

Mechanical Engineering in Ancient Egypt, Part 110: Civilization Rights IV (Rights 14 to 16)

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Abstract:

This is the 108 paper in a series of research papers exploring the history of mechanical engineering during the Ancient Egyptian era. The paper investigates a new archaeological subject called 'civilization rights' aiming at preserving ancient civilizations anywhere specially the ancient Egyptian civilization. The paper investigates nine 'civilization rights': stopping tomb robbery, stopping antiquities smuggling, antiquities dedication by high officials, education and edification of archaeological guards, drying up sources of illegal weapons, dismantling all antiquities theft gangs, establishment of a special heritage court, stopping unfair excavation contracts and stopping attack on existing Egyptian monuments.

Keywords — Mechanical engineering history, Ancient Egypt, ancient Egyptian civilization, civilization rights.

I. INTRODUCTION

The expression '*civilization right*' was introduced for the first time by Professor Ahmed Yahia Rashed in 2021 aiming at exploring of 'civilization rights' related to the human civilizations anywhere [1]. As a support to his efforts I planned to publish four research papers within my series on '*mechanical engineering in ancient Egypt*' presenting 16 rights for the ancient Egyptian civilization from my point of view. This paper is the 4th one in this '*civilization rights*' series presenting the last three rights.

Brooklyn museum (1960) studied the Egyptian sculpture of Late Period presented in an exhibition. They presented a catalogue and index of collections and provenances in exhibition including: a relief of a King with an '*Atef Crown*', relief and bronze statue for Pharaoh Necho II from the 26th Dynasty, statue fragment for Pharaoh Apries from the 26th Dynasty and a head of Pharaoh Amasis from the 26th Dynasty [2]. Grzymiski (1999) studied the Royal statuary in the age of the pyramids. He described the statues of Kings: Khafre and group statues of Mankahre from the 4th Dynasty as among the greatest art objects ever created. He outlines the statuary of the dynasties from the 3rd to the 6th [3]. Gansicke, Hatchfield, Hykin, Svoboda and Tsu

(2003) investigated the ancient Egyptian collection at the Museum of Fine Arts. They presented the restored colossal statue of King Menkaure from the 4th Dynasty. They presented also coffins lined up outside the Museum of Fine Arts in 1919, a bust for Prince Ankhhaf from the 4th Dynasty [4]. Buffariui, Celemente, Paciello and Rinablis (2008) studied the vibration analysis of the '*Lateran Obelisk*' in Rome in both time and frequency domain. They compared between analytical and experimental modal shapes [5]. This obelisk was carved by the order of Pharaoh Thutmose III of the 18th Dynasty and completed by his grandson Thutmose Thutmose IV who erected it in the entrance of the '*Amun-Ra Temple*' at Thebes. The Roman ruler Constantius II moved it to Rome in 357 AC to be erected in the Prazza del Popolo at Rome [6].

Cooke (2011) wrote in '*Reuters*' about the obelisk of Pharaoh Thutmose III erected behind the Metropolitan Museum of Art at New York since 1881. She claimed that it was given to the US in the 19th century by the officials of Egypt. She claimed also that an Egyptian official threatened to take back this obelisk to Egypt unless New York city takes steps to restore it !! [7]. Stevenson (editor, 2015) presented a large number of collections in display in the '*Petrie Museum*'. This display included: limestone reliefs for King Senausert I of

the 12th Dynasty and Queen Nefertiti from the 18th Dynasty, mud seal and a head for King Narmer of the 1st Dynasty and a fragment of King Pepi I pyramid from the 6th Dynasty [8]. Loeben (2016) studied the colossal statuary in ancient Egypt. He examined the original context of colossal statuary in Theban temples. He presented two colossi in front of the 8th pylon at Karnak [9].

Hoare (2017) in her Ph.D Thesis investigated the re-use of ancient Egyptian architecture styles outside Egypt covering structures, elements and motives. She presented five current ancient Egyptian obelisks in Rome, the ancient Egyptian obelisk at New York which was in Alexandria in Late 1850s and a detail from the Palestrina Nile mosaic showing obelisks [10]. Zuanni (2018) observed how media and museum audiences used 'magic' in relation to the ancient Egyptian spinning statuette in the Manchester Museum. He mentioned the video of June 2013 about the spinning of an ancient Egyptian statuette from its own in its case in the Manchester Museum [11]. Ouda (2019) investigated the function and chronology of oyster shells. He took an inscribed shell from the 12th Dynasty in display in the Metropolitan Museum of Art as a case study. It was inscribed for King Senusret I, 2nd King of the 12th Dynasty. So, it can be considered as a Royal object [12]. National Museums Schotland (2020) investigated the ancient Egyptian collections in Scottish museums. They presented a linen fragment with a clipping taken from an Egyptian mummy, wooden coffin of Nakht, fragment of a stone stele from the Temple of Hatshepsut in Deir el-Bahari, relief for Princess Neferure, daughter of Pharaoh Hatshepsut, false door from the mastaba of King Snefru of the 4th Dynasty, mummy and coffin of Takherheb, wooden shabti of Pharaoh Seti I from the 19th Dynasty, Pharaoh Akhenaten relief from the 18th Dynasty, coffin of Tairtsekher from the 19th Dynasty, granite sarcophagus of Pabasa from the 26th Dynasty, granite statue of prince Paraherwenemef, son of Pharaoh Ramses II of the 19th Dynasty, coffin of Shep-en-Hor from the 26th Dynasty, relief from the temple of Bastet at Tell Basta, cartonage mummy coffin of Lady An-Ankh-Rat from the 22nd/23rd Dynasties (Libyan Period) and wooden shabties of Pharaoh Seti I from the 19th Dynasty [13].

