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THE EXHIBITION

Golden Treasures of the Pharaohs, 2,500 Years of the Goldsmith's Art in Ancient Egypt

Introduction

Every summer, the Grimaldi Forum Monaco produces a large thematic exhibition, dedicated to a major artistic movement, showcasing a cultural or heritage theme, or focusing on new creative developments. An occasion to highlight its assets and specificities: a 3,200-square metre space to be able to create in total freedom, the most powerful technological tools in the service of the exhibition design and the support of the best specialists in every field to ensure the scholarly quality of its exhibitions.

In 2008 the Grimaldi Forum Monaco presented *Queens of Egypt*, an exhibition that remained in visitors' memories. In the summer of 2018, *Golden Treasures of the Pharaohs, 2,500 Years of the Goldsmith's Art in Ancient Egypt* will bring together more than 150 masterpieces from the Egyptian Museum in Cairo, presenting a series of prestigious ensembles discovered in the royal and princely tombs of pharaonic Egypt.

These exhibitions have benefitted from the expertise of Christiane Ziegler, exhibition curator, honorary director of the Department of Egyptian Antiquities at the Musée du Louvre, editor of the publication of the Mission Archéologique du Musée du Louvre à Saqqara (Egypt) and president of the Centre d'Archéologie Memphite.

Discoveries as fabulous as those of Tutankhamen's tomb and the treasures of Tanis did not fail to reinforce this myth. As did the treasures buried in the tombs of pharaohs belonging to our collective imagination, golden jewels often heightened with intensely coloured stones – dark blue lapis lazuli, green feldspar, red carnelian – and the vases made of gold bearing witness to the splendour of the lives of kings and their courtiers.

The oldest date from the first dynasty: the bracelets discovered in King Djer's tomb in Abydos. The goldwork of the time of the pyramids is illustrated by the gold jewels of King Sekhemkhet from his pyramid in Saqqara and an ensemble having belonged to Queen Hetepheres, mother of Khufu, buried at the foot of the large pyramid of Giza; her silver bracelets, the most highly valued metal, inlaid with butterflies, were particularly admired. In Dahshur and El Lahun, the pyramids of the 12th-dynasty sovereigns contained ornaments belonging to the princesses of the royal family: openwork "pectoral" pendants, a gold belt and delicate bracelets bearing witness to the refinement of this period, which is considered the apogee of Egyptian jewellery.

The New Kingdom began with the ensemble of Queen Imhotep, mother of the pharaoh Ahmose, discovered in the necropolis of Dra' Abu el-Naga', on the west bank of the Nile at Thebes: a mirror with a gold disc, heavy bracelets and a "wide" necklace illustrate the magnificence of the period. Unfortunately, the tombs of these great monarchs dug into the cliffs of the Valley of the Kings were unscrupulously looted beginning in antiquity. It is difficult to imagine the vanished treasures once contained in the tombs of great kings such as Khufu, Thutmose III and Ramses II. An ornate set of jewels, diadem and earrings, belonging to a royal

child of the 20th dynasty came from a hiding place in the same place. And while they do not contain remarkable jewels, the funerary objects of Yuya and Tjuyu, parents-in-law of Amenhotep III who had the privilege of being buried in the Valley of the Kings was really royal: sarcophagus, funerary masks and gold-plated objects.

The royal tombs discovered in the delta in Tanis in 1939 have supplied a mass of jewellery and goldwork dating from around 1000 BC. Psusennes I and Sheshonq II, little-known pharaohs, had taken away in their tombs treasures that rivalled that of Tutankhamen: silver sarcophagus, gold masks, jewels, precious vases, and so on. Thus ends chronologically our exhibition, the tombs of later sovereigns not having been identified with the exception of those of the pharaohs of Sudanese origin who were buried in their native land.

Beyond a presentation of magnificent ensembles illustrated by documents tracing their discovery, the exhibition also examines the status of these works, which are some of the oldest and most universal forms of artistic expression; what they reveal to us about the identity, the value, the rite and the body, on their social and economic importance.

Reserved for an elite, and firstly for the gods (offerings, liturgical items, obelisks, gold-plated elements of temple architecture, etc.), the goldwork and jewellery worn by both men and women were attributes of power, sometimes a sign of extreme distinction. These jewels were endowed with a high market value in a society in which money was unknown (hence the looting of the tombs from earliest antiquity) and an exceptional magical value (linked to their material, colour and decoration).

The production of this jewellery brought into play the use of precious materials and the mastery of elaborate techniques, a hierarchised human chain that went from the pharaoh, sole owner of the wealth of the country, to the richesses modest “necklace maker” via the squads of miners and the scribes keeping track of the gold.

Highly sacrilegious, the looting of the royal tombs is also examined in the exhibition. Exceptional documentation on papyrus recounts the many trials that had taken place from the end of the New Kingdom. It concerns the Theban temples and the tombs of the Valley of the Kings, with many details on the gangs of the thieves, the corruption of the highest officials, the description of the lootings, the quantity of gold stolen, melted down and divided among the accomplices.

Some tombs, however, were spared the greedy looters, thus revealing remarkable pieces that were some of the most dazzling pieces of goldwork produced in Ancient Egypt.

JOURNEY INTO THE HEART OF THE EXHIBITION

By highlighting the treasures from the royal and princely tombs of Ancient Egypt from the Egyptian Museum in Cairo, the Grimaldi Forum focuses its visitors' attention on the fascinating theme of the pharaohs' gold and reveals nearly 2,500 years of the history of ancient goldwork.

From the third millennium BC, Egyptians knew how to work gold, precious metals and semi-precious stones. In everyday life, they wore jewels whose evolution through the millennia was appreciable as evidenced by their successive discoveries in several tombs.

Egyptians had a rather optimistic conception of the afterlife; they hoped to prolong in the afterlife their life on earth and everything that made it interesting. They were buried with jewels, symbols of prestige, markers of their social rank and possessing a protective power.

This theme met highlights the great craftsmanship that made this work in gold, silver and copper, producing various pieces (bracelets, rings, pendants, parures) inlaid with lapis lazuli, red jasper and turquoise.

These treasures had a symbolic value; they bore powers directly associated with the signification of the afterlife in Egyptian culture.

Egyptians attributed certain magical properties to semi-precious stones according to their colour:

- The red of carnelian or jasper evoked the blood that flows through our bodies.
- The green reminiscent of vegetation, including papyrus – emblematic in Egypt – evoked health and youth. Turquoise from Sinai illustrated this theme.
- The blue of lapis lazuli evoked the starry sky and constituted the hair of the gods.

Gold played a very important role in pharaonic civilisation. With several goldfields on its territory, Egypt was one of the first civilisations to have developed, five thousand years ago, techniques for extracting and separating it.

Gold was traded according to its weight and not to the work of the goldsmiths. It had a market, religious and symbolic value.

Gold, dazzling as the sun, was considered the "flesh of the gods". This "divine gold" had a magical dimension. It gave the pharaoh his power in eternity, ensuring his immortality, which is why there was an abundance of funerary mask and gold ornaments in their final resting places.

Egyptian believed that gold had protective powers. That is why the mummies were adorned with gold amulets and jewels, and many jewels were deposited with the funerary objects. Stable, it was a proof of eternity.

EL DORADO

The legend of an Egyptian El Dorado goes back to early antiquity. The deserts surrounding the Nile valley contained abundant mineral wealth, other minerals arrived via the trade routes; with the establishment of an Egyptian empire, the pharaoh collected heavy tributes from his vassals, which flowed to the royal treasury and the great temples, particularly that of Amon in Karnak. Lower Nubia annually delivered 250 kilograms of gold to the Temple of Karnak during the reign of Thutmose III.

Written documents, letters from Middle Eastern sovereigns testify to it: "In Egypt, pure gold is like the dust of the roads. You must send me the same quantity of gold as your father!" – thus wrote an Eastern prince to the pharaoh in around 1350 BC.

During New Kingdom, Egypt extended to Nubia, now Sudan, the region where the principal goldfields were found.

To mark their allegiance to the pharaohs, the sovereigns of the countries conquered by Egypt were in the habit of laying at their feet precious metals in the shape of ingots, large bags of gold dust, jewels and ornate vases. The myth of El Dorado was reality: the best proof of it was the tomb of Tutankhamen, and the treasures of Tanis, another major archaeological discovery, some of whose exceptional pieces feature in the exhibition.

THE GOLDSMITH'S TECHNIQUES

For the first time, an exhibition endeavours to present the stages and techniques of the production of jewels used by Egyptians, the sources of supply, the manufacturing chain from the modest miner to the pharaoh who owed all these riches via the jewellers, scribes, expedition leaders – the entire organisation of the production chain of these treasures.

