

2007

King Tutankhamun: Bringing Egyptian Culture to America

Lora E. Settle

Follow this and additional works at: <https://digitalshowcase.lynchburg.edu/utcp>



Part of the [History Commons](#)

Recommended Citation

Settle, Lora E., "King Tutankhamun: Bringing Egyptian Culture to America" (2007). *Undergraduate Theses and Capstone Projects*. 38.
<https://digitalshowcase.lynchburg.edu/utcp/38>

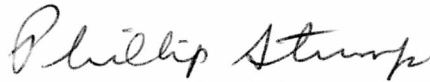
This Thesis is brought to you for free and open access by Digital Showcase @ Lynchburg College. It has been accepted for inclusion in Undergraduate Theses and Capstone Projects by an authorized administrator of Digital Showcase @ Lynchburg College. For more information, please contact digitalshowcase@lynchburg.edu.

**King Tutankhamun:
Bringing Egyptian Culture to America**

Lora E. Settle

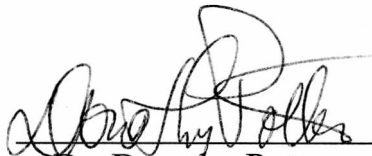
Submitted in partial fulfillment of the requirements for undergraduate honors in history,
at Lynchburg College, Lynchburg, Virginia

History Department



Dr. Phillip Stump.

Professor of History at Lynchburg College



Dr. Dorothy Potter

Associate Professor of History at Lynchburg College



Ms. Barbara Rothermel

Director of the Daura Gallery, Lynchburg College

April 12, 2007

The United States of America got its first chance to see Tutankhamun's treasures in person in 1961, and the country has been unable to forget him since. Tutankhamun has been the subject of many mysteries, such as his sudden death at a young age and the alleged curse placed on any visitor to his tomb, and curious crowds in America twice more have welcomed the exhibits in 1976 and 2005. In the course of Tutankhamun's three American tours, he has been adopted into American popular culture, influencing such areas as art, interior design, fashion, popular music, television programs, and comic books. Although the influence on America is evident through the vast numbers of visitors to each of the exhibits, the shifting political, financial, and technological influences from both Egypt and the United States have altered the face of Tutankhamun for visitors since the 1960s.

While ancient Egyptian themes have been popular throughout history, the discovery of Tutankhamun's tomb by Howard Carter in 1922 caused the world to want to become familiar with the young pharaoh. Egypt was not eager to let the world have the boy king; many Egyptians, believing that the Europeans were trying to take their heritage, viewed the mass dispersion of Ancient Egyptian artifacts throughout the world as robbery. Peter France, in his book titled *The Rape of Egypt: How the Europeans Stripped Egypt of its Heritage*¹, discusses the losses of patrimony, identity, and heritage

¹ Peter France, *The Rape of Egypt: How the Europeans Stripped Egypt of its Heritage* (London: Barrie & Jenkins, 1991).

as they have been affected by the rapid influx of Europeans to Egypt, beginning with the Napoleonic campaigns in the early-19th century. Donald Reid also brings to light many of the same issues in his work, *Whose Pharaohs?: Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I*². While Egyptians recognize their position as the “mother of civilization,” France and Reid both discuss the “rape” of Egypt by the West, believing that ancient Egypt was appropriated by the Western world as its own heritage. France and Reid believe that Egypt has been correct in keeping its artifacts inside the country. Other scholars, such as Scott Trafton in his *Egypt Land: Race and Nineteenth-Century American Egyptomania* (2004) and Ivan Van Sertima in his *Egypt Revisited* (1991), take a different approach to the situation. Both Trafton and Van Sertima think that everyone across the globe has a right to share their common Egyptian heritage. Van Sertima also discusses the special connection that African-Americans, as well as Africa as a whole, have developed with Egypt.

The adoption of Egyptian culture into the African-American heritage can be seen in other sources, such as the *Diverse Issues in Higher Education*'s article “Black Activists Upset over King Tut Portraits” published in 2005.³ In this article, the upset was caused by the depiction of Tutankhamun as a Caucasian male in the presently circulating museum tour. These activists claim that Tutankhamun was depicted as Black in many circumstances and was, most likely, a Black male. The vehement approach to

² Donald M. Reid, *Whose Pharaohs?: Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I* (Berkeley, CA: University of California Press, 2002).

the issue demonstrates the span of Tutankhamun's influence on the modern world.

These activists are one of many groups concerned with the museum exhibits' depiction of the boy king.

Historical accuracy is a significant concern of museum curators. Although exhibits are designed around different ideas, education is, typically, the primary goal of museums. Barry Lord, in his *The Manual of Museum Exhibitions*⁴, talks about the intentions of exhibition curators when designing an exhibit. The exhibit is not the only concern of those working in museums; collecting and, especially, research are considered more important than actual exhibits. Research is crucial to the proper education and understanding the visitor will experience. Lord suggests that the success of the exhibit is directly related to the education of the visitor; the more the visitor learns, the more successful the exhibit. The education of visitors, however, is not always easy, owing to the fact that many individuals do not feel comfortable in museums for fear of experiencing difficulty in learning. This factor has led to the creation of more theatrical exhibits, serving as a form of entertainment more than of education. Lord suggests, however, that it is ultimately authenticity that brings visitors to museums.

According to Lord, museum visitors are drawn to exhibits for the authentic experience, seeing original works or artifacts. Museums today are incorporating technology into exhibits, featuring virtual experiences, such as DVDs, CD-ROMs, and

³ "Black Activists Upset Over King Tut portraits," *Diverse Issues in Higher Education* 22.18 (October 20, 2005).

electronic guides, in order to get the visitor excited for the real objects. Although museums are a place of education, most visitors come to exhibits for informal learning. Lord believes that museums should not serve as classrooms; however, he also believes that they should not become so informal that they more closely resemble a film or video game. A balance between education and entertainment must be achieved in order for the exhibit to be truly successful. In order to achieve this balance, history and science museums typically design their exhibits so that the visitor makes connections between various works and artifacts, ultimately reaching a deeper level of understanding. Museums hosting the King Tutankhamun exhibits have similar goals, focusing on the visitor's comprehension of the objects on display.

History and science museums differ from other museums that focus on such visitor responses as contemplation. While these museums feature open-ended commentary with their works and artifacts to inspire thought and a deeper understanding of individual objects, the museums hosting the Tutankhamun exhibits design exhibits that are more contextual or thematic. These exhibits are not meant to be studied as collections of individual works, but as works connected to form a greater understanding of a topic, such as ancient Egypt. This mode of design provides for more active visitors; the visitors begin to make connections and get excited about their discoveries. The Tutankhamun exhibits also differ from art exhibits because they are featured in different museums during the same "tour." Works of art tend to stay in one

⁴ Barry Lord and Gail Dexter Lord, *The Manual of Museum Exhibitions* (New York: AltaMira Press, 2002).

museum for a determined amount of time before eventually being used in another exhibit elsewhere.

While Tutankhamun plays a rather significant role in spreading Egyptian influences across the globe, ancient Egypt has been a popular theme in taste since the time of ancient Greece and Rome. James Steven Curl's *Egyptomania*⁵ discusses the reoccurring Egyptian theme in art, architecture, theater, and song, beginning with ancient Greece and Rome and ending in the 20th century. Curl argues that many artifacts were brought to Europe because they demonstrated that Egypt had been overpowered by Rome, causing a steady exportation of Egyptian artifacts.

Egyptian cults, such as those worshiping Isis, also influenced Roman religion, affecting nearly every aspect of life. Egyptian themes were so popular in ancient Rome and Greece, in fact, that the people of medieval Europe did not recognize specifically Egyptian themes, adopting them as their own. The period of history following the medieval period, the Renaissance, revived the public awareness of Egyptian themes that can be seen in drawings in the Vatican, as well as later classical compositions by such musicians as Mozart in his *Magic Flute*. The popularity of Egyptian themes continued to grow through the Napoleonic campaigns (1798-1801) and may still be seen today.

⁵ Curl, James Stevens. *Egyptomania: The Egyptian Revival, a Reoccurring Theme in the History of Taste*. Manchester: Manchester University Press, 1994.

Curl also brings to light the connection that the Freemasons have with ancient Egypt. Curl states that Freemasonry is “as old as the art and science of architecture and so there are debts to Egypt.”⁶ Masons believe that geometry was crucial to the perfection of architecture and that this form of mathematics was invented by the Egyptians to “work out the inundations of the Nile.”⁷ Through the work of the Freemasons, Egyptian influence can still be seen today; the United States’ dollar possesses a Masonic symbol of a pyramid topped by the all-seeing eye of ancient Egyptian culture. This early form of Egyptomania was greatly strengthened with the discovery of Tutankhamun’s tomb.

The Tutankhamun exhibits in America have been the primary connection between Americans and ancient Egypt. The public response for all three of the Tutankhamun exhibits has been unprecedented. Hundreds of thousands of tickets have been sold to each location of each tour, generating revenue for the museums, the featured cities, and Egypt. The influence of Tutankhamun on the American public is also apparent through the ancient Egyptian influences in American popular culture, such as film, comic books, songs, and fashion.

The Tutankhamun exhibits in America have not exclusively featured artifacts found in Tutankhamun’s tomb; they also feature objects from various other time periods in Egypt in order to shape a more comprehensive understanding of the importance of

⁶ Ibid., 63.

⁷ Ibid., 64.

Tutankhamun in his time. Valuable primary sources on the Tutankhamun exhibits include the exhibit catalogues and popular reviews about the exhibits. The public understanding of Tutankhamun, as well as ancient Egypt as a whole, has been largely reliant on the information provided at and in coordination with the exhibits, changing as more information was made available to scholars and the public. The response to these exhibits can be compared from city to city through popular reviews in newspapers, magazines, and journals.

These various reviews reveal how Tutankhamun is received in assorted regions of the country in order to better understand the full impact of the boy king in America. Publications such as *Horizon*, *Expedition*, *The New York Times*, and the *Smithsonian*, have released articles discussing public response to the exhibits while offering a critique of the exhibit, as well. While it is difficult to know what the visitor learns in the Tutankhamun exhibits without personally visiting them, the museum catalogues provide a base for understanding to what information the visitor may be exposed. These catalogues are available for sale to the public, providing a means for background study before or after a visit to the exhibit. Catalogues typically contain more information than the visitor is provided with in the exhibit; these catalogues still serve as a collection of scholarly knowledge on Tutankhamun and his time period. The catalogues are also representative of the objectives and the understanding of the individuals who designed the exhibits.

The museums selected to display the Tutankhamun exhibits throughout the years have attempted to portray the young pharaoh as true to history as possible. For one who has not been able to view the exhibits in person (and this author has not), the museum catalogues, with descriptions and pictures of the featured artifacts, are perhaps the most practical means of reviewing the information provided to the museum visitor. The catalogue from the 1961-1963 *Tutankhamun Treasures* exhibit⁸, sponsored by the American Association of Museums and circulated by the Smithsonian Institute, is considerably briefer than the 1970s and 2000s catalogues. Fewer artifacts were featured in the 1960s exhibit, and less information was known about Tutankhamun at the time. The catalogue does offer a background on Tutankhamun that could easily prepare the viewer for an educational visit to the exhibit. This catalogue covers basic information on Tutankhamun, such as his reign as pharaoh, his death, and his lineage.

