



**Tutankhamun
The Golden Beyond
Treasures from the Valley of the Kings**

4 November 2004 bis 1 May 2005

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Exhibition Dates

Duration	04.11.2004 – 01.05.2005
Director	Wenzel Jacob
Managing Director	Wilfried Gatzweiler
Project Manager	Susanne Kleine
Press Officer	Maja Majer-Wallat
Catalogue	€26
Press Copy	€13
Opening hours	Monday 10 a.m. – 7 p.m. Thursday - Sunday 10 a.m. to 9 p.m., 24 December 10 a.m. – 3 p.m. 31 December and 7 February closed
Admission	
Standard/Reduced rate/Family ticket	€12 / €7 / €19
Public transport	Underground lines 16, 63, 66 to Heussallee, Bus route 852 to Ollenhauerstraße, Routes 610 and 630 to Heussallee
Press information	www.bundeskunsthalle.de Press file (German/English)
Guided group tours	Information and registration: Telephone +49 (0)228-9171-247 Fax +49 (0)228-9171-244 E-mail: paedagogik@kah-bonn.de
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**Tutankhamun
The Golden Beyond
Treasures from the Valley of the Kings**

An exhibition organized by the Art and Exhibition Hall, the Supreme Council of Antiquities Cairo and the Egyptian Museum Cairo in Cooperation with the Antikenmuseum Basel and Sammlung Ludwig. The Kunst- und Ausstellungshalle (Art and Exhibition Hall of the Federal Republic of Germany) in Bonn in collaboration with the Deutsche Telekom was successful in bringing the fascinating treasures from the tomb of the legendary Pharaoh Tutankhamun to Germany. The first station in Europe is the Basel Museum of Ancient Art (until 3 October). For the first time in over 20 years we now have the possibility of a reunion with many of the exhibits of the legendary shows in Paris, London and Cologne.

For six months, from 4 November 2004 to 1 May 2005, we display 50 important works of art from the tomb of Tutankhamun, successor of Akhenaten. They will be accompanied by photos of Howard Carter taken 1922 to illustrate impressively the condition of the tomb during the first opening.

Further 70 select pieces from the Valley of the Kings and surrounding temples bring the historic context of history and tomb equipment of the 18th dynasty (1555 to 1305 BC) around. The masterpieces come from the time between 1427 to 1323 BC. A coloured reconstruction of the tomb, which sensational finding through Howard Carter in November 1922 moved the world, intensifies the insight of the Golden Beyond of the Pharaohs.

Gold ("Flesh of the Gods") was considered in Ancient Egypt to be the colour of the everlasting sun and hence symbolized rebirth in the afterlife. The subtitle of the exhibition refers to the religious meaning of the golden tomb treasures who are around 3500 years old. The golden tomb of Tuyu (an ancestor of Tutankhamun) and the diadem of Tutankhamun, which was found on the head of the mummy in the tomb, are counted as some of the most outstanding exhibits.

The exhibits are arranged chronologically, starting with Thutmose IV and the funerary goods of Amenophis II, who ruled in the last quarter of the 15th century BC, and exhibits from the tomb of the courtier Maiherpri; followed by showpieces out of the tomb of Yuya and Tuyu, Amenophis' III parents-in-law. Adding the "heretic" king Akhenaten in conjunction with the mysterious Armarna burial, the exhibition finishes with the tomb treasure of Tutankhamun.

The computer animation of Art+Com gives an introduction to the geographical coherence and describes the tomb architecture from the early to the late dynasties.



Wall Texts

Texts in the exhibition

The order corresponds the tour in the exhibition.

Editor: Susanne Kleine, Project Manager

Translation: Madeline Ferretti-Theilig

New Kingdom	1550 – 1069 B.C.
<i>18th Dynasty (1550 – 1292 B.C.)</i>	
Ahmose	1550 – 1525 B.C.
Expulsion of the Hyksos and reunification of Egypt	
Amenophis (Amenhotep) I.	1525 – 1504 B.C.
Continued the policy of his father, further established the state apparatus with regard to national as well as foreign policy	
Thutmose I.	1504 – 1492 B.C.
Military campaigns up to the Euphrates river in the North and to the 4th Nile cataract in the South. First grave in the Valley of the Kings	
Thutmose II.	1492 – 1479 B.C.
Thutmose III.	1479 – 1425 B.C.
Greatest expansion of the kingdom and unparalleled prosperity	
Hatchepsut	1473 – 1458 B.C.
The most well known of female pharaohs. Guardian of the young Thutmose III until she decided to declare herself king (!); Change in power after many years of co-regency; famous mortuary temple at Deir el-Bahari	
Amenophis (Amenhotep) II.	1427 – 1400 B.C.
Continuation of the general prosperity established by his father	
Thutmose IV.	1400 – 1390 B.C.
Marriage to foreign princesses and settlement of peace with Near Eastern states	
Amenophis (Amenhotep) III.	1390 – 1353 B.C.
Married the commoner Tiy and foreign princesses from the Near East; the greatest builder of Egypt, limited the influence of the Amun priesthood in Thebes	
Amenophis (Amenhotep) IV./Akhenaton	1353 – 1336 B.C.
"Heretic King", introduction of a new, almost monotheistic state religion in favor of the god Aton and transference of the capital to the newly established site of Amarna; decisive changes in art	
Neferneferuaton/Meritaton	1336 – 1333 B.C.
Smenkhkare	1333 – 1332 B.C.
Tutankhamun	1332 – 1323 B.C.
Reintroduction of the ancient religious system under the major god Amun; the only almost completely preserved burial furnishings to have been discovered in the Valley of the Kings	
Ay	1323 – 1319 B.C.
Royal military counselor since Amenophis (Amenhotep) IV., successor to the young dead king as an old man	
Horemheb	1319 – 1292 B.C.
Like Ay an officer since the time of Amenophis (Amenhotep) IV.; destroys all evidence of Akhenaton	



The Valley of the Kings and Its Treasures

Beginning with the New Kingdom and the establishment of Thebes as the new capital, corresponding burial grounds were sought in which tombs for the Egyptian kings could be built. The choice fell upon the Wadi Biban el-Moluk, the Valley of the Kings, an area approximately 5 kilometers away from the western mountains of Thebes, which seemed to fulfill all the new and more important requirements of concealment and protection for the royal tombs. Connected to this choice was also the complete abandonment of the traditional pyramid form in favor of a separation between the royal grave and its corresponding temple area as cult site for the dead king. As a result, mortuary temples of the rulers from this period were erected on the edge of the fertile, western side of the Nile; whereas the graves were concealed in a desert valley that could only be accessed with difficulty. It is probably not a coincidence that a natural pyramid towers above this valley in the form of the mountain el-Qurn. In addition, its proximity to an ancient temple dedicated to the goddess of the underworld Hathor, 'Lady of the West', as well as to the royal graves of the 11th and 17th Dynasties may also have had a determining influence in choosing this valley.

The Valley of the Kings conceals almost all of the tombs of the New Kingdom pharaohs, thus spanning a period of almost 500 years. Thutmose I, father of Queen Hatchepsut, was the first pharaoh known to have been buried here. Ramses XI seems to have been entombed in the valley around 1070 B.C. as the last ruler. The valley itself divides into two branches, whereby the majority of the tombs were dug in the eastern part. The western valley only contains the tombs of Amenophis III (Amenhotep III) and Ay, Tutankhamun's successor. More than 62 graves have been found to date, most of them consisting of the graves of the kings from the 18th to 20th Dynasties. Some members of the royal family also had the privilege of being buried here, such as the various wives of pharaohs from the 18th Dynasty, as well as Yuya and Tuya, the parents of Queen Tiy. Children of the pharaohs were only buried here as an exception, an example being the recently discovered grave KV (Kings Valley) 5, built for the numerous sons of Ramses II. A few non-royal personages were also permitted to build their tombs at the site as special gesture of royal favour. The mummified bodies of animals such as monkeys, dogs or even geese have also been found in the Valley of the Kings, indicating their religious significance as divine animals.

Funerary ornamentation was carried out according to a strict hierarchal order, whereby the tombs of private individuals, consisting only of a vertical shaft and a small burial chamber, were – in contrast to the resplendent royal graves – not decorated at all. Relatives of the pharaohs were provided with a slightly extended architectural version encompassing a few elements from the royal graves, such as stairs and descending corridor. Yet in comparison to those of the pharaohs, their grave chambers remained greatly reduced and without ornamentation as well. Only the tombs of kings were dug deeply into the heart of the mountain in a rhythmic complex of corridors and chambers which, by reproducing the topography of the beyond, offered a 'living place in eternity' within the circle of the gods.

Room Amenophis II / Thutmosis IV

Amenophis II (Amenhotep II)

One of the most successful persons to have carried out excavations in the Valley of the Kings was Victor Loret, who discovered 16 new graves alone. One of his most important finds was the discovery of the grave of Amenophis II (Amenhotep II), seventh king of the 18th Dynasty, in the Spring of 1898. Although the tomb almost completely copies the ground plan exhibited by that of Thutmose III, his predecessor, some elements have been introduced that initiated a new development in the funerary tradition of ancient Egypt. From now on the royal burial chamber received a rectangular shape and was divided into a pillared area and crypt lying beyond it, in which the actual coffin was laid. The walls of the main chamber was, in the case of Amenophis II, decorated with the complete version of Amduat, in the 18th Dynasty one of the most important royal guides into the beyond. The pillars depict the pharaoh standing before the most important deities of the underworld. At the southern end of the chamber, accessed by steps, the magnificent coffin made of silified sandstone still stands today, in which at the point of its discovery the king's mummy still lay. A highly unusual discovery was made in a small side chamber: On order from the High Priest of Amun, Pinodiyem I, additional mummies were brought to safety here during the 21st Dynasty, including those of nine other kings: Thutmose IV, Amenophis III (Amenhotep III), Merneptah, Seti II, Siptah, Ramses IV, V and VI, as well as Setnakht.

