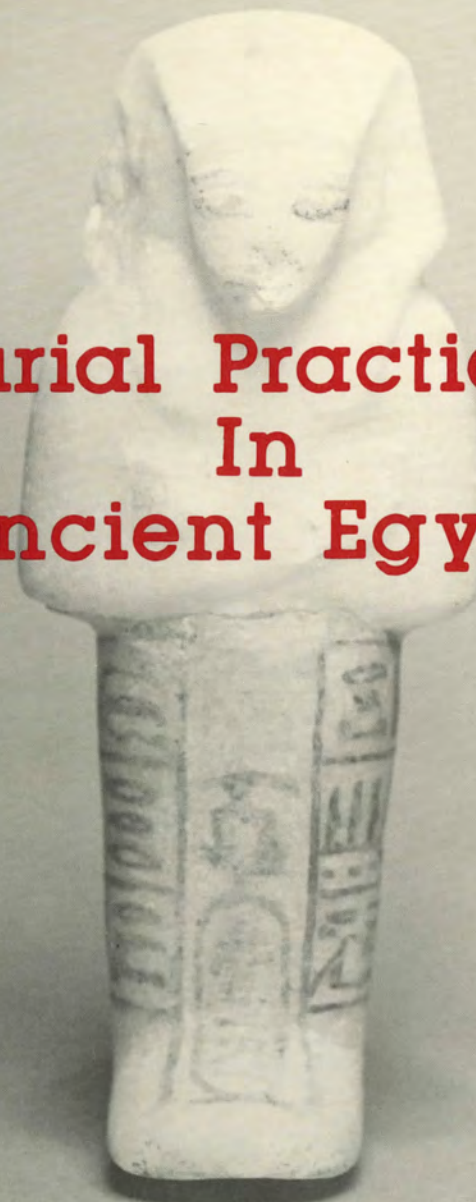




Burial Practices In Ancient Egypt



ELAINE ALTMAN EVANS

HEART SCARAB FROM A TOMB AT ABYDOS
New Kingdom, Dynasty XVIII(?)

A heart scarab was an important piece of funerary jewelry in the New Kingdom, worn on the breast of the deceased. The underside was inscribed with a version of Chapter XXXB from the "Book of the Dead," a spell to insure that the heart of the deceased would not oppose the deceased at the time of judgment or 'weighing of the heart' on the scales in the Hall of Double Truth in the Afterworld.

This scarab, possibly dating to the reign of Thutmose III (1490-1436 B.C.), was recovered from Tomb D 120 at Abydos during excavations under the direction of the renowned British archaeologist and egyptologist Sir W. M. Flinders Petrie. The name of the person for whom this scarab was made has been erased from the upper horizontal register of the hieroglyphs.



The inscription on the scarab reads:

O my heart which I received from my mother,
my heart which I received from my mother,
my heart of my different ages, do not
stand up against me as a witness! Do not
create opposition against me among the As-
sessors! Do not tip the scales against me
in the presence of the Keeper of the Balance!
You are my soul which is in my body, the god
Khnum who makes my limbs sound. When you go
forth to the Hereafter, my name shall not
stink to the Courtiers who create people on
his behalf. Do not tell lies about me in the
presence of the Great God!



ACKNOWLEDGEMENTS

At an early age I was privileged to visit the wondrous Egyptian galleries of the Metropolitan Museum of Art in New York and at a later time work there in the Department of Egyptian Art. I would like to express my gratitude to the members of that department who revived my interest in ancient Egypt and from whom I learned to appreciate that culture. Those experiences contributed much to my enthusiasm for the current exhibit and this book, the intent of which is to present a brief but informative introduction to the complex funerary practices and beliefs of ancient Egypt. The writer has attempted to capture a few of the special qualities found in an ancient way of viewing life and death, a way that has never lost its fascination.

I am also sincerely indebted to the members of the East Tennessee Society of the Archaeological Institute of America (ETSIA) for co-sponsoring this project with the Frank H. McClung Museum. The exhibit was initiated to coincide with an Egyptian dinner Gala and special lectures held on November 17, 1984 in the Hermitage Room, University of Tennessee Center and the McClung Museum. The guest lecturer for the ETSIA program was Dr. James Harris of the University of Michigan, Ann Arbor who is well known for his studies and radiological surveys of the royal mummies in the Egyptian Museum, Cairo. I would like to thank Mrs. Thelma Present, past President of the ETSIA and Chairperson for the Egyptian Gala, Mrs. Louise Bradbury, Coordinator of the Gala, for offering their constant encouragement, Dr. Roland Duncan, President, for his enthusiasm and Dr. Harry C. Rutledge, Secretary/Treasurer, for his unfailing support.

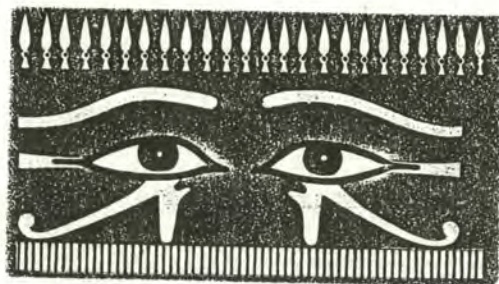
A special word of gratitude goes to members of the McClung Museum staff, in particular Dr. Paul W. Parmalee, Director, who read the manuscript and made valuable suggestions, Dr. Jefferson Chapman, Curator of Archaeology, who expedited the loan of several objects used in the exhibit, Andrew W. Hurst, Exhibits Coordinator, for expertly installing the exhibit and to W. Miles Wright who prepared most of the photographic work for the exhibit and book.

My special appreciation also goes to the lenders who loaned objects from their museum collections and who generously shared their knowledge about them with me. I am indebted to Edna R. Russmann, Department of Egyptian Art, Metropolitan Museum of Art, New York; Timothy Motz, Department of Ancient Art, Detroit Institute of Arts, Detroit; John G. Pedley, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, Stephen Williams, Peabody Museum of Archaeology and Anthropology, Cambridge; and Anita L. Ghaemi and Thomas J. Logan, Oriental Institute, University of Chicago, Chicago.

Elaine Altman Evans
Curator of Collections

Burial Practices In Ancient Egypt

ELAINE ALTMAN EVANS



WEDJAT-EYES ADAPTED FROM A COFFIN
Middle Kingdom, Dynasty XII

Eyes were painted on the coffin to permit the spirit of the deceased to look out to the world beyond the tomb.

The ancient Egyptian believed the "spirit" left the body at death and returned to remain in the body everafter. The *ba* (a kind of soul), a *ku* (a double of the deceased) and an *akh* (a supernatural power) were collectively or individually called the spirit and dwelled in the body. As the body would deteriorate it had to be preserved and remain as life-like as possible. The spirit was also provided with tomb statues, statuettes, reliefs and wall paintings to inhabit.

AN EXHIBIT

November 1984 - November 1986

Frank H. McClung Museum,
College of Liberal Arts,
University of Tennessee, Knoxville
and
East Tennessee Society of the
Archaeological Institute of America

A Belief in Eternal Life

Although the ancient Egyptian had a natural attitude of awe toward the world of death, evidence suggests that this remarkable culture was not morbid and viewed the Afterlife, a place believed familiar and friendly, with confidence. However, before the deceased could reach "The West," the eternal home for worthy Egyptians, a journey fraught with trials and exacting demons had to be successfully completed. The idea that the Egyptians were continually concerned with death may be due to the survival of less material associated with their daily life than death.

Tomb scenes bear witness to the many pleasurable activities that would continue; the total expression is one of optimism, liveliness and gaiety, a positive affirmation of continued earthly pursuits. Not only did they believe that eternal life was the greatest good, but also every good person was promised a place in eternity. Life and death were in happy partnership.

