

1

00:00:00,000 --> 00:00:02,000

It's just awesome.

2

00:00:02,000 --> 00:00:04,000

You believe 100% that Cleopatra's here?

3

00:00:04,000 --> 00:00:05,000

Yes.

4

00:00:05,000 --> 00:00:06,000

Come on, let's go find her.

5

00:00:09,000 --> 00:00:12,000

We never know until we open what is inside.

6

00:00:12,000 --> 00:00:14,000

Oh, my word.

7

00:00:16,000 --> 00:00:17,000

Oh, my God.

8

00:00:17,000 --> 00:00:19,000

Look here, you guys see higher gifts.

9

00:00:19,000 --> 00:00:20,000

Incredible.

10

00:00:20,000 --> 00:00:21,000

What's that?

11

00:00:21,000 --> 00:00:22,000

That's a skull.

12

00:00:22,000 --> 00:00:24,000

Yeah, that's a human skull.

13

00:00:27,000 --> 00:00:29,000

If this mommy's face could be reconstructed,

14

00:00:29,000 --> 00:00:32,000

and was a match for the images that we have of Nefertiti,

15

00:00:32,000 --> 00:00:34,000

what would that mean?

16

00:00:37,000 --> 00:00:39,000

Are you ready to see the final result?

17

00:00:39,000 --> 00:00:40,000

Very definitely, yes.

18

00:00:40,000 --> 00:00:41,000

Very ready.

19

00:00:41,000 --> 00:00:43,000

One, two, three.

20

00:00:45,000 --> 00:00:46,000

Oh, wow.

21

00:00:50,000 --> 00:00:52,000

My name is Josh Gates.

22

00:00:54,000 --> 00:00:58,000

With a degree in archaeology and a passion for exploration.

23

00:00:58,000 --> 00:01:02,000

I have a tendency to end up in some very strange situations.

24

00:01:02,000 --> 00:01:04,000

It's just straight down.

25

00:01:04,000 --> 00:01:06,000

Unbelievable.

26

00:01:06,000 --> 00:01:09,000

My travels have taken me to the ends of the earth.

27

00:01:09,000 --> 00:01:10,000

Oh, God.

28

00:01:10,000 --> 00:01:12,000

As I investigate the greatest legends in history.

29

00:01:12,000 --> 00:01:14,000

We're good to fly, let's go.

30

00:01:14,000 --> 00:01:17,000

This is Expedition Unknown.

31

00:01:22,000 --> 00:01:24,000

Ancient Egypt.

32

00:01:24,000 --> 00:01:27,000

An empire of sand and stone.

33

00:01:27,000 --> 00:01:30,000

Whose pharaohs ruled as gods.

34

00:01:32,000 --> 00:01:34,000

But among the names we all know,

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00:01:34,000 --> 00:01:38,000

I'm on a quest to rediscover the powerful female pharaohs,

36

00:01:38,000 --> 00:01:42,000

whose accomplishments were almost erased from history.

37

00:01:43,000 --> 00:01:44,000

Queen Hatshepsut.

38

00:01:44,000 --> 00:01:48,000

She transformed her empire with a massive construction boom,

39

00:01:48,000 --> 00:01:49,000

and soaring monuments.

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00:01:49,000 --> 00:01:54,000

Then was literally overwritten in history by the stepson who succeeded her.

41

00:01:54,000 --> 00:01:57,000

Even her name erased it from the temple.

42

00:01:59,000 --> 00:02:03,000

Then I began a search for the lost remains of the legendary Queen Nefertiti,

43

00:02:03,000 --> 00:02:06,000

which led me to the sprawling halls of the Egyptian Museum,

44

00:02:06,000 --> 00:02:10,000

and a meeting with Egyptologist Dr. Aidan Dodson.

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00:02:10,000 --> 00:02:13,000

So mystery number one, why does everybody know the name Nefertiti?

46

00:02:13,000 --> 00:02:16,000

It's partly because of her physical beauty.

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00:02:16,000 --> 00:02:20,000

A sculptured head of hers was found in the beginning of the 20th century,

48

00:02:20,000 --> 00:02:22,000

and is now in Berlin.

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00:02:23,000 --> 00:02:27,000

In 1912, archaeologists unearthed a stunning bust of Nefertiti

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00:02:27,000 --> 00:02:31,000

that catapulted her to fame as the poster girl for ancient Egypt.

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00:02:31,000 --> 00:02:34,000

Another bust of hers sits here in the Egyptian Museum.

52

00:02:34,000 --> 00:02:36,000

But while she's famous today for her beauty,

53

00:02:36,000 --> 00:02:40,000

she was a central figure during Egypt's most tumultuous age.

54

00:02:40,000 --> 00:02:45,000

She lived the time when pretty well everything about Egypt was thrown into the air.

55

00:02:46,000 --> 00:02:47,000

Her origins are murky,

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00:02:47,000 --> 00:02:51,000

but she was likely born with in a military family closely linked to royalty,

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00:02:51,000 --> 00:02:53,000

around 1360 BC.

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00:02:55,000 --> 00:02:57,000

Now she's married to this guy.

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00:02:57,000 --> 00:03:02,000

Indeed, this is Akinatun, who fundamentally changed the religion of Egypt.

60

00:03:02,000 --> 00:03:07,000

The pharaoh Akinatun stunned his country by instituting the worship of a single sun god,

61

00:03:07,000 --> 00:03:11,000

known as Akin, demoting the old gods of Egypt.

62

00:03:11,000 --> 00:03:15,000

It was a decision that brought his empire to the brink of revolt,

63

00:03:15,000 --> 00:03:18,000

but it wasn't his only shocking move.

64

00:03:18,000 --> 00:03:25,000

During his 16th year of reign, Akinatun appointed his wife Nefertiti as co-king.

65

00:03:26,000 --> 00:03:31,000

Nefertiti becomes a pharaoh and is depicted as wielding incredible power,

66

00:03:31,000 --> 00:03:35,000

commanding a royal chariot and smiting Egypt's enemies.

67

00:03:36,000 --> 00:03:38,000

She mothers six daughters with Akinatun,

68

00:03:38,000 --> 00:03:42,000

and it is believed that after his death, she continues to rule,

69

00:03:42,000 --> 00:03:46,000

rolling back some of his harsh religious reforms to appease her people.

70

00:03:47,000 --> 00:03:50,000

But shortly after, Nefertiti disappears from history,

71

00:03:50,000 --> 00:03:54,000

replaced by the new pharaoh, Akinatun's son King Tut.

72

00:03:55,000 --> 00:03:58,000

And so what ultimately do you think happened to her body?

73

00:03:58,000 --> 00:04:00,000

That's one of the great mysteries.

74

00:04:00,000 --> 00:04:03,000

And it's the mystery that I'm here to help solve.

75

00:04:06,000 --> 00:04:11,000

In 1898, a mummy was found in the Valley of the Kings and nicknamed the Younger Lady.

76

00:04:11,000 --> 00:04:16,000

Several years ago, a DNA test found her to be the mother of the legendary King Tut.

77

00:04:17,000 --> 00:04:21,000

And here she is. Wow. Extraordinary.

78

00:04:22,000 --> 00:04:25,000

The pharaoh Akinatun was the father of King Tut.

79

00:04:25,000 --> 00:04:30,000

The mummy of the so-called Younger Lady is now proven to be the mother of King Tut.

80

00:04:30,000 --> 00:04:33,000

Since Nefertiti was the great royal wife of Akinatun,

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00:04:33,000 --> 00:04:37,000

she's obviously a strong contender for the identity of this mummy.

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00:04:37,000 --> 00:04:41,000

But Akinatun also had a lesser wife named Kia.

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00:04:41,000 --> 00:04:44,000

Egyptian royal families were highly inbred.

84

00:04:44,000 --> 00:04:50,000

Genetic tests done on King Tut in 2010 indicate that he's either the son of a brother and sister pairing,

85

00:04:50,000 --> 00:04:54,000

or the offspring of three generations of first cousins.

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00:04:54,000 --> 00:04:58,000

And while neither Nefertiti nor Kia was Akinatun's sister,

87

00:04:58,000 --> 00:05:02,000

it is entirely possible that Nefertiti fits the first cousin model.

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00:05:03,000 --> 00:05:09,000

Along with the genetics, the condition of the mummy may also offer an important clue.

89

00:05:10,000 --> 00:05:14,000

Part of the upper jaw is missing and then there's this really strange hole in the head.

90

00:05:14,000 --> 00:05:16,000

What do we think these are from?

91

00:05:16,000 --> 00:05:20,000

Okay, starting off with the hole in the head, that's probably caused by the tomb robbers.

92

00:05:20,000 --> 00:05:22,000

The face is rather different.

93

00:05:22,000 --> 00:05:27,000

It was concluded that possibly the damage to the face was around the time of death.

94

00:05:27,000 --> 00:05:30,000

Meaning that this woman died violently.

95

00:05:30,000 --> 00:05:31,000

Yes.

