingship and the unification of the two lands; 2. Daily life technology of industries in the Predynastic and early Dynastic Period. The new display retained most of the objects; however, the exhibition techniques were enhanced. Examples of the displays under the theme of 'the Kingship and the Unification' are as follows: *Narmer Palette*, the mounting tools of which were changed following the recent technique of mounting museum objects; the so-called *Libyan Palette*, the display of which has been changed into a single, vertical one to receive a proper attention and to be viewed from both sides unlike the former horizontal display together with writing tools; the *Merimda-Beni Salama's Head*, which is the earliest representation of a human head from ancient Egypt, got a single display mounting on metal pin in place of the former group display; the newly added *Hierakonpolis Mask*, which is the earliest known mask from ancient Egypt, and was previously displayed on the Upper Floor in Gallery 54; the newly added two funerary stelae of Meretneith and Semerkhet, which were formerly displayed on the Upper Floor in hall 42. Examples of the displays under the theme of 'Daily Life Technology of Industries' are *stone and pottery vessels*, *animal-shaped palettes*, *ancient Egyptian Games*, and other *tiny pieces* mounted on metal pins in showcases that are provided with interior light (the tiny objects with reliefs and/or texts were provided with magnifying glasses). Within the displayed collection is one of the most important documents, which is the *Mural Painting from Tomb 100* (ca. 3400-3250 BC). It is the earliest known Egyptian attempt at mural painting, and the beginning of a long tradition of tomb decoration. There is a possibility that the owner was a kind

The Egyptian Museum in Cairo (EMC): A Journey through Time

of early king of Upper Egypt! It was previously displayed on the Upper Floor in Gallery 54 in a place that was rarely noticed. Now it is an important part of the new display against the eastern wall of Corridor 44 after it had received a proper restoration work. The painting is about 5500 years old and was transferred to the Egyptian Museum after its discovery at Kom El-Ahmer in Qena, Upper Egypt in 1899. The restoration work included reinforcing the front surface, injecting the weak parts, and removing the wooden panels to be replaced with an alternative carrier (honeycomb “light material to support the painting from the back, thus avoiding the negative effect of the previous wooden panels”).⁷² The painting technique included a layer of mud mortar, about 5 mm thick, that had been plastered over the whole mud brickwork. After that, a layer of whitewash or yellow ochre, was applied. The figures were initially painted red, then some of which received a black overpainting.⁷³ The scenes show hunting and herding (animals show sheep, goats, antelopes, gazelles, birds ...etc), musicians,⁷⁴ combat scenes, figure with mace head in hand and with the other holding the first of three kneeling captives by hair (the earliest appearance of smiting scene that is to be shown throughout the whole period of the ancient Egyptian iconography),⁷⁵ and 6 boats in 2 registers (2 in the upper register and 4 in the lower).⁷⁶

The display in the Old Kingdom Halls and Galleries nos. 47, 46, 51, 41, 42, 36, 37, 31, and 32 was changed in collaboration with Museo Egizio, Turin. The chronological order of the old display was retained, yet the new display added themes that enhanced the visitor experience through connecting the ideas and

⁷² ASAAD 2020.

⁷³ LEEMAN 2019, 5.

⁷⁴ *Ibid.*, 11, 18.

⁷⁵ *Ibid.*, 7, 20.

⁷⁶ *Ibid.*, 22.

NOHA SHALABY

SABAH ABDEL RAZEK

organizing the content. The former display of the central area of Galleries 47, 46, and 51 started with a seated *statue of Djoser* in a small vitrine, which was in fact displayed in the western end of Gallery 48 (Pl. X a), followed by series of vitrines including small statues (e.g., *Servant Statuettes*, *Reserve Heads*, *Pseudo Groups*, *Dwarfs*, *Scribes' Statues ... etc*). The side display included sarcophagi and burial chamber, behind which were false doors fixed against the walls. Between the sarcophagi were other artifacts: the *Triads of Menkaure* and *statues of Meresankh* (wife of Wepemnefert). There were also *Colossal Statues of Senusert I* in Gallery 46, which were moved to the location that fitted their chronological order, i.e. Middle Kingdom (Pl. X b). However, one of these statues was later moved to the Grand Egyptian Museum.

The new display of Gallery 47 (Pl. XI) came under the theme of 'Eternity in Stone' that retained the heavy antiquities on both sides: Sarcophagi and the burial chamber, behind which are the false doors fixed against the walls. They removed the artifacts formerly displayed in between the sarcophagi to leave spaces open for the visitors to freely walk in the area. In the center, there are 4 statues arranged in pairs representing the earliest sculptures of royal figures and private individuals: *Narmer ?*, *Wife of Narmer ?*, *Khasehkemwy*, and *Hetepdief*.

The new display of *King Djoser* (Pl. XI) brought the statue together with the *The Curtain-Like Faience Panel* (JE 68921) so as to be more authentically viewed within its archaeological context. A new showcase was specifically designed for this purpose. The panel was formerly displayed in a hidden location on the Upper Floor in Corridor 42. The faience tiles at Saqqara

The Egyptian Museum in Cairo (EMC): A Journey through Time

embellished the four long corridors running parallel to the burial chamber's sides and the walls of the underground connected passages; this panel is a copy of the original coloured reed matting that adorned the walls of the king's palace at Memphis. The estimated number of tiles that covered the walls of the underground rooms is 40000.⁷⁷

To the side of Djoser's Statue, there is an *Alabaster Collection* dating to the same period including two sarcophagi from Dahshur and offering tables. It was suggested that part of the numerous alabaster vessels of Djoser could be included within the display.

In Gallery 51, which took the theme of 'High Status of Women in Ancient Egypt', the big *Statue of Queen Khamerernebty II*,⁷⁸ wife of Menkaure,⁷⁹ remained in place, to which another small statue of hers was added that was formerly displayed in Hall 32. The display also included three limestone statues of different sizes for *Queen Meresankh*, who was wife of 'Wepemnefert', which was previously displayed in Gallery 47; the fourth limestone statue of that queen discovered together with the other three at the serdab of her husband's tomb at Giza⁸⁰ was transferred to a museum at the New Administrative Capital.

⁷⁷ AL-SHAHAWY 2005, 41 (no. 18); MYŚLIWIEC 2020, 216; FRIEDMAN 1995, 11; KURASZKIEWICZ 2015, 44, 46. For the Faience Tiles degradation, see MADKOUR, & KHALLAF 2018, 25-37.

⁷⁸ For the features of sculptures of Old Kingdom's Royal Women including a description for the statue of Khamerernebty II (JE 48856), see FAY 1998, 159-186.

⁷⁹ For identification of the owner of the Giza tomb, in which the statue (JE 48856) was discovered, as the same identity of the statue's owner *Khamerernebty II*, not her mother *Khamerernebty I*, see *Ibid.*, 164, n. 23 (EDEL 1953, 336).

⁸⁰ HASSAN 1936, 181, 182-185 (a description of the queen's four statues).

Gallery 41 got the theme of ‘Structured World: Keeping Nature and Society in Order’. *Meidum Geese* is the jewel of the display; it was the masterpiece from the mastaba-tomb of Nefermaat, who was the eldest son of Senefru, the founder of the 4th dynasty and builder of pyramids at Meidum and Dahshur. The painting is 4600 years old; it once adorned the northern wall of the mastaba no. 16 at Meidum, Beni Suef (100 km south of Cairo). A recent study found out that the two having red, speckled breasts are different from the similar nowadays red breasted geese, thus valued the painting as the only documentation of such extinct species.⁸¹ The painting was formerly exhibited in Hall 32 (Pl. XIV). The new display put the painting together with the other reliefs from the mastaba. Furthermore, they used an image reintegration method called “*Tratteggio*”⁸² to retrieve the whole relief of the mastaba (Pl. XV).

In the former display of Hall 42, only the statue of Khafre was the focal point of the hall (Pl. XVI [archival/old display photo]). The new display deals with the whole structure of the society whether royal or private individuals under the theme of ‘Pyramids: Monuments and Society’. In the Middle of the Hall, the three kings’ statues (*Khufu*, *Khafre*, and *Menkaure*) are displayed echoing the position of the Giza Pyramids (Pl. XVII). The four southern large, fixed showcases against the wall display private individuals sculpted in different postures (standing, seated, or engaged in work [*Servant Statuettes*]) as well as

⁸¹ ROMILIO 2021. Romilio’s argument has been supported by a later study, see MOOIJ 2021, 28-35.

