

## HISTORY This Week EP 409: Uncovering Tutankhamun EPISODE TRANSCRIPT

*NOTE: This transcript may contain errors.*

**Sally Helm:** HISTORY This Week. January 3rd, 1924. I'm Sally Helm.

The shrines lay undisturbed for more than three thousand years. Sheltering the body of a young Egyptian pharaoh who had died suddenly. Unexpectedly. The priests had to move with haste, interring the mummy in his three nested coffins, placing a golden mask on his face. The walls were freshly plastered—the paint hadn't even had time to dry. The priests left the pharaoh with all he would need in the afterlife: Chariots. Daggers. Trumpets. Some board games. Then they placed his body in the innermost of four separate shrines. Sealed his tomb. And left the dead Tutankhamun lying beneath the sands. Where he lay for those three thousand years.

Until...1922. When archaeologists digging in Egypt's Valley of the Kings uncovered the tomb's first steps. It is now January of 1924. Two years have passed. The archaeologists have undone the work of the ancient priests, taking those trumpets and chariots back up the stairs and into the light. And now they have come, at last, to the pharaoh himself. They're about to dismantle the shrines that shelter King Tut's remains.

The team is led by a British man named Howard Carter. There are other British and American men on site for this big moment: archaeologists. A photographer. A prominent philanthropist. Plus, several Egyptian foremen, and an inspector from the Egyptian government. Relations between Carter and the local government have become increasingly tense in recent months. But all these men have found themselves here together for this climactic moment.

The archaeologists have already broken open the doors of two outer shrines around the Pharaoh's remains. Now they break open the third and fourth sets of doors...and see the edge of a giant sandstone sarcophagus. The body lies inside.

Tutankhamun is being dragged into a world that is very different from the one he left. A world in which millions of people will come to know his name. And in which governments across the globe will fight over who owns the treasures buried with the young Pharaoh for his journey into the afterlife.

Today: King Tut's tomb. What made this archaeological discovery so electrifying? And what is the little told story of the political battles that broke out with the unsealing of the pharaoh's final resting place?

[AD BREAK]

**Sally Helm:** 1922. The sun rises on Egypt's Nile River. There's a once-thriving city on its Eastern Bank, called Luxor. And across the river: majestic peaks of limestone and rock. Among them are the ruins of ancient temples.

**Christina Riggs:** And if you went far enough back into the mountains, then you get to the Valley of the Kings, where the kings of the 18th and 19th dynasties of Egypt, the New Kingdom, were buried underground.

**Sally Helm:** Professor Christina Riggs is a historian of photography and archaeology. She tells us, by 1922, the Valley of the Kings is struggling to keep its ancient secrets. Britain had invaded Egypt back in 1882. Decades later, the valley has been overrun by European archaeologists, each hoping to dig up something important. And decades after that, Riggs and other Western kids like her would hear stories about all the things those archaeologists *did* dig up. Riggs first became fascinated with Ancient Egypt in her Ohio elementary school, watching a documentary that probably sounded something like this one:

**King Tut Documentary Archival: "And what of the Sphinx, that strange, silent, mystical figure crouching in the sands near the pyramids. Is it too a tomb?"**

**Sally Helm:** Riggs was hooked. She trained as an Egyptologist. But in recent years, she's turned her attention from a study of ancient Egyptian culture to...a study of Egyptology as a field. Riggs felt that the accounts of this history were often oversimplified. After all, they'd often been written by people who had an interest. Who, like Riggs, were archaeologists themselves.

**Christina Riggs:** There's a kind of a tendency, it's a bit like writing your own family history in a way. You sort of wanna bring out, you know, the good bits. And put any, any murderers or anybody who did something dodgy, you know, maybe put them off to the side. And that's not good history.

**Sally Helm:** So, Riggs decided to write the history herself. Her most recent book is about the discovery of the tomb of Tutankhamun. And through her research, she became familiar with the man who would become most famous for Tutankhamun's discovery: Howard Carter. At least...she became as familiar as any historian can be.

**Christina Riggs:** I think he is a difficult character to get to get to know in a way, because of how he shapes and writes his own story.

**Sally Helm:** Howard Carter will come to have a hand in writing the legend of Howard Carter. But here are some things we know.

He's born into a large London family, but he spends his childhood living with aunts in an English market town. He isn't wealthy or high class. He has little formal education. What Carter does have...is a knack for drawing.

**Christina Riggs:** He loves animals. He's a good artist. His father was a talented professional artist of, of animals. Kind of did cute little wild animal drawings, but also did nice portraits of wealthy people's pets.

