Student’s name

Course ID

Submitted to

Date

Subject

 Visit to Museum

During my visit to the museum, I saw many historical art work. The best I choose are mummies of the world. The first is the mummies of the world, Mummies always surrounded by mystery, they attracted the attention of scientists and frightened townsfolk. People wanted to touch the unknown, to get close to the fine line dividing the worlds of the living and the dead. However, only the most desperate daredevils took to the road to find ancient burials. Today, everything is much easier - many mummies from all over the world are stored in museums. Among the mummies ever found this is unique in that the body floated in a yellowish liquid, the composition of which has not yet been clearly determined.es

Coffin of Pedi Osiris is a unique piece. It seems with a gold face, exotic eye liner, and fake bread. The only witness to the physical appearance of the king, beyond the canonical idealizations of Egyptian art. This is seems that this piece works rules the world. It is available in good condition and it shows the history of Egypt.

Sarcophagus of a youth, For the tomb of a noble Roman, a sarcophagus was created, on which the deceased is depicted at an important moment in his life - on the day of the wedding. Such sarcophagi are called biographical, although they do not so much capture a specific event as the main virtues of the Romans are praised: piety, military valor and the consent of the spouses. On the front wall of the sarcophagus are depicted on either side of the altar of the bride and the groom, whose face is portrait. Young connects the goddess of Harmony. The bridegroom crowns Valor - a winged female figure with a palm branch in her hand. Next to the bride is placed the goddess of love and beauty Venus with her son? winged god of love Amur with a quiver. God of marriage Hymen with a torch closes a group of celestials. They are surrounded by relatives and friends of newlyweds. On the cover of the sarcophagus are three parks - the goddess of fate, as well as Jupiter, Juno and Minerva are the main Roman deities. Flanking the entire group is the Sun god (left) and the moon goddess (right). Thus, people, gods and the whole universe are witnessing the immaculate life of a Roman.

The Indian triumph of Dionysus is depicted too close to Dionysus, and it seems that his left leg rests on the chariot - which makes no sense, since both the chariot and the figures are moving to the right. Before God we see two leopards carrying a chariot. Dionysus met leopards in India, and since then they have become one of his most important symbols. The reins of the beasts are held by Silenus, the oldest member of the circle of Dionysus, a balding gray head of which is crowned with ivy leaves. He, too, holds a tiers covered with ivy leaves. In front of the chariot, we see a tamer of animals, Also a dark-skinned, but different shade than the Indians. Dropping down on one knee, he turned his face to the leopards and in the outstretched to their left hand holds an object resembling a strap. However, he is depicted too close to Dionysus, and it seems that his left leg rests on the chariot - which makes no sense, since both the chariot and the figures are moving to the right. Before God we see two leopards carrying a chariot. Dionysus met leopards in India, and since then they have become one of his most important symbols.

Side panel of the Sarcophagus: These scenery are a continuation on the rear relief of the sarcophagus, where horses and other cattle graze between the trees, and the male and female figures lie in relaxed poses. And, although after the sarcophagus was placed in the tomb, the back wall, could be hidden from viewers' eyes, its picture expressed the general idyllic-romantic mood of the main reliefs. The protagonist of these stories is depicted on a separate panel on the left side of the cover: naked, in a helmet, with a spear and sword, he looks toward the two images of Venus. It can be assumed that this is Mars, who in Roman art was often portrayed as the lover of the goddess. Other figures personify the phenomena of nature and form an environment in which plots develop.

Painted wooden coffin of Ibis of Thoth is the surface is mineralized and set with little spots of red and green, yet points of interest in the eyes and nose are genuinely very much safeguarded. Slanting gouges at the back of the neck have all the earmarks of being harm as opposed to embellishment. The ibis head is a strong cast. The surface between the mounting tang and the edge of the base of the neck is recessed with the goal that the neck will meet the mounting surface equally. Dim venture material (and some cutting edge mortar) is available in this break. The edges of the eye attachments are in exceptionally fresh help and seem to have once held trim, now totally lost. The barely recognizable differences highlighting the nose may have been fortified with cool working.

To conclude, after visiting the museum, I come to know that we have a vast history of artwork. There were pieces that were so old. I really enjoyed visiting this museum. The best art of piece is the wooden coffin of Ibis.