⁸² For a brief information on *Tratteggio*, see GREYDA 2010; for a detailed study, see CASAZZA 2007. Worthy of note is that Punt Reliefs (Hall 12) are planned to be retrieved using the same method.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Reserve Heads. The northern wall originally included two large, fixed showcases, to which another showcase was added; the three showcases exhibit *Family Statues* and *Pseudo-groups*.⁸³

Gallery 36 got the theme of ‘Royal Power through Statuary and Reliefs’ (Pl. XIX). It includes statues and reliefs of the kings of the latter part of the Old Kingdom (i.e., 5th and 6th dynasties) such as *Head of Userkaf* and *Statuette of Neferefre* of the 5th dyn. (Formerly Ground Floor, Gallery 47), *Statuette of Pepi II* of the 6th dyn. (Formerly Upper Floor, Hall 32). The *Relief from Sahure’s Temple*, 5th dynasty retained its previous location, which shows traces of gridlines, which are left by copying artists from later periods returning to ancient patterns through coping from old examples; although such tradition is typically assigned to the Late Period, it could have begun earlier during the New Kingdom.⁸⁴ The large eastern showcase retained the old displays with the addition of the *Statue of Teti* in the center (formerly Gallery 47) and *Head of Djedefre* (formerly Hall 32).

Gallery 31 includes sculptures of kings and priests (Pl. XIX). The new display shows the *Statue of King Pepi I*⁸⁵ in the central area; it is the oldest known life-size metal statue worldwide dating to the 23rd century BC, found in Hierakonpolis in 1897 and was formerly displayed in Hall 32. It was moved out to Gallery 31 to be its focal point. The back statues of the high priest *Re-nefer* retained their old display (Pl. XVIII), but the showcases were renovated.

⁸³ This term made its debut in 1920s by Jean Capart for the sculpture that is having a repetition of the same figure, see CAPART 1924, 221; for a more recent interpretation, see RZEPKA 1996, 335-347; BAYOUMY 2021, 15-29.

⁸⁴ ĆWIEK 2003, 42-43, 116.

⁸⁵ Pepi I’s statue was geometrically documented in 2001; A 3D laser scanner was utilized to record the sculpture’s shapes. Close range photogrammetry was used to measure particular features such as the rivets joining the copper sheets and the seams between them, see HEINZ, & RÖMISCH-GERMANISCHES 2002.

Hall 32 has a special display of elites' statues of the Old Kingdom. *Rahotep*, brother of Khufu, and his wife *Nofret*, which had been formerly at the back of the hall, was moved to be the centerpiece of the hall. The *Dwarf Seneb and his Family* 'a priest in the funerary cult of Khufu and Djedefre and the chief of all palace dwarfs responsible for the royal wardrobe', *Niankhre* 'the inspector of the royal palace's physicians', and the *Seated Scribe* 'the icon of all scribes' statues' are among the most appealing artifacts in the hall. The minorities' statues show individuals with deformities⁸⁶ (i.e., dwarfs and a man with kyphosis), who held important titles (e.g., Overseer of the Royal Wardrobe); these statues were formerly displayed in Gallery 47.

The new display in Hall 37 (formerly included Hetepheres collection that was moved to the Grand Egyptian Museum) brought together all the wooden statues of the Old Kingdom (Pl. XXI), which is very small collection compared with the stone statues, in one large showcase led by *Ka-aper* and his wife (formerly Hall 42). This showcase, previously included the bed and Jewellery box of Hetepheres, was renewed changing only the bottom wooden frame and interior cloth. The priest *Ka-aper* known as *Sheikh El-Balad* 'mayor', the realism with which the sculpture had been made, is quite remarkable and stands in contrast to the idealistic typical style of that early period. Another high official (formerly Hall 47) holding several important titles got a single display in a showcase; he is carrying a backpack that is the earliest of its type from ancient Egypt.

⁸⁶ For reliefs depicting physical deformity during the Old Kingdom, see MAHRAN, & KAMAL 2016, 169-192.

The Egyptian Museum in Cairo (EMC): A Journey through Time

The well-known *Wooden Panels* from the mastaba of *Hesy-re*, whose fame can be stated as being the world's earliest recorded physician and dental surgeon in history⁸⁷ and who lived during the reign of king Djoser of the 3rd Dynasty, are considered the finest wooden reliefs that have survived from that distant past.⁸⁸ They were formerly displayed in Gallery 47 on the Ground Floor (Pl. XXII). The panels were restored in collaboration with the IFAO, which had been accomplished in two-phases project titled "Towards New Horizons of Assessing, Restoring and Re-displaying the Museum's Artifacts", the first phase of which started in January 2021. Hall 27 (off Hall 32 and formerly served as a storeroom), which has been inaugurated on October 12, 2024, exhibits the panels in their archaeological context (Pl. XXIII) within the terrace of the tomb of Hesy-re since the panels were placed in the niches of its western corridor.⁸⁹

The Ministry of Tourism and Antiquities carried out some changes in the display of the Middle Kingdom Galleries 26, 21, and 16 since a number of objects were transferred to the NMEC and the GEM (e.g., the big sphinxes of Amenemhat III) as well as to free spaces for other re-located artifacts. The colossal statues of Senusert I (previously displayed in Gallery 47) were moved to Gallery 26 to be displayed together with the seated statue of Mentuhotep II. The two statues of Queen Nofret were moved to Gallery 16 as they were replaced by Senusret I Statues. Dagi Sarcophagus (previously in Gallery 26) was moved to Gallery 21 to leave enough space for the colossal statues of Senusret. Yet, one of the colossal statues of Senusret I was later moved to the

⁸⁷ FORSHAW 2013, 181-202.

⁸⁸ WOOD 1978, 22.

⁸⁹ MARIE 2021.

NOHA SHALABY

SABAH ABDEL RAZEK

GEM. The new display retained the old showcases and statues' bases. Amenemhat III represented as the Nile god Ha'py (found at Tanis) was moved to be displayed on the Upper Floor in Gallery 8 in front of the Hall 3 of Tanis; however, the sculpture was moved later to Gallery 43 on the Upper Floor.

The changes in the display of Galleries 49 and 50 on the Ground Floor (Pl. XXVI, XXVIII [former display of the Galleries]) were made in collaboration with the British Museum, London. All Tuna El-Gabal findings were brought together in one display in Gallery 50 on the Ground Floor (Pl. XXVII); they were formerly located in Hall 34 on the Ground Floor and other locations in the Upper Floor. Most prominent are the mural paintings of Oedipus, Electra, and Fall of Troy (previously displayed in the back wall of Hall 34 on the Ground Floor). The *Oedipus Fresco* (JE 63609) was discovered in 1934; this artwork, which was once part of a wall of a House-tomb/funerary house 16 in Tuna El-Gabal, El-Menya that included the largest collection of Greek myths, depicts – in Fresco technique – the myth of the Greek king Oedipus and it recently received a proper conservation and a new mount called 'honeycomb support' that is both chemically stable and lightweight.⁹⁰ Secondly, *Electra Mourning Painting* (formerly displayed high on a wall of Hall 34 and covered with glass) came from Tuna El-Gabal's House-tomb 16. It depicts her dressed in black mourning at her father's tomb as he was murdered by his wife upon his return from the Trojan war, so Electra and her brother killed their mother in revenge; the Cockerels symbolize protection and were seen in South Italy residing in the underworld, whereas the griffins

⁹⁰ Othman 2017, 8.

The Egyptian Museum in Cairo (EMC): A Journey through Time

symbolize the afterlife. The third came from House-tomb 23 depicting the *Fall of Troy* and the well-known Trojan horse (formerly displayed high on a wall of Hall 34 and covered with glass); it is a rare painting to be found within a funerary context, yet it could symbolize the tragedy of death.⁹¹ Also, displayed at the same corner is a *Relief of Ptolemy I* (previously displayed in Hall 34 in the back wall), found in the subterranean galleries for the burial of the mummified baboons and Ibises buried in honour of the god Thot at Tuna El-Gabal; such galleries were in use until the end of the 3rd century AD. The relief depicts the king making ointments and a pectoral to baboon and Ibis-headed Thot. The centerpiece of the corner display is Petosiris Coffin, the owner of which was a high priest of Thot at El-Ashmonein in El-Menya⁹² (previously displayed in Gallery 49 to the right of the main entrance), together with Plaster Death Masks⁹³ (previously displayed in Hall 14, Upper Floor), and Statuettes for deities (i.e., Osiris and Djhouty), which were formerly displayed in the Deities Hall 19, Upper Floor.

In Gallery 49, stone anthropoid coffins' lids and boxes placed vertically against the northern and southern walls were retained, but relocated according to four themes: Protective Deities, the Unification of the Deceased with his Ba Spirit, Walking Up, and Rebirth. Yet the renovations made included wall painting and a new lighting, which accentuated the beauty of the collection (Pl. XXIX). This central display – to the right of the main entrance – brings together a selection of busts for royal and private figures from the Graeco-Roman Period

⁹¹ For a detailed discussion of the three paintings of Tuna El-Gabal, see VENIT 2015, 99-107.

⁹² For the priests of Thot towards the end of the Late Period and early Ptolemaic Period at El-Ashmonein, see BROEKMAN 2006, 97-103.