The funerary furnishings from this tomb, however, have only been partially preserved as the site was plundered by grave robbers on a number of times even before the other mummies were deposited in it as a safe hiding place. Found at the site were two 'guarding figures', other portrayals of the king, various fragmentary statues of deities, and Shabtis as well as valuable faience and glass objects and three wooden models of boats belonging to the pharaoh. The mummy of a male was placed in one of the boats by priests of the 21st Dynasty as a last resting place. Individual door and wood fragments, found scattered about the burial chamber, indicate that some of the statues had originally been stored in shrines, as was the case in other graves. A unique find is represented by the statue of a mummy containing a rolled papyrus placed in a cavity at its back. It describes the underworld, the king's beyond, in twelve vaults and is the only example of papyrus to have been found in a royal grave of the 18th Dynasty. The grave was made available to public view already as of 1899, its sarcophagus opened and showing the mummy lying in it, and was considered to be one of the major attractions of the tourist industry that began towards the turn of the century.



Further monuments attributed to Amenophis II (Amenhotep II) beyond the Valley of the Kings indicate that the ruler was concerned with emphasizing his physical strength and his skills in warfare and sportsmanship, eternalizing his feats in images and texts. Already trained in military skills as a young man at his birthplace in Memphis, Amenophis II carried out three campaigns against Syria-Palestine. In addition, a series of temples were erected under his rule in the area around Thebes as well as in Nubia to the south.

Thutmose IV

Thutmose IV's grave was found by Howard Carter in January of 1903 towards the south-eastern end of the valley. As expected, it too had been plundered on various occasions by robbers. As a result, almost all valuable and large objects made of wood or precious metal had been removed, the grave's burial gifts rummaged and thrown on the floor. Two carefully applied inscriptions written in hieratic writing in the antechamber indicate that his grave was restored and re-sealed by the Necropolis caretaker and governor of the treasury, Maya, during the time of Horemheb. It was not until later in the 21st Dynasty that this pharaoh's mummy was safely placed in the grave of his father Amenophis II (Amenhotep II). The original coffins were replaced by a single simple coffin at this later date. The sarcophagus, however, is still to be found in its original position in the vault of the burial chamber. Thutmose IV died around the age of 35 after just a short, 10-year reign. This may explain why the most important chamber of the tomb, the burial chamber, is without ornamentation, its walls only carefully smoothed and made ready for painting. One of the innovations found here are small crevices carved out for 'magic bricks' in the major chamber as well as paintings depicting deities in the antechambers which have been carried out in colour.

Despite the robberies, traces were found of three further burials, presumably that of his children, indicated by fragments of canopic jars and the discovery of one additional mummy. Household objects such as valuable leather work, statues depicting deities and the king as well as numerous Shabtis were all intended for Thutmose IV himself. In addition, amulets and vessels made of various materials as well as parts of the four magic bricks have been preserved. A particular emphasis must be given to the fragments of a chariot made of stuccoed wood decorated with a relief of the pharaoh conquering his enemies from Asia and Nubia under the protection of the war god Month.

In contrast to what the above relief may indicate and to the many campaigns carried out by his predecessors, Thutmose IV initiated a prolonged period of peace and prosperity in Egypt. Diplomacy became the major instrument of foreign policy, and a clever marriage policy secured peaceful relations with his neighbours, such as with Mitanni. Thutmose also erected a large obelisque a Giza which tells of how the great Sphinx appeared to him in a dream and promised him the Egyptian throne. In an act of gratitude Thutmose freed the large stone figure from sand and built a protective wall around it. Under his rule construction was also carried out for almost all of the major temples in the country.

Catalog No. 1

Thutmosis IV with his Mother Tiaa

18th Dynasty, era of Thutmosis IV

Karnak, Tempel of Amon

Black granite

According to royal ideology the king was the offspring of a union between the god Amon and an earthly mother. As such Thutmosis IV is depicted here together with his mother, holding the life symbol *Ankh* in his right hand. The inscriptions to the left and the right of the throne identify the royal pair by their title and names.

Catalog No. 15

Model of a Throwstick

18th Dynasty, era of Thutmosis

Valley of the Kings, grave of Thutmosis IV

Faience

19 throwsticks were found in the grave of Thutmosis IV, to be used by the king in the afterlife for bird hunting and cult games as well as a weapon against dangerous beings in the Beyond.

Catalog No. 7

Winged Serpent Goddess

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Painted wood

This probably female protective serpent goddess is brought into connection with the ascent of the dead into the afterlife. Like other female goddesses, the wings refer to a protective function.



Catalog No. 4

Head of a Cow

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Painted wood

The yellow (= gold) colouring is associated with the 'Heavenly Cow'. The most outer gold shrine in the grave of Tutankhamun (thus from a later period) portrays for the first time images and textual passages from the *Book of the Heavenly Cow*: The sun god Re, disappointed by humankind, rejects his earthly reign and departs towards heaven on the back of the heavenly cow, after which he establishes heaven and the underworld. Only death allows humankind the possibility to meet the gods in the beyond.

As a grave offering the cow's head symbolizes the king's desire to be carried toward heaven in a process of daily rejuvenation, in emulation of the Sun God.

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Catalog No. 5

Head of a Calf

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Painted wood

Besides the mythological relationship between the Sun God and the Heavenly Cow, offerings consisting of the meat of cows as well as calves were highly valued. Food offerings as a life necessity were also of great importance in the Afterworld. As a result, real offerings of food as well as models such as this were placed in the grave.

Catalog No. 13

Model of an Unrolled Papyrus

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Faience

36 models of partially opened papyrus rolls were found in the grave of Amenophis II. Each carried his royal title and name. Papyrus not only symbolizes the ability to read and write but also the ability to carry out various important priestly rites.

Catalog No. 14

Model of a Closed Papyrus

18th Dynasty, era of Thutmosis

Valley of the Kings, grave of Thutmosis IV

Faience

Important ritual texts were recited by priests in the context of a mouth-opening ritual (in order to re-establish the senses in the afterworld) as well as of other burial ceremonies. Models such as this closed papyrus roll served to make these religious rites available to the dead whenever needed, thus ensuring permanent access to the rituals.

Catalog No. 16

Models of Fruits and Flower Buds

a. Pomegranate

b. Fruit

c. Lotus Bud

d. Lotus Bud (?)

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Faience

Fruits and flower buds, especially those of the lotus flower are strongly associated with the life-giving and regenerating powers through which the dead once again receive the breath of life.

Catalog No. 11

Models of Ritual Vessels

a. Hestet Vessel

18th Dynasty, era of Amenophis II

Valley of the Kings, grave of Amenophis II

Faience

b. Nemset Vessel



18th Dynasty, era of Thutmosis Era
Valley of the Kings, grave of Thutmosis IV
Faience

Vessels of this kind were used in rituals to pour water and offer cleansing, as a burial gift they provide the king with permanent purification and drinking water. The oldest texts of the dead from the Ancient Kingdom already point to the significance of these vessels as important objects of funerary ritual.

Catalog No. 12

a. Ankh Vessel

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Faience

b. Ankh Sign

18th Dynasty, era of Thutmosis
Valley of the Kings, grave of Thutmosis IV
Faience

These (dummy) vessels were found in numerous amounts in the royal graves of the 18th Dynasty. Not only the *Ankh*, the hieroglyph for life, but also water as the origin of life and the blue Faience, associated with regenerative qualities, carry great symbolic meaning and are thus understandable in the context of grave offerings.

Catalog No. 3

Leopard from a Statuette of Amenophis II

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Wood treated with bitumen

The leopard, designed to carry a statuette, in this case probably that of Amenophis II, is known to symbolize royal protective power and to accompany the king into the Afterlife. This animal is also associated with the god Mafdet.

Catalog No. 6

Statuette of a Lion-headed Deity

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Wood treated with bitumen

This deity was probably to accompany the dead on his nocturnal travel through the underworld. The mummified figure is a direct indication of the afterworldly aspect of this goddess.

Catalog No. 2

Funerary Statue of Amenophis II

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Wood treated with bitumen

This version's similarity to two statues found in the grave of Tutankhamun points to their function as guarding figures. Made of precious materials, its eyes and the *Uraeus* snake were probably stolen by grave robbers.

Catalog No. 8

Model Boat of Amenophis II

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Painted wood

This model of the royal boat, one of three complete models found in the grave of Amenophis II, was probably used for religious processions connected to the king's funeral. Its decoration probably had significance in preventing evil. Besides the image of the king as sphinx and of the war god Month (head of falcon) one also finds an image of the goddess Maat and of the *Udjat* eye as a symbol of protection. On the bow are images of among others the gods Amon (ram) and Horus-Behedeti (standing falcon); they too fight off the enemies of the Sun God, embodied by the king.

Catalog No. 17

Magic Brick of Thutmosis IV



18th Dynasty, era of Thutmosis
Valley of the Kings, grave of Thutmosis IV
Painted wood, dried clay

From the beginning of the New Kingdom so-called magic bricks were used as funerary gifts. Placed in walled-in or open niches they served to protect the dead from dangers coming from the four points of the compass. Four different figures (*Djed*-pillar, Anubis jackal, *Shabti*, torch form) are depicted on each brick. What seems to be particularly important are the characteristic texts taken from the Book of the Dead, the one associated with the North.

Catalog No. 9

Djed Pillar

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Painted wood

Almost 40 large *Djed* pillars were found in the grave of Amenophis II. As hieroglyph it signifies the word *permanence*. Together with the *Ankh*-symbol of life and the *Was* sceptre for power it brings luck and protection. The *Djed* pillar is associated with Osiris, god of the dead, and is later often interpreted as his backbone.

Catalog No. 18

Shabti of Amenophis II

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Serpentinite

Figures of the dead, so-called *Shabti*, were used as funerary gifts for private persons since the Middle Kingdom. As of the early 18th Dynasty they were also used in greater numbers in royal graves and in that of Amenophis II.

