

Egypt: Beyond the Tomb

9 December 2006 – 29 April 2007

Primary School Education Kit

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Introduction

Egypt: Beyond the Tomb explores ancient Egyptian beliefs and practices relating to death and the afterlife. This extraordinary exhibition follows Keku, a woman who lived 2700 years ago, as she makes the perilous journey through the underworld towards the eternal afterlife. Featuring in the exhibition are the mummy of Keku and her intricately decorated sarcophagus (coffin) – plus over 200 other ancient Egyptian burial treasures.

Keku's journey provides a context for exploring the following questions:

- Why did the ancient Egyptians prepare for death?
- How did they prepare for death?
- What happened to the body after death?

About this education kit

This education kit:

- identifies curriculum links for the exhibition
- guides you through the exhibition and suggests questions to help your students interpret the content
- provides background information about ancient Egypt
- outlines a range of activities to do at school
- provides useful resources including a timeline, glossary, and list of related websites.

Preparing to visit the exhibition

We recommend that you spend time preparing with your class so that you make the most of your visit. Introduce the topic of the exhibition and elicit your students' prior knowledge about ancient Egypt. Prompt them with questions related to the exhibition. (Be aware that death may be a delicate subject for some students.)

- What does 'the afterlife' mean to you? What do you think happens when people die?
- What does your family or community do when someone dies? For example, do they hold a funeral, tangi, or other ceremony?
- What do you know about ancient Egypt?
- What are tombs? What were they used for?
- What is a mummy? Why do you think people were preserved as mummies? Where have mummies been found?

PLEASE NOTE

Egypt: Beyond the Tomb contains human remains in the form of Keku's mummy. Some Māori and people of other cultures have strong beliefs and feelings about the display of human remains. Please ensure that your students have parental consent to visit the exhibition. Note that the mummy is displayed in a separate room, allowing people to choose whether they wish to view her.

Curriculum links

This exhibition and its associated activities link mainly to social studies at levels 1–4, years 1–8. However, there are also strong links with:

- the arts
- technology
- science
- English.

Social Studies in the New Zealand Curriculum

Strands and achievement objectives

Culture and Heritage	
Level 1	<ul style="list-style-type: none"> • customs and traditions associated with participation in cultural activities
Level 2	<ul style="list-style-type: none"> • ways in which communities reflect the cultures and heritages of their people • how people interact within their cultural groups and with other cultural groups
Level 3	<ul style="list-style-type: none"> • how practices of cultural groups vary but reflect similar purposes
Level 4	<ul style="list-style-type: none"> • why and how individuals and groups pass on and sustain their culture and heritage
Place and Environment	
Level 1	<ul style="list-style-type: none"> • why particular places are important for people • how and why people record the important features of places and environments
Level 2	<ul style="list-style-type: none"> • how people's activities influence places and the environment and are influenced by them
Level 3	<ul style="list-style-type: none"> • how different groups view and use places and the environment • how and why people express a sense of belonging to particular places and environments
Level 4	<ul style="list-style-type: none"> • how places reflect past interactions of people with the environment • why and how people find out about places and environments

Essential skills

Communication skills

- Communicate confidently and competently by listening, speaking, reading, and writing.

Numeracy skills

- Understand information that is presented in mathematical ways.

Information skills

- Gather and process information from a range of sources.
- Identify, describe, and interpret different points of view.
- Present information clearly, logically, concisely, and accurately.

Processes

Inquiry, values, and social decision-making

Perspective

Multicultural perspective

Setting

Other

Exhibition floor plan

[Insert floor plan.]

Exhibition guide

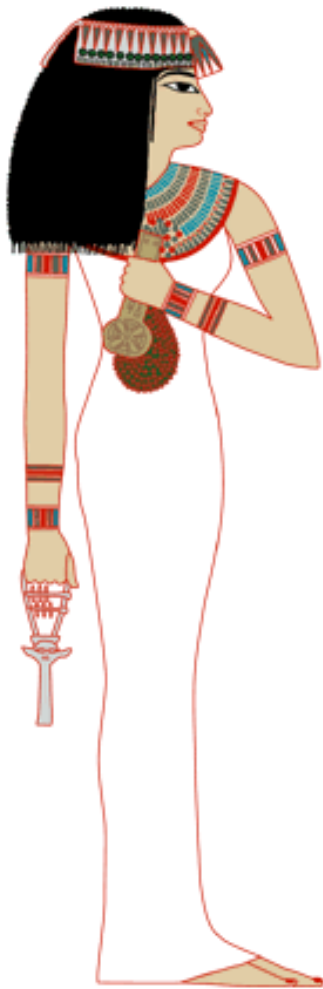
We recommend that you break your class into groups to view the exhibition, with each group headed by an adult leader. Provide each leader with a copy of this exhibition guide.

Introduction

'My name is Namenekhamun. I live in Thebes under the divine protection of our King Psam-tek. It is the morning of my precious daughter Keku's funeral. Today will be a day of sorrow and celebration.'

Follow the story of a wealthy father as he relates the final journey of his young daughter. Namenekhamun and Keku were real people who lived and died nearly 2700 years ago, in the Late Period of ancient Egypt's history.

Experience how researchers have been able to piece together their story through the artefacts, writings, and bodies this civilisation left behind. Step into this ancient society, where death is a doorway and life exists beyond the tomb.



Preparation for death

Find the first section in the exhibition, called 'Preparation for death'. Read the introduction to your students.

'I am not afraid for Keku's spirit. My daughter has prepared well for her death. She will continue in the afterlife in much the same way as she lived with her mother and me.

This is a sad occasion, yet I am also joyful because today Keku is going to paradise – provided she can find her way through the dangerous underworld journey and pass the final judgment.

Keku prepared by collecting special objects for her tomb, many of which we bought together at the marketplace. Some objects, such as amulets and spells, will protect and guide her on the underworld journey. Others, such as food, shabtis (funerary statuettes) and clothing, will provide essential nourishment, leisure, and comfort for her eternal spirit.'

Emphasise that this is a story of one woman's journey to the afterlife. You could briefly revisit your preparatory discussion about the afterlife.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

The information on tombs

- What is a tomb?
- Why do you think tombs were important to the ancient Egyptians?

Explain to your students that tombs were important in housing the dead, protecting and nourishing them in the afterlife, and providing a link with the living world. Check that they understand that tombs usually consisted of two parts:

- the burial chamber under the ground, which housed the body
- the mortuary chapel above the ground, which visitors could enter to make offerings and perform rituals.

The shabtis

- What was the purpose of shabtis? What sort of work would you want a shabti to do?
- Which shabti do you like the most and why? What is it made of?

The images describing the cost of a coffin

- How much did a coffin cost?
- How did the ancient Egyptians pay for goods like coffins? How is this different from the way we pay for things today?