⁹³ A recent study has been published, in which various examination and analytical approaches were applied on a death mask kept at the NMEC to identify its manufacturing employed techniques, chemical composition, as well as deterioration aspects, see KHEDR et al. 2024, 109-119.

(i.e., Emperor, Imperial lady, and private individuals [a youth and an aged man]) as well as Serapis' Head. The Gallery ends with the crown jewel of its display, which is *Canopus Decree* (formerly displayed on the Ground Floor at the end of Hall 34 along its northern wall) that has been properly relocated close to the replica of the Rosetta Stone; it was among series of bilingual inscriptions in three scripts like the Rosetta Stone, yet it is 40 years earlier than the latter. The decree is celebrating many events during the reign of Ptolemy III Euergetes including the reform of the solar calendar by adding a day every 4 years to the 365 days.⁹⁴

The museum is conducting activities in this section (Galleries 49 and 50), in which school students are given cards with photo of an object from the collection on one side while the back side includes its related information; the student is supposed to find the object and learn the written information so that he/she can share it with the others when they reassemble.⁹⁵

As regards the display change on the Upper Floor Halls and Galleries allocated for Tanis Collection, they included Halls 3, 4 and Galleries 8, 9, 10 made in collaboration with Musée du Louvre, Paris. In fact, the former display of Tutankhamun's collection had been occupying a massive space and was overshadowing other hidden treasures in the museum. The transfer gave a chance to other valuable artifacts to receive proper attention. In the former display, all the treasures of Tanis were gathered in only one place that is Hall

⁹⁴ Cf. SHARPE 1870, 14-17 (Lines 21-23 'Hieroglyphic Text' and 41-46 'Greek Text').

⁹⁵ The activity Cards are titled "Egypt Meets Greece and Rome", within the project of Transforming the Egyptian Museum of Cairo funded by the European Union, the Egyptian Museum, Cairo and the British Museum, London.

The Egyptian Museum in Cairo (EMC): A Journey through Time

2 on the Upper Floor. The new display including more than 2000 objects⁹⁶ were arranged in two halls (Halls 3 and 4), thus replacing the most important funerary artefacts of Tutankhamun formerly displayed in Hall 3 (the legendary mask of Tutankhamun and his inner gold coffin, the middle coffin, the small viscera coffinettes, and jewellery, which temporarily occupies Hall 2) and the ancient Egyptian Jewellery that was formerly displayed in Hall 4. The current display of Hall 3 (Pl. XXXVI) exhibits the treasures of Psusennes I of the 21st dynasty, while Hall 4 (Pl. XXXVII) shows the treasures of the other kings/high officials/royal members (e.g., King Amunemope of the 21st dynasty and King Sheshonq II of the 22nd dynasty). The two halls exhibit the largest series of golden funerary masks ever discovered in Egypt, silver coffins, gold finger and toe stalls and mummy sheaths, precious jewellery, amulets, tableware, weapons, *ushabtis*... *etc.* The lighting system of Hall 3 is donated by a French Company 'Loxam Group'. Worthy of note is that after the permanent departure of the top artifacts of Tutankhamun's collection, the Jewellery collection of all periods of ancient Egypt will be displayed in Hall 2, only lacking some pieces that already departed to other museums (NMEC, GEM, Egypt's Capitals Museum and Sharm El-Sheikh Museum).

The outer Galleries 8 and 9, on the other hand, display stone objects from Tanis (e.g., the black *Granite Coffin of Psusennes I*, in which the silver coffin was placed; the *Double Statue of Amenemhat III in the form of the god of the Nile, Hapy* that was chronologically displayed on the Ground Floor in Gallery 16), in addition to *Model of the Royal Cemetery at Tanis*. Other objects of Tutankhamun's collection, which are not yet transferred, are temporarily on display in Galleries 7 and 13. A perfect selection, which is the *Head of Queen*

⁹⁶ A 92-pages booklet presenting Tanis collection, its discovery, and site excavations was published for the EMC, see LE GUILLOUX, & CRESSANT 2022.

Tiye (formerly displayed on the Ground Floor in Hall 3), was made for Gallery 10 placing this sculpture in the intersection between Tanis collection (object provenance) and that of Yuya and Thuya (*Tiye's* Parentage); however, it was later moved back to its former location on the Ground Floor in Hall 3!

III- CURRENT PROJECTS

The Italian Agency for Development Cooperation in Cairo is currently funding a permanent exhibition for Hall 52, which was formerly part of the royal mummies display. The hall will be dedicated to the display of mummy portraits, which made its debut in the 1st century AD in Egypt and were the earliest individualistic depiction of human faces. Its uniqueness comes from being the product of three of the greatest civilizations of the ancient world: Egypt, Greece, and Rome. Such unique artworks received much attention in 1997, when they were selected to be the first temporary exhibition titled “Fayoum Faces Exhibition” in the hall known as “One Horizon Hall for Changing Shows” – one of the largest specialized halls in the Middle East – opened in March 8, 1997 in the Museum of Mohamed Mahmoud Khalil at Giza.⁹⁷ Then, they returned to their original display in the EMC on the Upper Floor in Hall 14. In 2005, a temporary exhibition titled “Faces from the Past” was held at the museum on the Ground Floor in Hall 44 including 25 portraits arranged in an aesthetic display worthy of these valuable objects. Within the transformation stages of the EMC, such unique artifacts should receive a display befitting their artistic value. The exhibition will present 52 portraits found in various archaeological places, most significant of which are the

⁹⁷ “Sector of Fine Arts” 2021.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Portrait of the Two Brothers and *Demos and her Daughter*. The fund – 10 million EGP – will provide the showcases, which will be manufactured by the Italian company ‘Goppion’, as well as the lighting system.

The Museum Library is planned to be converted into a museum including a considerable number of reference books and rare volumes (e.g., *Description de L’Égypte*: 28 Vols “1st Edition”; *Monuments de l’Égypte et de la Nubie* by Jean-François Champollion, *Discoveries in Egypt, Ethiopia, and the Peninsula of Sinai: In the Years, 1842-1845, During the Mission Sent Out by His Majesty Fredrick William IV. of Prussia* by Lepsius). The books and volumes will receive a proper conservation and documentation, and an informative label will be assigned to each. A hall will be allocated to the readers and VIPs. The project also aims to raise the efficiency of the library halls, its original lighting system, and refurbishing the wooden bookcases. Additionally, there will be a display for the library legacy material such as books cards, books catalogues, signage, and the library manual phone. The library initially included more than 80000 books, yet measures were taken to start the library project and 15000 Books and Scientific Journals were moved to the GEM library in 2022.

The EMC is now considering the re-activation of the original ventilation system of the museum; it mainly consisted of openings for ventilation within the Ground and Upper Floors and suction machines in the basement.

CONCLUSIONS

Establishing the Egyptian Museum in Cairo was the best decision taken in the late 20th century of our modern time to preserve a precious part of our national tangible heritage. It was the best solution for the increasing flow of antiquities revealed from the undergoing excavations. Since then, it became the home of the largest displayed and stored collection of ancient Egyptian artifacts worldwide. No matter how many pieces made their way to other museums, the EMC retains its importance in bringing together the masterpieces of all the various epochs of Egypt's distant past down to the Roman Period in a single place. The museum witnessed a long journey of renovations and display changes in the 20th and the beginning of the 21st centuries. Each step undoubtedly contributed to enhancing the museum visitor experience. Yet the pace of change was slow, and the changes made was neither enough to keep up with the development of museums worldwide nor to compete with the new grand museums being inaugurated locally (i.e., NMEC and GEM).

The EMC was inevitably in need of greater strides for a big transformation, whether additions in the organizational structure, renovations in the building to return its former glory, or changes in the display of the artifacts. New departments were added (i.e., the Education Department, the Registration, Collections Management and Documentation Department, and the Archive Section), which certainly had a positive impact on the overall museum performance. The efforts exerted in the museum, especially in the last decade through the two big projects of the 'Revival of the Egyptian Museum' and 'Transforming the Egyptian Museum in Cairo' together with other small-scale projects almost simultaneously carried out, has been finally paid off. The

The Egyptian Museum in Cairo (EMC): A Journey through Time

renovation of the building returning the colour of its earliest walls layer accentuated the display of the artifacts, which in turn witnessed a major change thematically and technically in certain halls and galleries while keeping the chronological order on the Ground Floor and the Collections Display on the Upper Floor. The new display targeted the arrangement of the objects in a proper way within suitable spaces enabling the visitor to have a clear path and vision to each object and within a storyline made up of a sequence of carefully selected themes, thus highlighting the outstanding values of the exhibits and offering an unparalleled experience to explore Egypt's glorious past. However, this is only the beginning of another long journey ahead of the museum to reach the position that is befitting its archaeological value.