It is interesting to note that while these ornaments changed over the millennia, their forms endured through the ages, like the wide collar known as a *usekh*, which often had falcon's heads at its ends, typical of Egyptian jewellery found from the time of the pyramids to the end of the pharaonic period.

All these goldwork techniques have been the object of recent studies. The exhibition reveals their manufacturing secrets and stresses the symbolic value of all these precious stones, linked to their colour, material and provenance, as well as the magical value of certain jewels, which are purely funerary.

We will discover both the evolution of the techniques through the typology of jewels and a continuity since certain jewels with a strong symbolic value have remained the same from the earliest periods to the treasures of Tanis around 1000 to 780 BC. We thus invite the public on a journey through time, techniques and styles, showing the relations that Ancient Egypt had with other countries and that would influence both the decorative themes and the style of this goldwork.

THE LOOTING OF THE TOMBS

The exhibition reveals the scale of the looting of the royal tombs from antiquity. Very exciting documents such as the records of trials that had taken place in around 1000 BC demonstrate that, despite the veneration of the kings of Egypt, people did not hesitate to attack the buried treasures. This explains why very few of the royal treasures have survived, except for that of Tutankhamen and the treasures of Tanis that will make a splash here.

The phenomenon of the looting of the royal tombs in the pyramids or the Valley of the Kings began during the very period of the burial of the sovereigns. As soon as the first thefts were observed, the priests hurried to put what remained in a safe place. This is the case, from the time of the pyramids, with the tomb of Khufu's mother whose grave goods were found in a shaft at the foot of the Pyramid of Khufu, to Tutankhamen's treasure, via the tombs of the Middle Kingdom; the jewels were often found in caches forgotten by the thieves. It was thus very rare to find a royal tomb with its contents still in place.

The section dedicated to looting relies on the discovery of the hiding place of Deir el-Bahari. It is a tomb from 1000 BC where the vestiges of several tombs in the Valley of the Kings, including the mummies and very little jewellery, were sheltered. The lovely sarcophagus with a gilded face belonging to Princess Isetemkheb (Sarcophagus of Isetemkheb) comes from this hiding place.

BEGINNING OF THE CHRONOLOGICAL VISIT:

The visitor travels through the history of Ancient Egypt, marked by the discovery of treasures by archaeologists or tomb robbers. Here, the visit is chronological. It is punctuated by statues of sovereigns. The pharaohs were the masters of time. At the beginning of each reign, time began again. This allows us to evoke the period during which the various jewels were produced and to whom they belonged.

THE EARLY DYNASTIC PERIOD

During the Early Dynastic Period (the first two dynasties), in the royal cemetery of Abydos devastated by man and the ravages of time, four magnificent bracelets were found on the arm of a mummy in the tomb of King Djer. These rare pieces bear witness to the exceptional virtuosity of the working of semi-precious stones. Trends in fashion are revealed by the shapes and colours of these pieces. The exhibition presents two of these bracelets (Bracelet of King Djer), which have never left Egypt, like many of the objects presented in the exhibition.

The bracelet (gold, lapis lazuli and turquoise) is truly royal: it features alternating turquoise and gold beads in the image of a falcon perched on a palace facade, a monumental door with stepped walls. This motif constitutes the *serekh*, which is the frame into which the one of the pharaoh's names would later be inscribed. The stones used by the jewellers are semi-precious stones. It was not their refractive power that interested the Egyptians but their colours and their symbolic value. Turquoise, symbol of rebirth, was sought in the Sinai, during a very precise period for it to have a lovely blue-green colour. These stones were mined in Egypt itself or in the surrounding deserts of the south; others came from distant lands, such as the lapis lazuli from Afghanistan, which went from merchant to merchant until it arrived in the jewellers' workshops. The trade in stones teaches us a lot about the international relations of the period; jewels are small objects that circulate easily; goldsmiths also travelled a lot, transmitting their techniques from one country to another. For example, the royal tombs of

Ur in Mesopotamia reveal techniques that were later adapted in Egypt.

THE OLD KINGDOM

During the Old Kingdom, the major ensemble discovered was that of Khufu's mother, Hetepheres, in a hiding place dug into the rocky plateau of Giza. Discovered by Americans in 1926, it contained dismantled furniture belonging to the queen, which we presented during the exhibition *Queens of Egypt* in 2008, as well as magnificent jewels, including a series of bracelets. We know from the statues from the beginning of the Old Kingdom that the bracelets were worn as seven-band bangles on the forearm. This is silver jewellery – at the time, silver was worth more than gold and would remain so until the Middle Kingdom because it was more difficult to find. The bracelets (Bracelet of Queen Hetepheres) are inlaid with brightly coloured stones (turquoise, malachite, red carnelian) with a motif of butterflies with variegated wings. Elements of Hetepheres' treasure that are exhibited also include part of her beauty kit with razors and a small cup, all in solid gold, objects that have never left Egypt.

From the same period, we are also presenting an emblematic statue of King Menkaure: a magnificent tirade in schist depicting the king flanked by two divinities: the goddess Hathor and the figure of one of the provinces of Egypt, that of Thebes.

All around him are exhibited statues of the members of high society that show the jewels worn by rich individuals. One of them is a scribe, a very important figure as early the Old Kingdom because he mastered writing and thus dominated many of the secrets of society. Other statuettes illustrate everyday life. During this period, the deceased was surrounded by small servants who would help him in live in the afterlife as they did during life on earth.

THE MIDDLE KINGDOM

A fine statue of King Senusret I marks the entrance to the section dedicated to the Middle Kingdom. During this period, the form of the jewels evolved, like those that belonged to the princesses of the royal family of the 12th dynasty discovered on the sites of Dahshur and El Lahun dating from the reigns of Amenemhat II and Senusret III. In their graves were found several necklaces, including the wide *usekh* collar (Wide *usekh* collar with counterweight) fully preserved; comprising rows of gold beads and semi-precious stones ending in two gold falcon heads – the falcon is the symbol of Horus, the protector of royalty – this necklace has a counterweight. This type of jewel is found throughout the history of Egyptian goldwork, it also figures on sarcophagi as its protective and religious role was so important.

From the period, note a unique piece: the diadem (Diadem of Sithathoriunet) of one of the princesses of El Lahun comprising a gold headband inlaid with rosettes of coloured stones and topped by two tall feathers. On the front, the protective uraeus cobra symbolises the sacred eye of the sun, defender of royalty; its stretched throat, expanded with wrath, is rendered here by inlaid coloured stones. It is found on another element (Uraeus of the crown of Senusret II) of the magnificent royal diadem inlaid with turquoise and red carnelian, all set in a gold body.

Also presenting is a pendant known as a pectoral (Pectoral of Amenemhat III) because it was worn on the chest. This masterpiece, with its lightness and the delicacy of its motifs, allows us to see how much the goldwork of the Middle Kingdom is considered the apogee of jewellery; it is very small (47 centimetres high) and allows to appear between two falcons, solar and

royal emblems and the cartouche of a Middle Kingdom king, Amenemhat III, all made out of gold with inlaid multicoloured stones.

The Middle Kingdom is the period when new techniques appeared, such as filigree and granulation, probably imported from the Near East, in close contact with Egypt. Moreover, in Byblos, several Egyptian objects and written texts bearing witness to these relationships have been found.

The jewels are presented in their cultural environment with statues of dignitaries, including a magnificent vizier (the equivalent of the prime minister) and stelae from Abydos, the holy city of the god Osiris whose cult had a fervent following. The statuary is often austere, made of very black stones with faces that imitate the statues of pharaohs with glum, worried expressions. Very lively models carved out of painted wood evoke everyday life: a farmyard with livestock slaughtered and prepared for cooking; a boat with its team of rowers.

Middle Kingdom jewellery corresponds to our contemporary tastes, characterised by subtlety, clean lines and simplicity.

The Middle Kingdom is also a standard yardstick when discussing language and civilisation in Egyptian history. This period is referred to as a model.

THE NEW KINGDOM

During the New Kingdom, Egypt attained its apogee, with a policy of conquests both to the Nubia, Sudan, and all over the Middle East, combatting the great powers of the period: the Kingdom of Mitanni, then the Hittites against whom Ramses II launched his campaigns.

