

NATIONAL GALLERY OF ART

NEWS RELEASE

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FOR IMMEDIATE RELEASE

Washington, D.C., October 27, 1961: John Walker, Director of the National Gallery of Art, announced today that Mrs. Kennedy, together with the Ambassador and the Minister of Culture of the United Arab Republic, will officially open an exhibition of ancient Egyptian objects entitled TUTANKHAMUN TREASURES at the National Gallery on the morning of Friday, November 3. The exhibition will be opened to the public at noon. The 34 small, jewel-like objects, which have never before left the Cairo Museum, will be on view at the National Gallery until December 3. They then start a nationwide two year tour of 15 American museums, arranged by the Traveling Exhibition Service of the Smithsonian Institution.

The Opening

Dr. Sarwat Okasha, Minister of Culture and National Guidance of the U.A.R., with whose assistance the exhibition is coming to this country, is expected to fly to Washington especially for the opening.

Among those also expected to attend, in addition to the First Lady and the Ambassador of the U.A.R., Dr. Mostafa Kamel, are the following: Secretary of the Treasury and Mrs. C. Douglas Dillon; the Assistant Secretary of State for Cultural Affairs and Mrs. Philip J. Coombs; the Assistant Secretary of State for Near Eastern and South Asian Affairs and Mrs. Phillips Talbot; the Secretary of the Smithsonian Institution and Mrs. Leonard Carmichael; the Director of the Office of Near Eastern Affairs, Mr. Robert C. Strong; and the Chief of the Smithsonian's Traveling Exhibition Service, Mrs. John A. Pope.

Also present will be two of America's leading archaeologists. One, Dr. Froelich Rainey, Director of the University Museum, Philadelphia, organized the exhibition, which is being sponsored by the American Association of Museums of which he is President. The other, Dr. Joseph O. Brew, Director of the Peabody Museum of Archaeology and Ethnology at Harvard University, will represent the United States Committee for the Preservation of Nubian Monuments.

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The Exhibition

The majority of the 34 small pieces in the show represents a selection from the more than 2000 objects found in the tomb of the 18th Dynasty Pharaoh Tutankhamun, and date from about 1350 B.C. The materials represented are inlaid, chased or embossed gold; carved, painted and inlaid alabaster; "faience" enamel; glass; semi-precious stones; and wood.

Many of the pieces were connected directly with the mummy of the Pharaoh, such as amulets, rings, and ceremonial necklaces. One of the most delicately wrought objects is a dagger found on the body of the king. On the back of the golden scabbard is an embossed scene of wild animals attacking each other that forms a subtle interlace pattern.

Also included is a miniature canopic coffin made to hold the mummified entrails of the king. It is of solid gold, inlaid with carnelian, lapis lazuli and colored glass. Like the innermost actual coffin in which the mummy was found, the miniature coffin represents a mummified king with his arms crossed on his chest, holding the crook and the flail, symbols of high office. An actual ceremonial crook and flail striped in gold and glass are also included in the exhibition.

A checklist of the objects and the museums at which they will be shown is attached.

The purpose of the loan, as explained by Dr. Okasha, is to stimulate interest in America in the enormous salvage program sponsored by UNESCO for the Nubian monuments threatened by the Aswan Dam project. The rock-cut colossi at Abu Simbel and the Ptolemaic temple island of Philae are the principal monuments concerned.

The Discovery of the Tomb

The discovery of Tutankhamun's tomb in November 1922 by the Englishman Howard Carter, as part of a systematic examination of the Valley of the Kings backed by the Earl of Carnarvon, is probably the most spectacular and most publicized archaeological find in history.

Although the outer chamber gave evidence of having been hastily gone through shortly after the King's death, the secret of the tomb remained unknown for three and a quarter millenia. The tombs of practically every other Pharaoh known, despite the strictest secrecy and guarding, had been robbed by the tenth century B.C. The success of the hiding of Tutankhamun's tomb has been explained by the thick covering of rubble thrown over its entrance by the plunderers excavating the much larger tomb of Ramses VI directly above.

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Tutankhamun In History

King Tutankhamun was, relative to other Egyptian pharaohs, a minor figure whose name was known mainly to specialists before 1922. His portrait in the innermost mummy case shows him to have been only a boy of about 18 at his death. He came to the throne as a result of his marriage to a 12-year-old girl, the daughter of Queen Nefertiti and of the Pharaoh Akhnaton, one of the most complex and original personalities in world history.

