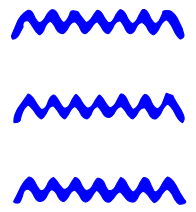
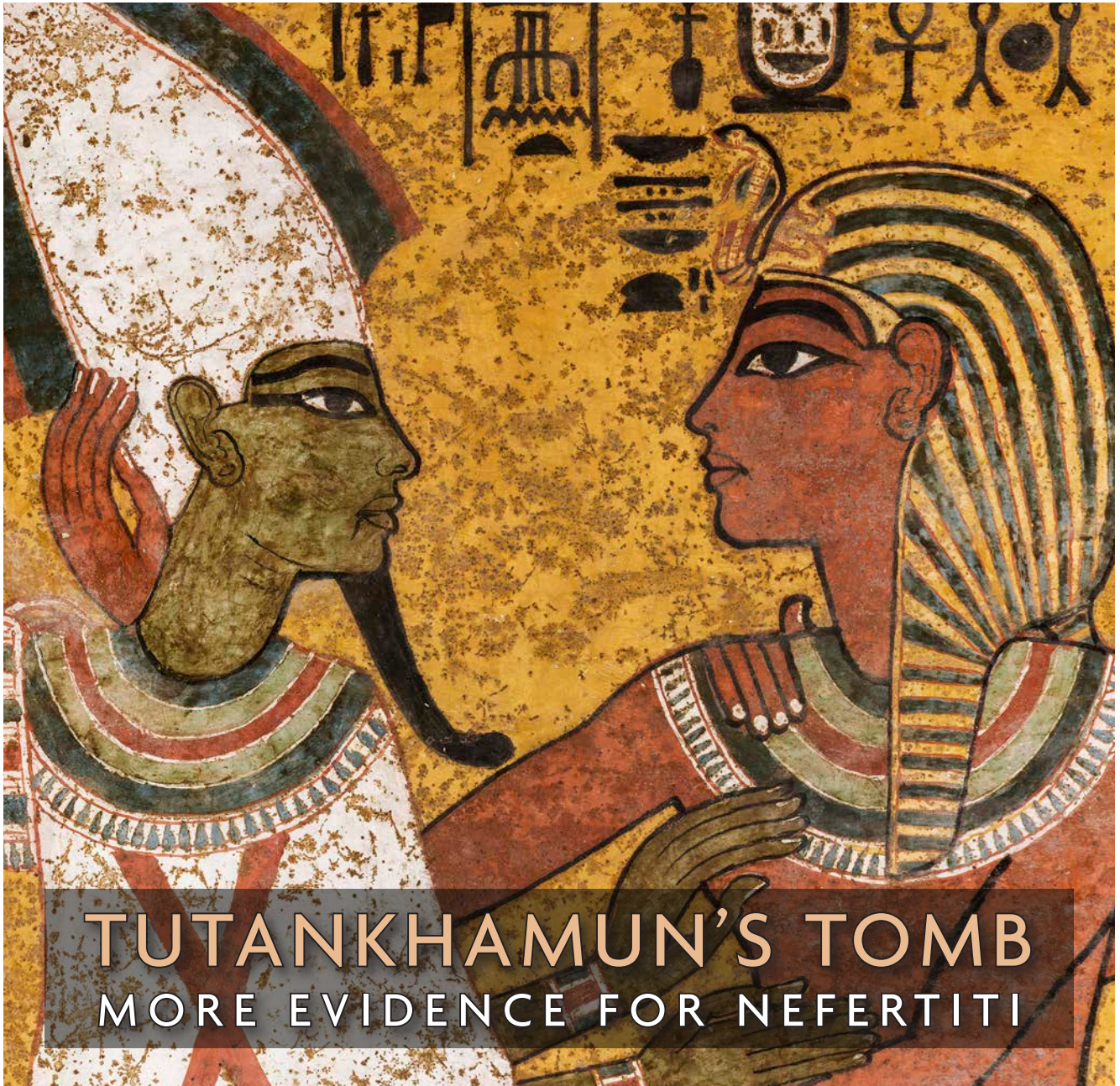


NILE



DISCOVER ANCIENT EGYPT TODAY



TUTANKHAMUN'S TOMB
MORE EVIDENCE FOR NEFERTITI

The **UNSINKABLE MOLLY BROWN** on the **NILE**
NEW DISCOVERY: The **TOMB OF PHARAOH'S SCRIBE**
LOOKING BACK: The **GOLDEN AGE** of **TRAVEL**
The **AMARNA PRINCESS** and the **FIGHT FOR HER HEAD**

NILE



NEW DISCOVERY: THE TOMB OF PHARAOH'S SCRIBE

Jeff Burzacott

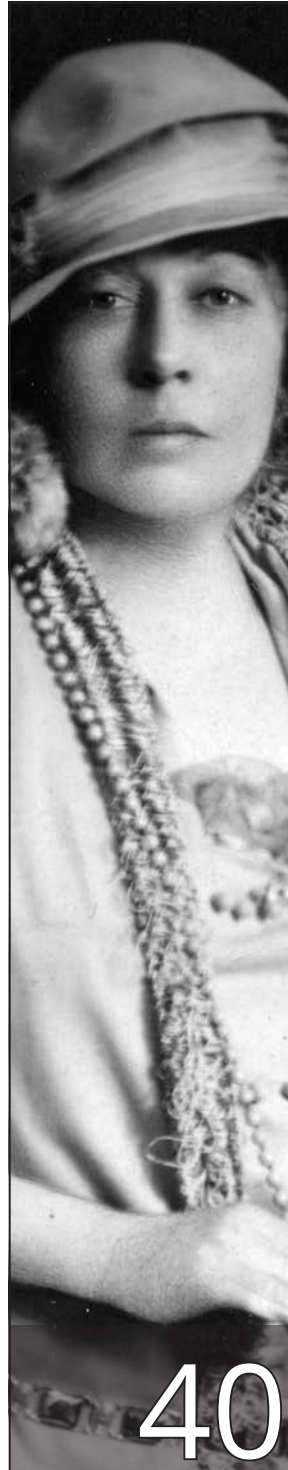
The discovery of a royal scribe's burial at Abusir has revealed that despite his illustrious position, the poor guy's work life was likely miserable.