For Egypt, this was a time of extraordinary wealth as all the conquered sovereigns became vassals who sent tributes to the pharaohs: horses, slaves and, above all, much gold and precious metals. One can only imagine the splendours of the great sovereigns of the period: the Thutmoses, Amenhoteps and Ramses. The royal treasures of the New Kingdom are rare. That of Queen Ahhotep, one of the first sovereigns of the New Kingdom, is the largest. Her sarcophagus and jewels were found on the left bank of Luxor, at the same time as a magnificent sarcophagus that contained a mirror, two gold bracelets, a dozen objects and jewels in the name of King Ahmose, one of the founders of the 18th dynasty. We will exhibit a lovely gold bracelet inlaid with lapis lazuli.

Most of the royal tombs located from then on in the Valley of the Kings were sacked during antiquity. But not far from Tutankhamen's tomb, another remained practically intact for thousands of years. It belonged to the parents-in-law of Pharaoh Amenhotep III, parents of his great royal wife, Queen Tiye. It contained a truly royal ensemble except for the jewels adorning the mummies, which had been looted. Queen Tiye's mother, Tjuyu, boasted about being the mother of a famous queen. The grave goods must have been made in the royal workshops. They included sets of nesting sarcophagi whose median and internal sarcophagi were entirely covered in gold. The exhibition presents Tjuyu's median sarcophagus, as well as a series of grave goods and furniture.

We will also present Tjuyu's funerary mask, entirely covered with gold leaf. It gives the illusion of a gold mask, guarantee of eternity.

The second largest treasure is that of Queen Twosret and her husband, Seti II, found in a hiding place in the Valley of the Kings. It contained magnificent jewels. We have three examples of this jewellery but do not know for whom it was intended. The fact that small silver sandals were found suggests the burial of a royal child. These jewels are very typical of the goldwork of the Ramses: a diadem adorned with a series of blooming flowers and especially surprising enormous earrings given the diameter of the tube, which had to be inserted into the earlobe and whose motif depicts a poppy flower and seeds.

Another well-known New Kingdom pharaoh is Ramses II (Statue of Ramses II); unfortunately, his tomb is just a ruin. No pharaoh's jewel was found there, but a pair of bracelets discovered in Zagazig bears his name. They were found in a hiding place discovered during the construction of a railway. From the Zagazig (the modern city where it was found) treasury, we will be exhibiting one of the two bracelets of Ramses II (Gold bracelet of Ramses II). It is remarkable for its granulation and filigree work, gold threads that adorn the ducks' tails and also following the meanders on the heads of the birds.

In the section devoted to the New Kingdom, statues of pharaohs punctuate the history and the period: Hatshepsut, Thutmose III, Akhenaten and Ramses II. They are accompanied by works that convey the wealth and refinement of their contemporaries.

Particularly noteworthy is the painted wooden lid of the sarcophagus of Lady Iset (Cover of the sarcophagus of Iset). It shows its owner in the "dress of daily life". Among her jewels, she wears a diadem that one imagines is inlaid with gold with coloured motifs. A large lotus flower, symbol of rebirth, hangs on her forehead. She wears two earrings, which are pieces of inlaid ivory, and a very wide necklace with a large number of rows that present plant motifs, flower petals and rosettes; her arms are adorned with a panoply of bracelets. This representation gives us an idea of the finery of high-society ladies. Lady Iset belonged to the family of artisans who worked in the Valley of the Kings, found in the cemetery at Deir el-Medina. It was a very privileged category and they also knew how to employ the most renowned artists.

Equally remarkable is the statue of Sennefer, the childhood friend the pharaoh Amenhotep II who he promoted to the rank of mayor of Thebes and of whom we have a very large statue (Statue of Sennefer, his wife and his daughter), which is magnificent, that comes from the royal workshops. Around his neck, Sennefer wears a necklace of several rows that was part of "gold of reward". This category concerns jewels of a particular shape with which pharaohs honoured their most faithful servants. Sennefer wears far more jewellery than his wife – bracelets, two heart-shaped pendants – and in his tomb he boasts about having been the king's favourite, of having been his eyes and ears; he was one of the closest courtiers of Amenhotep II.

Finally, we discover an entire series of toilet objects, such as a mirror with a handle adorned with a naked girl that is an example of Egyptian luxury goods during the New Kingdom.

THIRD INTERMEDIATE PERIOD

The era historians call the "Third Intermediate Period" is the third of the transitional phases that separate the "kingdoms" during which Egypt, united from the First Cataract to the

Mediterranean, was governed by a single sovereign. The New Kingdom came to an end in around 1080 BC, with the loss of the last possessions in the East, while the power of the pharaoh was threatened by the growing influence of Libyan mercenaries based in Egypt and by the spiritual and temporal power of the high clergy of Amon, god of Thebes. In around 1080 BC Herihor, high priest of Amon and an army general, controlled the south of Egypt; in the North, in Tanis, Smendes became king after the death of Ramses XI (c. 1069 BC). Then began a coexistence between the 21st dynasty, whose capital was Tanis, and a line of high priests at Thebes. Of Libyan origin, the first pharaohs of the 22nd dynasty (c. 945–730 BC) successfully raised Egypt to the rank of international power. Their first pharaoh, Sheshonq I (c. 945–924 BC), raided the Near East and looted Jerusalem, taking the treasures of Solomon. But their power was soon contested by a rival dynasty, the 23rd dynasty (818–720 BC) and Egypt was fragmented into principalities and kingdoms of which the Ethiopian Piye paints an eloquent picture. After the Ethiopian domination (25th dynasty), Egypt was invaded by the Assyrians and it was not until the mid-seventh century BC that the country was reunited around the “Saite” pharaohs who comprised the 26th dynasty. This transitional period, despite difficulties, managed to keep most of its traditions and a remarkable artistic level, particularly the metalwork, whether bronze statuary or goldwork. The most spectacular discoveries were made in Tanis in the tombs of the pharaohs Psusennes I, Amenemope, Sheshonq II and Osorkon II, as well as those of their entourage, General Undebaunded and Prince Hornakht. The treasures found in the inviolate tomb of Psusennes I are the only ones that may be compared to those of Tutankhamen. Other princely tombs contained magnificent jewels: that of Prince Sheshonq in Memphis; that of Queen Kama in Tell el-Muqdam.

When entering the last section of the exhibition, the visitor is welcomed by the statue of Sheshonq III, one of the sovereigns of this troubled period. It is an exceptional work for many reasons: its rarity, the pose of the figure and the quality of the sculpture.

It depicts the kneeling sovereign launching the sacred boat of the funerary god Seker. Around him are statues of dignitaries. Among them, the visitor may discover, placed side by side, the gracious statue of Princess Shebensopdet, the granddaughter of the pharaoh Osorkon II, and that of her husband, Prince Hor. The prince, whose career as “secretary to the king” lasted forty or so years, had himself represented sitting on his heels and enveloped in a large mantle, his head emerging from the stone cube.

THE TREASURES OF TANIS

The treasures of the pharaohs of the Third Intermediate Period were discovered in their tombs, located at Tanis in the delta. They were relatively modest tombs, in no way comparable to the Valley of the Kings. The burial chambers, with walls clad in stone and covered with reliefs, were placed in the temple of Amon, under the protection of its walls.

Several pharaohs’ graves were discovered; the most prestigious was that of King Psusennes, whose magnificent gold mask (Funerary mask of King Psusennes I) features in the exhibition. It is the second best-preserved and dazzling Egyptian royal gold mask after that of Tutankhamen. The pharaoh is depicted with all the emblems of royalty: the uraeus cobra, the plaited and curved beard, and a *usekh* collar made with gold leaf and engraved with bead motifs in plant shapes. Like the Sphinx of Giza, he wears the royal headdress known as the nemes, which appeared during the Old Kingdom.

Like most important figures since the New Kingdom, Pharaoh Psusennes had nested sarcophagi: first, a very large stone sarcophagus, then a silver sarcophagus (Sarcophagus of Psusennes I). The silver sarcophagus is also exhibited – it has never before left Egypt because of its fragility.

Silver also has symbolic value. In myths, when the births of the gods or kings of divine origin are mentioned, silver constitutes the bones of the gods. Their flesh is gold, their bones are silver and their hair is lapis lazuli, a trilogy of precious materials that are found in abundance in the exhibition.