Funerary Writings Influence the Gods

Ancient Egyptian funerary literature was composed of magical spells and religious beliefs designed to overcome possible difficulties that might arise to prevent a happy Afterlife. Rituals of worship, petitions to the gods and appeals to the natural forces were included which spoke out to the gods on behalf of the deceased for the blessings of eternal joy beyond the tomb. Funerary writings have provided much information about ancient Egyptian religious life and about actual historical events.



The Pyramid Texts

In the late Old Kingdom preserved versions of funerary writings first occur in the royal pyramid tombs in the form of exquisitely carved hieroglyphic inscriptions on the tomb walls. These "Pyramid Texts," comprised of some 700 "utterances," recorded various magic spells, rituals, hymns and prayers to the gods in the world of the dead. These texts were only appropriate for a king and were intended to ensure the kings of Egypt even more godliness after death.

The Coffin Texts

By the Middle Kingdom the language forms of the Pyramid Texts had become distorted. The writings had been altered and recomposed to suit nobles and wealthy private individuals who had seized the Pyramid Texts for use in their tombs so they could benefit from the magic and beatifications for eternal life in death formerly reserved only for kings. Now non-royal persons could enjoy the same unlimited privileges in the Afterlife.

Coffins were elaborately decorated with painted scenes and cursive hieroglyphic script. These "Coffin Texts" recorded titles of the deceased as well as the usual series of magical formulae to be recited by the deceased or by a mortuary priest on the deceased's behalf.

The Book of the Dead

In the New Kingdom selections from the so-called "Book of the Dead," comprised of about 200 'chapters,' or spells, that had evolved through the centuries, were written on rolls of papyrus and placed on the mummified bodies along with other funerary items. The deceased selected and recited 'chapters' appropriate to his need to gain power and advantages in the Afterlife. The greatest happiness was to be identified with the gods.

FROM THE PAPYRUS OF ANI
New Kingdom, Dynasty XVIII

The soul of Ani is seen being led by Anubis, God of the Dead, through the Hall of Double Truth, where Ani will be judged by Osiris, Lord of the Underworld and Judge of the Dead. In the center is a scale with a jar representing the heart or conscience of the deceased (left) and a feather of truth (right). If a favorable judgment is pronounced, Ani will join the great circle of gods and if not he will be consumed by the Devourer of the Wicked who sits under the scale awaiting the verdict. Thot, Scribe of the Gods, is seen with a reed-pen and palette ready to inscribe the results.

(From "The Book of the Dead," Papyrus of Ani, New Kingdom)

Earthly Behavior Was Judged

A moral and righteous life on earth was also essential to assure blessings and admittance to eternal life and infinite happiness. It was necessary to convince the dread tribunal in the Underworld of one's good character. The gentle parental advice given to King Merikere of the Intermediate Period was no doubt heeded:

"Do right so long as thou abidest on the earth...A man remaineth over after death and his deeds are placed beside him in heaps...But he that cometh unto them without wrong-doing, he shall continue yonder like a god, stepping boldly forward like the Lords of Eternity."

(from a New Kingdom papyrus)

Songs and Poems Reflect Beliefs

Songs and poems of the ancient Egyptians also reveal their sentiments and convictions about the world beyond. Written on a New Kingdom Theban tomb wall is the "Song of the Harper" which extols the virtues of this life:

"Spend the day merrily, O priest!...Set singing and music before thy face. Cast all evil behind thee, and bethink thee of joy, until that day cometh when one reacheth port in the land that loveth silence..."

However, the more pious Egyptian preferred a poem that praised the good fortune of new life found in death:

"I have heard those songs that are in the ancient tombs, and what they tell extolling life on earth and belittling the region of the dead...It is a land against which none can rebel;...For none may tarry in the land of Egypt, none there is who has not passed yonder. The span of earthly things is as a dream; but a fair welcome is given to him who has reached the West."

A WALL PAINTING FROM A TOMB AT SHEIKH 'ABD EL KURNEH
New Kingdom, Dynasty XVIII

A slim female musician strums an eleven stringed harp during a banquet festivity. She wears a fashionable thin linen garment with one shoulder strap, broad collar and a perky perfume cone on her head. Scenes such as this suggest the belief in the continuation of happy occasions in the Afterlife.



The Eternal Dwelling Place

Ancient Egypt was a land of tombs, the houses for eternity. As such they had to be built with elaborate attention and care. Through the centuries not only did the ancient Egyptian concept of eternity remain the same, but also the basic architectural components to insure it: a) Chapel; b) Passage or shaft to the burial chamber; c) Walls decorated with scenes of daily life of the deceased.

The Mastabas

It is believed that the Step-pyramid may have developed from the "mastaba" (an Arabic term for "bench"), a low quadrangular structure of brick and stone with inclined walls and no opening but the door. The mastaba, no doubt evolving from stone burial piles of an earlier period, resembled a truncated pyramid; it had several rooms and a shaft to the sarcophagus chamber some 20 to 80 feet below, which was sealed with rubble and water after the burial. Colorfully painted scenes of the deceased enjoying earthly pursuits such as hunting, fishing and eating covered the walls of the chambers.

The Pyramids

Pyramids, the grandest of all ancient Egyptian tombs, were built during the "Pyramid Age" of the Old Kingdom. For religious reasons they were constructed on the west side of the Nile River, the side on which the sun set; each corner faced one of the four cardinal points.

The development of the "Great Pyramid" was probably inspired by the Step-pyramid of King Djoser of Dynasty III at Saqqārah. This large stone tomb consisted of six stages, or steps, each decreasing in size at each stage to the top.

Near the "Great Pyramid" of Khufu (the Greek Cheops), barracks or lodgings for some 4000 men have been uncovered! Architects, surveyors, overseer of the stone quarry, overseer of the stone masonry, and other supervisors were engaged for a task

that took about two decades to complete: a tomb designed to be impenetrable. However, the fact that pyramids were enormous and strong did not seem to deter the tomb robbers who soon found ways to empty them of their treasures.

The Rock-Cut Tombs

By the Middle Kingdom pyramids and mastabas were no longer in style; much smaller tombs and tomb-temples were being built that were less expensive and less conspicuous. Among these were the rock-cut tombs hewn out of the solid rock in the hills along the Nile River. A typical example of this type is the tomb of Amun-em-het I at Beni Hasan, c. 1975 B.C., with its fluted portico columns and well preserved hall. It may be that the rock-cut porches and columns of these tombs were made similar to those in the houses of the provincial governors or nomarchs of Middle Egypt. The tomb paintings and painted wall reliefs depict subjects of Middle Kingdom life, including several types of ball games and lively battle scenes.

THE MORTUARY TEMPLE OF QUEEN HAT-SHEPSUT
DEIR EL BAḤRĪ, THEBAN HILLS
New Kingdom, Dynasty XVIII, 1489-1469 B.C.

Queen Hat-shepsut, the widow of Thut-mose II, ruled Egypt with ambitious skill. She not only built one of the finest limestone mortuary temples of all time, but may have been one of the earliest female historic preservationists. An inscription tells of her having a number of temples in Upper Egypt rebuilt that had been ruined by the Hyksos invasions.

PTAH-KENUWY AND HIS WIFE FROM A TOMB AT GIZEH
Old Kingdom, Dynasty IV-V

This Ka (a kind of spiritual double) statuette of a couple is from a serdab, a closed statue chamber, in a tomb near the royal mastabas at Gizeh. The serdab, placed behind the offering niche of the chapel was usually sealed up, but sometimes a wall slit was made to allow incense from the priest's censer to reach the statues. Such polychromed figures and other tomb equipment were produced in quantity by ancient Egyptian artisans under the direction of the priests, some of whom were quite skillful and artistic.