96

00:05:31,000 --> 00:05:33,000

Would that fit into the narrative of Nefertiti?

97

00:05:33,000 --> 00:05:36,000

Well, certainly the way that she suddenly disappears from history

98

00:05:36,000 --> 00:05:42,000

and the fact she is then denied a kingly burial would certainly be consistent

99

00:05:42,000 --> 00:05:47,000

with her reign being ended suddenly and violently.

100

00:05:47,000 --> 00:05:53,000

Now, to learn if this is in fact Nefertiti, we're about to conduct an historic experiment.

101

00:05:54,000 --> 00:06:00,000

We plan to capture a 3D image of the mummy's head and use it to reconstruct her face.

102

00:06:00,000 --> 00:06:07,000

If the results resemble famous ancient depictions of Nefertiti, we may have made a positive ID.

103

00:06:08,000 --> 00:06:12,000

To create the image, we'll need exclusive access to the mummy.

104

00:06:12,000 --> 00:06:14,000

And after months of negotiations,

105

00:06:14,000 --> 00:06:16,000

What do you give the chance to this right now?

106

00:06:16,000 --> 00:06:17,000

55.

107

00:06:17,000 --> 00:06:18,000

And a nerve-wracking wait.

108

00:06:18,000 --> 00:06:20,000

I think this might actually happen.

109

00:06:20,000 --> 00:06:26,000

The protective case around the younger lady is removed for the first time in years.

110

00:06:26,000 --> 00:06:31,000

Now that the glass has been lifted, we're literally face to face with the mummy.

111

00:06:34,000 --> 00:06:35,000

Okay.

112

00:06:35,000 --> 00:06:36,000

Unbelievable.

113

00:06:36,000 --> 00:06:39,000

Yeah, it's here properly for the first time.

114

00:06:41,000 --> 00:06:43,000

It is really something.

115

00:06:43,000 --> 00:06:44,000

It is.

116

00:06:44,000 --> 00:06:46,000

It sort of gives you the butterflies slightly.

117

00:06:46,000 --> 00:06:47,000

It does.

118

00:06:47,000 --> 00:06:49,000

Well, let's see if we can figure out who she is.

119

00:06:49,000 --> 00:06:50,000

Absolutely.

120

00:06:50,000 --> 00:06:51,000

Are you ready?

121

00:06:51,000 --> 00:06:52,000

Let's go.

122

00:06:54,000 --> 00:06:56,000

This is known as an Artex spider.

123

00:06:56,000 --> 00:06:57,000

Okay.

124

00:06:57,000 --> 00:06:59,000

And this is a very advanced piece of 3D imaging kit.

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00:06:59,000 --> 00:07:03,000

This thing will take hundreds and hundreds of images, and it is accurate well under millimeter accuracy.

126

00:07:03,000 --> 00:07:09,000

So this will be able to give us a full 3D image of the mummy's head,

127

00:07:09,000 --> 00:07:12,000

which can then be used as the basis for forensic reconstruction.

128

00:07:13,000 --> 00:07:18,000

We fire up the imaging equipment, and soon we're ready to get started.

129

00:07:18,000 --> 00:07:20,000

Okay, Aiden, so you're just going to tap record there.

130

00:07:20,000 --> 00:07:21,000

Okay, Ducky.

131

00:07:22,000 --> 00:07:23,000

And away we go.

132

00:07:26,000 --> 00:07:29,000

I carefully hover over the mummy and begin working.

133

00:07:31,000 --> 00:07:35,000

So the idea here is to really just paint the mummy's light.

134

00:07:37,000 --> 00:07:39,000

The device captures eight frames every second.

135

00:07:39,000 --> 00:07:45,000

The computer stitches them together, and before our eyes, we see a digital version of the mummy take shape.

136

00:07:45,000 --> 00:07:46,000

We're getting data.

137

00:07:46,000 --> 00:07:47,000

It's looking good.

138

00:07:49,000 --> 00:07:50,000

Look at that.

139

00:07:50,000 --> 00:07:51,000

See, yeah.

140

00:07:51,000 --> 00:07:52,000

And we've got her ear.

141

00:07:52,000 --> 00:07:54,000

We've even got the piercings in her ears.

142

00:07:54,000 --> 00:07:55,000

It's brilliant stuff.

143

00:07:56,000 --> 00:07:57,000

That is incredible.

144

00:07:58,000 --> 00:08:02,000

For the Egyptian, you were never dead if your name survived.

145

00:08:02,000 --> 00:08:03,000

Right.

146

00:08:03,000 --> 00:08:08,000

If we can confirm this is indeed Nefertiti, we're doing her a great service in the afterlife.

147

00:08:08,000 --> 00:08:09,000

She'll live forever.

148

00:08:11,000 --> 00:08:13,000

It appears that we've got what we came for.

149

00:08:13,000 --> 00:08:15,000

Time to wrap this mummy up.

150

00:08:15,000 --> 00:08:18,000

Okay, so data is collected.

151

00:08:18,000 --> 00:08:21,000

Let's stop recording, and data looks good.

152

00:08:21,000 --> 00:08:27,000

This is the first in a long line of steps to create a reconstruction, but getting this raw data, that's the most important part.

153

00:08:27,000 --> 00:08:28,000

Thanks, Aiden.

154

00:08:30,000 --> 00:08:34,000

I leave the museum with a very real chance of resurrecting the mummy of the younger lady,

155

00:08:34,000 --> 00:08:38,000

and possibly being able to look into the eyes of Nefertiti.

156

00:08:39,000 --> 00:08:43,000

The next step is to take the data to a state-of-the-art 3D printing facility,

157

00:08:43,000 --> 00:08:50,000

which lays down hundreds of micro-fin layers of resin to produce a perfect duplicate of the mummy's head.

158

00:08:50,000 --> 00:08:56,000

Once that's done, the results will be sent to world-class facial reconstruction artist Elizabeth Deynez.

159

00:08:56,000 --> 00:09:05,000

She'll spend the next month in her studio, meticulously layering muscle and skin onto the 3D model to see the true face of the mummy.

160

00:09:05,000 --> 00:09:12,000

The results will take time, but I'm not finished exploring the mysteries of ancient Egypt's most powerful women,

161

00:09:12,000 --> 00:09:16,000

including one who has been a historic icon since long before she died.

162

00:09:16,000 --> 00:09:21,000

I'm moving on to the search for the tomb of the Queen of the Nile herself, Cleopatra.

163

00:09:26,000 --> 00:09:32,000

She's probably the most famous woman of the ancient world, reigning over Egypt for more than 20 years.

164

00:09:32,000 --> 00:09:37,000

Her life and death is the stuff of Shakespearean drama and Hollywood legend.

165

00:09:37,000 --> 00:09:41,000

But there's a lot more to Cleopatra than Liz Taylor's heavy eyeliner.

166

00:09:41,000 --> 00:09:47,000

Despite her historic life and her infamous death by suicide, her burial has never been found.

167

00:09:47,000 --> 00:09:52,000

If it were, it could contain a tomb with riches more glittering than those of King Tut.

168

00:09:54,000 --> 00:09:58,000

To find it, I'm traveling to the capital of Cleopatra's empire.

169

00:10:02,000 --> 00:10:11,000

Alexandria, Egypt's Mediterranean jewel, named for the first foreign conqueror of Egypt, Alexander the Great.

170

00:10:11,000 --> 00:10:16,000

Unlike the dusty desert cities to the south, Alexandria is the gateway to the Nile,

171

00:10:16,000 --> 00:10:23,000

with its great harbor as vital now as in ancient days and priceless ruins like the only Roman amphitheater in Egypt.

172

00:10:23,000 --> 00:10:31,000

When Alexander the Great conquered Egypt and brought it under Greek control, he left a general in charge, a guy named Ptolemy I.

173

00:10:31,000 --> 00:10:35,000

He founded a dynasty that ruled for the next 300 years.

174

00:10:35,000 --> 00:10:43,000

Cleopatra was the last of the Ptolemy's and the most beloved, because even though she was Greek, she embraced an Egyptian identity.

175

00:10:44,000 --> 00:10:53,000

She was a queen at 17, spoke nine languages, was a skilled diplomat and had children by two of Rome's greatest generals, Julius Caesar,

176

00:10:53,000 --> 00:10:58,000

and, after Caesar was assassinated in 44 BC, Mark Antony.

177

00:10:58,000 --> 00:11:01,000

But Cleopatra ruled at a troubled time.

178

00:11:03,000 --> 00:11:11,000

A time when Rome wanted to turn all of Egypt into a Roman colony, and when Mark Antony lost his bid to become the next emperor,

179

00:11:11,000 --> 00:11:16,000

he retreated to Alexandria, where he and Cleopatra killed themselves in 30 BC.

180

00:11:19,000 --> 00:11:24,000

It was a tragic ending, and yet she remains one of history's most iconic superstars,

181

00:11:24,000 --> 00:11:28,000

and yet the location of her burial is a complete mystery.