Diamond (2022) investigated the statue of Sobekneferu, last King of the 12th Dynasty. The statue is in display in the Louvre Museum of Paris. He demonstrated how the dress of the Queen communicated with the people through materiality. The paper presented also statues of King Djoser of the 3rd Dynasty in display in the Egyptian Museum of Cairo, statue of King Senusret III of the 12th Dynasty in display in the British Museum of London and statue of King Amenemhat III of the 12th Dynasty in display in the Egyptian Museum of Cairo [14]. Huseyni, Dabanli and Hejazi (2023) conducted a comparison study for the structural behavior of Thutmose III obelisk and a walled obelisk in Istanbul. They analyzed the two obelisks with and without the supporting base using the ANSYS finite element code to study the effect of the supporting base [15]. Hassaan (2023) studied the context 'civilization right' originated by Prof. Ahmed Rashed [1]. The author presented his opinion about those rights applied to the case of the ancient Egyptian civilization. He started with an introduction of the subject investigating the documentation techniques used by the ancient Egyptians and the ingratitude happened to their civilization [16]. He presented nine civilization rights (from 1 to 9) [17] and another four rights (from 10 to 13) with detailed comments and investigations [18].

II. CIVILIZATION RIGHTS

In this work the last three civilization rights will be presented and discussed: 'Civilization Rights' (CR) 14 to 16 as follows:

CR 14 Return all colossal monuments to Egypt

- This is a straight forward right for the Egyptian civilization. The ancient Egyptian technicians spent years and years to produce and construct such monuments and a crazy official took a decision to send them away of Egypt. An injustice needs correction by sending them back to Egypt, their original location.
- The objective of this 'civilization right' is to return all monuments back to Egypt and

locate them in their original places (if possible).

- Here are some examples where this ‘*civilization right*’ can be activated through all lovers of the ancient Egyptian civilization:

➤ The first example is the 4.8 m length rose granite ‘*Great Sphinx of Tanis*’ carved in 2600 BC during the 4th Dynasty of the Old Kingdom now in display in the Louvre Museum of Paris and shown in Fig.1 [19].

✚ The sphinx reflected one of the early kings of the 4th Dynasty.

✚ However, the inscriptions were for King Amenhotep II (of the 12th Dynasty), Pharaoh Merneptah (of the 19th Dynasty) and Pharaoh Shoshenq I (of the 22nd Dynasty) [20].

✚ The Egyptologists must be able to identify the face of the sphinx and give an answer of the origin of the sphinx. To what King it belongs?. Does it belong to one of Dynasty’s 4 Kings or to Amenhotep II of the 12th Dynasty?.

✚ The Great sphinx was acquired by the Louvre Museum in 1826 and was set in display in the present location inside the Louvre Museum in 1930 [20].

✚ It was purchased on behalf of the French State by Jean Champollion [20].

✚ The ‘*Great Sphinx of Tanis*’ is a Royal monument and it has not to be sold nor transferred outside Egypt for any reasons.

✚ It is now in display in the Louvre Museum for 197 years.

➤ The second example is the 3.2 m height granodiorite statue from the 12th Dynasty of the Middle Kingdom (1919-1878 BC) now in display in the Metropolitan Museum of Art and shown in Fig.2 [21].

✚ The statue may be for King Amenemhat II (1929 – 1897 BC) or King Senusret II (1897 – 1878 BC) of the 12th Dynasty.

✚ The inscriptions on the seat may identify the historical era of the statue.

✚ The statue is in loan from the Egyptian Museum at Berlin to the Metropolitan Museum at New York.



Fig.1 Great sphinx of Tanis in display in the Louvre Museum [19].



Fig.2 Statue of a Pharaoh from the 12th Dynasty in display in the Metropolitan Museum [21].

✚ It is worthwhile to consider it as a research project in the ‘*Civilization Rights Institute*’ to follow-up its journey from Egypt to Berlin and from Berlin to New York and claim its journey back from New York to Egypt.

➤ The third example is the ‘*Temple of Ellesyia*’ built by Pharaoh Thutmose III of the 18th Dynasty of the New Kingdom (1479-1425 BC) now in display in the Egyptian Museum in Berlin and shown in Fig.3 [22].

✚ Originally it was carved in the rock near the site of ‘*Qasr Ibrim*’ in Nubia [22].

✚ In 1960, it was moved to the ‘*Egyptian Museum at Turin*’ (in order to save it from being submerged by Lake Nasser!!) during

the reign of President Gamal AbdulNasser of Egypt at that time [22].