The 1970s catalogue expands upon the information provided in the previous catalogue and offers the reader new information, as well.⁹ Rudolf Anthes, an Egyptian scholar at the University of Pennsylvania, wrote the 1970s catalogue. The 1970s catalogue featured photographs taken on-site during the excavation of the tomb. These photographs offer the viewer a chance to see the excavation site as it appeared at the time of its discovery. Each later exhibit catalogue is updated with new information, such

⁸ Washington, D.C. 1961: *Tutankhamun Treasures*, Washington: The Smithsonian Institute, 1961.

⁹ New York 1976: *Treasures of Tutankhamun*, New York: Metropolitan Museum of Art, 1976.

as the recent CT scans of Tutankhamun's mummy featured in the 2000s catalogue and exhibit. The catalogue for the 2000s exhibit is edited by Zahi Hawass¹⁰, Secretary General of the Supreme Council of Antiquities for Egypt, providing a scholarly background of the Ancient Egypt of Tutankhamun's time from an Egyptian perspective.

An audio CD was included in the 2000s catalogue, providing a means for the reader or listener to travel through the exhibit without actually being in the museum. This CD is quite similar to the television program for the 1970s exhibit released in 1977 by the National Broadcasting Company (NBC) as a tour of the Tutankhamun exhibit in the National Gallery of Art in Washington, D.C.¹¹ This television program, narrated by Orson Welles, served best as a means of showing the exhibit as a visitor would see it at the National Gallery.

The Tutankhamun exhibits in America have drawn on the myths surrounding Tutankhamun's life, such as the "mummy's curse", in order to attract visitors. In recent years, museums have made an effort to provide the most accurate depiction of ancient Egypt and Tutankhamun, dismissing the myths and continuing to attract visitors. The recent information on Tutankhamun does not play into the myths to the same extent as the narration of the NBC program from the 1970s. Although theatrics are still used in the present exhibit's display of the artifacts, the information provided is carefully selected in order to depict Tutankhamun in a historically accurate fashion. The museum websites

¹⁰ Washington, D.C. 2005: *Tutankhamun and the Golden Age of the Pharaohs*, Washington, D.C.: National Gallery of Art, 2005.

designed by the Field Museum in Chicago¹² and the Franklin Institute in Philadelphia¹³ for the present tour provides such factual information.

The Field Museum's website proved to be a powerful resource for those interested in Tutankhamun, as well as the exhibit. The website contained educational information for students and the general public much like that provided in the 2005-07 catalogue. This site, however, expired when the exhibit left Chicago for Philadelphia at the end of 2006. The site also featured information regarding the previous Tutankhamun tours, such as the number of tickets sold and the merchandise available for purchase. The Franklin Institute in Philadelphia created a somewhat similar site to replace the Field Museum's website.¹⁴ The Franklin Institute's site has information on past Tutankhamun tours and the life of Tutankhamun, an online catalogue of Tutankhamun merchandise, and online ticket booking; the difference between the two websites is with the format, appearing differently and placing the links in different areas. This new technology has opened Tutankhamun to a wider audience, spreading his influence further across the country.

The Tutankhamun exhibits were designed to educate Americans about a foreign culture and promote a friendly relationship between America and Egypt. Money, however, is an inescapable factor; both countries need money to protect and display the

¹¹ *Tut: The Boy King*, DVD, Narrated by Orson Welles. 1977; Burbank, CA: Warner Home Video, 2005.

¹² "Tutankhamun and the Golden Age of the Pharaohs" *The Field Museum in Chicago*. (2006) <http://www.kingtut.org/chicago.htm> (accessed 12 September 2006).

¹³ "Tutankhamun and the Golden Age of the Pharaohs" *The Franklin Institute in Philadelphia*. (2006) <http://www.kingtut.org/home> (accessed 12 March 2007).

precious artifacts. The American people do not seem to consider money a hindrance; despite ticket prices amounting to as much as \$30 for the currently circulating tour, vast crowds have turned out for every one of the Tutankhamun exhibits in the country. Unfortunately, education has taken somewhat of a back seat to politics and profit. Although the majority of information on Tutankhamun provided by the museums is historically accurate, some of this information was seemingly provided in order to draw crowds into the museums instead of providing them with a true picture of Ancient Egypt and Tutankhamun, such as the “mummy’s curse.” Regardless of the historical accuracy with which the American populace knows Tutankhamun, the country remains enraptured by the young pharaoh.

Since the first appearance of Tutankhamun’s treasures in America in the 1960s, the portrait of Tutankhamun and ancient Egypt has been altered significantly in the eyes of the American public. Those individuals responsible for designing the exhibits have become increasingly concerned with the educational experience of the exhibit visitor. Although the visitors to the 1960s exhibit were dazzled by the splendor of Tutankhamun’s treasures, the visitors to the 2000s exhibit are given a comprehensive background on the history of ancient Egypt in order to provide a better understanding of the impact of Tutankhamun in his world. Despite the positive image of ancient Egypt promoted by those designing the exhibits, American popular culture largely portrays the ancient Egyptian characters as villains.

¹⁴ “Tutankhamun and the Golden Age of the Pharaohs” Available from <<http://www.kingtut.org/home>>

To demonstrate this dichotomy, after first discussing the events surrounding the life and death of Tutankhamun, as well as the discovery of his tomb in 1922, I will survey chronologically the three successive exhibits of the 1960s, 1970s, and 2000s, using the catalogues, the 1970s NBC program, the 2000s audio tour, the websites, and reviews of the exhibits in newspapers and journals. I will then consider the changing political, financial, and technological factors that altered the way Tutankhamun was presented and viewed in the three exhibits. Finally, I will show that the influences of ancient Egypt in American popular culture stand in stark contrast to the image of ancient Egypt portrayed in the exhibits. Tutankhamun has remained popular in America regardless of the historical and popular portrayals of him, as well as ancient Egypt; however, the educational experience of the visitor has become increasingly important over the years.

The World of Tutankhamun

Although his parentage is open to question, Tutankhamun is believed by most scholars to be the son of Akhenaten, who reigned from circa 1379-1362 B.CE.¹⁵ During his reign, Akhenaten imposed monotheism on the Egyptian people who had been polytheistic in the past.¹⁶ The Egyptians were uncomfortable abandoning their gods and believed that their wrath would be swift and damaging, so they began worshipping their

old gods in secret retaliation against the newly enforced religion. Although there was a brief period following the death of Akhenaten in which Egypt was under the rule of another pharaoh, either Smenkare or Nefertiti, the ascension of Tutankhamun to the throne marked the beginning of Egypt's "restoration" phase.¹⁷

The "restoration" phase began with the decision of Tutankhamun's advisor, Ay, to move the capital from Amarna to Memphis, a city in ancient Egypt located about 15 miles south of present-day Cairo. Although his advisor did make many of the decisions, Tutankhamun is credited with a great deal of the restoration actions. Tutankhamun began rebuilding the temples of the old religion in order to satisfy the Egyptian people. The boy-king united his country once again by reinstating the traditional practice of polytheism.

Although some insight into the life of Tutankhamun has been gained from the study of the artifacts, little else is known about his life. Tutankhamun was only eight or nine years old when he was placed on the throne in circa 1332 B.C. Although Tutankhamun was ruler of Egypt at this time, his age indicates that he probably made few of the ruling decisions. Ay is the individual typically associated with the decision-making at this time. The artifacts reveal that it is most likely that the young pharaoh was considered by his people to be ineffective in his government. His tomb, in fact, was the

¹⁵ Richard Covington, "King Tut: An Exhibition Featuring the First CT Scans of the Boy King's Mummy Tells Us More about King Tutankhamun than Ever Before.(The Pharaoh Returns)," *Smithsonian* 36.3 (June 2005): 98.

¹⁶ London 1972: Treasures of Tutankhamun, London: The British Museum, 1972: 12.

¹⁷ *Ibid*, 136.

tomb reserved for his advisor; however, Tutankhamun's sudden death demanded a ready burial location.¹⁸

Scholars agree that the young pharaoh only reigned for about 10 years, dying between the ages of 18 and 20 circa 1323 B.C.E. Although many scholars in the past believed that Tutankhamun was clubbed to death, recent developments in technology have allowed for a more accurate study of the boy-king's mummy. Tests conducted in 1968 showed a fragment of bone in his skull, leading the majority of scholars to believe that Tutankhamun was brutally murdered. These X-rays have been replaced by more advanced technology since this time.

Recently, computed tomography (CT) scans were conducted on Tutankhamun's mummy, allowing for a much clearer view of the mummy's condition. It is clear from these tests that the mummy was badly damaged during its excavation. The roughness of Howard Carter's team is one of the main arguments against the murder theory. According to these tests, if Tutankhamun had been clubbed, the bone fragment would have remained lodged in the embalming fluids. Although there are some researchers who believe that the leg fracture was the fault of the excavating team and that Tutankhamun was murdered, most researchers believe that Tutankhamun likely died from a broken leg that became infected.¹⁹

¹⁸ Tom Prideaux, "Now It's Our Turn to be Fascinated by Tut's Treasure," *Smithsonian* (November 1976): 42-51.

¹⁹ *Ibid*, 98.

The theory of Tutankhamun's brutal murder has been one of the leading points of interest to those studying his artifacts. His mysterious death is often associated with the "mummy's curse," an alleged curse written on Tutankhamun's tomb warning anyone coming to disturb his eternal sleep. Howard Carter's team of excavators would be the first to encounter this alleged curse.

The Discovery of Tutankhamun

In 1917, Carter decided to begin excavations in the only place he knew had not been fully excavated – a triangle formed by the tombs of Ramesses II, Merneptah, and Ramesses VI. Carter believed that a discovery was waiting to be made under the rubble left from the excavation of the tomb of Ramesses VI:

Just to reach the floor of the Valley, tens of thousands of tons of rock and sand would have to be removed by men filling rush baskets, and boys carrying them to vacant ground, emptying them, and returning – slowly and laboriously repeated millions of times.²⁰

Although many experts believed that Tutankhamun would have been buried outside of the Valley due to the religious controversy surrounding his reign, Carter had faith that this triangle was the location of Tutankhamun's tomb. Carter's team made few discoveries, however, in the next few years; many people believed the Valley to be fully excavated. On November 4, Carter noticed strange behavior in his workers:

By the solemn silence all around caused by the stoppage of work, I guessed that something out of the usual had occurred. My *reis* (foreman) was most cheerful,

²⁰ New York 1976: *Treasures of Tutankhamun*: 11.

and confidentially told me that the beginning of a staircase had been discovered beneath the first hut removed.²¹

Carter contacted Lord Carnarvon, the financial sponsor of the excavation, immediately stating, "At last I have made wonderful discovery in the Valley; a magnificent tomb with seals intact; re-covered same for your arrival; congratulations."²²

The excavation crew decided to close the tomb back up following a ceremony held to announce the discovery on November 29, so that Lord Carnarvon could be in attendance. Carter desired the help of experts, so he traveled back to England, leaving the site under the eyes of trusted crewmembers. He contacted Harry Burton, photographer for the Metropolitan Museum of Art in New York at a site right outside of the Valley of the Kings, to enlist his help in photographing the artifacts in the tomb. The Metropolitan Museum agreed to allow Carter to use Burton's services.

During the excavations to follow, Burton was sent into the tomb to photograph each of the rooms before any artifacts were removed. Burton photographed well over 1,000 artifacts during the excavations, demonstrating the significance of this find.²³ Tutankhamun's tomb was so filled with countless treasures that it took seven weeks simply to remove all of the artifacts from the Antechamber. Carter was then eager to move into the remaining two chambers, knowing that one of the two would be the burial chamber.²⁴

²¹ Ibid., 12.

²² Covington.

²³ Ibid, 14.

²⁴ Ibid, 15.

