TREASURES OF TUTANKHAMUN

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The photograph at the right shows a tiny wreath of fresh leaves and petals that had been placed around the royal symbols on Tutankhamun's outermost coffin

The drawings on the first and last pages represent cartouches containing hieroglyphic signs that render Tutankhamun's personal name with his usual epithet, "Tutankhamun, ruler of On of Upper Egypt [a name for Thebes]," and his throne name, "Nebkheperura"

This is the catalogue for an exhibition lent between 1976 and 1979 by the Cairo Museum to the National Gallery of Art, Field Museum of Natural History and the Oriental Institute of The University of Chicago, New Orleans Museum of Art, Los Angeles County Museum of Art, Seattle Art Museum, and The Metropolitan Museum of Art. The exhibition was made possible by generous gifts from Exxon Corporation and the Robert Wood Johnson Jr. Charitable Trust, matched by grants from the National Endowment for the Humanities.

The color photographs, made especially for this exhibition, were taken in Cairo by Lee Boltin, with Ken Kay.

Most of the black and white pictures were made in the course of Howard Carter's excavation of Tutankhamun's tomb by the expedition photographer, Harry Burton. Prints were made from Burton's original glass negatives in the Metropolitan Museum's Photograph Studio, with the help of William F. Pons, Walter Yee, and Kenneth Campbell.

The black and white photographs of catalogue nos. 4, 16, 17, 19, and 24 were supplied by Helen Murray and Fiona Strachan of the Griffith Institute in Oxford; these are copyright by the Griffith Institute, Ashmolean Museum. Some photographs for catalogue nos. 3, 6, 7, 43, and 55 were made from Ektachromes by Lee Boltin.

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FOREWORD

Treasures of Tutankhamun is the most important and beautiful exhibition of ancient Egyptian art ever to come to the United States. It differs in several key respects from the other presentations of selections from the remarkable contents of Tutankhamun's tomb held in this country in 1961-1963 and Japan in 1965, or in the landmark exhibition in Paris in 1967, organized by Mme. Christiane Desroches-Noblecourt, whose efforts paved the way for all subsequent Tutankhamun exhibitions, at the British Museum in 1972, and in the Soviet Union in 1974. The difference lies not only in the greater number of works of art – fifty-five in honor of the fifty-fifth anniversary of the discovery of the tomb by Howard Carter in November 1922 – but in the basic theme of their overall presentation. Since almost fourteen hundred glass negatives made by the Metropolitan Museum's photographer Harry Burton throughout the course of the six-year excavation are at the Metropolitan, it was agreed by the participating institutions that these irreplaceable photographs and the actual objects would be brought together into a unique and complementary unity in the exhibition and the accompanying publications. An attempt has thus been made to suggest not only the excitement of the astonishing discovery of the tomb but, equally important, the painstaking and expert work entailed in the removal of the thousands of objects from the four jam-packed chambers of the relatively small tomb.

The works of art in this exhibition were chosen, accordingly, not only for their variety of subject matter, material, and sheer aesthetic beauty, but to give an accurate image of the contents of the four rooms of the tomb: the Antechamber, the Burial Chamber, the Treasury, and the Annex. In each of the six American museums, the fifty-five pieces are planned to be presented in approximately the same order, following as much as possible the manner in which they were originally excavated, as recorded in the Burton photographs and in Carter's list of objects.

The exhibition *Treasures of Tutankhamun* grew out of several years of discussions between a number of American museums and the Egyptian Organization of Antiquities. The final impetus for this long-hoped-for dream came during the visit to Egypt in June 1974 of President Richard M. Nixon, when President Mohamed Anwar el-Sadat expressed the hope that a splendid gathering of the masterpieces of Tutankhamun could one day come to the United States as a firm indication of the good will between the two nations. An accord toward this end was drafted and signed by Secretary of State Henry A. Kissinger and Foreign Minister Ismail Fahmy.