- ✚ As an Egyptian having love, respect and appreciation for the ancient Egyptian civilization, I ask myself: Did what happened mean that in Egypt there was no safe place to set such a temple and other temples given to foreign countries?.
- ✚ Was it easy to transfer the temple to Germany that to locate it nearby in Egypt?.
- ✚ May be the 'CRI of Virginia' has answer when trying to return the Ellesyia's temple back to Egypt.
- The fourth example is a 2.9 m height red granite statue-head for Pharaoh Amenhotep III of the 18th Dynasty (1388-1350 BC) in display in the British Museum and shown in Fig.4 [23].
- ✚ The head alone weighs 3.6 ton of red granite [23].
- ✚ It's carving returns back to 1370 BC [24].
- ✚ It was discovered during the excavations performed in 1817 near the 'Temple of Mut' at Karnak [24].

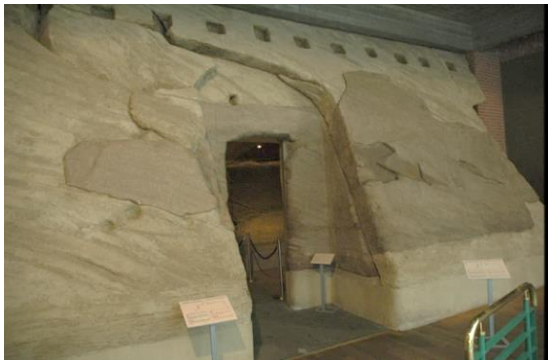


Fig.3 Temple of Ellesyia in display in the Egyptian Museum in Berlin [22].

- ✚ Amenhotep III' reign extended for 37 years with peaceful, prosperous and good diplomatic relations with all authorities surrounding Egypt [25].
- ✚ He married a daughter of a Mitanni King, two daughters of two Babylon Kings, daughter of a Naharin King, Syrian Princess and an Arwaza Princess [25].



Fig.4 Statue-head of Pharaoh Amenhotep III in display in the British Museum [23].

- ✚ He constructed two 18 m height and 720 ton 'Colossi of Memnon' statues in Thebes near his 'Mortuary Temple', the largest temple in Thebes [26].
- ✚ He established an outstanding sophisticated palace in Malkata at Thebes with too many divisions, decorations, gardens and a large lake [27].
- ✚ He constructed seven pairs of 16 m height 52 open flower papyrus columns in 'Luxor Temple' [28].
- ✚ He constructed the original structure of 'Luxor Temple' and its main pylon [29].
- ✚ The British museum houses also a 2.9 m height granodiorite seated statue for Amenhotep III found in his Temple at Thebes in 1823 [30], [31], [32] and shown in Fig..5 [32].
- The fifth example is a 5m tall colossal statue of Pharaoh Tutankhamun of the 18th Dynasty (1332-1323 BC) in display in the Oriental Institute Museum of Chicago [33]. It is shown in Fig.6 [34].
- ✚ It was excavated from 1926 to 1933 by the Oriental Institute in the 'Medinet Habu' site [33].
- ✚ It was among 8000 artifacts acquired for the museum!! [33].



Fig.5 Seated statue of Pharaoh Amenhotep III in display in the British Museum [32].



Fig.6 Colossal statue of Pharaoh Tutankhamen in display in the Oriental Institute Museum [34].

- ✚ It was gifted to the museum by the Egyptian government!! [33].
- ✚ It was restored by the Oriental Institute during 1933 to 1934 [33].
- ✚ Thanks Oriental Institute, but he is an Egyptian Pharaoh and his place must be in 'Medinet Habu'.

- The sixth example is a sandstone colossal statue of Pharaoh Seti II of the 19th Dynasty (1203-1197 BC) in display in the Egyptian Museum of Turin [33]. It is shown in Fig.7 [35].



Fig.7 Colossal statue of Pharaoh Seti II in display in the Egyptian Museum of Turin [35].

- ✚ It is over 5 m height.
 - ✚ It was located (with another similar colossal statue now in display in the Louvre Museum) in a chapel entrance in the 'Great Temple of Amun' in Karnak [36].
 - ✚ The original location of both colossal statues of Pharaoh Seti II is known. Can we reach a day where we see both statues in their original place in Karnak?.
- The seventh example is a colossal statue of Pharaoh Ramses II of the 19th Dynasty (1279-1213 BC) in display in the Louvre Museum of Paris [37]. It is shown in Fig.8 [37].



Fig.8 Colossal statue of Pharaoh Ramses II in display in the Louvre Museum of Paris [37].

- + This is Pharaoh Ramses II, Ramses the Great, who participated in building the Golden Egyptian Empire during the New Kingdom [38].
- + He had a large number of colossal statues [39].
- + All those colossal have to go back to their original known locations in Egypt, the home land of those Pharaohs.
- The eighth example is another colossal statue of Pharaoh Ramses II of the 19th Dynasty (1279-1213 BC) in display in the Louvre Museum of Paris [40]. It is shown in Fig.9 [40].
- + This statue was excavated during the season of 1891 at 'Ahnasia el-Medina' of Bani-Sweif Governorate [40].
- + This was during the British colonization of Egypt (1882-1956) [41].
- + The statue was carved by the New Kingdom artists using quartzite stone with a total height of 2.26 m [40].
- + The statue was subjected to destructions between the time of its discovery and the time being in the museum [40].
- + Other sources said that it was purchased in 1892 [42].
- + The hands were broken and left broken for more than 130 years.