182

00:11:29,000 --> 00:11:33,000

To track down her final resting place, I'm meeting with Dr. Mohammed Syed,

183

00:11:33,000 --> 00:11:39,000

an archaeologist with the Egyptian Ministry of Antiquities, and an expert on this ancient city.

184

00:11:39,000 --> 00:11:42,000

So I'm interested in the mystery of the tomb of Cleopatra. It's never been found.

185

00:11:42,000 --> 00:11:43,000

Never been found, yeah.

186

00:11:43,000 --> 00:11:47,000

But the ancient sources say what? They say that she killed herself where?

187

00:11:47,000 --> 00:11:50,000

She, normally near her palace.

188

00:11:51,000 --> 00:11:56,000

In their accounts of Cleopatra's death, the ancient historians Strabo and Plutarch

189

00:11:56,000 --> 00:11:59,000

wrote that she collected her riches in her tomb.

190

00:11:59,000 --> 00:12:03,000

She then joined her treasure inside and closed the doors.

191

00:12:03,000 --> 00:12:08,000

The tomb's location is unknown, but many assume it's near her palace.

192

00:12:08,000 --> 00:12:10,000

So where was her palace?

193

00:12:10,000 --> 00:12:15,000

Cleopatra's palace was on an island in the middle of the harbour.

194

00:12:16,000 --> 00:12:19,000

The island at Antirodos was the Bel Air of Alexandria,

195

00:12:19,000 --> 00:12:23,000

the most luxurious place in the most luxurious city of its age.

196

00:12:23,000 --> 00:12:26,000

Today, not so much.

197

00:12:26,000 --> 00:12:31,000

So I can't help but notice that looking across the way, I don't see any royal palaces.

198

00:12:31,000 --> 00:12:35,000

I don't see an island. I don't see Cleopatra's palace. I see modern buildings.

199

00:12:35,000 --> 00:12:37,000

So where is all of it?

200

00:12:37,000 --> 00:12:38,000

Actually, they are right there.

201

00:12:38,000 --> 00:12:39,000

Where?

202

00:12:39,000 --> 00:12:40,000

Under the water.

203

00:12:40,000 --> 00:12:41,000

They're underwater.

204

00:12:42,000 --> 00:12:46,000

Muhammad leads me down to the docks and a waiting dive boat.

205

00:12:46,000 --> 00:12:47,000

His plan?

206

00:12:47,000 --> 00:12:51,000

To take me under the surface for a look at a one-of-a-kind excavation.

207

00:12:56,000 --> 00:12:59,000

It doesn't take long to arrive at our dive site in the outer harbour,

208

00:12:59,000 --> 00:13:02,000

where we're hoping the water is clear.

209

00:13:04,000 --> 00:13:08,000

We don scuba gear and get ready to dive into the past.

210

00:13:12,000 --> 00:13:18,000

I'm diving in the harbour of Alexandria, Egypt with archaeologist Dr. Muhammad Sayed,

211

00:13:18,000 --> 00:13:21,000

investigating the lost tomb of Cleopatra.

212

00:13:21,000 --> 00:13:26,000

Her palace, where many believe she was buried, slid into the sea in an earthquake.

213

00:13:26,000 --> 00:13:31,000

And it's only a moment before we spot something from ancient history.

214

00:13:34,000 --> 00:13:36,000

This is the remains of Zalatau's.

215

00:13:36,000 --> 00:13:38,000

Wow! Look at that!

216

00:13:39,000 --> 00:13:41,000

Incredible! Incredible!

217

00:13:41,000 --> 00:13:47,000

These massive blocks and huge columns once comprised the Lighthouse of Alexandria,

218

00:13:47,000 --> 00:13:50,000

one of the Seven Wonders of the Ancient World.

219

00:13:50,000 --> 00:13:54,000

A limestone skyscraper weighing millions of tons,

220

00:13:54,000 --> 00:13:57,000

rising to an almost 400-foot peak,

221

00:13:57,000 --> 00:13:59,000

and at the top, an oil flame,

222

00:13:59,000 --> 00:14:02,000

to create a brilliant war-like atmosphere.

223

00:14:02,000 --> 00:14:06,000

But a series of earthquakes leveled the tower, and this is all that's left.

224

00:14:10,000 --> 00:14:11,000

This was an obelisk!

225

00:14:11,000 --> 00:14:14,000

Yes. Look here, you can see hieroglyphs.

226

00:14:14,000 --> 00:14:16,000

This is the Cartouche of the King.

227

00:14:17,000 --> 00:14:20,000

While I'd love to use all my air to explore the Lighthouse,

228

00:14:20,000 --> 00:14:23,000

I'm here for a palace and hopefully a tomb.

229

00:14:23,000 --> 00:14:25,000

Muhammad, who is a great man,

230

00:14:25,000 --> 00:14:28,000

has been a great man for a long time.

231

00:14:28,000 --> 00:14:31,000

I'm here for a palace and hopefully a tomb.

232

00:14:31,000 --> 00:14:33,000

Muhammad knows the way.

233

00:14:33,000 --> 00:14:35,000

Go now to the Inner Harbor.

234

00:14:35,000 --> 00:14:37,000

Inner Harbor, okay, here we go.

235

00:14:37,000 --> 00:14:39,000

We swim closer to the Inner Harbor,

236

00:14:39,000 --> 00:14:44,000

where Muhammad tells me the remains of Cleopatra's palace are lying on the sandy bottom.

237

00:14:44,000 --> 00:14:49,000

The conditions this far in are as different from the Lighthouse as day and night.

238

00:14:49,000 --> 00:14:52,000

Visibility is much worse here.

239

00:14:52,000 --> 00:14:56,000

The boat traffic and pollution make the water a murky soup.

240

00:14:56,000 --> 00:15:01,000

But the one thing we can see is a growth that covers almost everything in sight.

241

00:15:01,000 --> 00:15:03,000

So what is this red stuff?

242

00:15:03,000 --> 00:15:05,000

It's like a coral.

243

00:15:05,000 --> 00:15:07,000

It's growing on the hard stone.

244

00:15:07,000 --> 00:15:11,000

The coral only grows on stone that was once on the surface.

245

00:15:11,000 --> 00:15:17,000

So wherever we see red, we're actually looking at rubble from Cleopatra's palace.

246

00:15:20,000 --> 00:15:22,000

We begin to investigate the ruins.

247

00:15:27,000 --> 00:15:31,000

We're down here looking for anything that could resemble a tomb.

248

00:15:31,000 --> 00:15:34,000

You can see there's pottery shards everywhere.

249

00:15:34,000 --> 00:15:38,000

How much of this palace complex has been excavated?

250

00:15:38,000 --> 00:15:41,000

Not more than 2%.

251

00:15:41,000 --> 00:15:43,000

2%?! That's it?

252

00:15:43,000 --> 00:15:44,000

Yes.

253

00:15:44,000 --> 00:15:50,000

The earthquake that sank Cleopatra's island left her palace in a thousand shattered pieces.

254

00:15:50,000 --> 00:15:56,000

But I discover to my amazement and delight that not everything down here is broken.

255

00:15:57,000 --> 00:15:59,000

George, come here and look at this.

256

00:15:59,000 --> 00:16:00,000

What do you got?

257

00:16:00,000 --> 00:16:02,000

Look at this amphora.

258

00:16:02,000 --> 00:16:04,000

Oh my word!

259

00:16:04,000 --> 00:16:06,000

It looks intact.

260

00:16:06,000 --> 00:16:09,000

Yeah, it's completely intact.

261

00:16:10,000 --> 00:16:12,000

Incredible preservation.

262

00:16:13,000 --> 00:16:18,000

This is an amphora, an ancient vessel once shipped all over the Mediterranean.

263

00:16:18,000 --> 00:16:23,000

This one was protected and then revealed by the ever-shifting sands of the harbor.

264

00:16:23,000 --> 00:16:27,000

The amphora will be brought topside to be conserved,

265

00:16:27,000 --> 00:16:33,000

one of the thousands of precious relics to be harvested from the floor of Alexandria's harbor.

266

00:16:34,000 --> 00:16:38,000

Meanwhile, beneath the surface, conditions continue to deteriorate.

267

00:16:38,000 --> 00:16:42,000

If Cleopatra's tomb is here, it may take years to locate,

268

00:16:42,000 --> 00:16:46,000

lost amidst the clouded ruins of a sunken island.

269

00:16:47,000 --> 00:16:50,000

Do you think that Cleopatra could be buried here?

270

00:16:50,000 --> 00:16:51,000

Time will tell.

271

00:16:51,000 --> 00:16:55,000

Maybe soon we'll find more evidence, like we found today.

272

00:16:55,000 --> 00:17:00,000

While Muhammad and other archaeologists continue to scour Alexandria's harbor,

273

00:17:00,000 --> 00:17:05,000

I'm meeting with another expert who believes they're all looking in the wrong place.

274

00:17:11,000 --> 00:17:15,000

On the way, I discover the harbor is every bit as busy on land as it is in the water.

275

00:17:15,000 --> 00:17:18,000

I find my way into the center of the activity.