The father of Akhnaton, Amenhotep III, had led the Egyptian empire to its period of greatest strength, extending its boundaries to the Euphrates river. He had been a follower of the god Amon, to whom the great Theban temples of Karnak and Luxor are dedicated, and in whose service was an immensely powerful priesthood. Tutankhamun's father-in-law, Akhnaton, however, was a lover of peace, an idealist, a religious mystic, and the initiator of perhaps the first and one of the most violent stylistic revolutions in the history of art.

Replacing Amon by the god Aton, "the sun's disk", Akhnaton moved the capital away from the priests at Thebes to Tel-el-Amarna, 250 miles down the Nile. Here he supported the new monotheism and a more realistic style of art. Emphasizing human tenderness and individual characteristics, the new style came as a dramatic contrast to the weighty, hieratic conventions that had dominated Egyptian art for the preceding 1500 years.

During Akhnaton's reign, however, the political power of Egypt suffered many reverses; rebellions broke out in Asia Minor and Syria. After Akhnaton's death in about 1358 B.C., the capital was moved back to Thebes and the official worship of Amon was restored. The new boy king became a puppet of the priests, and his name was changed to Tutankhamun, "living image of Amon".

End

For photographs and further information, contact J. Carter Brown, National Gallery of Art, Washington 25, D.C., REpublic 7-4215, Extension 248.

"TUTANKHAMUN TREASURES"

ITINERARY

National Gallery of Art Washington, D.C.	<u>1961</u>	November 3- December 3
University Museum Philadelphia, Pennsylvania		December 15 - January 14
Peabody Museum of Natural History New Haven, Connecticut	<u>1962</u>	February 1 - 28
The Museum of Fine Arts Houston, Texas		March 15 - April 15
Joslyn Art Museum Omaha, Nebraska		May 1 - 31
Oriental Institute Chicago, Illinois		June 15 - July 15
Seattle Art Museum Seattle, Washington		August 1 - 31
California Palace of the Legion of Honor San Francisco, California		September 15 - October 14
Los Angeles County Museum Los Angeles, California		October 30 - November 30
Cleveland Museum of Art Cleveland, Ohio		December 15 - January 13
Museum of Fine Arts Boston, Massachusetts	<u>1963</u>	February 1 - 28
City Art Museum of St. Louis St. Louis, Missouri		March 15 - April 14
Walters Art Gallery Baltimore, Maryland		May 1 - 31
The Dayton Art Institute Dayton, Ohio		June 15 - July 15
Toledo Museum of Art Toledo, Ohio		September 15 - October 15

DESCRIPTIVE LIST OF OBJECTS

1. Gold dagger and sheath. The blade is of a hard alloy of gold; the hilt is decorated with granulated gold work and inlaid with coloured glass and semi-precious stones, and the back of the sheath bears representations of wild animals. Found in the wrappings of the mummy.
2. Miniature gold coffin. One of four similar objects, differing only in their inscriptions, which were found in the "canopic" chest and contained the embalmed viscera of the king, this coffin and its lid are inlaid with semi-precious stones and coloured glass. Like the actual coffins, it represents the mummified king wearing the nms headdress and holding the ceremonial crook and flail. The inscription mentions the funerary god Hapy, one of the four "sons of Horus".
3. Gold pectoral with chain and counterpoise. The pectoral itself is in the form of a hawk with extended wings, the body consisting of an openwork cage of gold containing a green stone, and the rest of the figure being of gold inlaid with semi-precious stones and coloured glass. A sun-disc surmounts the hawk's head. The counterpoise is in the form of a human heart.
4. Ceremonial flail of gold and blue glass. The handle consists of a bronze core covered with alternating sleeves of metal and glass.
5. Ceremonial crook of gold and blue glass. The flat ends are engraved with the king's cartouches.
6. Large scarab of lapis lazuli and gold. The gold base plate bears a scene of the king being escorted by the gods Atum and Horus. Above is the sun-disc, and beneath the scene is an emblematic design representing the union of Upper and Lower Egypt.