THE AMARNA PRINCESS & THE FIGHT FOR HER HEAD

Bob Brier

The 1926 discovery of the head from a statue of an Amarna princess sparked a battle over who would keep it. For the Egyptian Exploration Society, losing this battle meant their very survival was at risk.



MOLLY BROWN: UNSYNKABLE ON THE NILE

David Pepper

Wealthy tourist, artefact collector and Titanic survivor—meet “The Unsinkable Molly Brown” and the ancient Egyptian souvenir that became her lucky charm.



LOOKING BACK: THE GOLDEN AGE OF TRAVEL

Jeff Burzacott

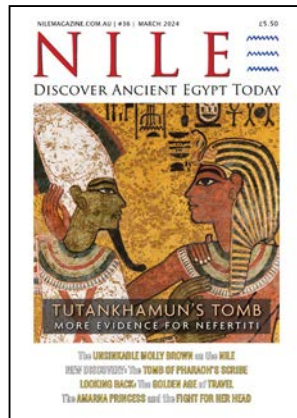
According to a popular late 19th-century travel guide, relaxing among the ruins of Karnak Temple, sipping brandy and champagne was a perfectly reasonable way to spend an afternoon. Welcome to a classier way of exploring the Nile.

NILE

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COVER STORY



TUTANKHAMUN'S TOMB: WHAT THE FORENSICS REVEAL

Matthew J. McGovern

The Burial Chamber in Tutankhamun's famous tomb is characterised by the brown freckling that covers almost every decorated surface. But how do these spots add to the body of evidence for Tutankhamun's tomb hiding another royal burial?

#36

MARCH 2024

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FROM THE EDITOR

Nefertiti has always drawn attention. On July 13, 1979, Marianne von Weizsäcker, the wife of the future president of reunited Germany, Richard von Weizsäcker, spent a few moments with the famous bust of the Egyptian queen (right).

Almost 45 years later, Nefertiti has never been more popular—or controversial. Egyptologist Nicholas Reeves believes that Tutankhamun's humble tomb really represents the outer chambers of Nefertiti's, who remains sealed behind the Burial Chamber's North Wall. And Reeves isn't the only one. Check out the article on page 12, for the latest amazing evidence.

And welcome to issue #36. As always, I hope you thoroughly enjoy your NILE time!

Jeff Burzacott 
editor@nilemagazine.com.au

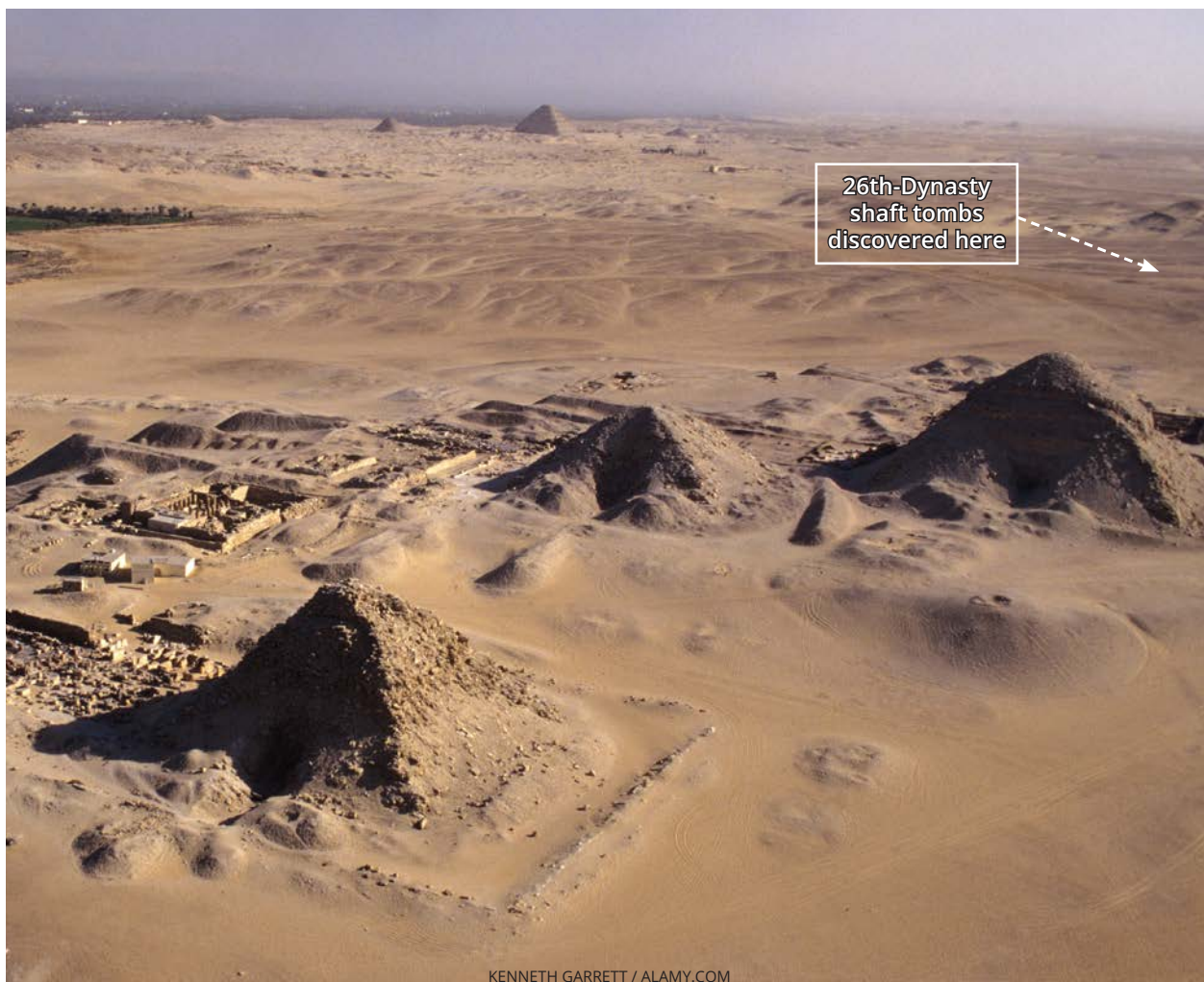


PAUL GLASER / SÜDDEUTSCHE ZEITUNG PHOTO / ALAMY.COM

NEW DISCOVERY

BURIAL OF DJEHUTYEMHAT

ROYAL SCRIBE'S LIFE WAS MISERABLE



KENNETH GARRETT / ALAMY.COM

(ABOVE)

The tomb of the royal scribe Djehutyemhat was found among a group of large shaft tombs (likely an extended elite family) in the southwestern part of Abusir.