On February 16, 1923, Carter prepared to open the supposed Burial Chamber. This event alone drew a crowd of hundreds of individuals from across the world. Although many people were present at the opening, few were allowed access into the cramped tomb. 20 Egyptian government officials and a reporter from the *Times* in London, being the only media publication to which Lord Carnarvon sold press rights, occupied the Antechamber.²⁵ The *Times* ensured, however, that many individuals could read the news on Tutankhamun's discovery.

In the years following the ceremony at the site, Tutankhamun's artifacts were moved to empty neighboring tombs and restored in preparation for their presentation to the world. The Tutankhamun exhibits that toured America changed as the world progressed and more information became known about the young pharaoh.

The Museum Exhibits

The discovery of the tomb of Tutankhamun was a phenomenon; no other tomb had been found in modern times containing the number of treasures as those found in Tutankhamun's tomb. The exhibit circulating the United States in the 1970s highlighted 55 of these artifacts in honor of the 55th anniversary of Carter's find. These artifacts were taken back to Egypt after the American tour. Egypt soon decided after this particular tour that tomb artifacts would no longer be allowed to leave the country due to their delicate condition, and Tutankhamun remained home in Egypt for the next 30

²⁵ Ibid, 16.

years. It was not until 2004 that discussions of the boy king's reemergence into the wider world were conducted. The tour that is currently circulating the United States, featuring 130 artifacts in Los Angeles, Fort Lauderdale, Chicago, and Philadelphia, also contains new developments found in the examining of Tutankhamun's mummy with cutting-edge forensic technology, providing more solid evidence as to the nature of his death.²⁶

The first museum exhibit displaying King Tutankhamun's treasures toured the United States from 1961-1963. This exhibit, *Tutankhamun Treasures*, was considered at the time to be the most fantastic museum exhibit ever to come to an American museum. During Tutankhamun's first tour, 16 museums were able to house his treasures.²⁷ Although this exhibit was only in a museum for two months at a time, the large number of participating museums scattered throughout the U.S. ensured that the exhibit was accessible to as many individuals as possible. The exhibit featured 33 artifacts from Tutankhamun's tomb, drawing in 1.3 million visitors with only four months remaining in the tour. The museums were open seven days a week from 11:00 am to 7:00 pm, charging 75 cents for admission.²⁸ This exhibit was a grand success; however, it pales in comparison to the "Treasures of Tutankhamun" exhibit that came to America in the 1970s.

²⁶ "Tut Tours, Past and Present." <http://www.kingtut.org/chicago/education.htm>. (Accessed 12 September 2006).

²⁷ Washington, D.C. 1961: *Tutankhamun Treasures*, Washington: The Smithsonian Institute, 1961.

²⁸ "Art from Tutankhamun Tomb Displayed in Benefit on 46th Street," *The New York Times*, 19 December 1963, pg. 67.

Although the catalogue from the 1960s exhibit, *Tutankhamun Treasures*, contains a foreword written by Sarwat Okasha, Minister of Culture and National Guidance in Egypt, the remaining text was written by a single author, Rudolf Anthes of the University Museum at the University of Pennsylvania. Anthes' affiliation with a reputed institute does give some sense of validity to his text; moreover, he is a noted Egyptologist, publishing several scholarly articles on ancient Egypt. The information provided in the catalogue only accounts for nine of the 30 pages in the catalogue. Anthes acknowledges the lack of concrete information on Tutankhamun and his time, stating, "...our historical sketch will be very incomplete and will abound with tentative statements which are indicated as such." Regardless of the information available on this period in history at the time, Anthes provides the reader with a background on Egypt beginning around 1400 B.C.E.

Anthes provides two pages of information on the life of Akhenaten, including information regarding the religious controversy taking place during the reign of Akhenaten, as well as the moving of the capital to Amarna. This information provides a better understanding of the circumstances faced by Tutankhamun during his reign. Anthes does present the reader with information on Tutankhamun's life and, to some extent, his death. Tutankhamun is portrayed in this catalogue as the son of Amenhotep III and Meryt-Re and the half-brother of Akhenaten and Smenkare. Anthes also includes a description of Tutankhamun's wife to demonstrate the "pathetic circumstances" surrounding Tutankhamun's life and death.

Anthes describes the incestuous relationship between Tutankhamun and his wife without explaining that this type of relationship was common among pharaonic families in ancient Egypt, creating an almost negative view of the young pharaoh and his wife. The author also discusses the two fetuses found in Tutankhamun's tomb, identifying them as Tutankhamun's unborn children. Anthes provides the reader with a description of the filling of the tomb by ancient Egyptians. Although the information printed in the 1960s catalogue does give the reader somewhat of an idea of the immediate circumstances surrounding Tutankhamun's death, it fails to provide a comprehensive background on Egypt before Tutankhamun or information regarding Howard Carter's discovery and excavation of the tomb.

Anthes discusses the importance of Tutankhamun by stating, "This historical significance of Tutankhamun, of which his contemporaries undoubtedly were aware, is the background for the splendor of his interment." Anthes believes that the vast collection of treasures found in Tutankhamun's tomb is the principal force in the rapidly increasing interest in ancient Egypt. Readers are able to view some of the treasures in the black and white photographs provided in the catalogue; however, the captions corresponding to the photographs do not offer a great deal of information on the individual artifact or its significance in ancient Egypt. The more detailed and researched information began to appear in the 1970s *Treasures of Tutankhamun* catalogue.

The catalogue from the 1970s exhibit is composed of 175 pages of text and photographs, both color and black and white. The photographs featured in the 1970s

catalogue offered the reader a much better idea of the actual appearance of the artifacts than those photographs in the 1960s catalogue by printing the photos in full color and providing different angles of the same object; moreover, the background information provided in this catalogue gives the reader a better understanding of the meaning of the artifacts. The 1970s catalogue uses a different author for each of the two sections of the catalogue, presenting the reader with various points of view, such as those of a writer from a popular newspaper and an Egyptologist. Although the discovery of Tutankhamun's tomb was not covered in the 1960s catalogue, the information is nearly the first page one reads in the 1970s catalogue. The author of this section, Tom Buckley, a reporter for *The New York Times*, provides the reader with as many pages of information on the discovery of Tutankhamun's tomb as Rudolf Anthes provides for the total background on Tutankhamun.

Buckley includes information on how Carter decided which location he wanted for the dig while giving the reader an understanding of the importance of the entire Valley of the Kings as well. Although Buckley does give a detailed background on the discovery of Tutankhamun's tomb in 1922, he also discusses the popular response of excitement over the tomb across the globe. Buckley even incorporates a print of a newspaper article from *The Courier-Journal* in Louisville, Kentucky, released on July 25, 1926, featuring pictures of artifacts extracted from the tomb, as well as Tutankhamun's mummy. This article demonstrates the excitement in America over Tutankhamun's discovery. The catalogue also features pictures of the artifacts found in Tutankhamun's

tomb individually on display, as well as some of the original pictures taken during the excavations.

Following the “Discovery” section in the 1970s catalogue is a section titled, “Tutankhamun and His World” written by Edward F. Wente, a Professor of Egyptology at the Oriental Institute at the University of Chicago. Although the catalogue featured the work of a journalist to supply information to the reader about the discovery of Tutankhamun’s tomb and its popular reception, an Egyptologist wrote the background on Tutankhamun’s life. Wente begins his background of ancient Egypt with the end of the Middle Kingdom (1700 B.C.E.), discussing the change in trade and relations with other countries experienced by ancient Egypt. This information also furnishes the reader with an understanding of the ancient Egyptian way of life that was not portrayed in the 1960s catalogue.

Wente writes about the divinity of the pharaoh in ancient Egyptian society, allowing for comprehension of the importance of Tutankhamun in his time. The issue of incest is also discussed, as in the 1960s catalogue; however, Wente addresses the issue more delicately than Anthes, stating, “At the beginning of the Eighteenth Dynasty an attempt had been made to continue the practice of having a young pharaoh marry his sister, a marriage that had theological implications.”²⁹ Wente is admitting that incest

²⁹ New York 1976: *Treasures of Tutankhamun*, New York: Metropolitan Museum of Art, 1976: 21.

did occur in ancient Egypt, but he is also attempting to promote cultural understanding by describing the reasoning behind this practice.

Another practice of the ancient Egyptians deserving an explanation was addressed in the "Tutankhamun and His World" section; the two fetuses found in the tomb could be Tutankhamun's children but could also be used for religious purposes, according to Wente. The information provided in the 1970s catalogue also contains descriptions of Tutankhamun's early childhood in Amarna, as well as his lineage. Wente states that Tutankhamun was the full brother of Smenkare, discrediting Anthes's previous statement in the 1960s catalogue that the two were half-brothers. Wente also describes Tutankhamun's daily activities, such as hunting, allowing the reader to connect with Tutankhamun.

In addition to the daily activities of Tutankhamun, Wente also describes the mummification process and the mysterious death of the young pharaoh. Although Wente admits that the damage to the skull of Tutankhamun's mummy could indicate his assassination, he also suggests that it could have occurred after his death. The somewhat ambiguous past of Tutankhamun, however, is shaped more fully in the 2000s exhibit catalogue.

The 1970s exhibit contained 55 artifacts. Although this may seem significant for the time, not all of the artifacts were found in the tomb of Tutankhamun. The selection of the artifacts was done to complement the educational aspect of the artifacts, as well as Tutankhamun's life: "The contents of the tomb are full of clues to Egyptian history, to

Egyptian ways of life.”³⁰ The tomb items featured in the Tutankhamun exhibits are fairly similar. Although Tutankhamun’s most famous artifact is missing in the present exhibit, the gold funerary mask of the young pharaoh was included in the 1970s exhibit. The mask did not travel to the United States on the present tour simply because of its delicate condition.

The artifacts featured in the exhibit in the 1970s were presented as a model of the tomb, representing the order in which they were excavated and complemented by the Burton photographs. The objective of the 1970s exhibit was to recreate the excitement of the discovery of Tutankhamun’s tomb in 1922.³¹ The lighting was dark, displaying objects in illuminated cases as they were found in the tomb. These objects varied from a small box shaped like a cartouche to a statue of the god Ptah. The 1970s exhibit attracted 1.36 million visitors in four months – a number of visitors close to that of two years of the 1960s tour – qualifying the exhibit as a “blockbuster.”³² During the 1970s exhibit, all of the museums except the National Gallery of Art did not charge an extra fee for the Tutankhamun exhibit, and admission to the museums was \$1.50 for adults and 50 cents for children, doubling that of the 1960s tour.³³

³⁰ Prideaux, 46.

³¹ New York 1976: *Treasures of Tutankhamun*, New York: Metropolitan Museum of Art, 1976.

³² A blockbuster exhibit is created in much the same way as a blockbuster movie, featuring “big stars, massive PR, [and] corporate branding deals.” Museums are hiring PR firms that typically deal with the entertainment industry in order to elevate the exhibit status to “blockbuster.” Jay Heinrichs, writer for *Via Magazine*, states: “It’s all one big gift shop/ Web site/ movie/ trade show/ art extravaganza. In other words, a blockbuster.”

Jay Heinrichs, “The Temple of Vrooom: Pop Culture Wheels Noisily Into Museums Across the Country,” *Via Magazine Online*, May 2002 < http://www.viamagazine.com/top_stories/articles/vrooom02.asp>.

³³ Charles Leroux, “Contrasting Field Trips: The Tut Exhibit was a Glittery ‘Wow!’ in ‘77. Now It’s a Survey of History and Culture,” *The Chicago Tribune*, 15 November 2006.