REFERENCES

- ABDEL-MEGEED, M. (2018). Capturing Egypt on Glass: Egyptian History through Negatives and Timeworn Photographs. *Daily News Egypt* (2018, April 2).
<https://www.dailynewsegypt.com/2018/04/03/capturing-egypt-glass-egyptian-history-negatives-timeworn-photographs/>, accessed on March 25, 2023.
- ABDEL-RAZEK, M. (2023). The Registration, Collections Management, and Documentation at the Egyptian Museum, Cairo: The Researchers and the Publication. In A. Bouhafs, L. Chapon, M. Claude, M. Danilova (Eds.), *Current Research in Egyptology 2022* (pp. 1-15). Proceedings of the Twenty-Second Annual Symposium, Université Paul-Valéry Montpellier 3, 26-30 September 2022. *Cahiers Égypte nilotique et méditerranéenne* 36.
- ABOU-GHAZI, D. (1987). Museums' Service 1978-1984. *Annales du Service des Antiquités de l'Égypte* 66, pp. 201-266.
- ABOU-GHAZI, D. (1988). New Projects and New Books. The Project of Enlarging the Egyptian Museum. *Annales du Service des Antiquités de l'Égypte* 67, pp. 217-220.
- *Al-Mathāf Al-Maṣrī* (1949): *Al-Mathāf Al-Maṣrī. Mogaz fī Waṣf Al-Āṭār Al-Hāmāh* (1949). Cairo.
- *Al-Mathāf Al-Maṣrī fī Al-Taḥrīr Yobrez Moqtanayātoḥ be-Senario Arḍ Gadīd. Eftetāḥ Al-Marḥalah Al-'Oula men Al-Taṭweer be-Moṣarakat Taḥālof 'Ālami.* (February 21, 2023). *AL-SHARQ AL-AWSAT*.
- AL-SHAHAWY (2005). *The Egyptian Museum in Cairo. A Walk through the Alleys of Ancient Egypt*, Cairo.
- *Archaic Egypt: First and Second Dynasties 3100-2700 BC*, Egyptian Museum of Cairo, Egypt. (1983). Cairo.
- ASAAD, M. (2020, December 20). Tarmīm Rasm Ġedarī Ḥaṣ Bel-Maqbarah Raqm 100 Be-Manteqat Al-Kōm Al-Aḥmar. *Al-Youm Al-Sabe'*. <https://www.youm7.com/story/2020/12/20/5120455/-ترميم-رسم-جدارى-خاص-بالمقبرة-رقم-100-بمنطقة-الكوم-الاحمر>, accessed on April 9, 2023.
- BAYOUMY, T. F. (2021). Highlighting Some Pseudo Groups in the Old Kingdom. *Journal of Tourism, Hotels and Heritage* 2(1), pp. 15-29. Matrouh University.
- BROEKMAN, G.P.F. (2006). The High Priests of Thot in Hermopolis in the Fourth and Early Third Centuries B.C.E. *Zeitschrift für Ägyptische Sprache und Altertumskunde* 133, pp. 97-103.

The Egyptian Museum in Cairo (EMC): A Journey through Time

- CAPART, J. (1924). *L' art égyptien I. Etudes et histoire. Introduction générale, ancien et moyen empires*. Bruxelles: Vromant & Co.
- CASAZZA, O. (2007). *Il restauro pittorico nell'unità di Metodologia*. Nardini Editori. Firenze. Available at: https://www.nardinieditore.it/wp-content/uploads/woocommerce_uploads/2021/12/restauro-pittorico-svugqu.pdf.
- Celebrating the 118th Anniversary of the Egyptian Museum in Al-Tahrir (2020). Ministry of Tourism and Antiquities Newsletter 11, (Nov. 2020), p. 6. https://www.egyptologyforum.org/MOA/MoTA_Newsletter_11_English.pdf, accessed on Aug. 28, 2024.
- ĆWIEK, A. (2003). *Relief Decoration in the Royal Funerary Complexes of the Old Kingdom: Studies in the Development, Scene Content and Iconography*. Warsaw: Institute of Archaeology, Faculty of History, Warsaw University.
- DARESSY, G. (1922). *Principaux Monuments exposés au Musée Egyptien du Caire*. Cairo: IFAO.
- DEUTSCH, D. (2008). Tracking Hundreds of Thousands of Objects is no Small Feat for Egyptian Museum Registrars. *Bulletin of the American Research Center of Egypt* 193 (Summer-Fall 2008), pp. 13-14.
- EDEL, E. (1953). *Mitteilungen des Instituts für Orientforschung I*.
- Eftetāhāt. 19 Novemebr (2018). *Ministry of Antiquities Newsletter*. Special Edition, 2018, p. 3. Available at: https://mota.gov.eg/media/3bjf4qku/moa_newsletter_-2018.pdf (Arabic Version); “Inaugurations. 19 November” (2018). *Ministry of Antiquities Newsletter*. Special Edition, 2018, p. 3. [https://www.egyptologyforum.org/MOA/MoA_Newsletter_\(2018\)_English.pdf](https://www.egyptologyforum.org/MOA/MoA_Newsletter_(2018)_English.pdf), accessed on Aug. 28, 2024.
- EL-AREF, N. (2016 a). New lighting system to offer expanded Egyptian Museum hours. *Al-Ahram Online*. (2016, July 11). <https://english.ahram.org.eg/NewsContent/9/44/232955/Antiquities/Museums/New-lighting-system-to-offer-expanded-Egyptian-Mus.aspx>, accessed April 7, 2023.
- EL-AREF, N. (2016 b). Egyptian Museum wins Cultural Preservation Grant. *Al-Ahram Online* (2016, August 3), <https://english.ahram.org.eg/News/236814.aspx>, accessed on March 22, 2023.
- EL-DORRY, M.-A. (2009). What’s up with the LEGO stuff?. *Egyptian Museum Newsletter* 6 (Sept.-Dec. 2009), pp. 5.

-
- EL-RABAT, A. H. A. (2023). *The Treasures of the Cairo Museum's Archive. A Theoretical, A Practical, Analytical Study*. Unpublished M.Sc. Thesis, Faculty of Tourism and Hotel Management, Helwan University. Cairo.
 - EL-SADDIK, W. (2005). The Egyptian Museum. Heritage landscape of Egypt. *Museum International* 57(1-2), no. 225-226, pp. 31-35.
 - EL-SHAZLY, Y. (2022). The Display History of the Ahhotep Treasure. In (Eds.) G. Miniaci, P. Lacovara, *The Treasure of the Egyptian Queen Ahhotep and International Relations at the Turn of the Middle Bronze Age (1600–1500 BCE)*. Middle Kingdom Studies 11 (pp. 85-107). London.
 - EL-SHAZLY, Y., & KAMRIN, J. (2024). The Importance of Museum Databases, *Lecture held at the ARCE Cairo*. (May 29, 2024), <https://www.youtube.com/watch?v=BqrA4JzS5o>.
 - EMC 1935: *The Egyptian Museum, Cairo. A Brief Description of the Principal Monuments*, Cairo. (1935). IFAO.
 - ENGELBACH, R. (1945). *Introduction to Egyptian Archaeology with Special Reference to the Egyptian Museum, Cairo*. First Edition. Cairo.
 - FAY, B. (1998). Royal Women as Represented in Sculpture during the Old Kingdom. In N. GRIMAL, *Les critères de datation stylistiques à l'Ancien Empire* (pp. 159-186). *Bibliothèque d'Etude* 120. Cairo: IFAO.
 - FOOTE, L. (2014). O'Connor to Speak at DHS Annual Meeting. *The Dublin Advocate* 15(8), August 2014, p. 1. https://dublinadvocate.com/wp-content/uploads/2011/11/DublinAdvctAugust2014_FINALweb-1.pdf
 - FORSHAW, R. (2013). Hesyre: The First Recorded Physician and Dental Surgeon in History. *Bulletin of the John Rylands Library* 89(1), September 2013, pp. 181-202.
 - FRIEDMAN, F. D. (1995). The Underground Relief Panels of King Djoser. *Journal of the American Research Center in Egypt* 32, pp. 1-42.
 - GOBEIL, C. (2022). *The Tomb of Yuya and Thuya*, the Egyptian Museum in Cairo. Cairo: IFAO.
 - GOBEIL, C. (2022). *The Tomb of Yuya and Thuya*, the Egyptian Museum in Cairo. Cairo: IFAO.
 - Graduation Day for ARCE's Registrar Training Program. (Fall 2010). *Bulletin of the American Research Center of Egypt* 197. 2008-2009 *Annual Report*, p. 24.