The Hillside Tombs and Temples

The tombs of the nobles and kings in the New Kingdom vary in detail, but in general they are designed as hollowed out chambers deep in the cliffs. In the Valley of the Kings, tombs have been cut in the hillsides as deep as 500 feet with entrances carefully concealed in a rather hopeless attempt to prevent plundering by tomb robbers.

Some distance from some tombs was an imposing and resplendent temple for the ruler to worship his/her patron god. After death the building served as a mortuary temple that contained life-like statues of the deceased enclosed as a rule in a *serdab*. Priests and relatives performed rites before them on festival days. One of the handsomest mortuary temples in Egypt was that of Queen *Hat-shepsut*.

Probably the most sensational and fabulous tomb discovery of this century was that of the hillside tomb of King *Tut-ankh-Amun* (1352-1343 B.C.), Valley of the Kings at Thebes, discovered in 1922 by the archaeologist Howard Carter. Designed to provide the king with all the best of this life for his journey in everlasting life, the Dynasty XVIII tomb gives us a rare glimpse of a part of pharaonic splendor never to be equalled.

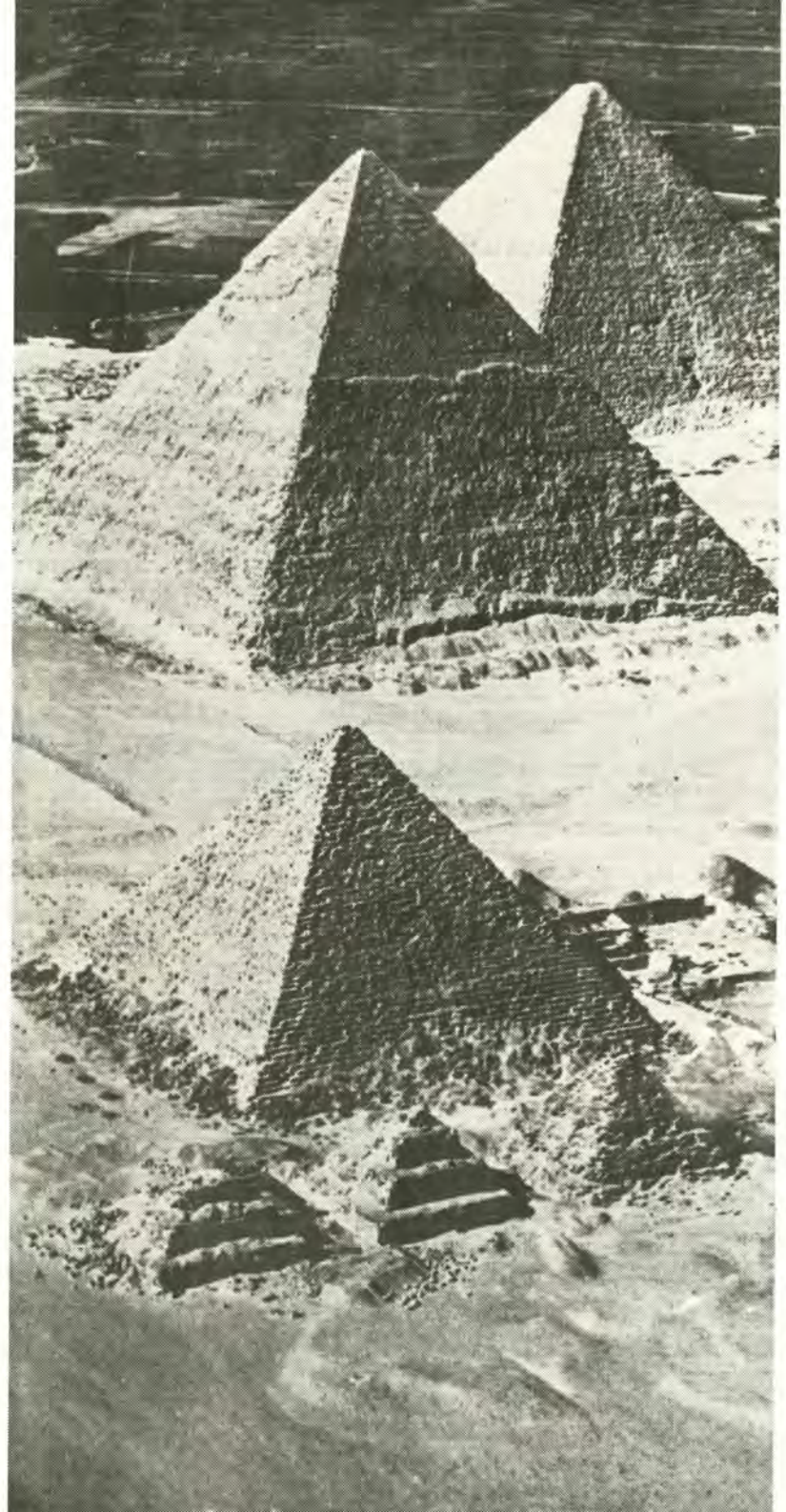
Among the many stunning royal objects found in the Treasury Chamber of the tomb was a carved and painted image of Anubis crouched before the king's resplendent gold Canopic Shrine. The shrine, guarded by four goddesses and surmounted by rows of royal cobras, held the viscera of the king in canopic jars. The tomb treasures not only included splendid furnishings, weaponry, jewelry, statuary, but an unequalled solid gold mummy mask in the likeness of the young pharaoh.

THE GREAT PYRAMIDS AT GIZEH Old Kingdom, Dynasty IV

Although there are no written records concerning exactly how the pyramids were built, it is certain the millions of tons of coarse yellow limestone blocks for building them were transported by land and river from quarries to the pyramid sites by sledges, logs and boats. There is no evidence that the Egyptians had knowledge of the wheel at the time.

The "Great Pyramid" of *Khuf-wy* (*Cheops*), a monumental tomb for the god-king after death, originally reached a height of 479 feet, and was covered with beautifully joined white limestone slabs that glistened far and wide under the full rays of the Egyptian sun. As the largest building ever constructed, it is one of the Seven Wonders of the World.

From the background to the foreground is the pyramid of *Khuf-wy* (*Cheops*), *Khaef-Rē* (*Chephren*) and *Men-ku-Rē* (*Mycerinus*).



Dieties Were Important To Please

The world of the Egyptian was totally dependent on the disposition of the gods. In predynastic times the wonders of nature and behavior of animals, so central to existence, were carefully observed, no doubt establishing cults that worshipped, revered and placated the mysterious spirits and unseen forces in them. As Egyptian culture evolved and became more sophisticated, zoomorphic beliefs developed into more anthropomorphic concepts, manifested in human or combined forms of gods. Gradually animals, nature and humans were fused, resulting in a myriad of composites.

Gods became the great stabilizing factor that controlled and shaped everyday life. The universe abounded with malevolent and benevolent gods and spirits that had to be dealt with. At the final judgment, faults and virtues would be scrutinized. As moral goodness was essential for eternal happiness, and character much more important than worldly good, it was of utmost importance to conduct oneself accordingly to please the gods.

Some Local, Cosmic and State Dieties

Each town, village or district had its own patron "nature" god. In addition to these were the "cosmic" gods who, unlike local gods, were recognized and revered throughout the whole of Egypt. These included the great sun-god Rē; moon-god Ya'h; gods of the stars; Nut, goddess of the sky; and Gēb and Shu, gods of earth and air.

HEADLESS STATUETTE OF A MAN
Late Dynastic Period, Dynasty XXVI

This small granite sculpture of a man called Wedge-hor-menhet is shown kneeling in a close fitted garment and holding before him a standing figure of the Lord of the Underworld Osiris. On the base and rear pillar can be seen hieroglyphic inscriptions that include the owner's name.

Such votaries were numerous in ancient Egypt and much care was lavished in carving them out of hard stone, a more difficult material to cut compared to sandstone or limestone.