(OPPOSITE)

Looking through from the smaller access shaft into the burial chamber of Djehutyemhat. A figure of the goddess Nephthys dominates the end of the sarcophagus.

Some ancient Egyptian monuments stand tall from the collective energies of many pharaohs spanning hundreds of years; Karnak Temple, for example. Others are the product of shorter but no less spectacular bursts of activity: the time between the construction of Egypt's first pyramid, for example—the Step Pyramid of Saqqara—and the dizzying height of pyramid building—the Great Pyramid of Giza—was less than 80 years. Around ten kilometres south of Giza, a cemetery of large, 26th-Dynasty shaft tombs at Abusir falls into the latter category. Based on inscriptional evidence, these tombs are now thought to have been constructed during a very short span of time—just one decade.

In recent years, the Czech Institute of Egyptology of Charles University, Prague, has discovered several 26th-Dynasty shaft tombs near the Abusir Old Kingdom pyramids, built almost 2,000 years earlier. It appears that a family of high-ranking dignitaries at the royal court staked out a patch of this sanctified ground to be their resting place for eternity. According to surface and geophysical surveys, the cemetery consists of two rows of tombs, stretching approximately west to east.

The design of these tombs consists of a burial chamber constructed from limestone blocks built at the bottom of a huge shaft, which was then backfilled. Access to the burial chamber was achieved by means of a smaller,



PHOTO: PETR KOŠÁREK, © CZECH INSTITUTE OF EGYPTOLOGY, CHARLES UNIVERSITY

The lid of Djehutyemhat's sarcophagus is carved with three columns of text from Chapter 178 of the Book of the Dead, which provides spells for raising the body, for activating the eyes and ears and for fixing the head firmly in place.

The southern wall of the chamber (the far wall, above) is adorned with ritual offerings for the wellbeing of the deceased, while on the ceiling is the sun god's journey across the sky with hymns to the rising and setting sun.

secondary shaft. From there, a horizontal passage led directly to the burial chamber entrance.


It is thought that this type of tomb was an attempt by the Egyptian elites to foster a kind of renaissance, inspired by the interior of Djoser's Step Pyramid at Saqqara, namely a huge shaft with a burial chamber constructed at its bottom.

This was a time of revival, when the 26th-Dynasty rulers looked back to their past for inspiration—and perhaps for confirmation of their cultural superiority during a period of turmoil.

Egypt's previous dynasty—the 25th—was formed by Kushite kings who had pushed north and confined the incumbent Egyptian royals to the Delta provinces. They ruled for nearly a century before retreating from an Assyrian onslaught. The Assyrians elevated the loyal local rulers in the Delta city of Sais to power, however, once their Assyrian overlords withdrew, the Saite kings established a new dynasty—the 26th—and transformed Egypt from a vassal of Assyria to an independent ally.

The Abusir tombs were constructed late in the 26th Dynasty, just prior to the Persians invading in 525 B.C.

At this time, Egypt's pharaohs were employing mercenary muscle, hired mostly from the Greek islands, Turkey and Libya, in a desperate attempt to fend off the Persian onslaught. See NILE #33 (November 2022) for the discovery of the tomb (AW 6) of General Wahibremerneith, who bore the title of "Commander of Foreign Mercenaries". Among all this upheaval, the Abusir burial grounds established a connection with Egypt's "golden age" as they saw it.

Discovered last year near the General's tomb was that a likely relative—a previously unknown royal scribe named Djehutyemhat .

Djehutyemhat's tomb consisted of a large square main shaft, over six metres wide and 14 metres deep. While the tomb had been thoroughly looted in antiquity, the burial chamber is noteworthy for the quality of the hieroglyphic text carved into the walls, with a curious emphasis on snakes. The chamber's northern wall was covered with spells that served a dual purpose: to protect the deceased from the dangers of snakebite, as well as enlist snakes as protectors against anyone who entered the tomb with less than noble intentions.

Access to Djehutyemhat's burial chamber, constructed at the base of a large shaft, was provided by a small subsidiary shaft that ended with a narrow corridor that reached through to the chamber.

For unknown reasons, this access shaft was filled with several dozen limestone blocks, originating (two shown here) from the dismantled above-ground part of the nearby shaft tomb (AW 5) of General Menekhibnekau, built during the reign of King Ahmose II (ca. 530 B.C.) in the last years of Dynasty 26.

(RIGHT)

A pyramidion—or perhaps the tip of an obelisk, discovered within the access shaft of the tomb of Djehutyemhat.

(BELOW)

A fragmentary scene from the tomb of Menekhibnekau depicting the preparation of bovine offerings for the general's eternal sustenance.



PHOTO: PETR KOŠÁREK, © CZECH INSTITUTE OF EGYPTOLOGY, CHARLES UNIVERSITY



PHOTO: PETR KOŠÁREK, © CZECH INSTITUTE OF EGYPTOLOGY, CHARLES UNIVERSITY



Matthew J. McGovern

THE STOCKING OF TUTANKHAMUN'S TOMB

How Forensics Alters the Accepted Timeline

Since the discovery of Tutankhamun's tomb 100 years ago, much attention has been spent on analyses of the funerary equipment and artefacts discovered inside, with comparatively little focus on the tomb's architecture and wall decorations. Very recently, however, Dr. Nicholas Reeves undertook a reexamination and reinterpretation of the construction of the tomb and the wall paintings and came to some surprising and controversial conclusions: that Tutankhamun's four cramped chambers are but the outer sections of a larger tomb complex concealing Nefertiti in her kingly alter-ego Smenkhkare. In other words, Dr. Reeves posits that the tomb of Tutankhamun is a tomb within a tomb.