The Egyptian Museum in Cairo (EMC): A Journey through Time

- GREENDA, M. (2010). Tratteggio retouch and its derivatives as an image reintegration solution in the process of restoration. *Conservation, exhibition and restoration of objets d'art (CeROArt)*. <https://journals.openedition.org/ceroart/1700>, accessed on Aug. 30, 2024.
- HASHEM, R. (2022, June 18). Al-Āṭār Tabda' 'Amaleyyat Taṭwīr Šāmelah Le-Ḥaḍīqat Al-Maṭḥaf Al-Maṣrī Bel-Taḥrīr. *El-Watan*. <https://www.elwatannews.com/news/details/6147781>, accessed on April 9, 2023.
- HASSAN, S. (1936). *Excavations at Giza 1930-1931*. Cairo.
- HAWASS, Z. (2022, August 16). The Egyptian Museum in Retrospect. *AhramOnline*. <https://english.ahram.org.eg/News/473299.aspx>, accessed on March 25, 2023.
- HEINZ, G., & RÖMISCH-GERMANISCHES (2002). *Pharaoh Pepi I: Documentation of the Oldest Known Life-Size Metal Sculpture Using Lazer Scanning and Photogrammetry*. Ein Projekt im Zukunftsinvestitionsprogramm 2001-2003 (ZIP) der Bundesregierung. Germany.
https://brown.edu/Departments/Joukowsky_Institute/courses/egyptianartandarch11/files/15311766.pdf, accessed Aug. 31, 2024.
<https://aawsat.com/home/article/4171391/-التحرير-في-المتحف-المصري-في-التحرير-4171391>, accessed on March 13, 2023.
- IKRAM, S. (2018). From Thebes to Cairo: The Journey, Study, and Display of Egypt's Royal Mummies, Past, Present and Future. In (Eds.) Paola Davoli and Natasha Pelle, *Polymatheia. Studi classici offerti a Mario Capasso* (pp. 867-883). Lecce: Pensa Multimedia.
- IKRAM, S. (2022). Displaying and Studying Mummies in Egypt – An Overview and View from 2021. In (Eds.) Guido Fackler, Thomas M. Klotz, and Stefanie Menke, *Human Remains: Ethische Herausforderungen für Forschung und Ausstellung* (pp. 256-267). Darmstadt: wbg Academic.
- In unprecedented move, the Egyptian Museum includes path for the visually impaired. (2019, June 27). *Egypt Independent*. <https://egyptindependent.com/in-unprecedented-move-the-egyptian-museum-includes-path-for-the-visually-impaired/>, accessed on April 5, 2023.
- Inaugurations. (June 2019). *Newsletter of the Egyptian Ministry of Antiquities* 37, p. 2. Available at: https://www.egyptologyforum.org/MOA/MoA_Newsletter_37_English.pdf, accessed on Aug. 28, 2024.
- Iskander, N. Y. (1998). Controlled Environment Cases for the Royal Mummy Collection. In (Ed.) S. Maekawa, *Oxygen-Free Museum*

-
- Cases. Research in Conservation* (pp. 47-52). The Getty Conservation Institute. Los Angeles.
- JANCZIAK, J. (Ed.). (2022). *EU Funded Project. ENI/2017/393-713. Transforming the Egyptian Museum Cairo. WP 2: Masterplan*. Cairo: IFAO.
 - KAMRIN, J. (2007). Saving the Journals d'entrée: The Egyptian Museum Register Scanning Project. *Bulletin of the American Research Center of Egypt* 191 (Spring 2007), pp. 37-40.
 - KAMRIN, J. (2015). The Egyptian Museum Database, Digitizing, and Registrar Training Projects: Update 2012. *Bulletin of the Egyptological Seminar* 19. The Art and Culture of Ancient Egypt: Studies in Honor of Dorothea Arnold, pp. 431- 440.
 - KAMRIN, J., MAULDIN, R., NUUTINEN, E., FATHY, D., & TAREK, GH. (2012). The Egyptian Museum Database and Registrar Training Projects. *Bulletin of the American Research Center of Egypt* 201 (Fall 2012). Annual Report 2010-2011, pp. 17-22.
 - KAMRIN, J., NUUTINEN, E., & BOUCHER, S. (2009). The Egyptian Museum Register Scanning Project, Part II: The Special Registers. *Bulletin of the American Research Center of Egypt* 195 (Summer 2009). 2007-2008 Annual Report, pp. 19-22.
 - KHEDR, M. S. A., ALI, M. F., KAMEL, A. M. A., & EL-GHANAM, M. A. A. (2024). Characterization Study of a Roman Stucco Death Mask form the National Museum of Egyptian Civilization. *Egyptian Journal of Chemistry* 67 (8), pp. 109 – 119.
 - KURASZKIEWICZ, K. O. (2015). Marks on the Faience Tiles in the 'Blue Chambers' of the Netjerykhet's Funerary Complex. In (Eds.) J. Budka, F. Kammerzell, S. Rzepka, *Non-Textual Marking Systems in Ancient Egypt (and Elsewhere)*. *Lingua Aegyptia. Studia monographica*, 16 (pp. 41-48). Hamburg.
 - LE GUILLOUX, P., & CRESSANT, M. (2022). *Tanis Collections. Pharaohs' Treasures of the 21st and 22nd Dynasties*. Cairo.
 - LEEMAN, D. (2019). Tomb 100 – The Painted Tomb of Hierakonpolis, https://www.academia.edu/40813076/Tomb_100_The_Painted_Tomb_of_Hierakonpolis.
 - MADKOUR, F. S., & KHALLAF, M. K. (2018). Alteration Processes and Deterioration Phenomena of Faience Tiles in the Complex of King Djoser at Saqqara, Egypt. *Asian Journal of Behavioural Studies* 3(9), Jan. / Feb. 2018, pp. 25-37. <https://ajbes.e>

The Egyptian Museum in Cairo (EMC): A Journey through Time

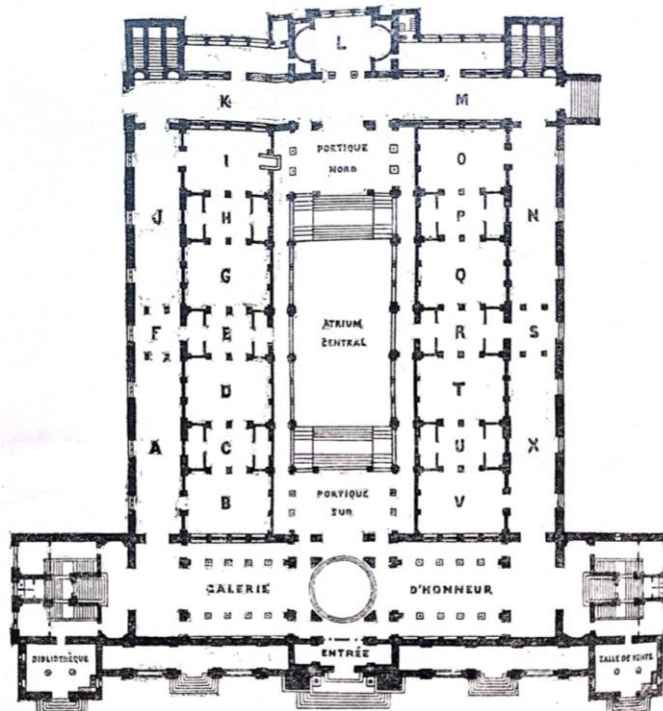
- iph.co.uk/index.php/ajbes/article/view/58/pdf, accessed on Aug. 31, 2024.
- MAEKAWA, S. (1998). Conservation of the Royal Mummy Collection at the Egyptian Museum. In (Ed.) S. Maekawa, *Oxygen-Free Museum Cases*. Research in Conservation (pp. 1- 5). The Getty Conservation Institute. Los Angeles.
 - MAHER, R. A., & SHALABY, N. M., “Tracing the History of Museums in Egypt from the Ptolemaic Period to the Fall of Mohamed Ali’s Dynasty (323 BC – AD 1952”, *International Journal of Heritage and Museum Studies* 2(1), October 2020, pp. 24-50.
 - MAHRAN, H., & KAMAL, S. M. (2016). Physical Disability in Old Kingdom Tomb Scenes. *Athens Journal of History* 2(3), July 2016, pp. 169-192.
 - MARIE, M. (2021, January 25). Project of Restoring Wooden Panels Launches at the Egyptian Museum in Tahrir. *Egypt Today*. <https://www.egypttoday.com/Article/4/96841/Project-of-restoring-wooden-panels-launches-at-the-Egyptian-Museum>, accessed on Aug. 31, 2024.
 - MASPERO, G. (1902). *Guide du Visiteur au Musée du Caire*. Cairo: IFAO.
 - MASPERO, G. (1903). *Guide to the Cairo Museum*. J. E. and A. A. Quibell (trans.). Cairo: IFAO.
 - MASPERO, G. (1905). *Guide to the Cairo Museum*. J. E. and A. A. Quibell (trans.). 2nd Edition. Cairo: IFAO.
 - MASPERO, G. (1908). *Guide to the Cairo Museum*. J. E. and A. A. Quibell (trans.). 4th Edition, Cairo: IFAO.
 - MASPERO, G. (1912). *Guide du Visiteur au Musée du Caire*, 2nd Edition, Cairo: IFAO.
 - Me’atay ‘Aman ‘la Naš’at ‘Elm Al-Maṣreyāt (2022). *Newsletter of the Ministry of Tourism and Antiquities*. Special Annual Edition 2022. Arabic Version, p. 26. https://mota.gov.eg/media/5lynpqhe/mota-annual-newsletter-2022_23-jan.pdf, accessed on Aug. 29, 2024.
 - MINIACI, G. (2022). The Discovery of Queen Ahhotep’s Burial at Dra Abu el-Naga (Thebes) in the Nineteenth Century AD: Between Tale and Archaeological Evidence. In (Eds.) G. Miniaci, P. Lacovara, *The Treasure of the Egyptian Queen Ahhotep and International Relations at the Turn of the Mid- dle Bronze Age (1600–1500 BCE)*. Middle Kingdom Studies 11 (pp. 27-70). London.
 - MOOIJ, J. (2021). Why the ancient Meidum Geese painting might show an unknown species. *Goose Bulletin* 27, November 2021, pp. 28-35.
 - *Mummification in Ancient Egypt and the Celebration of the Hundredth Anniversary of the Discovery of the Royal Mummies in the Valley of*