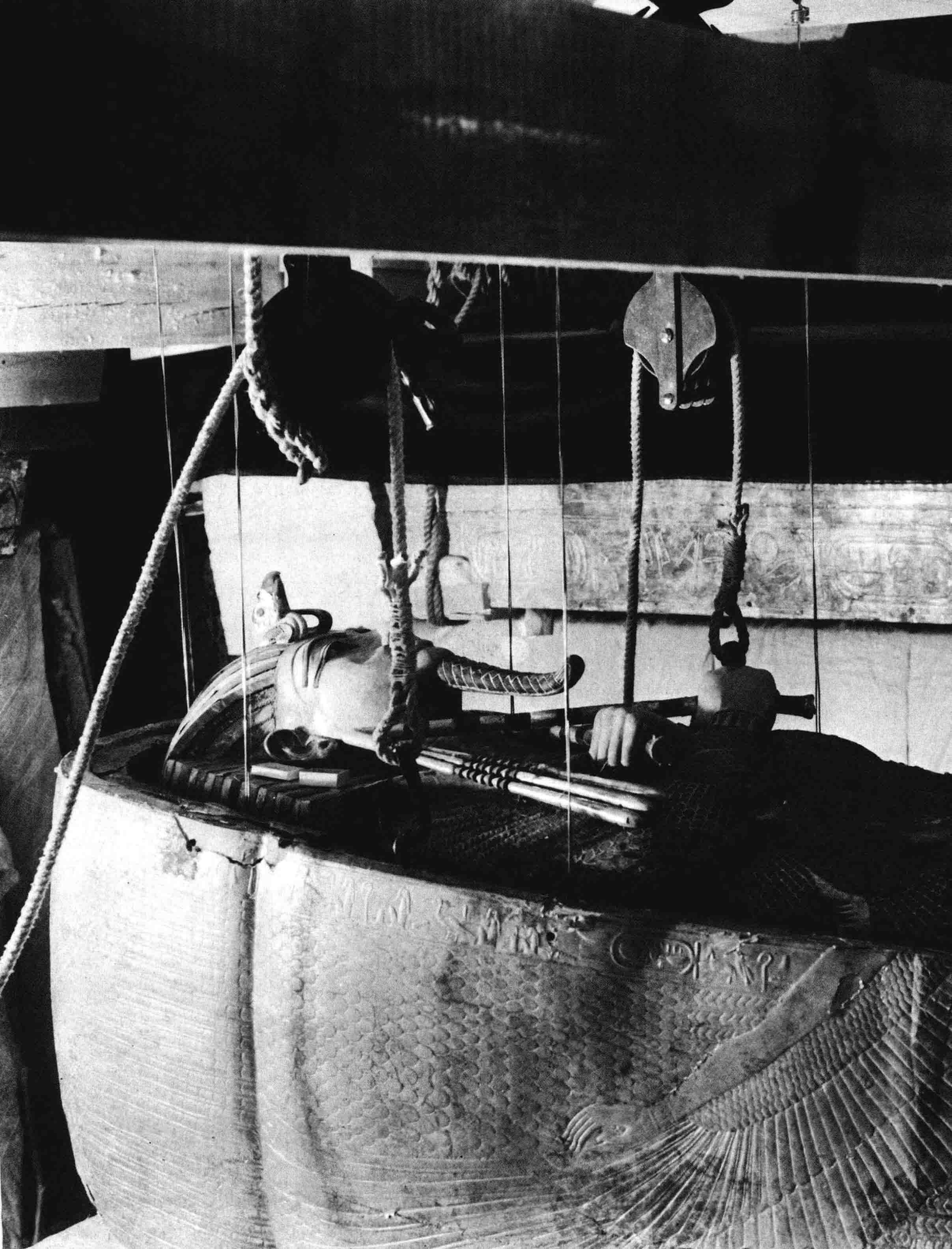
The precise details of the show and the schedule within the United States were then arranged between the professionals in the American museums and the Organization of Antiquities, under the guidance of the U.S. Department of State, represented by Peter Solmssen, Advisor on the Arts. At this time it was mutually decided that the Metropolitan Museum would act as the organizer of the exhibition. Subsequently it was agreed that income from the sale of printed materials and reproductions would be used, after expenses, for a project of fundamental importance to the cause of international culture. Everyone agreed that no project would be more fitting than the renovation of the Cairo Museum, a task to be undertaken over a number of years by the Organization of Antiquities with The Metropolitan Museum of