Catalog No. 19

Shabti of Thutmosis IV

18th Dynasty, Thutmosis Era
Valley of the Kings, grave of Thutmosis IV
Faience

The inscription reads: "The perfect god, ruler of both countries, Mencheperure, justified, loved by Osiris."

Catalog No. 10

a. Ankh Sign

b. Was Sceptre

18th Dynasty, era of Amenophis II
Valley of the Kings, grave of Amenophis II
Faience

Often the inscription "*Ankh, Djed, Was*" was placed after the king's title, bestowing life, permanence and power to his earthly being. As burial gifts these three symbols grant him everlasting life and strength in the Beyond.

Room Maiherperi

Maiherperi

Very few private individuals enjoyed the privilege of being buried in the Valley of the Kings. Maiherperi, who carried the honorary title of „Fan Holder to the Right Hand of the King“, was one of those allowed to be buried at the royal grave site. As was usual for persons of his social standing, the grave consisted of a simple shaft and one chamber that remained completely undecorated. Discovered by Victor Loret already by 1899, it was the first grave in the Valley of the Kings to be found in modern times that had not already been plundered to a great extent. To date, the funerary furnishings of Maiherperi represent some of the best preserved from the time of the New Kingdom.

The extraordinary wealth and quality of this grave's burial gifts is a definite indication of Maiherperi's high position, which is hardly reflected by his short title. Only the repeated inscription defining him as „Child of Kap“ – a recipient of the highest royal tutelage– points to a close relationship with the royal family. One of the exceptional finds discovered in this grave is the oldest known illustrated Book of the Dead, which includes illustrations of dark-skinned people similar to the colour carried by Maiherperi's mummy. Its head was shaved and covered by a short curly-haired wig. An analysis of the body showed that Maiherperi died at a young age of approximately 25 years old. At the time the grave was discovered the mummy had been partially unwrapped and almost completely robbed of its ornamentation. In addition, no metal objects were found such as jewelry or valuable bronze vessels, which represented rich booty to the grave robbers of antiquity. Yet the burial gifts that were found, such as a perfume bottle made of glass, a valuable Nun bowl, two unique leather dog collars or even three coffins in mummy form and one in the form of a chest, are



proof of the wealth of the man buried there. Even though a linen fragment was discovered in the grave carrying the name of Queen Hatchepsut, its quality and style indicate that it was made at a later date under Thutmose IV.

Catalog No. 20

Perfume Bottle

18th Dynasty, era of Amenophis II / Thutmose IV

Valley of the Kings, grave of Maiherperi

Multicoloured glass

Catalog No. 21

Nun-Bowl

18th Dynasty, era of Amenophis II / Thutmose IV

Valley of the Kings, grave of Maiherperi

Faience

The Nile perch is the key motif in interpreting this and other *Nun* bowls (named after the mythological Urozean): The females brood their eggs in their mouths and later spit the young fish out. This accorded with the Egyptian idea of 'coming from the self', thus raising the fish as an important symbol of regeneration.

Catalog No. 22

Dog Collar

18th Dynasty, era of Amenophis II / Thutmose IV

Valley of the Kings, grave of Maiherperi

Colored leather, gold-plated copper

Room Amenophis III

Amenophis III (Amenhotep III)

Amenophis III (Amenhotep III) was without doubt one of the most important rulers of Egypt. In his almost 40 years of rule the country enjoyed unparalleled prosperity and cultural flowering. A plethora of monuments give proof of the great role played by his chief queen Tiy, who was born a commoner from an influential family in Akhmim and came to hold an exceptional position at the royal court. It is probably due to her influence that her parents Yuyu and Tuya were given the privilege of being buried in the Valley of the Kings.

Amenophis III's grave is the first to have been placed in the more remote western valley. Lying at the foot of the cliffs its entrance is not to be found in the upper regions of the valley or in a narrow crevice, as was usual. The site is already accessible by the early 19th century, as evident from reports and sketches carried out by the Napoleon expedition. Numerous travellers and 'treasure hunters' visited the grave, taking and scattering the still existing burial gifts until almost nothing was left over from the original furnishings. Even individual fragments of the wall paintings were violently cut out at this time. Howard Carter was the first to begin systematically examining the grave site in the Spring of 1915; at which time he discovered five intact foundation stone pits that served to ritually initiate the construction. The objects deposited there document the beginning of the building work at the time of Amenophis' father, Thutmose IV. His son's grave follows that of his predecessor in form and decoration and, as usual, includes a few innovations. One of these concerns two additional rooms supported by one pillar each which adjoin the burial chamber. Each room has its own small store room. This discovery and a number of objects found in the rooms indicated that Queen Tiy and princess Sitamun were presumably to be buried here. A new innovation are wall paintings for the first time depicting Ka, the personification of the king's life force, and of the goddess Nut.

Only a few pieces have been preserved from the grave furnishings, most made of badly damaged wood. An exception being the mummy, which was removed to the grave of Amenophis II's (Amenhotep II's) grave in the 21st Dynasty and numerous fragments from the broken lid of the sarcophagus. However, one can infer that after the death of this pharaoh a wealth of the most valuable funerary gifts were placed in his grave to accompany him on his journey to the Beyond. From fragments that have been preserved it can at least be reconstructed that the king was buried in a series of shrines, each fitting into each other, as well as in a sarcophagus made for the first time of rose granite and in a sequence of coffins overlaid in gold and in mummy form. Just a few years ago a Uraeus snake made of lapis lazuli and gold was found in the grave which either came from one of the coffins or from a precious mummy mask.

Amenophis III (Amenhotep III) is considered to be one of the greatest builders of Egypt and an incredible wealth of monuments were carried out under his rule. Of his mortuary temple, the largest one ever to have been erected, only the so-called Colossi of Memnon survive, which is exceptional in its monumentality. The main portions of the temple in Luxor are attributed to him: originally a small ancient shrine, his construction transformed it into a major temple dedicated to the god Amun in Thebes. Like his father, Amenophis III undertook a clever diplomacy of marriage and trade relationships, carrying out few military campaigns. His rule is characterized by great wealth and artistic flowering, which a great number of the most various objects made with the highest artistic skill prove.



Catalog No. 23

Amenophis III as Standard Bearer

18th Dynasty, era of Amenophis III

Karnak, Tempel of Amon

Burned steatite, originally with green glazing

The back pillar is in the form of an obelisque, at the tip an inscription of the king's cartouche. In this position it symbolizes the king's daily rejuvenation (through Re) and his sun-like qualities. The inscription reads: "Perfect god, ruler of both countries Nebmaatre, Son of Re Amenophis, Ruler of Thebes. Amon, Ruler of both Thrones in (Karnak)." The king appears in ornate clothing with *Nemes* head piece, the double crown of Upper and Lower Egypt and a precious loincloth.

Catalog No. 25

Face of a Composite Statue

18th Dynasty, era of Amenophis III

Karnak, Tempel of Amon

Obsidian

Black is the color of Egypt (ancient Egyptian *Kemet*: the black land), it symbolizes the regeneration of the black earth through the annual floods of the Nile.

Catalog No. 38

Shabti of Ptahmes

18th Dynasty, era of Amenophis III

Abydos, Northern Necropolis

Multicolored faience

This special *Shabti* – represented by its polychrome faience technique – was buried outside of a grave in a depot at a holy site. The inscription on the body is a so-called *Shabti* quotation taken from chapter six of the Book of the Dead: „O thou Shabti, when (the name of the dead) is called to undertake a task in the underworld, to cultivate the fields, to water the lands or carry the sand from East to West, you shall say: „Here I am, I will do it’ “.“

Catalog No. 39

Funerary Statuette of Resi

18th Dynasty, era of Amenophis III

Medinet Gurob, grave no. 22

Wood, partially gold-plated and painted

This small statuette was found near the mummy of the woman. As such it did not have a ritual function but served rather to permanently capture Resi's youthful age and represent an ideal body in which her *Ba*-soul should once again rest.

Catalog No. 41

Unguent Jar of Lady Siamun

18th Dynasty, era of Amenophis III / Amenophis IV

Sheik Abd el-Qurna, grave of Hatiai

Wood, partially painted

Catalog No. 37

Khaemwaset and Manana

18th Dynasty, era of Amenophis III

Zagazig

Graywacke?, base made of chalk

From the Middle Kingdom on civil servants were allowed to place their statues in tempels. This particularly beautiful example probably originates from the temple of the cat goddess Bastet in her cult place of Bubastis. Cartouches on the breast of Khaemwaset state the throne and birth name of Amenophis III Visible on the base is a list of offerings. Each of the three-lined hieroglyphs on the back indicate among other things this pair's profession: Khaemwaset was "Captain of the Bowmen" and "Supervisor over the foreign lands in the north" and Manana was "Singer of Bastet".

Catalog No. 24

Small Head of Queen Tiy



18th Dynasty, era of Amenophis III
Sinai, Serabit el-Khadim
Dark green Serpentinite

Tiy is depicted here, daughter of Yuya and Tuyu, wife of Amenophis III and mother of Ekhnaton, as identified by the cartouche at the center of her headpiece. Her mouth is turned down at the corners, as metaphor for responsibility and wisdom – a popular depiction for portraits, the kind of which enjoyed a renaissance under Amenophis III.

Catalog No. 40

Unguent Spoon in Shape of Swimming Girl

18th Dynasty, era of Amenophis III
Origin unknown

Wood, partially gold-plated and painted

This spoon is an article of toiletry used to take up precious unguents. The swimming girl probably held a bowl in the form of a duck. Her scanty clothes and the motif as swimmer bestow the object with erotic significance, since these images were also used in love lyrics of the era.

