

Ancient Egypt and East Asia
National Programme

Discovering Ancient Egypt

Learning and engagement resource pack



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Introduction

Welcome to this Discovering Ancient Egypt resource pack, developed as part of the Ancient Egypt and East Asia National Programme; made possible by the generous funding of The National Lottery Heritage Fund and the Collections Fund, delivered by the Museums Association.

This resource has been developed to help engage and inspire diverse audiences in the wonders of ancient Egyptian history and culture, and complement the touring exhibition *Discovering Ancient Egypt*. This resource has been co-developed by National Museums Scotland, partner museums and audience groups (including school pupils, teachers and additional support need practitioners).

It is split into different sections – which you can dip in and out of – depending on your own needs and interests, and those of your audience. Everything is designed to be modular and flexible, and complement your own activities, experiences and the touring exhibition.

As a culture, ancient Egypt valued tradition, but it still changed over the course of its almost four thousand years of history. This resource explores this history and the culture of ancient Egypt, and Scotland's historic and more contemporary contributions to Egyptology. It's packed with background information and activity ideas which we hope will help connect your audiences with an incredible ancient culture.

Ancient Egyptian people may seem quite distant, but we have more in common than you might think and our understanding of their culture continues to grow through the work of Egyptologists today. Exploring evidence from the past, thinking critically and asking questions can help us all gain new perspectives and understandings on how things all around us came to be.

Please note that all images of real objects in this resource are © National Museums Scotland
All objects of the handling collection were photographed by Neil Hanna Photography.

Please note, it is the responsibility of each of our museum partners to risk assess the use of these resources in their own learning and event programmes.

We hope you enjoy these resources and if you have any questions about them, please get in touch with us.

Using this resource to engage audiences

This resource has been developed to help you engage with a variety of audiences (including school pupils, families, adults and harder to reach groups) through flexible and modular experiences. It contains 45 real and replica objects, dressing up items, picture cards and additional activities which you can use to develop learning and programme experiences. We have developed this resource to help meet Early, First and Second level experiences and outcomes of the Scottish Curriculum for Excellence, and have provided additional guidance and ideas on supporting the delivery of activities for audiences with additional needs.

- You can use the objects and supporting information to run object handling sessions. You can use the discussion cards to run this as a group dialogue and exploring activity, or develop your own narrative as the basis for a storytelling activity in which you introduce key objects at your discretion with audiences.
- You can use the objects to create your own museum display in your learning space; you could get your target audience to help write some labels and curate and arrange your own mini museum as a workshop session.
- You can use the accompanying activity sheets as stand-alone experiences exploring a particular aspect of ancient Egyptian culture, or in a series or rotation as part of a wider session.
- You can also use the information provided to develop your own activities and displays, or combine them with the additional activities we have provided to facilitate drop-in or more structured learning experiences.

Good handling guide

These resources are being used by partners across the Ancient Egypt and East Asia National Programme. They allow audiences to handle and use a variety of real and replica objects, to learn from and enjoy. It is vital for each partner to help keep the objects in good condition so we can continue to offer high quality outreach resources across the programme. Many of the objects are thousands of years old, extremely fragile, and irreplaceable due to their age; therefore we have put together these guidelines for working with the objects to help you understand the best way to handle them. Our replica objects are also fragile and have been carefully created to ensure they are as similar to ancient objects as possible, therefore we ask you to take care with these.

Please read the following points carefully, and ensure you discuss this with your group prior to each handling session and activity. Each handling session and activity should be planned ahead to ensure the handling guidelines are observed.

A museum practitioner – or a teacher – must facilitate learning using the handling objects.

- No food or drink should be consumed near the objects.
- All pupils are asked to wash their hands before and after each handling session. This is to protect the pupils and the objects.
- Always hold objects over a table and using both hands.
- Don't touch objects, or point at them, with pencils, pens or other sharp objects.
- Check the objects at the start and the end of each session.
- Please report any missing or broken items to our Learning and Engagement Officer – so we can maintain the quality of the resources across the network and replace items where possible.
- In between use, always pack objects in their correct place in the loan box.
- Always take the loan box to the area you wish to conduct your session; this avoids unnecessary traveling with the objects while they are out of their protective environment. Avoid carrying objects any distance by hand.
- Always ensure you lift and support items from their base, using two hands. Never lift items by handles or lids as these may not be securely attached. Any loose parts should be handled separately.

All sealed boxes must be kept sealed and not opened. This is due to the fragility of the objects.

- All items in the loan box have been securely packed in appropriate packaging. Never remove or replace the original packaging from the loan box.
- Handle one object at a time, using both hands, even if the objects are small.
- Always set objects down away from the edge of a table.
- Always lower an object gently to avoid chipping the bottom or corners.
- Never leave the loan box or any objects in a position where other people may fall or trip over them.
- When unpacking the loan box remember to make a record of each object and its condition.
- Ceramics and glass are easily broken so extra care should be taken when moving pieces.
- Do not put the objects in any other box to move them between handling sessions.

Resource inventory

This learning and engagement resource pack contains a variety of tools you can use to engage audiences in ancient Egypt. The tables below detail what objects you will find as part of this resource set, in addition to this guidance and information pack.

Everyday Life

- 1 Floor map of Egypt
- 2 Cane sandals
- 3 Mirror
- 4 Palette and pens
- 5 Papyrus
- 6 Toy mouse
- 7 Clay vessel
- 8 Tunic
- 9 Four Dogs palette
- 10 Headrest
- 11 Rosetta stone
- 12 Necklace (real)
- 13 Pharaoh's headdress and collar

Mummification and the Afterlife

- 1 Canopic jar and lid
- 2 Duamutef amulet (real)
- 3 Ankh amulet
- 4 Amulet (real damaged)
- 5 3D printed amulet
- 6 Eye of Horus amulet (real)
- 7 Scarab and Scarab mould
- 8 Stele of Tjia
- 9 Wooden Stela
- 10 Stela dedicated to King Ramesses II
- 11 Relief of Akhenaten
- 12 Pyramidion
- 13 Shabti of King Senkamanisken
- 14 Shabti figures (real) x2
- 15 Osiris figure (real)
- 16 Clay vessel (real)
- 17 Fragment of bread
- 18 Falcon statuette

Archaeology and Scotland's Contributions to Egyptology

- 1 Archaeologist's tool kit (real)
 - Leather tool roll
 - Trowel
 - Steel ruler
 - Hand tape
 - Brushes
 - Plastic tools
 - Photo scale
 - Find bags
- 2 Alexander Henry Rhind
 - illustration and costume
- Charles Piazzi Smyth
 - illustration and costume
- Annie Pirie Quibell
 - illustration and costume
- 3 Mummified person labels
- 4 Faience beads
- 5 Broken objects
 - Shabti (real)
 - Anubis amulet (real)
 - Beads (real)
- 6 Mystery objects
 - Red hair bead (real)
 - Big blue glass bead
 - Sekhmet statue



Resource box layout

Layer 1



Layer 2



Layer 3



Layer 4



Helping you deliver the *Scottish Curriculum for Excellence*

We have developed this resource based on the seven principles of curriculum design to help deliver experiences, outcomes and benchmarks of the Curriculum for Excellence in Scotland at Early, First and Second level.

Through participation in learning and engagement experiences using this resource, and experiencing the Discovering Ancient Egypt touring exhibition, we will help deliver the following learning experiences with you and your pupils:

Early Level: Social Studies

Statement of Experience & Outcome	Code	Benchmark
I am aware that different types of evidence can help me to find out about the past.	SOC 0-01a	<ul style="list-style-type: none">Identifies at least two different types of evidence which can provide information about the past, for example, pictures, family stories, artefacts.
I can make a personal link to the past by exploring items or images connected with important individuals or special events in my life.	SOC 0-02a	<ul style="list-style-type: none">Recalls past events from their own life or that of their family, for example learning to ride a bike, a special party.
I have explored how people lived in the past and have used imaginative play to show how their lives were different from my own and the people around me.	SOC 0-04a	<ul style="list-style-type: none">Recognises that people in the past lived differently.Uses knowledge of the past to demonstrate a difference between their life today and life in the past. For example, diet, lifestyle, clothing.

Early Level: Literacy

Statement of Experience & Outcome	Code	Benchmark
As I listen and talk in different situations, I am learning to take turns and am developing my awareness of when to talk and when to listen.	LIT 0-02a / ENG 0-03a	<ul style="list-style-type: none">Makes an attempt to take turns when listening and talking in a variety of contexts.
I listen or watch for useful or interesting information and I use this to make choices or learn new things.	LIT 0-04a	<ul style="list-style-type: none">Makes an attempt to use appropriate body language when listening to others, for example, eye contact.
To help me understand stories and other texts, I ask questions and link what I am learning with what I already know.	LIT 0-07a / LIT 0-16a / ENG 0-17a	<ul style="list-style-type: none">Listens and responds to others appropriately.Asks questions and responds relevantly to questions from others.Follows and gives simple instructions.Shares ideas with a wider audience, for example, group or class.Understands and responds to spoken texts.Identifies new or interesting information from spoken texts.