276

00:17:22,000 --> 00:17:28,000

The enfuschey fish market, a frenzied operation that's not for the claustrophobic or anyone with a new pair of shoes.

277

00:17:30,000 --> 00:17:33,000

Local restaurants and shop owners vie for the best deals.

278

00:17:36,000 --> 00:17:39,000

And they don't just politely nod and bid.

279

00:17:39,000 --> 00:17:42,000

At this auction, whoever's the loudest wins.

280

00:17:46,000 --> 00:17:48,000

That's a fresh snapper. Look at this.

281

00:17:48,000 --> 00:17:50,000

Look at this fish. Kiss that fish.

282

00:17:50,000 --> 00:17:51,000

There you go.

283

00:17:51,000 --> 00:17:54,000

Come on. Get it out of here. Get the man's fish.

284

00:17:56,000 --> 00:18:02,000

I pocket a healthy commission and enter the heart of Alexandria and my meeting at the city library.

285

00:18:03,000 --> 00:18:06,000

The local branch here is the stuff of legend.

286

00:18:06,000 --> 00:18:19,000

Welcome to the library of Alexandria, version 2.0.

287

00:18:19,000 --> 00:18:23,000

The original library was the center of knowledge in the ancient world,

288

00:18:23,000 --> 00:18:28,000

with hundreds of thousands of texts brought in by visitors to the city's harbor.

289

00:18:28,000 --> 00:18:32,000

Tragically, the library was destroyed by years of invaders and fires,

290

00:18:32,000 --> 00:18:36,000

centuries of science, literature and wisdom obliterated.

291

00:18:40,000 --> 00:18:43,000

This iteration was unveiled in 2002.

292

00:18:43,000 --> 00:18:48,000

The outside of the building is adorned with scripts from just about every language on Earth.

293

00:18:48,000 --> 00:18:52,000

Inside, it's a jaw-dropping cathedral to the written word.

294

00:18:52,000 --> 00:18:57,000

More than 2,500 people can study in here at any given time,

295

00:18:57,000 --> 00:19:03,000

which is a good thing because the library contains millions of volumes of books and manuscripts.

296

00:19:05,000 --> 00:19:06,000

Sorry.

297

00:19:09,000 --> 00:19:13,000

In the basement of the library, I meet up with Kathleen Martinez,

298

00:19:13,000 --> 00:19:16,000

an archaeologist from the Dominican Republic in front of a bust

299

00:19:16,000 --> 00:19:19,000

that many believe may be Cleopatra herself.

300

00:19:21,000 --> 00:19:22,000

But we don't know for sure.

301

00:19:22,000 --> 00:19:25,000

No, we're not sure until we find her tomb.

302

00:19:25,000 --> 00:19:28,000

And like everything about Cleopatra, that's a mystery.

303

00:19:28,000 --> 00:19:29,000

Yes.

304

00:19:29,000 --> 00:19:33,000

Now, I know that some people believe she was buried at her palace in the harbor.

305

00:19:33,000 --> 00:19:34,000

No, they are wrong.

306

00:19:35,000 --> 00:19:40,000

It's impossible because the palace will be the last place for her to choose.

307

00:19:41,000 --> 00:19:44,000

So she had to choose a place where she could hide.

308

00:19:45,000 --> 00:19:49,000

What do the ancient sources tell us about her tomb?

309

00:19:49,000 --> 00:19:52,000

They already say she was buried in a temple of Isis.

310

00:19:52,000 --> 00:19:55,000

It's the most important goddess in ancient Egypt.

311

00:19:57,000 --> 00:20:00,000

Before Isis became the scary word we can't say in airports,

312

00:20:00,000 --> 00:20:05,000

it was the name of the powerful Egyptian goddess considered the mother of the pharaohs.

313

00:20:05,000 --> 00:20:08,000

Because of this, she was believed to be the protector of Egypt,

314

00:20:08,000 --> 00:20:11,000

and Cleopatra was one of her priestesses.

315

00:20:12,000 --> 00:20:16,000

Isis was also a magician and she was associated with snakes.

316

00:20:16,000 --> 00:20:18,000

And Cleopatra is associated with snakes as well.

317

00:20:18,000 --> 00:20:21,000

Yes, she was always surrendered by snakes.

318

00:20:21,000 --> 00:20:24,000

And famously, she died associated with snakes.

319

00:20:24,000 --> 00:20:25,000

Yes.

320

00:20:26,000 --> 00:20:31,000

She was an expert in venom and she died using a venom from a cobra.

321

00:20:33,000 --> 00:20:37,000

Ancient sources indicate Mark Antony dies in Cleopatra's arms.

322

00:20:37,000 --> 00:20:41,000

Now alone, she knows she'll be forced to submit to the Roman Empire,

323

00:20:41,000 --> 00:20:47,000

so she withdraws into her tomb where she allows herself to be bitten on the breast by a poisonous asp.

324

00:20:48,000 --> 00:20:55,000

And so to your mind, she would have entombed herself at a place associated with Isis,

325

00:20:55,000 --> 00:20:57,000

the goddess associated with snakes as well.

326

00:20:57,000 --> 00:20:58,000

Exactly, yes.

327

00:20:58,000 --> 00:20:59,000

And you think you found it?

328

00:20:59,000 --> 00:21:00,000

I'm convinced.

329

00:21:00,000 --> 00:21:01,000

Can you show it to me?

330

00:21:01,000 --> 00:21:02,000

Of course.

331

00:21:06,000 --> 00:21:10,000

Kathleen and I had 25 miles west along the Mediterranean coast

332

00:21:10,000 --> 00:21:12,000

to an immense compound of temples.

333

00:21:12,000 --> 00:21:18,000

And perhaps the final resting place of Cleopatra.

334

00:21:20,000 --> 00:21:22,000

Josh, this is Taposiris Magna.

335

00:21:22,000 --> 00:21:24,000

It's just awesome.

336

00:21:32,000 --> 00:21:34,000

Searching for Cleopatra's lost tomb,

337

00:21:34,000 --> 00:21:40,000

I've entered the ruins of a massive ancient complex with archaeologist Kathleen Martinez.

338

00:21:43,000 --> 00:21:44,000

This is your office?

339

00:21:44,000 --> 00:21:45,000

Yes.

340

00:21:45,000 --> 00:21:46,000

It's a nice view?

341

00:21:46,000 --> 00:21:49,000

Yes, you can understand the whole complex from here.

342

00:21:49,000 --> 00:21:52,000

You really can see the structure so much better.

343

00:21:52,000 --> 00:21:54,000

These are all temples?

344

00:21:54,000 --> 00:21:55,000

Yes.

345

00:21:56,000 --> 00:21:59,000

Kathleen and her team are hard at work here.

346

00:21:59,000 --> 00:22:05,000

They have found 14 stone bases, which once supported statues of the 14 Ptolemy pharaohs,

347

00:22:05,000 --> 00:22:10,000

as well as a temple to Horus, the son of Isis, and a temple to Osiris.

348

00:22:10,000 --> 00:22:13,000

But what about Cleopatra's beloved Isis herself?

349

00:22:13,000 --> 00:22:18,000

Kathleen brings me to see evidence of a massive shrine here at Taposiris.

350

00:22:22,000 --> 00:22:27,000

Including a devotional statue of Isis and an inscription marking her importance.

351

00:22:27,000 --> 00:22:30,000

So physically linking the goddess Isis to this site?

352

00:22:30,000 --> 00:22:31,000

Yes.

353

00:22:31,000 --> 00:22:36,000

The presence of a temple to Isis, who Cleopatra was so strongly connected to,

354

00:22:36,000 --> 00:22:38,000

is the key to Kathleen's theory.

355

00:22:39,000 --> 00:22:42,000

You believe 100% that Cleopatra's here?

356

00:22:42,000 --> 00:22:43,000

Yes, I'm sure.

357

00:22:43,000 --> 00:22:44,000

100%?

358

00:22:44,000 --> 00:22:45,000

Yes.

359

00:22:45,000 --> 00:22:46,000

No doubt.

360

00:22:46,000 --> 00:22:47,000

No doubt.

361

00:22:47,000 --> 00:22:48,000

I love your confidence.

362

00:22:48,000 --> 00:22:49,000

Okay, so if she is here, where is she?

363

00:22:49,000 --> 00:22:50,000

Let's go find her.

364

00:22:50,000 --> 00:22:51,000

Yeah, it's that easy?

365

00:22:51,000 --> 00:22:54,000

It's not easy, but we're working hard.

366

00:22:54,000 --> 00:22:56,000

Okay, come on, let's go find her.

367

00:22:59,000 --> 00:23:06,000

Kathleen's team has been excavating and exploring dozens of catacombs and tunnels that run beneath the complex.

368

00:23:06,000 --> 00:23:10,000

But getting down to them requires a bit of a ride.

369

00:23:13,000 --> 00:23:16,000

Oh no, no, no, no, what is this contraption?