-
- the Kings at Thebes*. (June 1973). Ministry of Culture. Egyptian Antiquities Organization. Cairo Museum.
- MYŚLIWIEC, K. J. (2020). *In the Shadow of Djoser's Pyramid Research of Polish Archaeologists in Saqqara*. *Warsaw Studies in Classical Literature and Culture* 8. Peter Lang.
 - OTHMAN, M. (2017). Monument of the Month. Oedipus Fresco. *Newsletter of the Ministry of Antiquities* 13, June 2017, p. 8. https://www.egyptologyforum.org/MOA/MoA_Newsletter_13_English.pdf, accessed on March 21, 2023.
 - PIACENTINI, P. (2017). Notes on the History of the Sale Room of the Egyptian Museum in Cairo. In J. Helmbold-Doyé, T. Gertzen (Hrsg.), *Mosse im Museum* (pp. 75-87). Berlin.
 - ROMILIO, A. (2021). Assessing 'Meidum Geese' species identification with the 'Tobias criteria'. *Journal of Archaeological Science: Reports* 36(3), April 2021. DOI:10.1016/j.jasrep.2021.102834.
 - RZEPKA, S. (1996). The Pseudo-Groups of the Old Kingdom – A New Interpretation. *Studien zur Altägyptischen Kultur* 23, pp. 335-347.
 - Sector of Fine Arts (2021, October 20). *State Information Service*. <https://www.sis.gov.eg/Story/159634/Sector-of-Fine-Arts?lang=en-us>, accessed August 15, 2024.
 - SHARPE, S. (1870). *The Canopus Decree in Hieroglyphics and Greek with Translations, and Explanation of the Hieroglyphical Characters*. London.
 - The Egyptian Antiquities Project. Completed Projects. (April 1998). *The American Research Center in Egypt, Inc.: Annual Report Fiscal Year 1997*, p. 13.
 - The Egyptian Museum in Cairo. The Revival of the Egyptian Museum, <https://egyptianmuseumcairo.eg/the-revival-of-the-egyptian-museum/>, accessed on April 1, 2023.
 - The Egyptian Museum. EMC Revival Projects, Transforming the Egyptian Museum of Cairo, <https://egyptianmuseumcairo.eg/transforming-the-egyptian-museum-of-cairo/>, accessed on April 25, 2023.
 - The Egyptian Museum. Restoration Projects. Wooden Coffins Project, <https://egyptianmuseumcairo.eg/wooden-coffins-project/>, accessed on Aug. 29, 2024.
 - The Ministry of Culture. Supreme Council of Antiquities. The Royal Mummies. The Egyptian Museum (1994). Cairo.

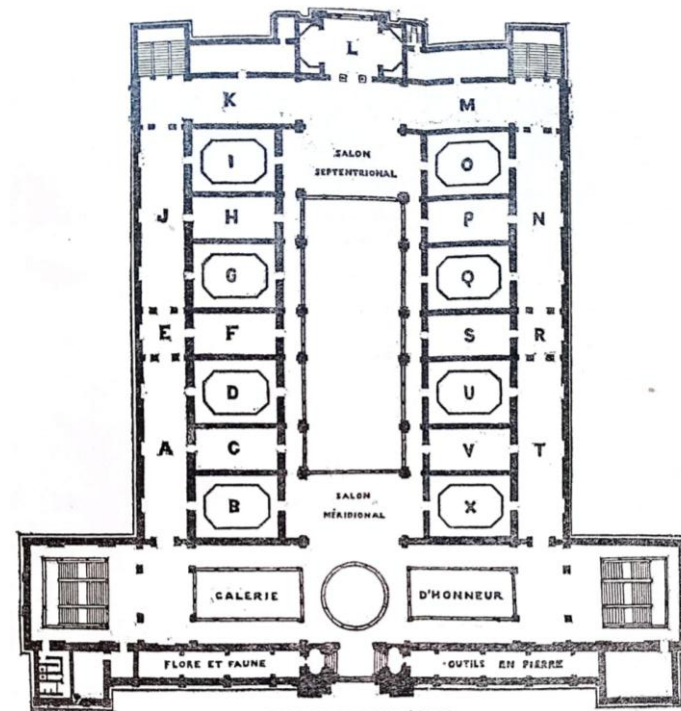
The Egyptian Museum in Cairo (EMC): A Journey through Time

- The Revival of the Egyptian Museum (2021). In Celebration of the Museum's One Hundred and Nineteenth Anniversary. Available online: <https://egyptianmuseumcairo.eg/book/The-Revival-of-the-Egyptian-Museum-Book.pdf>, accessed on April 1, 2023.
- The Second Mummies Room (2006).
https://www.guardians.net/hawass/news/new_mummy_room_at_the_cairo_museum.htm, accessed on June 10, 2024.
- Tourism and Antiquities in the Spotlight (2020). *Annual Newsletter of the Ministry of Tourism and Antiquities* 2020, Special Annual Edition (December 2020), English Version, p. 15.
[https://www.egyptologyforum.org/MOA/MoTA_Newsletter_\(2020\)_English.pdf](https://www.egyptologyforum.org/MOA/MoTA_Newsletter_(2020)_English.pdf), accessed on April 15, 2023.
- VENIT, M. S. (2015). *Visualizing the Afterlife in the Tombs of Graeco-Roman Egypt*, Cambridge University Press.
- WOOD, W. (1978). A Reconstruction of the Reliefs of Hesy-re. *Journal of the American Research Center in Egypt* 15, pp. 9-24.

Pl. I



a. Ground Floor



b. Upper Floor

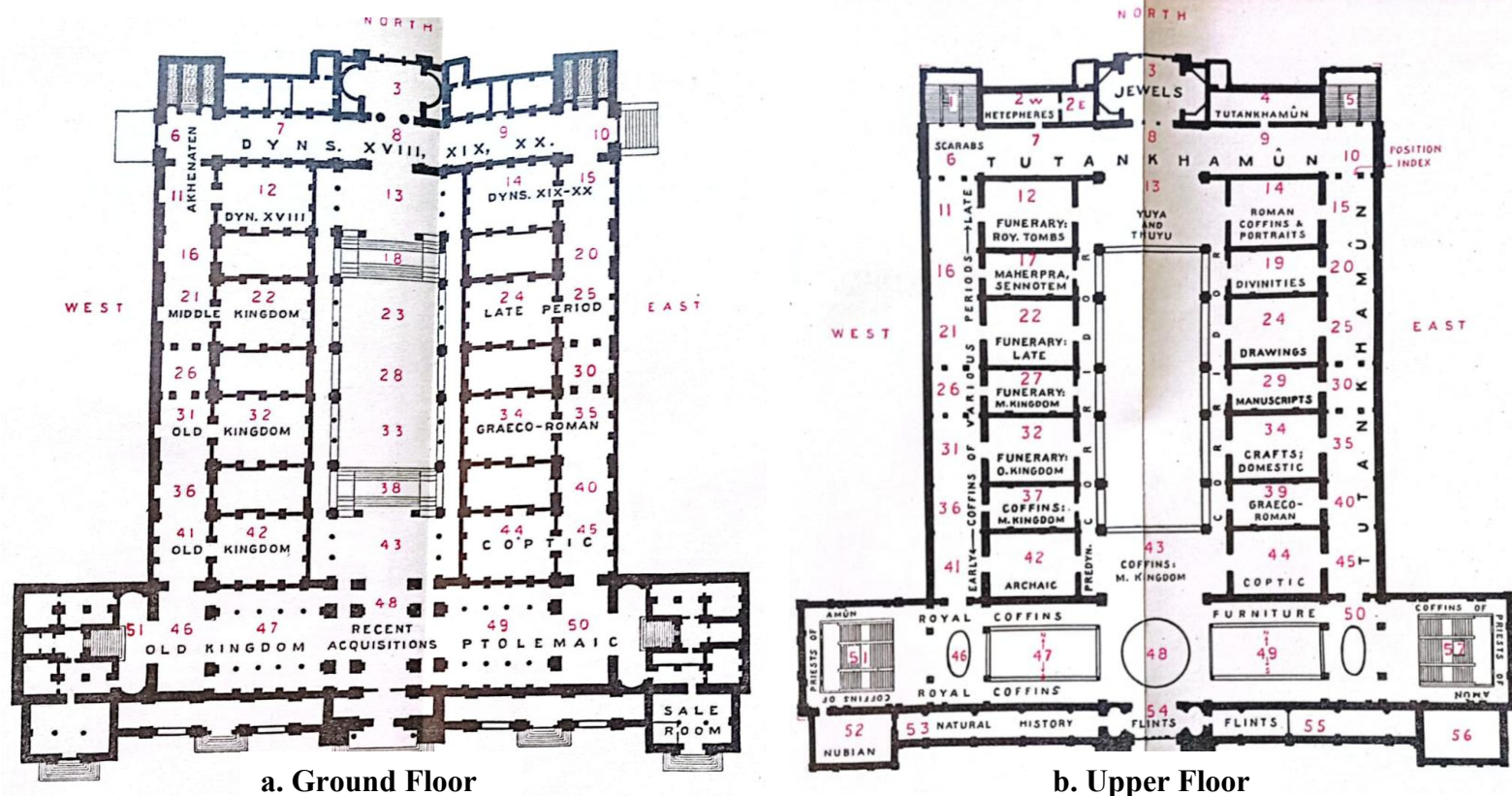
Halls and Galleries are indicated in English Letters.

