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Howard Carter and A. C. Mace  
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Howard Carter (1874–1939) was an English archaeologist and Egyptologist, now renowned for discovering the tomb of the pharaoh Tutankhamun. Published between 1923 and 1933, this three-volume study contains Carter's detailed account of the sensational discovery, excavation and clearance of Tutankhamun's tomb and its treasures. The tomb was almost fully intact when discovered and remains the most complete burial discovered in the Valley of the Kings. Each volume of Carter's book is richly illustrated with over 100 photographs of the tomb and objects found in it, showing their original state and how they appeared after reconstruction. Carter's meticulous recording and conservation techniques are faithfully documented in his account, providing a vivid and engaging description of the work which occurred during the excavation and clearance of this famous site. Volume 1 describes in detail Carter's discovery of the tomb, its opening and the recording and clearance of the Antechamber.

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Frontmatter  
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---

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---

# The Tomb of Tut-Ankh-Amen

*Discovered by  
the Late Earl of Carnarvon  
and Howard Carter*

VOLUME 1

HOWARD CARTER  
A.C. MACE



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Frontmatter  
[More information](#)

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Frontmatter

[More information](#)

---

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Frontmatter  
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---



THE LATE EARL OF CARNARVON.

*From a Photograph by F. J. Mortimer, F.R.P.S.*

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Frontmatter  
[More information](#)

# THE TOMB OF TUT·ANKH·AMEN

*DISCOVERED BY THE LATE EARL OF  
CARNARVON AND HOWARD CARTER*

By  
HOWARD CARTER  
AND  
A. C. MACE

*(Associate Curator, Metropolitan Museum of Art, New York)*

## *Volume I*

*With 104 Illustrations from Photographs by*

HARRY BURTON

*(Of the Metropolitan Museum of Art, New York)*

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Frontmatter  
[More information](#)

---

## Dedication

*With the full sympathy of my collaborator,  
Mr. Mace, I dedicate this account of the discovery  
of the tomb of Tut·ankh·Amen to the memory of  
my beloved friend and colleague*

### LORD CARNARVON

*who died in the hour of his triumph.  
But for his untiring generosity and constant  
encouragement our labours could never have been  
crowned with success. His judgment in ancient  
art has rarely been equalled. His efforts, which  
have done so much to extend our knowledge of  
Egyptology, will ever be honoured in history, and  
by me his memory will always be cherished.*



## PREFACE

**T**HIS narrative of the discovery of the tomb of Tut-ankh-Amen is merely preliminary: a final record of purely scientific nature will take some time, nor can it be adequately made until the work of investigation of the tomb and its vast material has been completed. Nevertheless, in view of the public interest in our discovery, we felt that some account without loss of time, no matter how summary, was necessary, and that is the reason for the publication of this book.

We have here for the first time, a royal burial very little disturbed in spite of the hurried plundering it has suffered at the hands of the ancient tomb-robbers, and within the shrines of the tomb-chamber I believe the Pharaoh lies intact, in all his royal magnificence.

It has been suggested by certain Egyptologists that we should write up in the summer, and publish at once, all we have done in the winter. But there is, outside the stress of work and other duties, a strong reason against this. Our work will take several seasons of concentrated labour on our discovery—the tomb, of the contents of which we are making as faithful a record as possible. If, following the advice of our critics, we were to write up our progress in detail before our work could be collated in its entirety, mistakes would necessarily creep in which, when once made, would be hard to rectify. We therefore ven-

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978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
Howard Carter and A. C. Mace  
Frontmatter  
[More information](#)

## *Preface*

---

ture to hope that the method we have adopted is more in the interest of scientific accuracy, and less likely to give rise to erroneous impressions. Nor are warnings wanting against undue haste. For instance, we bear in mind the vault containing the cache of Akh-en-Aten found in this Valley. The account of this important and interesting discovery was hurriedly published and announced as the tomb of Queen Tyi, whereas, after more careful investigation, only one object in that magnificent find, the so-called canopy, which apparently had had an extraordinary influence on the minds of its discoverers and recorders, could be claimed as possibly belonging to that queen. Such mistakes as these we wish to avoid. Moreover, as we have as yet seen only one quarter of the contents of this tomb, in this preliminary account we venture to claim the indulgence of the reader. He will understand that it must be subject to possible future correction in accordance with the nature of facts revealed by the further progress of our work.