STATUETTE OF OSIRIS
Provenance and Date Unknown

Osiris, the divine king of Egypt, held in his power any hope the deceased had in securing eternal life. As the Judge of the Dead, Osiris could grant immortality.

Here Osiris is seen in the traditional Osiride pose of crossed arms holding a 'awet-crook in his right hand and a "flail" in the other.

Throughout Egyptian history deities were never discarded, but, rather, assimilated into any changes occurring in state religion. Osiris became the divine symbol of immortality, Horus the state god of the whole of Egypt, and Amūn during Dynasty XVIII rose to the heights of the unchallenged "national" god.

Gods Were Visualized and Had Roles

Gods and spirits needed to be visualized and physical representations were given them; some of these were cult statues placed in temples, staffed by priests and priestesses who performed daily rites to gain favor on behalf of an individual with the god. Deities had certain roles in which they were believed to be the most effective. Many had several titles, overlapping areas of influence, intermingled family structure, and multiple interpretations accorded them, causing much confusion to modern scholars but apparently not to the ancient Egyptian.

Among the many gods held in awe were:

OSIRIS, "Lord of the Underworld" and "Judge of the Dead," was probably the most important and popular ancient Egyptian hero god. This great king of the dead and "Lord of the Westerners" (the "West" being the home of the dead and where the sun set, the "Westerners" meaning the deceased) had enormous power; he controlled the destiny of all those who entered his world.

STATUE OF HORUS AT THE TEMPLE OF HORUS AT EDFU
Ptolemaic Period, 323-30 B.C.

Horus is seen as a hawk standing as a lonely sentinel before the facade of the temple. This image of Horus was produced during the period which witnessed the decline of pharaonic Egypt and its end during the Roman conquest of 30 B.C. Horus wears the Double Crown representing Upper and Lower Egypt, a symbol of royal authority.



After the deceased was judged by over 40 assessors and ruled "true of voice," he was permitted to stand before the omnipotent Osiris. Countless prayers were addressed to Osiris and all over Egypt temples were erected to his cult, the most firmly established being at Abydos where it was believed he was actually buried.

HORUS, a sun-god and son of Osiris and Isis, was the divine ancestor of the kings; he established the authority of Osiris and the solar cycle. At Edfu and Ombos, Horus reigned supreme with his companion Hāt-Hor. He performed burial duties for Osiris, brought the deceased before the great one and also supervised in the weighing of the heart. Worshipped in many forms, Horus is seen as a child, as a solar god in the form of a hawk or hawk-headed man with different crowns. He is often merged with the sun-god Rē', and known as Rē' Hor-akhty.

*Isis was both wife and sister of Osiris and mother of Horus.

Two of the most important deities in ancient Egypt and those with the greatest influence and authority were the gods Rē' (Ra) and Amūn (Amon; Amen).

Rē', the great sun-god of Heliopolis and "cosmic" deity who created the world and the gods, personified the strongest force in nature. He is generally depicted as a hawk-headed human crowned with a sun disk and cobra (uraeus) and grasping the was-scepter in his hand. The name Rē', as in the case of other cosmic deities such as Amun of Thebes and Ptah of Memphis, was incorporated into the names of such powerful pharaohs as Men-ku-Rē', Neb-hepet-Rē' and Sahu-Rē', confirming that they were the sons of Rē'. Although Rē' later was joined with Amūn to become Amūn Rē', he nevertheless still enjoyed his own individual cult and authority under the name Rē' Hor-akhty.

AMŪN, thought to be originally a god of the dead, was the chief god of Thebes in Upper Egypt which at that time was believed to be the center of the world. Amūn, god of fertility and patron of the most powerful kings, appears as a human with a headdress of two tall plumes and solar disk or as a ram with curled horns. Monumental sanctuaries were erected to honor him at Karnak and Luxor at Thebes. After Amūn joined with Rē' and became Amūn Rē', he was proclaimed "King of the Gods" and remained the unchallenged "national" deity of ancient Egypt. The well known King Tūt-ankh-Amūn carries his name.

FUNERARY STELA FROM AKHIMM
Ptolemaic Period, 323-30 B.C.

A winged disk, symbol of protection from evil, guards a seated Osiris. Two goddesses and a god stand behind Osiris and a table laden with offerings is before him.



The inscription on the stela reads:

An offering which the king gives to Osiris presiding over the West, the great god, the lord of Abydos; Ptah-Sokar-Osiris the great god, dwelling in the Shetat; Isis the great, the mother of the god; Nephthys the god's sister; Anubis, lord of the necropolis; Anubis who is in the hall of the god; Anset, Hapi, Duamutef, Kebehsenuf; Osiris lord of Akhimm; that they may give a mortuary offering of bread and beer, oxen and geese, clothing, incense and (all) things to the ka of the Osiris Thutisedjem (Thotsutmis), born of ... (illegible).

Origins and Changes

As early as the Predynastic Period there is evidence of the belief in the Afterlife. Tools and food were placed with the deceased and burial positions were usually in relation to the rising sun, the great hub of day-by-day life in its brilliant rebirth each morning. However, these burials were localized in several provinces, apparently independent of any ruler's dominance or influence.

Later, in the early Old Kingdom changes occurred. Now the burial custom for the nobility was to have the individual located close to the tombs of the pharaoh, the god-king of Egypt. This would provide the best chance for immortality and would assure the pharaoh of their loyalty and readiness to serve him in the next world. At this time, life after death was dependent and under the absolute authority of the king who was both a god on earth and in the Afterlife.

Although not much is known about the burial customs of ordinary persons, presumably they prepared for and could gain eternal happiness, too, particularly if they were directly in the king's service. Royal persons had their servants and other members of the household buried with them to carry out their needs in the next life.

By the First Intermediate Period the power of the god-king had weakened due to internal power struggles, and the royal cemeteries had lost their importance. Nobles and wealthy persons not only had assumed the burial prerogatives of the king, but made their tombs in their own provinces.

These forces of change continued to wax and wane throughout Egyptian history and not without some impact on burial procedures.

STELA OF NEFER-YU FROM DENDEREH?
First Intermediate Period, Dynasty VIII

A painted limestone tomb stela replicates an old palace facade and shows the Chancellor Nefer-Yu before a table of offerings. Below him are figures of the deceased and his wife on either side of a door with Wedjat-eyes and inscriptions that extol his virtues.

Stelas came in all sizes and were placed in the tomb. Made of granite, limestone, wood or pottery, most were inscribed with information about the deceased, his titles and relatives as well as prayers. Early examples include representations of family members on the stela, but by the New Kingdom images of gods were popular.

Natural Methods of Preservation

In predynastic Egypt, much before the advent of mummification, the dead were often loosely wrapped in mats or skins and placed in shallow ground pits in a flexed position. The dry, hot porous desert sand naturally dried the body and acted as a preservative.

Special Techniques Were Introduced

Although it is uncertain exactly when mummification was first introduced, evidence of it has been associated with early burials of the Old Kingdom. As burials of kings and wealthy individuals became more complicated to better preserve the mortal remains, elaborate practices were developed. These techniques were complex and varied from period to period and even from dynasty to dynasty. For this reason only a few of the steps are suggested here.

CANOPIC JARS OF A PRINCESS FROM EL LĀHŪN
Middle Kingdom, Dynasty XII

Seen are four alabaster canopic jars and stoppers of Sit-Hat-Hor-Yunet daughter of King Se'n-Wosret II. The jars are inscribed with exhortations to the Four goddesses, Serket, Nit, Nephthys and Isis, for protection.

It was important to preserve the internal organs. In the Middle Kingdom the liver, lungs, stomach and intestines were individually treated as small "mummies," embalmed and each placed in separate "canopic" jars. In the New Kingdom the four jars, made of various materials, had stoppers in the form of the heads of the four genii, or children, of Horus, who represented the four cardinal points (North, South, East and West).