The shabti forgeries

- 'Forgery' means 'fake'. Can you name a way that you can tell a fake shabti from a real shabti?

- Do you think you would be fooled by a fake?

In the tent of the embalmers

Find the section in the exhibition called 'In the tent of the embalmers'. This section contains material that will fascinate many students but that may disturb some. The way you approach the section will depend on your individual students.

Read the introduction to your students. You may need to clarify some of the concepts as you go.

'When Keku died, her body was taken to the tent of the embalmers to be washed and mummified. The embalmers preserved her body, ensuring that her ba (soul) would always have the physical base it needs in the afterlife. The embalmers also carried out many religious rituals as part of this process.

The embalmers' tent is a busy and noisy place. There are bodies lying around in various stages of preservation, and there is the constant noise of ritual chanting. Different embalming techniques are always being practised, depending on what each person has been able to afford.

Thankfully, the wealth bestowed on me by the god Amun means that Keku was embalmed in a fashion that befits her status.'

Explain that an embalmer is someone who preserves a body. Check that your students understand why Egyptian embalmers preserved Keku's body – so that she could continue to live in the afterlife.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

The images showing the embalming process

Go over the embalming process with your students. To preserve a body, the embalmers:

- removed and preserved most internal organs
- treated the body with salt to dry it out
- filled the hollow spaces in the body with sawdust, straw, or other materials
- wrapped the body, covering the first layers in resin (a sticky substance that many plants produce).

Then discuss:

- Why did the Egyptians leave the heart in the body and throw the brain out? What do you think about this?
- What part of the body do you think is the place of knowledge and emotion? Is this different to or the same as the Egyptian belief?

The embalming tools

- Can you see a knife, a hook, and a coffin label? What was the purpose of each object?
- Which tool do you like the most and why?

The bandages for wrapping the body

- What were the bandages made from?
- How many metres do you think it would take to wrap your body?

The Canopic jars for storing the internal organs

- What were these jars used for?
- What animals are on the lids?
- Which jar is your favourite and why?

The amulets (charms for luck or protection)

- Can you find a frog, a beetle, a monkey, and a hare?
- Do you have a lucky charm? If so, what is it?
- Can you think of any other lucky charms?

The mummified animals

- Why do you think the ancient Egyptians mummified animals?
- What do you think of the idea of mummifying animals?

A woman called Keku

Find the section in the exhibition titled 'A woman called Keku'. Read the introduction to your students.

'My dear Keku died much too young. Before this sad day, Keku, my wife Isetemkheb, and I lived together in Thebes among many other wealthy families. As Chief Butcher in the temple complex of the god Amun, I was able to provide well for Keku both in life and in death.'

Explain to your students that this section is about the mummy and sarcophagus (stone coffin) of Keku.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

Keku's mummy and coffins

- What do we know about Keku?
- What sorts of modern technology have helped us to learn about her?
- Find Keku's name on her outer coffin. Do you think this is a well-decorated coffin? What makes you say that?

The make-up and jewellery

- What sorts of objects might Keku have taken with her to make sure she looked good for the gods?
- Which piece of jewellery do you like the most and why?

Keku's pet cat

- What other animal mummies have you seen in the exhibition?
- Would you mummify your pet? Why or why not?

Leaving the land of the living

Find the section in the exhibition called 'Leaving the land of the living'. Read the introduction to your students.

'Keku's embalming process is complete. Today, her body will be collected for burial. The funeral procession will soon take place.

Isetemkheb and I are thankful that we can purchase an elaborate procession for Keku so that our status is clear to any onlookers. Relatives will be positioned at either end of Keku's coffin, with two female relatives acting the roles of the goddesses Isis and Nephthys. People will carry Keku's Canopic jars and other goods, and the hired mourners, dancers, musicians and priests will follow.

The procession has reached the edge of the Nile. Join us as we board boats and cross the river to the western side, the land of the dead and our favoured location for burials.'

Make sure your students understand the above text. Explain that when Keku's body was fully preserved (after seventy days), she was taken from the east side of the Nile to the west side to be buried. There was an elaborate funeral procession, which involved relatives and many other people.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

The large images and video

- Why do you think the Nile was so important? (Encourage a discussion of its uses for transport, agriculture, and religious activities.)
- What activities can you see taking place?
- What happens to the countryside as you move further from the edge of the Nile? Where would be the best place to grow crops?
- Would you like to live there? Why or why not?

The funerary boat model

- Who can you see on the funerary boat?
- Do you like the look of this boat? Would you like to ride in one? Why or why not?

Opening of the Mouth ceremony

- What do you think of this ceremony? Do you think dead people would need their senses in the afterlife?

Journey though the underworld

Find the section in the exhibition called 'Journey though the underworld'. Read the introduction to your students.

'The underworld is a dangerous region that our spirits have to traverse in order to reach the paradise we long for. Keku's spirit will have to contend with gods, strange creatures and gatekeepers to reach Osiris and the Hall of Final Judgment. It is here that she will plead her case for entry into the afterlife. She was a good girl – of true voice. We are confident her heart will be found pure.'

Explain to students that the ancient Egyptians believed they had to travel through the dangerous underworld to reach the afterlife. To overcome its challenges, they protected themselves with lucky charms and spells.

The judgment at the end of the underworld journey had two parts:

- Declaration of Innocence – where the dead person promised they had done nothing wrong in their lifetime.
- Weighing of the Heart – where the dead person's heart was weighed against the feather of truth. The person could enter the afterlife only if the scales were balanced.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

Osiris

- Osiris was god of the underworld and was represented in many ways. Can you find any small statues that show Osiris?
- What does he look like? Which representation do you like the most and why?

Spell 125

- Look at this spell. What do you think of the names of the judges (for example, Nosey and Bone Breaker) and the promises that the dead person had to make (for example, 'I have not babbled.')
- What are your favourite parts and why?
- What do you think these judges looked like?

Weighing of the Heart ceremony

- Can you find a drawing of this ceremony on a wall, on a coffin, and on a papyrus (ancient Egyptian writing material)?
- Do you think your heart would pass the test?

Maintaining the connection

Find the section in the exhibition called 'Maintaining the connection'. Read the introduction to your students.

'Keku will not be forgotten. Her mortuary chapel connects her to our world of the living. Her ka (spirit) is able to enter this space through the tomb's false door and inhabit a statue of her we had made. This means her ka can accept the food, drink and other essentials that we will place on the offering table every time we visit.

Keku's tomb will be well maintained and her spirit looked after. However, if there comes a time when our family or friends can no longer make offerings, her tomb decorations, inscriptions, and objects are specially designed to ensure she will always be well supplied in the afterlife and remembered by our faithful gods.

Today, in the time of our King Psam-tek, I both sadly farewell my daughter and rejoice in the knowledge of her immortality.'