When, by the dim light of a candle, we made the first cursory examination of the Antechamber, we thought that one of the caskets (No. 101) contained rolls of papyri. But, later, under the rays of a powerful electric light, these proved to be rolls of linen, which had even then some resemblance to rolls of papyri. This was naturally disappointing, and gave rise to the suggestion that the historical harvest, compared with the artistic value of our discovery, will be unimportant because of the lack of literary evidence concerning King Tut-ankh-Amen and the political confusion of his time.

It has also been argued that these chambers do not represent the actual tomb of the king but that

## *Preface*

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Hor-em-heb, Tut-ankh-Amen's second successor, had probably usurped his real tomb and hurriedly placed his furniture in the chambers of this vault. Nor is this all. It has also been said that it was merely a cache, and further it has even more improbably been conjectured that the objects found therein were a collection of palace furniture, belonging to the dynasty, and hidden there as Tut-ankh-Amen was the last of that royal line, and that of these many were of Mesopotamian origin. I may perhaps be pardoned for here observing that these criticisms have been advanced by authors who have never seen the tomb, let alone its contents.

Now in reply to these objections I would here say that so far as we have gone we have found nothing that should not belong to the funerary equipment of the king. All the objects are in perfect keeping with the evidence and knowledge gleaned from the fragmentary material of the royal tombs of the New Empire discovered in this Valley, and they are in every way pure late Eighteenth Dynasty Egyptian.

That this discovery is the real tomb of Tut-ankh-Amen, there can, I think, be no doubt, but it must be remembered that, like the tomb of Ay, his immediate successor, it is of semi-royal and semi-private type. In fact it is rather the sepulchre of a possible heir to the throne than that of a king.

A comparison of the tomb plan with that of the tombs of the kings' mothers, the kings' wives, and the kings' children, in The Valley of the Queens, and with the tombs of his predecessors and successors in The Valley of the Kings will, I think, show this.

From its style of work and certain idiosyncrasies

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978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1

Howard Carter and A. C. Mace

Frontmatter

[More information](#)

## *Preface*

---

observable, it is not improbable that it was made by the same hand as the vault that contained the transported burial of Akh·en·Aten which is in its near vicinity. The plan of that vault closely resembles the tomb of Tut·ankh·Amen, and both are alike variants of the plan and principles of the tombs of the Theban monarchs of the Empire. The apparent curtailment of design in the Akh·en·Aten vault—it having alone the one completed chamber—was probably due to its being made for a cache to receive nothing but the revered mummy with a few essentials belonging to its burial. It may be for that reason that we find only the first chamber—the Antechamber—prepared and plastered to receive those remains. It should also be noticed that in the right hand wall of this one chamber the ancient Egyptian mason commenced a second room, which now, in its incomplete state, suggests a niche; but on comparing it with the grave of Tut·ankh·Amen the idea and the intention become obvious—it was to be a sepulchral hall. In other words, in the design there is a certain affinity with the tomb of Akh·en·Aten at El Amarna, and the vault devised for a cache in this Valley for that so-called heretic king, and also with the tombs of Tut·ankh·Amen and Ay, which is peculiar to that El Amarna branch of the Dynasty. With them we also find the finest art of the Imperial Age in Egypt, and also the germ of its decadence which made itself manifest in the succeeding Nineteenth Dynasty.

It was King Ay, Tut·ankh·Amen's successor, who buried our monarch, for there, on the inner walls of Tut·ankh·Amen's tomb-chamber, Ay, as king has caused himself to be represented among the religious

Cambridge University Press  
978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
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Frontmatter  
[More information](#)

---

## *Preface*

---

scenes, officiating before Tut·ankh·Amen—a scene unprecedented in the royal tombs of this necropolis.