King Psusennes had a huge number of jewels, which were found on his mummy, including large necklaces made of gold discs that resembled the “gold of reward” described above on the statue of Sennefer and that had a counterweight at the back; these necklaces weighed several kilograms, formed by small chains to which are attached small bells shaped like flowers, all hung from a gold clasp inlaid with lapis lazuli in the names of Pharaoh Psusennes, the kings of Egypt could have up to five different names. He also had rings; an entire series of pendants; very different bracelets; gold sandals; lapis lazuli necklaces with huge bead, some of which bear inscriptions in Near Eastern cuneiform script; fingerstall into which toes and fingers were inserted, both to maintain the bones of the phalanges and to give him the ability to walk in the afterlife; and pectorals like those we have already seen appear in the treasury of Middle Kingdom princesses, with different forms here such as winged scarabs symbolising the image of the rising sun. The scarabs often have the formula of the “heart scarab” from the Book of the Dead inscribed on the flat; it instructs the heart of the deceased not to testify against him at the time of judgement and to thus attest to his good deeds during his life on earth. Finally, to complete this enormous treasury, note the presence of an entire series of gold vases and magnificent amulets.

In Psusennes’ burial chamber one of his successors had been reburied: Sheshonq II, who lived around 800 BC and one of whose sarcophagi was not in solid gold but in cartonnage (Sarcophagus of Sheshonq II) decorated with gold motifs with a falcon’s head. What is impressive about this object is the contrast between the black/midnight blue ground and the decoration featuring divinities and the falcon’s head with its unusual inlaid eyes. King Sheshonq also had a gold mask that was simpler than that of Psusennes and many jewels, including this rigid two-part bracelet (Bracelet decorated with a wedjat eye discovered on the mummy of Sheshonq II) decorated with a *wedjat* eye – another protective symbol and guarantee of the physical integrity of the deceased. Worthy of note is the magnificent cloisonné signifying that the motif appeared on a gold leaf on the ground of the bracelet, the contour is outlined by small gold bands perpendicular to the ground, forming cloisons, in which stones of different colours were inserted. This extremely precise work is attested from the Old Kingdom, from when very few examples survive. Cloisonné is a technique very characteristic of Egyptian jewellery.

The pharaoh was not alone. In his tomb, Psusennes had two other rooms laid out, one of which was intended for one of his generals, Undebaunded, whose grave goods were also found intact, including his gold mask, jewels and a series of gold and/or silver cups. A lovely dish (*Patera of the swimmers*) whose decoration was engraved on to the gold leaf depicts small swimmers around the central roundel, in a resolutely aquatic milieu with ducks, lotus flowers and water lilies. Beginning during the New Kingdom, the swimmers’ motif was often

found adorning toilet objects. We wonder what these objects were intended for: were they really toilet objects or liturgical objects in temples?

Like the treasures of Tanis, the exhibition *Golden Treasures of the Pharaohs* has benefitted from exceptional loans from the Egyptian Museum, Cairo, during a period of the transfer of objects from the old museum to the new one, which is scheduled to partially open in May 2018. Afterwards, these objects will not leave Egypt again – we are very lucky to see them in Monaco.

THE EXHIBITION DESIGN

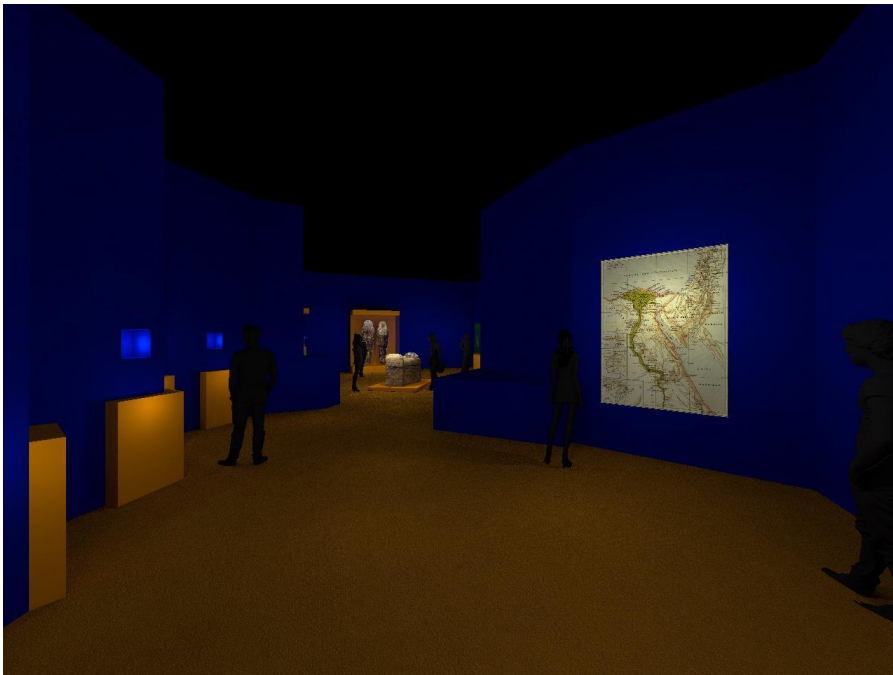
The exhibition was designed by the Bureau d'Etudes et Design d'Espaces du Grimaldi Forum and covers 2,500 square metres. The curator wanted to support with arguments the evolution and the use of gold through the various periods of Ancient Egypt, following a chronological visit.

The pair of colours chosen, blue and ochre, was inspired by "lapis lazuli", the colour of the gods that best lends itself to the highlight of goldwork while ochre evokes the architectural vestiges – pillars, pyramids, facades, entrées des grands sites de la Valley of the Kings – that remain of Ancient Egypt.

Some exhibition views:

THE EL DORADO ROOM

A room with a dozen display cases presenting uncut stones, associated with the worked and finished object. A map allows the provenance of these semi-precious stones to be localised.



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THE GOLDSMITH'S TECHNIQUES

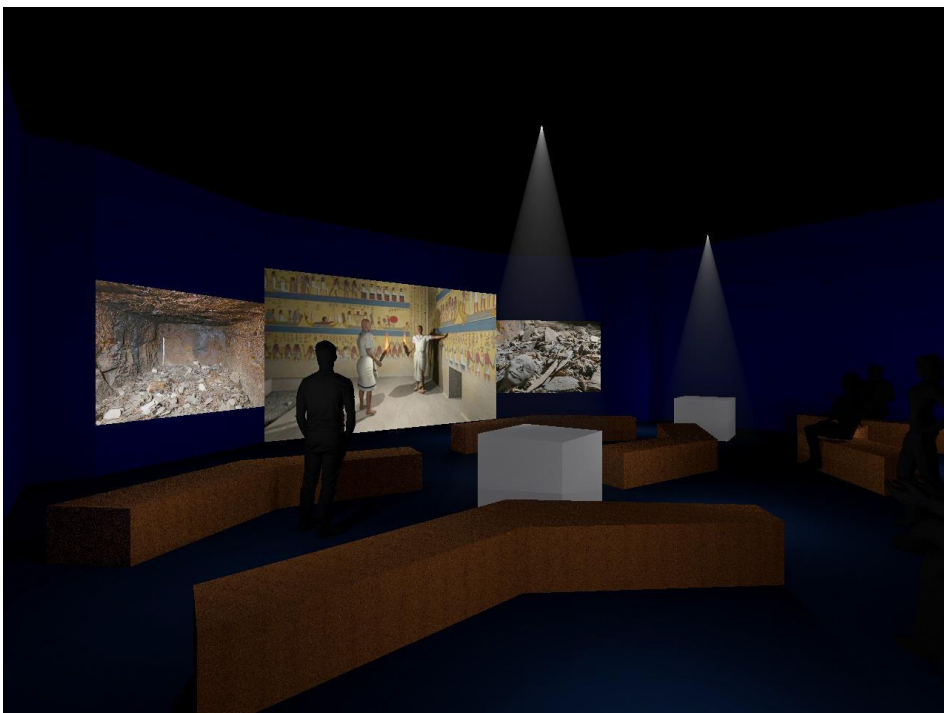
In this section, the visitor is welcomed by a stela belonging to a goldsmith's family and invited to enter the goldsmith's workshop.



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THE LOOTING OF THE TOMBS

Visitors may immerse themselves in the subject.



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THE MIDDLE KINGDOM

View of the central section, statue of Senusret I in the middle; on the left of the image, a group of statues; and on the right, one of the two ensembles of jewels in a display case presenting the diadem of Sithathoriunet.



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THE NEW KINGDOM

Overall view; on the right, the space dedicated to Tjuyu and Yuya



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In the foreground, view of the sarcophagus of Tjuyu



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THIRD INTERMEDIATE PERIOD

View of the entrance to the room, which recounts the story of the discovery of the treasury of Tanis by the archaeologist Pierre Montet.



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Two views of the room presenting the treasury of Tanis, the jewels and objects of Pharaoh Psusennes I.



