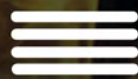
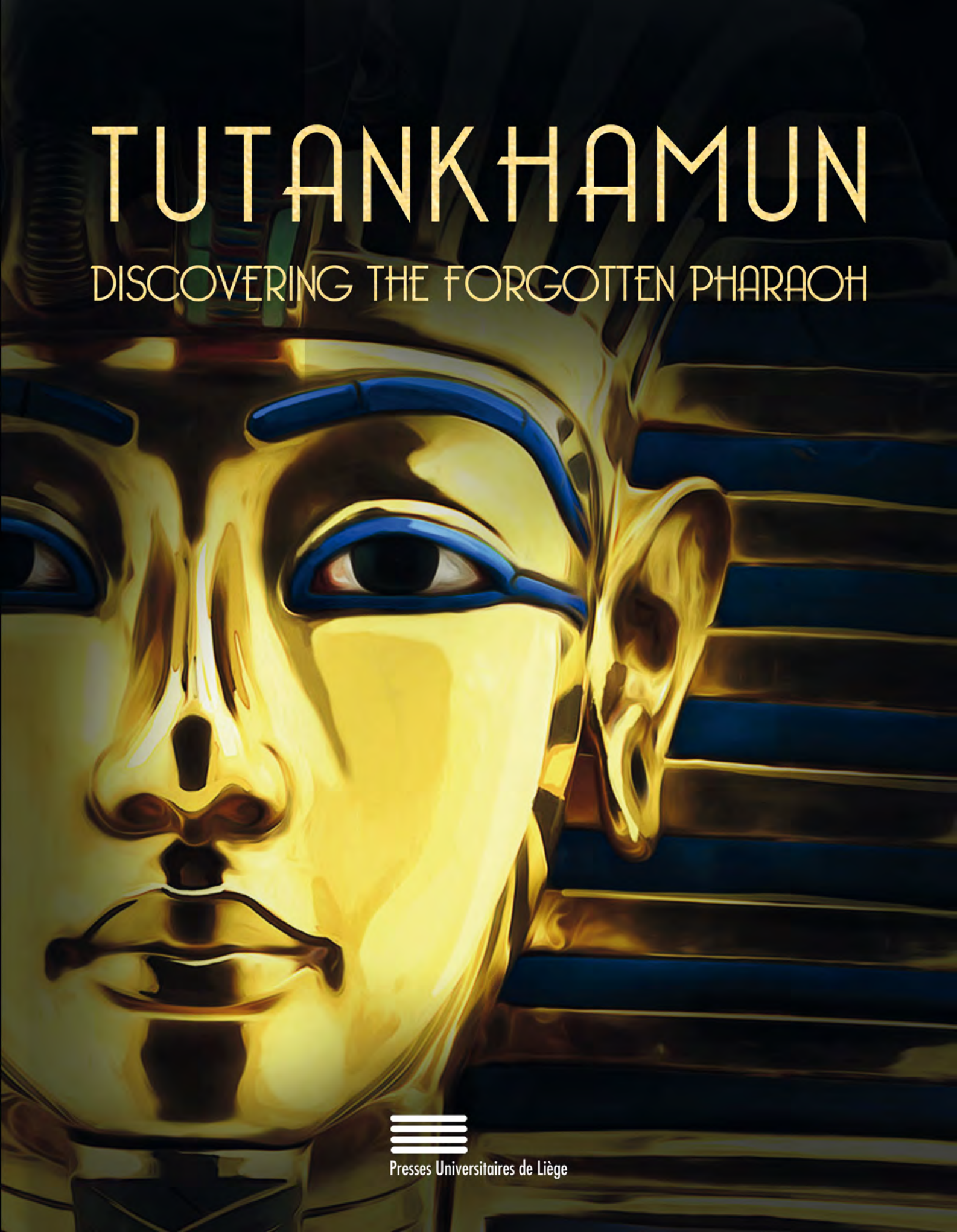


# TUTANKHAMUN

DISCOVERING THE FORGOTTEN PHARAOH



Presses Universitaires de Liège

Collection *Aegyptiaca Leodiensia* 12

**TUTANKHAMUN**  
**DISCOVERING THE FORGOTTEN PHARAOH**

Catalogue edited by

**Simon CONNOR and Dimitri LABOURY**

Exhibition organized at the Europa Expo space  
TGV train station “Les Guillemins”  
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2020

The exhibition “Tutankhamun. Discovering the Forgotten Pharaoh” was produced by the srl-fs EUROPA EXPO and realised by the non-profit organisation Collections & Patrimoines.

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## Acknowledgements

Jean-Lou Stefan

The anonymous private collectors who entrusted us with their pieces.

This book is dedicated to the memory of Agostinho da Cunha, untimely seized by the Abductor, as ancient Egyptians called it.