A less revolutionary forensic analysis of the tomb was undertaken by the Getty Conservation Institute (GCI) at the request of Egypt's Supreme Council of Antiquities. The task of the GCI was to analyze the brown spots that mar nearly every square inch of the decoration of the Burial Chamber. The aim was to discover whether the spots evidence microbial growth that continues to damage the wall paintings. While the GCI also analyzed scratches and paint splashes on the walls and some aspects of the tomb architecture, it did not take into account all conspicuous damage

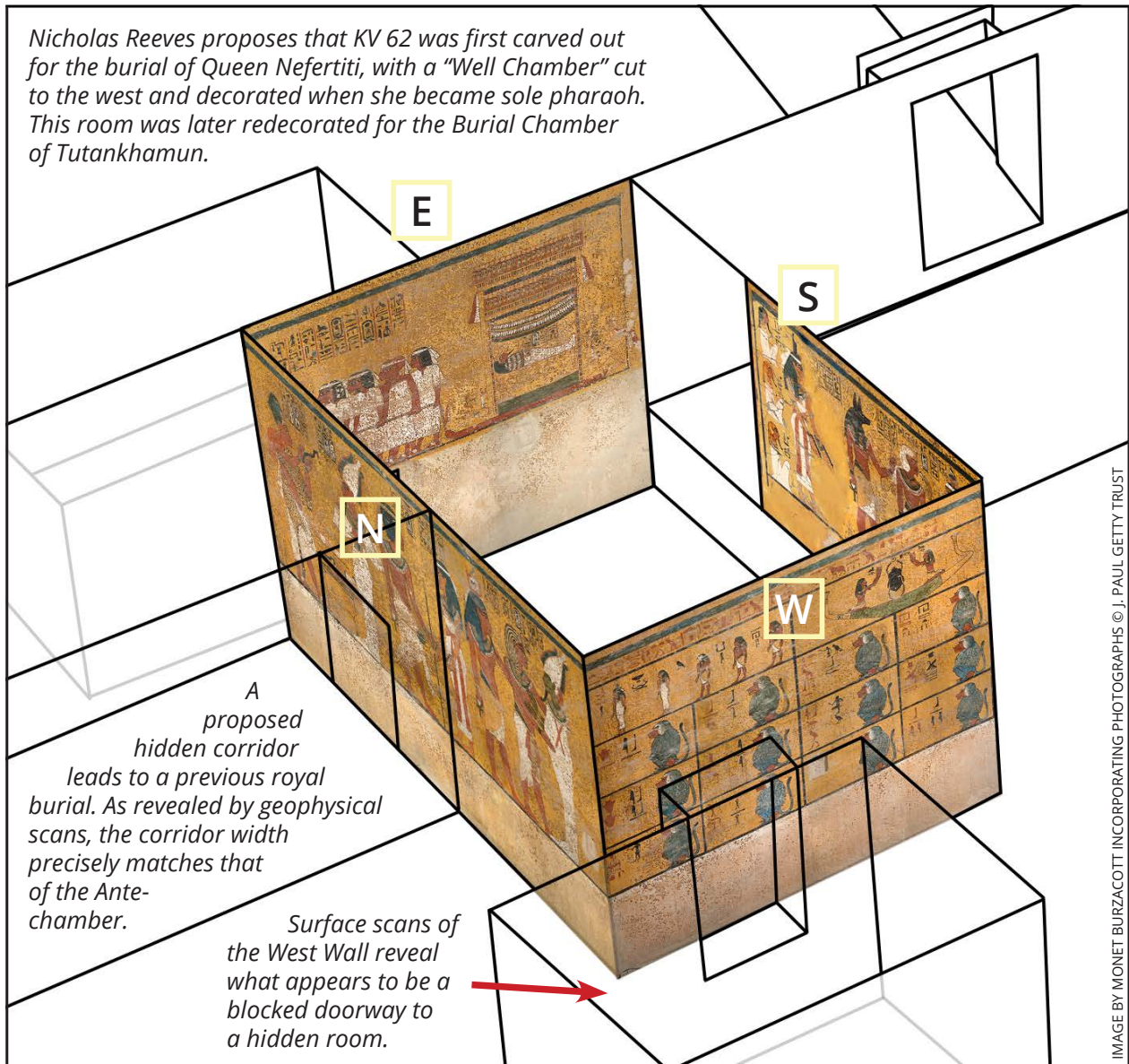
and/or forensic evidence present on the walls of the Burial Chamber.

From a young age, I have been intrigued by Tutankhamun's tomb. For the past 22 years, I have been an appellate lawyer and before that a prosecutor. Frequently, my work involves analysing crime scenes, crime scene photographs, and forensic reports. Forensics is a fascinating field of study. One drop of blood on top of a hair at an expansive crime scene bespeaks one narrative while one drop of blood underneath a hair betrays quite another. One microscopic speck of blood amongst countless other forensic artefacts spanning hundreds of square feet can entirely change the narrative of the causal events giving rise to the scene. The smallest clue can create the biggest breakthroughs.

The same is true of the tomb of Tutankhamun. It is a much older scene but one sealed from contamination for over three thousand years and well-documented before clearance and opening to visitors. Accordingly, in order to get a more comprehensive understanding of the timeline of the tomb's development from Tutankhamun's death to his interment within the Burial Chamber, I thought I might turn my experience in criminal forensics to the tomb.



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BASED ON BURTON PHOTO P0589 © GRIFFITH INSTITUTE, UNIVERSITY OF OXFORD



no longer at play when the tomb was closed for the final time. If, as the Getty Conservation Institute suggests, the mould spots flourished in the closed environment of the tomb after its final closure, then the partition wall should have been covered in mould as well. After all, as the last painted section of the Burial Chamber, it would have been the most wet.

If these damp conditions were not in existence when the Burial Chamber was closed for the final time, it follows that there must have been a prior closure that occurred *after* the walls had been painted but *before* the partition wall was constructed. This prior closure would have been the only opportunity for the mould to flourish in the highly humid, closed environment of the tomb.

This closure of the tomb after initial preparations but before the interment of the king is highly significant and signals that there is more to KV 62 than meets the eye. Brown spots do not appear in any other New Kingdom tombs, indicating that no other New Kingdom tombs were sealed between the time that the wall decorations were completed and the interment of the king.