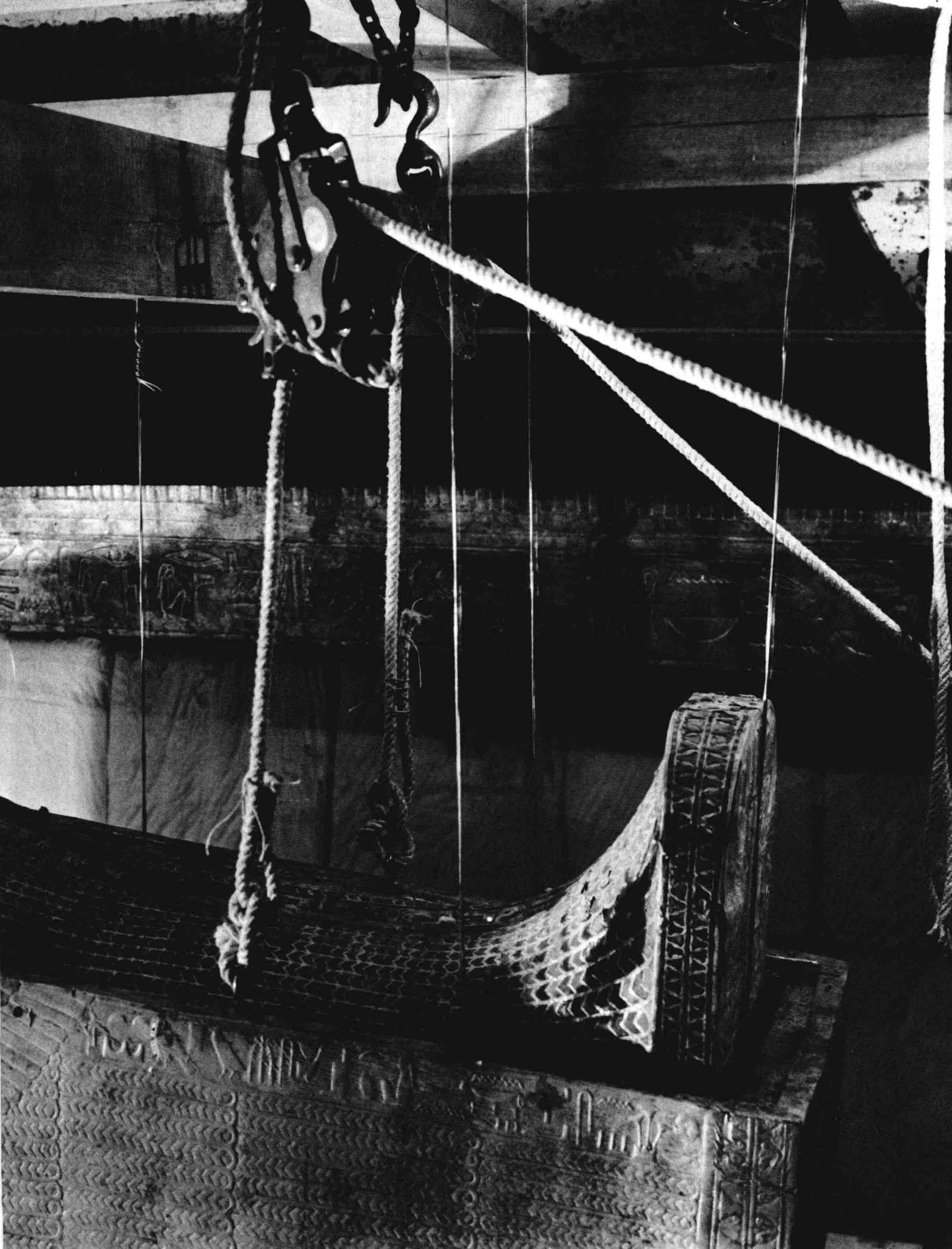
Art as consultant. Preliminary plans at present include the installation of a fire-control system in the Cairo Museum and the reinstallation of the Tutankhamun treasures in expanded quarters, using the same chronological and archaeological theme and equipment as the United States exhibition.

In the complex series of undertakings connected with this exhibition, hosts of individuals and their ideas have been brought together in the most perfect coordination possible. All who have contributed toward the existence of the exhibition deserve the utmost praise and thanks: Drs. Yussef es-Sebai and Gamal el-Outeifi, the Ministers of Culture and Information of Egypt under whose tenure the exhibition came to fruition; Dr. Mohamed Gamal ed-Din Mokhtar, President of the Organization of Antiquities, the guiding light of the exhibition; his chief assistant Dr. Ahmed Kadry and Council members Kamal el-Malakh and Dr. Rashid el-Nadouri, who guaranteed the smooth achievement of the show; Dr. Abdel Qader Selim, Director General of the Cairo Museum and his able curatorial staff, Dr. Dia Abu-Ghazi, Ibrahim el-Nawawy and his assistants Mme. Ghazabiyah Yahya and Hélène Nakla Michel, Mohammed Ahmed Mohsen, Dr. Ali Hassan, Salah ed-Din Ramadan, and Abdel Hadi el-Khafif; the conservation staff of the Cairo Museum headed by Dr. Salah Ahmed Salah, working with the Metropolitan conservators Christal Faltermeier and Rudolf Meyer; Dr. Fuad el-Oraby, Chief of Special Projects for the Organization of Antiquities; Dr. Christine Lilyquist, Curator of Egyptian Art of the Metropolitan, and members of her staff, Thomas Logan and Lynn Liebling; Dr. I. E. S. Edwards, whose expertise is evident in the entries prepared for the publications, and Dr. Edward F. Wente of the Oriental Institute in Chicago, for his contribution to the catalogue; Richard R. Morsches, the Metropolitan's Vice-Director for Operations; John Buchanan, Special Assistant to the Director of the Metropolitan; Irvine Mac Manus of the Metropolitan Museum, coordinator of the exhibition; William Harrison, President of International Business Associates, Cairo, and his assistant Georgia El-Monasterly, business representatives of the Metropolitan in Egypt; John Dorman of the American Research Center in Egypt; Christine Roussel and Bruce Hoheb of the Metropolitan's staff, who made the molds and models for the extensive series of reproductions that accompany the exhibition; Lee Boltin, the gifted photographer whose work graces this and other publications celebrating the exhibition; Bradford D. Kelleher, Publisher of the Metropolitan; Ian Pearson of the firm of Wingate and Johnson, who packed the objects and supervised their shipment; Mme. Christiane Desroches-Noblecourt, Curator of Egyptian Art at the Louvre, for her sage advice throughout the proceedings; and Stuart Silver, Director of Design of the Metropolitan and his colleagues. The National Gallery of Art in Washington deserves particular thanks for the design of the educational graphics, with the text written by William J. Williams of the National Gallery and Dr. David P. Silverman of the Oriental Institute of The University of Chicago. We are also grateful to Gaillard F. Ravenel of Washington, Larry Klein of Chicago, Franklin Adams of New Orleans, Jeanne d'Andrea of Los Angeles, and Neil Meitzler of Seattle in matters of design.