Room Yuya and Tuyu

Yuya and Tuyu

The grave of Yuya and Tuyu - parents of Tiy, Amenophis III's (Amenhotep III) chief queen - is one of the most important and interesting discoveries to have been made in the Valley of the Kings. As a couple enjoying high status and close relations to the pharaoh and his wife, they were allowed to be buried at the royal site. Their grave belongs to those consisting of one entrance stairway, short corridors and just one chamber. The walls have not been smoothed and are without decoration, thus following the funerary tradition for members of the royal household. A slightly lowered part of the chamber was used to store a great amount of vessels and other funerary gifts, whereas larger objects were placed in the southern part of the chamber. James Edward Quibell discovered the grave in 1905 during his excavations in the Valley of the Kings, which due to its almost completely preserved furnishings is one of the most comprehensive discoveries to have been made besides the grave of Tutankhamun.

Carrying the titles of „Governor of Cattle“ and „Prophet of Min“, Yuya presumably originated from Akhmim in Upper Egypt and received further honorary titles from the king such as „Governor of Horses“, „Deputy of the King's Chariot Group“ as well as the rather rare title of „God Father“. His wife Tuyu was „Chief Harem Lady of Amun“ and as lady of the royal court she carried the title *Chekeret-nesut* „King's Jewel“. The pair's mummies belong to two of the best preserved in the Valley of the Kings; they also indicate that Tuyu survived her husband by a few years and was buried with her husband at a later date. Both bodies were protected by mummy masks overlaid in gold as well as a layer of cartonage, and lay in a series of coffins that fitted into each other. Although the grave was robbed a number of times during antiquity, jewelry and predominantly precious perfume oils being the object of their activity, more than 280 funerary gifts have been preserved and give proof of the wealth and magnificence enjoyed by this pair. Of particular interest are not only the lavish coffins and the almost ten-meter-long Book of the Dead papyrus roll belonging to Yuya, but also their household objects. Various beds and chests as well as three chairs originally belonging to Queen Tiy and Satamun, Amenophis III's daughter, were made of lavishly worked and ornamented wood. Even a chariot was found in the grave, a vehicle exclusively reserved for the upper caste.

Catalog No. 29

a. und b. Canopic Jar of Tuyu

Calcite (Egyptian alabaster)

c. Canopic Mask of Tuyu

gold-plated cartonage

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

These canopic vessels served to hold particular organs (i.e. liver, lung and stomach) which were taken from the body during the process of embalming. Tuyu's canopic jars were deposited in wooden casing (Cat. No. See next vitrine); the lid and jar come from two different vessels. The organs were embalmed and wrapped into 'packages' and, like the body, were protected by a mask.

Catalog No. 28

Canopic Chest of Tuyu

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood treated with bitumen, partially stuccoed and gold-plated

Canopic (organ) chests are known to have been used since the 4th dynasty. They serve to carry four jars containing



the organs of the body. The form and decoration are taken from the coffin of Tuyu, at the foot of which this chest was found. The sides depict the four sons of Horus – the protective gods of organs – Amset, Hapi, Duamutef and Qebehsenuf; the front and back sides depict the four goddesses Isis, Nephthys, Neith and Selkis.

Catalog No. 34

Small Chest with Vaulted Lid

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood, ebony, ivory, Faience with gold-plated stucco relief

Hieroglyphs often found on furniture of the 18th Dynasty express good wishes for life and well-being. The double cartouches of Amenophis III on the lid signify that this piece was a gift from the royal couple. Beneath the cartouches is portrayed a god crouching over a gold symbol, the hieroglyph for millions.

Catalog No. 33

Throne of Princess Satumun

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of von Yuya and Tuyu

Wood, partially gold- and silver-plated

The throne of Princess Satamun, daughter of Amenophis III, illustrates the high artistic standard of carpentry in the 18th Dynasty. Signs of wear prove that the throne was actually used on a regular basis.

At the center of the back-rest (under the winged sun disk) a double scene portrays princess holding the Sistrum and Menit in her hands, attributes of the cult of the goddess Hathor; two women offer her broad neck rings identified by the hieroglyphs above as "gold from the Southern foreign lands" (Nubia). Other women bearing offerings are depicted on the inner sides of the arm rests. On the outer sides are portrayed the goddess Thoëris, identified by the hippopotamus with hanging breasts, crocodile back and lion's paws, and the protective god Bes in the form of a dwarf with crooked legs and lion's mane. These two gods, particularly of birth and femininity, warded off evil spirits and demons through their ugliness.

Catalog No. 35

Dummy Vessels on a Stand

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood and chalk, polychrome coloring

The habit of placing models of vessels in graves reaches back to the beginnings of Egyptian history. It derived from the idea that even a copy of an object can be completely used in the afterlife.

Catalog No. 27

Coffin of Tuyu

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood, stuccoed and gold-plated

In the grave of Yuya and Tuyu three mummy-like coffins belonging to Yuya and Tuyu were found; each placed within the other in a rectangular wooden coffin. The goddess Nut is depicted beneath Tuyu's magnificently decorated neck, her outstretched wings providing protection and the breath of life. The two lines of hieroglyphs beneath her call for the gods Nut and Soka to protect "The head of the house Tuyu": Sokar purified the dead and rejoined the body parts, Nut opened the gates of heaven. Other hieroglyph lines and portrayal of gods serve to protect the dead and rejuvenate her in the beyond.

Catalog No. 36

Dummy Vessels

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood, stuccoed and polychrome coloring

Catalog No. 26

Mask of Tuyu

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Gold-plated cartonage



Already by the early Middle Kingdom the mummied heads of high-standing personages were covered by death masks, as the eyes, mouth and nose were to be given particular protection in the Afterworld.

The so-called cartonnage masks are made of linen stiffened with stucco, and are often painted with polychrome colouring or otherwise gold-plated. Glass and precious stones added value to the masks. Only pure gold masks, such as that of Tutankhamun are more valuable. Tuyu' mask is one of the most beautiful and was covered with a fine cloth (like that of Tutankhamun), of which fragments became attached to the masks.

Catalog No. 30 a

Shabti of Tuyu

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood, stuccoed and gold-plated

Catalog No. 30 b

Shabti of Yuya

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Wood, stuccoed, partially gold-plated and painted

Catalog No. 30 c

Shabti of Yuya

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Copper plate over wood core, partially gold-plated

Catalog No. 31

Shabti Boxes

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Painted wood

The earliest Shabtis towards the beginning of the Middle Kingdom were placed in graves in their own small coffins. Later they were placed in and protected by small shrine chests, which as a rule were made of painted wood.

Catalog No. 32

Shabti of Akhenaten

18th Dynasty, era of Amenophis III

Valley of the Kings, grave of Yuya and Tuyu

Chalk and painted wood

So-called bier Shabtis represent a particular form of funerary figurines. They have been known to appear singly since the era of Amenophis III and only occur until the 19th Dynasty.

This mummy-like figure lies on an embalming table, at the end of which is placed a round basin to gather the body fluids. A yellow *Ba* bird with a human head is depicted on the body: it represents the *Ba* (soul) of the dead which rests upon the body in order to become one with it again.

Room Amenophis IV (Amenhotep IV) / Akhenaton

Amenophis IV (Amenhotep IV) / Akhenaton

The reign of Amenophis IV (Amenhotep IV), who in the fifth year of his reign began to call himself Akhenaton, also represents a break in the funerary tradition of the Valley of the Kings as for the first time since the early 18th Dynasty a ruling pharaoh was not laid to rest at the traditional royal burial site. Shortly after taking to the throne Amenophis IV (Amenhotep IV) initiated a new era by beginning with the construction of temples dedicated to the god Aton in the area of Karnak near today's Luxor. This god, who was soon raised to the status of state deity, was portrayed in the form of a sun disk, its beams radiating life. The king and his chief queen Nofertiti now appear as the only mediators between the divine world and the human faithful.

Also in the year 5 construction began to erect a new capital in central Egypt not traditionally dominated by older gods and carrying the name Akhet-Aton 'Horizon of Aton', pointing to the site's intimate connection to this deity. After the court moved to what is now called el-Armana, construction began on a royal grave, which was no longer situated on the western bank of the Nile but in an eastern mountain range.

Already in 1891 the remnants of a completely destroyed sarcophagus made of rose granite were found. Although the grave was never fully finished, a series of burials did take place, such as that of Akhenaton, his mother Tiy and



daughter Maketaton. The tomb's ground plan certainly follows the traditional funerary form, even if some elements such as the crooked axis are lacking and in the upper area two side arms exist with side chambers. The decoration was almost completely destroyed and, in contrast to the wall paintings in the Valley of the King, they primarily depict the royal couple worshipping the god Aton. The chamber intended for the king's dead daughter portrays the unusual scene of a mourning royal family. The small number of preserved finds, which include Shabtis of Akhenaton, give definite proof that the older traditional ideas of the afterworld still existed.

The only site at the Valley of the Kings that can be brought into definite connection to the Armana period is the undecorated grave KV (Kings Valley) 55, the identity of which has yet to be clearly identified. The makeshift funerary offerings that were gathered together from already existing inventories belonging to various individuals, indicate the names of different royal personages such as the queen mother Tiy, Ekhnaton, as well as Kiya, one of his second wives. In a lavish sarcophagus decorated with feathers, excavators found the mummy of a 25-year-old male which analyses have shown to be in close relationship to Tutankhamun. Because of his age at death, the mummy is thought to be Smenkhkare, Tutankhamun's predecessor. The funerary offerings deposited in the grave represents the most minimal form of a royal burial.

Akhenaton's last years of rule as well as that of his successor, his daughter Meritaton and Smenkhkare, are not well documented. In contrast, an unusual find in the form of diplomatic correspondence between the royal court in Armana and the rulers of its Near Eastern neighbors provides a more detailed insight into the foreign policy of the time.

Catalog No. 47

Shabti of Akhenaten

18th Dynasty, era of Amenophis IV (Akhenaten)

Amarna, „Royal Wadi“

Silified sandstone

The Amarna religion did not actually leave much room for the previous ideas and rituals of the Beyond. Yet findings of royal Shabtis prove that next to the new Aten religion the ancient religious traditions were still carried out.

