RobArte

QUICK GUIDE

STARTING PROTOCOL

SOLVE THE CASE FILE IN 5 STEPS

Read, observe, eliminate and verify: no knowledge of art required.

YOUR MISSION

01 WHO
Identify the thief.

02 WHERE
Determine the exact cell.

03 WITH WHAT
Deduce the object used.

04 WHICH WAY
Find the exit.

1 READ PAGES 1, 2 AND 3

Learn about the theft and the suspects; study the floor plan; then apply the clues, case rule and statements. Page 4 explores the artwork in greater depth but adds no clues.

2 COMPLETE THE GRID

Each suspect occupies one cell with their object. No two people may share a row or column. Use the initials to record your deductions.

3 INTERPRET EACH FACT

The clues are always true. The rule establishes the special condition of the case. Treat each statement as one unit: a suspect tells the whole truth or lies throughout.

4 CHECK THE THEFT AND ESCAPE

The thief must be horizontally or vertically adjacent to the artwork, never diagonally. The route to the exit cannot cross people, obstacles or cells monitored by cameras.

5 CLOSE THE CASE

Record the thief, cell, object and exit only when everything fits. If you get stuck, consult the additional clue before looking at the solution.

REMEMBER Exits are openings in the grid.
Each camera arrow shows its direction of surveillance.

THE ARTWORK HAS DISAPPEARED

DIFFICULTY AA

The Mask Outside the Frame

A historic photograph. An impenetrable display case. And a politician determined to look good for every camera.



Photo: Harry Burton / Griffith Institute / Wikimedia Commons. Public domain. B&W conversion.

ARTWORK RECORD

Tutankhamun's Funerary Mask

18th Dynasty · c. 1323 BCE · gold, glass and semi-precious stones · Grand Egyptian Museum, Giza

DID YOU KNOW...?

Harry Burton's photograph does not show the mask as it was found. The archaeologist removed the beard, placed the mask on a support and used paraffin to reduce reflections. He took more than twenty-five photographs during the excavation.

THE THEFT REPORT

The museum was preparing a presentation about Harry Burton's photographs. The mask stood in a high-security display case occupying two cells. During a brief absence by staff, every camera remained operational. When they returned, the mask had vanished: there were no signs of forced entry, the system recorded an authorised opening, and the padded cover used to transport its ceremonial support was also missing.

SUSPECTS



Nabil Farouk

Heritage Secretary

A charismatic politician. The new galleries are central to his campaign. He personally invited the press.



Dante Rocafort

Treasure hunter

Presents sensationalist archaeology. He believes Burton's photographs reveal an unknown chamber.



Samira El-Nadi

Egyptology prodigy

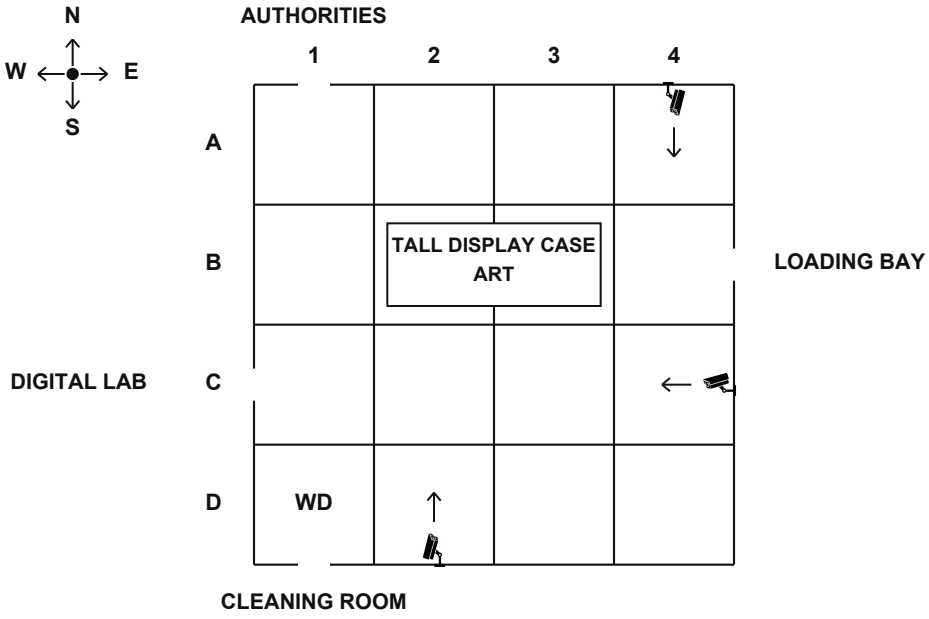
At thirteen, she studies hieroglyphs and digital reconstruction. She hates being treated as an attraction.