7. Armlet of gold and coloured glass. The two colours of glass are intended to imitate lapis lazuli and red jasper.
8. Amulet of green felspar set in gold. Found upon the neck of the mummy it represents the funerary god Anubis.
9. Amulet in sheet gold representing a winged uraeus-serpent with human head. The feathers and scales of the composite deity are finely chased in the soft metal. Found on the neck of the mummy.
10. Amulet in sheet gold in the form of a vulture. The bird represents the goddess Nekhbit of Upper Egypt. Details of the bird's body have been executed in fine chased lines. Found on the neck of the mummy.
11. Gold signet ring. The bezel is in the form of a cartouche engraved with a seated figure of the god Amun-re. Found on the mummy.
12. Gold ring. The oval bezel bears a representation of the boat of the sun in gold on a blue background. Found on the left hand of the mummy.
13. Amuletic collar in sheet gold, representing winged cobra. Details of the figure and the decoration of the counterpoise are chased in the metal. Found on the chest of the mummy, along with other amuletic collars of the same material.
14. Walking stick of gold over a hard metal core. The upper end is embellished with a figure of the King standing wearing the Blue Crown in solid gold.
15. Amuletic girdle-knot of sheet gold. Found upon the chest of the mummy.
16. Gold bracelet inlaid with semi-precious stones. The design represents the eye of Horus. On the inside of the bracelet are inscribed the names of King Sheshonq I of the Twenty-second Dynasty. Found in the tomb of a king also named Sheshonq at Tanis in Lower Egypt, discovered in 1939.

17. Funerary sandal of gold from the mummy of king Sheshonq. From Tanis.
18. Toe-stalls of sheet gold, used to protect the bandaged toes of the mummy. From the tomb of Sheshonq at Tanis.
19. Statuette of gilt hard wood representing the hawk-headed god Hor-khenty-khem. The face is inlaid with blue and red glass. The pedestal is of wood covered with black resinous material.
20. Pair of linen gloves with fastening tapes.
21. Alabaster lid from one of the compartments of the canopic chest, in the form of the king's head. The headdress represented is the same as that worn by the king on the inner gold coffin, this is to say, the nms headcloth adorned with the uraeus serpent and the vulture's head. Details of the face and headdress have been emphasized by black and red paint.
22. Alabaster vase, intended to contain oil. The vessel consists of two parts, an inner shell in one piece and an outershell in two sections, carved with openwork designs and inscriptions. The designs represent winged uraei and various amuletic symbols.
23. Tall vase of alabaster inlaid with coloured faience. The designs imitate the painted patterns common on pottery jars of the period.
24. Alabaster box decorated with floral patterns in black and red inlaid pigments. The designs on the lid represent formal bouquets. The two knobs are of obsidian.
25. Alabaster jug with handle.
26. Head-rest of turquoise-coloured glass and gold.
27. Wooden shawabty-figure in the likeness of the mummified king, wearing the nms headdress and carrying the crook and flail. The sceptres are of plain and gilded copper respectively. An

inscription under the feet informs us that the figure was donated to the burial equipment by a courtier, the Fan-bearer and General Min-nakht.

28. Small wooden box in the form of a cartouche, bearing on its lid the throne-name of the king in blue paint. The knob is of ivory stained red.
29. Bronze torch-holder on wooden base. The holder itself is in the form of the ankh, or sign of life, with human arms added which clasp the socket of gilded bronze in which the torch stood. Most of the torch of twisted linen has decayed, although a complete torch was found in another holder in the tomb.
30. Spouted libation vase of dark blue faience, with lid, inscribed with the royal names in white.
31. Pear-shaped vase of dark blue faience, inscribed with the royal names in turquoise-blue.
32. Cup of dark blue faience, inscribed with Tutankhamun's name in white.
33. Shawabty-figure of sandstone in the likeness of the mummified king holding sceptres.
34. Shawabty-figure of alabaster in the likeness of the mummified king holding sceptres.

RECEIVING LINE

OPENING - TUTANKHAMUM'S TREASURES

NATIONAL GALLERY OF ART - NOVEMBER 3

Mrs. Kennedy, with Mr. John Walker, Director, National
Gallery of Art
Dr. Sarwat Okasha, Minister of Culture and National Guidance
of the U.A.R.
Dr. Mostafa Kamel, Ambassador of the U.A.R.
with Dr. Leonard Carmichael, Secretary of the Smithsonian
Institution

Mrs. Okasha
The Secretary of the Treasury
Mrs. Dillon
The Hon. Philip Coombs, Asst. Sec. of State
for Cultural Affairs
Mrs. Coombs
Mrs. Phillips Talbot, Asst. Sec. of State for Near
Eastern and South Asian Affairs
Mr. Paul Mellon
Mr. David E. Finley, Chairman of the Commission for
Fine Arts
Mrs. Finley
Mrs. Carmichael
Mrs. Walker
Mr. Lawrence Norrie (U.S.I.A.) Asst. Director for Near East
Mr. James Bradley, Asst. Sec. of the Smithsonian
Institution
Mrs. Bradley
Mrs. John A. Pope, Chief, Traveling Exhibition Service,
Smithsonian Institution
Dr. Ahmad Fakhry, Professor of Egyptian and Oriental
History, Cairo University
Dr. Zaki Iskander, Director of Chemical Laboratory,
Department of Antiquities, Cairo
Dr. Soad Abdul Meguid, Chief of Foreign Relations,
Ministry of Culture, U.A.R.
Mr. Shehata Adam, Egyptologist in charge of the Nubian
Campaign
Mr. Robert Strong, Director of the Office of Near Eastern
Affairs
Dr. Froelich Rainey, Director of the University Museum,
Philadelphia
Mrs. Rainey
Dr. Joseph Brew, Director of the Peabody Museum of
Archaeology and Ethnology, Harvard University
Mrs. Brew