**Sally Helm:** Howard Carter helps his father with these commissions. That gets him into the room with people of wealth. A.K.A. ...potential patrons.

**Christina Riggs:** They get to know the local landed gentry who happen to be supporters of archeology in Egypt and happen to have a collection of Egyptian antiquities.

**Sally Helm:** When Carter is 17, one of these families gets him a job in Egypt copying tomb paintings for archeologists. And after a few years, Carter trades in his paintbrushes...for a trowel. He becomes an inspector, supervising digs in southern Egypt.

**Christina Riggs:** Howard Carter, who may otherwise have just been a jobbing, who knows what somewhere in small town Norfolk.

**Sally Helm:** Around age 31, Carter falls out with the Antiquities Service and resigns his post. For the next few years, he's nearly jobless, selling artwork to tourists and waiting for an opportunity to put his archeological skills to use.

He meets a man who can help: George Edward Stanhope Molyneux Herbert, 5th Earl of Carnarvon...we'll call him Lord Carnarvon. Unlike Carter, Lord Carnarvon has plenty of cash and a permit to dig in Egypt. He's from the upper classes in England.

**Christina Riggs:** He graduates from Trinity College at Cambridge. He's from a big, wealthy landed family, who will have had a London townhouse and in the countryside had Highclere castle, which is still in the family.

**Sally Helm:** Lord Carnarvon's country estate looks like the manor from Downton Abbey. In fact... it looks *exactly* like the manor from Downton Abbey. It was used as a set in the show. Carnarvon is the prototypical high-flying aristocrat.

**Christina Riggs:** He likes fast cars, fast horses. He's nearly killed in an automobile accident. And on the advice of his doctors went to Egypt to take the sun and then got interested in archeology as a sort of a hobby.

**Sally Helm:** Carter and Carnarvon make an odd couple. Carter has intense eyes and dour expression. Carnarvon is dapper and at ease. They're worlds apart in education and status, but Egypt has brought them together. Carnarvon even takes Carter back to his home in England during archaeologies off season.

**Christina Riggs:** Carter spends time in the summers at Highclere Castle for the grouse shooting. And to catalog the antiquities—becomes sort of an English gentleman but will always have known himself that he wasn't.

**Sally Helm:** By 1922, the two men have worked together in Egypt for 15 years, with Carter leading excavations, and Carnarvon footing the bill. They've been digging for antiquities in the Valley of the Kings without much success, and rumors begin to swirl that Lord Carnarvon has refused to pay for another season's permit. Carter has yet to make a significant find...and now time may be running out.

The morning of November 4th, 1922, begins like any other for Carter's team. The project depends almost entirely on Egyptians, from local archaeologists to government officials to the local boys who clear away debris.

**Christina Riggs:** So, they're trying to get down to bedrock, basically down to the original floor of the valley.

**Sally Helm:** Suddenly, their tools scrape against something that feels...different.

**Christina Riggs:** I know what it feels like when you scrape your trowel across the ground, and you feel a change. You feel that ding, ding, ding of stone. And they knew, obviously they have experienced, experienced diggers. They've lived there their whole lives among these archeological ruins. It's their land, their country. They scrape away the sand, the dirt, the everything on top of it, and they see that it's a step that's going to cut down into the bedrock.

**Sally Helm:** An ancient staircase beckons.

Accounts differ on whether Howard Carter, at this momentous juncture, was even there. He had just returned to the region from some time off.

**Christina Riggs:** He'd been in Cairo for a few days, he'd been selling antiquities. He'd been to the bank; he'd been to his dentist.

**Sally Helm:** He'll later insist that he made it back in time to see the first step uncovered, though Professor Riggs says his early accounts of the discovery seem to cast that into doubt. Either way, soon enough, the men start digging to discover what lies within.

**Christina Riggs:** They clear the staircase. There's 16 steps going down.

**Sally Helm:** About halfway down the stairs, the team sees part of a door, caked in mud plaster. It bears the mark of ancient priests.

**Christina Riggs:** They've used a big carved stamp essentially to press all over the surface of that mud. To, to market and to make sure it was intact, right? If anybody broke through, you would immediately see, and so it's at that point that that Carter gets a glimpse of what the inscriptions say on the upper half.

**Sally Helm:** The inscription reads: Tutankhamun.

**Christina Riggs:** And that's when Carter says, okay, we've got something here. And they can't do anything more until Lord Carnarvon comes out from London. Okay. So, then we get a couple of weeks waiting, which must have been, I mean, Carter's mind must have been going, you know, crazy.