Later practices changed and the organs were wrapped up and replaced in the body. False canopic jars that no longer contained the viscera were now placed in the tomb.



The Mummification Process

The main objective was to preserve the body in as life-like and dry a condition as possible so that the spirit that had left the body at death might return. Therefore, the complete drying of the body was, as a rule, the principle step in all methods of mummification in ancient Egypt.

In general, the process took some 70 days. Included in the procedure was the extraction of the brain from the skull through the nostrils with probes and hooks, and to remove all viscera, except the heart, from an incision in the left flank. The viscera were cleaned, dried and placed in canopic jars, the brain probably being too fragmented and fragile after removal to preserve. It is interesting to note that by Dynasty XXI a change had occurred; the dried viscera were separately wrapped and placed back in the body as "canopic packets."

The body cavity was then washed and the whole body covered with sodium carbonate (natron) where it remained for several weeks to dissolve the fat and dry the body. After the body had thus been treated, it was washed again, straightened, completely dried, sometimes packed with resin soaked linen, sawdust or other preservatives, anointed with ointments and in some instances plastered with resin.

Finally the treated body was wrapped in a complex series of linen strips saturated with resin between every few layers as a binding agent; at the same time the form of the body was molded into shape. Several hundred square yards of linen were required to properly wrap the body. Often amulets were sewn on the wrappings and sometimes religious texts, titles, dates of a king's reign and other identifying marks were written on the linen.

COFFIN OF IY-NEFERTY FROM DEIR EL MEDINEH
New Kingdom, Dynasty XIX

A slender mummiform coffin of a well-to-do House Mistress shows her wearing a stylish wig with floral fillet and woven ribboned bands, and a large floral collar below which is the sky goddess Nut with outstretched arms. The graceful coffin is made of wood with a layer of painted gesso covered with images of the deceased attended by various gods.

In the New Kingdom the mummiform, or anthropoid type of coffin was decorated with illustrated sections from "The Book of the Dead" painted on its sides. A wealthy person might have two or three coffins each fitting inside the other, the inner being the most elaborate. These would be sealed inside an outer sarcophagus after they arrived at the tomb. The most spectacular of this type was the innermost coffin of King Tut-ankh-Amun, made of solid gold and containing his linen wrapped mummy with a magnificent gold portrait mask covering the head and shoulders.



The Funerary Ceremonies

An elaborate funeral procession consisting of family, priests, porters with gifts, and professional mourners accompanied the mummy to the tomb site. The magnificent coffin containing the deceased was pulled on a sledge to where the important symbolic "opening of the mouth" ceremony took place. This last rite, performed by the priests, insured the deceased would regain the powers of speech, eating, and motion in the next life and would be able to fully utilize the tomb furnishings of weapons, food, jewelry, linens and other things from earthly life.

Coffin Styles Changed

The coffin or sarcophagus functioned as an eternal abode throughout most of ancient Egyptian history. During the Old Kingdom, or "Pyramid Age," a box-type of coffin enclosed the mummy in a flexed position. It was decorated to resemble a house and had the characteristics of a roof, door and windows. Changes were made in the Middle Kingdom. Coffins were long rectangular wooden boxes with religious texts painted on them and decorated with colorful panels. Two eyes (wedjat-eyes) were included on the exterior of the coffin to allow the mummy, placed on its side, to look outside the coffin. In the New Kingdom the mummy, or anthropoid type, was in use.

Funerary Jewelry and Symbolic Ornamentation

In the New Kingdom jewelry and magic charms were used in the preparation of the mummy. The mummy was often covered with a bead net strung with scarabs, an Isis figure and the Four Genii of the Dead. Numerous scarabs and amulets were placed on the mummy wrappings to add further protection against the evil spirits thought to be active in the Underworld. Other ornamentation included broad collars, bracelets and anklets made of faience, gilded plaster or wood in imitation of stones and gold.

The most common type of amulet was the scarab beetle that was so closely associated with the life-giving properties of the sun. Made of faience or stone, the undersides usually had in-

FALSE CANOPIC JAR FROM A TOMB AT THEBES
Late Dynastic Period, Dynasty XXIII-XXVI

The head of a jackal representing one of the four Genii of the Dead surmounts the jar. If the jar had been produced during the Middle Kingdom it would have been hollow and contained the lungs and heart of the deceased. This much later Canopic Jar is solid and illustrates the change that took place in the preservation and placement of the viscera.

The jar was originally one of a group of four found with a number of other funerary items in Tomb 832, Pit Number 1, on the west bank of the Nile River at Luxor during excavations by the Metropolitan Museum of Art early in this century.



cised hieroglyphics, figures, animals or designs, representing magical formulae, royal or non-royal names and deities.

A special larger type of protective funerary scarab, called the "heart scarab," was placed over the chest of the deceased. The underside of the amulet was inscribed with a chapter from "The Book of the Dead" to insure that the deceased would pass the weighing of the heart against the feather test and be favorably judged by Osiris.

Scarabs were not only used as amulets, but also as seals to stamp into wet clay including that on food jars found in tombs and tomb doors and documents. Other scarabs were produced that recorded historical events, revealing important information that otherwise might have remained unknown.

Amulets were also made in other symbolic forms for protection against evil influences, magical benefits or increased powers. Small figures of human and animal gods, parts of the human body, items of property and special symbolic hieroglyphic signs were popular forms. The ancient Egyptian veneration of sacred animals and gods is reflected in the use of amulets. Charms were made

SCARABS

Second Intermediate Period;
New Kingdom or Later

WEDJAT-EYE OF HORUS

Date Unknown

As one of the earliest types of amulets, wedjat-eyes symbolized the eyes of the god Horus. The sacred amulet was made in pairs in the form of a stylized right and left human eye. The appendages represent the feather markings found on a falcon's cheek. The amulet was thought to ward off sickness and bring the dead back to life.

DOG-HEADED APE

New Kingdom, Dynasty XVIII?

The large number of ancient animal and animal-headed god amulets, including images of cats, crocodiles, hippopotamuses and birds, attest to their popularity which extended to the Roman period.

HEAD OF BES

Date Unknown

The dwarf god Bes, a complex god who originated in the land of Punt, is generally associated with births and the protection of women and children. As is usual, Bes is shown as a bearded grotesque dwarf with tongue extended and wearing a high feathered headdress.

SHAWABTY

Late Dynastic Period, Dynasty XXI-XXII

in their image and worn in the belief in the power they held in the earthly life and the power that would be continued in the next life.

Shawabtys Labored for the Deceased

Shawabtys, made in the mummy-shaped form of the deceased, were magically animated in the hereafter to serve the deceased as substitute laborer figures that tended the celestial fields so the deceased could spend his/her time pleasurably. Mass produced from pottery, wood, stone or faience, the small standing figurines were a standard part of funerary equipment, many made in the conventional osiride pose, with crossed arms and holding hoes or a mattock and hoe and a basket on their back. Some of them were inscribed with magical spells or funerary texts that were believed to assist the deceased in the Afterworld. Some tombs had hundreds and some thousands of the tiny statuettes. The tomb of the pharaoh Tût-ʿankh-Amūn had some 400 of them. As with the scarab, the shawabty enjoyed a long history and extended popularity, closely reflecting Egyptian funerary beliefs.

A Materials Industry Flourished

Some mention should be made about a few of the glazed materials frequently found in the production of small objects such as amulets, delicate ornaments and shawabtys. Examples of such substances date from prehistoric periods in Egypt.

Probably the earliest material used is steatite (soapstone), a fine-grained form of talc. The generally white or gray mineral is easily carved, becomes quite hard when heated and because of its infusibility is particularly well suited to being coated with a vitreous glaze. Solid quartz was also glazed and made into small amulets, beads and pendants.