- + Where are you 'Egyptian Archaeology' colleges? .. Claim its return to Egypt, restore it, put it back in its original location.



Fig.9 Colossal statue of Pharaoh Ramses II in display in the University Museum of Philadelphia [40].

- The 9th example is a 2.28 m height diorite colossal statue of Pharaoh Amenhotep III of the 18th Dynasty (1388-1350 BC) in display in the Metropolitan Museum of Art shown in Fig.10 [43].
- + It is a seated statue.
- + It was acquired as a gift in 1922 [43].
- + Its original location is in Luxor Temple (Eastern Portal) [43].
- + It is the duty of Egyptian Government to claim its return to its original location and let the archaeological colleges to supervise this work.
- The 10th example is a 1.30 m height limestone statue of Pharaoh Horemheb and one of his wives, 15th Pharaoh of the 18th Dynasty (1319-1292 BC) in display in the British Museum shown in Fig.11 [44].
- + It is a seated twin statue.



Fig.10 Colossal statue of Pharaoh Amenhotep III in display in the Metropolitan Museum of Art [43].



Fig.11 Twin statue of Pharaoh Horemheb and his wife in display in the British Museum [44].

- ✚ Other sources said that his wife with him in this pair statue is 'Amenia' [45]. Is it

'Amenia' or the modern Egyptian name 'Amena'?

- ✚ It was acquired by the British Museum in 1839 from Anastasi collection [45].
- ✚ This Anastasi was active in Egypt in the Memphite of Saqqara [45].
- ✚ The statue was taken from their mortary tomb in Saqqara [45].
- ✚ Plenty of artifacts were taken from their tomb in Saqqara [46].
- ✚ I raise a sad call to the High Egyptian Officials: *'Please claim the return of all Pharaoh Horemheb artifacts to their original known location in his tomb in Saqqara'*.
- The last example I present is the obelisk of Pharaoh Ramses II of the 19th Dynasty existing now in the Centre of the Place de la Concoide in Paris and shown in Fig.12 [47].



Fig.12 Obelisk of Pharaoh Ramses II erected in the Centre of the Place de la Concoide in Paris [47].

- ✚ This obelisk was one of two obelisks erected in Luxor Temple during the reign of Pharaoh Ramses the great in 1250 BC [47].
- ✚ It has 23 m height [47].
- ✚ There were two obelisks before the pylon of Luxor Temple up to 1830 [47].
- ✚ This means that the two obelisks of Ramses II, father of the Egyptians, stayed for 3080 years as a witness on the glory of the ancient Egyptian engineers and technicians who designed, carved and erected those obelisks.
- ✚ In 1830, the right hand obelisk was moved to France [47].

- ✚ Some resources said that this obelisk was the ‘world’s bigger sundial’ indicating the time by its shadow [48].
- ✚ It was given to King Charles X of France as a gift from his friend Mohammed Ali Basha, Sultan of Egypt at that time [48].
- ✚ This action bears no respect at all to the Great Pharaoh Ramses II or to the civilization of the ancient Egyptians either from the Sultan or from the King.
- ✚ Now, we don’t have such a Sultan of Egypt or such a King of France (a foreigner ruler has given our obelisk to a foreign King).
- ✚ Claim to all the candidates and organizations supporting the ‘*Egyptian Civilization Rights*’: ‘*Please push and raise your voice to return all Egyptian obelisks back to their original locations in Egypt*’.

CR 15 Return all Royal artifacts to Egypt

- Most of the national and international museums house a lot of artifacts for Royal and non-Royal individuals from ancient Egypt.
- It is a straight forward behaviour that all nations struggle to keep the Royal artifacts inside their territories because they are symbols of dignity, power and pride.
- Here are some examples of the Royal artifacts of some Egyptian Kings and Pharaohs and their families:
 - The first example is a stela of Djet, the 4th King of the 1st Dynasty (3000-2950 BC) in display in the Louvre Museum of Paris and shown in Fig.13 [49].



Fig.13 Stela of King Djet
From 1st Dynasty in
Display in the Louvre
Museum [49].

- ✚ This stela is more than 5000 years old.
- ✚ It is a Royal object carrying the King’s name.
- ✚ It was located in his tomb in Umm el-Qaab of Egypt [49].
- ✚ Dimensions: 1.43 x 0.655 x 0.25 m [50]
- ✚ Carved using limestone [50].
- ✚ Acquired in 7/1/1904 [50].
- ✚ The King’s tomb is identified with known location. Now, authorities of modern Egypt have to struggle to return the many stelae outside Egypt to their original locations inside Egypt.
 - The second example is a stela of Qa’a, the last King of the 1st Dynasty (- 2900 BC) in display in the Penn Museum of Pennsylvania and shown in Fig.14 [51].