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MEET THE CURATOR



Christiane Ziegler

Exhibition curator, honorary director of the Department of Egyptian Antiquities at the Musée du Louvre, editor of the publication of the Mission Archéologique du Musée du Louvre à Saqqara (Egypt) and president of the Centre d'Archéologie Memphite

1) In Ancient Egypt, what value did the Egyptians place on gold?

It was during the Middle Kingdom that gold began to be considered more precious than silver, which was rarer in Egypt. The deserts surrounding the Nile valley contain many deposits of gold-bearing quartz exploited, like alluvial gold, from the most ancient times. So much so that in antiquity, Egypt was considered by its neighbours as an El Dorado. Ingots, small bags filled with gold dust and manufactured products arrived from Sudan and the Near East via the trade routes. Finally, with the establishment of an Egyptian empire, the pharaoh collected heavy tributes from his vassals. These flowed into the royal treasury and those of the great temples, particularly that of Amon in Karnak. Thus, Lower Nubia annually delivered 250 kilograms of gold to the Temple of Karnak during the reign of Thutmose III. The property of the pharaoh, gold was reserved for the elite, first of all, for the gods and their clergy. Magnificent jewels and liturgical objects made of precious metals were offered to the gods. The tops of obelisks, and the walls and doors of the temples were plated with gold or electrum, a natural alloy of gold and silver. In a country in which money unknown and bartering was frequent, gold had a very high market value, hence the looting of the tombs from earliest antiquity. Its weight could be used to estimate the value of a rare commodity but the texts teach us that there were sometimes frauds with the scale or the fineness of the gold. The pharaoh rewarded his most faithful servants by giving them jewellery or precious metal cups. He gave his nearest and dearest gold objects, which also figured among the “diplomatic” gifts exchanged by the sovereigns of antiquity. Finally, gold had pride of place in tombs because it was wreathed in exceptional magical values. In Egyptian thinking, gold, an inalterable metal dazzling as the sun, was considered the “flesh of the gods”. It was for this reason that it was used to make funerary masks and royal sarcophagi, conferring immortality on their owners. Rich individuals made do with wood covered in gold leaf or yellow paint highlights.

2) Why is this exhibition exceptional?

First of all, because of the quality of the works presented. The Egyptian Museum loaned us masterpieces that figure in art history textbooks: the Menkaure triad, the crown of Princess

Sithathoriunet, the mirror of Queen Ahhotep, the duck bracelet of Ramses II, the gold mask of Pharaoh Psusennes, as well as many objects that have never left Cairo.

Such an ensemble of a large quantity of goldwork pieces from the royal and princely tombs – a hundred or so precious objects – has never been shown in public. Finally, the chronological sweep is new since we cover the period from the early dynasties to the Third Intermediate Period, that is, over 2000 years.

The exhibition does not limit itself to presenting magnificent ensembles accompanied by documents tracing their discovery. It also examines the status of jewels, which are one of the oldest and most universal forms of artistic expression; what they reveal to us about identity, value, ritual and the body; and their social and economic importance. Jewels were worn by both men and women. They are not only adornments but also considered external signs of wealth, attributes of power and sometimes a token of extreme distinction, such as the “gold of reward” granted by the pharaoh. The symbolic value of their materials and decorative themes reinforced the protection of the body. Finally, the use of certain jewels, such as the “heart scarab” pendant, was strictly funerary.

3) Will you be presenting objects that have never been shown in public?

It's difficult to list them as there are so many of them. All those dating from the time of the first kings of Egypt like the bracelets of King Djer discovered in his tomb in Abydos, the stela of King Qa, one of the first Egyptian sovereigns, the necklace and pendants of a princess found in Naga ed-Deir. From the time of the pyramids, there is King Sekhemkhet's gold jewellery. During the Middle Kingdom, the parures of 12th-dynasty princesses found in Dahshur and El Lahun, which comprise an incomparable collection of eleven masterpieces of jewellery. For the New Kingdom, there are the earrings of Ramses XI. For the Third Intermediate Period, a delicate pendant adorned with the head of the goddess Hathor and certain objects of the treasure of Tanis that have never left Egypt such as the silver sarcophagus of Pharaoh Psusennes and that of Sheshonq III.

4) What did you like about the approach to this theme? This theme allowed to be presented through various treasures an overall vision of Egyptian goldwork and jewellery, some of the most prestigious in the world. Certain traditional types of jewels are attested throughout the period such as the “wide” collar (*usekh* in ancient Egyptian), in vogue from the time of the pyramids and typically Egyptian. The exhibition illustrates this lasting quality as well as the changes due to the evolution of tastes and techniques. The appearance of new types of jewels, for example, rings, foreign decorative motifs, or the use of granulation and filigree reflect the artistic influences of the Near East and the Mediterranean world on Egypt.

The choice of certain works allows the jewels and goldwork to be placed in their historical context by associating contemporary sculptures and objects with them. It invites us to discover the scale of the looting committed beginning in antiquity; they were known in particular for the trials that took place under the last Ramses and to which we dedicate a section for the first time.

Another section is dedicated to precious materials (gold, semi-precious stones, etc.) et aux goldsmiths and their techniques. The production of these treasures made use of precious materials and elaborate techniques. It was a very hierarchised human chain that went from the pharaoh, the sole owner of the riches of the country, to the modest “maker of necklaces”,

via the squads of miners and the scribes who accounted for the gold.

This exhibition allowed me on a personal level to publicise the fruit of research on/about ancient goldwork carried out during many years in collaboration with my colleagues at the Louvre and the university. And to reconnect with the roots of *Egyptomania*, and exhibition I had organised in Paris, Ottawa and Vienna twenty years ago. For Egyptian jewellery and goldwork remain an inexhaustible source of inspiration for artists.

Christiane Ziegler, exhibition curator

Christiane Ziegler has an *agrégation* teaching diploma in history. She defended her doctoral thesis on the collections of the Department of Egyptian Antiquities at the Louvre, of which she was director from 1993 to 2007, at the University de Paris IV. She is a member of the UMR 7041 – Archologies et Sciences de antiquity (CNRS – Université de Paris I – Université de Paris X); associate researcher at the Musée du Louvre; member of the German Archaeological Institute of Cairo; member of the International Committee for Egyptology (ICOM), of which she was long vice president; representative of France on the Executive Committee of the International Campaign for the Establishment of the Nubia Museum in Aswan and the National Museum of Egyptian Civilisation in Cairo (UNESCO); administrator of the Association du Souvenir de Ferdinand de Lesseps et du Canal de Suez; and president of the Centre d'Archéologie Memphite.

The author of several scholarly articles and books on Egyptology and a member of learned societies, she was awarded the Prix Gaston Maspero by the Académie des Inscriptions et Belles-Lettres for her entire oeuvre. She has studied in particular the monuments of the pyramid era (hieroglyphic inscriptions, statues, tomb paintings and reliefs), the Saqqara site, the metalwork of the pharaonic period (bronzes and goldwork) and dedicated a monograph to Queen Tiye, wife of Amenhotep III. She also had a hand in the new editions of Champollion's *Grammaire égyptienne* and *Lettres écrites d'Égypte et de Nubie*, as well as several Egyptian art history textbooks. Long professor of Egyptian archaeology at the Ecole du Louvre, Christiane Ziegler also supervises theses on the subject.

She has curated major exhibitions on innovative subjects: *Naissance de l'écriture* (Grand Palais, 1982), *Treasures from Tanis* (Paris-Grand Palais-Edinburgh, 1987–88), *Memories of Egypt* (Paris-Berlin, 1990), *Egyptomania* (Paris-Ottawa-Vienna, 1994–96), *Egyptian Art in the Age of the Pyramids* (Paris-New-York-Toronto, 1999–2000), *The Pharaohs* (Venice-Paris-Madrid-Bahrain-Valenciennes 2002–07), *Queens of Egypt* (Grimaldi Forum Monaco, July–September 2008), *Cleopatra and the Queens of Egypt* (Tokyo National Museum, July–September 2015; National Museum of Art, Osaka, October–December 2015) and twenty or so regional exhibitions. She is currently collaborating on the international *L'épopée du Canal de Suez, des pharaohs au XXIème siècle* (Institut du Monde Arabe, Paris, 2018; Musée Archéologique de Marseille, 2018; National Museum of Egyptian Civilization, Cairo, 2019).