370

00:23:16,000 --> 00:23:20,000

This is a bucket and this is a shaft.

371

00:23:20,000 --> 00:23:23,000

Get out of here.

372

00:23:23,000 --> 00:23:24,000

Yes.

373

00:23:24,000 --> 00:23:25,000

How deep is that?

374

00:23:25,000 --> 00:23:26,000

Like 100 feet.

375

00:23:26,000 --> 00:23:29,000

That's literally 100 feet straight down.

376

00:23:29,000 --> 00:23:30,000

That's insane.

377

00:23:30,000 --> 00:23:32,000

It's really dangerous.

378

00:23:32,000 --> 00:23:36,000

And also we have snakes down there.

379

00:23:36,000 --> 00:23:38,000

You're really selling it, Kathleen.

380

00:23:38,000 --> 00:23:40,000

What was this built for?

381

00:23:40,000 --> 00:23:41,000

We don't know yet.

382

00:23:41,000 --> 00:23:43,000

There's tunnels that go north and south.

383

00:23:43,000 --> 00:23:45,000

And this is how you get up and down?

384

00:23:45,000 --> 00:23:46,000

Yes.

385

00:23:46,000 --> 00:23:47,000

Okay, so how do we do it?

386

00:23:47,000 --> 00:23:50,000

So you have to go in the bucket?

387

00:23:50,000 --> 00:23:52,000

And that's it, they will take you down.

388

00:23:52,000 --> 00:23:53,000

Just get in the bucket?

389

00:23:53,000 --> 00:23:54,000

Yes.

390

00:23:54,000 --> 00:23:55,000

Just get in the bucket?

391

00:23:55,000 --> 00:23:56,000

Exactly.

392

00:23:56,000 --> 00:23:57,000

It sounds so simple.

393

00:23:57,000 --> 00:23:58,000

Why aren't my feet moving?

394

00:23:58,000 --> 00:24:00,000

Just 100 feet.

395

00:24:00,000 --> 00:24:01,000

Just 100 feet.

396

00:24:01,000 --> 00:24:02,000

He will help you.

397

00:24:02,000 --> 00:24:03,000

Okay.

398

00:24:03,000 --> 00:24:04,000

Just in?

399

00:24:04,000 --> 00:24:05,000

Yes, wait.

400

00:24:10,000 --> 00:24:11,000

Okay, I'm in the bucket.

401

00:24:11,000 --> 00:24:12,000

Go around.

402

00:24:12,000 --> 00:24:14,000

Let's get this bar closed.

403

00:24:14,000 --> 00:24:15,000

That's doing a lot.

404

00:24:15,000 --> 00:24:16,000

Wait a second.

405

00:24:16,000 --> 00:24:19,000

I want to try if the engine is working.

406

00:24:19,000 --> 00:24:20,000

Can you?

407

00:24:20,000 --> 00:24:21,000

What?

408

00:24:21,000 --> 00:24:23,000

I need to know if the engine...

409

00:24:23,000 --> 00:24:25,000

Because once you're down there...

410

00:24:25,000 --> 00:24:27,000

What the f*** are you talking about?

411

00:24:27,000 --> 00:24:28,000

The engine's working.

412

00:24:28,000 --> 00:24:29,000

Is it working?

413

00:24:29,000 --> 00:24:30,000

It was.

414

00:24:30,000 --> 00:24:32,000

I'm standing in the bucket.

415

00:24:35,000 --> 00:24:38,000

One strong pull tells us that the engine is up and running.

416

00:24:38,000 --> 00:24:42,000

Once Kathleen is reasonably certain that she can bring me back up,

417

00:24:42,000 --> 00:24:44,000

I start down the shaft.

418

00:24:44,000 --> 00:24:45,000

Ha, ha, ha, ha!

419

00:24:45,000 --> 00:24:47,000

What the f***?

420

00:24:48,000 --> 00:24:50,000

One agonizing foot at a time.

421

00:24:50,000 --> 00:24:51,000

Oh, God.

422

00:24:51,000 --> 00:24:52,000

Oh, boy.

423

00:24:52,000 --> 00:24:53,000

Okay.

424

00:24:53,000 --> 00:24:54,000

Oh, my God.

425

00:24:54,000 --> 00:24:56,000

Not the smoothest ride.

426

00:24:56,000 --> 00:24:57,000

Oh, boy.

427

00:24:57,000 --> 00:24:58,000

Okay?

428

00:24:58,000 --> 00:24:59,000

Are you okay, Josh?

429

00:24:59,000 --> 00:25:00,000

I'm good.

430

00:25:00,000 --> 00:25:01,000

Okay.

431

00:25:01,000 --> 00:25:02,000

Just don't look down.

432

00:25:02,000 --> 00:25:03,000

Okay, I'm not.

433

00:25:07,000 --> 00:25:09,000

You are already half of the way.

434

00:25:09,000 --> 00:25:10,000

This is crazy.

435

00:25:10,000 --> 00:25:11,000

This is crazy.

436

00:25:11,000 --> 00:25:12,000

This is crazy.

437

00:25:13,000 --> 00:25:14,000

I can see the bottom.

438

00:25:14,000 --> 00:25:15,000

Yes.

439

00:25:19,000 --> 00:25:21,000

Okay, I'm down.

440

00:25:21,000 --> 00:25:22,000

Okay.

441

00:25:23,000 --> 00:25:25,000

Okay, I'm out of the basket.

442

00:25:25,000 --> 00:25:26,000

I'm scared.

443

00:25:27,000 --> 00:25:31,000

Finally, I reach the bottom and return the bucket so Kathleen can join me.

444

00:25:31,000 --> 00:25:33,000

The good news is I've made it safely.

445

00:25:33,000 --> 00:25:34,000

The bad news?

446

00:25:34,000 --> 00:25:36,000

I'm not alone.

447

00:25:36,000 --> 00:25:38,000

Snake, snake, snake, snake, snake.

448

00:25:44,000 --> 00:25:47,000

I'm descending into a deep hole beneath the Egyptian desert.

449

00:25:47,000 --> 00:25:48,000

Almost there.

450

00:25:48,000 --> 00:25:51,000

Searching for the lost tomb of Cleopatra.

451

00:25:53,000 --> 00:25:54,000

I'm down.

452

00:25:54,000 --> 00:25:55,000

Okay.

453

00:25:56,000 --> 00:25:58,000

Okay, I'm out of the basket.

454

00:26:01,000 --> 00:26:04,000

While I'm hoping the queen of the Nile herself may be down here,

455

00:26:04,000 --> 00:26:06,000

right now I have another concern.

456

00:26:07,000 --> 00:26:10,000

Snake, snake, snake, snake, snake, snake.

457

00:26:10,000 --> 00:26:13,000

While not one of Cleopatra's treasured asp's,

458

00:26:13,000 --> 00:26:15,000

it's still a venomous snake.

459

00:26:17,000 --> 00:26:20,000

Fortunately, it slithers off before having a bite.

460

00:26:20,000 --> 00:26:25,000

I anxiously scan the ground for more guests,

461

00:26:25,000 --> 00:26:29,000

while archaeologist Kathleen Martinez takes her turn in the bucket

462

00:26:29,000 --> 00:26:31,000

and is lowered into the tunnel.

463

00:26:31,000 --> 00:26:32,000

Hi.

464

00:26:32,000 --> 00:26:33,000

Hi.

465

00:26:34,000 --> 00:26:36,000

So we definitely have a snake down here.

466

00:26:36,000 --> 00:26:37,000

Where?

467

00:26:37,000 --> 00:26:38,000

Behind you.

468

00:26:38,000 --> 00:26:40,000

It just went into a crack in the wall.

469

00:26:40,000 --> 00:26:41,000

Oh, we have to be careful.

470

00:26:41,000 --> 00:26:43,000

The weather is still too hot.

471

00:26:43,000 --> 00:26:46,000

This is why we still have many snakes around.

472

00:26:47,000 --> 00:26:49,000

So keep your eyes open.

473

00:26:49,000 --> 00:26:50,000

Yes.

474

00:26:50,000 --> 00:26:51,000

Okay.

475

00:26:51,000 --> 00:26:52,000

After you, come on.

476

00:26:55,000 --> 00:26:57,000

Kathleen leads the way,

477

00:26:57,000 --> 00:26:59,000

and soon we reach a large chamber

478

00:26:59,000 --> 00:27:01,000

which her team is in the process of excavating

479

00:27:01,000 --> 00:27:05,000

in hopes of finding some clue or connection to Cleopatra.

480

00:27:05,000 --> 00:27:07,000

Is there another potter over there?

481

00:27:08,000 --> 00:27:10,000

Yeah, look at that.

482

00:27:14,000 --> 00:27:15,000

Oh, that's wonderful.

483

00:27:15,000 --> 00:27:16,000

Part of a handle?

484

00:27:16,000 --> 00:27:17,000

Yes.

485

00:27:17,000 --> 00:27:18,000

Oh, look at that.

486

00:27:18,000 --> 00:27:21,000

You never know what is beneath the sand.