Fig.14 Stela of King Qa’a from the 1st Dynasty in
display in the Penn Museum [51].

- ✚ Produced from carved basalt [51].
- ✚ Dimensions: 1.48 x 0.41 x 0.24 m [51].
- ✚ Identified the King by his ‘serekh’ [51].
- ✚ Inscribed using the hieroglyphic language [51].
- ✚ Acquired in 1900 by the Egypt Exploration Fund [51].
 - The third example is an alabaster vase of King Unas, the last King of the 5th Dynasty (2375-2345 BC) in display in the Louvre Museum of Paris and shown in Fig.15 [52], [53].

- ✚ The body of this wonderful vase is spherical of 132 mm diameter and 170 mm height [54].
- ✚ It has unknown provenance [54].
- ✚ It was inscribed by a Royal text and icons.
- ✚ It reflects the high technology used during this era to produce high quality products.

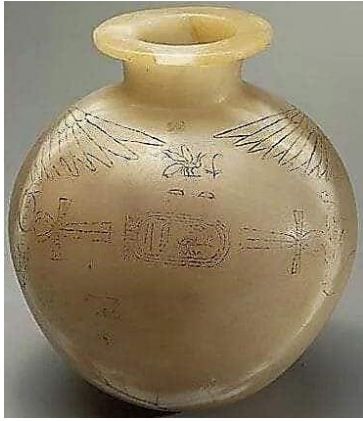


Fig.15 Vase of King Unas from the 5th Dynasty in display in the Louvre Museum [52].

- The fourth example is an alabaster vessel of King Pepi, the 3rd King of the 6th Dynasty (2331-2287 BC) in display in the Walters Art Museum of Baltimore and shown in Fig.16 [55].



Fig.16 Vessel of King Pepi I from the 6th Dynasty in display in the Walters Art Museum [55].

- ✚ This Royal vessel has a 145 mm height [55].
- ✚ It was acquired in 1914 by Henry Walters through purchase [55].

- ✚ It was inscribed by the Cartouche of the King and a hieroglyphic text surrounding the Cartouche and devoted to the King.
- ✚ Similar vessels are found in the Louvre Museum, Metropolitan Museum of Art and British Museum [56].

- The fifth example is a fragment of the text from the pyramid of King Pepi I of the 6th Dynasty (2331-2287 BC) in display in the Petrie Museum of London and shown in Fig.17 [55].

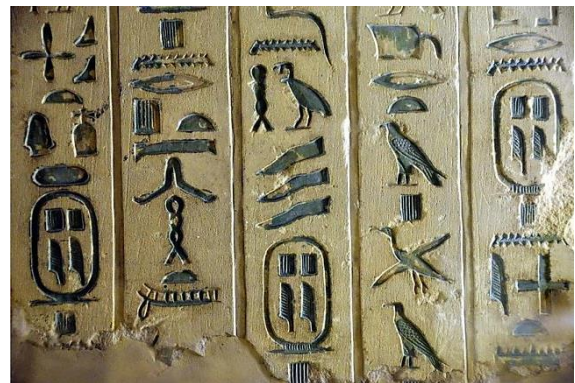


Fig.17 Text from the pyramid of King Pepi I in display in the Petrie Museum [56].

- ✚ The age of this text is about 4320 year.
- ✚ It was written in bounded columns using carved blue hieroglyphic text.
- ✚ The writing quality is high.
- ✚ Its original location is the pyramid of King Pepi I.
- ✚ This is not the only one. It was reported that more than 3000 text fragments were collected during the excavation of the burial chamber of the King [57].
- ✚ The information source didn't say where are there now!!.
- ✚ Claim to the many archaeological colleges in Egypt: *'Please find out where are those text fragments, claim their return to Egypt, make a research team to return them to their location in Pepi I pyramid'*. Is it possible?.
- ✚ I think it is possible for the grandsons of King Pepi I to do it. They have done it with King Khufu's solar boat where they

assembled 1200 pieces of the boat in 1985 [58].

- The sixth example is a stela of King Intef II, 3rd King of the 11th Dynasty (2118-2069 BC) in display in the Metropolitan Museum of Art shown in Fig.18 [59].

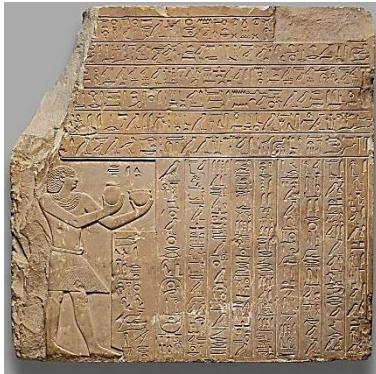


Fig.18 Stela of King Intef II in display in the Metropolitan Museum [59].

- ✚ The age of this Royal stela is about 4140 year.
- ✚ It was carved on a limestone block (0.445 x 0.460 m) [59].
- ✚ It was inscribed within 6 bounded rows and 10 un-bounded rows.
- ✚ It was acquired in 1913 [59].

- The seventh example is an obsidian 'Kohl jar' of Princess Sithathoryunet from the 12th Dynasty (1887-1813 BC) in display in the Metropolitan Museum of Art shown in Fig.19 [60].