Explain that after someone had been buried in ancient Egypt, living relatives visited the tomb to make offerings to the dead person. You could compare this to how people today visit graves, churches, and other sites to pay their respects to the dead.

Discussion topics

Ask the students to explore this section. Then discuss the following questions.

Ka figure with vandalised face

- Why is this figure missing its face?
- What do you think about tomb robbers raiding tombs for treasure?

Stela (memorial stone)

- What objects that people use today are similar to this stone?

Bowls

- What do you think these bowls were used for?
- What other items for making offerings can you find?
- Do people in your culture make offerings to the dead? If so, what are those offerings?

Background information

Exhibition overview

The ancient Egyptians feared and celebrated death. This exhibition reveals their preparations for death, how and why they preserved their bodies for burial, and what they believed happened when they died.

The visitor experiences all this from the perspective of Namenekhamun, a wealthy father from Thebes, as he relates the final journey of his young daughter Keku. These were real people who lived and died nearly 2700 years ago. Their story is supported by evidence from scientists and researchers, who have been able to piece together the past from the artefacts, writings, and bodies that this civilisation left behind.

The beliefs and practices are those of the ancient Egyptians living in the Late Period (664–332 BCE).

Dates used in the exhibition

The terms BCE (Before Common Era) and CE (Common Era) have been used throughout the exhibition and are interchangeable with BC (Before Christ) and AD (Anno Domini). Archaeologists and historians increasingly use the terms BCE and CE over the exclusively Christian BC and AD.

Before 664 BCE, dates in the chronology of ancient Egypt are all approximate. Not all historians agree on the exact dates of the earlier periods. The exhibition uses the most widely accepted dates, but these may differ from those found in some reference books.

Ancient Egyptian religion

Common themes

Ancient Egyptian religion was based on the cycles of nature, including the rise and fall of the Nile. Fertility, birth, death, and resurrection were common themes in beliefs and practices. Death was simply a natural part of the cycle and was seen as a gateway to a new life.

These themes remained generally constant throughout most of ancient Egypt's history, but the actual beliefs and practices did not. The ancient Egyptians tended to merge new beliefs with old ones rather than simply replacing the old. This tendency has made it difficult for modern scholars to fully understand the ancient beliefs, and much remains a mystery today.

Gods

The ancient Egyptians worshipped hundreds of gods and goddesses. Many of these deities had the same or similar roles, both because of the complex nature of the religion as well as the political organisation of the state.

Each city or region worshipped its own gods. If a city came to prominence, the local gods rose to prominence as well, becoming 'state' gods worshipped by the wealthy and the elite. The general population would

continue to worship their local gods. As a result, some gods were worshipped only by certain classes of people, in certain areas, or in certain periods.

A walk through the exhibition

Egypt: Beyond the Tomb is divided into sections that follow the chronology of death.

Preparation for death

The ancient Egyptians believed that when they died, their spiritual body would continue to exist in an afterlife very similar to the living world. However, entry into the afterlife was not guaranteed. The dead had to negotiate a dangerous underworld journey and face the final judgment before they were granted access. If successful, they were required to provide eternal sustenance for their spirit.

A person could achieve these things if they prepared properly during their lifetime. The preparations included the following.

Purchasing funerary items

Before the Late Period, people usually purchased individually made funerary items from specialist shops and temples. By the Late Period, mass-produced funerary items could be obtained from the marketplace (although wealthy people would also commission items such as furniture, expensive coffins, and jewellery). This mass-production meant that the poorer classes could afford to take more items to their graves.

The funerary items fell into two main classes:

- those to protect and guide the dead person on the underworld journey and in the afterlife, for example, amulets, stelae (memorial stones), and the *Book of the Dead* or other funerary texts
- those to provide nourishment, leisure, and comfort for their eternal spirit, for example, food, clothing, and shabtis (small funerary statuettes).

Buying a coffin

Coffins, which the ancient Egyptians called 'chests of life', were the most important funerary items. The wealthy often purchased two coffins – an inner coffin and an outer coffin, which protected the inner one. Every aspect of a coffin was designed so that it would protect the physical body in the living world and the spiritual body in the afterlife.

The iconography and shapes of coffins changed over the 3000 years they were used. Early coffins were rectangular in shape. Mummy-shaped coffins appeared in the Middle Kingdom, about 1900 BCE. Despite such changes, the general purpose of the coffins remained the same.

Building the tombs

The ancient Egyptians often spent many years building and preparing tombs, which they called 'houses of eternity'. They usually built them on the west bank of the Nile, in the land of the dead, using non-perishable material such as stone – a contrast to the mud-brick and straw houses they occupied in life.

The tombs of wealthy people in the Late Period (664–332 BCE) generally consisted of two parts: the burial chamber and the mortuary chapel.

- The burial chamber was under the ground. It housed and protected the body and was decorated with scenes and spells that would help the person in the afterlife.
- The mortuary chapel was above the ground. It was accessible to visitors, who would perform rites and make offerings such as food and drink for the dead person's spirit.

In the tent of the embalmers

This section deals with all aspects of the mummification process – the origins of mummification, why the ancient Egyptians believed it was so important, and the processes and rituals involved.

What is a mummy?

A mummy is a dead body (either human or animal) that has not decayed because of specific natural or artificial conditions.

The word 'mummy' derives from the Persian/Arabic word *mummiya*, meaning tar or bitumen. When the Arabs encountered the Egyptian mummies in the seventh century CE, they thought they were covered in tar. Although the Egyptians did occasionally use tar in the mummification process, they mostly coated mummies in dark resin, which gave the skin a black colour.

The origins of mummification

Until relatively recently, the accepted view was that artificial mummification began with the preservation of Old Kingdom royals about 2600 BCE, and that it developed from observing bodies that had been preserved naturally in hot desert sands. However, new evidence shows that artificial mummification began much earlier. Recent excavations of 'working class' burials at Hierakonopolis in Upper Egypt show that various complex burial practices existed about 3500 BCE. These practices included ritually extracting the internal organs and wrapping specific parts of the body.

The embalmers' tent

The embalmers' tent was where the body was taken after death to be washed and mummified. The embalmers preserved the body, ensuring that the person's ba (soul) would always have the physical base it needed in the afterlife. The embalmers also carried out many religious rituals as part of this process. These rituals ensured that the dead person would be associated with Osiris, god of the underworld.

How were the dead mummified?

At different times in history, the Egyptians used different methods to mummify people. By Keku's time, mummification was a major industry and affordable to most classes. This was not the case in earlier periods, when the bodies of those who couldn't afford embalming were generally 'preserved' by drying them in hot desert sands or by covering them with resin.