TUTANKHAMUN'S TREASURES

The name of Tutankhamun, King of Egypt during the New Empire, one of the most glorious and powerful periods of ancient Egypt, may be translated into English as "Living Image of Amun". Amun was god of Thebes, the capital of the great Egyptian Empire. As the god's substitute on earth, the Pharaoh was worshipped during his life and after his death. Tutankhamun's reign was short (1352-1343 B.C.); when he died, probably at the age of eighteen, he was buried in a tomb concealed in the desolate limestone cliffs not far from the western bank of the Nile River. This area, called the Valley of the Kings because it also contains the tombs of Tutankhamun's predecessors and successors, is across the Nile from Thebes, 420 miles south of Cairo.

Because the ancient Egyptians believed in life after death, every effort was made to assure for the departed king the continuance of his earthly glory. Thus it was necessary to place in the tomb furniture, clothing, food, and all the things that the deceased would need in the underworld. Magical aid was also sought by placing in the sepulchre various amulets and funerary equipment invested with power to counteract any evil which might befall the dead. Most important of all, to insure that the deceased would live on in the underworld, the body was prevented from decay by mummification. In general, mummification was performed by embalming the body in unguents and other materials, then wrapping it in tight linen bandages, which were in turn covered with resin.

In 1922 the Englishman Howard Carter, working for the Earl of Carnarvon, discovered Tutankhamun's tomb. Although the sepulchre,

composed of four rectangular rock-cut rooms, was small, it was literally crammed with the luxurious furniture and objects indicating the lavish life in Empire Egypt. The tomb included large objects, such as beds, chairs, and chariots, which were too unwieldy and fragile to bring to the United States. Also too large to travel are the elaborate shrines and cases which protected the mummy. Tutankhamun's mummy, the face of which was covered with a mask of beaten gold, rested inside four coffins, fitted one inside the other, and these in turn were enclosed in four rectangular shrines, one inside the other.

We are fortunate, however, in having in the exhibition numerous items which were found at various places and levels in the sixteen layers of linen mummy wrappings. Many of these objects were magical in purpose and were meant to protect Tutankhamun against injury on his journey in the hereafter. The profusion of the sacred symbols demonstrates how much the dangers of the other world were feared. The exact meaning of some of the symbols, such as the gold girdle-knot (#13), is not clear. Others, however, are definitely connected with funerary rights. For instance, the Amulet (#10) represents Anubis, the jackal-headed god of embalment, who according to legend had buried Osiris, the god of the underworld. Anubis was thought not only to preside over burial rites but also to act as the vigilant watcher of the dead. Also for defense against evil are the cobras (#12 & #14). This reptile, which could spit fire and poison on the king's enemies, was associated with Buto, the goddess of northern or Lower Egypt, while the vulture (#11), another protective symbol, was identified with Nekhbit, goddess of the south or Upper Egypt. The frailness of these sheet-gold pieces indicates that they were designed purely for

sepulchral purposes; they never could have been worn in real life.

Still another amulet found on the mummy is the large lapis lazuli and gold scarab (#6). It is an image of the sacred beetle who was thought to roll the sun across the heavens.

Some of the following pieces from the mummy probably belonged to Tutankhamun in his earthly existence. The heavy gold collar inlaid with semi-precious stones and glass (#3) has a pendant representing a hawk with a sun-disk surmounting his head. The hawk, bird of the skies, was naturally identified with Horus, the sun god, who overcame the hostile darkness. (#16 is a statuette of the hawk-headed Horus.)

Other heavy jewelry was contained in the mummy wrappings: the gold and colored glass armlet (#7), the ring with a representation of Amun in a cartouche (oval) (#8), and the ring with the boat of the sun, the latter found on the left hand of the mummy (#9). Another interesting piece in the exhibition is the gold dagger and sheath (#1). It was tucked into a gold girdle encircling the mummy's waist. The blade of especially hardened gold is unadorned except for grooves surmounted by a lily-palmette, while the hilt is decorated with granular gold work and inlaid with glass and semi-precious stones. Even more exquisite is the sheath, embossed with hunting scenes of wild animals presented in lively action.