Statement of Experience & Outcome	Code	Benchmark
As I listen and talk in different situations, I am learning to take turns and am developing my awareness of when to talk and when to listen.	LIT 0-02a / ENG 0-03a	<ul style="list-style-type: none"> Makes an attempt to take turns when listening and talking in a variety of contexts.
I listen or watch for useful or interesting information and I use this to make choices or learn new things.	LIT 0-04a	<ul style="list-style-type: none"> Makes an attempt to use appropriate body language when listening to others, for example, eye contact. Listens and responds to others appropriately.
To help me understand stories and other texts, I ask questions and link what I am learning with what I already know.	LIT 0-07a / LIT 0-16a / ENG 0-17a	<ul style="list-style-type: none"> Asks questions and responds relevantly to questions from others. Follows and gives simple instructions. Shares ideas with a wider audience, for example, group or class. Understands and responds to spoken texts. Identifies new or interesting information from spoken texts.
As I listen and take part in conversations and discussions, I discover new words and phrases which I use to help me express my ideas, thoughts and feelings.	LIT 0-10a	<ul style="list-style-type: none"> Talks clearly to others in different contexts, sharing feelings, ideas and thoughts. Recounts experiences, stories and events in a logical sequence for different purposes. Communicates and shares stories in different ways, for example, in imaginative play. Uses new vocabulary and phrases in different contexts, for example, when expressing ideas and feelings or discussing a text.
I use signs, books or other texts to find useful or interesting information and I use this to plan, make choices or learn new things.	LIT 0-19a	<ul style="list-style-type: none"> Engages with texts read to them. Asks and answers questions about events and ideas in a text. Answers questions to help predict what will happen next. Contributes to discussions about events, characters and ideas relevant to the text. Shares thoughts and feelings about stories and other texts in different ways. Retells familiar stories in different ways, for example, role play, puppets and/or drawings. Relates information and ideas from a text to personal experiences.

First Level: Social Studies

Statement of Experience & Outcome	Code	Benchmark
I understand that evidence varies in the extent to which it can be trusted and can use this in learning about the past.	SOC 1-01a	<ul style="list-style-type: none"> Identifies the difference between a more and less trustworthy source.
By exploring places, investigating artefacts and locating them in time, I have developed an awareness of the ways we remember and preserve Scotland's history.	SOC 1-02a	<ul style="list-style-type: none"> Draws a short timeline and can locate two or more events on the line in the correct order.
I can use evidence to recreate the story of a place or individual of local historical interest.	SOC 1-03a	<ul style="list-style-type: none"> Uses information learned from sources to relate the story of a local place or individual of historic interest through media such as drawings models or writing.
I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting.	SOC 1-04a	<ul style="list-style-type: none"> Draws comparisons between modern life and life from a time in the past.
Having selected a significant individual from the past, I can contribute to a discussion on the influence of their actions, then and since.	SOC 1-06a	<ul style="list-style-type: none"> Names a figure from the past and comments on their role in events.

First Level: Literacy

Statement of Experience & Outcome	Code	Benchmark
When I engage with others, I know when and how to listen, when to talk, how much to say, when to ask questions and how to respond with respect.	LIT 1-02a	<ul style="list-style-type: none"> Takes turns and contributes at the appropriate time when engaging with others in a variety of contexts.
As I listen or watch, I can identify and discuss the purpose, key words and main ideas of the text, and use this information for a specific purpose.	LIT 1-04a	<ul style="list-style-type: none"> Listens and responds appropriately to others in a respectful way, for example, by nodding or agreeing, asking and answering questions.
I can show my understanding of what I listen to or watch by responding to and asking different kinds of questions.	LIT 1-07a	<ul style="list-style-type: none"> Applies a few techniques (verbal and non-verbal) when engaging with others, for example, vocabulary, eye contact, expression and/or body language.
To help me develop an informed view, I am learning to recognise the difference between fact and opinion.	LIT 1-08a	<ul style="list-style-type: none"> Identifies the purpose and main ideas of spoken texts and uses the information gathered for a specific purpose Asks and responds to different types of questions to show understanding of the main ideas of spoken texts. Recognises simple differences between fact and opinion in spoken texts.

Statement of Experience & Outcome	Code	Benchmark
When listening and talking with others for different purposes, I can exchange information, experiences, explanations, ideas and opinions, and clarify points by asking questions or by asking others to say more.	LIT 1-09a	<ul style="list-style-type: none"> • Communicates clearly and audibly. • Contributes to group/class discussions, engaging with others for a range of purposes.
I can communicate clearly when engaging with others within and beyond my place of learning, using selected resources as required.	LIT 1-10a	<ul style="list-style-type: none"> • Selects and shares ideas/information using appropriate vocabulary in a logical order. • Selects and uses, with support, appropriate resources to engage with others, for example, objects, pictures and/or photographs.

Second Level: Social Studies

Statement of Experience & Outcome	Code	Benchmark
I can use primary and secondary sources selectively to research events in the past.	SOC 2-01a	<ul style="list-style-type: none"> • Uses both primary and secondary sources of evidence in an investigation about the past.
I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.	SOC 2-04a	<ul style="list-style-type: none"> • Places an event appropriately within a historical timeline.
I can interpret historical evidence from a range of periods to help build a picture of Scotland's heritage and my sense of chronology.	SOC 2-02a	<ul style="list-style-type: none"> • Describes at least two ways in which past events or the actions of individuals or groups have shaped Scottish society. • Describes and discusses at least three similarities and differences between their own life and life in a past society. • Contributes two or more points to the discussion (in any form) as to why people and events from the past were important. • Places those people and events on a timeline.

Statement of Experience & Outcome	Code	Benchmark
When I engage with others, I can respond in ways appropriate to my role, show that I value others' contributions and use these to build on thinking.	LIT 2-02a	<ul style="list-style-type: none"> Contributes a number of relevant ideas, information and opinions when engaging with others. Shows respect for the views of others and offers own viewpoint. Builds on the contributions of others, for example, by asking or answering questions, clarifying points or supporting others' opinions or ideas. Applies verbal and non-verbal techniques in oral presentations and interactions, for example, vocabulary, eye contact, body language, emphasis, pace and/or tone. Recognises some techniques used to engage or influence the listener, for example, vocabulary, emphasis, tone and/or rhetorical questions.
As I listen or watch, I can identify and discuss the purpose, main ideas and supporting detail contained within the text, and use this information for different purposes.	LIT 2-04a	<ul style="list-style-type: none"> Identifies the purpose of spoken texts with suitable explanation. Identifies the main ideas of spoken texts, with supporting detail, and uses the information gathered for a specific purpose. Makes relevant notes using own words, for the most part, and uses these to create new texts for a range of purposes.
I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions, and by asking different kinds of questions of my own.	LIT 2-07a	<ul style="list-style-type: none"> Asks and responds to a range of questions, including literal, inferential and evaluative questions, to demonstrate understanding of spoken texts. Identifies the difference between fact and opinion with suitable explanation.
To help me develop an informed view, I can distinguish fact from opinion, and I am learning to recognise when my sources try to influence me and how useful these are.	LIT 2-08a	

Statement of Experience & Outcome	Code	Benchmark
When listening and talking with others for different purposes, I can: <ul style="list-style-type: none"> share information, experiences and opinions explain processes and ideas identify issues raised and summarise main points or findings clarify points by asking questions or by asking others to say more 	LIT 2-09a	<ul style="list-style-type: none"> Communicates clearly, audibly and with expression in different contexts. Plans and delivers an organised presentation/talk with relevant content and appropriate structure. Uses suitable vocabulary for purpose and audience. Selects and uses resources to support communication.
I am developing confidence when engaging with others within and beyond my place of learning. I can communicate in a clear, expressive way and I am learning to select and organise resources independently.	LIT 2-10a	
Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes.	LIT 2-14a	<ul style="list-style-type: none"> Makes and organises notes using own words, for the most part. Uses notes to create new texts that show understanding of the topic or issue.
To help me develop an informed view, I can identify and explain the difference between fact and opinion, recognise when I am being influenced, and have assessed how useful and believable my sources are.	LIT 2-18a	<ul style="list-style-type: none"> Distinguishes between fact and opinion with appropriate explanation. Recognises techniques used to influence the reader, for example, word choice, emotive language, rhetorical questions and/or repetition. Identifies which sources are most useful/reliable.

Supporting autistic children and young people engage with ancient Egyptian collections.



To accompany the Discovering Ancient Egypt touring exhibition we have developed two sensory backpacks which may help children and young people living with autism/Autism Spectrum Disorder access the exhibition and enhance their museum experience. These backpacks contain an appealing variety of objects including:

- A comforting and soothing plush Egyptian hippo
- Ear defenders and dark glasses for young people who may find the sensory experience of a museum visit overwhelming at times
- Interactive audio buttons which allow you to press and listen to exhibition content
- Reading rulers which may help some children and young people access written interpretation throughout the exhibition.
- Fidget items including a slinky and puzzle.
- Digital stop-watch timers
- 20 illustrated communication cards of Egyptian objects from collections across Scotland. These may help young people with challenges in

communicating; convey answers to questions, or highlight items they would be keen to explore in the exhibition or handling collection. These resources are also available on the Ancient Egypt and East Asia National Programme website.

You may want to create a social story as an additional tool for visitors to your museum who would like to know a bit more about what to expect prior to arrival. An example of a social story can be found on the National Museums Scotland Website:
<https://www.nms.ac.uk/media/1155230/visual-story-for-families.pdf>

As part of the Ancient Egypt and East Asia National Programme we will be providing a partner training event focusing on autism awareness. We hope this will help you deliver your own bespoke programme experiences for young people living with autism in your museum both as part of the National Programme, and beyond.