The best and most complicated mummification technique (and so reserved for the wealthy) was practised from the New Kingdom to the start of the Late Period (about 1550–664 BCE). The first step in this technique involved removing and preserving most internal organs. The lungs, stomach, liver, and intestines were separately embalmed and stored in Canopic jars – vessels especially made for this purpose. The heart, which represented the centre of all knowledge and emotions, was usually left inside the body while the brain was often thrown away.

Natron (a salt from desert lakes) was used to absorb water from the body and prevent decay. After forty days, the natron was removed and the body cavities were filled with linen, natron pouches, herbs, sawdust, sand, or chopped straw.

The skin and first few layers of linen bandages were covered with molten resin and then the body was wrapped, often with amulets. A mask was usually placed over the head of the mummy. The whole process lasted about seventy days.

Animal mummies

Almost every kind of animal that lived in ancient Egypt has been found as a mummy – from bulls, birds, snakes, and crocodiles to fish, cats, and scarab beetles. Many animals were seen as manifestations of gods. These animals appeared to share similar qualities with the gods so were considered sacred.

Three main categories of animal mummy existed:

- pets buried with their owner in a tomb
- animal mummies sold to the public as offerings to the gods
- temple animals preserved for religious reasons (such as the Apis bull).

In the later periods, sacred animals were specifically bred for use as offerings to the gods. X-rays show that numerous mummified animals had broken necks or battered skulls, indicating that they were deliberately killed for mummification. Many were not well mummified, and some supposed mummies contained only rubble or parts of an animal. This could mean that some buyers were deliberately deceived or that the religious significance of the mummies was related to the way they looked rather than to their contents.

Usually, only one temple animal was alive at one time. This animal was believed to be the physical manifestation of a god. Priests would travel throughout the country in search of the right creature with the proper markings on its body. Once identified, the animal was fed and nursed in the temple until its death, when it received extensive mummification and an individual burial.

A woman called Keku

Who was Keku?

Keku was the daughter of Namenekhamun, Chief Butcher in the temple complex of the god Amun, and of Isetemkheb, the mistress of the house. Keku lived in Thebes during the early Late Period (about 660 BCE) and probably died there, aged in her early twenties.

Keku's tomb has not been located, although it is likely that her family had a fairly elaborate communal tomb. Much about Keku's life has been pieced together by looking at how other wealthy Egyptians of the time lived and died.

Keku's coffins

Keku's outer coffin (a luxury that only the wealthy could afford) protected her more highly decorated inner coffin. The hieroglyphs in the centre column of the lid identify Keku as the owner of the coffin and also tell us her title and the names and titles of her parents. (Names were important to the ancient Egyptians because they held the essence of a person. Preserving and remembering a dead person's name would help them survive in the afterlife.) The horizontal band along the side of the case contains offering formulas and prayers to the gods.

Keku's inner coffin has a painted head with the feminine characteristics of pale skin and a segmented wig. This painting served as a mask and helped Keku's spirit recognise her body. It also provided her with an idealised face for the afterlife. Other parts of the inner coffin are covered with prayers and spells from the *Book of the Dead*, important religious symbols, and scenes of gods and goddesses associated with death, protection, and the underworld.

Keku's mummy

X-rays have confirmed that Keku was female and that she was aged between 21 and 23 when she died. It is not known exactly how she died, but the most likely cause is disease. The x-rays also reveal that there are no amulets inside her bandages.

Computerised Tomography (CT) scans of Keku show that both her heart and brain were not removed. It was quite unusual for Egyptian mummies to retain their brains. The fact that Keku still has hers could mean that the mummification technique she purchased, though expensive, was not the best available at the time. Alternatively, the embalmers may have taken shortcuts.

Leaving the land of the living

This section contains a simulated trip from the land of the living (the east bank of the Nile) to the land of the dead (the west bank of the Nile).

Funeral processions and burial rites

The embalmed body and coffin were collected for the day of burial, probably from the embalmers' tent. Wealthy Egyptians, like Keku, had elaborate funeral processions to display their status to onlookers.

Relatives were positioned at either end of the coffin, which was usually drawn along by oxen. Two female relatives or priestesses acted the roles of the goddesses Isis and Nephthys, chief mourners in ancient Egyptian religion. The procession included hired mourners, dancers, musicians, and priests. Some participants carried Canopic jars and other goods for the tomb. The procession continued to the edge of the Nile, where all the participants were required to board boats and cross the river to the western side, the favoured location for burials.

The concluding funerary rites took place in front of the tomb. The mummy was raised upright for the Opening of the Mouth ceremony. Priests performed this elaborate ritual, which allowed the dead person to use all their senses in the afterlife. The rituals included purifying, anointing, reciting prayers, and touching the mummy with ritual objects to restore the senses.

Afterwards, food and clothing were offered to the dead person and mourners participated in the funerary banquet. The mummy was then placed in the burial chamber of the tomb, fully prepared for the afterlife.

Journey through the underworld

What was the underworld?

To the ancient Egyptians, the underworld was a dangerous region that one's spirit had to traverse to reach the paradise that was the afterlife. In the underworld, the dead person's spirit would have to contend with gods, strange creatures, and gatekeepers to reach Osiris and the Hall of Final Judgment. There, they would plead their case for entry into the afterlife.

Who was Osiris?

Osiris was the god and chief judge of the underworld. He was also the god of vegetation and the annual Nile flood and was closely associated with death, resurrection, and fertility. The ancient Egyptians believed him to be a dead king miraculously restored to life after being murdered by his brother Seth. For this reason, he came to symbolise the hope for eternal life.

Osiris is usually depicted as a mummiform human figure. In his hands, he holds a crook and a flail, signs of royal dignity. On his head, he wears the atef crown, a white crown flanked by ostrich feathers and sometimes adorned with the horns of a ram. Occasionally, Osiris' skin is green or black, a reference to vegetation and fertile earth.

Funerary texts

Funerary texts acted as 'travel guides' for the journey through the underworld. These texts were written on walls, coffins, statues, or papyri (writing material made from the papyrus plant). They contained all the required passwords and spells for use in the underworld. In the burial chamber, they were placed so that the dead person could reach them when necessary.

Initially, funerary texts were only available to royals. Such texts have been found written inside pyramids of the Old Kingdom (about 2575–2134 BCE) and are today known as 'pyramid texts'. As part of the 'democratisation of the afterlife', the texts were revised at the start of the Middle Kingdom (about 2100 BCE) so that officials and nobles could use them. The texts became known as the 'coffin texts' because they were mostly written on coffins.

The Book of the Dead

Eventually, at the start of the New Kingdom (about 1500 BCE), a funerary text was made available to the general population of Egypt. The ancient Egyptians knew it as the *Spells for Going Forth by Day*, but today we call it the *Book of the Dead*.