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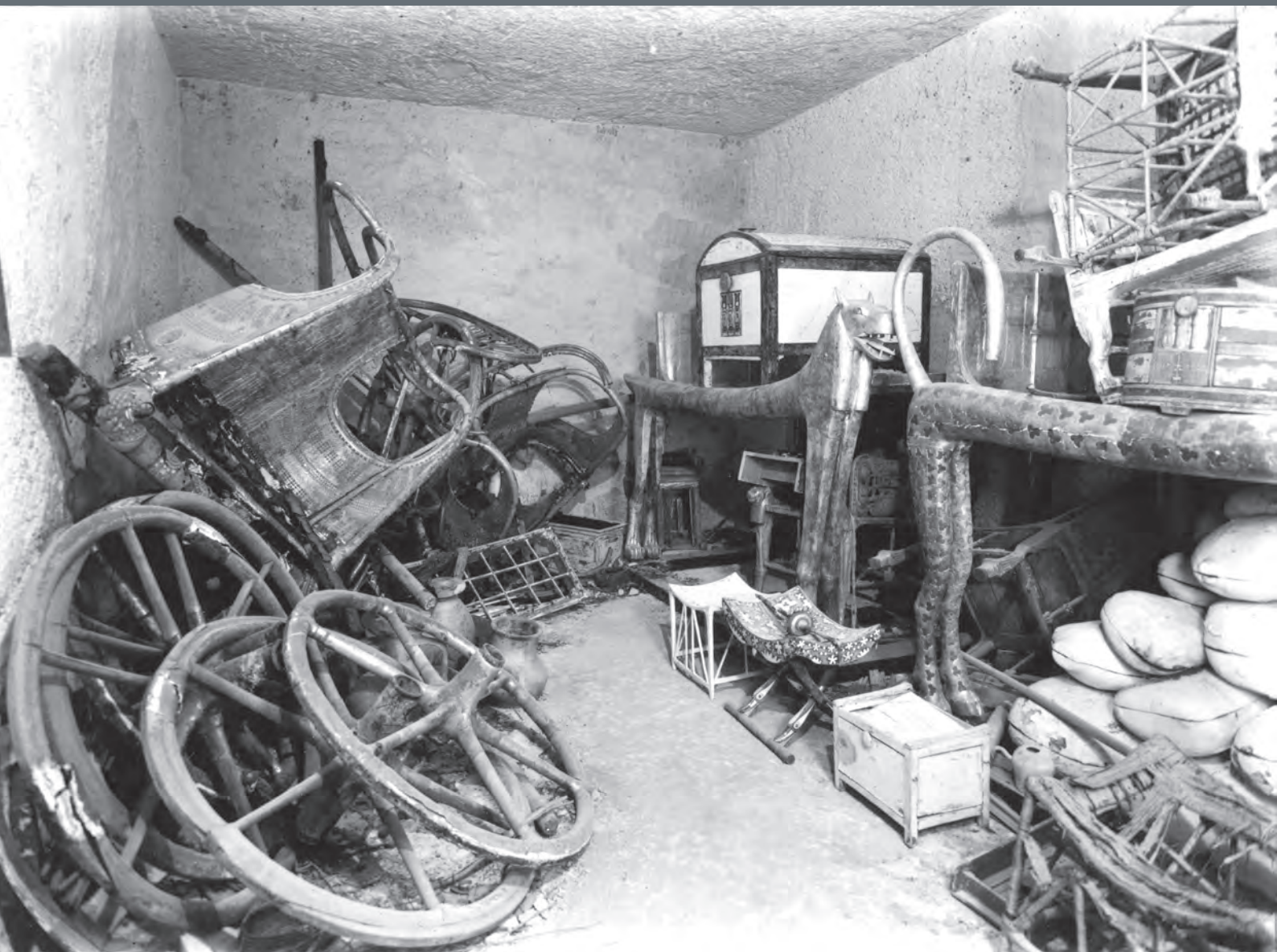
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# The Treasure

# The Artist Who Created the Most Famous Funerary Mask in the World?

Like our modern society, pharaonic culture divided artificially created objects into categories: those that were simply “made” and those in which an added aesthetic value was acknowledged, with all the prestige that comes along with that acknowledgement, in other words, what we call “art” and the ancient Egyptians called *hemut*, ḥꜥꜣ. Accordingly, the manufacturer of arrows was just an “arrow maker,” while his fellow craftsmen who made chariots, statues, or temple decoration were considered to be “artists” (literally, *hemut*-practitioners). Among these crafts that the ancient Egyptians characterized as artistic, the craft of the goldsmith ranked very high, because goldsmiths were called upon to shape a precious material that was the source of the wealth of the empire of the pharaohs and that the ancient Egyptians considered to be “the flesh of the gods.” Some goldsmiths apparently could have a highly successful career in the royal court. This was certainly the case of the “director of artistic functions (or arts) of the Lord of the Two Lands (= the king), the highly praised of the Good God (= the king), Chief of the King’s Goldsmiths,” Ameneminet.

Ameneminet’s tomb was rediscovered at the end of the last century by an Australian mission on the Saqqara plateau, not far from the first pyramid of the pharaonic era, in a venerated place steeped in sanctity and prestige for a millennium, just on the edge of the desert that bordered the ancient capital of Memphis, the main residence of the pharaohs of

the Eighteenth Dynasty. The sumptuous reliefs that decorated the walls allow us to date it stylistically to the period that followed the Atenist moment of Akhenaten, to the reign of Tutankhamun.