Having participated in the excavations of the Musée du Louvre in Tod (Upper Egypt) beginning in 1980, she has a long experience in the field and sat on the excavations committee of the French Foreign Ministry for several years. In 1994–2004, she was director of the Unité de Recherche Louvre/CNRS URA 1064 whose work focussed on the Thebes region. She is

currently editor of the publication of the excavations of the Mission Archéologique du Musée du Louvre à Saqqara, which she founded in 1991, two volumes of which have been published: vol. I, *Le mastaba d'Akhetetep*, Louvain, 2007; vol. II, *Les tombes-hypogées de Basse Epoque*, Louvain, 2013. A third volume is going to press.

There are many of her museographical productions in France and abroad. In Egypt, she participated in the founding of the Imhotep Museum in Saqqara and she is a member of the UNESCO commission for the Nubia Museum and the National Museum of Egyptian Civilisation in Cairo. Every year, she welcomes to the Musée du Louvre Egyptian interns, students and researchers, who familiarise themselves with the practice of Egyptology and museology in a major Western museum.

In France, Christiane Ziegler oversaw the renovation of the Department of Egyptian Antiquities at the Louvre during the "Grand Louvre" project which resulted in an entirely renewed presentation of the collections in extended and modernised spaces in December 1997.

Christiane Ziegler is a commander of the Legion of Honour and a commander of the National Order of Merit.

THE LENDERS

EGYPT

150 major loans from the Egyptian Museum, Cairo

Complementary loans:

AUSTRIA

KHM, Vienna

BELGIUM

Musées Royaux d'Art et d'Histoire, Brussels

FRANCE

Musée du Louvre, Paris

Musée de Minéralogie MINES ParisTech, Paris

Musée de Grenoble, Grenoble

Musée d'Archéologie Méditerranéenne, Marseille

ITALY

Museo Egizio, Turin

SELECTIVE CHRONOLOGY

* = the treasures presented in the exhibition

Predynastic Period (4000–3000), which ends in the unification of Upper and Lower Egypt by Narmer

Early Dynastic Period (c. 3100–2700)

1st dynasty (c. 3100–2900)

Djer (2999–2952)

2nd dynasty (c. 2900–2700)

Old Kingdom (c. 2700–2200)

3rd dynasty (c. 2700–2620)

Sekhemkhet (2611–2603)

* Treasure of Sekhemkhet

4th dynasty (c.2620–2500)

Snefru (2575–2551)

Khufu (2551–2528)

* Treasure of Hetepheres, wife of Snefru and mother of Khufu

Khafre (2520–2494)

Menkaure (2490–2472)

5th dynasty (c. 2500–2350)

6th dynasty (c. 2350–2200)

Pepi I (2289–2255)

Pepi II (2246–2152)

First Intermediate Period (c. 2200–2033), from the 7th to the 9th dynasty

Middle Kingdom (c. 2033–1710), which begins with the reunification of the country under Mentuhotep II

12th dynasty (c. 1963–1786)

Amenemhat I (1994–1964)

Senusret I (1974–1929)

Amenemhat II (1932–1898)

* Treasure of Dahshur, princesses Khnumet and Ita

Senusret II (1900–1881)

* Treasure of El Lahun, Princess Sithathoriunet

Senusret III (1881–1842)

* Treasure of Dahshur, princesses Sithathor and Meret

Amenemhat III (1842–1794)

* Treasure of Hawara
Amenemhat IV (1798–1785)

13th dynasty (c. 1786–1650)

Second Intermediate Period (c. 1710–1550), from the 14th to the 17th dynasty, marked by the invasion of the Hyksos

New Kingdom (c. 1550–1069)

18th dynasty (c. 1550–1291)

Ahmose (1550–1525)

* Treasure of Imhotep

Amenhotep I (1525–1504)

Thutmose I (1504–1492)

Thutmose II (1492–1479)

Hatshepsut (1479–1458)

Thutmose III (1479–1425)

Amenhotep II (1428–1397)

Thutmose IV (1397–1387)

Amenhotep III (1387–1350)

* Tomb of Tjuyu and Yuya

Amenhotep IV/ Akhenaten (1350–1333)

Smenkhkare (1335–1333)

Tutankhamen (1333–1323)

Ay (1323–1319)

Horemheb (1319–1291)

19th dynasty (c. 1291–1185)

Ramses I (1291–1289)

Seti I (1289–1278)

Ramses II (1279–1212)

Merneptah (1212–1202)

Amenmeses (1202–1199)

Seti II (1199–1193)

* Treasure of Zagazig

Siptah (1193–1187)

Twosret (1193–1185)

20th dynasty (c. 1186–1075)

Setnakht (1187–1184)

Ramses III (1184–1153)

From Ramses IV to Ramses XI (between 1153 and 1075)

Third Intermediate Period (c. 1075–664) marked by the Libyan invasion

21st dynasty (1075–945)

High priest Pinedjem I (1044–1026)

Psusennes I (1045–994)

* Treasures of Tanis

22nd dynasty (945–718)

Sheshonq I (945–924)

Osorkon I (924–899)

23rd dynasty (820–718) and **24th dynasty** (730–712): Libyan dynasties

25th dynasty (775–653): “Cushite” kings

Late Period (664–332), 26th to 31st dynasty

Greco-Roman Period (332 BC–AD 313): Persian domination

Ptolemaic Period (305–30) from Alexander the Great to Cleopatra

Roman Empire (30 BC–AD 313): annexation of Egypt by Augustus

LIST OF VISUALS AVAILABLE TO THE PRESS

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- the name of the museum, and the title and dates of the exhibition must be mentioned in the articles.

ELDORADO



Funerary mask of Tjuyu

Gilded cartonnage

Tomb of Yuya and Tjuyu, Valley of the Kings

18th dynasty, reign of Amenhotep III

Egyptian Museum, Cairo JE 68967, JE 95254

© Photo: Jürgen Liepe



Sarcophagus of Sheshonq II

Cartonnage dorato Gilded cartonnage

Antechamber of Psusennes I, Tanis

21st dynasty

Egyptian Museum, Cairo JE 72196

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THE GOLDSMITH'S TECHNIQUES



Bracelet decorated with a *wedjat* eye discovered on the mummy of Sheshonq II

Third Intermediate Period, 22nd dynasty, reign of Sheshonq I, c. 930 BC

Gold inlaid with lapis lazuli, carnelian and white faience

Tomb II, antechamber, tomb of Sheshonq II, Tanis

Egyptian Museum, Cairo inv. JE 72184-B

© Egyptian Museum, Cairo



Gold bracelet of Ramses II

Gold, lapis lazuli

Bubastis, Tell Basta

19th dynasty

Egyptian Museum, Cairo JE 38710(a), JE 39873(a)

©Photo: Jürgen Liepe

THE LOOTING OF THE TOMBS



Outer sarcophagus of Isisemkheb D
Cedar, pigments, gold
Deir el-Bahari
21st dynasty
Egyptian Museum, Cairo JE 26198(a)
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THE PREDYNSTIC PERIOD

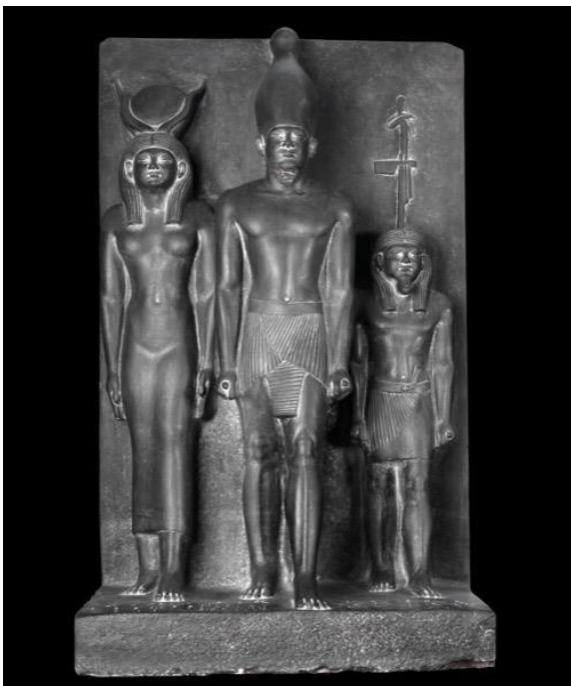


Bracelet of King Djer
Gold, lapis lazuli, turquoise
Abydos
1st dynasty
Egyptian Museum, Cairo JE 35054(c)
© Laboratoriorosso Srl

THE OLD KINGDOM



Bracelet of Queen Hetepheres
Silver
Tomb of Hetepheres, Giza
4th dynasty, reign of Khufu
Egyptian Museum, Cairo JE 53266
© Laboratoriorosso Srl



Triad of Menkaure
Schist
Giza
4th dynasty, reign of Menkaure
Egyptian Museum, Cairo JE 40678
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THE MIDDLE KINGDOM