This begs the question: why was it deemed necessary to seal KV 62 after the completion of the wall paintings but before the interment of Tutankhamun? There are two possibilities:

First, it is possible that the burial crew began stocking the tomb with smaller funerary equipment prior to the arrival of Tutankhamun. Once this pre-stocking was complete, the tomb was sealed for its protection. Although possible, this explanation is unlikely. As argued below, the forensic evidence demonstrates that the magical wall niches and the Treasury were stocked after the mould growth had slowed or ceased altogether, so this stocking must have occurred after the tomb had been reopened for the burial of the king.

Second, and most likely, KV 62 was being resealed, rather than being sealed for the first time, after the paintings were completed. If Reeves is correct, the paintings were completed after the interment of the tomb's first royal occupant (beyond the Burial Chamber's North Wall) but before the arrival of Tutankhamun. In this case, officials would have resealed the tomb while



BURTON P1092 © GRIFFITH INSTITUTE, UNIVERSITY OF OXFORD

The ancient Egyptians often draped textiles around divine figures in order to clothe them. When discovered, the above figure of Anubis was wrapped in several layers of linen, including a repurposed fringed tunic bearing the name of King Akhenaten.

Although the clothed statue protruded partly into the Burial Chamber, the linen bears comparatively few mould spots, which suggests it was placed in the Treasury after the conditions that promoted the mould growth in the Burial Chamber had largely ceased.

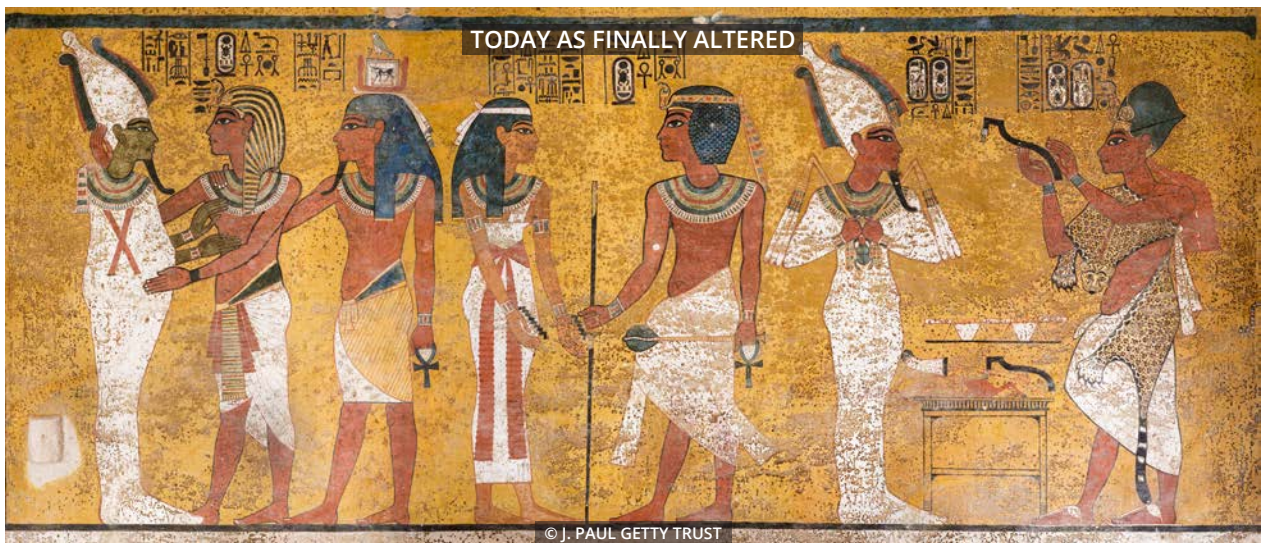
Howard Carter meticulously documented the condition of both the tomb and its contents, including the presence of the brown spots on the walls of the Burial Chamber. However, in his descriptions of the artefacts inside the Treasury and Burial Chamber, there is no mention of mould spots. Many of these artefacts were rich in organic materials, and therefore, a perfect substrate for mould growth.

One example was what Carter described as a “recumbent figure of the jackal Anubis, on shrine, with sledge and carrying poles” (above). This ensemble partially extended out of the Treasury and into the Burial Chamber, so it was close to the area of the most extensive mould growth. The burial crew wrapped around the Anubis figure two layers of linen covering, floral collars, and a neck scarf—again, Carter describes no mould growth

on these materials. Indeed, the photographs of the Anubis figure and the linens covering it show a few black spots but nowhere near the concentration of spots on the walls of the Burial Chamber above and around it. This suggests that mould growth in the tomb had substantially slowed by the time the Treasury was stocked. This is precisely what is shown in the photographs of the closed niches: little to no mould growth, indicating that the two events occurred around the same time.

E. The forensic evidence indicates that the magical niches were sealed at around the same time the partition wall was constructed and decorated

As noted above, the artists charged with decorating the Burial Chamber plastered over and then painted the magical niches with a different colour yellow from that



The Getty Research Institute has discovered that the north wall of KV 62's Burial Chamber was originally painted with a white background (top). The timeline suggested by this author supports Dr. Reeves' theory that the wall was created as a corridor "blind"—a decorated barrier erected at the time of Nefertiti's funeral and concealing her funerary chambers beyond.

In the recreated original decoration (top), we see (on

the right) Tutankhamun officiating as high priest and 'opening the mouth' of the mummified Nefertiti, (in the centre) the female pharaoh Nefertiti welcomed by the goddess Nut, and (at left) Nefertiti embraced by Osiris.

The bottom image shows the wall following its repainting and reassignment to a newly deceased pharaoh: Tutankhamun. The cartouches above the priestly figure on the right now identify him as Ay, Tutankhamun's successor.

used to decorate the surrounding walls. This different colour yellow is still discernible around the perimeters of the North and South Wall niches. Significantly, this same yellow colour is also discernible around the perimeter of the notch in the South Wall that was cut away to fit the massive gilded panels of the outer shrines through the opening into the Burial Chamber. This different colour yellow used for both the niches and the partition wall makes clear two facts:

- (1) the niches and the partition wall were painted at the same time; and
- (2) the niches and the partition wall were painted a significant time after the extant wall decorations.