It were, perhaps, well at this point to say something concerning the mentality of the ancient Egyptians as manifested in their art, which is closely associated with their religion. If we study the ancient Egyptian religious ideas we may be absorbed by the curious medley of their mythology, yet in the end we shall feel that we have progressed beyond them. But if once we have acquired the power of admiring and understanding their art, we do not, for the most part, entertain this assurance of æsthetic progress and superiority. Perhaps we may do so in minor details, but no sensible person will ever imagine that he has got beyond the essentials their art embodies. We cannot with all our progress get beyond those essentials. Egyptian art expresses its aim in a stately and simple convention, and is thus dignified by its own sedateness, and was never wanting in reverence.

No doubt lack of perspective in their art implies limitation, therefore not a little must be surrendered to this limitation, but within its convention the best Egyptian art embodies refinement, embodies love of simplicity, patience in execution, and never descends to an unideal copy of nature. Simplicity is the sign of greatness in art, and the Egyptians never strove to be original or to be sensational. Within the trammels of his convention the ancient Egyptian looked at nature through his own eyes and thus character was imparted alone by his subjective personality, whether from a religious or æsthetic point of view. It is for this reason that Egyptian portraiture to the untrained eye often appears to have

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978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
Howard Carter and A. C. Mace  
Frontmatter  
[More information](#)

## *Preface*

---

a certain sameness and even monotony. This, however, is really due to the convention of the epoch, whereby individual traits were softened in accordance with the ideals of the Egyptian convention. These facts are manifested by the material in the tomb of Tut-ankh-Amen. We are astounded by the immense productivity of the art of its period which it contains, but in studying it, a somewhat unexpected aspect of the character and domestic tastes of the king is suggested. Tut-ankh-Amen's tastes seem to have been rather those of a nobleman than those associated with the religious and official art dominant in this royal Theban cemetery. In the art of his tomb it is the domestic affection and solar tendency that are the dominant ideas, rather than the austere religious convention that characterizes all the other royal tombs in this Valley.

Among the immense quantities of material in Tut-ankh-Amen's tomb, as also exhibited in the beautiful reliefs of his reign in the great colonnade of the Temple of Luxor, we find extreme delicacy of style together with character of the utmost refinement. In the case of a painted scene, vase, or statue, the primary idea of art is obvious, but in utilitarian objects such as a walking-stick, staff or wine-strainer, art, as we know too well to-day, is not a necessity. Here in this tomb the artistic value seems to have been always the first consideration.

This is scarcely the place to discuss the question of ancient Egyptian art, as the book deals mainly with the actual finding of the tomb. But The Valley cannot be overlooked, and it will be helpful to include some general statements upon its impressive history,

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978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
Howard Carter and A. C. Mace  
Frontmatter  
[More information](#)

## *Preface*

---

as well as to record certain unexpected events to which the discovery gave rise.

After so many years of barren labour a sudden development of great magnitude finds one unprepared. One is, for instance, confronted by the question of adequate and competent assistance. In this case the help needed obviously included the all important recording, photographing, planning, and the preservation of the objects—the latter demanding chemical knowledge. But the first and most pressing need was that of photography and drawing. Nothing could be contemplated until a full pictorial record of the contents of the Antechamber had been made. This must not only include photographs of the general disposition of the objects therein, and the order of their sequence, but must afterwards be followed by diagrammatic drawings showing relative positions as seen from above—a task involving not only photographic skill of a high order but also that of an experienced surveyor. Then came the consideration of their preservation, their removal, and their description—the work of a chemist, of a man experienced in the handling of antiquities, and finally of an archæologist.

This problem was quickly solved through the generosity of our colleagues of the American Expedition of the Metropolitan Museum of Art of New York. In answer to my appeal my most esteemed friend and colleague, Mr. A. M. Lythgoe, the Curator of the Egyptian Department of that museum, whose kind offer was subsequently most generously confirmed by his trustees and director, cabled and placed at my disposal, to the detriment of their own work, such members of their staff as might be required.