**Sally Helm:** When Lord Carnarvon arrives, the work continues. Carter takes photos and makes notes about the door, then tears it down. Next, the archaeologists see a small hallway. At the end stands another door.

Carnarvon and Carter and a small crew climb down into the cramped, dimly lit corridor. And begin to dismantle the second door. When they've made a small hole, Carter grabs a flashlight and peers into the room.

**Christina Riggs:** That's when he sees what we now know was the first of four rooms of this tomb. And it must have been an extremely eerie and just awe inspiring, inspiring experience, a total shock.

**Sally Helm:** Carter will later describe this moment in almost cinematic terms. He says Lord Carnarvon was crouched behind him in the hallway. And he asked Carter, "*can you see anything?*"

**Christina Riggs:** And Carter says, I've replied, "Yes, I see wonderful things."

**Sally Helm:** The things Carter sees *are* wonderful. Treasures fit for a king: a pair of imposing, life-size statues in black and gold, a pile of chariot parts, precious vases and trinkets. It's obvious to everyone involved that the discovery is something truly magnificent. A nearly complete set of burial objects over 3,000 years old. An astonishing window on the ancient past, almost perfectly preserved.

Photographer Harry Burton takes photos of the room, known as the antechamber.

**Christina Riggs:** The entire first winter of work, the things that the world first sees are what comes from that room.

**Sally Helm:** The world...is transfixed.

**Christina Riggs:** Lord Carnarvon at the start of the excavation had sold the rights to it, to the London Times, the most prestigious newspaper at the time.

**Sally Helm:** The coverage is wildly popular. Burton's photos are reprinted throughout the world. And Tut fever sweeps across Europe and North America.

A headline in the LA Times announces, "Hollywood's Latest Fads Come from Ancient Egypt."

In silent newsreels, footage of men on camels is spliced with exterior shots of the tomb. The text reads, "This story is on the lips of all men. No discovery of our time has so moved the whole world."

There's even a popular jazz song:

**Old King Tut Archival:** "3,000 years ago, in history we know, King Tutankhamun ruled a mighty land"

**Sally Helm:** Magazines peddle Egyptian-style dresses. Movie theaters are given faux-Egyptian makeovers. There are even King Tut branded lemons. The world is fascinated by this untouched tomb. And they've only seen the first room! But back in Tutankhamun's home country, the exclusive London Times contract is an insult to the Egyptian press. After all: this is an Egyptian tomb!

We spoke about this with Heba Abd el Gawad, an Egyptian curator and museum researcher. She told us, the media frenzy raises big questions about who *owns* the discovery.

**Abd el Gawad:** Not in the sense of physical ownership, but sentimental emotional and symbolic ownership of this heritage. But I think most importantly, the ownership of the narrative. Who should tell the story of Tutankhamun?

**Sally Helm:** Like Professor Riggs, Abd el Gawad fell in love with Egyptian history at a young age. But the more she studied the colonial impact on discoveries like Tutankhamun's tomb, the more she yearned for nuanced representations of Egypt, its history, and Egyptian contributions to archeology.

**Abd el Gawad:** Why did the history of Egypt end up being one of the very frozen past and one that does not include or involve Egyptians or the wider Egyptian community in general, apart from the Pharaohs?

**Sally Helm:** For Abd el Gawad, the story of Tutankhamun's tomb is about more than the lustrous life of a pharaoh. It is also about the regular Egyptians experiencing this discovery in 1922.

**Abd el Gawad:** Everything that happens surrounding it became part of how the Egyptians were reframing and reinventing their Egyptian identity at the time.

**Sally Helm:** First of all, the discovery of Tutankhamun prompts pride among Egyptians in their spectacular ancient heritage.

**Abd el Gawad:** There were celebrations all over Egypt.

**Sally Helm:** But this feeling of pride is mixed with renewed outrage over Britain's continued occupation of the country.

**Abd el Gawad:** And we know even of songs that were created, one of them is the very famous song of an Egyptian diva singer, Mounira al-Mahdiyya. And the song was called, "*We Are the Children of Tutankhamun.*"

**Sally Helm:** The lyrics go: "Why do you think you are above us...our father is Tutankhamun."

**Abd el Gawad:** This was what you could hear, playing in the local cafes in Cairo. And in most of the cities this became like the national anthem at the time. To celebrate not only the discovery, but to equally celebrate this defining moment of reframing and reinventing Egyptian identity.