Gathering Audience Feedback on Learning Experiences

We'll work together with you as a museum partner to capture qualitative and quantitative information which will help us report on learning experience impact as part of the Ancient Egypt and East Asia National Programme. For the purposes of reporting, fundamentally, we need to know:

Who is using this resource? Is it primary school pupils, secondary school pupils or pupils with additional support needs? Is it a community group that's harder to reach in some way? Is it families? Is it adults?

Importantly for the 'who'...

- It is helpful to know if the audience engaging with this resource have engaged with your museum and the subject matter before. If you are able to – for example through a show of hands or pre-arrival resume/questionnaire – determine the proportion of the audiences who have visited the museum previously or have engaged in an ancient Egypt themed learning session.
- It is really useful for us to know a bit more about the audience using the resource, for example a profile for the work of a community organisation who are visiting you and using the resources as part of the session. This helps us convey the diversity of audiences who are accessing and engaging with the resources.

What are the audience doing with you? Are they taking part in a structured learning experience, if so, what does this consist of? Having this information helps us build a narrative of the experiences groups are taking part in which connect to the resource.

When are the audience taking part? Is it part of a school trip? Is it part of a bespoke community event?

Where is the resource being used? In a museum? In a classroom? In a community centre? Knowing where the resource is being used gives us an idea of geographical reach of the resource.

Why? What outcomes and impacts are you hoping using the resource will deliver? Is the experience of using the resource to help deliver curriculum needs? Is it to encourage inspiration, debate and reflection from participants in ancient Egypt? Is it part of a session where you hope to see participant confidence increase? Is it part of a session or programme where you're hoping to have a positive learning and life impact on a person's health and wellbeing?

Importantly for the 'why'...

As part of the Ancient Egypt and East Asia National Programme, we want to capture data evidencing the social impact of our learning experiences. To help work towards this, across the national programme it would be helpful to work with our audiences to capture:

- A resume of each audience that is keen to engage with our experiences, to establish their motivations and expectations from their experience and what they're keen for the outcomes to be. This helps us to develop suitable evaluation instruments to capture if we're delivering these.
- Insightful data during their time with us which helps us understand their experience, for example, through observations, photographs, completing of written evaluation exercises, informal questions to capture qualitative statements. This data could also be captured using a written evaluation at the end of an experience.
- A longer term picture on the impact of the work we have undertaken. This means getting back in touch with participants or key workers following on from their experience to establish if the experience has had a lasting impact on them, or an outcome that has extended beyond their time with us. For example, a pupil showing a heightened interest in the subject matter following on from their experience engaging with these resources, teachers delivering follow-up experiences in the classroom, repeat visits to the museum by participants either themselves or with friends or family etc.

Throughout the course of the Ancient Egypt and East Asia National Programme, our Learning and Engagement Officer will work with you to help gather evaluation data and evidence of your social impact.

Object Information Cards

Each item in this resource has an accompanying object information card which will provide information on the item, topics for discussion, and information on related objects from the ancient Egyptian collections of National Museums Scotland. We have highlighted the real objects in this collection, which require particular care when handling.

The objects are grouped into the following three themes:

Everyday Life

- Floor map of Egypt
- Cane sandals
- Mirror
- Palette and pens
- Papyrus
- Toy mouse
- Clay vessel
- Tunic
- Four Dogs palette
- Headrest
- Rosetta stone
- **Necklace (real)**
- Pharaoh's headdress and collar

Mummification and the Afterlife

- Canopic jar and lid
- **Duamutef amulet (real)**
- **Ankh amulet (real)**
- **Amulet (real – damaged)**
- 3D printed amulet
- **Eye of Horus amulet (real)**
- Scarab and Scarab mould
- Stele of Tjia
- Wooden stela
- Stela dedicated to King Ramesses II
- Relief of Akhenaten
- Pyramidion
- Shabti of King Senkamanisken
- **Shabti figure (real) x2**
- **Osiris figure (real)**
- **Clay vessel (real)**
- Fragment of bread
- Falcon statuette

Archaeology and Scotland's Contributions to Egyptology

- Archaeologist's tool kit (real)
- Alexander Henry Rhind illustration and costume
Charles Piazzi Smyth illustration and costume
- Annie Pirie Quibell illustration and costume
- Mummified person and object labels
- Faience beads
- **Broken objects (real)**
Shabti
Anubis Amulet
Beads
- Mystery objects
Red hair bead (real)
Blue glass bead
Sekhmet Statue

Everyday Life

Egypt floor map



- Egypt is a country found in the north of the continent of Africa. It has a land area of about 1 million square kilometers; which you could fit about 12 Scotland's into!
- More than 95million people live in Egypt today. For comparison, the population of Scotland is about 5.3million people.
- Egypt has a hot and dry climate, so the Nile was – and continues to be – very important in supporting life in the desert and the growth and development of the country. The areas surrounding the Nile today are what we would consider as modern day Egypt, with close to 50million people living within a few miles of the river.
- The capital of Egypt has changed throughout the course of history. Today, the capital is the city of Cairo.
- The desert also provided valuable resources, such as stone for building, and gold, which was the most prized material in the ancient world.



What sites can you spot on the map?
Does the shape of the country remind you of anything?



Can you point to the River Nile?
Can you point to Cairo, the capital city of Egypt?



Why do you think the river Nile is so important in supporting life in Egypt today, and throughout the past?

Objects from the ancient Egyptian collections of National Museums Scotland



Mud deposit – a small brown irregularly shaped piece, with some dried vegetation adhering – from the River Nile, Egypt, North Africa.



Photographs of the River Nile from Dr. Margaret Maitland, Senior Curator of the Ancient Mediterranean at National Museums Scotland.

Everyday Life

Cane sandals (replicas)



- Sandals were made from a variety of materials such as soft leather, papyrus, palm fibre and reeds.
- Most Egyptians went barefoot, but the wealthy wore sandals made of papyrus reeds or leather.
- Wooden sandals were sometimes made for placing in a tomb for the afterlife. Wood may have been viewed as longer-lasting and more suitable for eternity, but the wooden sole was hard and would not have been practical for everyday life. Like many funerary objects, they would have been magically activated and made useable in the afterlife.
- These replica sandals are made from cane to replicate the palm fibres that were used in ancient Egypt.



Look at the shape and style of the sandals. Do they look like shoes we wear today?



Feel the surface of the sandals. Do you think they would have been comfortable to wear?



Do you think that the materials used and the style of the sandals are well suited to the climate of ancient Egypt?

Objects from the ancient Egyptian collections of National Museums Scotland

Sandals of wood, with leather straps coated with white plaster: Ancient Egyptian, Sedment, Egypt, First Intermediate Period, c. 2160–2025 BC.



Sandal made of basket work from papyrus reeds: Ancient Egyptian, Sedment, Egypt, New Kingdom, 18th Dynasty, c. 1550–1295 BC.



Statuette (tomb-model) in painted wood depicting a man squatting cutting out a pair of sandals from leather: Ancient Egyptian, from Beni Hasan, Middle Kingdom, c. 2125–1920 BC.



Everyday Life

Mirror (replica)



- Ancient Egyptians used mirrors just like we do today.
- Mirrors were made of bronze, which is a mixture of copper and tin. They were polished to shine so you could see your reflection.
- Mirrors would be used when applying kohl, a black eyeliner using small sticks.
- Both men and women wore makeup in ancient Egyptian times. This was a way to look nice and show they were wealthy. Eye makeup may have also helped protect their eyes from the sun and infection.
- The handle is in the shape of a papyrus plant. Papyrus was a symbol of life and also linked to Hathor, the goddess of beauty.



What shape and size is the mirror? Is it easy to see your reflection?



Lift the mirror and feel its weight. Do you think it would be easy to use?



What are the similarities and differences to mirrors we use today?

Objects from the ancient Egyptian collections of National Museums Scotland

Mirror-case base in turned brown wood decorated with three concentric channels near the outer edge and two near the centre mark: Ancient Egyptian, Middle Egypt, Hawara, Roman Period, 2nd century AD.



Mirror in bronze with traces of gilding, with an elliptical plate socketed into a handle in the form of a papyrus stalk: Ancient Egyptian, 18th Dynasty.



Bronze mirror with a flat oblate plate and a handle in the form of a standing woman: Ancient Egyptian, possibly New Kingdom (far right).