Cambridge University Press

978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1

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Frontmatter

[More information](#)

---

## *Preface*

---

For such luck as this I had not dared to hope. It included the services of Mr. A. C. Mace, one of their associate curators, of Mr. Harry Burton, their expert photographic recorder, to whom the photographs in this volume are due, and of Messrs. Hall and Hauser, draftsmen to their expedition—a group of very able field-men and all of wide archæological knowledge. And let me here place on record the sacrifice that Mr. Mace, the director of their excavations on the pyramid field at Lisht, made in our interests, which meant the abandonment of his many years of research work at Lisht, and I should add that the preparation of this book has fallen largely on his shoulders. At the same time I must express our most sincere and grateful thanks to the trustees of the Metropolitan Museum of Art of New York, to their director, Mr. Edward Robinson, to Mr. Lythgoe, and also to Mr. H. E. Winlock, whose expedition for them at Thebes was thus considerably denuded.

While in Cairo another stroke of good luck occurred. Mr. Lucas, Director of the Chemical Department of the Egyptian Government, for the moment free of his official duties, offered us the valuable aid of his chemical knowledge.

Previous to this, when I realized the probable magnitude of the discovery, Mr. A. R. Callender at Erment, who had often assisted me on former occasions, at once came to my aid. Dr. Alan Gardiner also very kindly placed his unrivalled philological knowledge at our disposal. Moreover, Professor James H. Breasted, of the University of Chicago, the eminent historian of ancient Egypt, then in Egypt, gave me his valued advice and enlightened me upon the historical data and evidence of the seal-impressions



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 Frontmatter  
[More information](#)

Harna, Luxor  
 5<sup>th</sup> August 1923

Mr. Howard Carter Esq -  
 Honourable Sir,

Beg to write this letter hoping that you are enjoying good health, and ask the Almighty to keep you & bring you back to us in Safety.

Beg to inform your Excellency that Store N<sup>o</sup> 15 is alright, Treasure is Alright, the Northern Stone is alright. Wadain & House are all alright, & in all your work order is carried on according to your honourable instructions.

Rais Hussein, Gad Hassan, Hassan Ahmad Abdel al Ahmed and all the Gaffirs of the house beg to send their best regards.

My best regards to your respectable Self, and all members of the Lardo family, & to all your friends in England

Longing to your early coming.

Your Most Obedient Servant  
 Rais Ahmed Jurgar

Cambridge University Press  
978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
Howard Carter and A. C. Mace  
Frontmatter  
[More information](#)

## *Preface*

---

on the four sealed doorways found in various conditions in the tomb.

Throughout the whole of this undertaking we received the utmost courtesy and kindness from all the officials connected with the Department of Antiquities of the Egyptian Government, and I herewith desire to express the acknowledgment due to Monsieur Lacau, Directeur Général au Service des Antiquités. And here I may mention how much I am indebted to the members of *The Times* staff for all their ready co-operation in all matters, even those outside the sphere of their own interests.

My appreciative thanks are also due to Lady Burghclere, Lord Carnarvon's devoted sister, for the biographical introduction which she has so kindly contributed, for no one could have been better fitted to carry out this task.

I must also thank my dear friend Mr. Percy White, the novelist, Professor of English Literature in the Egyptian University, for his ungrudging literary help.

Lastly I should like to express my recognition of the services of my Egyptian staff of workmen who have loyally and conscientiously carried out every duty which I entrusted to them. The letter, on p. xv, which, in its quaint English, shows their zeal during my absence, should perhaps go on record.

HOWARD CARTER.

*August, 1923.*

## CONTENTS

	PAGE
INTRODUCTION. BIOGRAPHICAL SKETCH OF THE LATE LORD CARNARVON. BY LADY BURGHCLERE . . . . .	1
CHAPTER	
1. THE KING AND THE QUEEN . . . . .	41
2. THE VALLEY AND THE TOMB . . . . .	50
3. THE VALLEY IN MODERN TIMES . . . . .	63
4. OUR PREFATORY WORK AT THEBES . . . . .	75
5. THE FINDING OF THE TOMB . . . . .	86
6. A PRELIMINARY INVESTIGATION . . . . .	97
7. A SURVEY OF THE ANTECHAMBER . . . . .	110
8. CLEARING THE ANTECHAMBER . . . . .	123
9. VISITORS AND THE PRESS . . . . .	141
10. WORK IN THE LABORATORY . . . . .	151
11. THE OPENING OF THE SEALED DOOR . . . . .	178
APPENDIX . . . . .	189
INDEX . . . . .	225