Once again, the forensic evidence supports a new timeline: that the burial crew decorated the walls of the

Burial Chamber, resealed the tomb and left the Valley of the Kings before returning a significant time later with a different colour yellow to seal and paint the magical niches and to construct and decorate the South Wall partition.

Moreover, the same colour yellow used for both the magical niches and the partition wall strongly suggests that when the burial crew returned to reopen KV 62 for the second time, they were ready to stock the Treasury and magical niches and inter the king. Indeed, the partition wall dramatically reduced the size of the entrance to the Burial Chamber, leaving only a small service entrance which was far too small to allow passage of the larger panels of the golden shrines. Thus, the shrine complex and the king must already have passed into the Burial Chamber.

***FOR WANT
OF A HEAD
AN EXPEDITION
WAS LOST***



BOB BRIER

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EGYPT EXPLORATION SOCIETY,
13, TAVISTOCK SQUARE,
LONDON, W.C.1.
September 9th, 1927

Monsieur le Directeur Général
Service des Antiquités
Cairo.

Dear Sir,

I beg to acknowledge, on behalf of the Committee of this Society, and with very many thanks, the receipt of the mould of the head of the Princess found at Tell el Amarna in our excavations 1926-27. Great care will be taken of this mould, and it will be returned to the Museum in due course. The Committee proposes to make casts from it to supply to the Museums which have contributed towards the funds of the Society. I presume that no objection would be made if other casts were sold for the benefit of the work.

Yours truly,

Mary C. Jones
Secretary

M. de Comnwatent
Avez-vous une objection
à ce projet?
M. de D. G. H. H.
Non!
H. G.
20.9.27

Répondre à
P. Eg. Expl. Soc.
que nous n'avons
pas d'objection
H. G.
20.9.27

à suivre
H. G.
20.9.27

PHOTO: PAT REMLER

she wrote on September 9, thanking him and asking permission to make copies of the head to be sold for profit. When the letter was received by Lacau, he showed it to Rex Engelbach and Henri Gauthier, administrators in the Service des Antiquités, asking if they had any objections. They annotated Mary Jonas's letter, giving their opinions. Gauthier writes, "Any objections?" Engelbach simply writes "No!" Henri Gauthier then adds, "Reply to the Egypt Exploration Society that we have no objections". This did not solve the Society's problems either, but Lacau was doing what he could to help the EES.

(ABOVE)

The annotations by Pierre Lacau, Rex Engelbach and Henri Gauthier on this letter from Mary Jonas, secretary of the Egypt Exploration Society, gave the EES permission to make and sell casts of the head of the Amarna princess.



This limestone head was discovered by John Pendlebury's team at Amarna.

In the late 1950s, the Met's curator, William C. Hayes, described "a delightful little painted limestone head found by the Egypt Exploration Society in a private house in the southwest quarter of Akhet-Aten and acquired for the Metropolitan Museum through the generosity of Mrs. John Hubbard.

For many years, this small portrait has been described as that of a young man, but [British Egyptologist] Cyril Aldred's recent reassessment of the evidence provided by the wig and the facial type has led us to return to John Pendlebury's original identification of the subject as one of Akhenaten's daughters, probably his highly favoured third daughter, the Princess Ankhes-en-pa-Aten."

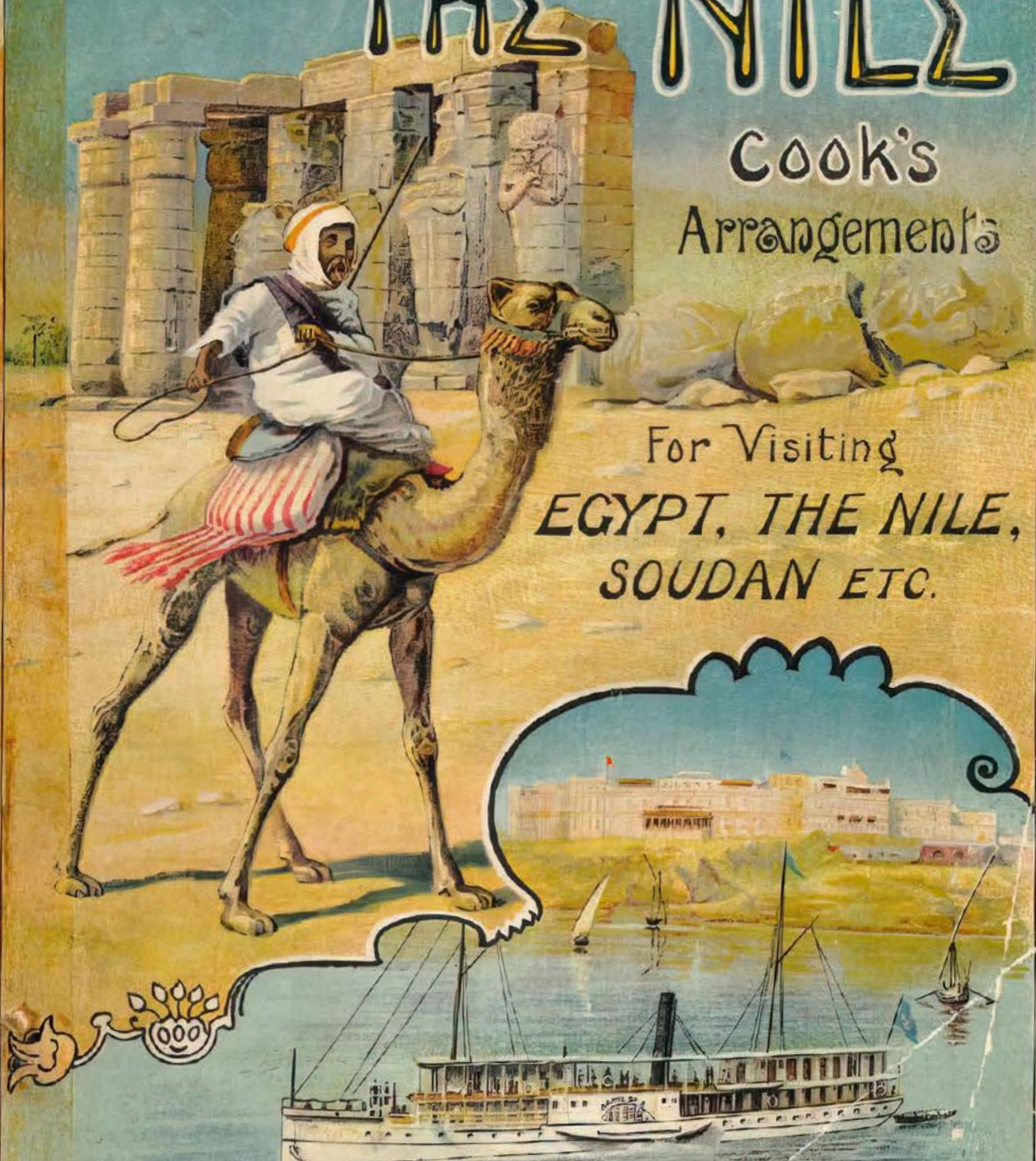
METROPOLITAN MUSEUM OF ART.
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1905 - 1906