Catalog No. 49

Miniature Mask

Late 18th Dynasty

Valley of the Kings, grave of KV 54

Cartonage, plated with gold-leaf and painted

This small mask originally must have covered the head of a mummified child's body. Together with other pieces belonging to Tutankhamun it was found in a shaft grave in the Valley of the Kings. After the first plundering of the royal Tutankhamun some of the objects left by the robbers in the entrance corridor were buried at another site.

Catalog No. 45

Head of Nefertiti

18th Dynasty, era of Amenophis IV (Akhenaten)

Memphis

Brown silified sandstone

This portrait shows stylistic similarity to heads found in the sculptor's studio of Thutmosis in Amarna –Akhenaten and Nefertiti's royal seat. And although it was found in Memphis near modern Cairo, it can be without doubt identified as a portrait of Nefertiti.

Catalog No. 46

Head of a Princess

18th Dynasty, era of Amenophis IV (Akhenaten)

Amarna, Thutmosis' studio

Brown silified sandstone

This very unusual portrait shows one of the six daughters of Akhenaten; yet the particular princess cannot be identified due to great stylistic similarities. The strong emphasis on the length of the head was of course only idealized and not true to nature. Today it can be said with great certainty said that an artistic deformation or physical anomaly did not exist, but rather religious or purely artistic ideas determined the form.

Catalog No. 48

Canopic Jar of Kiya

18th Dynasty, Amarna era

Valley of the Kings, grave of KV 55



Calcite alabaster

Of the graves attributed to the royal family of Akhenaten from Amarna in the Valley of the Kings there belongs the baffling grave KV (Kings Valley) 55. Although hieroglyphs were often removed even in the ancient era and thus hardly discernable, this canopic jar of Kiya – one of Akhenaten's favourite concubine – has been positively identified.

Catalog No. 50

Miniature Figurative Unguent Vessels

a. Servant

b. Bes

18th Dynasty, era of Amenophis IV / Tutankhamun

Valley of the Kings, grave KV 55

Faience

Catalog No. 44

Double-sided sculptor's model with study of Nefertiti.

Back: Kneeling Courtier with Arms Raised in Devotion.

18th Dynasty, era of Amenophis IV (Akhenaten)

Amarna,

Chalk

Sculptor's models such as these have been known to posterity at the latest since 1912 when the destroyed studio of the sculptor Thutmosis was discovered - one of the most famous examples from this studio is the bust of Nefertiti now in Berlin.

The model character of the head is apparent in the uneven execution of the forms and its double-sided use.

Catalog No. 42

Head of a Colossal Statue of Amenophis IV

18th Dynasty, era of Amenophis IV (Akhenaten)

Karnak, Tempel of Aten

Sandstone

Before Amenophis IV (later Akhenaten) established his new residence *Achetaten* (Horizon of Aten) in Amarna in the sixth year of his reign, he erected an Aten temple in Karnak east of the major Amon temple. Like all testimonies to the Amarna era it was destroyed after the king's death and only fragments of the colossal statue as well as heads of Akhenaten with various crowns are preserved. The double feather over the royal headdress give reference to the air god Shu. The clearly over-emphasized forms are a good example for the ideal beauty type used by Akhenaten for religious – and therefor also political – propaganda.

Catalog No. 43

Balustrade with Akhenaten and His Family

18th Dynasty, era of Amenophis IV (Akhenaten)

Amarna

Cristalline chalk

This relief was part of a balustrade originating from a ramp that ascended to the middle hall of the great palace in Amarna. The upper edge exhibiting Akhenaten's and Nefertiti's cartouches formed the handrail.

The royal family proceeds forward in offering: Aten is embodied in his typical form as a sun disk with radiating arms, Akhenaten stands at the center with his overlarge 'White Crown' of Upper Egypt, as a sign of his royal power he carries a bull's tail. Nefertiti, wearing a *Chat*-cap and an open, transparent dress, follows in the same attitude of offering. Aten holds the *Ankh* sign to both of their noses, as a sign of the life-giving breath. The pair's oldest daughter Meritaten follows, depicted with the elongated head form typical of the princesses.

This portrayal of the king with his family was necessary to secure their position as the only mediators between the god Aten and the faithful.

Room Tutankhamun

Tutankhamun

Until Howard Carter made his sensational find on 4 November 1922 Tutankhamun was one of the least known pharaohs of ancient Egypt. Yet by happy circumstance Tutankhamun's grave remained in oblivion until modern times. During the construction of a neighbouring grave intended for Ramses VI, workers' quarters were erected which covered the original entrance to Tutankhamun's burial site. After opening the sealed corridors the excavators were confronted with a unique wealth of funerary offerings which have not been paralleled to date. The discovery of this grave has turned a relatively unimportant ruler into the most famous king of ancient Egypt. Even though grave robbers entered the site and carried away easily transportable objects such as unguent oil and jewelry, it represents the



most complete example of funerary furnishings ever to have been discovered in the grave of a pharaoh. The overwhelming number of precious gifts placed at this site surprised even its excavators beyond their wildest dreams. Packed closely together, more than 5000 objects were found in the four small grave chambers. Shortly after burial, robbers rummaged through the funerary offerings, but were disturbed and forced to take only a few pieces with them. Already by the time of Horemheb the grave was sealed for the last time by the caretakers of the burial site. Found in the grave were numerous cult beds, chariots, chests made of lavishly worked wood, as well as many vessels made of the most diverse material. Also included were weapons and even natural produce. Precious jewelry, clothing and numerous statues of deities and cult objects were to be at the pharaoh's disposal in the afterlife. The king's mummy was covered by a gold mask and laid in three coffins fitting into each other, which in turn were placed into a sarcophagus protected by four shrines overlaid in gold. Until their discovery they lay there undisturbed for more than 3000 years. A detailed examination of Tutankhamun's burial gifts, however, showed that a great amount of the pieces were reworked and taken from his predecessors Akhenaton, Meritaton and Smenkhkare. Particularly the funerary furnishings, at least two of the large shrines protecting the sarcophagus, the canopic jars and even coffins show traces of names of previous possessors from the Armana period.

Tutankhamun is not very important from a historical perspective, even if he ruled at the point of transition from the Armana period and the re-orientation to the ancient system of deities connected to it. Born in the Armana period and carrying the name Tutankhaton, Tutankhamun was probably the son of Akhenaton and one of his second wives. After Smenkhkare's death, his direct predecessor, he took the throne still as a child. After a short time worship of Aton was abandoned and Armana was left behind in favour of Memphis. Together with his wife Ankhesenpaaton, also a daughter of Akhenaton, he reinstated the worship of Amun and changed his name. Little is known of his rule, yet inscriptions and buildings give evidence of his endeavor to re-establish the ancient cults and put an end to Akhenaton's religion. In the so-called restoration stele the king proclaims the final abandonment of the faith of his father and the great temple in Karnak. Numerous Amun figures are created, and the deity is reinstated in his religious significance. Tutankhamun ordered the construction of a relief cycle in the colonnade of the Temple of Luxor which deliberately follows the style of this predecessor Amenophis III (Amenhotep III). The young king died after just 10 years of rule, although the circumstance of his death still remains unclear.

Tutankhamun's tomb is unusual for a royal grave. It is to be inferred that due to the pharaoh's sudden and unexpected death an already existing grave was quickly refurbished to contain his human remains. The burial site does not extend deep into the earth as was usual for the kings of the 18th Dynasty, instead a corridor joins with an antechamber, which formed the original grave. A small side room, a lower-lying burial chamber as well as a further room was added, which due to the valuable objects found in it has been called the 'Treasure Chamber'. Only the vault in which the king's sarcophagus was placed was decorated with murals on a yellow background.

Cat. no. 52

Statuette of Amun

18th Dynasty, Era of Tutankhamun

Karnak, Temple of Amun

Greywacke

Amun signified the "one who is hidden" , and appeared not only as a human but as a ram. As ruler of the world he remained mysterious, the element attributed to him is the wind. His face always bore features present in the portraits of the kings. At the time of Tutankhamun this deity was portrayed particularly often in an effort to re-establish the cult of Amun, which had suffered under the almost completely monotheistic Amarna period that had preceded it.

Cat. no. 51

Temple Statue of Tutankhamun

18th Dynasty, Era of Tutankhamun

Karnak, Temple of Amun

Granodiorite

Together with a second, almost identical statue this was found in the famous temple hiding place in Karnak, the so-called Cachette in which priests buried statues that had become too numerous. It portrays the king in a posture of worship and reveals various inscriptions: Tutankhamun's name was rubbed out everywhere and replaced by the throne title and birth name of Haremhab, his successor, who thus appeared as usurper.

Cat. no. 53

Amun with Thutmosis I and Queen Ahmose

18th Dynasty, Era of Tutankhamun

Karnak, Temple of Amun

Calcite (Egyptian alabaster)



This statue depicting the god Amun with the pharaoh Thutmosis I and his wife Ahmes was destroyed under Akhenaton and refurbished (upper section) under Tutankhamun's rule, thus exhibiting the style of that time.

Cat. no. 63 a

River Boat

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and painted

A total of 35 boats were found in the grave of Tutankhamun. This boat is a copy of a type that sailed the Nile. It was intended to be used by the king as a means of transportation in the Beyond. Two boats were ideally placed at his disposal: one being a row-boat to travel upstream to the North, and a sail boat to travel South (aided by a permanent wind coming from the North).

Cat. no. 63 b

Papyrus Boat

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and painted

This papyrus boat was to be used in the Beyond for hunting and cultic play, such as bird hunting with wooden spears. The boats also served to transport the dead to the necropolis or to holy sites; in addition the dead also used them in the 'Elysian Fields', a mythological place that stood for fertility and life in Osiris' afterworld.

Cat. no. 58

Small Statue Shrine

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Shrine: Wood, overlaid with gold foil and gold plate, Sled: silver plate, Bolt: silver

The shrine stood in the antechamber to the king's grave and exhibits the traditional form of a *Ka-* or *Per-ver* chapel. Each of the scenes, worked in relief, address one theme: the king and queen as a couple. At the time the grave was discovered the shrine contained a pedestal of a statuette consisting of a supporting pillar overlaid in gold – carrying short inscriptions – and a wooden base exhibiting the 'imprint' of a statue. Other burial gifts stored in the shrine gave reference to the diety Weret-hekau, considered to be the tutelary goddess of the kingdom.