**Sally Helm:** There are also rumblings about that more literal ownership. About where in the world Tutankhamun's precious artifacts will end up. At this time, Egyptian archeology has a standard system for dividing such discoveries.

**Abd el Gawad:** There would be a selection process of 50% of the finds would stay in Egypt and the other 50% would be the right of foreign excavator who have conducted the excavation.

**Sally Helm:** Fifty/fifty. But...Tutankhamun's resting place is something very special. It's the most complete set of ancient burial artifacts ever unearthed. And Tutankhamun himself is already an icon. So, many Egyptians start to think...the terms of that old system need to change.

February 1923, just a few months after the discovery of the tomb's first step. The crew has cataloged and cleared the antechamber, preparing to open the next room. Professor Riggs told us, Lord Carnarvon arrives from Europe to oversee the event.

**Christina Riggs:** They love staging these kind of press events, partly because the press is interested.

**Sally Helm:** A group of Egyptologists and officials crowd into the tomb. Carter climbs onto a makeshift wooden platform and begins knocking down a portion of the antechamber wall.

**Christina Riggs:** Beyond the burial chamber, it almost looks like there's another wall.

**Sally Helm:** That *wall* is actually a large shrine.

**Christina Riggs:** Think of it as a big piece of furniture. It's a big shrine made out of gilded wood with these amazing bright blue inlays of a kind of glassy like material.

**Sally Helm:** They all hope that beyond this wall...within many layers of protection...lies Tutankhamun himself. Now it's time to finally pull him into the light of day...but that's not what happens.

Spring is fast approaching. And the archeological custom in Egypt is to work only in the fall and winter. After that, it gets too hot. So, Carter and Carnarvon give final tours to dignitaries and the press, to show what's already been uncovered. Then announce they'll be resuming work in half a year's time.

Lord Carnarvon leaves the Valley of Kings for Cairo. His plan is to enjoy his usual high-flying summer, then return to preside over what will surely be one of the greatest finds in archeological history. Instead...Lord Carnarvon is bitten by a mosquito. The bite becomes infected. Sepsis sets in. And at age 57, he succumbs.

**Christina Riggs:** Lord Canavan dies and is then sent back to England for burial. So, one of the rival newspapers says, "ah, the mummy's curse."

**Sally Helm:** A curse. On those who dared to trespass in sacred spaces of the dead. Abd el Gawad tells us, the concept comes not from Egypt but the West.

**Abd el Gawad:** This does not exist in our culture whatsoever. This conception of the walking dead and zombies, or the being scared of wrapped up dead bodies. In the ancient times, bodies were sacred and still for us in Coptic Christianity or in Islam, the dead deserve respect. This is not part of the Egyptian culture, either in the past or in the present.

**Sally Helm:** Professor Riggs told us; she sees in this mummy's curse evidence of a kind of suppressed anxiety that some in the West felt at disturbing Tutankhamun's grave. Perhaps even guilt at invading Egypt in the first place.

**Christina Riggs:** **I think there's a certain unconscious kind of idea that the dead do come back if you invade a grave, right? If you invade a country, there is a reaction to that.**

**Sally Helm:** Despite Lord Carnarvon's untimely death, Carter's goal remains the same: reach Tutankhamun's remains. He still needs money for the excavation, so Lady Carnarvon steps in to fund the project.

Through the winter of 1924, Carter's team works to dismantle the shrine. Which turns out to be four shrines, each one inside of the next.

**Christina Riggs:** **It's phenomenal. But it's been built to like, as I always say, it's a combination of a ship in the bottle and those little Russian nested dolls.**

**Sally Helm:** After weeks of slow, delicate work, Carter pushes open the final shrine doors and sees the sarcophagus.

**Christina Riggs:** **They've got to this massive granite sarcophagus. I mean, it's, I'm about five' five" and it's taller than I am.**

**Sally Helm:** The red stone sarcophagus is carved with images of the goddesses Isis, Nephthys, Neith, and Selket, protecting the pharaoh in his afterlife. Carter and his team rig up a system to hoist the lid. Inside, they can see the first of Tutankhamun's gilded coffins. But then, another interruption.

**Christina Riggs:** **The lid is still kind of winched up there when Carter just snaps. And he says he won't work anymore.**

**Sally Helm:** Carter is a few layers of wood and gold away from the young Pharaoh...when a rising tide of political tension stops him in his tracks.