Although no such claim has been preserved on the fragments of this imposing funerary monument (but the context of a tomb hardly lends itself to this kind of assertion), it is very tempting to recognize this chief of the king’s goldsmiths of Tutankhamun’s time as the likely creator of the funerary mask of the young sovereign, an absolute masterpiece of Egyptian art, notwithstanding its funerary and magical function, as a protection and substitute for the monarch’s head in case he were to be deprived of it in the afterlife, the iconic symbol of all pharaonic culture in the realm of our collective contemporary representations.

“ Formula for the Mysterious Head: Words spoken by N., who says: “Hail to you, handsome (of your) face, gifted with sight, whom Ptah-Sokar has fashioned, whom Anubis prepared, whom Shu holds up, the most beautiful face among the gods!” ”

Excerpt from Chapter 151 B of the “Book of the Dead,” inscribed on Tutankhamun’s mask

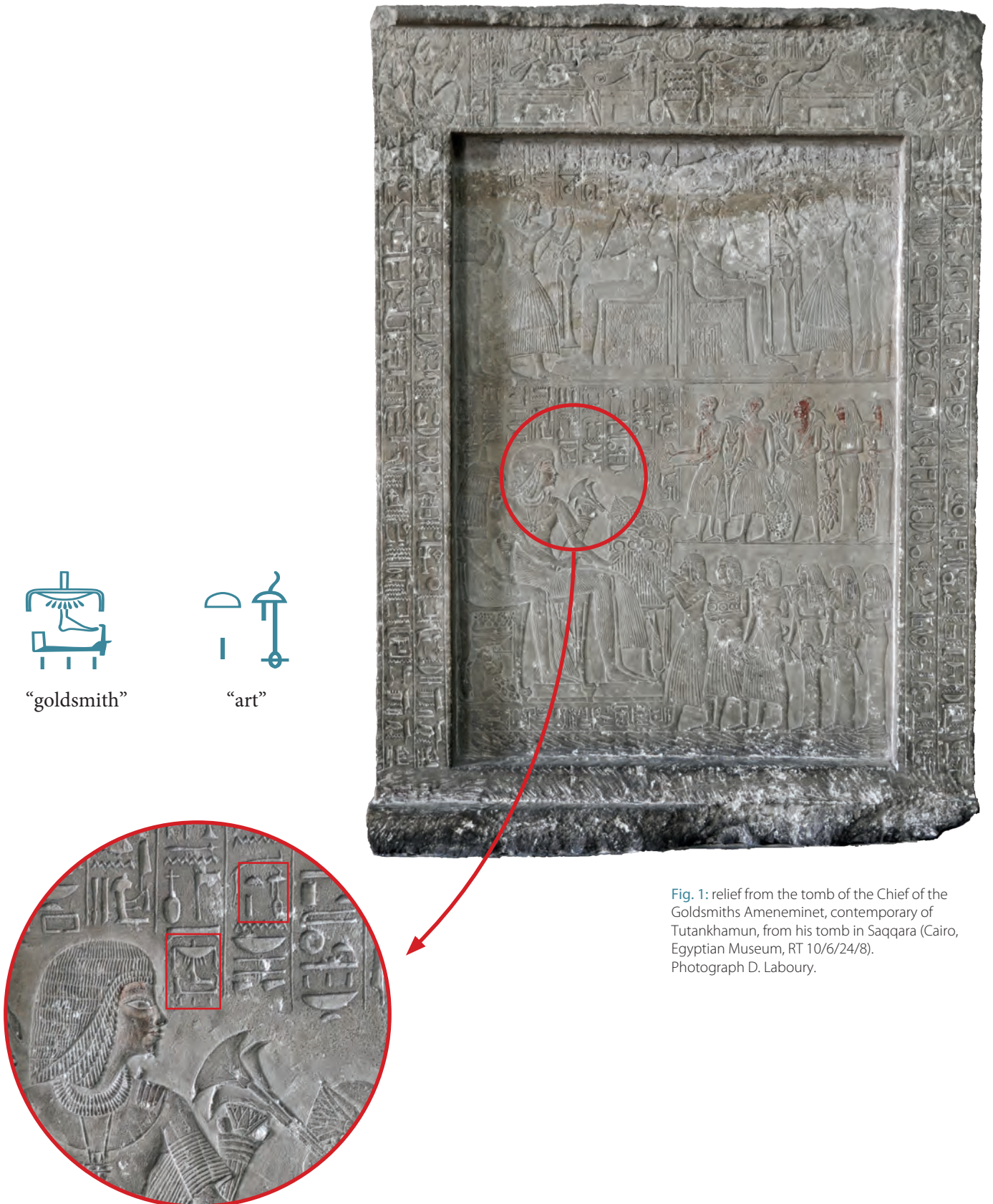


Fig. 1: relief from the tomb of the Chief of the Goldsmiths Amenemhet, contemporary of Tutankhamun, from his tomb in Saqqara (Cairo, Egyptian Museum, RT 10/6/24/8). Photograph D. Laboury.