487

00:27:24,000 --> 00:27:25,000

Can you help me here?

488

00:27:25,000 --> 00:27:26,000

Yeah.

489

00:27:26,000 --> 00:27:29,000

We clear the debris and expose several large blocks

490

00:27:29,000 --> 00:27:33,000

until we realize that one of them is more than just a stone.

491

00:27:33,000 --> 00:27:34,000

What is that?

492

00:27:34,000 --> 00:27:35,000

That's a mirror.

493

00:27:35,000 --> 00:27:36,000

Is that a head?

494

00:27:36,000 --> 00:27:37,000

Can you take it off?

495

00:27:39,000 --> 00:27:42,000

Oh, my God, it's the head of a sphinx.

496

00:27:42,000 --> 00:27:43,000

It's a sphinx?

497

00:27:43,000 --> 00:27:44,000

Yes.

498

00:27:44,000 --> 00:27:46,000

That is the head of a sphinx.

499

00:27:46,000 --> 00:27:48,000

Get the hell out of here.

500

00:27:48,000 --> 00:27:49,000

Look at that.

501

00:27:49,000 --> 00:27:50,000

This is the ear?

502

00:27:50,000 --> 00:27:51,000

Yes.

503

00:27:51,000 --> 00:27:53,000

This is the edge of the headdress, right?

504

00:27:53,000 --> 00:27:54,000

Yes.

505

00:27:54,000 --> 00:27:55,000

Face would have been here?

506

00:27:55,000 --> 00:27:57,000

Yes, it has been chisel.

507

00:27:57,000 --> 00:27:58,000

And there's the other ear?

508

00:27:58,000 --> 00:27:59,000

Yes.

509

00:27:59,000 --> 00:28:00,000

Holy.

510

00:28:02,000 --> 00:28:04,000

In ancient Egypt, the figure of the sphinx

511

00:28:04,000 --> 00:28:07,000

was used to guard royal tombs and holy sites.

512

00:28:07,000 --> 00:28:11,000

Could this sphinx have been guarding the tomb of Cleopatra?

513

00:28:16,000 --> 00:28:17,000

Look at that.

514

00:28:17,000 --> 00:28:18,000

High five.

515

00:28:18,000 --> 00:28:19,000

This is really important.

516

00:28:22,000 --> 00:28:24,000

We return to the surface, if only briefly.

517

00:28:24,000 --> 00:28:26,000

Just outside of the complex walls,

518

00:28:26,000 --> 00:28:29,000

Kathleen's team has uncovered a massive necropolis,

519

00:28:29,000 --> 00:28:31,000

a city of the dead.

520

00:28:31,000 --> 00:28:32,000

So these are all tombs?

521

00:28:32,000 --> 00:28:33,000

Yes.

522

00:28:33,000 --> 00:28:37,000

We have cleaned and excavated 15 catacombs so far.

523

00:28:37,000 --> 00:28:38,000

Incredible.

524

00:28:38,000 --> 00:28:42,000

And this is one that we are working right now.

525

00:28:42,000 --> 00:28:43,000

Wow.

526

00:28:43,000 --> 00:28:44,000

Oh.

527

00:28:46,000 --> 00:28:49,000

This is Kathleen's latest find.

528

00:28:49,000 --> 00:28:54,000

It's a present from history just waiting to be opened.

529

00:28:54,000 --> 00:28:56,000

We're going to open this tomb right now.

530

00:28:56,000 --> 00:28:58,000

And we're going to see what is inside.

531

00:28:58,000 --> 00:29:00,000

Yes, let's do it.

532

00:29:02,000 --> 00:29:04,000

We carefully remove the stones blocking our way

533

00:29:04,000 --> 00:29:06,000

into the inner chamber.

534

00:29:06,000 --> 00:29:08,000

The crypt, sealed since the time of the pharaohs,

535

00:29:08,000 --> 00:29:10,000

could literally contain anything,

536

00:29:10,000 --> 00:29:14,000

including the lost tomb of Cleopatra.

537

00:29:16,000 --> 00:29:17,000

Wow.

538

00:29:25,000 --> 00:29:27,000

We barely make it into the chamber before Kathleen's eyes

539

00:29:27,000 --> 00:29:30,000

latch on to the real prize in this crypt.

540

00:29:30,000 --> 00:29:32,000

But look at that.

541

00:29:32,000 --> 00:29:34,000

It's a sealed chamber.

542

00:29:34,000 --> 00:29:35,000

Wow.

543

00:29:35,000 --> 00:29:37,000

Have you found many that are sealed like this?

544

00:29:37,000 --> 00:29:38,000

No, this is unique.

545

00:29:38,000 --> 00:29:40,000

And look, we have a cobra,

546

00:29:40,000 --> 00:29:43,000

which means it's from the time of Cleopatra.

547

00:29:44,000 --> 00:29:45,000

Could it be Cleopatra?

548

00:29:45,000 --> 00:29:48,000

We never know until we open what is inside.

549

00:29:48,000 --> 00:29:51,000

Let's see where this leads to.

550

00:29:55,000 --> 00:29:59,000

We have an endoscopic camera that allows us to pier inside the tomb

551

00:29:59,000 --> 00:30:01,000

before we disturb anything fragile.

552

00:30:01,000 --> 00:30:04,000

It is called, appropriately enough, a snake cam.

553

00:30:04,000 --> 00:30:06,000

So here we go.

554

00:30:07,000 --> 00:30:09,000

Okay, camera's going in.

555

00:30:10,000 --> 00:30:11,000

Look at that.

556

00:30:11,000 --> 00:30:12,000

Is it pottery?

557

00:30:12,000 --> 00:30:13,000

Yes.

558

00:30:13,000 --> 00:30:14,000

Funerary pottery?

559

00:30:14,000 --> 00:30:15,000

Yes.

560

00:30:16,000 --> 00:30:17,000

And back there.

561

00:30:19,000 --> 00:30:20,000

What's that?

562

00:30:20,000 --> 00:30:21,000

I can't see clearly.

563

00:30:21,000 --> 00:30:22,000

I don't know.

564

00:30:23,000 --> 00:30:25,000

That's a skull.

565

00:30:26,000 --> 00:30:28,000

Yeah, that's a human skull.

566

00:30:39,000 --> 00:30:42,000

At a dig site near Alexandria, Egypt,

567

00:30:42,000 --> 00:30:44,000

archaeologist Kathleen Martinez and I

568

00:30:44,000 --> 00:30:46,000

have just opened an ancient crypt.

569

00:30:46,000 --> 00:30:48,000

Now, using a high-tech camera,

570

00:30:48,000 --> 00:30:50,000

we're carefully peering inside.

571

00:30:50,000 --> 00:30:52,000

Looks like that's a skull.

572

00:30:52,000 --> 00:30:54,000

Look at that buried in the sand.

573

00:30:56,000 --> 00:30:57,000

That's a human skull.

574

00:30:57,000 --> 00:30:58,000

Yes.

575

00:30:59,000 --> 00:31:01,000

Oh, my word.

576

00:31:03,000 --> 00:31:04,000

So, now what?

577

00:31:04,000 --> 00:31:07,000

We need to remove these blocks and see

578

00:31:07,000 --> 00:31:09,000

and excavate.

579

00:31:09,000 --> 00:31:11,000

Yeah, let's get inside.

580

00:31:19,000 --> 00:31:20,000

Oh, my God.

581

00:31:20,000 --> 00:31:22,000

You can see two skulls?

582

00:31:22,000 --> 00:31:23,000

Unbelievable.

583

00:31:23,000 --> 00:31:25,000

Another skull.

584

00:31:29,000 --> 00:31:31,000

There are two bodies together in this crypt,

585

00:31:31,000 --> 00:31:33,000

but no royal implements.

586

00:31:33,000 --> 00:31:34,000

It's not her.

587

00:31:34,000 --> 00:31:36,000

Not the last pharaoh of Egypt.

588

00:31:36,000 --> 00:31:38,000

Still, it's an amazing find.

589

00:31:38,000 --> 00:31:43,000

They were rich because we have wine jar, beer jar.

590

00:31:43,000 --> 00:31:45,000

It's very beautiful, decorated.

591

00:31:45,000 --> 00:31:47,000

And who do you think the people were

592

00:31:47,000 --> 00:31:48,000

that were buried out here?

593

00:31:48,000 --> 00:31:52,000

This whole temple was Holy Land.

594

00:31:52,000 --> 00:31:53,000

Right.

595

00:31:53,000 --> 00:31:55,000

So, only very important people

596

00:31:55,000 --> 00:31:57,000

get to have a catacomb here.

597

00:31:57,000 --> 00:32:02,000

And the burials are pointing to the temple itself.

598

00:32:02,000 --> 00:32:05,000

So, they are protecting somebody.

599

00:32:05,000 --> 00:32:07,000

Very important inside the temple.

600

00:32:09,000 --> 00:32:10,000

Kathleen may be right.