EGYPT and THE NILE

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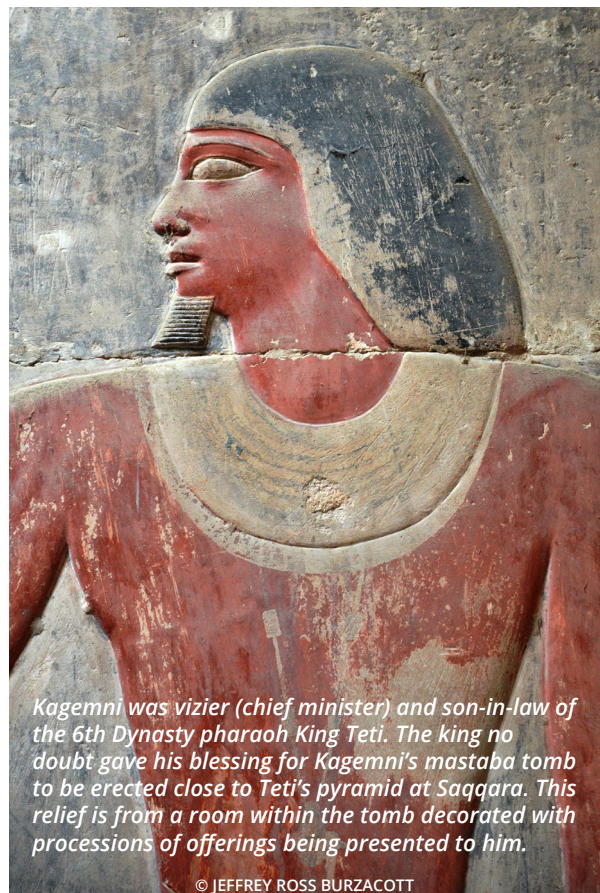
PHOTO: KENNETH GARRETT / ALAMY.COM

The Step Pyramid of King Djoser at Saqqara creates an unmistakable silhouette in the afternoon sun, and would have provided a similar image for the Astor party as their donkeys carried them over from Memphis.

In 1912, the Step Pyramid could be entered and explored by a tourist tunnel dug during the 26th Dynasty, around 650 B.C. Djoser's burial chamber lay 108 feet (33 metres) below in the bedrock beneath the pyramid.

royal figures had then been lifted onto raised blocks to protect them from the Nile's annual floodwaters, with one being provided a little extra shelter in the form of a mud-brick enclosure with a viewing platform. This is the giant statue that visitors see at Memphis today, housed in a more substantial building that was later constructed around it. The other colossus (shown on page 47) was moved to slightly higher ground and remained fully exposed—and also vulnerable to the wear and tear of clambering tourists. Today, however, it is under shelter and the central attraction in the soon-to-open Grand Egyptian Museum at Giza.

Memphis was the ancient seat of the Egyptian kings and maintained its prestige throughout the country's long pharaonic history. The vast Memphite tomb field, Saqqara, was only another half-hour donkey ride away, and, as today, was a spectacular place to visit. In 1912, many of the 11 pyramids around Saqqara could be entered, including the world's first pyramid, the Step Pyramid of King Djoser, dated to around 2650 B.C., and the impressive burial chamber of the 5th Dynasty's King Unas, containing the very first Pyramid Texts, which later became the basis for the Book of the Dead. The most celebrated Saqqara monuments were the same ones we visit today, such as the Serapeum—the catacombs built for the burials of the sacred Apis bulls—



Kagemni was vizier (chief minister) and son-in-law of the 6th Dynasty pharaoh King Teti. The king no doubt gave his blessing for Kagemni's mastaba tomb to be erected close to Teti's pyramid at Saqqara. This relief is from a room within the tomb decorated with processions of offerings being presented to him.

© JEFFREY ROSS BURZACOTT



This is the First Hypostyle Hall of the Abydos Temple of Seti I as it appeared in the late 19th century, and as the Astor party would have seen it. Today, this part of the temple has had its missing roofing slabs replaced, providing the

modern visitor with a more atmospheric experience. The 1908 edition of Baedeker's Egypt regarded the reliefs dating from the reign of Seti I as "among the finest productions of Egyptian sculpture of any age."

It was, however, in better condition than the nearby temple of Ramesses II, which, according to Cook's travel guide, had suffered from relatively recent loss:

"It would seem that during the French occupation of Egypt in the early part of last century this temple stood almost

intact; since that time, however, so much damage has been wrought upon it, that the sections of wall which now remain are only about eight or nine feet high."

Then, it was on to the Greco-Roman temple of Hathor at Dendera, which still had its original roof.



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This image from a 1933 pamphlet advertising Thomas Cook's steamers shows a couple looking out at the Temple of Luxor from the deck of one of Cook's boats.

Facing the river are the columns of the "sun court" of Amenhotep III, who built much of the temple, and the great pylon of Ramesses II, who substantially enlarged it.

Sadly, Kitty disappeared in the Titanic disaster.

Around Feb 20th, 1912, the Astor Party would have arrived in Luxor, some 11 days after leaving Cairo. After living in the comparatively cramped quarters on the *Chonsu*, Margaret and the Astors may have opted to stay at Luxor's luxurious Winter Palace, built by Thomas Cook & Son in 1907. It had a royal suite fit for kings, and—of course—John and Madeleine Astor.