Another material that was extensively made throughout Egyptian history is faience. Although there are several variants, in general the glazed ware consists of a base of powdered quartz that is coated with a vitreous alkaline glaze (a true glass) and fired. The finished faience is usually blue, green, or greenish-blue and less frequently violet, white or yellow.



Medical and Magical Treatments

Egyptologists have learned much about the ancient Egyptian through a close study of their medical practices. This medical legacy of ancient Egypt includes some of the earliest examples of medical writings, first medical specialists, anatomical examinations and dissections, surgery, pharmacy, medical vocabulary, and the practical application of bandages, splints, and other treatments. That the Egyptians were medically skilled has been amply substantiated by a number of original medical documents that have come down to us. Two of the better known writings are:

The Elbers Papyrus, which was written at the beginning of the New Kingdom but no doubt reflects much earlier knowledge, is a combination of magical and medical solutions to a great variety of ailments. Along with magical spells and incantations there are prescriptions, measures of drugs derived from animal, mineral and vegetable sources, and instructions for administering them. Various diseases such as stomach illnesses, heart disturbances, cysts and other conditions are given abundant medico-magical methods of cure.

The Edwin Smith Papyrus, found with the Elbers Papyrus in 1862, is devoted mostly to surgical matters and the treatment of wounds and fractures and contains sections of medico-magical recommendations.

Magic As Medicine

Magical means were used to coax, charm or expel demons from the sick person, particularly in cases where causes were not understood. Just as magic was an important part of daily life and essential in relationships with the gods, so too it was important in curing an illness or injury.

MUMMY OF KING RAMESSES II FOUND AT THERES New Kingdom, Dynasty XIX

An x-ray examination of the body of the great pharaoh Rameses II shows he suffered from a number of afflictions, including arteriosclerosis as evidenced in an extensive vascular calcification, severe periodontal loss, pulp exposure and abscess, and tooth wear, facts unknown before the x-ray studies. X-rays of the head show that the brain was removed, probably through the nostrils, and the emptied skull stuffed with molten resin.

Rameses, son of Seti I, whose reign lasted sixty-seven years and who died at the age of around 90, was the builder of the massive twin temples of Abu Simbel, hewn out of the sandstone cliffs of the Nile in Upper Egypt. Four colossi of the pharaoh define the facade of the most outstanding architectural achievement of the ancient world.

The demon, or his doing, needed to be expelled from the body. The recitation of spells and the placement of an amulet or other objects on the body was necessary for a cure.

Modern Science and Mummification

Knowledge of the ancient Egyptian mummification processes paved the way for improved methods of dissection and understanding body parts by later ancient cultures, even during periods of social and religious prejudices against such practices. Furthermore the study of mummification has provided modern scientists with a clearer understanding of early manifestations and origins of certain diseases such as arterial diseases, tuberculosis, arthritis and many other afflictions of the body.

Late in the last century and early in this century, scholars experimented with x-ray techniques in order to learn more about causes of disease and death in ancient Egypt. The results of these investigations revealed some of the pathological conditions that afflicted these ancient people. Not only is there evidence of joint diseases (osteosclerosis), hardening of the arteries (arteriosclerosis) and oral diseases (pyorrhea), but also diseases of the organs such as the kidney and stomach.

X-RAY OF A CAT MUMMY Late Dynastic Period, Dynasty XXI

Animals probably went through a similar type of mummification process as that of humans. Although smaller animals were also generally preserved with sodium carbonate, their vital organs were left intact. Some animals even had coffins or wooden cases made in their body shape.



More recent x-ray examinations made during the 1970s not only have shed further light on such diseases in Egyptian royalty, but also the inconsistencies in the lengths of the various pharaonic reigns and family lineages within the nobility. Through the use of x-ray technology, more accuracy in piecing together a correct assessment of an ancient culture has been made possible.

X-rays of royal persons clearly reveal cases of malocclusion (buck teeth), some with the upper teeth (maxillary dentition) forward of the lower teeth (mandibular dentition) a condition that has helped to verify ancient genetic relationships and identities.

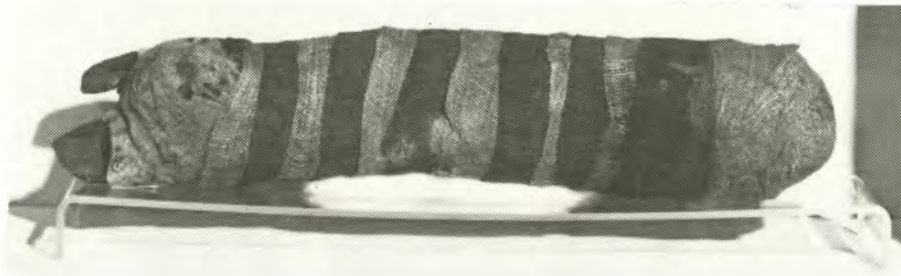
X-RAY OF A MUMMY FOUND AT THEBES
New Kingdom, Dynasty XXI

This frontal x-ray of Queen Nodjme, the "God's wife of Amun," shows four figurines of the Four Genii of the Dead in her abdomen and a large heart scarab in her chest. All the viscera had been removed except the heart, barely seen on her left side. The mummy had artificial eyes of stone and new hair applied on the eyebrows for a portrait-like appearance. Based on x-ray studies, her age was assessed at from 30 to 35 years, providing more accuracy in the chronology of Dynasty XXI royalty.

A MUMMIFIED CAT FROM BENI HASAN *
Late Dynastic Period, Dynasty XXI

Many mummified cats have been uncovered at Bubastis, the place where the local divinity Bastet, the cat goddess, reigned supreme. Certain animals were preserved and placed in tombs as food for the deceased and many animals were sacred to the gods and therefore preserved for religious reasons.

*See page 27 for the X-ray of this mummy.

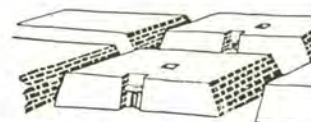


CHRONOLOGY*

PREHISTORIC PERIOD	Before 3200 B.C.
EARLY DYNASTIC PERIOD	
First Dynasty	3200-2980 B.C.
Second Dynasty	2980-2780 B.C.
OLD KINGDOM	
Third Dynasty	2780-2680 B.C.
Fourth Dynasty	2680-2560 B.C.
Fifth Dynasty	2560-2420 B.C.
Sixth Dynasty	2420-2280 B.C.
FIRST INTERMEDIATE PERIOD	
Seventh Dynasty	2280 B.C.
Eighth Dynasty	2280-2242 B.C.
Ninth Dynasty	2242-2133 B.C.
Tenth Dynasty	2133-2052 B.C.
MIDDLE KINGDOM	
Eleventh Dynasty	2134-1991 B.C.
Twelfth Dynasty	1991-1778 B.C.
SECOND INTERMEDIATE PERIOD	
Thirteenth Dynasty	1778-1625 B.C.
Fourteenth Dynasty	1778-1594 B.C.
Fifteenth Dynasty	1675-1567 B.C.
Sixteenth Dynasty	1660-1600 B.C.
Seventeenth Dynasty	1600-1567 B.C.
NEW KINGDOM	
Eighteenth Dynasty	1567-1320 B.C.
Nineteenth Dynasty	1320-1200 B.C.
Twentieth Dynasty	1200-1085 B.C.
LATE DYNASTIC PERIOD	
Twenty-first Dynasty	1085-950 B.C.
Twenty-second Dynasty	950-730 B.C.
Twenty-third Dynasty	817-730 B.C.
Twenty-fourth Dynasty	730-715 B.C.
Twenty-fifth Dynasty	751-656 B.C.
Twenty-sixth Dynasty	663-525 B.C.
Twenty-seventh Dynasty	525-404 B.C.
Twenty-eighth Dynasty	404-398 B.C.
Twenty-ninth Dynasty	398-378 B.C.
Thirtieth Dynasty	378-341 B.C.
Second Persian Domination	341-332 B.C.
Conquest of Egypt by Alexander the Great	332 B.C.
PTOLEMAIC PERIOD	332-30 B.C.
ROMAN PERIOD	30 B.C. -364 A.D.