601

00:32:10,000 --> 00:32:12,000

And if so, it's only a matter of time

602

00:32:12,000 --> 00:32:15,000

before she finds Cleopatra and makes history.

603

00:32:16,000 --> 00:32:18,000

Why do you think it's so important to find her?

604

00:32:18,000 --> 00:32:22,000

Cleopatra was the last chapter of ancient Egypt.

605

00:32:22,000 --> 00:32:26,000

She was one of the most extraordinary women in history.

606

00:32:26,000 --> 00:32:30,000

The ancient Egyptians speak to us through their tombs.

607

00:32:30,000 --> 00:32:32,000

So, inside Cleopatra's tomb,

608

00:32:32,000 --> 00:32:34,000

it would be like meeting her in person.

609

00:32:34,000 --> 00:32:37,000

She would tell us her own story.

610

00:32:37,000 --> 00:32:40,000

Well, I certainly hope that story gets told.

611

00:32:40,000 --> 00:32:42,000

It's a matter of time.

612

00:32:42,000 --> 00:32:43,000

I love that confidence.

613

00:32:43,000 --> 00:32:45,000

Kathleen, thank you so much.

614

00:32:45,000 --> 00:32:47,000

This was absolutely amazing.

615

00:32:47,000 --> 00:32:50,000

The dig at Tapasiris is just ramping up.

616

00:32:50,000 --> 00:32:53,000

And I have a feeling I'll be visiting again soon.

617

00:32:53,000 --> 00:32:55,000

Hopefully, for a major announcement.

618

00:32:56,000 --> 00:32:57,000

In the meantime, though,

619

00:32:57,000 --> 00:33:00,000

I don't have to wait for news of a breakthrough

620

00:33:00,000 --> 00:33:03,000

on our investigation into Queen Nefertiti.

621

00:33:03,000 --> 00:33:05,000

Our forensic reconstruction of the mummy

622

00:33:05,000 --> 00:33:08,000

in the Egyptian Museum is complete.

623

00:33:08,000 --> 00:33:11,000

And if it aligns to ancient images of Nefertiti,

624

00:33:11,000 --> 00:33:14,000

we may have a major discovery.

625

00:33:16,000 --> 00:33:18,000

So, I bid farewell to Egypt

626

00:33:18,000 --> 00:33:20,000

and fly to see the results,

627

00:33:20,000 --> 00:33:22,000

which are waiting in Paris, France.

628

00:33:30,000 --> 00:33:31,000

Ah, Paris.

629

00:33:31,000 --> 00:33:34,000

The city of Lights feels a million miles away

630

00:33:34,000 --> 00:33:36,000

from the dusty deserts of Giza.

631

00:33:36,000 --> 00:33:38,000

And I eagerly make my way across town

632

00:33:38,000 --> 00:33:41,000

to a reunion with Egyptologist Aidan Dodson.

633

00:33:41,000 --> 00:33:43,000

Aidan, hi, Josh. How are you, man?

634

00:33:43,000 --> 00:33:44,000

Great to see you.

635

00:33:44,000 --> 00:33:46,000

Great to see you too. How have you been?

636

00:33:46,000 --> 00:33:47,000

Not too bad.

637

00:33:47,000 --> 00:33:49,000

A bit different today from when we last saw each other in Egypt.

638

00:33:49,000 --> 00:33:51,000

A little chillier, but that's Europe for you, right?

639

00:33:51,000 --> 00:33:52,000

Yeah.

640

00:33:52,000 --> 00:33:53,000

Are you excited to see the results?

641

00:33:53,000 --> 00:33:54,000

Very much.

642

00:33:54,000 --> 00:33:55,000

I mean, I'm beside myself.

643

00:33:55,000 --> 00:33:56,000

Indeed.

644

00:33:56,000 --> 00:33:57,000

Let's get in there.

645

00:33:57,000 --> 00:33:59,000

Nearby, we find the entrance to Atelier Danez,

646

00:33:59,000 --> 00:34:02,000

the studio where our mummy is being reconstructed.

647

00:34:02,000 --> 00:34:03,000

Bonjour.

648

00:34:03,000 --> 00:34:04,000

Hello.

649

00:34:04,000 --> 00:34:06,000

Elizabeth, I'm Josh.

650

00:34:06,000 --> 00:34:07,000

Nice to meet you.

651

00:34:07,000 --> 00:34:08,000

Nice to meet you too.

652

00:34:08,000 --> 00:34:09,000

Pleasure to see you.

653

00:34:09,000 --> 00:34:10,000

Nice to meet you.

654

00:34:10,000 --> 00:34:11,000

Aidan.

655

00:34:11,000 --> 00:34:12,000

Elizabeth.

656

00:34:12,000 --> 00:34:13,000

This is an amazing place.

657

00:34:13,000 --> 00:34:14,000

Welcome in my studio.

658

00:34:14,000 --> 00:34:18,000

This is my workshop where I create my reproductions.

659

00:34:18,000 --> 00:34:20,000

Elizabeth Danez is one of the world's

660

00:34:20,000 --> 00:34:22,000

foremost reconstruction artists.

661

00:34:22,000 --> 00:34:25,000

Her studio is packed with hundreds of skulls,

662

00:34:25,000 --> 00:34:27,000

plaster molds, body parts,

663

00:34:27,000 --> 00:34:29,000

and breathtaking sculptures.

664

00:34:29,000 --> 00:34:32,000

It feels a little bit like the underside of Westworld.

665

00:34:32,000 --> 00:34:35,000

And so once Aidan and I collected this data

666

00:34:35,000 --> 00:34:38,000

from the mummy in Cairo, what happened to it?

667

00:34:38,000 --> 00:34:41,000

The data you collected was sent to a facility in Colorado

668

00:34:41,000 --> 00:34:45,000

where it was then turned into a three-dimensional model.

669

00:34:46,000 --> 00:34:50,000

3D Systems is a leader in cutting-edge printed models.

670

00:34:50,000 --> 00:34:52,000

They took the comprehensive facial map that we captured

671

00:34:52,000 --> 00:34:54,000

in the Egyptian Museum,

672

00:34:54,000 --> 00:34:56,000

and then used hundreds of layers of resin

673

00:34:56,000 --> 00:35:00,000

to print a virtually identical duplicate of the mummy's head.

674

00:35:02,000 --> 00:35:04,000

And this is what they made.

675

00:35:04,000 --> 00:35:05,000

This.

676

00:35:05,000 --> 00:35:07,000

Oh, look at this.

677

00:35:07,000 --> 00:35:12,000

It is an exact replica of the mummy's head in Cairo.

678

00:35:13,000 --> 00:35:14,000

Can I pick this up?

679

00:35:14,000 --> 00:35:15,000

Yeah, sure.

680

00:35:17,000 --> 00:35:19,000

Wow, look at that.

681

00:35:19,000 --> 00:35:21,000

I mean, it is exact.

682

00:35:21,000 --> 00:35:24,000

Really every single detail of the actual mummy.

683

00:35:24,000 --> 00:35:27,000

Even down to the linen stuffed in the mouth,

684

00:35:27,000 --> 00:35:29,000

and you even got the remains of the wrapping

685

00:35:29,000 --> 00:35:31,000

just still stuck to the face.

686

00:35:31,000 --> 00:35:32,000

Wow.

687

00:35:32,000 --> 00:35:34,000

So we can now actually examine this hold and look at it,

688

00:35:34,000 --> 00:35:36,000

which of course we can't do with the real thing.

689

00:35:36,000 --> 00:35:38,000

Right, it allows us to take the mummy out of the case.

690

00:35:38,000 --> 00:35:41,000

So Elizabeth, we have this extraordinary model.

691

00:35:41,000 --> 00:35:45,000

Where do you take this from here to help reconstruct the face?

692

00:35:45,000 --> 00:35:46,000

The first work.

693

00:35:46,000 --> 00:35:49,000

It's a very involved process.

694

00:35:49,000 --> 00:35:53,000

First, I had to prepare the skull and cut open the jaw

695

00:35:53,000 --> 00:35:55,000

to properly reset it.

696

00:35:55,000 --> 00:35:58,000

I then worked closely with a forensic paleopathologist

697

00:35:58,000 --> 00:36:01,000

from the Institute of Criminology

698

00:36:01,000 --> 00:36:04,000

to determine accurate muscle and skin.

699

00:36:04,000 --> 00:36:07,000

These markers indicate soft tissue depth.

700

00:36:07,000 --> 00:36:10,000

Once Elizabeth has a guide map for the soft tissue,

701

00:36:10,000 --> 00:36:13,000

she begins to sculpt on top of the printed skull with clay,

702

00:36:13,000 --> 00:36:17,000

carefully adhering to the markers that dictate the shape of the face.

703

00:36:17,000 --> 00:36:21,000

Once complete, silicone is poured over the clay.

704

00:36:21,000 --> 00:36:24,000

Then it's encased in plaster to create a mold.

705

00:36:24,000 --> 00:36:27,000

Eventually, a silicone bust emerges.