Cat. no. 57 a

Tutankhamun as King of Upper Egypt

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold

The king carries the so-called 'White Crown' of Upper Egypt. Instead of the usual symbols of power, i.e. crook and flail, he holds a shepherd's crook and flail, symbols that probably refer to the Egyptian kingdom's origins. The base of the statue carries the throne title of the 'justified', meaning dead, king.

Cat. no. 57 b

Tutankhamun as King of Lower Egypt

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold

The king carries the so-called 'Red Crown' of Lower Egypt. Instead of the usual symbols of power, i.e. crook and flail, he holds a shepherd's crook and flail, symbols that probably refer to the Egyptian kingdom's origins. The base of the statue carries the throne title of the 'justified', meaning dead, king.

Cat. no. 56

Staff with Figure of King

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Silver (staff with wood core)

Together with its counterpart in gold this staff was found lying between the two outer shrines in the sarcophagus chamber. Both staffs were bound together and wrapped in linen. The material with which they were made – gold



denoting the sun and twelve hours of the day and silver denoting the moon and twelve hours of the night – as well as the place at which they were laid prove that they carried great significance for the king in the Beyond.

Cat. no. 82

Trumpet with Core

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Trumpet: Silver, gold. Inlay: wood, stuccoed and painted

Not much is known about what music was like in the Old Kingdom as no notes have been preserved. The first mural depictions of trumpets were found in the funerary temple of Queen Hatshepsut (1473 – 1458 B.C.).

The royal three deities Amun, Re-Harachte und Ptah, depicted here on this instrument, represent the diversity of the Egyptian pantheon. The inlay made of wood served to protect the silver instrument during storage.

Cat. no. 83

Loop Sistrum

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Wood and copper, stuccoed and overlaid in gold

Sistrums were primarily used as rattles during religious ceremonies associated with the goddess Hathor. They were used among other things to pacify the goddess.

Cat. no. 93

Double Amphora

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Calcite (Egyptian alabaster)

More than eighty stone vessels – made mostly of calcite – were found in Tutankhamun's grave. In his time Howard Carter calculated that they contained approximately 350 liters of unguent and perfumed oils. In order to cover the great demand for these valuable goods a great portion was imported in the form of raw materials or as finished oils.

Cat. no. 92

Luxury Bottle

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Calcite (Egyptian alabaster)

Cat. no. 81

Crook with Nubian Captive

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold, ebony, faience

From the very beginning, Egyptians used sticks and staffs to denote position, office and authority. A great many of these were found in Tutankhamun's grave. This staff – carrying the figure of a Nubian captive at its upper end – is a symbol of the king's power in defeating Egypt's foreign enemies and thus maintaining the divine order.

Cat. no. 71

Pectoral with Scene of Gods

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Gold, silver, carnelian, glass

The king stands at center carrying the royal insignia of crook and flail. Across from him sits Ptah wearing his typical cap and carrying a *Was* sceptre – with an *Ankh* symbol at its tip – in his hand. A blue pedestal, in the form of a *maat* hieroglyph signifying order and justice, serves as footstool and elevates his throne. Behind the king sits lion-headed Sakhmet, haloed by a sun disk. One hand touches the king's arm while the other carries an annual panicle as a symbol of eternal life. Two hieroglyphs are depicted next to the king's head by which he receives life, well-being and health (from Ptah), as well as eternal life (from Sakhmet).

The scene on the counterweight complements that of the one in front: The king sits enthroned in front of the goddess Maat, who spreads her wings to protect him. The king wears the blue crown and holds a crook and *Ankh* symbol.

The pectoral and counterweight are connected by broad bands alternately carrying the royal cartouches or signs, which serve to guarantee protection and well-being.



Cat. no. 90

Bust of Tutankhamun

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and painted

This bust's particular form motivated Howard Carter to call it a "mannequin" – as a dummy for clothes or jewelry. However, no clear proof of its function exists, since as a rule clothes were folded and stored in chests.

Cat. no. 86

Small Cabinet on Long Legs

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Painted wood, partially stuccoed and overlaid in gold, color paste

Like many of the furnishings used for storage in the grave, this chest was broken open and plundered in antiquity by grave robbers. When discovered in modern times, four headrests and garment fragments were found in it.

Cat. no. 89

Child's Throne with Footrest

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

ebony, partially stuccoed and overlaid in gold, ivory

This chair, made of valuable imported wood, is decorated with desert scenes on the sides, which were overlaid in gold.

Cat. no. 94

Unguent Vessel

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Calcite (Egyptian alabaster)

This vessel, which was found to contain traces of a cosmetic substance, exhibits very detailed ornamentation which taken together points to the king's function in maintaining the world order: The lion (on the lid) triumphs over its enemies (represented at the base by two bearded Asians and two Nubians, depicted in red and black stone respectively). The number four refers to the four points of the world, and symbolizes the cosmic whole as well as the total subjugation of all Egypt's enemies. The desert hunting scene on the vessel body is also to be understood in the context of overcoming danger.

Cat. no. 76

Headrest

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Glass, gold

Head or neckrests were already known to have been used in the Old Kingdom and served to support the heads of the dead as well as the living. Because this area of the body was considered to be particularly susceptible to the influence of evil spirits or demons, headrests were often decorated with depictions of the tutelary god Bes.

Cat. no. 62

Ritual Vessels of Tutankhamun

a. Nemset Vessel

b. Hes Vessel

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Faience

Cat. no. 91

Lotus Blossom Cup

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Calcite (Egyptian alabaster)

In the Old Kingdom the Lotus flower was associated with regeneration and the hope of new life. The inscription



along the edge of this drinking cup begins at center with an *Ankh* symbol and continues from right to left, ending at the back once again with an *Ankh* symbol. The right half carries the five royal forms of address; the left half reads: "May your *Ka* live, may you live millions of years, you who love Thebes and who have laid to rest (here), your face pointing to the North Wind, may your eyes view happiness."

Cat. no. 85

Cartouche-Shaped Box

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, partially stuccoed and overlaid in gold, ebony, ivory

Chests in the form of cartouches have only been known to appear among the possessions of kings, as they are solely a symbol of protection for royal rule. This one is modeled on the form of a *Shen* ring symbolizing eternity and permanence. The chest's form and inscriptions on it, exclusively dealing with Tutankhamun's royal forms of address, suggests that the royal insignia and ceremonial jewelry were stored in it. However, this chest was also plundered in antiquity and the contents found in it by Carter were deposited at a later time.

Cat. no. 88

Dummy Folding Stool

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Painted wood, gold, ivory

Cat. no. 87

Chest with Carrying Poles

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Wood, ebony, ivory, gold foil, copper legation, color paste

This chest with carrying poles, a chest form otherwise only known from funerary decorations since the Old Kingdom, is the only example known to have been preserved. The scene carved under the knob shows the pharaoh carrying out a wine and smoke offering before Osiris, god of the underworld.

Cat. no. 72

Pectoral in Shape of Winged Scarab

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Gold, lapislazuli, carnelian, calcite, turquoise

During the 18th Dynasty goldsmith work developed into a high art, certainly reaching its high point in Tutankhamun's funerary decoration. A total of 27 pectorals such as this one were found in his grave. The scarab represented one of the most important symbols of regeneration in ancient Egypt. According to mythology, the scarab rolled the sun across the horizon; and as of the New Kingdom it came to embody the youthful sun god itself.

In this case the scarab (*Cheper*) is also part of Tutankhamun's throne title: *Neb-cheperu-Re* "Ruler of appearances is (the sun god) Re".

Cat. no. 73

Pectoral with Winged Scarab

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Gold, crystal, carnelian, feldspar, glass

Between the depiction of a winged scarab the double cartouche carries the name Tutankhamun. The female deities Nephthys and Isis support the wings of the beetle. The scarab's underside is inscribed with a text from the Book of the Dead, which beseeches the heart to give positive answer before the court of the dead.

Cat. no. 66

Uraeus from Royal Headdress

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Gold, obsidian, carnelian, glass

In Egypt the Uraeus snake was carried on the brow and stood as a sign of royal dignity. It decorated headbands, diadems or crowns. Uraeus, a cobra with raised head, signified the aggressive power of the Egyptian kingdom. It was



often equated with the goddess Wadyet of Lower Egypt. As a symbol of protection it had an Upper Egyptian counterpart in the form of a vulture, incorporated by the goddess Nechbet of Upper Egypt. Under Tutankhamun's gold mask Howard Carter found the royal diadem which was placed on the head of the mummy and – separated by various layers of cloth – a vulture and this uraeus snake.

Cat. no. 74

Mirror Case in Form of Ankh Sign

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, gold and silver plate

In the Old Kingdom mirrors were used by the upper castes. They also carried religious significance as a symbol of regeneration. This chest, in the form of a life hieroglyph, was plundered by grave robbers, as a consequence of which the mirror made of precious metal contained in it no longer exists.

Above the depiction of an opened lotus blossom appears Tutankhamun's throne title at center – *Neb-cheperu-Re* – in the form of a winged scarab flanked by two protecting uraeus'. Each appears with a sun disk above its head and wears a knotted amulet, or *Shen*-Ring.

Cat. no. 75

Small Jewelry Box

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Ivory

The relief of hieroglyphs stating the king's throne title and birth name indicate that this elegant chest contained Tutankhamun's personal jewelry.

The hieroglyphs on the lid, written in ink and in cursive, also describe the chest's contents as gold rings from the funerary procession.

Cat. no. 77

Cosmetic Dish in Shape of a Duck

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Ivory, partially painted

Cat. no. 84

Game Board

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Ivory

In Tutankhamun's grave four complete game boards were found. To date only basic principles are known to us – mostly referring to games for two persons. Players could block their counterparts' playing stones or even 'beat' them. At latest since the New Kingdom the game also received religious significance – by which the dead, similar to the board game, had to use situations to their advantage, reckon with meeting the unexpected, and overcome dangerous situations on their journey to the afterworld.