For those who were unable to visit the museum personally, the National Broadcasting Company (NBC) released a television program, guiding the viewer through the exhibit. The narrator, Orson Welles, uses dramatic language to emphasize the importance of each artifact featured on the video. This film, however, seems to be a bit too dramatic, playing into the myths concerning Tutankhamun's life, death, and afterlife. Welles dedicates a section of the film to discussing the "mummy's curse" and its alleged effect, making it almost seem legitimate. The *Tut: The Boy King* program was, clearly, a means of getting the public's attention and drawing them into the exhibit. The overly dramatic nature of the film engages the public's fascination with the mysteries surrounding Tutankhamun's life as opposed to factual information. Historical accuracy took priority over drama, however, in the presently circulating tour.

The catalogue for the 2000s exhibit, *Tutankhamun and the Golden Age of the Pharaohs*, is the most comprehensive of the three different exhibit catalogues. The catalogue contains about 300 pages of information with fully colored photographs, showing some of the artifacts found in Tutankhamun's tomb, artifacts from various periods in ancient Egyptian history, and some panoramic views of ancient Egyptian temples. Although the graphics are interesting in themselves, the information provided to complement the graphics is crucial to the education of the reader and visitor to the exhibit.

The two forewords in the 2000s catalogue are written by H.E. Suzanne Mubarak, First Lady of Egypt, and Farouk Hosni, Minister of Culture in Egypt; however, the bulk of the material provided is written by Zahi Hawass, Secretary General of the Supreme Council of Antiquities in Egypt. Hawass is a respected Egyptian scholar, giving lectures throughout the world and receiving, in 2000, the Distinguished Scholar award from the Association of Egyptian-American Scholars. Hawass's Egyptian heritage provides a different perspective to the reader than was given in the previous two catalogues. The wealth of information provided by Hawass touches subjects that were not discussed in the previous catalogues and covers a much longer period of ancient Egyptian history, beginning around 3050 B.C.E.

Hawass describes the difference between the three major periods in pharaonic Egypt – the Old Kingdom, the Middle Kingdom, and the New Kingdom – information that was not previously offered to the readers of the 1960s and 1970s catalogues. Hawass goes even farther than the authors of the previous catalogues in describing daily life in ancient Egypt; he discusses the social order, religion, homes, clothing, and diet of the ancient Egyptians. Everything from the raw materials used to the technology that aided artisans in perfecting their crafts is covered in the 2000s catalogue. Although women in ancient Egypt had not been discussed in the previous exhibits and catalogues, Hawass brings the status of women in ancient Egypt to light: "Women were essential to the royal

dogma...”³⁴ Artifacts that portray women’s roles in ancient Egyptian society allow for a better understanding of the ancient Egyptian woman. A cosmetic spoon in the shape of a “swimming girl” represents rebirth, regeneration, and sexuality.

Hawass draws connections from ancient Egyptian culture to present-day society, stating, “...ancient Egyptians were not terribly different from people of today.”³⁵ To provide a firm comprehension of the information, Hawass incorporates pictures of various artifacts and their detailed descriptions to complement the background information he offers the reader. Although the 2000s catalogue discusses topics that were not brought up in the previous catalogues, it also addresses many of the same issues, such as the fraternal relationship of Tutankhamun and Smenkare and the “mummy’s curse,” discrediting much of what has been written in the past.

The changing opinion on the relationship between Tutankhamun and Smenkare is dismissed in the 2000s catalogue, owing to a lack of direct evidence of a common lineage.³⁶ Although both the 1970s and 2000s catalogues discuss the discovery of Tutankhamun’s tomb, Hawass provides the reader with information on pre-Tutankhamun excavations in the Valley of the Kings to build the excitement associated with the prospect of a find. Hawass discusses Howard Carter’s legacy, bringing attention to the tension between Carter and the Egyptian government. Hawass also

³⁴ Washington, D.C. 2005: *Tutankhamun and the Golden Age of the Pharaohs*: 23.

³⁵ *Ibid.*, 56.

³⁶ *Ibid.*, 33. It is uncertain whether Smenkare was Tutankhamun’s brother or father or whether he was Akhenaten’s brother or son. The information is inconclusive; therefore, Hawass does not promote any of the possible relationships.

dismisses the popular myth of the “mummy’s curse,” an issue that was left somewhat open to imagination in the previous two exhibits and catalogues.

While Hawass does give a detailed background on the reign of King Tutankhamun, he emphasizes the period of history directly following Tutankhamun’s reign – something not seen in the previous catalogues. The events during the aftermath of Tutankhamun’s reign are important to recognizing the impact Tutankhamun had on ancient Egypt. Hawass begins by describing the state of turmoil Egypt was most likely thrown into following the death of the heirless Tutankhamun. He then explains that Tutankhamun’s wife wrote to the Hittites to ask for a new king; this relationship between the ancient Egyptians and Hittites helped to preserve Egyptian history in the Hittite archives. The catalogue contains information on the steps taken to prepare Tutankhamun’s body for burial and the meaning of the artifacts with which he was buried, as well. Hawass holds that the two “fetuses” found in Tutankhamun’s tomb are both females believed to be the daughters of Tutankhamun and his wife, contradicting that information provided in the previous catalogues.

The various analyses of the mummy of Tutankhamun are covered in greater detail than was possible in the previous catalogues. The 2000s catalogue dedicates seven pages to the discussion of the CT scans alone. This information includes a detailed description of the scanning process, results of the scans, and images taken of the mummy by the machine. This section of the catalogue also features a photograph of the latex model created by forensic analysts, depicting the young pharaoh at the time of

his death. The catalogue for *Tutankhamun and the Golden Age of the Pharaohs* features a compact disc with an audio tour of the exhibit to enhance the experience.

Many of the same artifacts that were featured in the 1960s and 1970s exhibits appear again in the *Tutankhamun and the Golden Age of the Pharaohs* exhibit, such as the golden dagger and sheath and the miniature coffin built for holding Tutankhamun's viscera, or internal organs. While the 2000s exhibit displays 130 artifacts, only 50 come from his tomb – five less Tutankhamun artifacts than was featured in the 1970s exhibit. The museums selected to host the 2000s exhibit took steps to ensure the visitor understands ancient Egypt as a culture, not simply a collection of treasures.

The museums hosting the 2000s exhibit – the Los Angeles County Art Museum, the Fort Lauderdale Museum of Art, the Field Museum in Chicago, and the Franklin Institute in Philadelphia - have drawn a crowd of over one million visitors each; tickets were sold for specific times, allowing half an hour between the 300-person groups to prevent thick crowds blocking the artifacts. Charles Leroux, writer for the *Chicago Tribune*, recalls that in the 1970s exhibit the visitors “looked at the backs of people's heads.”³⁷ Lew Wiener, a visitor to both the 1970s and 2000s exhibit, recalls of the 1970s exhibit that “...it was much more frenetic – just hordes of people...People were scalping tickets.” Wiener's experience with the 2000s exhibit was much different: “The vibe was very calm, almost sacred. It was a semi-religious experience.”³⁸

³⁷ Leroux.

³⁸ Gabrielle Salerno, “King Tut Exhibit Opens to Rush of Admirers; 5,000 People Tour Philadelphia Museum to View Artifacts,” *The Morning Call*, 4 February 2007.

As suggested by Barry Lord in *The Manual of Museum Exhibitions*, the 2000s exhibit follows a contextual and thematic design. The entrance to the museum is brightly illuminated with the face of Tutankhamun as the entrance to draw the visitor into the exhibit. This exhibit was designed to provide a more comprehensive background on Ancient Egypt around the time of Tutankhamun's reign. While many of the artifacts in the exhibits were found in Tutankhamun's tomb, many others come from various dynasties in pharaonic Egypt, giving the viewer a better understanding of the practices of the Ancient Egyptians. The viewers are able to make connections and discoveries of their own, providing for a more active group of visitors. The crowds that first came to the American museums in the 1960s saw a wealthy pharaoh, surrounded by mysteries; today, visitors are able to understand ancient Egyptian culture in order to better understand Tutankhamun. The changes made to the exhibit since the 1960s have allowed the viewer to learn about Tutankhamun's time while being dazzled by his treasures. The changes in the American exhibits are largely the result of changing politics, economies, and technology.

Egyptian Politics Surrounding the American Exhibits

Although the American exhibits have been successful, Egyptian politics did not always allow for such a public display of their ancient treasures. The mass removal of ancient Egyptian artifacts from Egypt by foreigners caused the incorporation of new antiquarian politics into the country's laws, beginning as early as 1801 with the

transportation of the Rosetta Stone to the British Museum and lasting until the formation of the Supreme Council of Antiquities, or “Antiquities Service,” in the middle of the 19th century. Although Egypt recognizes its status as a mother civilization to the world, the country wishes to retain its heritage within itself. Many of its priceless artifacts were sold on the market or simply taken from the archaeological digs by the excavators. Howard Carter and Lord Carnarvon personally pocketed several trinkets from Tutankhamun’s tomb. Their collection grew so large that the Metropolitan Museum of Art has based an exhibit solely on those artifacts.³⁹ Egypt has been trying to regain its precious artifacts since the 19th century when they began to slip past the borders. This removal of artifacts began with the Napoleonic campaigns at the turn of the 19th century.

The result of the Napoleonic campaigns in Egypt was a mass movement of tourists and archaeologists from Europe to Egypt. Although many people desired the opportunity to excavate, by the end of the 19th century, Europeans began to see themselves as “above the general laws of the country.”⁴⁰ These travelers began developing their own committees and laws for the protection of Egyptian antiquities. Gaston Maspero, French Director of Antiquities in Egypt from 1880 to 1914, was unwilling to cooperate with those individuals on a “treasure hunt,” such as Heinrich Schliemann who had done a careless job in the 1870s excavating the ancient site of Troy in modern-day Turkey.

³⁹ Albert M. Lythgoe, “The Carnarvon Egyptian Collection,” *The Metropolitan Museum of Art Bulletin*, Vol. 22, No. 2 (Feb 1927), 31-40.

Despite this hostility toward European excavators, these archaeologists made their way into Egypt. Although many discoveries were made early in the century, the majority of these tombs had been plundered by tomb robbers since the ancient times. The desire to find an intact tomb inspired many to continue searching feverishly. The Egyptian government recognized this threat to its artifacts and began to ban the exportation of Egyptian artifacts. The negotiations for the American Tutankhamun exhibits served as a means of breaking the ban and improving relations between the two countries.

Egypt did not receive its independence from Great Britain until 1936, following a long struggle; however, British troops remained in Egypt until the 1950s. After World War II ended, some anti-British sentiment was still present among the Egyptians. Egypt was declared a republic in 1953 after a revolution that placed Gamal Abdel Nasser, an Arab nationalist from Egypt, into power. Although the U.S. supported Nasser in his takeover of the Egyptian government, his arms deal with Czechoslovakia in 1955 caused the U.S. to withdraw its offer to help pay for the Aswan High Dam in 1956. In response to this action, Nasser nationalized the Suez Canal Company.

The crisis that followed the nationalization of the Suez Canal Company set Egypt against the United Kingdom, France, and Israel. The U.S. pressured the United Kingdom into withdrawing their troops, and United Nations forces were placed at the

⁴⁰ Peter France. *The Rape of Egypt: How the Europeans Stripped Egypt of its Heritage*. London: Barrie & Jenkins, 1991: 162.

Suez Canal to create a sort of “buffer zone.” In 1958, Egypt joined with Syria to form the United Arab Republic (UAR) – the first attempt at an “Arab brotherhood.” Although Syria seceded from the UAR in 1961, Egypt kept the name until 1971. It was during the time soon after the secession of Syria from the UAR that the first Tutankhamun exhibit was sent to the U.S. as a gesture of friendship between the two countries. This friendship, however, soon dissolved with the Six Day War in 1967.