Eusebio Trillo

Museum cleaner

Knows the service doors, routes and schedules. Quietly corrects the experts' mistakes.



OBJECTS	EXITS	ELEMENTS
OC - Opening credential EC - Endoscopic camera UV - UV lamp TK - Trolley key	AE - Authorities entrance LB - Loading bay DL - Digital lab CR - Cleaning room	• Tall display case · artwork WD - Water and drainage

TALL DISPLAY CASE · TWO OCCUPIED CELLS

The display case occupies B2 and B3. Both cells are occupied: suspects cannot stand there, they block movement and visibility, and they cannot be crossed during the escape.

INVESTIGATION NOTEBOOK ADDITIONAL CLUE AVAILABLE

PERSON **CELL** **OBJECT** **EXIT**

Clues and statements

Compare the verified facts with the suspects' statements.

CLUES

01 The cleaner remained beside the water supply and drain.

02 The treasure hunter was immediately east of the display case.

03 The child prodigy was south of the display case, in a column east of the politician.

04 Every camera remained operational during the critical window.

05 The thief handled the mask from an adjacent cell that appeared in no recording.

06 The lock was not forced: the display case was opened with an authorised credential.

07 The UV lamp had been used to examine traces on the mask's surface.

08 The padded cover could hold the mask and pass through the authorities entrance.

CASE RULE

The thief is lying. Everyone else is telling the truth.

STATEMENTS

NABIL FAROUK

"Samira remained north of the display case throughout the rehearsal."

DANTE ROCAFORT

"Eusebio put away the trolley key and returned to the cleaning room."

SAMIRA EL-NADI

"Dante left for the loading bay with the endoscopic camera. He had already shown it to me three times."

EUSEBIO TRILLO

"Mr Farouk headed towards the authorities entrance with a credential hanging around his neck."

The artwork file

A Face for Eternity

The mask was not created to be viewed in a display case. It covered the head and shoulders of Tutankhamun's mummy and was intended to preserve his identity, protect him and help transform him into a divine being on his journey to the afterlife.

BETWEEN THE KING AND THE GODS

The face preserves recognisable features of Tutankhamun, similar to those depicted on his coffins, statues and reliefs. Yet this is no everyday portrait. The king is associated with Osiris, ruler of the realm of the dead, and with Ra, the sun god. Gold evoked the gods' imperishable flesh, and deep blue their hair.

THREE DETAILS TO NOTICE

1. Eyes Built Stone by Stone

The whites of the eyes were made from opaque calcite and the pupils from obsidian. The eyebrows were inlaid with lapis lazuli, while tiny red accents mark the corners of the eyes. Together they give the face a striking sense of life.

2. Two Guardians on the Brow

The vulture head of the goddess Nekhbet and the rearing cobra associated with Wadjet appear above the headdress. They represented Upper and Lower Egypt, protected the ruler and proclaimed his authority over the whole land.

3. A Twelve-Row Collar

The broad collar covering the chest consists of twelve rows of inlay. Lapis lazuli, quartz, green feldspar and coloured glass imitate different stones. Its terminals take the form of falcon heads.

WORDS THAT ALSO PROTECT

A funerary inscription appears on the back of the mask. It identifies parts of the king's face with deities: the brow with Anubis, the eyes with Ra's night and day barques, and the eyebrows with the assembly of the gods. The words were not mere decoration; they magically strengthened the deceased's protection.

A TRANSFORMED IDENTITY

The mask had to fulfil two apparently opposing functions: preserve the young pharaoh's recognisable face while showing him transformed into an eternal being. This is why it combines human features, royal emblems and divine attributes in a single image.

Sources: Grand Egyptian Museum · Tutankhamun Spatial Archive, Griffith Institute, University of Oxford · object 256.a, GEM 8. Adapted text · gem.eg · tutankhamun.griffith.ox.ac.uk