It should also be recorded that without the Arts and Artifacts Indemnity Act signed into law by President Gerald R. Ford on December 20, 1975, which provides full insurance coverage for these incomparable masterpieces, it would have been extremely difficult, if not impossible, to have mounted the exhibition. The indemnity for this exhibition was granted by the Federal Council on the Arts and the Humanities, and we are most appreciative of the patience and cooperation of the Council's able

Overleaf: A scene during the complicated process of opening Tutankhamun's three coffins in the cramped confines of the Burial Chamber. The lower half of the outermost coffin is being lowered by ropes back into the stone sarcophagus; the second coffin is suspended on wires, and will eventually be placed on planks over the sarcophagus while it is opened. Howard Carter was puzzled by the coffins' immense weight; he was shortly to discover the reason — the third coffin was made of solid gold





Executive Secretary, Lanni Lattin. In addition, it is important to pay tribute to the idea and efforts of the Honorable Herman Eilts, Ambassador of the United States to Egypt, to arrange through Admiral James L. Holloway III, U.S.N., Chief of Naval Operations, and Admiral David H. Bagley, U.S.N., Commander-in-Chief of the United States Naval Forces in Europe, for the use of two vessels of the Sixth Fleet, the U.S.S. *Milwaukee* and the U.S.S. *Sylvania,* which in the course of normal rotation to the United States – and consequently at no expense to the taxpayer – were able to transport the treasures of Tutankhamun to our shores with precise gentleness.

As it has done so many times in the past with exhibitions that have had a major impact in the areas of education and the humanities upon millions of Americans, the National Endowment for the Humanities, under the leadership of Dr. Ronald S. Berman and his assistant Nancy Englander, provided major financial assistance. In the case of the Tutankhamun exhibition, the NEH has matched generous grants from Exxon Corporation and the Robert Wood Johnson Jr. Charitable Trust. The continuing enlightened support on the part of Lila Acheson Wallace for the preservation and safekeeping of ancient Egyptian antiquities and her deep concern for the renovation of the Cairo Museum have been major factors in the presentation of this remarkable exhibition.

In conclusion, the directors of the participating institutions would like to thank the many members of our professional staffs, whose dedicated, creative, and cooperative labors brought *Treasures of Tutankhamun* to the six cities and the hundreds of thousands of visitors who will have the opportunity to see these extraordinarily beautiful works of art.

NATIONAL GALLERY OF ART
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FIELD MUSEUM OF NATURAL HISTORY
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Ahmed Kadry, *Vice-President of the Egyptian Organization of Antiquities*

THE DISCOVERY OF TUTANKHAMUN'S TOMB

TOM BUCKLEY, Reporter for *The New York Times*

On October 28, 1922, Howard Carter summoned his *reis,* the foreman of his excavating crew, to his house just outside the Valley of the Kings and told him that he wanted to resume work without delay.

Archaeologists worked only a short season in the Valley in those days. By April the pitiless sun, beating on its sheer rock walls, turned it into a furnace until late October, and the *khamsin,* the searing wind from the south, swirled its sandy floor into choking storms.

Carter had even less time than that. The tourists would begin arriving by mid-December to visit the burial ground of the pharaohs. Since his dig would block the entrance to the tomb of Ramesses VI, one of the Valley's most popular attractions, he knew he would have to be finished by then.

And this short season might well be Carter's last in the Valley. He had just returned from a meeting in England with the Earl of Carnarvon, who had been bearing the cost of his excavations for the past fifteen years and sharing in the infrequent glory of their finds. Carnarvon, disappointed by years of failure, told Carter that he had decided not to apply for the renewal of his government concession to excavate in the Valley. Only Carter's pleading, and his offer to pay the cost himself if nothing were found, had induced Carnarvon to agree to one final season.

So Carter knew that he had less than two months to complete, in success or failure, the search that had obsessed him for ten years. The prize he sought was the tomb of Tutankhamun, who had reigned more than 3,200 years before.