The Six Day War resulted from a series of border conflicts Syria had with Israel. Egypt sided with Syria but lost the war in three days. This decision by Nasser broke Egyptian bonds with America; the U.S. no longer wanted anything to do with Egypt. During the Yom Kippur War of 1973, America sided with Israel against Egypt and Syria. Henry Kissinger, Secretary of State in America during this time, served as the mediator between Egypt and Israel in an attempt to achieve a peaceful resolution. An agreement was made in 1974 that paved the way for U.S. President Richard Nixon’s trip to Egypt, making him the first president to travel there since Franklin Roosevelt. During his visit, Egyptian President Mohamed Anwar el-Sadat “expressed the hope that a splendid gathering of the masterpieces of Tutankhamun could one day come to the United States as a firm indication of the good will between the two nations.”⁴¹ The American museums began working together with the Organization of Antiquities to design the new exhibit. Although total peace was not achieved between Egypt and Israel, relations among the

⁴¹ Ibid., 4.

nations improved, providing an opportunity once again for the treasures of Tutankhamun to travel to the U.S.

By the end of the tour, the Egyptian-Israel Peace Treaty had been signed on the White House lawn on March 26, 1979, being the first treaty signed between Israel and one of its neighboring Arab countries. These improved relations between Egypt and America may seem rather significant; however, many Muslim Egyptians are critical of America's supposed indifference, as well as of Egypt's pro-American policies. As 1990 approached, America was giving \$2 billion a year to the Egyptian government – the largest amount of aid given to any country by the U.S. except Israel. Egypt does not receive as much financial aid from America today as it has in the past; economic aid decreased from \$815 million annually from 1993 to 1998 and has decreased in \$40 million increments since 1998.⁴² America's relationship with Egypt continued in largely the same fashion until the events of September 11, 2001. The terrorist attack on the U.S. sent the country into a panic, resulting in the stereotyping of Arabs as terrorists. It is now, perhaps, that the "goodwill gesture" of the exhibit is needed the most. America has responded well to the presently circulating tour despite the terrorist threat and subsequent distrust of the Middle Eastern countries.

Newspapers and organizations, such as the *Chicago Daily Herald*, promote travel to Egypt for those that did not get enough of Tutankhamun in the U.S, stating that 136,000 exhibits are in the Cairo Museum and fewer than 10 percent of Tutankhamun's

artifacts are in the American exhibit.⁴³ Issues of patrimony have played a large role in the selection of these artifacts, as well as the success of the tour.

Zahi Hawass, one of the chief negotiators of the exhibit, threatened to sever all ties with the Field Museum in 2006 because of an ancient Egyptian artifact found in the office of John Rowe, CEO of the Chicago energy company Excelon Corp. Rowe – one of the exhibition’s financial sponsors - was discovered to have a 2,600-year-old Egyptian sarcophagus on display in his downtown office. Hawass was successful in convincing Rowe to loan the artifact to the Field Museum, stating, “This doesn’t belong to a person. It belongs to the whole world.”⁴⁴

Hawass’s response to the private ownership of ancient Egyptian artifacts differs dramatically today from the individuals of the 1960s; in fact, Mrs. John F. Kennedy was given “a painted limestone statue of a noble of the fifth dynasty. It was found in the excavations near the pyramids.”⁴⁵ Despite the varying responses to the private ownership of ancient Egyptian artifacts, the King Tut exhibits in the 1970s and the present have been provided as “good will” gestures from the Egyptian government to the United States people. Although these were gracious gestures, Egypt has made a significant profit from the exhibits themselves.

⁴² Jeremy M. Sharp, “Egypt-United States Relations,” *CRS Issue Brief for Congress*, 15 June 2005, pg. 8.

⁴³ Reid Bramblett, “Follow King Tut...To Egypt,” *Chicago Daily Herald*, 17 December 2006.

⁴⁴ William Mullen and Monica Eng, “King Tut Tiff Ends in Truce: Sponsor’s CEO Will Move Ancient Egyptian Coffin From Office to Field,” *Chicago Tribune*, 26 May 2006.

⁴⁵ “Art from Tutankhamun Tomb Displayed in Benefit on 46th Street,” *The New York Times*, 19 December

The Impact of the Egyptian and American Economies on the Tutankhamun Exhibits in America

Egypt has made a tremendous effort to restore and preserve its ancient artifacts in the past century, raising money to renovate museums and restore temples and tombs. The building and flooding of the Aswan Dam in the 1960s threatened the temples in the Nubian part of the Nile Valley, such as Abu Simbel. The UAR Government requested foreign aid in order to complete the project of moving the Abu Simbel temple to a higher altitude. Although the U.S. government gave the Egyptians four million dollars, the UAR requested another \$21,000,000 as was made known at the opening of the 1960s Tutankhamun exhibit at the National Gallery of Art in Washington, D.C. in 1961.⁴⁶ The director-general of the United Nations Educational, Scientific and Cultural Organization (UNESCO) expressed the reasoning behind this call for help by saying, "Treasures of universal value are entitled to universal protection."⁴⁷ The UAR was able to raise the money needed to save Abu Simbel and other Nubian temples, owing to the cooperation of the U.S., Egypt, and UNESCO. Egypt's next significant project would be made possible largely because of the American Tutankhamun exhibit in the 1970s.

In 1976, the terms of the exhibit were clearly defined:

The show's revenues are to be derived principally from the sale of Tut reproductions made in the Met's studios and sold in specially designed shops by

1963.

⁴⁶ Marjorie Hunter, "Mrs. J.F. Kennedy Opens Exhibit of Art at National Gallery," *The New York Times*, 4 November 1961, pg. 21.

⁴⁷ Washington, D.C. 1961.

each of the participating museums. In addition, those museums that sold tickets or otherwise got admission fees agreed to give to the Egyptians any revenue over and above actual installation costs for the show.⁴⁸

The Egyptians were not the only recipients of the profits of the exhibits. The King Tutankhamun exhibits in America have impacted both the American people and the American economy. Newspapers boast of the extravagant number of people purchasing memberships to various museums, the frantic ticket sales, and the booming business in the restaurant and hotel industry. The exhibit that toured the United States in the 1970s was the first “blockbuster” exhibit to come to America. This six-city tour lasted from 1976 to 1979, grossing around \$200 million for the participating museums, as well as local businesses.⁴⁹ While Egypt received \$300,000 from each host institution of the 1970s tour, its profit from the 2000s exhibit is expected to approach \$50 million.⁵⁰ The next exhibit grossing such a large amount of money would not reach the United States until the present *Tutankhamun and the Golden Age of the Pharaohs* exhibit.

Many individuals question the role money has played in the 2000s exhibit. The American museums selected to host the present exhibit enlisted the help of corporate sponsors, owing to the \$20,000,000 fee from the Egyptian government. Many museums depend on private donation and grants to bring in new exhibits; none of the museums were able to come up with the money up front. Arts and Exhibits International (AEI)

⁴⁸ Grace Glueck, “The Tut Show Gives a Midas Touch to Almost Everyone but the Viewer,” *The New York Times*, 24 December 1978, pg.23.

⁴¹ Ibid.

⁴⁹ Mullen.

joined forces with National Geographic⁵¹, the primary decision makers of the tour logistics such as location, and AEG Live to fund the exhibit. AEI and AEG Live are companies that are familiar with entertainment, organizing such events as Janet Jackson's "Velvet Rope" tour, but they are concerned more with profit than education.⁵² While many individuals have criticized the museums for "selling out" to corporate sponsors, Charles Leroux, writer for the Chicago Tribune, describes the 2000s exhibit as "less wowie-zowie" and "more educational about the history and culture of Tut's era."⁵³

Tickets for the 2000s exhibit cost \$30 for admission into the exhibit and the museum, as well as an audio guide. For those wishing to see Tutankhamun's treasures in a more intimate setting than an average ticket allows, museums today offer visitors the option of purchasing a premium ticket for an "exclusive evening" with reduced crowds, costing \$50 per ticket.⁵⁴ This private viewing of the exhibit allows those individuals with a keen interest in Tutankhamun to get "up close and personal" with the pharaoh.

⁵¹ National Geographic has always been concerned with the education of the public as seen in their mission to "...increase global understanding and promote conservation of our planet through exploration, research, and education." Washington, D.C. 2005.

⁵² Julia Beizer, Susan Breitkopf, and Amanda Litvinov, "Marketing the King: Tut 2 and the New Blockbuster," *Museum News*, November/December 2005, pp. 36-43.

⁵³ Leroux.

⁵⁴ The Chicago Sun Times, "Tut Hours Extended at Field," *Chicago Sun Times*, 1 August 2006.

The Benefits of Technology

In the past, information was spread primarily through literature and television. Today, however, this information is much more accessible with the presence of a personal computer in nearly every home and school. With a few simple clicks of a mouse, one could learn all one wanted to know about the life and death of King Tutankhamun. This accessibility allows for a more prepared and, perhaps, appreciative crowd in the modern exhibits.

Museums today are more willing to work with school systems to organize class trips and lectures because of the benefits of technology. The website for the Field Museum's *Tutankhamun and the Golden Age of the Pharaohs* exhibit provided educational resources for teachers wishing to educate their students about the life of King Tutankhamun prior to a museum visit. This website also makes the purchase of multiple tickets for such events as class trips much easier than during the previous tour in the 1970s.

Tickets were so difficult to purchase during the 1970s exhibit that a group of 132 sixth-grade students from the Willets Road School in New York were unable to purchase tickets to the exhibit as it opened at the Metropolitan Museum of Art on December 20, 1978. These students, in response to the inability to purchase tickets, designed their very own King Tutankhamun exhibit, "Tutankhmania." Although the majority of these "artifacts" were constructed from plaster of Paris, gold paint, and beads, the end result was an exhibit with valid historical information regarding the life,

death, and afterlife of Tutankhamun.⁵⁵ The 1970s exhibit in America inspired exhibits in small-town classrooms across the country, but the exhibit also influenced the Cairo Museum's own Tutankhamun exhibit.⁵⁶

The websites for the Field Museum and the Franklin Institute provide the option of purchasing Tutankhamun merchandise and tickets to the exhibit online without traveling to the museum itself. This accessibility guarantees the visitor a ticket – an option that was not available during the 1960s and 1970s exhibit. These websites also provide a means for individuals unable to attend the exhibit to have their own Tutankhamun experience in the comfort of their homes. While the exhibit websites provide information on Tutankhamun, as well as the exhibit itself, other forms of media and communication have been developed to aid in the educational experience of the exhibits.

The audio CD included in the 2000s exhibit catalogue provides an excellent resource for those wishing to preview the exhibit before their visit, those wishing to relive the experience following a visit to the exhibit, or those unable to travel to the exhibit personally. The narrator of the CD, the Egyptian actor Omar Sharif, travels through the presently circulating exhibit, discussing the artifacts in order to allow those

⁵⁵ Irvin Molotsky, "Tutankhamun in Roslyn Heights Thanks to Certain Sixth-Graders," *The New York Times*, December 3, 1978.

⁵⁶ *Ibid.* In addition to the installation of a fire-control system that was not present prior to the completion of the 1970s tour to protect the priceless artifacts, the area dedicated to Tutankhamun's treasures was expanded. The Cairo Museum also chose to use the same "chronological and archaeological theme and equipment as the United States exhibition." The Cairo Museum acknowledged the benefits of technology seen in American museums by attempting to renovate the outdated facilities.

unable to view the exhibit in person to experience it and to allow those preparing to see the exhibit a chance to learn all that they can about the artifacts before seeing them in the exhibit.