The Ground Floor halls along the eastern and western sides were interconnected.

DARESSY, G. (1922). *Notice Sommaire des Principaux Monuments exposés au Musée Egyptien du Caire*. Cairo: IFAO.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. II



The former English letters indicating the Halls and Galleries were replaced in the early 1930s by numbers.
The internal doorways of the Ground Floor halls along the eastern and western sides were closed.
The Egyptian Museum, Cairo. A Brief Description of the Principal Monuments, Cairo. (1935). IFAO.

Pl. III

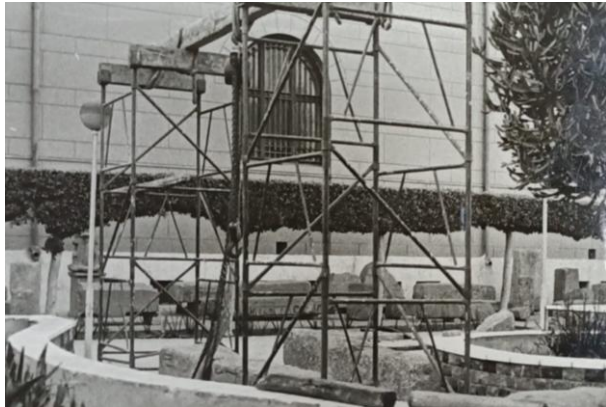


Museum Façade with open arches for the display of artifacts

© Egyptian Museum, Cairo. Archive of EMC.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. IV



a



b



c



d

© Egyptian Museum, Cairo. Collection of the late curator Ms. May Trad.

Pl. V



a. Structural reinforcement in the basement

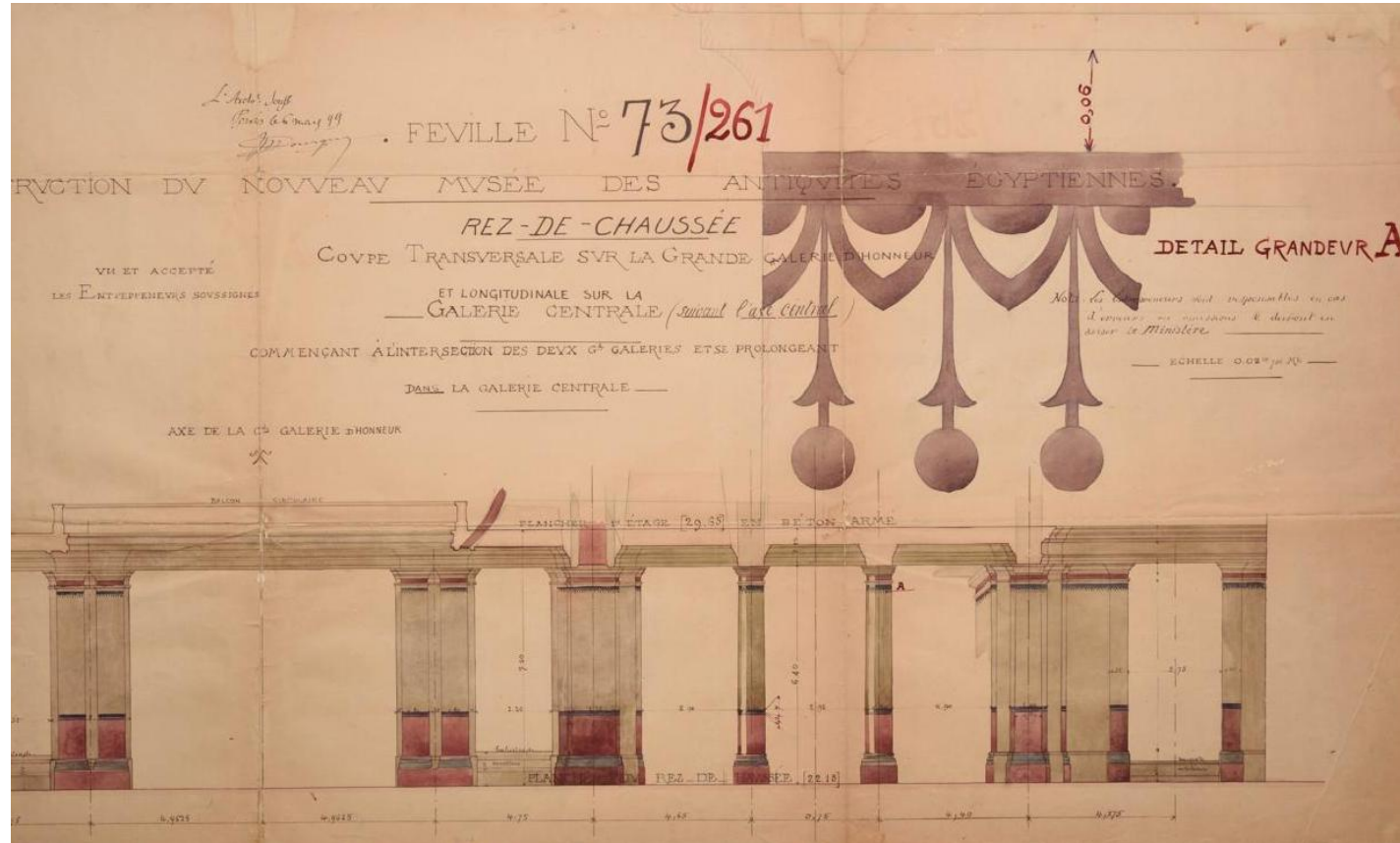


b. Metal cabinets for keeping artifacts

© Egyptian Museum, Cairo

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. VI



Detail of Interior Painting Colours and Design – Marcel Dourgnon
© Egyptian Museum, Cairo



Halls 48, 43, and the Atrium

© Egyptian Museum, Cairo (EMC Archive)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. VIII



Ground Floor – Hall 44 – Coptic Collection (Old Display until 1930s)