This text was not a book in the modern sense of the word. Rather, it was a collection of spells, passwords, and images to be used by the deceased in the underworld. The spells were normally written on papyri (which made them affordable to most people) but also on grave goods, coffins, walls, and mummy bandages.

The complete collection contains about 200 spells, although no papyrus includes all of them. This suggests that not all the spells were required in the afterlife and that the number of spells purchased depended on the needs and wealth of the buyer.

The Amduat

The *Amduat* (meaning 'that which is in the underworld') is one of several funerary texts that belong to a separate literary tradition from that of the *Book of the Dead*. These texts include the *Book of Heavens*, *Book of Night*, and *Book of the Celestial Cow*. Rather than containing passwords or spells, these books provide descriptions and images of the underworld.

The *Amduat* focuses on the journey of the sun god through the twelve regions of the underworld. Each region corresponds to an 'hour' of the night. The sun god is reborn each morning as the rising sun, symbolising the hope of the deceased for rebirth. The *Amduat* has mostly been found written on the walls of royal tombs in the Valley of the Kings. However, it occasionally appears on papyri in the tombs of wealthy people.

The final judgment

At the end of the underworld journey, the dead person reached the Hall of Final Judgment. Judgment was a two-part process.

Part 1: Declaration of Innocence – The dead person pleaded their innocence of any wrongdoing during their lifetime. The *Book of the Dead* provided them with the correct words to use for each of the forty-two divine judges.

Part 2: Weighing of the Heart ceremony – The heart, which contained a record of all the dead person's actions in life, was weighed against the feather of the goddess Ma'at, symbol of truth and justice. If the heart was heavier than the feather, it was fed to Ammut, the Devourer, and the soul was cast into darkness. If the scales were balanced, Osiris welcomed the dead person into the afterlife. Spell 30B from the *Book of the Dead* helped to prevent the dead person's heart from 'betraying' them.

The afterlife

The Field of Rushes was the afterlife for the ancient Egyptians. Life in the Field of Rushes was a reflection of the living world, with blue skies, rivers and boats for travel, and crops that needed to be ploughed and harvested.

The dead were granted land in the Field of Rushes and were expected to maintain it. They could either perform the labour themselves or get their shabtis to work for them. Shabtis were small funerary statuettes that were placed in tombs for this purpose. They came to life by reciting a spell. The shabtis often carried agricultural tools like hoes and, after about 1000 BCE, were sometimes led by an overseer, who carried a flail instead of tools.

Ba and ka

To the ancient Egyptians, an individual's personality was made up of several parts, which continued to exist after death. The ba and ka were the most important of these.

The ba resembled the modern concept of a soul and was depicted as a human-headed bird. When a person died, their ba could move about the tomb and even leave it to visit relatives in the land of the living.

The ka was the actual life force, symbolised by a pair of raised open arms. Unlike the ba, it was restricted to the tomb, where it would receive the food and drink it needed to survive in the afterlife.

Maintaining the connection

The dead were not forgotten. One way in which they stayed connected to the living world was through the mortuary chapel. The dead person's ka (life force) was able to enter this space through the tomb's false door and take a physical form by inhabiting a statue of the dead person. This allowed the ka to accept the food, drink, and other essentials that visitors placed on the offering table.

Every ancient Egyptian would have hoped that their tomb would be well maintained when they died. But if living relatives stopped making offerings to their spirit, the tomb decorations, inscriptions, and other objects ensured that the dead person would still be well supplied in the afterlife.

For most of ancient Egypt's history, the mortuary chapel and tomb were normally situated near each other. This tradition changed in the New Kingdom (about 1550–1069 BCE). Rulers started burying their bodies in hidden tombs in the Valley of the Kings and building their mortuary chapels elsewhere. This trend became popular with other wealthy Egyptians. It wasn't until the Late Period (664–332 BCE) that mortuary chapels and tombs were again built close to each other.

Classroom activities

This section gives ideas for activities that your students can do in the classroom or back at home. You may have to adapt the activities to suit the levels of your students.

The activities link to the curriculum areas indicated in the table below. Only the strongest links are indicated – there may be others.

Curriculum links

	Social Studies	The Arts	Technology	Science	English
1. Death in ancient Egypt	✓				
2. Beliefs around the world	✓				
3. Egyptian gods	✓				
4. Mummy mystery	✓		✓	✓	
5. Tomb treasures	✓				
6. Creation stories	✓				✓
7. Nile now and then	✓		✓		
8. Cast a spell					✓
9. Hieroglyphic secrets	✓	✓			✓
10. Make a funeral mural	✓	✓			
11. Judgment day	✓	✓			
12. Print it!		✓			
13. Make Egyptian paper		✓	✓		
14. Make a Canopic jar	✓	✓			
15. Make Egyptian sculptures		✓			
16. Make an offering bowl		✓			
17. Make a mask		✓			
18. Make Egyptian jewellery		✓			
19. Make a model boat		✓	✓		
20. Make an apple mummy				✓	

Activities

1. Death in ancient Egypt

Research one or more of the following areas. Write a report or create a display to show your findings.

- Why did the ancient Egyptians prepare for death?
- How did they prepare for death?
- What happened to the body after death?

2. Beliefs around the world

Compare ancient Egyptian beliefs about death with those of other cultures or groups – for example, the beliefs of Hindu, Buddhist, Christian, Aboriginal, or Māori people. You could use different headings for the comparisons, for example, 'Belief in an afterlife', 'Gods', 'Burial', and so on. Display your findings in the way you prefer.

3. Egyptian gods

Choose an Egyptian god (for example, Amun-Re, Osiris, Anubis, Horus, Ma'at, Bes, or Thoth) and find out as much information as you can about them. Present your findings as a report or speech. Include details of:

- how people showed the god in carvings and pictures
- the animal that the god was associated with
- the god's special powers
- other fascinating facts about the god.

4. Mummy mystery

Research how the ancient Egyptians made mummies. Then write a procedure or create a flow chart that explains the process. As an extension activity, compare the process with how people are embalmed today.

5. Tomb treasures

Make a list of special items that you would include in your tomb and give reasons for your choices. Compare your list with a friend's.

- In what ways are your lists similar or different?
- Do you think someone from another culture would choose the same sorts of items? Why or why not?
You could discuss this as a group.

6. Creation stories

Find and read an Egyptian creation myth and compare it to one of the Māori creation stories. As an extension activity, write your own creation story.

7. Nile now and then

- Locate the Nile River on a map. Have a look at where it starts, how it changes, and where it ends.
- Investigate how the Nile is used today compared to the way it was used in the past. Has its importance changed?

8. Cast a spell

Write your own spell to protect yourself from a danger (perhaps too much homework) or to help you in some other way (perhaps to help your team win at sport).

9. Hieroglyphic secrets

Use hieroglyphs to write secret messages, tell stories, or make classroom signs. (See the section of this guide entitled Hieroglyphs.)