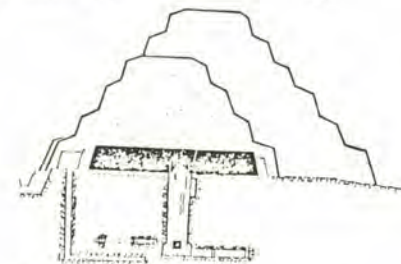
*Adopted from William C. Hayes, *Scepter of Egypt*, I (New York: Metropolitan Museum of Art, 1953).

TYPES OF TOMBS



MASTABA PLAN

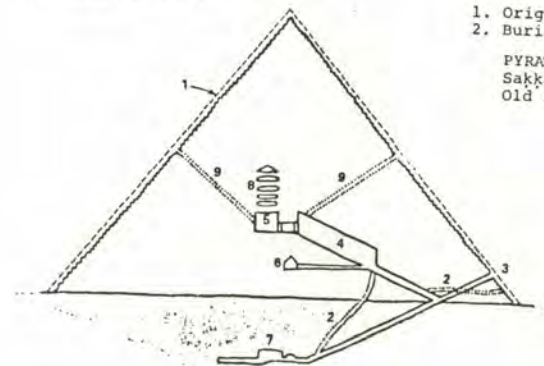
1. Mortuary Chapel
2. False Door
3. Shaft
4. Statue Chamber
5. Burial Chamber



STEP PYRAMID PLAN

1. Original Mastaba
2. Burial Chamber

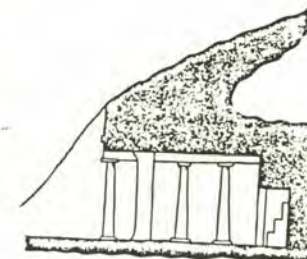
PYRAMID OF KING DJOSER
Saqqārah
Old Kingdom, Dynasty III



GREAT PYRAMID PLAN

1. Original Stone Facing
2. Tomb Robbers' Passages
3. Entrance to Grand Gallery
4. Grand Gallery
5. King's Chamber
6. Queen's Chamber?
7. False Tomb Chamber
8. Relieving Blocks
9. Air Shafts

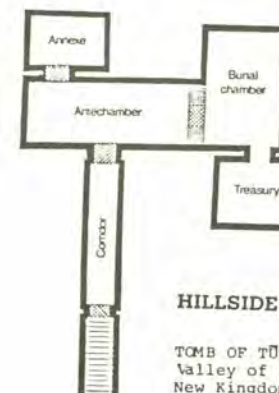
PYRAMID OF KING KHUF-WY
Gizeh
Old Kingdom, Dynasty IV



ROCK-CUT PLAN

1. Courtyard
2. Pillared Portico
3. Columned Hall
4. Sacred Chamber

TOMB OF A NOMARCH
Beni Hasan
Middle Kingdom, Dynasty XII?



HILLSIDE PLAN

TOMB OF TUT-ANKH-AMUN
Valley of the Kings, Thebes
New Kingdom, Dynasty XVIII

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ILLUSTRATION ACKNOWLEDGEMENTS

The illustrations used in this book were made from photographs and drawings in various publications, from objects that are on loan and from the Frank H. McClung Museum's collection.

- Cover Shawabty of King Si-Ptah. On loan from the Metropolitan Museum of Art, New York. Gift of Theodore M. Davis, 1913. Photo: W. Miles Wright, Frank H. McClung Museum, Knoxville.
- Page 1 Heart Scarab. On loan from the Oriental Institute, University of Chicago, Chicago. Photo: Jean Grant, Oriental Institute.
- Page 2 Map of the Nile Valley. John Ruffle, The Egyptians, Oxford 1977.
- Page 4 Wedjat-eyes. William C. Hayes, Scepter of Egypt I, New York 1953.
- Page 6 Papyrus of Ani. George Steindorff and Keith Seele, When Egypt Ruled the East, Chicago 1957.
- Page 9 Harpist. Waley-el-dine Sameh, Daily Life in Ancient Egypt, New York 1964.
- Page 11 Statuette of a Couple. William Stevenson Smith, Ancient Egypt, Boston 1960.
- Mortuary Temple of Queen Hat-shepsut. William Stevenson Smith, The Art and Architecture of Ancient Egypt, Baltimore 1965.
- Page 13 Pyramids at Gizeh. Pierre Montet, Eternal Egypt, London 1964.
- Page 15 Headless Statuette. On loan from the Detroit Institute of Arts, Detroit. Photo: W. Miles Wright.
- Statuette of Osiris. On loan from the Detroit Institute of Arts, Detroit. Photo: W. Miles Wright.
- Statue of Horus. Lionel Casson, Ancient Egypt, New York 1965.
- Page 17 Stela. On loan from the Detroit Institute of Arts, Detroit. Photo: W. Miles Wright.
- page 19 Stela of Nefer-Nu. William C. Hayes, Scepter of Egypt I, New York 1953.
- Canopic Jars of Sit-Hat-Hor-Yunet. William C. Hayes, Scepter of Egypt I, New York 1953.
- Page 21 Coffin of Iy-Neferty. William C. Hayes, Scepter of Egypt II, Cambridge 1959.

- Page 23 False Canopic Jar. On loan from the Metropolitan Museum of Art, New York. Rogers Fund, 1928. Photo: W. Miles Wright.
- Page 25 Scarabs. On loan from the Detroit Institute of Arts, Detroit and the Frank H. McClung Museum, Knoxville. Photo: W. Miles Wright.
Amulets. On loan from the Detroit Institute of Arts, Detroit. Photo: W. Miles Wright.
Shawabty. Frank H. McClung Museum, Knoxville. Photo: W. Miles Wright.
- Page 27 Mummy of Ramesses II. James E. Harris and Edward F. Wente (eds.), An X-Ray Atlas of the Royal Mummies, Chicago 1980.
X-Ray of a Cat Mummy. On loan from the Peabody Museum of Anthropology and Archaeology, Cambridge. X-ray: Knoxville Pediatric Group, P.C., Knoxville.
- Page 28 Mummified Cat. On loan from the Peabody Museum of Anthropology and Archaeology, Cambridge. Photo: Nick W. Myers, Photographic Center, University of Tennessee, Knoxville.
- Page 29 X-Ray of Queen Nodjme. James E. Harris and Edward F. Wente (eds.), An X-Ray Atlas of the Royal Mummies, Chicago 1980.
- Page 31 Mastaba Plan. Gardiner's Art Through the Ages, 1970.
Step Pyramid Plan. Ahmed Fakhry, The Pyramids, Chicago 1969.
Great Pyramid Plan. Gardiner's Art Through the Ages, 1970.
Rock Cut Plan. Gardiner's Art Through the Ages, 1970.
Hillside Plan. I. E. S. Edward, Treasures of Tutankhamun, London 1972.
- Inside Rear Cover Cartonage Fragment. On loan from the Kelsey Museum of Archaeology, Ann Arbor. Photo: Nick W. Myers.
- Back Cover: Canopic Jar of a Priest. On loan from the Oriental Institute of Chicago, Chicago. Photo: Jean Grant, Oriental Institute.

NOTE

Egyptologists differ in their opinions about the spelling of names or designations and chronology. The spellings used by William C. Hayes in The Scepter of Egypt, I-II (New York: Metropolitan Museum of Art, 1953; Cambridge: Harvard University Press, 1959) have been used whenever possible.