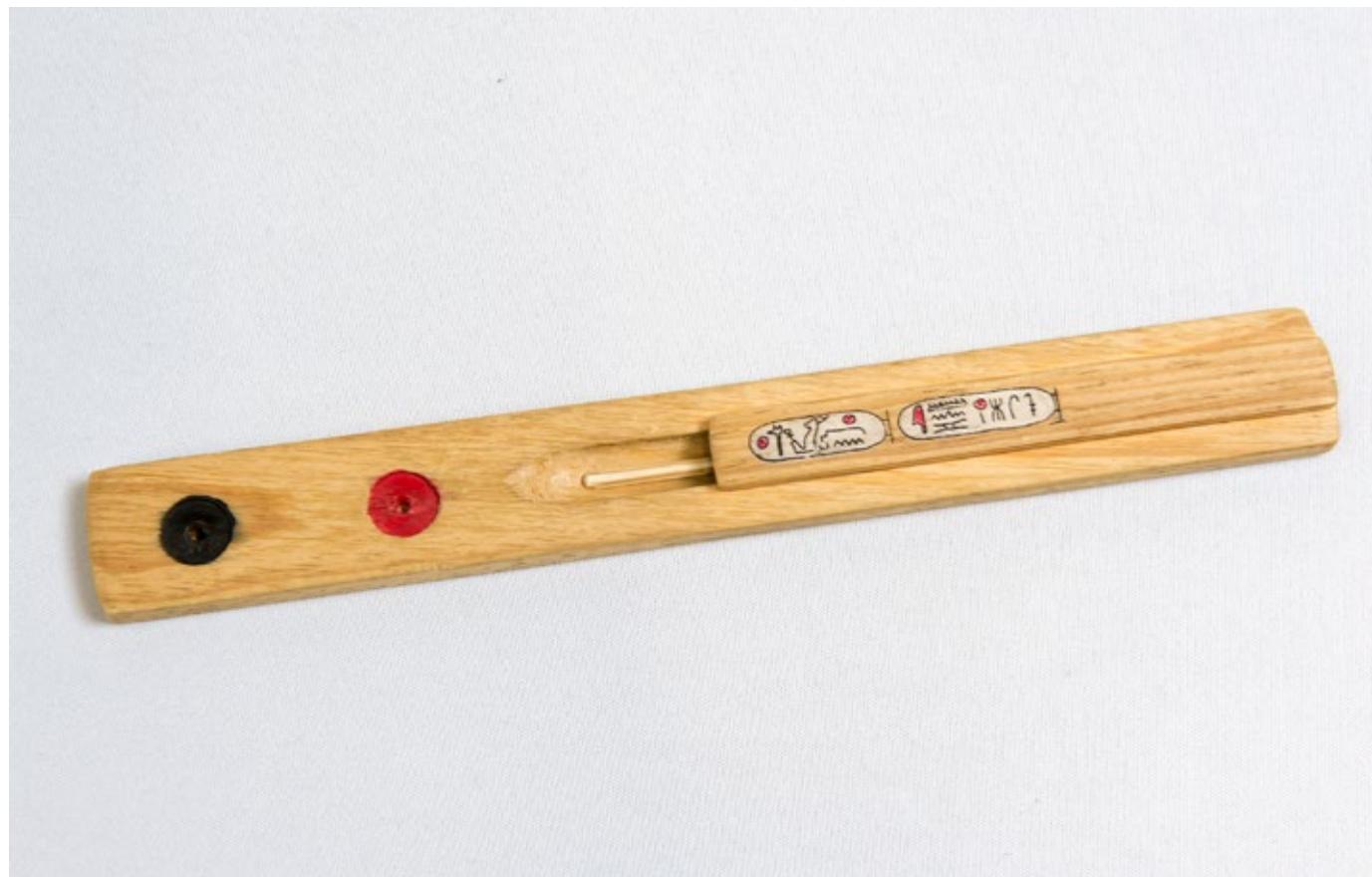


Kohl tube made of wood with five internal cylindrical compartments: Ancient Egyptian, New Kingdom, c. 1550–1069 BC.



Everyday Life

Palette and pens (replica)



- Ancient Egyptian scribes used palettes and pens.
- Palettes were made of local wood. Pens were made from reeds, which grow in the river Nile.
- Wealthy scribes who were closer to the king would have palettes made from more expensive materials such as ivory.
- The palette held dry cakes of ink, one red and one black. The reed pens would be dipped in water and then onto the ink cakes.
- The reed pens would be stored in a narrow space down the centre of the palette.
- These tools were used to write a variety of documents such as accounts, poetry, stories, criminal disputes and personal letters.
- Only around one in a hundred ancient Egyptians could read and write.
- Written documents have helped Egyptologists to learn about life in ancient Egypt.
- A scribe was an important profession in ancient Egypt.



The hieroglyphs decorating the palette translate as the name of King Ramesses II.



Try holding a reed pen.
Would it be easy to write with?



Why do you think scribes were important in ancient Egypt?
What clues are there in the scribe's equipment?

Objects from the ancient Egyptian collections of National Museums Scotland

Rectangular scribal palette in ivory with two wells to hold red and black pigments and a central cavity for holding pens, inscribed with the prenomen of King Amenhotep I and offering formulae for the scribe Thutmose: Ancient Egyptian, 18th Dynasty, c. 1525–1504 BC.



Scribe's palette of wood, painted with hieroglyphs on the underside: Ancient Egyptian, Sedment (Sidmant el-Gabal), Egypt, New Kingdom, 18th Dynasty, c. 1550–1292 BC.



Statuette in painted wood of a scribe squatting with a writing board before him, fragment from a larger tomb-model: Ancient Egyptian, from Beni Hasan, Middle Kingdom c. 2050–1850.



Everyday Life

Papyrus (replica)



- Papyrus was expensive to make so ancient Egyptian scribes only used it for official documents.
- Papyrus was made from sliced and interwoven stems of the papyrus plant. Strips of wet papyrus were laid on top of each other at right angles, to make sheets. Sheets were then pasted into long rolls laid flat, slightly overlapping and hammered into a single sheet, dried and polished.
- Sherds of pottery and limestone fragments were written on, for teaching and unofficial communication.



What colour is the papyrus? Does it look like paper we use today?



Touch the rough surface of the papyrus. What do you think it would have been like to write on?



Why would the ancient Egyptians have made their paper from papyrus, instead of making it from wood like we do today?

Objects from the ancient Egyptian collections of National Museums Scotland

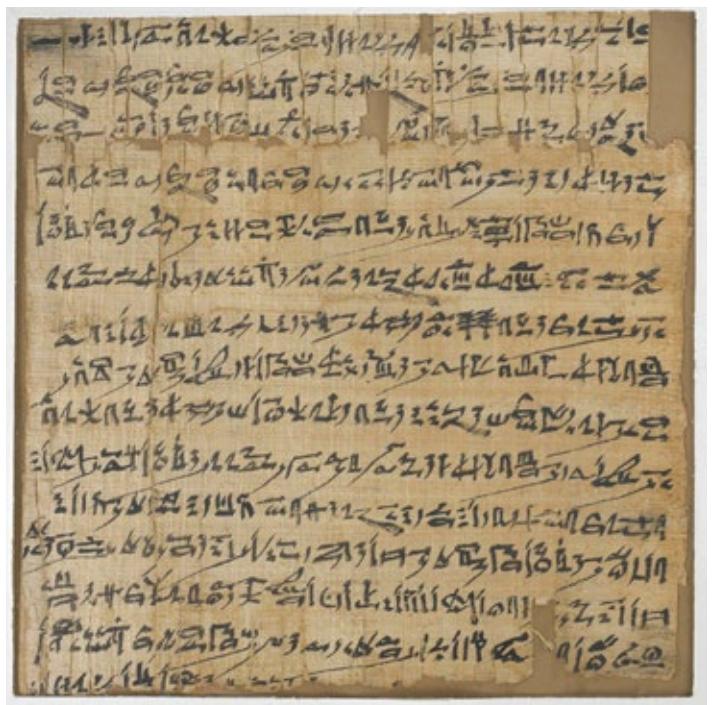


Funerary papyrus of Tanuat, wife of Montsuef written in demotic and hieratic scripts on a roll of papyrus and illustrated with coloured vignettes: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, excavated by A.H. Rhind in the tomb of Montsuef, Roman Period, 9 BC.

Four framed fragments of the Book of the Dead of the Vizier Useramun containing spells 119, 7 and 99, originally written in semi-cursive hieroglyphs on a roll of papyrus, of which only 11 fragments survive: Ancient Egyptian, Upper Egypt, Thebes, mid 18th Dynasty, reign of Thutmose IV.



Sheet of papyrus written in black ink with fifteen lines of hieratic script consisting of a chapter from the Book of the Dead: Ancient Egyptian, 3rd Intermediate Period, 21st Dynasty, c. 1069–945.



Everyday Life

Toy mouse (replica)



- The toy mouse in our ancient Egyptian collections dates to the New Kingdom, around 3500 years ago.
- Children's toys were often made from scraps of clay, linen or wood. Toys like balls or dolls have been discovered by archaeologists. Some lucky children had things like toy crocodiles or horses which had moving parts. Older children and adults enjoyed fishing, wrestling and dancing.
- Board games also existed in ancient Egypt, one game called "Senet" was particularly popular. Tutankhamun was buried with four sets. It was the ancient early version of the modern board game backgammon.



What different parts of the toy mouse can you see?
Do you have any toys like this?



Can you guess which part is made of wood and which part is made of clay?



How would you feel if you discovered an object like this?

Objects from the ancient Egyptian collections of National Museums Scotland

Toy mouse in dark grey clay coated with remains of a brown pigment chequered with red squares, and with a long stick for the tail: Ancient Egyptian, New Kingdom, c. 1550–1292 BC.



Wooden toy top with iron peg: Ancient Egyptian, Middle Egypt, Oxyrhynchus (Behnasa), Roman Period 30 BC–AD 395.



Portion of relief in limestone showing the Vizier Paser seated in a kiosk playing senet: Ancient Egyptian, Thebes, 19th Dynasty, c. 1279–1213 BC.



Everyday Life

Clay vessel (replica)



- This is a replica Egyptian clay vessel. They would have been used by the Egyptians to hold liquid, for example beer, wine or milk.
- This would have been made by moulding wet clay into the right shape, and then firing it to make it hard. Sometimes, vessels like this would have been glazed or incised for decoration.
- These are common finds in ancient Egyptian burials. The Egyptians believed the dead needed food and drink in the afterlife, so they often placed vessels in tombs.



What size and shape is the vessel?