© Egyptian Museum, Cairo

Pl. IX



a. Ground Floor - Gallery 43 before 1983
(view from the atrium)



b. Gallery 43 (view from the entrance) after 1983



c. New Display - West half



d. The so-called Libyan Palette
Ground Floor – Gallery 43



e. Tiny pieces mounted on metal pins

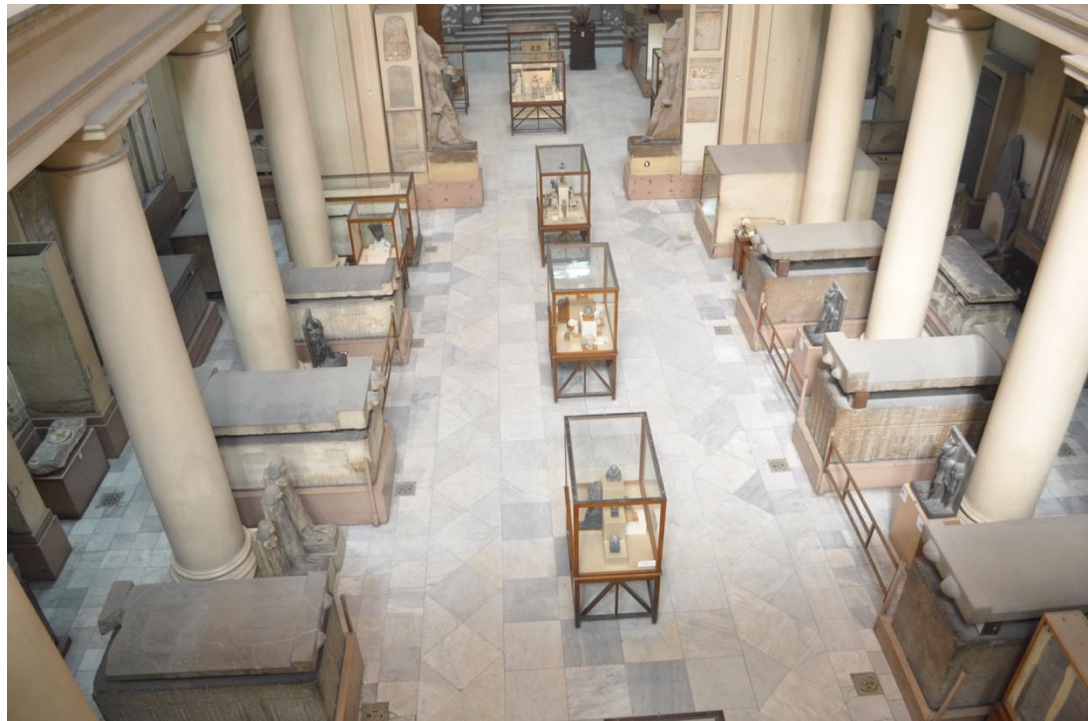
© Egyptian Museum, Cairo (a [EMC Archive]; b-e Shots by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. X



a. Djoser Statue – Gallery 48



b. Series of showcases in the middle and artifacts in between the sarcophagi – Galleries 47 and 46

Ground Floor (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XI



Ground Floor – Galleries 47 and 46 (New Display)
© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

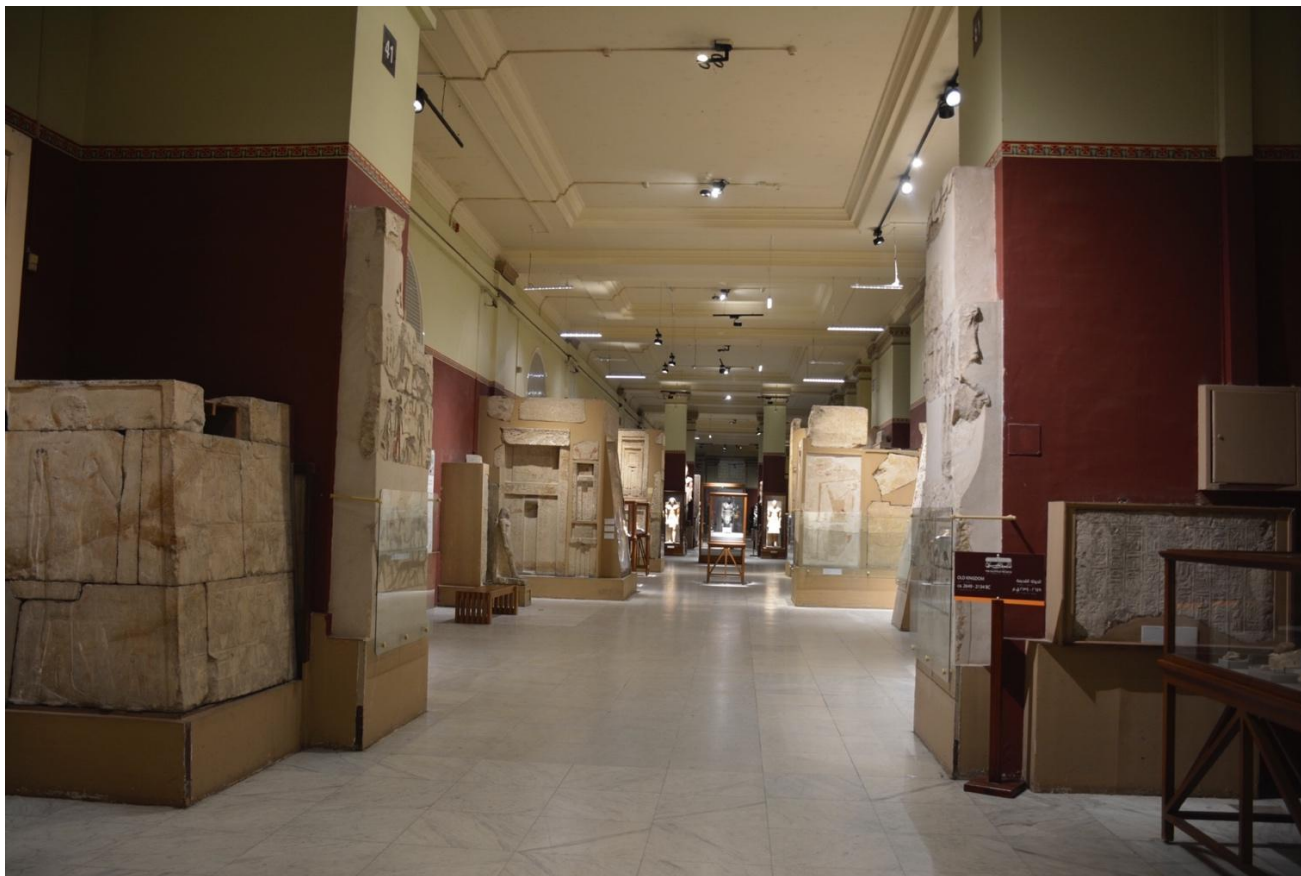
Pl. XII



Ground Floor – View from the south of the West Galleries (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XIII



Ground Floor – View from the south of the West Galleries (New Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XIV



Ground Floor – Hall 32 – Meidum Geese (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XV



Ground Floor – Gallery 41 – Meidum Geese (New Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XVI



Ground Floor – Hall 42 (Old Display)
© Egyptian Museum, Cairo. EMC Archive.

Pl. XVII



Ground Floor – Hall 42 (New Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XVIII



Ground Floor – Galleries 36 and 31 (Former Display)
© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XIX



Ground Floor – Galleries 36 and 31 (New Display)
© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

PL. XX



Ground Floor – Hall 37 – Hetepheres' Collection (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XXI



a. The old glass showcase housing wooden statues
Ground Floor – Hall 37 – Old Kingdom Wooden Collection (New Display)
© Egyptian Museum, Cairo



b. Statue of *Ka-aper*

The Egyptian Museum in Cairo (EMC): A Journey through Time

PL. XXII



Panels of *Hesy-re* on the Ground Floor – Gallery 47 (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XXIII



Panels of *Hesy-Re* on the Ground Floor – Hall 27 (New Display)
© *L'Institut français d'archéologie orientale* (Shot by Ihab Ibrahim)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXIV



Ground Floor – Hall 12 (Old Display)
© Egyptian Museum, Cairo. EMC Archive.

Pl. XXV



Ground Floor – Hall 12 (Display made in the early 1980s; several objects were recently moved to other museums)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXVI



Ground Floor – Gallery 50 (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XXVII



Ground Floor – Gallery 50 (New Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXVIII



Ground Floor – Gallery 49 (Former Display)
© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XXIX



Ground Floor – Gallery 49 (New Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXX



**a. Upper Floor – Hall 56
Former Display of Royal Mummies**



**b. Upper Floor – Hall 56
New Display of Funerary artifacts
from Bab El-Gussus Cachette, Deir El-Bahari**

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)



Upper Floor – Gallery M housing part of Tutankhamun’s antechamber collection together with the royal mummies in three shelves showcases at the sides in 1922.

© Egyptian Museum, Cairo. EMC Archive.

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXXII



Yuya and Thuya's Collection in the Upper Floor – Gallery 43 (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

Pl. XXXIII



Upper Floor – Eastern Galleries – Part of Tutankhamun's Collection (Former Display)

© Egyptian Museum, Cairo (Shot by Sameh Abdel-Mohsen)

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXXIV



Upper Floor – Eastern Galleries – Yuya and Thuya’s Collection (New Display)

© Egyptian Museum, Cairo

Pl. XXXV



Upper Floor – Hall 2 – Tanis Collection (Former Display)
© Egyptian Museum, Cairo

The Egyptian Museum in Cairo (EMC): A Journey through Time

Pl. XXXVI



a



b

Upper Floor – Hall 3 – Tanis Collection – Treasures of Psusennes I (New Display)

© Egyptian Museum, Cairo (Shot by Nicola Dell'Aquila)

Pl. XXXVII



Upper Floor – Hall 4 – Tanis Collection (New Display)

© Egyptian Museum, Cairo (Shot by Nicola Dell'Aquila)