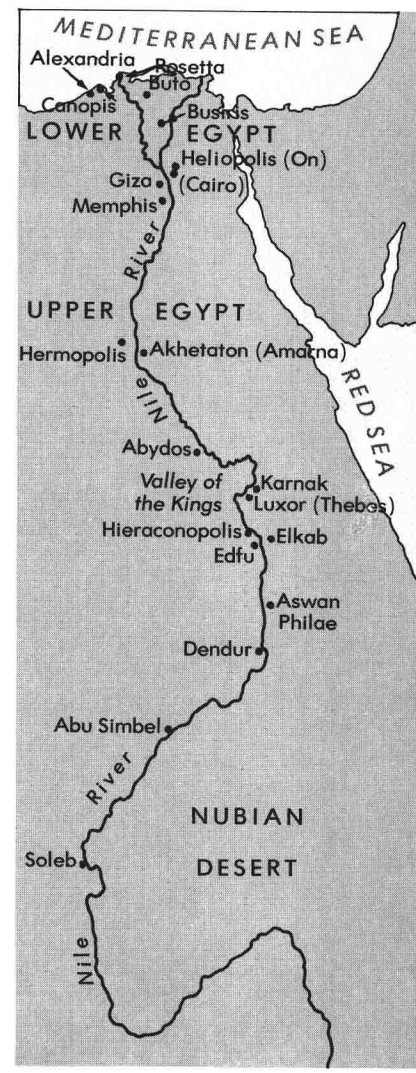
The Valley of the Kings, the royal necropolis, had been part of ancient Thebes, the capital from which the Egyptian empire was ruled at the zenith of its power. The Valley lay just a few miles away from the west bank of the Nile, whose unfailing waters nurtured Egyptian civilization, opposite Karnak and Luxor and more than four hundred miles south of present-day Cairo.

With the end of the seemingly perpetual power of the pharaohs, Thebes had been possessed by the Persians, by the Greeks of Alexander the Great, by the Romans, by the Arabs, by the Ottoman Empire. Egypt had been invaded by the French of Napoleon, who brought with him a group of scholars; later Egypt became a protectorate of Great Britain, although with its own ruling house.

For centuries the Valley and its surrounding desert, wild and inaccessible, had been the haunt of bandits. Only in the nineteenth century, as a measure of order was imposed, did archaeologists dare to begin excavating there.

In all, about thirty-three royal tombs had been found in the bedrock of the Valley or delved into its furrowed rock walls, but every one had been pillaged long before by professional thieves, some of whom struck within a few years of the royal burials. What had been found by Europeans, while it included many beautiful objects, was scarcely more than their leavings. At that, few important discoveries had been made in the Valley since the start of the twentieth century, and most experts believed that the burial ground had yielded all its secrets.

Carter, who had spent more than thirty years in Egypt, disagreed. Three



In a photograph taken around 1907, the man at the left is standing near the pit in which Theodore M. Davis found vessels containing materials used for mummifying Tutankhamun and the remains of his funerary banquet, a discovery that encouraged Howard Carter in his search for Tutankhamun's tomb. In the center of the picture can be seen the entrance to the tomb of Ramesses VI; the huts of the workmen who constructed it had been built over the opening to Tutankhamun's tomb, discovered about fifteen years after this photograph was made

discoveries made early in the century had reinforced his belief that Tutankhamun's tomb was hidden somewhere in the Valley. The first was a faience cup, found hidden under a rock, bearing the pharaoh's name. The next was a small, mud-filled pit tomb containing pieces of gold foil with pictures and inscriptions of Tutankhamun and his wife. The third was a cache of pottery jars – sealed with Tutankhamun's seal – that contained linen wrappings used in mummification, mourning wreaths, and other paraphernalia connected with ancient Egyptian funerary rites.

The finder, a rich, elderly American named Theodore M. Davis, who paid for the work of professional excavators, just as Carnarvon paid for Carter's, stated that he had found Tutankhamun's tomb. When the laughter of professionals at this absurd statement abated, the chastened Davis laid aside his discoveries as valueless.

But H. E. Winlock, director of the Metropolitan Museum's excavations at Thebes, visited Davis, examined the jars and their contents, and, with the permission of Davis and the Egyptian government, had them sent to the Metropolitan Museum where he could study them more carefully. Winlock realized that these funerary materials might imply the presence of a nearby tomb and, later, told Howard Carter about his conclusions.

In those days, to prevent the Valley from becoming a battlefield of rival archaeologists, the Egyptian government granted each year an exclusive concession to excavate there. When Davis, certain that nothing remained to be found, decided in 1914 to relinquish the concession, Carter persuaded Carnarvon to take it up.

By then, Carter had developed a theory as to where the tomb might be found.

His research indicated that only one small area of the Valley had not been cut across with archaeologists' trenches down to bedrock. This was a small triangle bounded by the tombs of Ramesses II, Merneptah, and Ramesses VI. One reason it had not been explored was that it was heaped high with rubble that had been excavated when the tomb of Ramesses VI, who lived about two hundred years after Tutankhamun, had been dug.

Tutankhamun, it appears, ascended the throne at the age of nine or thereabouts in about 1334 B.C., during the Eighteenth Dynasty. His parentage is uncertain, but it is known that he was married while still a child to Ankhesenamun, the third daughter of the famous Nafertiti.