10. Make a funeral mural

Create a mural of a funeral procession on your classroom wall. Draw or paint a picture of Keku. Then draw other Egyptian figures dressed for a funeral. Cut out the shape of a funeral boat with a coffin in the centre as it crosses the Nile. Add palms and sand hills to complete the scene.

11. Judgment day

As a class, discuss the Declaration of Innocence ceremony and what it involved. Then draw a picture of one of the forty-two judges involved in the ceremony – for example, Doubly Evil, White of Teeth, Double Lion, Bone Breaker, Blood Eater, Nosey, or Fiery Eyes.

12. Print it!

Carve Egyptian symbols (such as the ankh) into potato halves and print them onto cotton squares. Fray the edges of the squares and soak them in coffee to mimic the look of old papyrus.

13. Make Egyptian paper

Make paper in the ancient Egyptian way by weaving together thin strips of papyrus reed, clamping them, and then drying them. (See www.hethert.org/papyrus.html for more information.) Experiment with making paper from other materials, for example, cloth strips mixed with paper strips.

Comment [FW1]: Page: 26
Is this available in New Zealand? I guess it must be.

14. Make a Canopic jar

With clay, make a ceramic jar like the ones the ancient Egyptians used in mummification. Use a slab to build the cylinder. Shape the top to look like jackal-headed Duamutef (keeper of the stomach), falcon-headed Qebehsenuf (keeper of the intestines), baboon-headed Hapy (keeper of the lungs), human-headed Imsety (keeper of the liver), or another Egyptian god. Carve patterns and hieroglyphs onto the sides.

15. Make Egyptian sculptures

- With clay or modelling medium, make shabtis (small funerary statues), ba birds, or amulets (lucky charms). Decorate them with paints or glazes before firing. Experiment with different finishes. Try using a dry brush and rubbing back the paint to create the impression of age.
- Alternatively make a plaster slab and, when it has just set but is still soft, carve an Egyptian picture into it – for example, a hieroglyph, jewellery pattern, or other scene.

16. Make an offering bowl

Use a hebel block, rasps, and sandpaper to shape a bowl like the ones the Egyptians used to make offerings to the gods. (Hebel blocks are aerated concrete blocks that can be cut into sections and then shaped using basic woodworking tools.)

17. Make a mask

Use plaster bandage to make a full face mask or use papier-mâché on a balloon and decorate in the style of a funerary mask.

18. Make Egyptian jewellery

Make beads from clay or from triangular strips of paper rolled up tight. Decorate them in bright colours to look like gemstones. Spray with lacquer for a shiny finish, and thread them together to make necklaces and other jewellery.

19. Make a model boat

The Nile was ancient Egypt's highway, and boats were the major form of transport. Early Egyptian boats were made from reeds or papyrus and were commonly used in the shallow marshy water. They were called feluccas. Here's how to make a model felucca.

What you need

bunch of straw cut to 30 cm lengths

string

glue

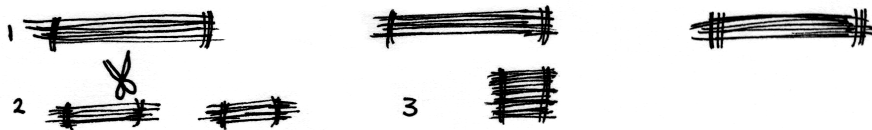
bamboo skewers

square of linen or canvas (optional)

modelling clay or plasticine.

What you do

1. Make up three bundles of straw 2 cm thick. Tie each bundle at both ends.
2. Cut one bundle in half so you have two 15 cm lengths. Tie the loose ends together.
3. Place the shorter bundles firmly together and tie at the top and the bottom again. These will become the base of the boat.



4. Take the two long bundles and tie them together at one end. Wedge the shorter bundles between the longer ones, pushing them firmly together.
5. Put ties across the boat at 2 cm intervals, doing so all the way to the end to hold it securely.



6. Attach a string to one end of the boat. Thread it through the middle tie and loop it around the other end.
7. Pull the string to make your boat curve. When you have the shape you want, secure the other end.



8. To make an oar, cut a bamboo skewer in half and add a blob of plasticine or modelling clay to the end.



9. Construct rigging with bamboo skewers. For the sail, glue a square of linen or canvas to the skewers.
10. Model figures to steer or sit in your boat.

20. Make an apple mummy

Work out which salt compound best mummifies an apple.

What you need

5 apples	sharp knife
5 one-litre ice-cream containers	scales
large drum of table salt	measuring cup
large box of Epsom salts	large mixing bowl
large box of baking soda (bicarbonate of soda)	sticky labels

What you do

1. Label each ice-cream container 1 to 5.
2. Place a peeled and cored apple into each container.
3. Use the scales to weigh each container and apple.
4. Record the starting weight in the results table at the bottom of this page.
5. Read the table below and add the different salt compounds to each container. Make sure that each apple is completely covered with the salt compound.

Container	Salt compound	Amount to add
1	table salt	1 measuring cup
2	Epsom salts	1 measuring cup
3	baking soda	1 measuring cup
4	table salt, Epsom salts, and baking soda	1/3 measuring cup of each
5	nothing	none

1. Place the containers and their contents out of direct sunlight.
2. Leave them for a few days.
3. After a few days, take each apple out of its container and brush off as much of the salt compound as you can. Do not wash the apple as this will add water and make it heavier.
4. Reweigh each apple.
5. Record the final weight in the results table.

Results table

Container	Starting weight	Final weight
1		
2		
3		
4		
5		

Timeline of ancient Egypt

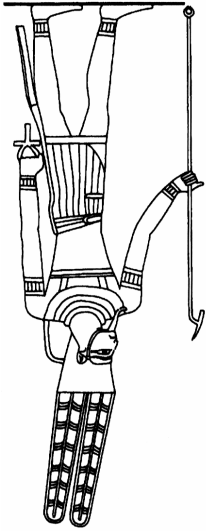
Years	Periods and dynasties	Significant events
Before 3100 BCE	Predynastic period	Egypt divides into Upper Egypt and Lower Egypt.
3100–2686 BCE	Early Dynastic Period Dynasties 1–2	Upper Egypt and Lower Egypt unify. The first pyramid is built – the Step Pyramid at Saqqara.
2686–2181 BCE	Old Kingdom Dynasties 3–6	The Great Pyramids are built at Giza.
2181–2125 BCE	First Intermediate Period	Egypt splits into two smaller states.
2125–1650 BCE	Middle Kingdom Dynasties 11–13	The states of Egypt reunite.
1650–1550 BCE	Second Intermediate Period	The Hyksos kings seize power in the north.
1550–1069 BCE	New Kingdom Dynasties 18–20	Elaborate hidden tombs are built in the Valley of the Kings. The female pharaoh Hatshepsut rules. Akhenaten attempts to introduce worship of a single god. Tutankhamun briefly reigns. Ramesses II rules for 67 years. Deir-el Medina, a workers village, is built near Thebes.
1069–664 BCE	Third Intermediate Period	There is disunity in Egypt. The Nubians and Libyans set up their own dynasties.
664–332 BCE	Late Period Dynasties 26–30	Keku lives in Thebes around 650 BCE.
332–30 BCE	Ptolemaic Period	Alexander the Great conquers Egypt and his general, Ptolemy, founds a dynasty.
30 BCE – 395 CE	Roman Period	Cleopatra dies in 30 BCE and Egypt becomes a province of the Roman Empire. Egypt provides wheat, papyrus, and textiles for the Romans.