What does the clay vessel feel like? Do you think an ancient Egyptian vessel would feel like this if it was discovered today?



Would you use a vessel like this to carry liquid today?

Objects from the ancient Egyptian collections of National Museums Scotland

Jar of red pottery which has the remains on the surface of a net bag, woven to imitate bead-work, in which it was originally contained: Ancient Egyptian, Thebes, Sheikh Abd el-Qurna, 2nd Intermediate Period, 17th Dynasty, c. 1585–1545 BC.



Flask of red burnished pottery, tear drop shape:
Ancient Egyptian, Thebes, Sheikh Abd el-Qurna, 2nd
Intermediate Period, 17th Dynasty, c. 1585–1545 BC.



Everyday Life

Tunic (replica)



- Ancient Egyptians would have worn tunics similar to this.
- The style and material would indicate the wealth and status of the wearer.
- A rich and powerful Pharaoh's tunic would be made from very fine, light linen.
- A field worker would have a loincloth made from coarser linen.
- Linen was woven from fibres of the flax plant. This was a very difficult and time consuming process. However, the ancient Egyptians thought it was worth the extra effort because linen helps to keep the wearer cool in extreme heat.



Examine the fabric and the shape of the tunic. Does it look like clothes we wear today?



Feel the material. Do you think it would be comfortable to wear?



What would ancient Egyptians have to consider when they made clothes? Think about how we choose our clothes nowadays.

Objects from the ancient Egyptian collections of National Museums Scotland

Child's linen tunic ornamented with shoulder bands woven in dark brown thread: Coptic, Egypt, Durunkah 7th to 8th century.



Sock in coloured wools and divided at the great toe:
Ancient Egypt, Coptic, from Akhmim, Egypt, 4th to
5th century.



Everyday Life

Four Dogs palette (replica)



- Palettes like this were popular offerings to temples during a time known as the pre-dynastic and early dynastic periods c. 3300–3000 BC before there was a single king ruling over all of Egypt.
- The size of the palette was a way for the donor to show their wealth and power.
- They are based on smaller palettes which were used for grinding eye paint (this is what the circle on one side of the palette was for).
- On one side, this palette is decorated with dogs, lions, giraffes and a palm tree. Giraffes and lions – amongst other animals – which we no longer find in Egypt due to changes in Earth's climate – used to live much closer to the Nile.
- On the other side of the palette, you can see fictitious creatures called Seropeds!



Examine both sides of the palette. What animals can you see? What do you think they represent?



Touch the palette and feel the carvings. What outlines can you feel of the animals?



If you were creating your own palette as an offering, what animals would you like to include on your design and why?

Objects from the ancient Egyptian collections of National Museums Scotland

Painted plaster reproduction of the reverse face only of a palette of King Narmer, the first king of Egypt: Ancient Egyptian, 1st Dynasty, c.3100 BC.



Everyday Life

Headrest (replica)



- This is a replica of an ancient Egyptian headrest. This replica is made of wood; but originals could be made of wood, stone or even carved ivory.
- Headrests were used to rest your head when you slept, similarly to how we would use pillows today.
- Headrests could be both plain in design, or decorated with motifs, which could have symbolic and ritual meanings.
- Headrests were often buried with mummified persons so that they could be used in the afterlife.
- Amulets in the shape of headrests have also been found in excavations in the bandages of mummified people.



Examine the headrest. What did you think the object was at first? Were you surprised when you found out what it was used for?



Touch the headrest? Can you describe how it feels in your hands?



Would you like to use one of these headrests instead of your pillow at home? Why/why not?

Objects from the ancient Egyptian collections of National Museums Scotland

Headrest in light brown wood with the base and half pillar octagonally faceted: Ancient Egyptian, New Kingdom, 18th – 19th Dynasty, c.1550-1186 BC.



Headrest of acacia wood inlaid with ivory and East African ebony, made in three pieces, the long narrow base and pillar are octagonally faceted: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, 2nd Intermediate Period, 17th Dynasty, c.1585-1545 BC.



Everyday Life

Rosetta stone (replica)



- This is a reduced-scale replica of the inscriptions of the Rosetta stone. The Rosetta stone is a decree of King Ptolemy V from 196BC, which mainly explores taxes and temples.
- The Rosetta stone is made of grey granodiorite stone, and weighs 762kg – that's about the weight of a brown bear!
- The Rosetta stone was discovered broken and incomplete (it's a broken part of a bigger stone slab) in the village of el-Rashid (Rosetta) in 1799 in the western delta of the Nile.
- The stone has three different scripts engraved onto it; ancient Greek, Demotic (a native, short hand, Egyptian script) and Egyptian hieroglyphs.
- The Rosetta stone helped experts learn how to understand the symbols and pictures which make up Egyptian hieroglyphs. At the time of its discovery, no one knew how to read hieroglyphs. However, because the message was written in three different scripts, the ancient Greek could be interpreted to help uncover the meaning of hieroglyphs.



Can you spot the three different scripts? How many lines of each script are there?



What does the replica feel like? What do you think the original stones surface would feel like?



Do you think it would be an easy task to create the inscriptions on the stone's surface? What sort of tools do you think you would need to create these?

Objects from the ancient Egyptian collections of National Museums Scotland

Lid of an anthropoid coffin of yellow painted wood, of the Lady of an Estate, Chantress of Amun, named Tjentweretheqau, called Tamut: Ancient Egyptian, Third Intermediate Period, early 21st Dynasty, c. 1073 – 961 BC.



Round-topped stela in hard white limestone, carved in low relief showing the owner Nimenkhamun worshipping Re-Horakhty before an altar, the inscription details his roles as the priest of King Shabatka and the God's Wife Shepenwepet I: Ancient Egyptian, Upper Egypt, Thebes, 25th Dynasty, c. 702–690 BC.



Funerary Book of the Dead papyrus of the Vizier Useramun, written in semi-cursive hieroglyphs c. 1479–1457 BC.



Everyday Life – Information Card

Hieroglyphs

Learning how to write in hieroglyphs is like learning another language. Signs do lots of different jobs; some make sounds, some make multiple sounds, some show an idea and some help you with reading!

There are no vowels written in Egyptian, there's some letters they had that we don't, and there's ones we use that they didn't!

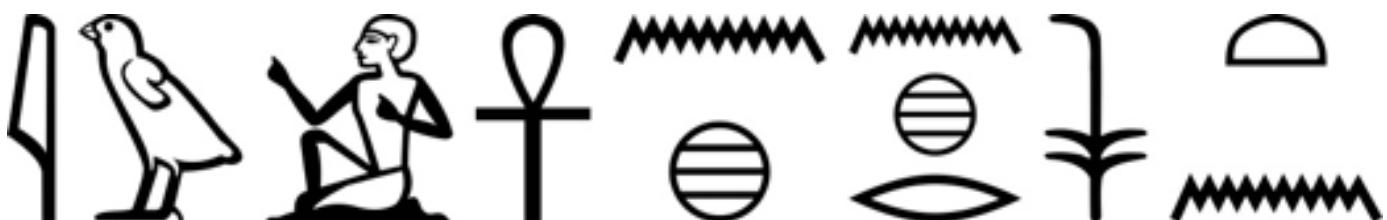
There are more than 750 symbols in the classical language. However, during the time Cleopatra and her family are ruling ancient Egypt, there are more than 5,000 symbols in use!

Here are some examples of messages written in hieroglyphs and their translations. Why not practice being an ancient Egyptian scribe for yourself and writing your chosen hieroglyphs on a piece of papyrus, or on your own stela!



An offering which the king gives to Osiris, Lord of Djedu, so that he may give a voice offering of bread and beer for the soul of the revered one.

This is a common formula found on lots of stela. It magically provides food and drink for the deceased by getting the king to offer to the gods!



I lived with the king (The beginning of a famous ancient Egyptian story)



There was a man called Khununup (The beginning of a famous ancient Egyptian story)



I am a brave ruler



I grew up in the town of Nekheb

Everyday Life

Necklace (real)



The box is sealed. Do not open or shake.

- Ancient Egyptians wore necklaces like this as jewellery. They also wore bracelets, rings, anklets, earrings, hair bands, and hair pins.
- Important people wore broad collars made of gold and precious stones which fastened at the back of the neck. Ordinary people wore necklaces made of brightly coloured beads.
- Ancient Egyptians believed that jewellery could have protective powers and bring good luck, which is why people were often buried with pieces of jewellery. They also wanted to make sure they looked good in the afterlife.
- Beads were made by moulding a small piece of faience paste around a thread. The beads would then have been glazed and fired, so that the faience hardened and the thread burned away. This left a hole, so that the finished beads could be threaded and made into a necklace.



Can you notice the different colours and shapes of the beads? Sometimes faience beads were made to look like semi – precious stones.



What do you think this object would feel like? Would it feel like a necklace you might wear today?



Why do you think faience might have been made to look like precious stones? Think about what materials might be easy to find in Egypt.

Objects from the ancient Egyptian collections of National Museums Scotland

Bead collar consisting of three rows of polychrome faience beads in the form of flower petals and leaves. Ancient Egyptian, 18th Dynasty, 1550–1069 BC.



Broad collar of blue faience beads, reconstructed from ancient and modern restorations: Ancient Egyptian, New Kingdom, c. 1550–1069 BC.



Necklace or collar of gold consisting of four rows of rings threaded on a pad of fibre: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, 2nd Intermediate Period, 17th Dynasty, c.1585-1545 BC.