Fig.19 Kohl jar of Princess Sithathoryunet in display in the Metropolitan Museum [60].

- ✚ The owner is the daughter of King Senusret II from the 12th Dynasty (1897-1878 BC).
- ✚ Its age is about 3900 years.
- ✚ The jar was excavated from her tomb in Lahun of Fayum [60].
- ✚ It was inlaid by gold.
- ✚ Dimensions: 28 x 40 mm [60].
- ✚ It is a master piece of this art bearing high production quality and beauty.
- ✚ It was acquired as a gift from Henry Walters in 1916.
- ✚ For such small or medium artifacts I suggest a a display gallery in the Grand Egyptian Museum of Giza for each Kingdom where such artifacts can be displayed classified according to Dynasties.

- The eighth example is a jar with lid of Thutmose III, 6th Pharaoh of the 18th Dynasty (1479-1425 BC) in display in the Metropolitan Museum of Art shown in Fig.20 [61].



Fig.20 Jar of Pharaoh Thutmose III in display in the Metropolitan Museum [61].

- ✚ Stone material inlaid with gold (lid and neck).
- ✚ It was found in the tomb of the three foreign wives of the Pharaoh [61].
- ✚ Dimensions: 86 x 67 mm [61].
- ✚ It was acquired in 1920 [61].
- ✚ Because this tomb is Royal, too many high quality artifacts were found in it belonging to the wives of the Pharaoh.

- ✚ The 'Grand Egyptian Museum' may assign a gallery of Pharaoh Thutmose III and his wives.
- The ninth example is two heads of Thutmose IV, 8th Pharaoh of the 18th Dynasty (1398-1388 BC) in display in the State Museum of Egyptian Art of Munich shown in Fig.21(a) [62] and a bust statue of the Pharaoh in display in the British Museum of London shown in Fig.21(b) [63].



Fig.21 Statues fragments of Pharaoh Thutmose IV of the 18th Dynasty [62], [63].

- ✚ There are another two heads in the Louvre Museum and in the Metropolitan Museum of Art.
- ✚ The head in the State Museum of Egyptian Art shows the Pharaoh wearing a 'Blue Crown'.
- ✚ The bust in the British Museum shows the Pharaoh wearing a 'Nemes Crown'.
- ✚ The Pharaoh has also what is known as 'dream stela' reproduced and displayed by the Rosicrucian Egyptian Museum of San Jose [64].
- ✚ He has also a faience funerary vessel in display in the Metropolitan Museum of Art [65] and a libation vase in display in the Brooklyn Museum [66].
- ✚ Those great Pharaohs deserve display galleries in the Grand Egyptian Museum to

show their glory to all the world in Egypt and not in the foreign museums.

- The tenth example is a pottery amphora of Amenhotep III, 9th Pharaoh of the 18th Dynasty (1388-1350 BC) in display in the Metropolitan Museum of Art shown in Fig.22 [67].



Fig.22 Pottery jar of Pharaoh Amenhotep III in display in the Metropolitan Museum of Art [67].

- ✚ Pottery vessel with blue paint.
- ✚ The design is really complex.
- ✚ The blue painting sustained the living of the vessel for about 3400 years.
- ✚ The material selection and the production technology helped the vessel no to deteriorate.
- ✚ Jar dimensions: 0.395 x 0.127 m [67].
- ✚ It was found in the Palace of the Pharaoh in Malkata of Thebes in 1910 [67].
- ✚ It was acquired by the museum in 1911 [67].
- ✚ Too many artifacts were found for Pharaoh Amenhotep III such as: painted ceiling fragment in display in the Metropolitan Museum of Art [68], a glass vase in display in the Walters Art Museum [69], quartzite head of the Pharaoh in the British Museum [70], a statue of Tiye, Great Royal Wife of the Pharaoh in the Metropolitan Museum of Art [71] and a vase inscribed for the Pharaoh and his wife Tiye in the Waters Art Museum [72].
- The eleventh example is a goblet inscribed for Akhenaten, 10th Pharaoh of the 18th

Dynasty (1351-1334 BC) and his wife Nefertiti in display in the Metropolitan Museum of Art shown in Fig.23 [73].



Goblet

Inscriptions

Fig.23 Goblet of Pharaoh Akhenaten in display in the Metropolitan Museum [73].

- ✚ It was made from carved alabaster [73].
- ✚ Dimensions: 140 x 105 mm [73].
- ✚ Acquired as gift in 1922 [73].
- ✚ Inscribed by two Cartouches in the first two columns and text around Cartouche in each of the third, fourth and fifth columns of the five text columns of the Royal goblet.
- ✚ There are other artifacts belonging to Pharaoh Akhenaten in foreign museums. Here are some examples: Limestone relief for the Pharaoh face in the Egyptian Museum of Berlin [74], finger ring in the Metropolitan Museum of Art [75], head in the Brooklyn Museum [77], cosmetic vessel inscribed for the pharaoh in the Liverpool Museums [78], bust in the Louvre Museum [79] and a relief of the Pharaoh's top part of his body in the British Museum [80].
- The twelfth example is a ram-headed falcon amulet of Pharaoh Ramses II of the 19th Dynasty (produced 1254 BC) in display in the Louvre Museum shown in Fig.24 [81].
- ✚ The amulet was produced from



Fig.24 Amulet of Pharaoh Ramses II in display in the Louvre Museum [81].