Uraeus of the crown of Senusret II
Gold, lapis lazuli, carnelian,
amazonite
El Lahun
2nd dynasty, Senusret II
Egyptian Museum, Cairo JE 46694
© Laboratoriorosso Srl



Pectoral necklace of Princess Meret, in the name of Senusret III
Gold, carnelian, turquoise, lapis lazuli and amethyst
Middle Kingdom, 12th dynasty, reign of Senusret III
Egyptian Museum, Cairo inv. SR 1/7188, JE 30875
© Laboratoriorosso Srl



Pectoral of Amenemhat III
Gold, carnelian, lapis lazuli
El Lahun
12th dynasty
Egyptian Museum, Cairo JE
44922
© Laboratoriorosso Srl



Wide usekh collar with counterweight
Gold, carnelian, feldspar
Pyramid of Neferuptah, Hawara
12th dynasty, reign of Amenemhat III
Egyptian Museum, Cairo JE 90199
© Laboratoriorosso Srl



Diadem of Sithathoriunet
Gold, lapis lazuli, carnelian, amazonite
El Lahun
Middle Kingdom
Egyptian Museum, Cairo JE 44919
© Laboratoriorosso Srl

THE NEW KINGDOM



Sarcophagus of Tjuyu
Wood, gold, silver
Tomb of Yuya and Tjuyu, Valley of the Kings
18th dynasty, reign of Amenhotep II
Egyptian Museum, Cairo JE 68965, JE 95233
© Laboratoriorosso Srl



Sarcophagus of Tjuyu

Wood, gold, silver

Tomb of Yuya and Tjuyu, Valley of the Kings

18th dynasty, reign of Amenhotep II

Egyptian Museum, Cairo JE 68965, JE 95233

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Statue of Ramses II

Granodiorite

Tanis

19th dynasty, reign of Ramses II

Egyptian Museum, Cairo CG 616

© Photo: Jürgen Liepe



Cover of the sarcophagus of Iset
Wood, canvas, stucco, paint, varnish
Deir el-Medina, tomb of Sennedjem
19th dynasty, reign of Ramses II
Egyptian Museum, Cairo JE 27309(a)
© Laboratoriorosso Srl



Statue of Sennefer, his wife and his daughter
Granodiorite
Temple of Karnak, Thebes
18th dynasty, reign of Amenhotep II
Egyptian Museum, Cairo JE 36574
© Photo: Jürgen Liepe

THIRD INTERMEDIATE PERIOD



Funerary mask of King Psusennes I

Third Intermediate Period, 21st dynasty, c. 1000 BC

Gold and semi-precious stones

Tomb III, grave of Psusennes I, Tanis

Egyptian Museum, Cairo inv. JE 85913

© Egyptian Museum, Cairo



Bracelet decorated with a winged scarab and cartouches of Psusennes I

Gold, lapis lazuli and glass paste

Third Intermediate Period, 21st dynasty, reign of Psusennes I

Tanis

Egyptian Museum, Cairo inv. SR 1/8727, JE86027

© Egyptian Museum, Cairo

THE TREASURES OF TANIS



Patera of the swimmers

Gold, silver
Burial chamber of Undebaunded, Tanis
21st dynasty, reign of Psusennes I
Egyptian Museum, Cairo JE 87742
© Laboratoriorosso Srl



Sarcophagus of Psusennes I

Gold, silver
Burial chamber of Psusennes I, Tanis
21st dynasty, reign of Psusennes I
Egyptian Museum, Cairo JE 85912
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THE GRIMALDI FORUM –PRATICAL INFORMATION

The exhibition *Golden Treasures of the Pharaohs, 2,500 Years of the Goldsmith's Art in Ancient Egypt* has been produced by the Grimaldi Forum Monaco and is supported by the Compagnie Monégasque de Banque (CMB), Sotheby's, d'Amico and Radio Monte-Carlo.

Curator: Christiane Ziegler

Exhibition design: Grimaldi Forum Monaco

Place: Espace Ravel du Grimaldi Forum Monaco

10, avenue Princesse Grace – 98000 Monaco

Website: www.grimaldiformum.com

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The Grimaldi Forum Monaco



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Dates: 7 July–9 September 2018

Opening hours: Open every day from 10 am to 8 pm

Late night opening: Thursdays until 10 pm

Ticket price: presale tickets at €6 on www.grimaldiformum.com until 30 June 2018

Full price = €11. Concessions: groups (+ 10 people) = €9 – students (-25 on presentation of ID) = €9 – seniors (+65) = €9 – FREE for children under 18

Reduced price for visitors who have their SNCF ticket of that day: 9€

Guided tours = €9, Thursdays and Sundays at 2.30 pm and 4.30 pm subject to availability (maximum 25 people)

Audio guides = €5

Accessibility: Exhibition accessible to disabled persons and persons with reduced mobility

Grimaldi Forum ticket office

Tel. +377 99 99 3000 – Fax +377 99 99 3001 – E-mail: online ticketing
ticket@grimaldiformum.mc and FNAC points of sale.

Exhibition catalogue: Format: 24 x 28 cm. Texts in French. Paperback retail price: €29.

Publication date: July 2018. Publisher: Hazan.

Exhibition publicity:

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IL GRIMALDI FORUM

A place where cultures meet



Avenue for exhibitions

Between sky and sea, the Grimaldi Forum Monaco is the exceptional theatre of cultural programming with three main focal points: exhibitions, music and dance.

Every summer, the Grimaldi Forum Monaco produces a large themed exhibition, dedicated to a major artistic movement, showcasing a cultural or heritage theme, or focusing on new creative developments. An occasion to highlight its assets and specificities: a 4,000-square metre space to be able to create in total freedom, the most powerful technological tools in the service of the exhibition design and the support of the best specialists in every field to ensure the scholarly quality of its exhibitions.

This chemistry has already proven its worth with press and public successes:

AIR-AIR, 2000;

China, the First Emperor's Century, 2001;

Days of Circus, 2002;

Super Warhol, 2003;

Imperial Saint Petersburg, from Peter the Great to Catherine II, from the collections of the Hermitage Museum and the Saint Petersburg Academy of Fine Arts, 2004;

Arts of Africa, from traditional arts to Jean Pigozzi's contemporary collection, 2005;

New York, New York: Fifty Years of Art, Architecture, Photography, Film, and Video, 2006;

The Grace Kelly Years, Princess of Monaco, 2007;

Queens of Egypt, 2008;

Moscow: Splendour of the Romanovs, 2009;

Kyoto-Tokyo: From Samurais to Manga, 2010;

The Magnificence and Grandeur of the Royal Houses in Europe, 2011;

Extra Large, Monumental Works from the Centre Pompidou Collection in Monaco, 2012;

Monaco Celebrates Picasso, 2013;

Art Lovers: Stories of Art in the Pinault Collection, 2014;

From Chagall to Malevich, The Revolution of the Avant-Garde, 2015;

Francis Bacon, Monaco and French Culture, 2016;

The Forbidden City in Monaco: Imperial Court Life in China, 2017;

Golden Treasures of the Pharaohs, 2,500 Years of the Goldsmith's Art in Ancient Egypt, 2018.

The Grimaldi Forum Monaco collaborates with the greatest cultural institutions in the world – museums, foundations and galleries – which salute this success by lending major works.

Cultural engineering know-how and expertise to meet the needs of others: “travelling” Grimaldi Forum.

One of the strengths of the Grimaldi Forum Monaco is know-how associated with the event-driven culture of business and the expertise of a young, reactive and creative team that can grasp the specificities of an exhibition subject and is capable of offering a “tailor-made” solution based on two requirements: undeniable scholarly value and rigour in the organisation of the event. Since 2007, the Department of Cultural Affairs has been considered a cultural showcase for the Principality of Monaco abroad, thanks to the travelling exhibition *Grace Kelly*. In 2015 the 2008 exhibition *Queens of Egypt* was respectively presented at the Tokyo National Museum and the National Museum of Art, Osaka, a co-production with NHK Promotions. Other travelling projects are being considered and the exploration of institutional sites suited to hosting Grimaldi Forum Monaco culture productions is developing. In 2018 the Grimaldi Forum will present the exhibition *Princes and Princesses*, curated by Thomas Fouilleron, in Beijing.

Characterised by its dual vocation, the Grimaldi Forum Monaco is both an exhibition space and a conference centre that hosts a hundred or so professional events a year (congresses, trade fairs, conventions).