Everyday Life

Pharaoh's headdress and collar (replica)



- This is a replica of a Pharaoh's Headdress and Collar. There were a number of different headdresses and crowns that could be worn by pharaohs and the gods of ancient Egypt. They each had a different and important symbolic meaning.
- This replica is modelled on the Khepresh headdress, which was often worn during battles, although its use was not limited to this.
- The cobra on the front of the crown is called a uraeus – which represents the cobra goddess Wadjet; who protected the wearer by facing out into the danger!
- Egyptologists think that the Khepresh crown was probably made out of punched leather.
- No crown worn in life has survived, so we rely on depictions of them.



What colours can you spot in the headdress and the collar?



Try on the headdress and collar, and enjoy your very own coronation!



If you were designing your own headdress, what detail would you like to include? What colours, symbols and shapes would you have?

Objects from the ancient Egyptian collections of National Museums Scotland

Statue head in purple-red quartzite of a pharaoh wearing a nemes headdress and uraeus with eight coils, possibly King Nebhepetre Montuhotep II: Ancient Egyptian, 11th – 12th Dynasty.



Statue head in light brown quartzite of a pharaoh wearing a nemes headdress and uraeus: Ancient Egyptian, possibly reign of Tutankhamun, late 18th Dynasty.



Mummification and the Afterlife

Canopic jar and lid (replica)

- Ancient Egyptian often preserved the bodies of their dead through a process called mummification, which involved drying the body with salt and wrapping it in linen. It was important to try to preserve the body because although the Egyptians believed it was possible for the soul to survive after death and leave the body, it still needed to return to the body to reunite with it each night.
- During the process of mummification the liver, lungs, stomach and intestines were mummified and stored in specific canopic jars (c. 1550–1186 BC).
- Over time, as tomb reuse and robbery became more frequent, the organs would be wrapped and placed back inside the body for safety (c. 1069–656 BC).
- The ancient Egyptians believed that this would ensure the person was complete in the next world.
- All the other internal organs were not saved, apart from the heart which was always kept within the body, as it was believed to be the seat all of thought and feeling, and was needed for the judgment of the dead.
- Each jar was protected by one of the four sons of Horus.
 - > The liver would be placed in a human headed jar (Imsety)
 - > The lungs would be placed in an ape headed jar (Hapy)
 - > The stomach would be placed in a jackal headed jar (Duamutef)
 - > The intestines would be placed in a falcon headed jar (Qebehsenuf)



Examine the lid of the canopic jar – can you work out what it is and which god it represents?



How heavy is the canopic jar?



Are you surprised other organs of the body weren't stored in canopic jars?

Objects from the ancient Egyptian collections of National Museums Scotland



Canopic jars in white limestone with carved stoppers: Ancient Egyptian, Giza, Late Period, c. 656–332 BC.

Mummification and the Afterlife

Duamutef amulet (real)



This is a real ancient Egyptian amulet, please handle with care.

- This is a real amulet of god Duamutef, one of the four sons of Horus.
- Duamutef was represented by a Jackal, and was one of the four canopic jars.
- The Duamutef canopic jar would contain and protect the stomach after the mummification process.
- The hole on the back of this amulet lets us know that they would have been attached to a shroud or bead-net alongside his brothers.



What details can you spot in the amulet? What helps you know it's a Jackal?



If you wanted a guardian animal to protect you, what animal would you choose and why?

Objects from the ancient Egyptian collections of National Museums Scotland

Amulet in blue-green faience in the form of an ankh-sign: Ancient Egyptian, Late Period, c. 664–332 BC.



Mummification and the Afterlife

Ankh amulet (replica)



- This is a small scale replica of an ancient Egyptian amulet in the shape of an ankh, the hieroglyphic symbol for life. In real life, this object is 23cm tall!
- This amulet has lots of different symbols embedded as part of it. Can you find them all?
- Amulets are objects that are believed to provide protection against evil, danger or disease.
- Ankh amulets are often found during excavations of ancient Egyptian burial sites; mummified people were often buried with amulets to protect them and assist them with their journey into the afterlife.
- Ankhs often appear at the hands of Egyptian gods, depicting gods offering the gift of life.
- This ankh was found in a temple, and therefore it is likely it was offered as a gift to the gods.



Examine the ankh. If you were describing it to your family and friends, what would you tell them about it?



Feel the ankh with your hands. What shapes can you feel with your fingers? What do you think they represent?



If you were designing a symbol for life today, what would you choose and why?



Ankh – Life



Djed – Backbone of Osiris



Heh – Eternity



Waset – Power

Objects from the ancient Egyptian collections of National Museums Scotland

Amulet in pale blue faience in the form of the goddess Taweret as a hippopotamus: Ancient Egyptian, Late Period, c. 656–332 BC.



A winged scarab in blue-green faience with a plain base: Ancient Egyptian, Late Period, c. 656–332 BC.



Mummification and the Afterlife

Amulet (real – damaged)



This is a real ancient Egyptian amulet, please handle with care.

- Amulets in ancient Egypt were worn by the living as protective jewellery, and also wrapped into the bandages of the dead.
- The embalming priests recited spells and prayers, whilst placing amulets between the bandages and on the person, to protect the dead on the journey and in the afterlife.
- Different shapes of amulets offered different forms of protection.
- Ancient Egyptians believed that amulets could protect the wearer against illness and evil, or give them strength and bravery.
- During the later years of mummification when the internal organs were mummified and returned to the body, amulets representing the four Sons of Horus would be wrapped with the mummified organs so they would be protected for eternity, even though they were not kept in canopic jars.



What colour is the amulet? What do you think it is made from?



Can you feel the different textures and the small holes in the amulet? What do these tell us about how they might have been worn and used?



Who might have worn or used this amulet? Do you have anything that you keep or wear for luck, just like the ancient Egyptians did?

Objects from the ancient Egyptian collections of National Museums Scotland

Amulet in blue and white striped glass in the form of an Ib-heart: Ancient Egyptian, possibly Middle Egypt, Amarna, 18th Dynasty.



Amulet in carnelian in the shape of the djed-pillar (backbone of Osiris): Ancient Egyptian, possibly New Kingdom, c. 1550–1292 BC.



Mummification and the Afterlife – Information Card



Mummified Woman

This woman was part of the family of a high-ranking official called Montsuef. The family lived through the reign of Egypt's last pharaoh Cleopatra. Cleopatra was descended from one of the generals of Alexander the Great, who had brought Greek rule to Egypt in 332 BC.

Montsuef's family witnessed Egypt's conquest by the first Roman Emperor Augustus. Under Roman rule, classical influence increased, but southern Egypt where Montsuef lived held on to many Egyptian traditions. Montsuef and his family came from Armant, 19 km south of Thebes, but they chose the ancient, sacred Theban cemetery as their final resting place. They added an iron lock in order to securely open and close the tomb. Over time, eight adults and three children were added to the lower chambers before the tomb fell out of use.

The unique objects from their burials combine new classical influences with traditional Egyptian funerary practices. Items such as the funerary canopy and bilingual papyri reinvent ancient traditions and reassert the family's Egyptian identity in their search for eternal life.

CT scanning has allowed us to see beneath her wrappings. She was five feet two inches tall.

Her teeth and bones tell us that she was aged between 20–35. She has a funerary papyrus placed at her right-hand side.

Mummified woman, wrapped in linen bandages coated with a thick layer of black resin embedded with stone, opaque glass and gilded amulets: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, excavated by Alexander Henry Rhind in the tomb of Montsuef, Early Roman Period, c. 30 BC–AD 20.

Objects from the ancient Egyptian collections of National Museums Scotland

Amulets were placed on this mummified woman's body to protect her and help her reach the afterlife. Each shape, material and colour has a different magical power.



Mummification and the Afterlife

3D printed amulet (replica)



Please handle this object with care.

- CT scanning revealed an amulet hidden within the mummy-wrappings of this woman's head.
- The amulet is made from a thin sheet of metal, probably either silver or gold.
- The outline of a scarab beetle with wings is visible, possibly created by hammering the reverse of the metal plaque to create a raised design on the front.
- 3D printing was used to create this replica.
- The winged scarab represents the sun god and hope for rebirth in the afterlife.
- Another similar winged scarab is visible on the surface of the wrappings, almost immediately above the hidden amulet.



Can you see how this amulet would sit on the mummified woman's head?



Can you feel the outline of the winged scarab beetle?