According to Egyptian custom, before the body was mummified the viscera (liver, lungs, stomach, and intestines), which had particular religious significance, were removed and preserved separately. They were enshrined with honor equal to that of the mummy. Two pieces in the exhibition are connected with this ritual. The miniature gold coffin (#2) once held Tutankhamun's lungs; this is evidenced by the

hieroglyphic (picture writing) inscription mentioning the funerary god Hapy who was associated with that part of the viscera. This small coffin, inlaid with carnelians and colored glass, is of exquisite workmanship. As it closely resembles the second gold coffin which enclosed the king's mummy, it may give an idea of the elaborate mummy cases which are not included in this exhibition. This miniature coffin and three similar ones were found in four compartments of an alabaster box or "canopic" chest; a lid covered each compartment. The lids, one of which is in the exhibit (#24), take the form of portraits of Tutankhamun. He wears the royal headdress decorated with the serpent of Lower Egypt and the vulture's head of Upper Egypt to show that he ruled over a united realm. Details of the face and headdress are emphasized with black and red paint; Egyptian paint was a type of water color, probably made with a gum arabic binder. This alabaster portrait is also an excellent example of the basic simplicity and block-like character of Egyptian sculpture.

Another effigy of Tutankhamun, wearing a solid gold war helmet with the cobra and vulture, tops a gold walking stick (#15). It is a portrait of the king as a boy, possibly at the age when he ascended the throne.

Still other likenesses of Tutankhamun appear on three shawabti figures (#17, 25, 26). Shawabti is a kind of wood; the name of this type of figure derives from the fact that originally such figures were made of that wood. However, other materials, such as sandstone (#26) and alabaster (#25), were used in later times. Shawabti figures, great numbers of which were placed in the tomb, were magical in purpose. They would perform any manual labor which the deceased might be asked

to do in the world beyond. The willingness of the shawabti to perform chores is indicated by the inscriptions which say, in short, "Here I am". The statuettes were carved to represent the king in the form of Osiris. To depict the god of the underworld, they are wrapped in mummy clothes and hold insignia of royalty. One (#25) holds the ankh, the sign of life; the others (#17 & #26) carry the flail and the crook.

A large-sized flail and crook (#4 & #5) are also in the exhibition. They are attributes of kingship; the whip symbolized the ruler's control over the evil and the shepherd's crook his protection of the good.

A bronze torch holder (#30) on a wooden base shows the ankh symbol with human arms attached to clasp the socket. The torch itself was formed by inserting twisted linen, probably soaked with oil, in the container. This and other torch holders were found in the anteroom of the tomb; perhaps the lamps were left burning when the sepulchre was sealed.

Certainly of great interest is the pair of linen gloves (#31) which was found in a bundle of clothing, including robes and sandals, in a chest. The gloves with tapes for tying at the wrists, which undoubtedly belonged to Tutankhamun, were for his use in after life. Also for his future comfort was the blue glass and gold headrest (#18).

The exhibition includes a number of pieces that were used for storing or protecting precious things. There are vessels which held oils, unguents, wines and food for Tutankhamun's use in the underworld. Three vases (#22, #23, #28) were carved from alabaster, while three small containers (#19, #20, #21) were modeled in clay and glazed with blue before firing. There are also two boxes. One beautiful box of

alabaster (#27) is inlaid with pigments. The small wooden box (#29) bears the name of Tutankhamun in a cartouche. The same cartouche may be seen on the alabaster shawabti figure (#25) and other pieces.

Three objects in the exhibit (#32, #33, #34) do not come from Tutankhamun's tomb but from the burial chamber of a later king, Sheshonk (Twenty-second Dynasty 950-720 B.C.). They are comparable, however, to the objects in Tutankhamun's tomb both in richness and purpose. Tutankhamun's toes were capped with gold and his feet put in gold sandals before the final mummy bandages were wrapped around his legs.

On the north side of the rotunda is a Statue of a Noble. Carved from limestone about 2500 B.C., it dates about eleven hundred and fifty years before the objects from Tutankhamun's tomb. It was a gift to the White House from President Gamal Abdel Nasser on the occasion of the opening of this exhibit. The style of this statue, done during the Old Kingdom, is heavier than the elegant and refined objects of the Empire works done for Tutankhamun.