The Salle des Princes, the largest auditorium in the Principality of Monaco with its 1,800 seats, regularly stages musicals such as *Grease*, *Mamma Mia* and *Thriller Live*, international ballets such as the Kirov, the Bolshoi and the Ballet de l’Opéra de Paris, and pop and rock artists, such as Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed and Black Eyed Peas. The natural setting for the traditional representatives of Monegasque culture – the Ballets de Monte Carlo, the Orchestre Philharmonique and the Opéra de Monte Carlo – which, with a =1,000-square metre stage, the equivalent of the Opéra Bastille, can host large-scale productions.

The programming of the Grimaldi Forum Monaco reflects this diversity and the ambition to bring together across boundaries all forms of artistic expressions and the world of business, to invite an ever-growing public to open themselves up to the world through the prism of the Principality.

The Grimaldi Forum Monaco is:

35,000 square metres of exhibition and meeting spaces:

- Three auditoriums: the Salle des Princes (1,800 seats), the Salle Prince Pierre (800 seats) and the Salle Camille Blanc (400 seats).

- 10,000 square metres of exhibition spaces:

The Espace Ravel, 4,180 square metres, including 2,500 square metres without pillars

The Espace Diaghilev, 3,970 square metres

Since October 2008, the Grimaldi Forum has been ISO 14001 certified: 2015 (environmental management).

The Forbidden City in Beijing will host the exhibition Princes and Princesses of Monaco, a new creation by the Grimaldi Forum, from 7 September to 11 November 2018

Guest-starring the prince's throne and the private collection of Prince Albert II

After having unveiled the splendour of the Forbidden City in Monaco last summer, the Grimaldi Forum is getting ready to export to China *Princes and Princesses of Monaco, a European Dynasty (13th–21st Centuries)*.

This new exhibition will be held in a double space of 1,400 square metres, the prestigious Meridian Hall and the adjacent hall, both in the Forbidden City, from 7 September to 11 November 2018. It will recount over 700 years of the history of the oldest European dynasty, the Grimaldis, who in 1297 settled in Monaco, whose fame has since spread all over the world. Conceived in collaboration with the Palais Princier and with the participation of several Monegasque institutions, this exhibition will follow a resolutely chronological organisation, which will, as devised by its curator, Thomas Fouilleron, who has a doctorate in history and is the director of the Archives et de la Bibliothèque du Palais Princier, recount, focusing on major themes, the history of the small principality. The exhibition has also benefitted from the advice of Stéphane Bern, television and radio presenter, journalist and writer, whose passion for history through the great monarchies allowed him to get to know the princely family.

The main hall will shed light on the advent of the Grimaldi dynasty to its affirmation as a sovereign monarchy, which emerged, through alliances, amid the ups and downs of European history between the thirteenth and seventeenth centuries. The influence of the princes of Monaco in the seventeenth and eighteenth centuries will be visible through the reconstitution of their court practices and art collections. An entirely restored velvet procession canopy embroidered with arms, which saw so many Monegasque monarchs during their enthronements and marriages between the eighteenth and nineteenth centuries, is one of the emblematic pieces of this period. The reconstituted spaces of the palace, notably the Salle du Trône – for the first time, the symbolic princely attribute will leave Monaco – will enable visitors to get to know better the princes who made Monaco enter the modern era: particularly Charles III, the creator of the new city of Monte Carlo, associated with a boom in gambling and tourism; and Albert I, whose passion for the seas and the sciences is now perpetuated by Prince Albert II.

The second hall was designed as a prestigious marriage room, which made Monaco a legend, combining glamour and traditions, from Princess Grace to Princess Charlene. The iconic couple Prince Rainier III and Grace Kelly will open this section with testimonies to their lives in Monaco and objects that belonged to the Hollywood actress who became Princess of Monaco: the dresses and outfits by Christian Dior, Chanel and Yves Saint Laurent that contributed to the Grace Kelly style, as well as a cabinet of fine jewellery, filled with forty or so precious jewels (diadems, brooches, chokers, bracelets, tiaras) designed by Van Cleef & Arpels and Cartier. The exhibition will end with a hitherto unseen private collection of the paintings of HSH Prince Albert II, which attests to the Grimaldis' continued interest in the fine arts, and painting in particular, since the seventeenth century. We will thus discover works by Monet, Renoir, Cézanne, Dufy, Bellotto and Poussin, exhibited together outside the palace for the first time.

PARTNERS



Presentation of the Compagnie Monégasque de Banque

The Compagnie Monégasque de Banque (CMB) has had a solid base in Monaco since 1976. In existence for over forty years, CMB has managed to adapt and evolve in a local and international environment that has been evolving over the last few years.

Initially a deposit bank, it then positioned itself in the prestigious private bank sector by developing its wealth management, management under mandate and credit activities, and now also offers life insurance.

CMB, which started out with a dozen employees, now has nearly 230 collaborators of 20 nationalities.

The diversity inherent in the bank allows it to offer its clients custom-made financial services and grasp their cultural specificities.

Thanks to its desire to put clients and their satisfaction first, CMB was voted Best Private Bank in Monaco in 2017 by the magazine *The Banker*, *Monaco Banking Ambassador* and Best Customer Service Client in Monaco by the magazine *The European*.

CMB and its academies

The Women and Finance Academy founded in 2016 offers training to women so they can better understand how to manage the family fortune. Teaching is by professionals working in or outside the bank. Students look at various financial themes for a year and put the theory into practice by managing a virtual portfolio.

The Philanthropy Academy launched in October 2017 aims to create a synergy between participants and philanthropists in Monaco, which has a reputation for its humanitarian and environmental actions. CMB chose Monaco to accompany its philanthropist clients and support their projects in a country that has embodied these values for more than forty years.

CMB and culture

Monegasque above all, CMB contributes to several institutions in the principality: the Grimaldi Forum, the Orchestre Philharmonique de Monte-Carlo and the Musée Océanographique.

The official partner of the Grimaldi Forum since 2005, the bank renewed its confidence in the prestigious cultural institution in 2018 and is proud to be associated with the summer exhibition *Golden Treasures of the Pharaohs* as well as the high-quality shows performed there.

Sotheby's EST. 1744

Oliver Barker, president of Sotheby's Europe, says: "We are delighted to support this major exhibition, which will contribute to furthering our knowledge of the remarkable culture of Ancient Egypt. Bringing together 150 masterpieces from the Egyptian Museum in Cairo, it is an exhibition not to be missed in 2018."

Since 1744, Sotheby's has brought together collectors and objets d'art on an international scale. Sotheby's has thus become the leading global auction house when it expanded from London to New York (1955), via Hong Kong (1973) where it was the first to organise sales, India (1992), France (2001) and China (2012), where it became the leading international "fine art" auction house.

Today, Sotheby's organises auctions in nine different places, including New York, London, Hong Kong and Paris; Sotheby's BidNow program allows visitors from all over the world to follow auctions online and make direct offers wherever they are.

The company allows collectors to use Sotheby's Financial Services, the only company in the world with complete art financing services, on the occasion of private sales in over seventy categories, including S|2, the gallery of the Department of Contemporary Art de Sotheby's, and for two other commercial sales: Sotheby's Diamonds and Sotheby's Wine.

Sotheby's has a global network of ninety offices in forty countries and is the oldest company listed on the New York Stock Exchange.



Il d'Amico Group is a leading Italian maritime transport company. Its activity focusses on the management of dry cargo ships and tankers, but it also provides international maritime transport services.

Although its entrepreneurial experience has contributed to the establishment of the solid bases of the group in Italy, d'Amico also has a global presence. Since its foundation in 1936, d'Amico has, while maintaining its roots as a family business, continued to grow internationally.

The group is now present in the main financial and maritime capitals of the world. In addition to its head office in Italy, d'Amico also has offices in Monaco, the United Kingdom, Ireland, Luxembourg, Singapore, the United States, Canada, Chile and India.

In terms of group strategy, the focus is on growth and development to reinforce its competitiveness of the global market. d'Amico pays the same attention to the interests of the stakeholders, and protection of the environment still constitutes one of the ethical principles and commercial objectives of d'Amico. The company's experience, competence and social responsibility, as well as the attention it pays to its clients, and the operational safety and the environmental dimension represent the fundamental values, and the continuing professional development of the teams and the investment in a large innovative and ecological fleet are part of the group's priorities.

d'Amico Group has always been committed to supporting and sponsoring the world of art and culture in order to present social, cultural, economic and environmental subjects to an ever-growing public. Given that it constitutes an extensive Italian presence in the Monegasque business world, d'Amico regularly supports events promoting art and culture.

Further information: www.damicoship.com