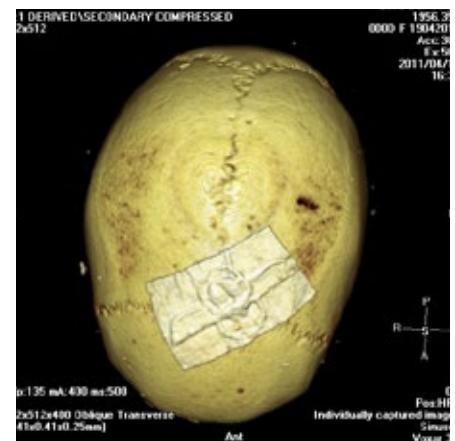
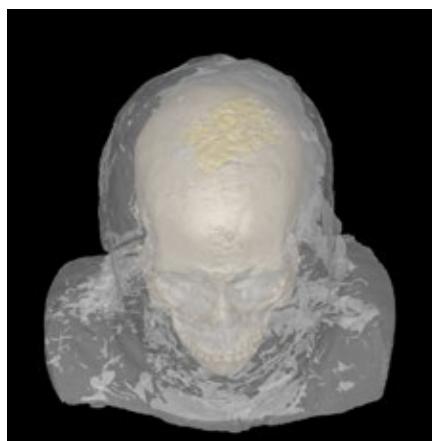
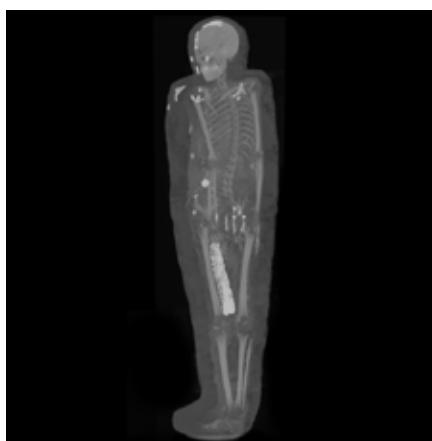
This is an exact replica of the amulet beneath the mummified woman's wrappings. Have you ever seen anything else that has been 3D printed?

Objects from the ancient Egyptian collections of National Museums Scotland



A computerized tomography (CT) scan combines a series of X-ray images using computer processing to create cross-sectional views of inside the body. CT scanning provides more detailed information than ordinary X-rays. Scanning can inform us about a mummified person's age, sex, height, health at time of death and how they were mummified, as well as revealing any objects hidden within the wrappings.

The CT scan images show that within the wrappings there is the body of a fully grown woman, lying with her arms at her sides. The scan revealed that an amulet had been placed on top of the woman's head and a papyrus roll by her side before her body was wrapped.



Mummification and the Afterlife

Eye of Horus amulet (real)



This is a real ancient Egyptian amulet, please handle with care.

- The Eye of Horus was one of the most powerful amulets in ancient Egyptian times. It is also known as the wedjat or udjat eye, which means flourishing or healthy.
- Horus was the god who protected the Pharaoh. In one myth Horus was said to have lost his left eye in battle. It was later found and returned to him, so it symbolises being made whole again after death.
- One of the most important amulets used in mummification was the Eye of Horus plaque. When the internal organs were removed from the body, the Eye of Horus plaque was placed on the incision to heal it, so the body would be whole again.
- This amulet is made of faience, which is a mixture of sand, lime and natron (a type of salt) mixed with water to form a paste. The paste could be moulded into different shapes, then glazed and fired so that the faience would harden and the outer surface would become shiny.
- The blue green colour comes from adding a mineral called copper oxide to the glaze before it is fired.



Can you see the shape of an eye?



Is faience light or heavy? Is it rough or smooth?



Why would an eye be a good symbol for a protective amulet?

Objects from the ancient Egyptian collections of National Museums Scotland

Amulet in blue faience in the form of a *wadjet* eye with eyebrow and pupil marked in black: Ancient Egyptian, New Kingdom, c. 1550–1186 BC.



Pottery mould for *wadjet* or Eye of Horus: Ancient Egyptian, Lower Egypt, possibly Tell Basta (Bubastis), Lower Egypt, Roman Period, 30 BC – AD 395.



Eye of Horus plaque Silver, Egypt, c1069–656 BC.



Mummification and the Afterlife

Scarab and scarab mould (replica)



- Scarabs are a type of dung beetle. The ancient Egyptians observed scarab beetles rolling balls of dung and associated this with the sun travelling through the sky.
- Scarabs were often wrapped into the bandages of mummified people. In later Egyptian times, a scarab was placed above the heart of the dead person. This heart scarab was to ensure that the heart did not betray the dead person during the judgement ceremony in the afterlife.
- Scarabs were inscribed with a spell from the Book of the Dead to prevent the heart from giving away any of the dead's past bad deeds.
- Seal scarabs were inscribed with names and would be pressed into clay to seal or authorise something.



What size is the scarab? Why do you think they were bigger than the other amulets?



Think about all the work that must have gone into making these – what does this tell us about how important scarabs were to ancient Egyptians?

Egyptians used the dung beetle to represent rebirth. Can you think of other stories about animals that have been used to represent beliefs?

Objects from the ancient Egyptian collections of National Museums Scotland

Heart scarab in olive green stone with an oval base:
Ancient Egyptian, New Kingdom, c. 1295–1069 BC.



Scarab, dark green stone, incised on base with the heart spell (30B) from the Book of the Dead in favour of the workman Meryt: Ancient Egyptian, New Kingdom, c. 1295–106.



Ancient Egyptian, Deir Rifa, Middle Kingdom,
11th-13th Dynasty, c. 2010–1660 BC.

Mummification and the Afterlife

Stele of Tjia (replica)



- Stela were a way of leaving a personal monument following death.
- This stela depicts three different Egyptian gods, from left to right, Ptah (God of craftsman), Ra-Horakhty (a combination of the gods Horus – god of the sky – and Ra – god of the sun – respectively) and Amun-Ra, one of the most powerful gods in ancient Egypt.
- The text describes the jobs and honours of Tjia, who is depicted in the bottom right. Tjia was the son-in-law of the Pharaoh Seti I (c1294–1279 BC).
- The original stela was dedicated by the Overseer of the Treasury of the temple of King Ramesses II. This temple is known as the Ramesseum and is on the West bank of modern Luxor



Examine the stela – can you identify the three different gods and spot Tjia?



Feel the stela in your hands, what shapes can you feel?



If you were making a stela to help people remember you, what would you like to include in its design?

Objects from the ancient Egyptian collections of National Museums Scotland



Limestone stela carved in relief, from the tomb of Mereri, the Count, Overseer of Priests and Guardian of the Temple Cattle, who stands on the left holding a staff and baton. On the right is a prayer to Osiris for funerary offerings: Ancient Egyptian, Upper Egypt, Dendera, c. 2100 BC.

Stela in bright blue glazed faience, showing the Maker of Faience for Amun, Rekh-amun making an offering to Osiris who is seated on a throne: Ancient Egyptian, Upper Egypt, Thebes, New Kingdom, c.1295–1186 BC.



Mummification and the Afterlife

Wooden stela (replica)



- This is a replica of a stela in Scotland's national collections. It shows the Gatekeeper of Amun, Sennu, worshipping Ra-Horakhty-Atum as a falcon-headed god seated on a throne before a table of offerings.
- Stelae were used for lots of different purposes – tombstones, monuments, and boundary markers. This means that they can be different shapes, sizes and colours.
- Funerary stelae are normally found in tomb chapels during excavations.
- Food was magically created by the texts and scenes on the stela.



How do you think ancient Egyptians would have made coloured paint?

What food do you think would be good to have in the afterlife and why?

Objects from the ancient Egyptian collections of National Museums Scotland

Round-topped stela in painted wood, showing the Gatekeeper of Amun, Sennu, worshipping Ra-Horakhty – Atum as a falcon-headed god seated on a throne before a table of offerings: Ancient Egyptian, Thebes, Intermediate Period, c. 800–715 BC.



Mummification and the Afterlife

Stela dedicated to King Ramesses II (replica)



- This is a double sided stela dedicated to King Ramesses II, also known as Ramesses the Great.
- One side of this object shows King Ramesses II as a child, marked out by his hairstyle known as a 'side lock of youth' and his hand to his mouth.
- The stela depicts Ramesses II as eternally youthful, living forever.
- The object is similar to a stela that memorialises an individual. In this case it was probably dedicated by a Vizier (Prime Minister).
- The other side of this replica shows someone offering to the god Ptah.



Examine the stela. What details do you notice in the carvings?