This timeline uses the terms BCE (Before Common Era) and CE (Common Era), which are interchangeable with BC (Before Christ) and AD (Anno Domini). Archaeologists and historians increasingly use the terms BCE and CE over the exclusively Christian BC and AD.

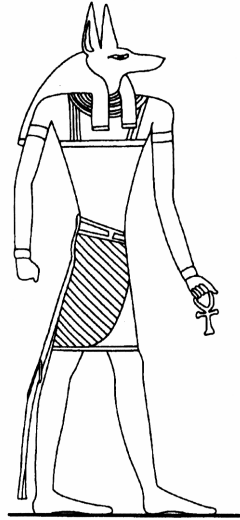
Some of the information above is from the timeline by John Baines, Professor of Egyptology, University of Oxford, on the BBC website (www.bbc.co.uk/history/ancient/egyptians/timeline.shtml).

Gallery of the gods

This is a small selection of the ancient Egyptian gods. There were many others.



Amun-Re – King of the gods



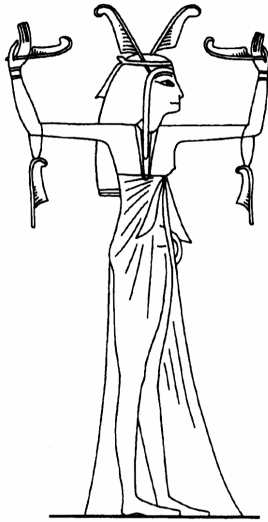
Anubis – God of embalming and mummification



Bes – God of fertility



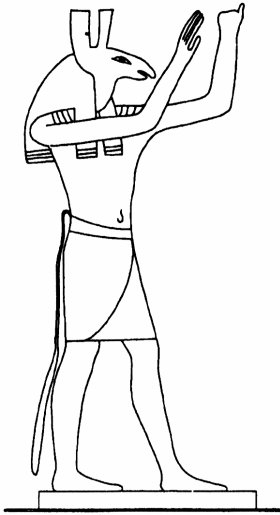
Horus – God of the sky, son of Isis and Osiris



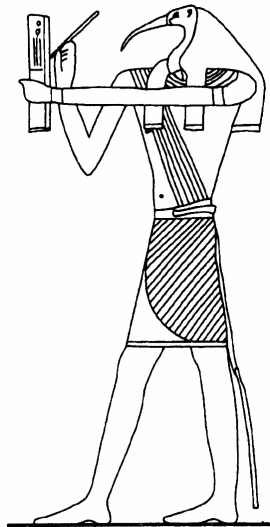
Ma'at – Goddess of truth, order, and justice



Osiris – God and chief judge of the underworld
























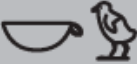





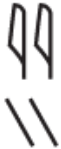

Seth – God of the desert, brother and murderer of Osiris



Thoth – God of writing

Hieroglyphs

A		vulture	There are two 'a' sounds. Use the vulture hieroglyph for short 'a' sounds as in 'bat' and 'Jack', and the forearm hieroglyph for longer 'a' sounds as in 'make' or 'Kate'.
		forearm	
B		foot	
C/K		basket	Use the basket or hillside hieroglyph for hard 'c' or 'k' sounds as in 'cat', 'Chris', 'Cathy', 'school', 'kite', or 'Jack'.
		hillside	
C/S		folded cloth	Use the folded cloth hieroglyph for soft 'c' or 's' sounds as in 'nice', 'Cindy', 'sorry' and 'cent'.
CH		hobble rope	Use the hobble rope hieroglyph for 'ch' sounds as in 'church', 'Charlie', and 'choose'.
D		hand	
E	'e' sounds were normally not written in Egyptian. Leave it out of your name or use the hieroglyph for 'i' sounds (single reed leaf) for short 'e' sounds, or the sign for 'y' sounds (double reed leaves) for long 'e' sounds.		
FV &PH		horned viper	Use the horned viper hieroglyph for 'f' sounds as in 'far', 'fort', 'phone', 'Philip' and 'Val'. The Egyptians did not distinguish between 'v' and 'f' sounds so there is no hieroglyph for 'v' sounds. Use the hieroglyph for 'f' sounds instead.
G		pot stand	Use the pot stand hieroglyph for hard 'g' sounds as in 'girl' and 'go' and the cobra hieroglyph for soft 'g' sounds as in 'George'.
		cobra	
H		shelter	There are two ways of writing the 'h' sound. Choose the hieroglyph that looks best in your name.
		rope	
I/Y		reed leaf	Use the reed leaf hieroglyph for long and short 'i' sounds as in 'bit' and 'bite' and for short 'y' sounds as in 'you' and 'crayon'.
J		cobra	Use the cobra hieroglyph for 'dj' sounds as in 'Jeremy' or 'Jenny'. The cobra sign is also used for soft 'g' sounds like 'George'.
K	See the 'c' hieroglyph for hard 'k' sounds		

KH		unknown what symbol represents	Use this hieroglyph for soft 'k' sounds as in the name 'Lachlan'.
L		lion	There was no hieroglyph for 'l' sounds in Egyptian, but Egyptian scribes often used the lion or open mouth hieroglyph (which are forms of R) for the foreign 'l' sound
M		owl	
N		water	
O		rope quail chick	'o' sounds were not normally written, but Egyptian scribes sometimes used the piece of rope hieroglyph for the shorter 'o' sounds or the quail chick hieroglyph for long 'o' sounds as in 'moon' or 'Sue'
P		stool	Use the stool hieroglyph for hard 'p' sounds as in 'pet'. For 'ph' sounds use the 'f' sound hieroglyph.
Q		basket + quail chick	There was no hieroglyph for the 'q' sound. Use both the basket and quail chick hieroglyphs to make a 'kw' sound.
R		mouth	The ancient Egyptians did not distinguish between 'r' and 'l' sounds. You can also use this hieroglyph for 'l' sounds.
SH		lake	Use the lake hieroglyph for 'sh' sounds as in 'ship', 'Sharon' and 'machine'.
T		bread loaf	Use the bread loaf hieroglyph for hard 't' sounds as in 'Tom'.
V	There was no hieroglyph for the 'v' sound as the Egyptians did not distinguish between 'v' and 'f' sounds. Use the hieroglyph for 'f' sounds instead.		
W/U		quail chick	Use the quail chick hieroglyph for 'w' sounds as in 'wind', 'what' and 'where'. This hieroglyph can also be used to represent our letter 'u' as there is no equivalent in ancient Egyptian for this.
X		basket + folded cloth	Use the basket and folded cloth hieroglyphs for 'x' sounds which are actually made up of two sounds – 'k' and 's'. Use it for 'x' sounds as in 'box', 'Alex' and 'extra'.
Y		two reeds two dashes	Use either the two reeds or two dashes hieroglyph for long 'y' sounds as in 'Yvonne' and 'Mary'.
Z		door bolt	Use the door bolt hieroglyph for 'z' sounds as in 'zebra', 'Xander', 'Xerox', 'Suzanne', 'please' or 'boys'.