- ✚ It was produced using gold, lapis lazuli, turquoise and carnelian [81].
- ✚ It has a unique design: two overlapped falcons behind each other. Each falcon has a ram-head and holds 'shen' in each leg.
- ✚ It was found in the 'Serapeum of Memphis' at Saqqara [81].
- ✚ Some other examples belonging to Pharaoh Ramses II are in display outside Egypt are: Sculpture in the Liverpool Museums [82], model blocks carrying his name in the Manchester Museum [83], alabaster bottle with gold strips and silver base in the Petrie Museum [84], a bust in the Egyptian Museum of Turin [85] and a stela in the Brooklyn Museum [86].
- The fourteenth example is a kneeling statuette of Necho II, 2nd Pharaoh of the 26th Dynasty (610-595 BC) in display in the Brooklyn Museum shown in Fig.25 (a) [87] and another one for Amasis II, 6th Pharaoh of the same Dynasty (570-526 BC) in display in the Metropolitan Museum of Art shown in Fig.25 (b) [88].
- ✚ Dimensions: 140 x 57 x 70 mm for Necho statuette [87] and 110 x 48 x 60 mm for Amasis [88].
- ✚ Material: Bronze for Necho [87] and bronze with precious and leaf inlay for Amasis [88].
- ✚ Acquired in 1935 for Amasis [88].
- ✚ More artifacts of the two Pharaohs from the 26th Dynasty outside Egypt are: Pharaoh Amasis head in the Museum of Fine Arts of

Baltimore [89], Pharaoh Amasis head in the Egyptian Museum of Berlin [90], faience Cartouche of Pharaoh Necho II in Carlos Museum of Atlanta [91] and a lion statuette with Cartouche of Necho II on its shoulder in the Metropolitan Museum of Art [92].

✚ The artifacts of the Pharaohs of Dynasty 26 can fill a big gallery in the ‘*Grand Egyptian Museum*’. Who leads this work?.



Necho II

Amasis II

Fig.25 Statuettes of Pharaohs Necho II and Amasis II from the 26th Dynasty [87] and [88].

CR 16 Stop exhibitions of ancient Egyptian artifacts outside Egypt

- Exhibitions of ancient Egyptian artifacts outside Egypt became a tradition.
 - Taking the artifact out of its original territories makes it subject to damage due to environmental changes or lost completely by accidents.
 - First of all we take an idea about some of such exhibitions outside Egypt since 1960’s:
- ✚ Exhibitions of artifacts from the tomb of Tutankhamun [93]:

- University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, Pennsylvania (December 15, 1961–January 14, 1962)^[6]
- Peabody Museum of Natural History, New Haven, Connecticut (February 1–28, 1962)^[5]
- Museum of Fine Arts, Houston, Texas (March 15–April 15, 1962)^[6]

- Joslyn Art Museum, Omaha, Nebraska (May 1–31, 1962)^[7]
- Field Museum of Natural History, Chicago, Illinois (June 15–July 15, 1962)^[7]
- Seattle Art Museum, Seattle, Washington (August 1–31, 1962)^[6]
- California Palace of the Legion of Honor, San Francisco, California (September 15–October 14, 1962)^[6]
- Los Angeles County Museum of Art, Los Angeles, California (October 30–November 30, 1962)^[6]
- Cleveland Museum of Art, Cleveland, Ohio (December 15, 1962–January 13, 1963)
- Museum of Fine Arts, Boston, Massachusetts (February 1–28, 1963)^[6]
- City Art Museum of St. Louis, St. Louis, Missouri, (March 15–April 14, 1963)
- Walters Art Gallery, Baltimore, Maryland, (May 1–31, 1963)
- Dayton Art Institute, Dayton, Ohio, (June 15–July 15, 1963)
- Toledo Museum of Art, Toledo, Ohio, (September 15–October 15, 1963)
- Detroit Institute of Arts, Detroit, Michigan (exact date unknown. From personal memory and article by Steven Rosen, Los Angeles City Beat, 2005)
- Royal Ontario Museum, Toronto, Ontario (November 6–December 6, 1964)^[8]
- Tokyo National Museum, Tokyo, Japan (August 21–October 1965)
- Kyoto, Japan (October–November 1965)
- Fukuoka Prefectural Culture Center, Fukuoka, Japan (December 1965–January 1966)
- Petit Palais, Paris, France (February 17–September 4, 1967)
- The Metropolitan Museum of Art organized the U.S. exhibition (November 17, 1976, through September 30, 1979).
- Pushkin Museum of Fine Arts, Moscow (December 1973–May 1974)