## LIST OF PLATES

The Late Earl of Carnarvon . . . . .	<i>Frontispiece</i>
<b>PLATE</b>	<b>FACING PAGE</b>
I Statue of King Tut-ankh-Amen . . . . .	42
II Back Panel of the Throne . . . . .	46
III Road to the Tombs of the Kings . . . . .	50
IV View of the Royal Cemetery . . . . .	58
V Entrance to the Tomb of Rameses VI . . . . .	64
VI Interior of the Tomb of Rameses IX . . . . .	68
VII Interior of the Tomb of Rameses IV: showing the Sarcophagus . . . . .	72
VIII View showing position of Hat-shep-Sût's Cleft-Tomb	80
IX Removing surface debris in search of the Tomb of Tut-ankh-Amen . . . . .	82
X Example of the Workmen's Huts found above the Tomb . . . . .	84
XI View of the Relative positions of the Tombs of Tut-ankh-Amen and Rameses VI . . . . .	86
XII Entrance to the Tomb as first seen . . . . .	88
XIII The Sixteen Steps . . . . .	90
XIV Examples of Seal Impressions . . . . .	94
XV View of the Antechamber, as seen from the Passage through the Steel Grille . . . . .	96
XVI Interior of Antechamber: Northern End . . . . .	98
XVII Interior of Antechamber: The Lion-headed Couch .	102
XVIII Interior of Antechamber: The Hathor Couch .	104

## *List of Plates*

PLATE	FACING PAGE
XIX Interior of Antechamber : Southern End showing the Thoueris Couch and the Chariots . . . . .	106
XX Interior of Antechamber : The Entrance with Steel Gate. . . . .	108
XXI Painted Casket (No. 21) <i>in situ</i> . . . . .	110
XXII Cluster of Alabaster Vases . . . . .	114
XXIII (A) The King's Sceptre of Gold and Lapis Lazuli Blue Glass . . . . .	116
(B) Two Sistra of Wood, Gilt and Bronze . . . . .	116
XXIV Throne and Footstool beneath the Thoueris Couch . . . . .	118
XXV The King's Mannequin . . . . .	120
XXVI View of the Chariots, illustrating Process of Clearing . . . . .	124
XXVII Funerary Bouquet . . . . .	126
XXVIII Thoueris Couch . . . . .	132
XXIX Pedestal of Missing Statuette in the Small Golden Shrine . . . . .	136
XXX Plunderers' Loot (Eight gold rings tied in a Scarf)	138
XXXI Visitors above the Tomb . . . . .	142
XXXII Thoueris Couch being taken out of Tomb. . . . .	144
XXXIII Convoy of Antiquities to the Laboratory . . . . .	148
XXXIV Painted Casket No. 21 : Showing the unpacking. First and second stages . . . . .	164
XXXV Painted Casket No. 21 : Third and fourth stages	166
XXXVI The King's Court Sandal and Slipper . . . . .	168
(A) The Buckle of Sandal in elaborate Gold Work . . . . .	168
(B) The Sandal . . . . .	168
(C) The Slipper of Leather . . . . .	168

Cambridge University Press  
 978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
 Howard Carter and A. C. Mace  
 Frontmatter  
[More information](#)