[AD BREAK]

**Sally Helm:** Inside an ancient Egyptian tomb, Howard Carter snaps, leaving the sarcophagus lid dangling over Tutankhamun's golden coffins. Carter's frustration with the authorities overseeing the excavation has been growing for some time. And it has everything to do with the political situation between Egypt and Great Britain in 1924. Five years earlier, Egyptians had revolted against British colonial rule and demanded independence.

**Christina Riggs:** **Britain realizes it's gotta do something right? So, it, it spends a couple of years writing a report, basically about the situation, enters into negotiations.**

**Sally Helm:** In February 1922—nine months *before* Tutankhamun's tomb is discovered – Britain declares Egypt a sovereign nation.



**Christina Riggs:** Britain calls a halt, says, okay, fine. You can have your independence; you can have home rule.

**Sally Helm:** On the one hand, this is a major victory.

**Christina Riggs:** It's a huge achievement symbolically and politically for Egypt, that it can hold its own elections and, you know, elect a properly and independent government, an independent prime minister, and control its own affairs for the first time in centuries.

**Sally Helm:** But in many ways, the British are still in control.

**Christina Riggs:** We still control the Suez Canal. We still keep an army parked here and we control all the foreign affairs.

**Sally Helm:** And when Carter and his team make their way down those 16 tomb steps in November of 1922, the British still control the antiquities permits. Which brings us back to that old 50/50 system of dividing up treasures. Carter assumes that is still the arrangement.

**Christina Riggs:** Carter has already been making preliminary deals and offers with the British Museum and with the Metropolitan Museum of Art in New York, hinting that well, when we get our share of the finds, some of them will go to London, some of them will go to New York. Some of them are also gonna go to Highclere Castle, you can count on it, right?

**Sally Helm:** That's certainly what Carter believes. But times are changing.

**Christina Riggs:** And by the time work resumes in the autumn of 1923, for that second winter of excavation, Egyptian elections are taking place.

**Sally Helm:** The Egyptians elect Saad Zaghloul as prime minister.

**Christina Riggs:** He was a lawyer; he was a political leader. He'd been exiled twice by the British. And he was not gonna give an inch to British interest.

**Sally Helm:** Suddenly, a freely elected Egyptian government is in charge of antiquities. That calls into question the destiny of Tutankhamun's treasures. It also means there are Egyptian inspectors on site as Carter dismantles the shrines.

**Christina Riggs:** The inspector is the kind of local title; you know the guy who's there really to kind of watch that you're doing everything by the book and to also to see if there's anything the service can do to support you.

**Sally Helm:** There's also conflict brewing about who gets to visit the tomb. Remember, Carter had been taking dignitaries on tours. Also, kind of showing the tomb off to his friends.

**Christina Riggs:** The thing that finally snaps is that Carter had told the wives of his British and American colleagues that they could come and have a look inside the sarcophagus. But he has to follow procedure. He has to submit that list to the Ministry of Public Works, which runs the Antiquity Service, and the answer comes back, no. And so, he snaps and he says, that's it, that's the last straw.

**Sally Helm:** Carter goes on strike. And the Antiquities Service rescinds his permit. They change the locks at the tomb site. Carter files a lawsuit, claiming he was illegally let go, but his case is dismissed.

Eventually, the two sides draw up a new agreement that will fundamentally change Egypt's relationship to its artifacts: No more 50-50. Everything found in the tomb will remain in the country, and Lady Carnarvon will agree to continue funding the excavation.

Carter returns to the tomb in 1925 with a smaller crew. They begin disassembling the three nested coffins—one of solid gold. Three years after the discovery of that first tomb step, Carter opens the final coffin and faces Tutankhamun.

**Abd el Gawad:** There was the wrapped and mummified body of the king, and then there were the jewelry stacked up on his body together with the mask inside the sarcophagus.

**Sally Helm:** You probably know this mask. It is a stunning object. Tutankhamun's golden head, with vivid blue horizontal stripes and obsidian eyes.

**Abd el Gawad:** I think the mask itself, the way it was made and the gold and the blue, and everything makes it a bit more lively and more vivid than anything else. And it's this mix of something that looks so intimate, but equally so lavish and so luxurious, that that can captivate you and capture people's fascination today.

**Sally Helm:** Pictures of the mask are published in 1926, introducing the boy king to the world. Though very little is known about the young man underneath. He's about 19 when he dies, probably from disease. A popular theory held that he'd been killed...but that's been disproven. Damage to the mummy had been mistakenly interpreted as wounds. He came from a long line of rulers. An important royal family.

**Abd el Gawad:** And he was the last king of this dynasty. And I think that he came after a time of extreme political unrest.