Cat. no. 67

Collar with Counterweight

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Gold, carnelian, glass

This broad collar is one of the most well-known forms of ancient Egyptian jewelry. Because of its breadth, the Egyptian word for it was *Usech*, "broad one". Tutankhamun's mummy was decorated with six such *Usech* collars, each of which was ornamented by a falcon's head end piece. Two of these collars were laid around its neck, providing particular protection for its throat and chest. Two others were folded over the mummy's shins and knees. The last two were laid across its thighs. This particular collar was found on the mummy's thigh.

Collars such as these or the one next to it served to protect the dead and were laid upon the body – often over each other – in a ritual carried out on the day of the funeral.

Cat. no. 68

Falcon Collar



18th Dynasty, Era of Tutankhamun
Valley of the Kings, grave of Tutankhamun
Gold plate, gold wire

Cat. no. 64 a

Shabti of Tutankhamun

18th Dynasty, Era of Tutankhamun
Valley of the Kings, grave of Tutankhamun
Wood, partially overlaid in gold and painted

A total of 413 Shabtis were found in Tutankhamun's grave; all except one were found in 24 cases: 23 of which formed shrines painted in black, and one in the form of a rectangular white case. The cases also contained 1866 tools, carrying poles, baskets, hoes and hand ploughs made of wood, faience and cooper.

Cat. no. 55

Viscera Coffin

Late 18th Dynasty
Valley of the Kings, grave of Tutankhamun
Gold, carnelian, crystal, obsidian, glass

Since the early Old Kingdom the viscera of dead persons were traditionally extracted and embalmed as well as their bodies in a process of mummification. Parallel to providing the mummy with a mask, a custom also developed by which the embalmed organs were wrapped in mummy form, given a mask and placed in protective casing.

Tutankhamun's four canopic coffins were each wrapped in linen and placed in the four openings of his canopic case made of calcite alabaster, over which resin was poured. Each of the openings was covered with a canopic bust (see Cat. no. 54).

The king is portrayed wearing a *Nemes* head cloth, his brow is decorated with the Uraeus snake and vulture's head – presenting him as ruler over Upper and Lower Egypt – and wearing a *Usech* collar. He holds his royal insignia – crook and whip – with hands crossed over his breast under which are inscribed the names of the tutelary deities Amset and Isis.

The inscriptions on the inner sides of the coffin recite divine statements and the first statement from the Book of the Dead. A detailed analysis of the cartouches in the inscriptions, however, showed that Tutankhamun's name was added at a later time, as the coffins were made for one of his predecessors.

Cat. no. 59

Statuette of the God Ptah

18th Dynasty, Era of Tutankhamun
Valley of the Kings, grave of Tutankhamun
Wood, stuccoed and overlaid in gold

Together with Amun from Thebes and Re from Heliopolis, Ptah was one of the major state deities of the New Kingdom. He holds a long composite sceptre, which at its end forms the three symbols that characterize him: *Was* sceptre, *Ankh* symbol and *Diyed* pillar, which also point to Ptah's role in funerary ritual, attributed to him since the Middle Kingdom.

Cat. no. 64 b

Shabti of Tutankhamun

18th Dynasty, Era of Tutankhamun
Valley of the Kings, grave of Tutankhamun
Faience

Cat. no. 65

Diadem

18th Dynasty, Era of Tutankhamun
Valley of the Kings, grave of Tutankhamun
Gold with various inlays

In order to lay the heavy gold death mask upon the king's body, the funerary priests had to remove the vulture's head of Upper Egypt and the Uraeus snake of Lower Egypt from the diadem. They were subsequently placed on the thighs of the mummy. Its technical details and stable construction suggest that the diadem was also carried by the king while still living.

Cat. no. 60

Statuette of Duamutef



Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold

Duamutef is one of the four sons of Horus. Together with his brothers Amset, Hap and Qebehsenuf and the four funerary deities Isis, Nephthys, Selkis and Neith he offers the dead protection and is particularly responsible for the care of the individually embalmed organs.

Cat. no. 64 c

Shabti of Tutankhamun

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Painted chalk

Cat. no. 54

Royal Canopic Lid

Late 18th Dynasty

Valley of the Kings, grave of Tutankhamun

Painted calcite (Egyptian alabaster)

Tutankhamun's wrapped viscera were placed in four coffins in mummy form (see Cat. no. 55) and stored in a canopic chest made of calcite alabaster. The lids were decorated with finely worked portrayals of the king carrying a *Nemes* head cloth, Uraeus snake and vulture's head.

Yet scientists today are of the opinion that, like the canopic coffins, this was actually made for one of his predecessors and refurbished for Tutankhamun's burial.

Cat. no. 61

Statuette of Haroeris

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold

The name of the god Haroeris translates into "Horus the Great", who together with "Horus of Letopolis" shared a major cult site in the Delta. Both were considered to be rulers of the nocturnal heaven and together with the star Knumis are associated with the ascendance of the dead king to the circumpolar stars.

Cat. no. 79

Resplendent Shield

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold and painted in black, backed with cow leather

In the grave, more precisely in the storage chamber, various shields were found, and among them three large ones. This one portrays the king in the form of a winged sphinx carrying the double crown of Upper and Lower Egypt and striding over two conquered Nubian princes. The inscription defines him in his role as destroyer of foreign princes and countries. He is flanked by a fan made of ostrich feathers as well as a falcon with its wings spread and *Shen*-Ring in its claws. A winged sun disk at its upper edge complements the scene.

Room Tutankhamun's Burial Chamber

Tutankhamun's Burial Chamber

The small size of this grave site was unusual for a king, and only the lower-lying chamber which contained the sarcophagus carrying the pharaoh's mummy was decorated with paintings over stuccoed walls. The walls of all the other rooms were roughly smoothed and not additionally painted. Since the early 18th Dynasty it was usual to decorate the royal subterranean graves with quotations from religious texts and from the *Amduat*, the guide to the underworld. Called 'Writing of the Hidden Room' in ancient Egyptian, the text and images describe 'that which is in the underworld': the 12 hours of night which the sun barque must travel through on its daily journey. Travelling by boat was the easiest and most comfortable means of transportation in ancient Egypt, and as such it was also considered to be a worthy means of transportation for the gods. Besides the book describing the realm of the dead, a further text played an important role in the 18th Dynasty: the „Book on the Worship of Re in the West“, or the so-called sun litany. It calls upon Re and all the forms he takes and equates the dead king with this deity. In contrast to this purely royal text of the Beyond, the Book of the Dead has also been found in the graves of officials and priests. However, in the Valley of the Kings it is only found on a portion of the funerary furnishings, and not until the 19th Dynasty are illustrations and texts traditionally taken from it and included in the mural motifs.



Among the funerary gifts placed in Tutankhamun's grave are numerous objects, such as his unique gold mask, which are inscribed with statements from the Book of the Dead. The so-called magic bricks, traditionally included in royal burial sites since the early New Kingdom, also carry statement 151 from the text. These four different figures stand on a brick base and are each associated with a particular point of the compass. They were found wrapped in linen and placed in wall niches in the burial chamber. They served to protect the dead king during his rebirth and entrance into the afterlife. Belonging to the canon of funerary gifts included in graves of the 18th Dynasty are also numerous portrayals of deities that welcome the king into the Beyond.

The paintings found on the wall of Tutankhamun's burial chamber reflects the usual repertoire only in part and depicts instead short details from the most popular scenes of the gods, coupled with new portrayals of non-royal subjects. The failure of his predecessor's religious revolution initiated decisive changes in the ideas of the beyond which are mirrored in the decoration of Tutankhamun's grave. Stylistic changes are also visible. The rounded stomachs of the figures, their overemphasized knee-joints and hands as well as the opulent loincloth with its gently falling decorative bands have been strongly influenced by the Armana art.

The images on the four walls of the room are to be read from East to West, thus following the path taken by the dead king upon his entrance into the realm of the dead to the West, until once arriving in the West, he is greeted in the first hour of Amduat by the sun baboons. The yellow background reflects the name of the burial chamber which in ancient Egyptian was called „The House of Gold“.

Eastern Wall

Immediately next to the chamber entrance, the eastern wall portrays the pharaoh's burial procession. Tutankhamun's body, wrapped as a mummy, lies in a shrine placed on a barque. The two miniature deities Isis and Nephtis stand beside the body with their arms raised in mourning. The sled, on which the barque and shrine have been placed, is pulled by 12 men identified in the text as ‚friends of the palace‘. All carry white head bands as a sign of mourning. Among them are also the two viziers of Upper and Lower Egypt, the highest officials in the country; identifiable by their special uniform consisting of a long loincloth dangling from two strings wrapped around their necks and by their shorn heads. Although their names are not given here, they probably represent Usermonth and Pentu, mentioned by contemporary sources as the two viziers in office during Tutankhamun's short reign.

Northern Wall

The northern wall is divided into three figural groups, beginning with the scene to the right. It shows Tutankhamun already transformed into Osiris, the king of the underworld, dressed in white mummy cloth wearing the Atef crown, divine beard and two sceptres. Before him stands Eje, identified by a blue crown and cartouche as the heir to his throne, performing the mouth-opening ritual. Eje wears the robe of a *Sem* priest (leopard skin), thus fulfilling the traditional role of the oldest ‚son‘ and successor to the throne. Holding a lath-like object, Eje performs the funerary ritual of symbolically opening the dead king's sensory organs, thus returning to him the ability to see, breathe and smell. The picture to the left shows Tutankhamun wearing a dress of the living and symbols of power: rod, scepter and diadem. His other hand holds the *Ankh* symbol of life which he received from the gods. Before him stands Nut, „the Queen of Heaven“ who, portrayed with two water hieroglyphs, welcomes him with the so-called ‚Nini‘ gesture. The last group depicted on this wall represents the God of the Dead, Osiris, in the form of a mummy, who in contrast to the picture of Tutankhamun before is now coloured green, a colour associated with fertility. Tutankhamun, now appearing with the royal Nemes headcloth, embraces the ruler of the western kingdom of the dead. Behind stands the king's *Ka* as a personification of the life force.