The reign of Tutankhamun lasted only about nine years. It was a period of economic prosperity but of some religious confusion. Tutankhamun had been named Tutankhaton at birth, the last part of his name being a sign of his family's devotion to the Aton, the solar disk. During his reign the priestly orders of the kingdom, which still yielded greatest reverence to Amun, "the hidden one," were able to wield enough influence to have the young king change his religious allegiance. Tutankhamun died when he was eighteen or nineteen; the cause of his death is unknown.

Even assuming that Tutankhamun's tomb lay in the Valley – some experts thought it might have been buried outside of it because of the religious controversy – Carter faced a difficult task in looking for it even within the comparatively small area in which he had decided to concentrate his search. Just to reach the floor of the Valley, tens of thousands of tons of rock and sand would have to be removed by men filling rush baskets, and boys carrying them to vacant ground, emptying them, and returning – actions slowly and laboriously repeated millions of times.

It was a daunting project, and Carter had scarcely started to make his plans when the First World War began. Past the age of military service, Carter served as a King's Messenger, a diplomatic courier, in the Middle East. He visited the Valley when he could get leave, but it was not until the season of 1918/1919 that the work really began.

By the season of 1920/1921 Carter's workers had found the remains of huts used by laborers in the burial ground near the tomb of Ramesses VI. Thinking it unlikely that officials of the royal necropolis would have permitted such humble structures to be built atop a pharaoh's tomb, Carter spent the next season digging without success in another part of the Valley.

It was in the summer of 1922 that Carter returned to England to talk about the future of their dig with Carnarvon. By then the two men had been associated for fifteen years. Except for Egypt, they had little in common. Carnarvon, who was fifty-six, had attended Eton and Cambridge. He had traveled widely. He owned 36,000 acres of farmland. His ancestral seat, Highclere, in Berkshire, was one of the stateliest of the stately homes of England. He was a collector, a photographer, the owner of a large and successful racing stable. Although he was a votary of the cult of the thoroughbred, he was also an automobile enthusiast.

Indeed, it was Carnarvon's injuries in one of the first serious automobile accidents that led to his interest in Egyptology. While motoring through Germany in 1902 his car hit a farm wagon and overturned. Carnarvon was seriously hurt. The long, damp English winter became difficult for him. The next year he sought the warm, dry air of Luxor. Aside from agriculture in the narrow fertile strip along the Nile, tourists and archaeology were Luxor's only activities. Not wanting to reproach himself for wasting his time, Carnarvon decided to take up excavation. After a

couple of years of false starts, he was introduced to Carter, and they hit it off from the beginning.

In 1922 Carter was forty-nine years old. He had grown up in provincial Norfolk, the son and grandson of animal painters, specialists who catered to Victorian England's love for its dogs and horses. He studied art at his father's knee but had little formal education.

In 1890 he first went to Egypt as a draughtsman with the Egypt Exploration Fund. He left the Fund to become an inspector in the Egyptian government's Department of Antiquities. After several years he was dismissed because of an incident involving a party of French tourists who were visiting the pyramids and tombs of Sakkara. The tourists became unruly and the tomb guards appealed to Carter; Carter, convinced that they were misbehaving, ordered them to leave. They protested, in vain, and then lodged a furious protest with their ambassador, whose guests they were. An apology was demanded of Carter by his superior. He refused and was fired.

Carter, intense, driven, a bachelor, must have received a nasty jolt that day at Highclere when the earl said he had decided to drop the concession. He had spent £20,000 – well over $500,000 in today's dollars – and all he had to show for it was holes in the sand.

One last season, Carter asked. If the tomb were not found, he said, he would pay for the work himself. Carnarvon relented, and Carter hurried back to Egypt to get started on his last clear shot at finding the tomb.

On November 1, two days after his conversation with his foreman, work was resumed. Fifty men and boys, happy to be employed from sunrise to sunset for wages of a shilling or less a day, began digging around the line of huts that Carter had abandoned a few seasons before. He had no choice; there was no place else to look.

In the next two days a layer of flint chips was uncovered. It was a mildly encouraging discovery, since rocks of this type were often used to block the entrance of royal tombs.

By the morning of November 4 the trench had been dug to bedrock, and to within fifteen feet of the entrance of the tomb of Ramesses VI. When Carter arrived from his house that morning, he found his workers just standing around.

"By the solemn silence all around caused by the stoppage of work, I guessed that something out of the usual had occurred," he wrote later. "My *reis* (foreman) was most cheerful, and confidentially told me that the beginning of a staircase had been discovered beneath the first hut removed."

Working slowly and carefully under Carter's eye, the workmen began clearing the staircase. The top of a doorway came into view. And on the plaster covering that sealed the door were affixed the seals of the royal necropolis – the jackal god Anubis above nine defeated foes.

"It was a thrilling moment for an excavator in that valley of unutterable silence, quite alone save for his native staff and workmen," Carter wrote, "suddenly to find himself, after so many years of toilsome work, on the verge of what looked like a magnificent discovery."

At that, Carter wrote, he did not dare to hope that he had actually found the tomb of Tutankhamun. The entrance seemed too modest; the setting was somehow wrong. But it might well have been a cache of royal objects or the tomb of a royal relative. What was important was that no one had known it was there and it still bore the seals on the door.

