

borough opens these strange experiences to a general audience. To follow his level of address calls for no special expertise nor does it demand any prior knowledge of the subject on the part of the viewer. Nevertheless, he does not talk down or lecture. It is to Attenborough's credit that he does not go out to sell the subject or distract by detailing the hardships of recording such esoterica.

Drawing on ample resources, a list of scholarly advisors, and a BBC team, Attenborough spent 18 months in the early 70s filming among 16 widely dispersed art-producing societies. Best known for his natural history documentaries, he is also credited with graduate study in anthropology. Most of the filming was done in the field, and the people appear candidly under today's conditions (unlike the work of a photographer of recent fame who liked to remove watches and shoes and to stage rituals). There is no disguise of new ritual conditions. In the potlatch held at Alert Bay, British Columbia, gifts include commercial products given by a host who owns a fleet of motorized fishing boats. (With wit the interview scenes on board one of these boats recalls shots seen earlier in the program from Curtis's dramatic reconstruction on film of men of long ago in their decorated canoes.) These programs further bring exotic works of art and their makers into the world of the viewer by including visits to public museums which exhibit these art forms.

Living up to our expectations of fabled television budgets, the series commands a staggering array of resources. Although some scenes such as Dogon masked dancing, Benin court ritual, and the forest settings of Anthony Island totem poles in British Columbia can be seen by the diligent

and imaginative tourist, others open doors closed to most specialists such as the Peruvian gold objects drawn from vaults and seen in revealing light and angles or rarest of all a visit to the men's cult house and a view of the dancing puppets in a funerary rite on the almost inaccessible interior of a New Hebrides Island. The research efforts seem unsparing, enriching live scenes with old drawings or photographs of long disappeared villages and shots from early films. The factual information provided and the selection of places and persons to visit show a keen awareness of what is going on currently in the various fields of art. The range of context for the art in any one film represents an exceptional outlay of informed guidance and funds.

The immense value of the series rests on its ambitious and successful capturing of so many of these arts in true-life contexts: the masks with their costumes, dances, and ritual, the sculpture in its architectural setting, the village surroundings and the behavior of the people. The series would serve appropriately for anthropology courses where a glamorous and compelling introduction to exotic cultures is useful. Showing a wide-ranging front of interaction between small-scale societies and the outside world, any one of the films and especially *Across the Frontiers* would be a good choice for illustrating issues relating to traditions in transition. The *Teacher's Guide* consists simply of selections from the program text and suggested discussion questions. Attenborough is also credited with the book, entitled *The Tribal Eye*, which parallels in essay form each of the programs, adding useful bits of background information, bibliographies, and illustrations taken from the team's color footage and other sources.

Museum Exhibits

Treasures of Tutankhamun. An exhibition of selected objects from the tomb of King Tutankhamun, loaned by the Egyptian Organization of Antiquities. Organized by the Metropolitan Museum of Art, assisted by the National Endowment for the Humanities, the Exxon Corporation, and the Robert Wood Johnson Charitable Trust, with insurance provided by the Federal Council on the Arts and Humanities.

Exhibition Schedule:

National Gallery of Art, Washington, D.C.:
November 17, 1976 to March 15, 1977.

Field Museum, Chicago, Illinois: April 15, 1977
to August 15, 1977.

New Orleans Museum of Art, New Orleans,
Louisiana: September 15, 1977 to January 15,
1978.

Los Angeles County Museum of Art, Los
Angeles, California: February 15, 1978 to June
15, 1978.

Seattle Art Museum, Seattle, Washington: July
15, 1978 to November 15, 1978.

Metropolitan Museum of Art, New York, New
York: December 15, 1978 to April 15, 1979.

Karl W. and Elisabeth K. Butzer
University of Chicago

"To speak the name of the dead is to make him live again." The young Pharaoh Tutankhamun, embalmed and buried ca. 1325 B.C., has indeed achieved immortality. Ever since archaeologist Howard Carter and his patron Lord Carnarvon penetrated his sealed burial chamber in February, 1923, an international public has marvel-

American Anthropologist,
79, 1977

led over the richest and most esthetic treasure trove verified in history. Recording and removal of the 10,000 objects from the tomb in the Theban Valley of the Kings to the Cairo Museum required almost 10 years.

Public enthusiasm was resuscitated when a small exhibit of Tutankhamun's mortuary objects was allowed to leave Egypt for the first time in 1972, to commemorate the 50th anniversary of the tomb's discovery, and drew unprecedented crowds to the British Museum, London. Final arrangements for a United States exhibition tour were announced jointly by the Egyptian and U.S. governments in 1975.

The exhibit in the Field Museum occupies two halls tastefully converted into a reasonable facsimile of the tomb's component chambers by the museum design chief, Ben Kozak. Beyond the exhibit entrance is the orientation or holding area, with wall-size photomurals that illustrate the tomb's setting in the Valley of the Kings. A long (106 ft.), dim entrance passage then leads successively to the antechamber, burial chamber, treasury, and annex, much like the sequence of rooms recorded in the course of Carter's work. Light is carefully focused on the photomurals that record the context and original state of the tomb objects, and on the sealed acrylic display cases within the floor space. The walls are of rough-textured synthetic tile, painted dark blue. The degree of success of the layout in simulating a tomb will vary according to the eye of the beholder. Many will accept the analogy; others will instead contrast the cluttered images on the photomurals with the parsimonious, perhaps antiseptic cases and then interpret the ensembles as a typical fine arts display; and some, who have visited the relatively unassuming tomb in the Valley of the Kings, and the overcrowded, indigestible mass of objects in the antiquated vitrines of the Cairo Museum, will probably be grateful for the strong implicit organization and spotlight focus of the Field Museum exhibit. A final corridor, with photomurals and texts that summarize the tomb's contents and original purpose, opens into a bright bazaar with postcards, posters, books, and a wide range of good reproductions; sales proceeds will partly serve to finance a much-needed, major renovation of the Cairo Museum.