- Hermitage Museum, Saint Petersburg (July 1974–November 1974)
- National Art Museum of Ukraine, Kiev (January 1975–March 1975)
- National Gallery of Art, Washington, D.C. (November 17, 1976–March 15, 1977) –
- Field Museum of Natural History, Chicago, Illinois (April 14–August 15, 1977)
- New Orleans Museum of Art (September 15, 1977–January 15, 1978)
- Los Angeles County Museum of Art (February 15–June 15, 1978)
- Seattle Art Museum (July 15–November 15, 1978)^[15]

- Metropolitan Museum of Art, New York City (December 15, 1978–April 15, 1979)
- M. H. de Young Memorial Museum, San Francisco, California (June 11–September 30, 1979)
- Art Gallery of Ontario, Toronto, Ontario, Canada (November 1–December 31, 1979)
- Egyptian Museum of Berlin, Berlin, West Germany (February 16–May 26, 1980)
- Kölnisches Stadtmuseum, Cologne, West Germany (June 21–October 19, 1980)
- Haus der Kunst, Munich, West Germany (November 22–February 1, 1981)
- Kestner-Museum, Hanover, West Germany (February 20–April 26, 1981)
- Museum für Kunst und Gewerbe, Hamburg, West Germany (May 15–July 19, 1981)
- Los Angeles County Museum of Art (June 16–November 15, 2005)
- Museum of Art Fort Lauderdale (December 15, 2005–April 23, 2006)
- Field Museum of Natural History (May 26, 2006–January 1, 2007)
- Franklin Institute (February 3–September 30, 2007)
- Dallas Museum of Art (October 2008–May 2009).
- De Young Museum in San Francisco (June 27, 2009–March 28, 2010).
- Discovery Times Square Exposition in New York City (April 23, 2010–January 11, 2011).

- ✚ Exhibitions of the Ramses the Great and the Gold of the Pharaohs:
 - Houston Museum of Natural Science, Texas (November 20 2021 - 23 May 23 2022) [94].
 - De Young Museum in the city of San Francisco, California (20 August 20 2022 - January 22 2023) [94].
 - La Villette Cultural Park, Paris (7 April 7 - September 6 2023) [95].
 - Australian Museum, Sydney (18 November 18 2023–May 19 2024) [95].
- ✚ The Tutankhamun exhibitions displayed 34 artifacts [93].
- ✚ The Ramses exhibitions displayed 181 artifacts [96].
- ✚ Comments:
 - Those artifacts are priceless [96].
 - They are some of the outcomes of the ancient Egyptian civilization.
 - They are the real wealth of the Egyptian people.
 - They are the backbone of the Egyptian civilization.
 - Therefore, this ‘*civilization right*’ claims the stop of such exhibitions anywhere inside or outside Egypt. Why?.
 - The transport of artifacts using sea freight subjects them to sinking with the ship. Did this happen before?. Unfortunately yes: *A 2.44 m long basalt sarcophagus of King Mankahre of the 4th Dynasty was transported from his pyramid at Giza to the British Museum. In 13 October 1838 the ship carrying the sarcophagus was lost after leaving the port at Malta. The age of this disaster accident is 185 years and as far as I know there was no claim to search for the sunken ship to save the King’s sarcophagus.*
 - The other way to transport the artifacts is by air freight. Is it safe?. Not at all. Why?:
 - In 17 July 1996: A Trans World Airlines Flight 800 exploded and crashed in the Atlantic Ocean killing 230 people on board [98].
 - In 31 October 1999: Egypt Air Flight 990 crashed into the Atlantic Ocean killing 217 passengers on board [99].

- In 1 June 2009: The Air France Flight 447 crashed into the Atlantic Ocean killing 228 passengers on board [100].
- In 31 October 2015: Russian Airline Flight 9268 crashed into Northern Sinai killing 224 people on board [101].
- In March 2022: China Eastern Flight 5735 crashed into mountain site killing 174 people on board [102].
 - What does this mean?:
- It means that whatever the mean of artifact transportation it is subjected to complete loss.
- There is no mean to compensate this loss because it is priceless.
- This support the present ‘civilization right’ to stop such exhibitions.
- The income of all such exhibitions is nothing beside losing one artifact.

III. CONCLUSIONS

- The paper presented three ‘civilization rights’ completing a 16 ‘civilization rights’ suggested by the author to preserve the Great civilization of ancient Egypt.
- The 14th civilization right was about tomb robbery and suggested definite suggestions to stop this crime against the Egyptian civilization antiquities.
- The 15th civilization right was about antiquities smuggling outside Egypt to stop this crime against the Egyptian civilization.
- The 16th civilization right was about antiquities dedication by high officials from 1828 to 1975 and the need to stop this bad habit of the Egyptian rulers for sake of the preservation of the Egyptian civilization
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DEDICATION



CIVILIZATION RIGHTS INSTITUTE

I dedicate this research work to the ‘Civilization Rights Institute’ founded by Prof. Ahmed Yahia Rashed in 2022 to apply the concept of civilization rights in all over the world.

I think that this new born institute will be very much interested in my four published papers presenting 16 civilization rights applied to the ancient Egyptian civilization.

I hope the institute will study the proposed rights deeply and claim their application to preserve the ancient Egyptian civilization from being lost through the too many attacks on its monuments and artifacts.

BIOGRAPHY



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