A more impetuous man might have continued to dig and satisfy his curiosity,

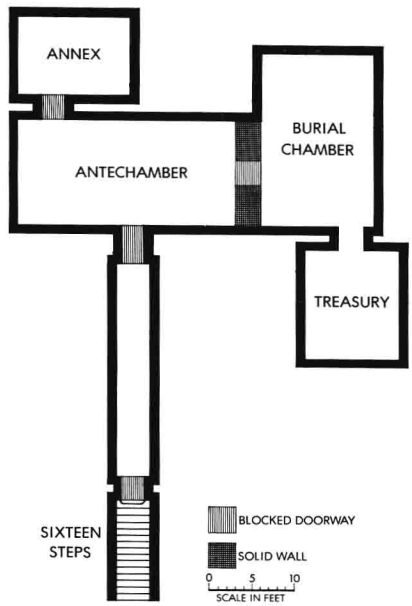
The sixteen stairs leading down to the entrance corridor of Tutankhamun's tomb

but Carter ordered the stairway filled again. He posted guards and hurried to Luxor to send a cable to Carnarvon. It read, "At last have made wonderful discovery in valley; a magnificent tomb with seals intact; re-covered same for your arrival; congratulations."

Carnarvon replied that he would arrive in Alexandria on November 20 with his daughter, Lady Evelyn Herbert. Nowadays the trip from London to Luxor can be made in five or six hours; then it took a week or more, by ferry across the English Channel, by train across France, by ship from Marseilles, and then by train from Alexandria to Luxor.

They were ferried across the Nile to the west bank and rode on donkeys through the narrow cultivated strip of fertile land, and then for five miles on the rough track into the desert to Carter's house, dark and cool, built of bricks of river mud, outside the entrance to the Valley of the Kings.

The next morning, their donkeys carried them to the site of the excavation. Carter and his assistant, A. R. Callender, had already begun clearing the stairway again. As more of the doorway was exposed, the seals of Tutankhamun could be seen in addition to those of the royal necropolis. When all sixteen steps had been cleared and the entire doorway could be seen, Carter got a jolt. Holes had been cut into the upper part of the door. The damage had been repaired and bore the seals of the necropolis, but the question remained: had this tomb, too, been pillaged?



The door was removed, revealing a passageway cut through bedrock and filled with rubble. But here also there were indications that a tunnel had been cut through the filling, thousands of years before. Seated on folding chairs, shaded by parasols, Carnarvon and his daughter tried to contain their excitement while the passage was cleared. It ended in another sealed doorway twenty-five feet from the entrance, but it, too, had been cut through and repaired.

"The next day following," Carter wrote of November 26, "was the day of days, the most wonderful that I have ever lived through."

With Carnarvon, his daughter, and Callender standing behind him, Carter drilled a small hole in the upper left-hand corner of the door.

"Darkness and blank space, as far as an iron testing-rod could reach, showed that whatever lay beyond was empty," he wrote. "Widening the hole a little, I inserted the candle and peered in. . . . At first I could see nothing, the hot air escaping from the chamber causing the candle flame to flicker, but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold – everywhere the glint of gold.

"For the moment – an eternity it must have seemed to the others standing by – I was struck dumb with amazement, and when Lord Carnarvon, unable to stand the suspense any longer, inquired anxiously, 'Can you see anything?' it was all I could do to get out the words, 'Yes, wonderful things. . . .' "

Aside from the fact that the objects that Carter was gazing upon, not to mention those that lay elsewhere in the tomb, were priceless, the Antechamber looked like the back room of a rummage shop. Parts of three ceremonial beds, thrones, countless vases, chariots, magnificently inlaid boxes, statuettes, weapons, and much else besides – the objects of luxury, comfort, and religious significance buried with the pharaoh for his voyage through eternity, and the greatest find in the annals of archaeology – lay in untidy heaps.

What had happened, Carter decided, was that the tomb had been ransacked not once but twice, probably within a comparatively short time after the burial.

The first time the robbers, possibly with the connivance of corrupt guardians, had carried away gold and semiprecious stones, since mountings and parts of missing objects were found. The second time they had apparently taken the costly oils and unguents from the tomb, pouring them from their heavy vases into less fragile skin bags.

Carter and his group went no further that day. Infinitely demanding work lay ahead if his find was to be handled with the care it deserved. Even so, he could scarcely have imagined that it would occupy him for the next ten years.

His workmen put two heavy wooden doors that he had already had made in place. They were locked and his foreman and the most trustworthy of his assistants remained on guard, while the four Britons departed.

"We mounted our donkeys and rode home down the valley," Carter wrote, "strangely silent and subdued."

The next morning Carter set up a portable electric lighting system. That afternoon he and Carnarvon, his daughter, and Callender removed the door and entered the chamber.