## *List of Plates*

PLATE	FACING PAGE
XXXVII Box No. 54. View of Interior . . . . .	170
XXXVIII Reconstruction of Corslet . . . . .	172
XXXIX (A) Collar Resting on Lid of Box No. 54. (B) Reconstruction of the Collar . . . . .	174
XL Necklace restrung in original Order . . . . .	176
XLI Sentinel Figures guarding the Sealed Doorway to the Sepulchral Chamber . . . . .	178
XLII Sealed Doorway to the Sepulchral Chamber show- ing the Re-closing of the Plunderers' Hole . . . . .	180
XLIII The Opening of the Sealed Doorway to Sepulchral Chamber. Carnarvon and Carter . . . . .	182
XLIV The Opening of the Sealed Doorway to Sepulchral Chamber. Carter and Mace . . . . .	184
XLV The Shrine within the Sepulchre. . . . .	186
XLVI The King's Wishing Cup in Alabaster (Calcite) of Lotiform . . . . .	190
XLVII Alabaster (Calcite) Perfume Vase Resting upon an Ornamental Stand . . . . .	191
XLVIII Alabaster (Calcite) Perfume Vase Resting upon a Trellis-work Pedestal . . . . .	192
XLIX (A) One of the King's Beds carved in solid Ebony with String Mesh . . . . .	193
(B) The Open-work Foot Panel of Ebony, Ivory, and Gold . . . . .	193
L Scene in Miniature Painting upon the Right-hand side of the Lid of the Painted Casket (No. 21) . . . . .	194
LI Scene in Miniature Painting upon the left-hand side of the Lid of the Painted Casket. (No. 21) . . . . .	195
LII Scene in Miniature Painting upon the left side Panel of the Painted Casket. (No. 21) . . . . .	196

## *List of Plates*

PLATE	FACING PAGE
LIII Scene in Miniature Painting upon the right panel of the Painted Casket. (No. 21) . . . . .	197
LIV Scenes upon the Front (A) and Back (B) Panels of the Painted Casket. (No. 21) . . . . .	198
LV Large Cedar-wood Casket Inlaid and Veneered with Ebony and Ivory. (No. 32) . . . . .	199
LVI (A) An Alabaster (Calcite) Casket (No. 40) . . . . .	200
(B) Decorated Gilt Casket . . . . .	200
LVII (A) A Solid Ivory Jewel Box (No. 54 ddd) . . . . .	201
(B) Back of the Box . . . . .	201
LVIII A Large Vaulted-Top Box (No. 101) . . . . .	202
LIX A Child's Chair (No. 39) . . . . .	203
LX A Carved Cedar-wood Chair (No. 87) . . . . .	204
LXI The Open-work Panel of the back of the Carved Cedar-wood Chair . . . . .	205
LXII The King's Golden Throne (No. 91) . . . . .	206
LXIII The King's Golden Throne (No. 91) . . . . .	207
LXIV The King's Golden Throne (No. 91) . . . . .	208
LXV (A) A Large Pendant Scarab of Gold and Lapis Lazuli Blue Glass . . . . .	209
(B) Bezel of Scarab . . . . .	209
(C) A Gold Pendant . . . . .	209
(D) The Chased Back of the Pendant . . . . .	209
LXVI (A) The Central Pectoral of the Corslet . . . . .	210
(B) The Back Pendant of the Corslet of Gold Richly Inlaid . . . . .	210
LXVII (A) Seven Finger-rings and an Ornamental Finger-ring Bezel . . . . .	211
(B) Gold Buckles of Open-work Sheet Gold, with Applied Pattern in Tiny Granules . . . . .	211

Cambridge University Press  
 978-1-108-01814-2 - The Tomb of Tut-Ankh-Amen, Volume 1  
 Howard Carter and A. C. Mace  
 Frontmatter  
[More information](#)

## *List of Plates*

PLATE	FACING PAGE
LXVIII The Small Golden Shrine . . . . .	212
LXIX Two Ceremonial Walking-Sticks covered with thin Gold Foil . . . . .	213
LXX A Ceremonial Walking-Stick . . . . .	214
LXXI A Staff and Stick . . . . .	215
LXXII Sticks and Whips with Ornamental Handles in Gold Work . . . . .	216
LXXIII Two Stools . . . . .	217
LXXIV Two Stools . . . . .	218
LXXV Torch and Torch-holders of Bronze and Gold upon Wooden Pedestals . . . . .	219
LXXVI Three of the King's Bows . . . . .	220
LXXVII Three of the King's Bows . . . . .	221
LXXVIII Textiles of Applied Needlework . . . . .	222
LXXIX Examples of the King's Gloves . . . . .	222
Sketch-Plan of the Tomb . . . . .	223