The audio tour in the 2000s exhibit catalogue follows the viewer's experience from start to finish. The introduction discusses waiting in line to view the exhibit and is followed by descriptions of a select few of the featured artifacts, revealing information on King Tutankhamun throughout. Sharif describes the CT scans conducted on Tutankhamun's mummy toward the end of the audio tour before his final "Images of Tutankhamun" section.

Another similar audio tour available to the visitors of the museum comes in the form of a handheld headset. While the headset is only programmed to discuss 18 objects in the exhibit, it describes their wider context in ancient life. The headset is easy to operate and encourages contemplation of the artifacts.⁵⁷ The headsets make learning about the artifacts easy for many of the visitors. Christopher Kilner, a 13-year-old visitor to the 2000s exhibit, stated: "The audio guides made things that could have been confusing a lot clearer...You could push a button and it would tell you about the thing you were looking at, then push another button and it would tell you the broader context."⁵⁸ Improvements in technology have made it easier for Americans to learn about Tutankhamun and ancient Egypt.

⁵⁷ Leroux.

⁵⁸ Salerno.

Ancient Egypt in American Popular Culture

In a matter of a couple of months following the discovery of Tutankhamun's tomb, the artifacts recovered from the Antechamber were already influencing popular music, women's clothing and jewelry, and jokes in such places as vaudeville theaters. This new wave in popular culture became known as the "Nile style."⁵⁹ This new style was seen everywhere from "ashtrays to cinemas, from jewelry to furniture, from suburban drawing-rooms to company board-rooms, and were essential ingredients of the style known as Art-Déco."⁶⁰

The world was eager to get a look at the treasures of Tutankhamun: "A passion for all things Egyptian touched popular culture from fashion to phonograph records..."⁶¹ Reproductions of Tutankhamun's artifacts were quite popular at the time of the 1970s exhibit and continue to be popular today, during the current exhibit. These reproductions include everything from small gold trinkets to a "30-inch-high statue of Selket done in plastic covered with gold leaf."⁶² Some reproductions even cost as much as \$1,500, demonstrating America's desire to have treasures as Tutankhamun did. Although some 450 different objects were made by the Metropolitan Museum of Art for sale at the

⁵⁹ James Stevens Curl. *Egyptomania: The Egyptian Revival, a Reoccurring Theme in the History of Taste*. Manchester: Manchester University Press, 1994.

⁶⁰ Ibid, 211.

⁶¹ Marilyn Chase. "Museum Show Inspires Tutmania." *The New York Times*, 8 March 1978, p. C9.

⁶² Gluek.

exhibits, reproductions made in museums were not the only Egyptian-inspired items.⁶³

Whole bedroom suites were given an Ancient Egyptian theme; women's fashion was even subject to Egyptian themes, inspiring long tunic dresses made of Egyptian cotton.

Today, the museum gift shops offer everything from "Egyptian' temporary tattoos...[to] a 9-inch Tut doll and some pretty nice ties."⁶⁴ The current exhibits have also inspired Egyptian themes in restaurants, bakeries, and spas. Belgique, a gourmet chocolate company in Northern California, designed 23-carat Egyptian gold truffle gateaux for the exhibit, featuring edible gold to allow the visitor to experience the wealth and splendor of ancient Egyptian in his or her own way. At the Chicago Firehouse Restaurant, visitors presenting a ticket stub from the Tutankhamun exhibit are given a complimentary dessert – chocolate pyramid mousse.⁶⁵ The McGillin Olde Ale House in Philadelphia even designed a cocktail for the exhibit called the King Tutini. For those individuals wishing to relax after a visit to the exhibit, the Rescue Rittenhouse Spa Lounge in Philadelphia offers an hour-and-a-half-long Cleopatra Treatment, during which the visitor is wrapped like a mummy.⁶⁶ The cities hosting the exhibit are ensuring that the Tutankhamun experience is complete for the visitor. Although Americans are drawn to these activities, as well as the splendor and wealth of Tutankhamun displayed in the exhibits, many also seemed to want to learn more about the young pharaoh and

⁶³Eric Pace, "Artifacts from Tut's Tomb Coming to U.S.," *The New York Times*, 1976, p.74..

⁶⁴ Leroux.

⁶⁵ Denise I O'Neal, "Sweet on Tut: Candies, Desserts Welcome King," *Chicago Sun Times*, 7 June 2006, p.S6.

⁶⁶ Mariella Savidge, "In Tune With Tut; There Are More Ways to Go Egyptian in Philly Than Visiting Exhibit of the Boy King's Artifacts," *Morning Call*, 4 February 2007, p.F1.

ancient Egypt outside of the museums.

In the 1970s, seminars, as well as lecture series, were conducted across Los Angeles, and Santa Barbara City College even offered a course open to 300 students.⁶⁷ This response was described by Dr. James Brashier, assistant director of the Institute for Antiquity and Christianity of the Claremont Graduate School, as “an antidote for America’s cultural amnesia.” Dr. Brashier recognizes the importance of the Tutankhamun phenomenon, stating, “Here we have not the geneology of a single family, but the collective geneology of the human race.”⁶⁸ Visitors to the Tutankhamun exhibits have been able to connect with their roots on a deeper level, increasing the appeal of the exhibit. Today, the cities and museums hosting the exhibit provide complementary exhibits for those wishing to further their Tutankhamun experience.

These extra activities included two companion exhibits for the Chicago exhibit at the Oriental Institute Museum – an exhibit titled “Wonderful Things! The Discovery of the Tomb of Tutankhamun: The Harry Burton Photographs” and a short silent film shot by Harry Burton, showing the Valley of the Kings.⁶⁹ The Field Museum in Chicago has a permanent Egyptian collection open to the public titled “Inside Ancient Egypt” that gives the visitors the chance to see mummies since they are not featured in the Tutankhamun exhibit.⁷⁰ While these supplemental exhibits and activities are educational and

⁶⁷Chase.

⁶⁸Ibid.

⁶⁹ Misha Davenport, “Oriental Institute Adds to ‘Tut’ Experience,” *Chicago Sun Times*, 26 May 2006, p.NC26.

⁷⁰ Randy Mink, “King Tut Takes Windy City by Storm; Exhibit Expected to Draw One Million Visitors.” *Grand Rapid Press*, 18

interesting, not every individual in America has shaped his or her concept of Ancient Egypt from seminars, lectures, and museum exhibits. Ancient Egyptian influences have been seen in film, as well as television, since shortly after the discovery of Tutankhamun's tomb in 1922.

Although Universal Pictures released the horror film *The Mummy* in 1932, the exhibit that came to America in 1961 marked the moment that ancient Egypt began to make its largest impact on American popular culture. The last year of the exhibit was 1963, it having been in America for two years. It was this same year that the incredibly successful *Cleopatra* was released, starring Elizabeth Taylor as the Queen of Egypt. The film grossed over \$48,000,000, making it one of the highest grossing films of the time.⁷¹ Since the 1970s, Ancient Egyptian influences are still surfacing in the American media. In 1999, Universal Pictures released another movie titled *The Mummy*, starring Brendan Fraser. The movie's total U.S. gross is \$155,385,488; a sequel to this film was released in 2001 titled *The Mummy Returns* because of the significant response to the first film.⁷² Despite the slight failure of the sequel, there is talk of the release of a *Mummy 3* in the near future.

In the 1970s, several television series featured Ancient Egyptian characters, such as *Elektra Woman and Dyna Girl* episode titled "The Pharaoh." Popular actor, Steve Martin, even performed a musical skit about King Tut on *Saturday Night Live*. The

June 2006, p.K5.

⁷¹ "Cleopatra" Online. Accessed on 22 April 2007. Available from <<http://www.the-numbers.com/movies/1963/0CLEO.php>>.

⁷² "The Mummy." Online. Accessed on 22 April 2007. Available from <<http://www.the->

Shazaam Isis Show also aired on popular television in the 1970s with the title character's name coming from the Ancient Egyptian goddess, Isis. Moviegoers were not the only individuals who saw Ancient Egyptian influences in America.

Marvel Comics's popular comic series, the *Fantastic Four*, released issue #19 in 1963 titled "Prisoners of the Pharaoh!" This issue begins with an introduction that draws the reader into the story: "Trapped in the long-dead mysterious past..."⁷³ The basic plot of the issue is that the supervillain, Rama-Tut, is a man from the year 3,000 C.E. who has traveled back in time to Ancient Egypt. Rama-Tut uses his "ultra-diode ray" gun to strip the Fantastic Four of their powers once they arrive in Ancient Egypt in their own time machine. Reed Richards, or Mr. Fantastic, states that he has "an uneasy feeling about this century...these years which history has no record of!"⁷⁴ The Four traveled back to this "missing" period in Ancient Egyptian history to discover a radioactive herb that has the ability to cure blindness. Reed describes the beginning of his interest in this herb at the start of the issue: "It started yesterday, Ben, when Sue and I went to the Museum of Natural History! I've been doing some research on Egyptology, and there were a few elusive facts I wanted to check up on!"⁷⁵

This issue of the *Fantastic Four* demonstrates the popularity of Ancient Egypt during the 1960s exhibit. Ancient Egypt was a mysterious culture of the past to the

numbers.com/movies/1999/MUMMY.php>.

⁷³ Stan Lee, Jack Kirby, Dick Ayers, and S. Rosen, "Prisoners of the Pharaoh!" *Fantastic Four*. New York: Canam Publishers Sales Corp., 1963: 2.

⁷⁴ *Ibid.*, 7.

⁷⁵ *Ibid.*, 4.

American people, containing some missing pieces. Everyone wanted to learn about this culture, including superheroes like Mr. Fantastic. This character even alluded to the fact that he visited the Tutankhamun exhibit which was displayed at the Museum of Natural History during the 1960s. The Fantastic Four is not the only comic book that featured an ancient Egyptian villain.

The popular X-Men comics, being published by Marvel Comics as well, released an issue in 1969 titled "The Living Pharaoh." In this issue, a professor of Egyptology, Ahmet Abdol, discovered that he had the power to "manipulate cosmic energy."⁷⁶ Once he discovered that this ability enabled him to change in mass, power, and size, he created a cult to take over the world. Abdol was called the Living Pharaoh when he was his natural self and the Living Monolith when he transformed into his more powerful counterpart. The Living Pharaoh's weapon was an ankh, as can be identified following his threat that, "...this sacred ankh – once the symbol of life to millions – shall now become the cause of your death."⁷⁷ Ancient Egypt is typically portrayed as mysterious and somewhat foreboding in these outlets of popular culture. Regardless of its mysterious nature, it seems that America never tires of Ancient Egypt. The current exhibit has ensured that Ancient Egypt remains a pivotal theme in American popular culture.

Tutankhamun has, undoubtedly, made a significant impact on America since the

⁷⁶ Stan Lee, Roy Thomas, Don Heck, and Werner Roth, "The Living Pharaoh!" *X-Men*. New York: Magazine Management Co., 1969: 2.

discovery of his tomb in 1922. Although ancient Egyptian themes could be seen in America, as well as the wider world, since the time of ancient Greece and Rome, “Tutmania” did not firmly take hold of the world until the museum exhibits began circulating the country. While the first exhibit in the 1960s was a success, the 1970s exhibit was a landmark in museum exhibit history, being the first true “blockbuster.” Egyptian themes were becoming an ever-present entity in American popular culture, influencing films, television, popular songs, comic books, fashion, and food. The 2000s exhibit is yet another example of a “blockbuster” exhibit, attracting over a million visitors to every location. The success of these exhibits has been largely reliant on the developing political, financial, and technological factors in both America and Egypt. While the exhibits cost more to produce in modern times, owing to Egypt’s increasing need for money, the museums and curators have become progressively more focused on the educational aspect of the exhibit and the visitor’s understanding of ancient Egyptian culture as a whole. Despite the obstacles faced by those designing the exhibits, Tutankhamun’s popularity continues to grow in America.