"Packed tightly . . . were scores of objects, any one of which would have filled us with excitement under ordinary circumstances," he wrote, "and been considered ample repayment for a full season's work. . . . Nor was it merely from a point of view of quantity that the find was so amazing. The period to which the tomb belongs is in many respects the most interesting in the whole history of Egyptian art, and we were prepared for beautiful things. What we were not prepared for was the astonishing vitality and animation which characterized certain of the objects."

Reports of the discovery had begun to circulate through Luxor, and Carnarvon decided that the time had come for an official announcement. It was made at a ceremony at the tomb on November 29, at which Lady Allenby, the wife of Britain's High Commissioner to Egypt, and a number of Egyptian notables were present.

In his days with the Egypt Exploration Fund, Carter had worked under the direction of Sir William Flinders Petrie, the father of scientific excavating technique, and he was determined that in dealing with his great find he would make Sir William proud of him. Since his own experience was entirely practical, he knew he would need academic and technical assistance, and he did not hesitate to seek it before starting to clear the tomb.

On December 3, therefore, he ordered the tomb closed and the passageway filled in. Then he and Carnarvon and Lady Evelyn Herbert – they were returning briefly to England – set off for Cairo.

On his arrival, Carter found a congratulatory cable awaiting him from A. M. Lythgoe, the curator of the Metropolitan Museum's Egyptian Department. In his reply, Carter asked if he might borrow the services of Harry Burton, the photographer with an excavating group sponsored by the Museum that was working just beyond the Valley.

"He promptly cabled back," Carter wrote, "and his cable ought to go on record as an example of disinterested scientific cooperation: 'Only too delighted to assist in any possible way. Please call on Burton and any other member of our staff.' "

Burton photographed each of the four chambers in the tomb in great detail before anything was touched, and then photographed the thousands of objects after their removal. His pictures – many reproduced in this book – are extraordinarily handsome, an achievement all the more remarkable considering the conditions

under which he had to work and the limitations of cameras and other equipment at the time. Carter also availed himself of the services of other members of the Metropolitan Museum's expedition: Walter Hauser, an architectural assistant, Lindsley F. Hall, a draughtsman, and Arthur C. Mace, an associate curator who was supervising excavations elsewhere in Egypt. Mace, indeed, collaborated with Carter on the first volume of his three-volume account of the discovery. It is from that work that Carter's observations quoted in this article are taken.

While he was in Cairo Carter also arranged for Alfred Lucas, a chemist, to help in preserving fragile objects as they were removed, and for experts in art and hieroglyphs to assist in examining them. He also enlisted the cooperation of the Egyptian government's Department of Antiquities, which at that time was headed by a Frenchman.

He also bought many bales of cotton and miles of bandages, packing boxes, and lumber, for wrapping and packing his treasures, preservative chemicals such as paraffin, photographic supplies, and even an automobile. Fearful that the tomb might somehow be looted despite the presence of three separate sets of guards – such robberies were practiced as a hereditary occupation in the villages around the Valley – he ordered a heavy barred steel gate for the entrance and the strongest available locks and chains.

By Christmas the removal of the contents of the Antechamber to an empty tomb nearby that had been set up as a storage area and laboratory could be begun, but it wasn't just a matter of picking them up and taking them out. The task required seven weeks of careful work.

"So crowded were they that it was a matter of extreme difficulty to move one without running serious risk of damaging others," Carter wrote, "and in some cases they were so inextricably tangled that an elaborate system of props and supports had to be devised to hold one object or group of objects in place while others were being removed. At such times life was a nightmare. One was afraid to move lest one should kick against a prop and bring the whole thing crashing down."

With the Antechamber cleared, Carter was able to turn his attention to the two sealed chambers that led off it. Both had also been entered by robbers. Carter looked first into the room nearly opposite the entrance, which he termed the Annex. It was found to contain articles similar to those in the Antechamber. It was in the other, which opened off the right wall, that Carter and his associates decided they would find Tutankhamun's tomb, and that was where they went to work next.

On February 17, 1923, Carter was ready to open the Burial Chamber. In addition to the twenty experts and Egyptian government officials who crowded into the Antechamber, brightly lighted with portable electric lamps, hundreds more stood in the brilliant sunlight outside the tomb. Among them were scores of representatives of the press. Ever since the original discovery of the tomb, excitement had been building around the world. Already the objects of the Antechamber had influenced women's fashion and jewelry. Popular songs were being written about the discovery, jokes were being told in vaudeville houses and music halls.

The one sour note was the fact that Carnarvon had sold the exclusive rights to the story to *The Times* of London, which in turn syndicated it to other newspapers around the world. Carnarvon and Carter and their associates spoke only to *The Times,* and only *The Times* man was admitted to the tomb. Competing reporters, standing hour after hour in the sweltering sun, straining for crumbs of information, were understandably outraged, and as a result were delighted to cable whatever scraps of

Howard Carter and Lord Carnarvon breaking down the wall that blocked the entrance to the Burial Chamber; one of the large gilded shrines surrounding the sarcophagus can be seen in the background