The Field Museum exhibit is complemented by "The Magic of Egyptian Art" display at the Oriental Institute of the University of Chicago. These objects include Tutankhamun's funerary banquet material and embalming cache, which was discovered in 1908 and provided the clue for the existence of the then undiscovered tomb.

The Field Museum has devised a commendable system to optimize the 1-to-6-hour waiting time; the Ancient Egyptian Hall, recently remodelled, provides a representative example of Egyptian material culture over four millennia, and films

on ancient Egypt and Egyptology can be viewed while the visitor waits for his or her number to show up on one of the TV monitor screens. There is no extra admission charge beyond the normal entrance fee to the museum. Within the 15,000 square foot exhibit area an average of 1000 visitors take about 60 minutes to move through; the spacing of the display cases is just right to allow adequate viewing room, although the ventilation is barely adequate and the narrow, central sagment is widely perceived as mildly claustrophobic. The average visitor emerges into the bazaar footsore and mentally exhausted, but evidently exhilarated.

The quality of the exhibit is superb. Part of the credit must go to Christine Lilyquist (Metropolitan Museum of Art), who originally selected the 55 objects on display not only for their beauty, but as a representative selection of art media and ceremonial function; to the late Harry Burton, whose superb black-and-white glass negatives provided a unique photographic record for posterity; to the designers, for a versatile and organic layout of space, objects, photomurals, and text; and to William J. Williams (National Gallery) and David P. Silverman (University of Chicago) for terse, informative text panels that not only identify objects or events, but explain symbolic values and context. The major credit must, of course, be given to the unnamed craftsmen of the Egyptian royal court whose skills in metal working, inlay, painting, and sculpture demonstrate an artistic vision, taste, esthetic norm, and general competence unsurpassed in any other place or period.

Only a very few of the objects can be singled out, let alone enumerated here: the lunar pectoral (No. 31), depicting the moon disk and crescent journeying across the celestial waters of heaven, is possibly richer in subtle symbolic meaning than any piece of artful jewelry yet devised; the gilded statue of the goddess Selket (no. 43), her arms gracefully upraised to ward evil from Tutankhamun's shrine, displays a poise and sophistication peculiarly contemporary; the dynamic statue of Tutankhamun on a boat (No. 35), about to harpoon the hippopotamus of Seth, captures all the drama of human motion; and the gold mummy mask of the king (no. 25, valued at \$2 billion), viewed from different perspectives, captures emotions and abstractions ranging from sensitivity to majesty with a success only rivalled by Michelangelo's sculpture. Since all other Egyptian royal treasures were looted in antiquity and lost, there is no way to evaluate how representative Tutankhamun's is. But one can at least appreciate the unfathomable cultural and artistic value of that which has been lost.

The ultimate question is whether the exhibit will prove to be an asset or liability to archaeology as a profession. Some 800,000 visitors attended the National Gallery showing, and well

over a million are expected at the Field Museum, where most are drawn from a 15-state area, although some organized tours are coming in from Texas and Hawaii. Perhaps 5 million Americans will have seen the exhibit by the time it closes in New York. Will these visitors come away with the image of archaeology as a search for the sensational, or of archaeology as material culture or collages of art objects? The portents are encouraging. So, for example, the factual nature of the exhibit will go a long way towards dispelling the interminable, if entertaining tales of mummy curses (including the irresponsible segment of NBC's "In Search of . . ." shown on national television in February, 1977). The wealth of explanatory photomurals and the effective text panels continue to emphasize the integration of archaeological context and ceremonial purpose, as well as the labor-intensive nature of archaeology, and they underscore the necessary selectivity of a viable material display. The object captions in the display cases explain their role in ceremonial context and effectively convey their symbolic meaning. As a result the exhibit has true educational value, even for the professional. Egyptian archaeology admittedly is not prehistoric archaeology, but all archaeologists owe much of their professional opportunity to public interest and support, direct or indirect. Museums are one of the primary media to educate the public in matters of past culture, and so to stimulate a reciprocal interest. Chicago audiences have shown serious dedication to ancient Egyptian civilization: the Oriental Institute sponsored a series of special lectures during the winter of 1976 many of which had to be repeated, by popular demand, and 4,000 ticket requests were received for the subsequent Field Museum series of distinguished speakers in an auditorium with a seating capacity of 950. Clearly, the Tutankhamun Exhibit will do far more than titillate the American public; it will ultimately prove of immeasurable value to professional archaeology by raising the level of public awareness, involvement, and enthusiasm.

Survival: Life and Art of the Alaskan Eskimo. An exhibit organized by the Newark Museum and the American Federation of Arts. 214 objects, photographs, 1 figure, 1 map, slide and tape audiovisual show, exhibition catalog.

Survival: Life and Art of the Alaskan Eskimo. Barbara Lipton. Introduction by Froelich Rainey, annotated bibliography by Allan Chapman. Newark, New Jersey: The Newark Museum & Dobbs Ferry; New York: Morgan and Morgan, Inc. 1977. 96 pp. \$7.95 paper.

Exhibition Schedule:

The Newark Museum, Newark, New Jersey:
March 10 to May 31, 1977.