⁷⁷ Ibid., 3.

Bibliography

Primary Sources

Beizer, Julia, Susan Breitkopf, and Amanda Litvinov. "Marketing the King: Tut 2 and the New Blockbuster." *Museum News* (Nov/Dec 2005): 36-43.

Beizer, Breitkopf, and Litvinov bring to light the issues faced in the designing of the 2000s Tutankhamun exhibit in America. The authors present the problem of museums "selling out" to corporate sponsors and the effect it has on the educational aspect of the exhibit. The sponsors of the 2000s exhibit, as well as the financial requirements for producing the exhibit, are presented. The article also includes a brief description of the exhibit itself. This source proved helpful in understanding varying opinions on the 2000s exhibit's effectiveness.

De Luca, Araldo, and Alessia Amenta. *The Treasures of Tutankhamun and the Egyptian Museum of Cairo*. Vercelli, Italy: White Star Publishers, 2005.

This source proved to be quite beneficial to research on the topic of Egyptian antiquities in Egypt. The book contained diagrams of the Cairo Museum's modern organization of artifacts into various different rooms. These diagrams provided a look at the amount of space dedicated to each of the periods of Ancient Egyptian history, as well as that dedicated to the treasures of King Tutankhamun. By looking at this information, it is evident that Tut's treasures account for as much space in the museum as the total artifacts found from each of the periods of Ancient Egyptian history – the Old Kingdom, the Middle Kingdom, and the New Kingdom.

This book also provided information on the renovation of the Cairo Museum and its efforts to better present the heritage of Egypt to the public. De Luca and Amenta also include information on the various periods of Egyptian history accompanied by an abundance of photographs of the objects found in the museum in vibrant color. This resource is the next best source to an actual trip to the Cairo Museum.

"Exhibition." <http://www.kingtut.org/chicago/exhibition.htm>. (Accessed 12 September 2006).

The Field Museum in Chicago has created an excellent website for the study of King Tutankhamun. Since this museum is hosting the current exhibit until January 2007, they have included resources for those interested in attending the exhibition, as well as those simply looking to learn more about Tut. Although this particular article describes the exhibit, there are multiple other articles on this website, such as information for teachers attempting to educate their students before their visit to the museum.

This website is an excellent example of the benefit of improving technology, providing an interactive source for studying King Tutankhamun and

his position in modern society. Although the website does not go into a great deal of detail on each of the topics, it provides the necessary background for a visit to the exhibit. It also provides a location for purchasing tickets ahead of time; this feature was unheard of in the 1970s when people would line up outside of the museums hours before the exhibit opened in hopes of purchasing a ticket before they were sold out. This allows people to plan their trip to the exhibit and get the total experience.

“King Tut Rises Again,” *Horizon* (May 1977): 13.

This article described the sensation caused by the “Treasures of Tutankhamun” exhibit touring the United States at the time of publication. This source contained pictures of the long waiting line at the museum, describing how hard it was to get into the museum to see the exhibit. The article also described the actual exhibit, providing a better understanding of the impact of the exhibit.

London 1972: *Treasures of Tutankhamun*, London: The British Museum, 1972.

This source is the catalogue from the “Treasures of Tutankhamun” exhibit displayed in the British Museum in 1972. Like most exhibit catalogues, this resource provided background on King Tut and the discovery of his tomb. It also provided pictures and discussion of the various objects featured in the exhibit. This source provided the grounds for comparison for the two American exhibits being examined in my research. This catalogue allowed me to sit down and analyze each of the artifacts featured in this exhibit and compare them to the artifacts featured in the 1970s American exhibit, touring the country only four years after the exhibit in London, as well as the exhibit that is touring the country at present.

McClelland, James. “King Tut Exhibition Comes to Philadelphia. (Tutankhamun and the Golden Age of the Pharaohs Exhibition).” *Expedition* 48.1 (Spring 2006): 46(3).

This article offered insight into the growing excitement in Philadelphia as the Tut show approaches. Although this source discusses some of the logistical aspects of the exhibit, such as curatorial work, it also discusses the Egyptian fever that is spreading throughout the city. There is another Egyptian exhibit in Philadelphia currently, focusing on Amarna, the location of the capital of Ancient Egypt during the reign of Ahkenaten, Tut’s supposed father. This exhibit briefly touches on Tut’s life; however, it seems that they are saving the true glory for his very own exhibit.

The article was useful in showing both how the American public views Tut today and how they view other Ancient Egyptian antiquities. In this article, the actual Tut exhibit is discussed, as well. Negotiations with Egyptian officials and selection of artifacts are two of the issues presented.

New York 1976: *Treasures of Tutankhamun*, New York: Metropolitan Museum of Art, 1976.

This catalogue is of the “Treasures of Tutankhamun” exhibit that toured America in the 1970s. This has proved to be one of the most beneficial resources to my research because it gives both background on Tut’s life and Carter’s discovery. The catalogue also contains photographs of the featured artifacts and information and interpretation of these artifacts. This catalogue, compared to the various other catalogues examined in my research, form the basis of my discussion.

The Chicago Daily Herald

The Chicago Sun Times

The Chicago Tribune

The Grand Rapids Press (Grand Rapids, Michigan)

The Metropolitan Museum of Art Bulletin

The Morning Call (Allentown, Pennsylvania)

The New York Times

Tut: The Boy King. Narrated by Orsen Welles. 1977; Burbank, CA: Warner Home Video, 2005. DVD.

Although this DVD was released in 2005, it is a reproduction of the 1977 NBC program on the Tutankhamun exhibit at the National Gallery of Art in Washington, D.C. Orsen Welles walks around the exhibit, stopping at various artifacts to explain their significance, as well as their wider context in ancient Egyptian history. While the narration is somewhat dramatic, the program is still an excellent source for viewing the 1970s exhibit without actually having been there.

“Tutankhamun and the Golden Age of the Pharaohs.” The Franklin Institute in Philadelphia. (2006) <http://www.kingtut.org/home> (accessed 12 March 2007).

This website is the official site for the Tutankhamun exhibit at the Franklin Institute in 2007. The site contains sections that provide information on previous Tutankhamun tours in America, Tutankhamun’s life, and the discovery of Tutankhamun by Howard Carter. In addition to historical information, the site also offers the visitors the option of purchasing merchandise and tickets online, as well as booking hotels in the area.

"Tut Tours, Past and Present." <http://www.fieldmuseum.org/tut/tour.asp>.
(Accessed 12 September 2006).

This website provides information on the various Tutankhamun tours in the United States. This source also alludes to the popularity of Tut during each of the American tours. The website offers links to different in-depth articles about each of the three American exhibits, as well as additional information on Tut in Chicago.

Washington, D.C. 1961: *Tutankhamun Treasures*, Washington: The Smithsonian Institute, 1961.

This catalogue was for the Tutankhamun exhibit touring the United States from 1976-1979. The catalogue provided a comprehensive background on the life of Tutankhamun, as well as the discovery of his tomb in 1922. In addition to this information, the source provides information about the negotiations between the United States and Egypt in putting on this particular exhibit. The catalogue also has colored photographs of the artifacts featured in the exhibit, as well as original photographs taken at the excavation of Tut's tomb.

Washington, D.C. 2005: *Tutankhamun and the Golden Age of the Pharaohs*, Washington, D.C.: National Gallery of Art, 2005.

The catalogue for the "Tutankhamun and the Golden Age of the Pharaohs" exhibit contains numerous photographs of the artifacts found in the tomb in full, vibrant color. These photographs are further enhanced by detailed description and interpretation of the artifacts. The catalogue also provides background information on King Tut and the discovery of his tomb by Howard Carter. With increasing technology being used more and more in education, the catalogue is coupled with an audio tour of the exhibit on a compact disc. The tour can be taken by simply flipping through the pages of the catalogue while listening to the audio CD.

Secondary Sources

"Black Activists Upset Over King Tut portraits," *Diverse Issues in Higher Education* 22.18 (October 20, 2005).

This article discusses the racial aspect of the Tutankhamun exhibits. Although Tut came from Egypt, a country on the African continent, the exhibits portray the pharaoh as Caucasian. The article describes the protests of African-American activists who believe that historical evidence proves Tut to be Black.

This source offered insight into the popularity of King Tut and his adoption into the heritage of various groups of Americans.

Brookville, NY 1992: *Egyptomania*, Brookville, NY: Hillwood Art Museum, 1992.

This source is a catalogue from an exhibit at the Hillwood Art Museum in Brookville, New York. This particular exhibit, titled "Egyptomania," is a collection of advertisements and objects from the modern world that were influenced by the styles of Ancient Egypt. These advertisements ranged from women in the 1920s flapper clothing with an Egyptian motif in the background to ads for Egyptian-style furniture.

The exhibit demonstrates the impact of Egypt and Tut on the United States. The majority of these ads were from the 1920s; however, they offer insight as to how Egypt and Tutankhamun influenced every market. The book also demonstrates the impact of Tut on the *art-déco* movement. King Tut was a huge influence on this particular artistic movement across Europe and the United States; these ads are mostly composed in the *art-déco* style.

Covington, Richard. "King Tut: An Exhibition Featuring the First CT Scans of the Boy King's Mummy Tells Us More About King Tutankhamun Than Ever Before. (The Pharaoh Returns)." *Smithsonian* 36,3 (June 2005).

This article provided a brief background on Tutankhamun and some discussion on the 2000s exhibit. The primary focus of this article is the recently-conducted CT scans of Tutankhamun's mummy. Covington addressed the issue of the mystery surrounding Tutankhamun's death by comparing the results of the X-ray tests conducted in the late 1960s to the results of the more recent and accurate CT scans. Although he acknowledges the fact that the evidence is inconclusive, he suggests that the more plausible argument is backed by the results of the CT scan as opposed to those of the X-ray tests.

Curl, James Stevens. *Egyptomania: The Egyptian Revival, a Reoccurring Theme in the History of Taste*. Manchester: Manchester University Press, 1994.

This source dealt with the popularity of ancient Egypt in the modern world. The book is divided chronologically into sections, dating from Egypt's dealing with ancient Greece and Rome to the present. This book offers the reader an understanding of the development of the ancient Egyptian culture in the wider world throughout the years, containing sections like "Tutankhamun and *Art-Déco*."

The Egyptian Revival also contained such information as the influence of Egyptian architecture on modern architecture, discussing various buildings that were designed in Egyptian motifs. The Egyptian craze seems to fade in and fade out; Egypt was a tourist destination after the Napoleonic campaigns there. This love for all things Egyptian faded away as fewer and fewer discoveries were being made. It was not until the discovery of Tut that the craze began again.

Egypt became a virtual mecca for scholars and tourists. Interest in Egypt began to fade out again in the 1930s before coming back in the 1960s. This source also has an excellent glossary of Egyptian terms.

France, Peter. *The Rape of Egypt: How the Europeans Stripped Egypt of its Heritage*. London: Barrie & Jenkins, 1991.