706

00:36:27,000 --> 00:36:30,000

Elizabeth then begins to delicately paint the skin

707

00:36:30,000 --> 00:36:32,000

to add realism to the model.

708

00:36:32,000 --> 00:36:35,000

How long did the reconstruction process take you?

709

00:36:35,000 --> 00:36:37,000

About 500 hours.

710

00:36:37,000 --> 00:36:38,000

500 hours?

711

00:36:38,000 --> 00:36:39,000

Wow.

712

00:36:39,000 --> 00:36:42,000

Are you ready to see the final result?

713

00:36:42,000 --> 00:36:44,000

Very definitely, yes.

714

00:36:44,000 --> 00:36:45,000

Very ready.

715

00:36:45,000 --> 00:36:46,000

Okay.

716

00:36:46,000 --> 00:36:47,000

Lead on.

717

00:36:55,000 --> 00:36:56,000

Okay.

718

00:36:56,000 --> 00:36:57,000

Can you help me?

719

00:36:57,000 --> 00:36:58,000

Yes, this is it.

720

00:36:58,000 --> 00:36:59,000

It's a moment of truth.

721

00:36:59,000 --> 00:37:00,000

Moment of truth.

722

00:37:00,000 --> 00:37:01,000

You ready?

723

00:37:01,000 --> 00:37:02,000

Here we go.

724

00:37:03,000 --> 00:37:06,000

One, two, three.

725

00:37:08,000 --> 00:37:10,000

Oh, my God.

726

00:37:16,000 --> 00:37:19,000

The time has finally come.

727

00:37:19,000 --> 00:37:23,000

Using our 3D imaging of the younger lady mummy from the Egyptian museum,

728

00:37:23,000 --> 00:37:26,000

forensic reconstruction artist Elizabeth Danez

729

00:37:26,000 --> 00:37:30,000

has created what may be the face of Queen Nefertiti herself.

730

00:37:30,000 --> 00:37:31,000

This is it.

731

00:37:31,000 --> 00:37:33,000

It's a moment of truth.

732

00:37:33,000 --> 00:37:34,000

You ready?

733

00:37:34,000 --> 00:37:35,000

Here we go.

734

00:37:36,000 --> 00:37:39,000

One, two, three.

735

00:37:42,000 --> 00:37:45,000

Oh, my God.

736

00:37:46,000 --> 00:37:48,000

Look at that.

737

00:37:48,000 --> 00:37:50,000

That is amazing.

738

00:37:50,000 --> 00:37:53,000

Elizabeth, she is beautiful.

739

00:37:55,000 --> 00:37:58,000

This is extraordinary.

740

00:37:58,000 --> 00:37:59,000

Absolutely stunning.

741

00:37:59,000 --> 00:38:01,000

This is like reaching back in time

742

00:38:01,000 --> 00:38:03,000

and pulling someone forward into the light.

743

00:38:03,000 --> 00:38:06,000

You know, it's, it's, this is a real person.

744

00:38:06,000 --> 00:38:08,000

Only one question remains.

745

00:38:08,000 --> 00:38:11,000

Elizabeth, you're going to be a real person.

746

00:38:11,000 --> 00:38:14,000

Elizabeth, you're going to be a real person.

747

00:38:14,000 --> 00:38:16,000

Only one question remains.

748

00:38:16,000 --> 00:38:19,000

Is this the face of Nefertiti?

749

00:38:20,000 --> 00:38:22,000

I think when you look at the bone structure

750

00:38:22,000 --> 00:38:24,000

and the basic forms under there

751

00:38:24,000 --> 00:38:27,000

fits in with the historic images.

752

00:38:27,000 --> 00:38:30,000

And I've got a few of those here.

753

00:38:30,000 --> 00:38:33,000

We start off with the classic one,

754

00:38:33,000 --> 00:38:35,000

which is the Berlin.

755

00:38:35,000 --> 00:38:37,000

The ultimate image of Nefertiti.

756

00:38:38,000 --> 00:38:39,000

Look at the features.

757

00:38:39,000 --> 00:38:40,000

Look at the lips.

758

00:38:40,000 --> 00:38:41,000

Look at the jawline.

759

00:38:41,000 --> 00:38:43,000

The placement of the eyes even.

760

00:38:43,000 --> 00:38:46,000

There are these incredible similarities.

761

00:38:46,000 --> 00:38:49,000

When you take the profile of this one

762

00:38:49,000 --> 00:38:52,000

and you put on the top of the bust of Berlin

763

00:38:52,000 --> 00:38:55,000

is very consistent.

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00:38:55,000 --> 00:38:57,000

In fact, the reconstruction also bears

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00:38:57,000 --> 00:39:00,000

strong similarities to the bust in Cairo

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00:39:00,000 --> 00:39:03,000

and depictions in other museums around the world.

767

00:39:03,000 --> 00:39:06,000

While the shape and features of Elizabeth's reconstruction

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00:39:06,000 --> 00:39:08,000

are forensically accurate,

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00:39:08,000 --> 00:39:11,000

the skin tone is more hypothetical.

770

00:39:11,000 --> 00:39:14,000

Ancient Egypt was ethnically diverse,

771

00:39:14,000 --> 00:39:16,000

a melting pot of cultures from within Africa

772

00:39:16,000 --> 00:39:19,000

all the way to the Near East.

773

00:39:19,000 --> 00:39:22,000

Since Nefertiti's parentage is a matter of debate,

774

00:39:22,000 --> 00:39:24,000

the skin tone of the famed Berlin bust,

775

00:39:24,000 --> 00:39:27,000

which was crafted in Nefertiti's era,

776

00:39:27,000 --> 00:39:29,000

was used for reference.

777

00:39:29,000 --> 00:39:33,000

And so, Aidan, professional opinion,

778

00:39:33,000 --> 00:39:34,000

what do you think?

779

00:39:34,000 --> 00:39:36,000

Before we even saw this,

780

00:39:36,000 --> 00:39:38,000

I was pretty convinced by the genetics

781

00:39:38,000 --> 00:39:40,000

that the younger lady was Nefertiti.

782

00:39:40,000 --> 00:39:43,000

Now, having seen the face

783

00:39:43,000 --> 00:39:46,000

change that of a real woman rather than merely a mummy,

784

00:39:46,000 --> 00:39:49,000

my views are further reinforced.

785

00:39:49,000 --> 00:39:52,000

I think we are indeed looking at the face of Nefertiti.

786

00:39:55,000 --> 00:39:59,000

Thousands of years after her death, she's here with us.

787

00:39:59,000 --> 00:40:01,000

It's extraordinary.

788

00:40:06,000 --> 00:40:09,000

Enduring for over 5,000 years,

789

00:40:09,000 --> 00:40:12,000

the story of Egypt is longer and deeper

790

00:40:12,000 --> 00:40:15,000

than the Nile that sustains this land of mystery.

791

00:40:15,000 --> 00:40:18,000

But after weeks exploring in its deserts

792

00:40:18,000 --> 00:40:19,000

and on its waterways,

793

00:40:19,000 --> 00:40:23,000

I'm now realizing that we've only been getting half of that story.

794

00:40:24,000 --> 00:40:28,000

The other half, the one that tells of the great women of Egypt,

795

00:40:28,000 --> 00:40:30,000

has been buried for too long.

796

00:40:30,000 --> 00:40:33,000

Now, like so many of Egypt's secrets,

797

00:40:33,000 --> 00:40:37,000

dedicated explorers are digging it up for all to learn.

798

00:40:38,000 --> 00:40:40,000

I've seen how Hachepsut's name

799

00:40:40,000 --> 00:40:43,000

belongs alongside katre and ramesses

800

00:40:43,000 --> 00:40:46,000

as one of the great builders in history.

801

00:40:46,000 --> 00:40:49,000

And I've learned that Cleopatra was a heroic martyr

802

00:40:49,000 --> 00:40:53,000

too important to be defined by the men that were enthralled by her.

803

00:40:55,000 --> 00:40:57,000

And I've learned that Nefertiti,

804

00:40:57,000 --> 00:41:01,000

known for so long as only a standard of exotic beauty,

805

00:41:01,000 --> 00:41:04,000

actually ruled Egypt as a pharaoh.

806

00:41:05,000 --> 00:41:07,000

As for the younger lady,

807

00:41:07,000 --> 00:41:09,000

her mummy was cast off and desecrated,

808

00:41:09,000 --> 00:41:11,000

her identity lost.

809

00:41:11,000 --> 00:41:15,000

Technology and artistry have helped us reach into the past

810

00:41:15,000 --> 00:41:17,000

and restore her face.

811

00:41:17,000 --> 00:41:20,000

It bears an uncanny resemblance to Nefertiti herself,

812

00:41:20,000 --> 00:41:24,000

giving us the chance to gaze into the eyes of an icon.

813

00:41:25,000 --> 00:41:28,000

And see more than just a beauty,

814

00:41:28,000 --> 00:41:31,000

but someone real, complex and substantial.

815

00:41:31,000 --> 00:41:34,000

A great woman of Egypt.