**Sally Helm:** In one possible version of Tut's life, his father Akhenaten makes major changes during his rule. He rejects the old gods in favor of a new, singular, god. This shift likely left the kingdom in upheaval, and when Tutankhamun ascends the throne as a boy, he restores the old ways.

**Abd el Gawad:** When there is political unrest, you would usually need someone to rule in transition to reunite the political powers and to reunite Egypt once again. And I think this is the symbolic role that he has played.

**Sally Helm:** For Egyptians, his role in life mirrored his new role in death: a unifying figure in the face of a changing Egyptian identity.

**Abd el Gawad:** He's usually a backdrop of great incidents. Be it in the past or in the present.

**Sally Helm:** By 1932, work in the tomb is finished. The shrines are packed up, bound for the Cairo Museum, and the Egyptian government reimburses Lady Carnarvon for the excavation expenses.

**Abd el Gawad:** Egypt has paid back every single penny. This is how the antiquities have stayed in Egypt.

**Sally Helm:** Abd el Gawad recalls seeing archival footage of the artifacts as they were loaded onto a ship heading up the Nile from Luxor to Cairo.

**Abd el Gawad:** The Egyptians lined up on both banks, and they offered Tutankhamun a second funeral on his way to Cairo.

**Sally Helm:** Women in the crowd mourn according to ancient customs; chanting as a chorus and covering their heads and bodies with sand.

**Abd el Gawad:** It's their symbolism of defining how loss feels like from an emotional point of view.

**Sally Helm:** The artifacts remain at the Cairo Museum for several decades, but in the 1960s, some items start touring in Europe, North America, and Japan. In the 70s, an exhibition called "The Treasures of Tutankhamun" makes stops in six U.S. cities. It's a sensation.

**News Report Archival:** "Tutankhamun, the boy pharaoh of Egypt has set Washington right on its ear."

**Sally Helm:** Lines wrap around the museums at every stop.

**News Report Archival:** "Since way back last November hundreds of thousands of people have waited in line – some of them five or six hours or longer – for the chance that they might get in to see the Treasures of King Tut."

**Sally Helm:** Over a million people visit the exhibit at the Metropolitan Museum of Art in New York City alone. But as with the discovery of the tomb itself, Professor Riggs says these tours are not apolitical. The cultural exchange marks a strategic move to get Egypt and the U.S. on friendlier terms.

**Christina Riggs:** There was a planned effort to use the promotion of ancient Egypt, for instance, through the Tut exhibitions that toured America in the 1970s, to use those to get people thinking positively about Egypt as a friend to the United States. Which up to then it had not necessarily been.

**Sally Helm:** And to a large extent, it works. King Tut also conquers American pop culture. He shows up everywhere. On Saturday Night Live:

**SNL Archival:** "Now when he was a young man, he never thought he'd see, people stand in line to see the boy king."

**Sally Helm:** And in movies:

**King Tuts Tomb Archival:** "Death will come swiftly to those who disturb the eternal sleep of the king."

**Sally Helm:** After their tour, the treasures of Tutankhamun go back to Egypt...where they are today. And they have a new home. Egyptians are preparing to open the Grand Egyptian Museum, or GEM. It'll be about five times larger than the Cairo Museum. Big enough to display the entire Tut collection in all its glory.

Though Heba Abd el Gawad reminds us, the treasures themselves are only part of the story.

**Abd el Gawad:** Egypt is not only about gold, it's not only about Pharaohs, and there is more to Egypt than the so-called mummy curse. We should be fascinated by the ancient Egyptians, by the people, the ordinary Egyptians who made those objects.

[CREDITS]

**Sally Helm:** Thanks for listening to History This Week. For moments throughout history that are also worth watching, check your local TV listings to find out what's on the History Channel today.

If you want to get in touch, please shoot us an email at our email address, [HistoryThisWeek@History.com](mailto:HistoryThisWeek@History.com), or you can leave us a voicemail at 212-351-0410.

Special thanks to our guests, Professor Christina Riggs, author of *Treasured: How Tutankhamun Shaped a Century*, and Heba Abd el Gawad, curator and Heritage Specialist and Museum Researcher at the Institute of Archaeology, University College of London.

This episode was produced by Corinne Wallace. Sound designed by Bill Moss, and story edited by Jim O'Grady. Our senior producer is Ben Dickstein. HISTORY This Week is also produced by Julia Press and me, Sally Helm. Our associate producer is Emma Fredericks. Our supervising producer is McCamey Lynn, and our executive producer is Jessie Katz.

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