Related websites

Australian Museum

www.austmus.gov.au/life

This website relates directly to *Egypt: Beyond the Tomb* and provides information on each section of the exhibition. (Note that the website was created for the exhibition as it appeared in Australia. Some changes were made for the New Zealand context, including to the exhibition name and to the education kits.) For more background information on ancient Egypt, see www.amonline.net.au/teachers_resources/background/ancient_egypt.htm

BBC

www.bbc.co.uk/history/ancient/egyptians

This site features extensive information on pyramids and monuments, mummification, gods and beliefs, pharaohs and dynasties, daily life, and hieroglyphs, along with a detailed timeline. It also includes a Mummy Maker game, which takes place in the embalmers' tent and shows how the ancient Egyptians made mummies. (Requires Flash.)

Birmingham Museums and Art Gallery

www.schoolsliaison.org.uk/kids

Go to the Interactive Zone and then Ancient Egypt for a kid-friendly timeline, a mummy game that explains concepts including Canopic jars and shabtis (ushabtis), and printable activities. (Requires Flash.)

British Museum

www.ancientegypt.co.uk/menu

The British Museum explains everything you want to know about ancient Egypt, using a 'Story, Explore, and Challenge' approach.

Cleveland Museum of Art

www.clevelandart.org/kids/egypt

This website has information on pyramids, mummies, hieroglyphs, pharaohs (kings), Egyptian animals, and more. There is also a fun Egypt quiz and a colouring book.

Daily Papyrus

www.virtual-egypt.com

Find the latest on ancient Egypt – plus spells, hieroglyph translators, magic, games, timelines, news bulletins, and more.

Guardians – Ancient Egypt Kid Connection

www.guardians.net/egypt/kids

Here you can find links to websites with information and games relating to ancient Egypt, including those of major organisations like the Smithsonian Institution, the British Museum, and National Geographic.

Neferchichi's Tomb

www.neferchichi.com

This website has lots of information about mummies, pharaohs (kings), hieroglyphs, gods, and more – plus games, Egyptian stories, clip art, and classroom activity ideas.

PBS

www.pbs.org/wgbh/nova/pyramid

Budding archaeologists can go on virtual tours of pyramids and read about an archaeological dig. This site also contains general information about ancient Egypt.

Pop Cap Games

www.popcap.com/gamepopup.php?theGame=mummymaze

Have fun avoiding a mummy and escaping from a maze.

Shira – Ancient Egyptian Art

www.shira.net/ancient-scenes.htm

This website provides examples of ancient Egyptian images that have been found on tombs and temple walls and explains what they depict.

Te Papa

www.tepapa.govt.nz/Egypt

Check out the Te Papa website for exhibition highlights, information on Te Papa's mummy (Mehit-em-Wesekht), podcasts on Te Papa's Egyptian collection, and more.

The Metropolitan Museum of Art – Art Connections

www.metmuseum.org/explore/newegypt/htm/a_curart.htm

You can use this website to introduce ancient Egyptian art to your students. The website gives examples of ancient Egyptian art, discusses concepts associated with the pieces, and provides related activities.

Glossary

afterlife

The paradise that the ancient Egyptians believed people went to after they died – as long as they passed the final judgment in the underworld. (See underworld.)

amulet

An ornament or small piece of jewellery believed to give protection against evil or danger. The ancient Egyptians wore various amulets and also wrapped them with mummies to provide protection for the underworld journey and the afterlife.

ankh

The ancient Egyptian symbol for eternal life, often worn as an amulet.

artefact

An object made by a human being, especially one of archaeological interest.

ba

The soul of a person, which continued to exist after death. The ancient Egyptians believed that the ba could leave the tomb and move about. In art, they depicted it as a human-headed bird.

Book of the Dead

The modern name for a collection of about 200 spells that enabled the dead to travel through the underworld and enter the afterlife. The ancient Egyptians knew this collection as the *Spells for Going Forth by Day*.

Canopic jar

A jar made to store a dead person's organs after removal in the embalming process. The ancient Egyptians made Canopic jars in sets of four to contain the lungs, stomach, liver, and intestines.

cartonnage

A painted whole-body decoration placed over a mummy. Cartonnage was made from a mixture of papyrus or linen coated with plaster.

cartouche

An inscription showing the name of a god or pharaoh (king).

embalm

To preserve a dead body.

Egyptian faience

A blue-green powdered quartz paste, which the ancient Egyptians modelled, glazed, and fired – for example, to make funerary statuettes like shabtis. (See shabti.)

ka

The life force of a person, which continued to exist after death. The ka needed the mummified body to survive and was restricted to the tomb. The symbol for the ka was a pair of extended arms.

kohl

A black substance that the ancient Egyptians used as a type of eyeliner.

linen

A cloth woven from flax.

mummy

A dead body, either human or animal, that has not decayed because of specific natural or artificial conditions, for example, the embalming process. (See embalm.)

Opening of the Mouth ceremony

An ancient Egyptian ritual in which priests symbolically opened the mouth of the mummy so that the dead person could use all their senses in the afterlife.

Papyrus (plural papyri)

A writing material made from the stalks of papyrus plants.

sarcophagus

A stone coffin.

shabti (or ushabti)

A small funerary statuette placed in ancient Egyptian tombs to perform labour on behalf of dead people in the afterlife.

stela (plural stelae)

An upright stone slab inscribed with religious or historical texts or images – similar to a memorial stone or gravestone.

tomb

A burial place. In ancient Egypt during Keku's time, tombs generally consisted of two parts: the burial chamber (below the ground) and the mortuary chapel (above the ground).

underworld

A dangerous region that the ancient Egyptians believed dead people had to pass through to reach the eternal afterlife.

wedjat (or Eye of Horus)

An eye with stylised falcon markings symbolising revitalisation after death.