Just a short walk north of the Winter Palace is Luxor Temple, largely the work of the 18th-Dynasty pharaoh Amenhotep III, and then, some 75 years later, his 19th Dynasty successor Ramesses II. Luxor Temple was the first "mega-temple" Margaret Brown and the Astors would have seen. Cleared of debris in the 1890s, the temple would have looked much like it does today.

In her article for Denver's *Rocky Mountain News*, Margaret Brown wrote extensively of Ramesses (in parts borrowed heavily from Amelia Edwards' *A Thousand Miles up the Nile*, first published in 1877):

"He is supposed to have had five legitimate wives, and to have been the lord of an extensive harem. Like the patriarchs of old, he had been the husband of sixty-

four wives and the father of 200 children, which was supposed to be a small family for a king 3,000 years ago.

"The evening of his life was long and splendid. It became his passion and pride to found new cities, raise dykes and dig canals, multiply statues, obelisks and inscriptions, and to erect the most gorgeous and costly temples in which every man worshiped. To the monuments founded by his predecessors he made additions so magnificent that they dwarfed the designs of the originals.... Of his gigantic structures only certain colossal fragments have survived the ravages of time, and yet those fragments are the wonder of the world.... "Rameses' designs were as vast as his means appear to be limitless....

"One thing is known, that his pride and vanity were so boundless that every temple was a monument to his own glory, every inscription a paean of self-praise."



LOOKING BACK

Vintage Images of Ancient Egypt



Lunching in Karnak.

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ARTEFACT SPOTLIGHT

BRACELETS OF SHESHONQ II

A NEW PHARAOH WELCOMED TO THE FAMILY



© SANDRO VANNINI / LABORATORIOROSSO

These two bracelets were found on the mummy of the 22nd Dynasty pharaoh Sheshonq II in Tanis. Each is made from a luxurious combination of gold, turquoise, lapis lazuli and carnelian.

Now in Cairo's Egyptian Museum (JE 72184 a,b), the

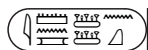
bracelets are almost identical. The only significant difference is that the eye upon one bracelet is the left wadjet eye, while its pair carries the right. Between them, they depict the two eyes (the sun and the moon) of Horus, god of kingship.

The Sydney leg of the travelling exhibition *Ramses & The Gold of the Pharaohs* has been extended, giving us the excuse we needed to showcase one of the artefacts we couldn't fit into last issue's special feature.

In March 1939, among the ruins of the Delta city of Tanis, French Egyptologist Pierre Montet encountered the stunning, hawk-headed silver sarcophagus of a previously unknown pharaoh: Sheshonq II. Assisting him was French-Egyptian archaeologist Georges Goyon, who later recalled the “rebirth” of Sheshonq II as he read aloud the royal cartouches on the sarcophagus lid:



“Heqakheperre (‘The ruler is the manifestation of Re’) Setepenre (‘Chosen by Re’)”



“Sheshonq Meryamun (‘Beloved of Amun’)”

Goyon later recalled that Montet became irritated (translated): “You have certainly read it wrong; we do not know of a king with that first name.” But Georges

Goyon hadn't made a mistake, and Sheshonq II, the third ruler of Egypt's 22nd Dynasty (ca. 890 B.C.), rejoined ancient Egypt's royal family.

The above bracelets that Sheshonq II's mummy was adorned with, however, weren't his. Each one is engraved inside with the names of his grandfather, Sheshonq I. While this may have been a necessity—Sheshonq II died after only a year or so as pharaoh, with little time to pack for eternity, it's nice to think that this short-lived king arrived in the afterlife with treasured family heirlooms.

RAMSES & The Gold of the Pharaohs

Australian Museum, Sydney

Showing until 26 May 2024

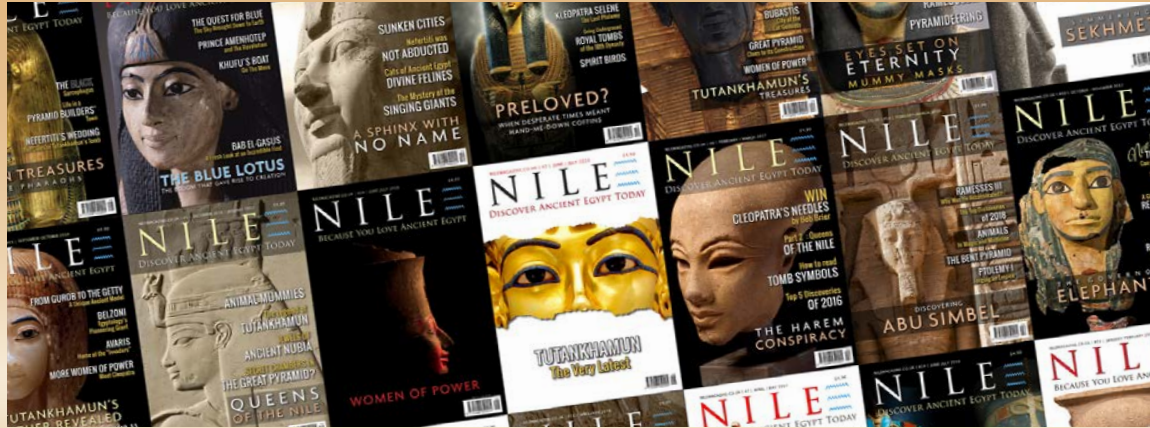
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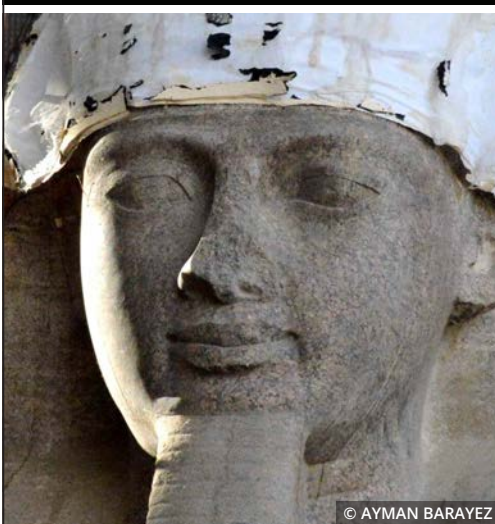
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