This book discussed the robbing of Egyptian tombs and Egypt's response to the loss of numerous artifacts. The Egyptian government's intervention in this rapid dispersion of their heritage was also discussed. The issue of cultural patrimony is also discussed in this book. Many European tourists bought Egyptian artifacts at the market and carried them home to Europe. Egypt is now pushing to regain many of their lost items. It is not, however, simply the actual artifacts that Egypt is concerned with losing.

This source also provides an excellent insight into the changing identity of Egypt in the post-Napoleonic world. The book's time frame ranges from the time of Napoleon at the end of the 18th century to the discovery of Tut in 1922. The bibliography in this book also provides a list of excellent resources dealing with tomb robbing and archaeological discoveries in Egypt.

Hayes, William Christopher. *The Scepter of Egypt; a background for the study of Egyptian antiquities in the Metropolitan Museum of Art, Vol.2*. New York: Harper, 1953.

This source was helpful for its explanation of the importance of Egyptian antiquities in the modern world. This book, written before any of the three American Tut exhibits toured the country, provided the technical aspect of caring for, interpreting, and displaying Egyptian artifacts. The Metropolitan Museum of Art is fortunate in that it possesses a collection of artifacts from Lord Carnarvon and Howard Carter's personal collection of Egyptian artifacts. The possession of these artifacts allows for a comparison of Egyptian artifacts and their impact in America, both Tutankhamun treasures and artifacts from various other periods in Egyptian history, ranging from the Hyksos reign at the end of the Old Kingdom to the New Kingdom (1675-1080 B.C.).

This source also provides a standard for comparison for more recent practices in caring for, interpreting, and displaying these artifacts. One is able to trace the development of modern technology and its impact on museum exhibits and the care of the artifacts being displayed. This source also provides insight into the interpretation of Ancient Egyptian artifacts and their significance to the modern world.

Heinrichs, Jay. "The Temple of Vrooom: Pop Culture Wheels Noisily Into Museums Across the Country." *Via Magazine Online*. (May 2002) http://www.viamagazine.com/top_stories/articles/vrooom02.asp (accessed 5 April 2007).

Heinrich's article on the influence of popular culture on museum exhibits provides an understanding of how museums have altered their exhibits to appeal to a wider audience, drawing in more people and more money. Although he does discuss specific exhibits, the Tutankhamun exhibits are not covered. Heinrich does describe the making of a "blockbuster" exhibit, providing a base for understanding the increasing success of the Tutankhamun exhibits.

James, T.G.H. *Howard Carter: the path to Tutankhamun*. London: Kegan Paul International, 1992.

This book told the story of Howard Carter's discovery of the tomb of Tutankhamun in 1922. This source provided a background of Howard Carter's life prior to his monumental discovery. It also described the difficulties faced in excavating the tomb without harming the artifacts, as well as the alleged curse that haunts all who encounter Tut's treasures. The book traces the entire excavation process, as well as the expectations of Lord Carnarvon and Howard Carter in finding this tomb.

Although a large amount of this information is accessible through many other sources, this particular source delves more deeply into the entire expedition, beginning before Carter received his concession to excavate in the Valley of the Kings to the post-discovery effect of find. This book also discussed patronage a bit as far as Tutankhamun's treasures are concerned, describing Carnarvon's love for Egyptian antiquities and Carter's plan to make a profit by selling these artifacts in Europe.

Lee, Stan, Roy Thomas, Don Heck, and Werner Roth. "The Living Pharaoh!" *X-Men*. New York: Magazine Management Co., 1969.

This comic book depicted ancient Egypt in American popular culture. Many ancient Egyptian themes are intertwined with American culture and fantasy. This source gives an excellent example of ancient Egyptian characters in popular culture that are portrayed as villains.

Lee, Stan, Jack Kirby, Dick Ayers, and S. Rosen. "Prisoners of the Pharaoh!" *Fantastic Four*. New York: Canam Publishers Sales Corp., 1963.

This is another example of ancient Egyptian influences on American popular culture. Like the X-Men comic, this comic book portrays the ancient Egyptian character as a villain. One is aware of the widespread adoption of ancient Egyptian culture in America from the diversity of the areas influenced by Egypt.

Lord, Barry and Gail Dexter Lord. *The Manual of Museum Exhibitions*. New York: AltaMira Press, 2002.

This manual deals with the various aspects of museum aspects, such as research and design. The objectives of those designing exhibits are outlined in various fields, including: science, history, and art. This source aided in the understanding of how the Tutankhamun exhibits were designed, as well as the goals of the curators in the three American exhibits.

Prideaux, Tom. "Now It's Our Turn to be Fascinated by Tut's Treasure," *Smithsonian* (November 1976): 42-51.

This article provided an excellent analysis of many of Tut's treasures, as well as thoughts on their significance. The article also described the anticipated success of the "Treasures of Tutankhamun" exhibit. This source was also able to provide readers with a background of the life of Tutankhamun, as well as a theory about the location of his burial site.

Reeves, Nicholas. *The Complete Tutankhamun: The King, the Tomb, the Royal Treasure*. London: Thames and Hudson, 1990.

This book proved to be one of the most comprehensive resources on the life of King Tutankhamun. The book sets the reader up with background information on King Tut and Ancient Egypt, as well as Howard Carter and Lord Carnarvon. This source also contained helpful pages on special topics, such as Lord Carnarvon's personal collection of Egyptian artifacts and the curse of the mummy.

This source was particularly helpful because it contained numerous photographs of the excavation of Tut's tomb, as well as those on the excavation crew. Copies of personal correspondences between Carnarvon and Carter are also found in this text along with newspaper clippings dealing with the discovery. The most helpful section of this source was, perhaps, the section in the back of the book titled, "Exhibitions and Displays." These two pages listed the various Tut exhibits in the world from the United States tour from 1961-1964 to the tour of West Germany from 1980-1981. This section also offers a brief summary of the Egyptian (specifically Tut) exhibits in Egypt, as well as the wider world.

Reid, Donald M. *Whose Pharaohs?: Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I*. Berkeley, CA: University of California Press, 2002.

This source dealt with the effects of the rediscovery of Ancient Egypt at the end of the 19th century. This book was helpful to my topic because it compared the explorer to "Cook's Tourist." The difference between these two groups of travelers to Egypt is rather significant in that the explorer delved deeply into the mysteries of Egypt while "Cook's Tourist" simply wished to experience Egypt and its mysterious past. The main focus of this book was, however, the issue of Egyptian national identity.

Egyptians desire recognition of their entire history as opposed to simply that of Ancient Egypt. Reid focuses on Europe's interest in Egypt. The Europeans seem to have stolen Egypt's identity by invading the country as explorers and tourists and counting their own heritage as that of Egypt, the mother civilization. Reid also discusses the field of Egyptology. Although the word implies a complete study of the history of Egypt, Egyptology has become known as the study of Ancient Egypt. The author emphasizes the frustration of Egyptians caused by this almost exclusive interest in Ancient Egypt, believing their entire history to be of importance. This book covered a period of time prior to that of my topic; however, it provided an excellent understanding of Ancient Egypt's impact on modern Egypt.

Sharp, Jeremy M. "Egypt-United States Relations." CRS Issue Brief for Congress. Online (15 June 2005).
<http://www.fas.org/sgp/crs/mideast/IB93087.pdf> (accessed on 1 April 2007).

This document detailed the history of Egyptian relations with the United States from the 1950s to the date of publication. The document includes a historical background on Egyptian-American relations, U.S. interests in Egypt, economic issues, Iraq, democracy, U.S. foreign assistance to Egypt, and military cooperation. This source was helpful in understanding the relationship between Egypt and America in order to better comprehend the negotiations that took place between the countries during the planning of the American Tutankhamun exhibits.

Trafton, Scott. *Egypt Land: Race and Nineteenth-Century American Egyptomania*. Durham, NC: Duke University Press, 2004.

This book dealt with the "Egypt of the West," covering topics from ethnology and the Egyptian Revival to Cleopatra and gender. Some valid arguments were surfaced regarding King Tut, such as masculinity and race in various Tut artifacts. Many individuals believed that Tut was represented inaccurately in the reconstructed images, appearing to be too fair-skinned for an Egyptian pharaoh. This source also examines the issue of masculinity in the various Egyptian artifacts. Tut is seen in some objects as a powerful figure, ruling over all of Egypt; in other artifacts, however, Tut is depicted as the young boy-king he was.

This source also discussed the rising fame of Ancient Egypt in modern American society. The term "egyptomania" describes the craze that hit the world after the discovery of King Tut's tomb in 1922. Trafton expands upon this topic by discussing the growing interest in Egypt by Americans in the late-19th century. This includes discussion of the explorations of Americans in Egypt, as well as the study of Egyptian artifacts in American institutions. The bibliography of this particular book is quite extensive and informative, as well.

Van Sertima, Ivan. *Egypt Revisited*. London: Transaction Publishers, 1991.

This source provided a solid background of Ancient Egypt. The book then launched into a discussion of the resurgence of Egyptian influence in the world throughout the years. Egyptian influence on architecture, clothing, theatre, and popular culture was examined in detail at different stages in the Egyptian excavations. This book examined these influences in various areas of the world, as well. Although the majority of the impact of Egyptian style can be seen in Western Europe and America, some other areas were briefly discussed.

Among the discussed topics in this book are also race, origin, philosophy, and science. Van Sertima traces the influence of Egyptian philosophy and science through the years and the world's fascination with such ideas. Although the book did discuss Tutankhamun, it was more helpful as a guide to Ancient Egypt and its influences on the modern world.

Wilson, John Albert. *Signs & Wonders Upon Pharaoh: a history of American Egyptology*. Chicago: University of Chicago Press, 1964.

This source describes the American fascination with Ancient Egypt and the rise in Egyptology in America. Although this source discussed many of the same topics as Trafton's work, Wilson's argument is slightly more objective. He examines the history of Egyptology in America as opposed to the craze that resulted from the numerous discoveries in the Valley of the Kings. He digs more into the actual study of Egypt than into the popularity aspect of the subject.

This book helped develop an understanding of the fantastic popularity of the King Tut exhibits in America by giving the reader a background of knowledge about the study of Egypt in America. From this, one is able to better understand the aspects of Tut's life that are highlighted in the various exhibits. The book offers insight into what aspects of Ancient Egyptian life interest Americans. A helpful bibliography also accompanied this book.

Appendix A

Museums Hosting the Tutankhamun Exhibits

1961-63

The National Gallery of Art
Washington, D.C.

University Museum
Philadelphia, PA

Peabody Museum of Natural History
New Haven, CT

The Museum of Fine Arts
Houston, TX

Joslyn Art Museum
Omaha, NE

Chicago Natural History Museum and The Oriental Institute
Chicago, IL

Seattle Art Museum
Seattle, WA

California Palace of the Legion of Honor
San Francisco, CA

Los Angeles County Museum
Los Angeles, CA

Cleveland Museum of Art
Cleveland, OH

Museum of Fine Arts
Boston, MA

City Art Museum of St. Louis
St. Louis, MO

Walters Art Gallery
Baltimore, MD

The Dayton Art Institute
Dayton, OH

Detroit Institute of Arts
Detroit, MI

Toledo Museum of Art
Toledo, OH

1976-79

The National Gallery of Art
Washington, D.C.

Field Museum of Natural History and the University of Chicago
Chicago, IL

New Orleans Museum of Art
New Orleans, LA

Los Angeles County Museum of Art
Los Angeles, CA

Seattle Art Museum
Seattle, WA

The Metropolitan Museum of Art
New York, NY

2005-07

Los Angeles County Museum of Art
Los Angeles, CA

Museum of Art
Fort Lauderdale, FL

The Field Museum
Chicago, IL

The Franklin Institute
Philadelphia, PA