OBJECTS IN THE EXHIBIT *

DETROIT INSTITUTE OF ARTS, DETROIT, MICHIGAN

Headless Statue of Wedge-hor-menhet
Late Dynastic Period, Dynasty XXVI
Granite; 20.3 cm. high
90.1S11835: Gift of Frederick Stearns
(Page 15)

Statuette of Osiris
Bronze; 8.6 cm. high with tang
99.5B3012; Gift of Frederick Stearns
(Page 15)

Fragment of an Uraeus
Bronze; 6.5 cm. high with tang
Unnumbered: Gift of Frederick Stearns

Funerary Stela
Akhmim
Ptolemaic Period, 323-30 B.C.
Limestone; 31.8 cm. high
65.1: Founders Society Purchase. Sarah Bacon Hill Fund.
(Page 17; the translation of the inscription was done by Herman de Meulenaere in 1965)

Scarab
New Kingdom or later
Faience; 2.6 cm. long
90.1S13067: Gift of Frederick Stearns
(Page 25)

Scarab
New Kingdom or later
Faience; 2.2 cm. long
90.1S13035: Gift of Frederick Stearns

Scarab
New Kingdom, Dynasty XIX
Faience; 1.9 cm. long
90.1S14736: Gift of Frederick Stearns

Scarab
Second Intermediate Period
Faience; 1.7 cm. long
90.1S14616: Gift of Frederick Stearns

Eye of Horus Amulet
Faience; 2.4 cm. long
90.1S14014: Gift of Frederick Stearns
(Page 25)

* Unless otherwise indicated the provenance or date is unknown.

Dog-Headed Ape Amulet

New Kingdom

Faience; 4.8 cm. long

71.407: Founders Society Purchase,
Ancient Art Fund
(Page 25)Head of Bes Amulet

Faience; 4 cm. long

90.1S12996: Gift of Frederick Stearns
(Page 25)Djed Pillar Amulet

Faience; 3.1 cm. long

90.1S12771: Gift of Frederick Stearns

String of Mummy Beads

Faience; 51 cm. long

90.1S14193: Gift of Frederick Stearns

String of Beads

Carnelian; 48 cm. long

Unnumbered: Egypt Exploration Fund, 1902

KELSEY MUSEUM OF ARCHAEOLOGY, UNIVERSITY
OF MICHIGAN, ANN ARBOR, MICHIGANPanel from a Mummy Case

Cartonnage; 23 cm. long

88575: Purchase, 1935
(Inside back cover)Mummy of a Hawk

Organic material; 25.5 cm. long

71.2.182: Purchase, 1971

FRANK H. McCLUNG MUSEUM, UNIVERSITY OF
TENNESSEE, KNOXVILLE, TENNESSEEShawabty

Faience; 11.8 cm. high

527/Al: Gift of Louis Bailey Audigier, 1934
(Page 25)Shawabty

Faience; 8.3 cm. high

532/Al: Gift of Louis Bailey Audigier, 1934

Min Amulet

Faience; 2.4 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Ptah Amulet

Faience; 2 cm. high

539/A: Gift of Louis Bailey Audigier, 1934

Isis Amulets (2)

Faience; head to hip 2 cm.; head 1.5 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Ptah Sokar Amulets (3)Faience; head and shoulders 2 cm. high;
head 1.7 cm. high; head 1.5 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Dog Amulets (3)

Faience; 2.5 cm. high

536/Al: Gift of Louis Bailey Audigier, 1934

Crocodile Amulet

Faience; 2 cm. long

539/Al: Gift of Louis Bailey Audigier, 1934

Thoueris Amulet

Faience; 2.3 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Anubis Amulet

Faience; 2.6 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Bust of Nefertum Amulet

Faience; 2.6 cm. high

539/Al: Gift of Louis Bailey Audigier, 1934

Papyrus Scepter Amulet

Faience; 4 cm. long

539/Al: Gift of Louis Bailey Audigier, 1934

Water Drop Amulet

Faience; 2.7 cm. long

539/Al: Gift of Louis Bailey Audigier, 1934

Wedjat Eye Amulets (2)

Faience; 2.5 cm. long; 2.8 cm. long

539/Al: Gift of Louis Bailey Audigier, 1934

Tehuti Amulet

Faience; 2 cm. long

539/Al: Gift of Louis Bailey Audigier, 1934

Scarab

Calcite**, 3.5 cm. long

520/Al: Gift of Louis Bailey Audigier, 1934

Scarab

Lapis lazuli; 1.3 cm. long

520/Al: Gift of Louis Bailey Audigier, 1934

Scarab

Serpentine**, 3.6 cm. long

520/Al: Gift of Louis Bailey Audigier, 1934

Round and Lotus-Shaped Beads

Faience; 1.4 cm. long; 1.6 cm. long

540/Al: Gift of Louis Bailey Audigier, 1934

METROPOLITAN MUSEUM OF ART, NEW YORK,
NEW YORK

Shawabty of Si-Ptah
Thebes, Valley of the Kings
New Kingdom, Dynasty XIX
Calcite; 20.5 cm. high
14.6.176: Gift of Theodore M. Davis, 1913
(Cover)

Jackal-Headed Canopic Jar
Thebes, Khokheh, Tomb 832
Late Dynastic Period, Dynasty XXIII-XXVI
Limestone; 30 cm. high
28.3.60; Rogers Fund, 1928
(Page 23)

ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO,
CHICAGO, ILLINOIS

Heart Scarab
Abydos, Tomb D 120
New Kingdom, Dynasty XVIII(?)
Serpentine**; 6.8 cm. long
1896; Oriental Institute
(Page 1; the translation of the inscription
was done by Thomas J. Logan in 1985)

Canopic Jar of Pa-di-Mūt
Thebes, the Ramesseum
Late Dynastic Period, Dynasty XXII
Limestone; 39.6 cm. high
970; Oriental Institute.
(Back Cover)

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY,
HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS

Mummified Cat
Beni Hasan
Late Dynastic Period, c. Dynasty XXI
Organic material wrapped in linen; 30.5 cm. long
08.28-50/73718: Gift of Dr. John Phillips, 1908

PRIVATE COLLECTIONS

Shawabty
Deir el Bahri
New Kingdom; Dynasty XVIII
Faience; 9.4 cm. high

Statuette of Nefertum
Bronze; 14.6 cm. high

String of Mummy Beads (2)
Faience; 88 cm. long; 38 cm. long

** Identification of material through the courtesy of Dr. Otto Kopp,
Department of Geology, University of Tennessee, Knoxville.

(Back Cover Illustration)

CANOPIC JAR FROM THE RAMESSEUM, THEBES
Late Dynastic Period, Dynasty XXII

The hollow limestone Canopic Jar is surmounted by a human headed stopper representing Imsety, one of the Four Genii of the Dead and guardian of the embalmed liver of the deceased. The five columns of painted hieroglyphs identify the deceased owner as a priest of Amun Rē named Pa-di-Mūt, the son of the priest Hori.

This jar was found during the Egyptian Research Account excavations of 1895-1896 at the Ramesseum, the so-called name of the great mortuary temple in western Thebes built by the celebrated pharaoh Ramesses II.



A COFFIN FRAGMENT
Provenance and Date Unknown

Coffins and mummy masks were often made of cartonnage, a fabric consisting of multiple layers of coarse linen and gesso (a whitening with glue), or with papyrus documents and gesso that might or might not include linen. If the gesso, the white surface for painted motifs, was on wood a piece of glue treated linen was placed between the gesso and wood to better secure the gesso to the wood.

Several fine examples of cartonnage date to the Middle Kingdom; some are gilded and some hand painted in highly decorative patterns and symbols. This example is painted in yellow, red and green.

GRAPHIC DESIGN AND PRODUCTION
Elaine Altman Evans