Southern Wall

The eastern section of the grave's southern wall conceals the entrance to the chamber, which was originally closed with mortar. The painting on this section was destroyed when the entrance was opened. It originally portrayed the Goddess Isis, wife of Osiris, expressing a gesture of welcoming accompanied by three crouching deities of the underworld. In the western section of the wall Tutankhamun is portrayed wearing a *Chat* headcloth, an elaborately pleated loincloth as well sandals, being welcomed by two further deities. Hathor, the „Queen of the West“ and thus of the realm of the dead, reanimates the king with the breath of life by holding the *Ankh* sign to his nose. Jackal-headed Anubis, the god of mummification and the graveyard, protects the pharaoh and, like Hathor, hands him the hieroglyph for life as a sign of divinity.

Western Wall

The illustration on the western wall of the burial chamber represents a traditional decorative style that goes back to the 18th Dynasty and portrays Amduat's first hour. This „script of the concealed room“ is divided into 12 hours of the night through which the sun barque must travel anew on its way through the underworld each day. The first hour represents a kind of transitional realm in which the night journey begins. The lower section of the catalogue of the



gods is filled with 12 crouching baboons, each carrying a name. Because of their natural behavior these animals were thought to welcome the sun in the morning at dawn and in the evening at sunset. Here, too, they are to welcome the sun god and with him the pharaoh upon entering the nocturnal underworld. In the upper section five deities lead the barque, at center the sun god in the form of a scarab. Two deities identified as Osiris kneel before him with arms raised in devotion.

Cat. no. 69

Crook and Flail

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Crook: copper legation, gold, glass, Flail: wood, gold, carnelian, glass

In prehistoric times the crook was known to have been used in shepherding. Yet it quickly developed into a royal sign of office and dignity.

The flail already appears in Egyptian one-dimensional painting by the end of the 3rd century B.C., and from the very beginning was associated with royal position and exclusively attributed to royal divinity. It is not known what object this three-pronged flail was modeled on.

Both of these represent permanent elements of royal funerary furbishings since the Old Kingdom.

Cat. no. 80

Ceremonial Mace

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, stuccoed and overlaid in gold

Ceremonial maces were carried by the king as ornamentation during specific religious events, i.e. during the festival of renewal, and were traditionally part of the furbishings with which kings were buried.

At the entrance to the burial chamber the so-called 'guardians' carried maces overlaid in gold similar to the ones found in the grave.

Cat. no. 78

Luxurious Fan

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Wood, gold plate

Luxurious fans such as this were popular objects in the households of high-standing persons and of course at the royal palaces. Using fans made of valuable ostrich feathers imported from Nubia, specifically trained servants provided their masters with cool air. Eight fans in total were found in the grave of Tutankhamun. This one portrays an ostrich hunt on the one side and its successful conclusion on the other.

Cat. no. 70

Resplendent Dagger

18th Dynasty, Era of Tutankhamun

Valley of the Kings, grave of Tutankhamun

Gold, glass

As Egypt's commander-in-chief, Tutankhamun was buried with among other things two precious daggers. This masterpiece of Egyptian goldsmith work was found in a small hip belt.

The granulation technique used in producing the dagger as well as some of the motifs (i.e. the spiral pattern and illustration on shaft) originated from Syria and the Aegean. This is not surprising given the active cultural exchange existing between the Near East and Mediterranean. In contrast, the other side of the dagger shaft portrays a typically ancient Egyptian portrayal of a desert animal hunt.



Preview 2004/ 2005/ 2006
subject to alteration

The Thracians. Orpheus' Golden Empire

23 July – 9th January 2004

This exhibition sets out to present the genesis of the Thracian people – one of the most ancient Indo-European people in Europe. The exceptional gold and argent treasures of the Thracians, ritually given to Gods or following Kings and Aristocrats onto their road to death, are situated in a large Euro-Asian cultural context ranging from the Neolithic age (6th millennium B. C.) until the Late Roman Empire (2nd century A. D). C. 400 of the most spectacular objects from Bulgarian museums will be presented. The concept is worked out by an international scientific committee headed by Prof. Alexander Fol, the founding director of the Institute of Thracology, Sofia.

Art in the GDR

22 October 2004 – 13 February 2005

A Retrospective Exhibition of the Nationalgalerie Berlin

in cooperation with the Art and Exhibition Hall of the Federal Republic of Germany, Bonn

Fourteen years after the end of Communism in East Germany, the exhibition looks back on forty years of art in the German Democratic Republic (GDR). The exhibition shows works of art that demonstrate a preoccupation with - although often manifested as a refusal of - the social fabric of the GDR and its artistic program. Presenting a diversity of artistic positions, the exhibition challenges current perceptions of 'GDR Art': it serves neither the cliché image of 'Socialist Realism', nor the simplistic polarization into State and Dissident art. Rather, it follows a narrative that shows the complex relationships - including the similarities - between oppositional and conformist art. Curated by Eugen Blume, "Art in the GDR" brings together 270 works by 136 artists in a variety of media, including painting, drawing, collage, sculpture, photography, and film.

17th Federal Competition. Art Students Display Their Works

24 February - 28 March 2005

Crown and Veil

The Art of Female Monasticism in the Middle Ages

In cooperation with the Ruhrlandmuseum in Essen (Germany) and the Kunststiftung NRW

19 March - 3 July 2005

The exhibition is dedicated to all forms of female religiosity from the early Middle Ages until the Reformation. The focus is on works that were made by and for nuns and canonesses. Special attention will be paid to the role of women in medieval art, be it as artists, patrons or, collectively, as an audience.

Crown and Veil will present the artistic production by and for medieval nuns and canonesses both in relation to its diverse functions (piety, liturgy, instruction, ceremony) as well as in terms of its content (iconographic traditions, knowledge, theology, norms, genres) and formal dimensions.

Approximately 600 prestigious loans from an international array of lenders, including churches and surviving monastic communities, will be on exhibit for a period of three months, among them numerous textiles and a great many ensembles that were scattered with the dissolution of monasteries and that will be reunited for the first time in the exhibition. The chronological span of the exhibition extends from the sixth to the sixteenth century. The section in Essen will exhibit objects from all over Europe from the early and High Middle Ages (6th through 12th centuries);

the section in Bonn concentrates on the later Middle Ages (13th through early 16th century) within the borders of the Holy Roman Empire.



10,000 Years of Art and Culture from Jordan. Faces of the Orient **8 April - 21 August 2005**

Jordan lies at the meeting point of the oldest high cultures of the world. It is in this area that the three great religions of Judaism, Christianity and Islam originated and the ancient incense and kings way trade routes crossed, and where the most fundamental developments in the history of civilization as well as the major roots of Western culture are to be found. Archaeological research of the past 15 years has radically changed our conception of this region's history. This exhibition presents aspects of daily life of the various cultures inhabiting this region from the early Neolithic (8th century B.C.) to the early Islamic period (8th century A.D.), a time spanning almost 10,000 years. More than 700 exceptional loans from Jordan's museums provide a view to the high cultures and their interaction with each other. Some of the high points of this exhibition are represented by monuments from the most important events in the history of humanity, such as the spectacular and earliest known life-size portrait sculptures from Ain Ghazal (8th century B.C.) as well as exhibits from the legendary Nabataean city of Petra. An exhibition organized by the Art and Exhibition Hall of the Federal Republic of Germany in cooperation with the Vorderasiatisches Museum, Staatliche Museen zu Berlin

Genghis Khan and his Heirs **17 June – 25 September 2005**

The year 2006 will commemorate the 800th year of the foundation of the Mongolian Empire. With the kingship of Genghis Khan, extending from the shores of the Pacific Ocean well into the middle of Europe, a long tradition of nomadic nation-building in the Eurasian Steppes reached an incomparable climax. The exhibition focuses on this Mongolian Empire at the height of its power, and sheds some light on its predecessors and followers, too.

The Mongolians were not just highly successful conquerors, they were also able to maintain secure control over the vast areas they dominated. An effective system of administration, modern means of communication and logistics, paper money as well as a high degree of cultural and religious tolerance formed the basis of the so-called Pax Mongolica: Well into the 16th century, the exchange between Europa and Asia flourished to an hitherto unseen degree, trade routes transmitted not only commercial goods, but also ideas and achievements of civilization from one part of the Empire to the other. The cultural achievements of the Great Mongolian Empire will be presented to the public through archaeological finds, precious examples of material culture and Buddhist art, manuscripts and historical maps, mostly from museum collections in Mongolia and abroad.

The Baroque in the Vatican. Art and Culture in Papal Rome II **25 November 2005 - 19 March 2006**

Since the first successful exhibition 'High Renaissance in the Vatican', staged in 1999, was dedicated to the Vatican palaces, this second exhibition will focus on the Cathedral of St. Peter. Bernini and his most important projects for the Cathedral - such as the Cathedral square grounds, papal tombs and baldachin - will be introduced. Other exceptional artists of the era were commissioned to work on impressive altar paintings for Christianity's mother church. Later mosaic copies, which replaced the originals, were given little notice and may now be 'rediscovered' in Bonn. Around 1600 a new wave of theological and spiritual reflection took place, leading to a revolution in all areas of culture, art and religious life. This exhibition therefore takes a look at the entire cultural diversity existing in Papal Rome during the Baroque. It will present Rome, which at that time was the major city of art, not only by means of its great buildings and pictorial masterpieces, which to a great extent served to glorify the popes and cardinals, but it will also present unique examples from the human sciences, liturgy, music and literature. The incredible developments taking place in the modern sciences will also be focused upon.

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland
(Art and Exhibition Hall of the Federal Republic of Germany)
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