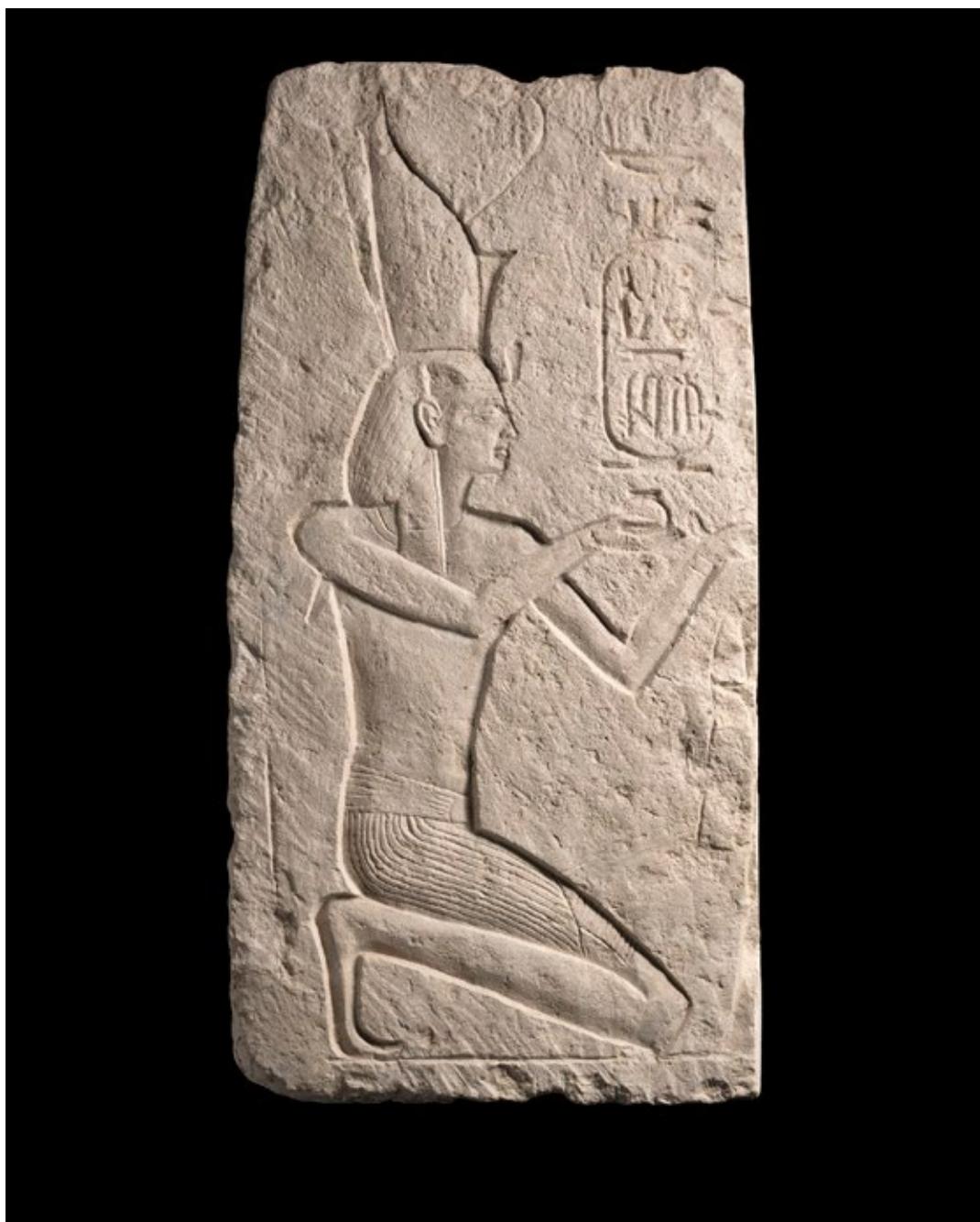


Feel the stela in your hands. What detail in the design can you feel with your hands?



What would you give as an offering to an ancient Egyptian god?

Objects from the ancient Egyptian collections of National Museums Scotland



Relief fragment in white limestone depicting a figure of Ramesses II wearing a shendyt kilt and the Double Crown: Ancient Egyptian, Ancient Egyptian, Lower Egypt, possibly Tanis, New Kingdom, 19th Dynasty, c.1291–1188 BC.

Mummification and the Afterlife

Relief of Akhenaten (replica)



- Akhenaten was an ancient Egyptian Pharaoh, who originally came to the throne as Menhotep IV, but later changed his name to Akhenaten.
- During his time as ruler, Akhenaten moved the capital of Egypt to a new site (known today as Amarna).
- Akhenaten is also well known for changing the religion of Egypt to focus on a single god, the sun itself, and altered the form of art to a more naturalistic style.
- This object reflects the naturalistic style, with elongated features and emphasised lips.
- Akhenaten's changes were undone by the successors, most notably by his son Tutankhamun.
- This object and its replica are a trial, or practice piece of work from an ancient Egyptian sculptor.



Examine the relief. How would you describe Akhenaten to a friend or family member? Can you spot any details which help you work out it's a trial piece?



Carefully feel the object in your hands. What details can you feel?



What do you think of Akhenaten's style of art? Would you draw yourself in the same style today?

Objects from the ancient Egyptian collections of National Museums Scotland



Relief in limestone on a roughly rectangular slab carved with the head of King Akhenaten shown in profile facing right: Ancient Egyptian, Middle Egypt, probably Amarna, New Kingdom, 18th Dynasty, reign of Akhenaten, c.1353-1336 BC.

Mummification and the Afterlife

Pyramidion (replica)



- A pyramidion is a small pyramid placed on top of a pyramid. The original of this object would have been placed on top of a small pyramid on the top of a tomb chapel, and would have been larger than the replica.
- Pyramidions and pyramids symbolised the rays of the sun.
- The inscriptions on this pyramidion let us know that the owner of this tomb was a person called Benbiskhauf.



Examine the pyramidion – what symbols and images can you see on each of the faces?



Feel the pyramidion in your hands. How heavy do you think a pyramidion for the top of a pyramid would be?



What design would you include on the top of a pyramidion for a pyramid in ancient Egypt?

Objects from the ancient Egyptian collections of National Museums Scotland



Pyramidion of limestone coated with buff-coloured plaster, incised and painted on four faces with representations of the owner, the Quarter-Master Mahu: Ancient Egyptian, New Kingdom, 18th – 19th Dynasty, c. 1336–1186 BC.

Mummification and the Afterlife

Shabti of King Senkamanisken (replica)



- Egypt wasn't always ruled by Egyptians! For a period of time the country was ruled by kings from Kush, an area in modern Sudan known to the ancient Egyptians as Nubia.
- Kushite kings were identified with having two cobras on their heads instead of one, as they were kings of Egypt and Kush.
- By the time Senkamanisken became king, the Kushites had lost control of Egypt to other conquerors. However, Senkamanisken continues to use the titles of an Egyptian king and still portrays himself in that way.
- He was buried in a pyramid in Nuri, Sudan, which is where the original of this replica object would have been buried.
- Shabtis of Kushite kings are often much larger than traditional Egyptian ones and are made of stone.



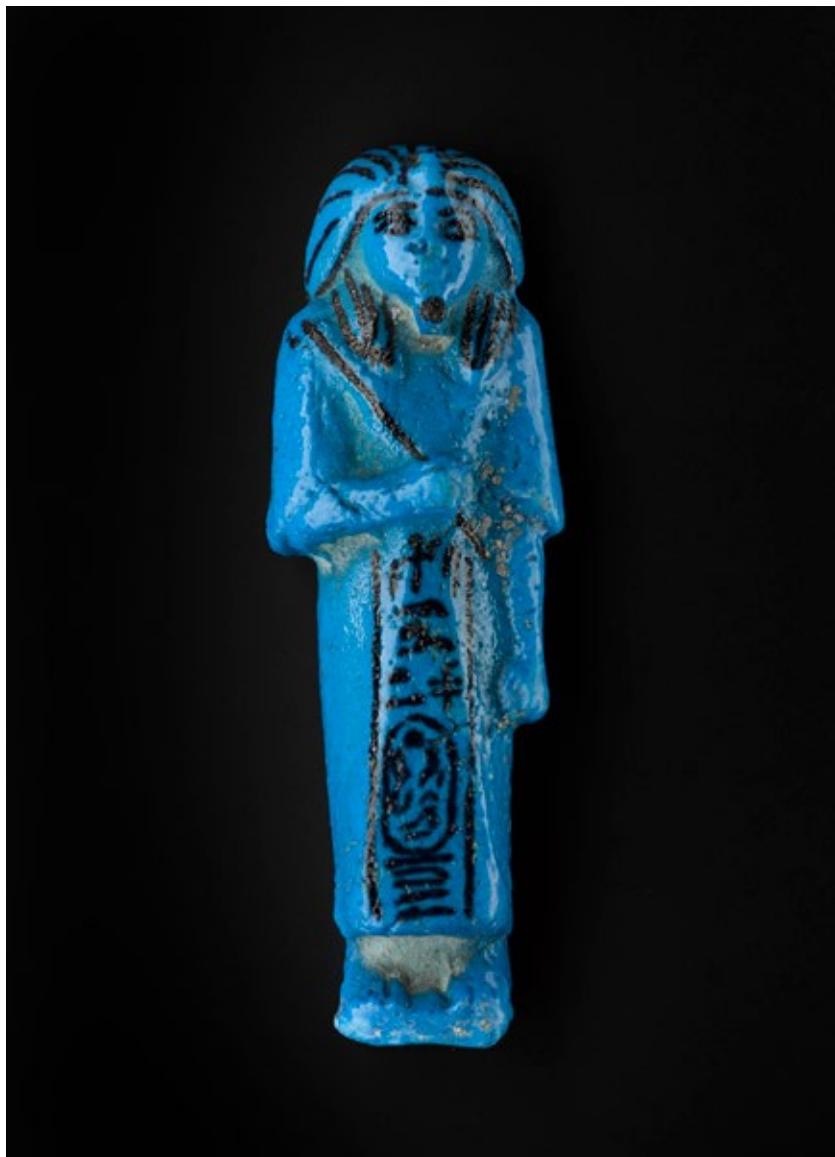
Examine the shabti and see if you can spot the two cobras. Compare this item to another shabti from the handling collection, what differences can you see?



Feel the shabti in your hands. What detail in the design can you feel with your hands?



What do you think it would be like to be a ruler of a country? Do you think it would be a job you would enjoy? Why/why not?



Shabti of bright blue faience, dedicated to King Pinudjem I. The figure is shown wearing everyday costume, and carries a whip: Ancient Egyptian, Upper Egypt, Deir el-Bahri, c. 1070–1032 BC.

Mummification and the Afterlife

Shabtis (real) x2



These are real ancient Egyptian shabti figures, please handle with care.

- A shabti is a small figure of a person, which represents a field worker. They often hold tools and carry a sack or water container.
- Everyone was expected to work in the afterlife. Originally a single shabti would be placed in the tomb as a substitute for the tomb owner, to stand in for them when they had to work (1900–1500 BC). Later in Egyptian history, more and more shabtis were placed in burials, so you could have an entire team that would magically come to life and work for you!
- The hieroglyphs on shabtis are spells which means that the shabti will come to life when needed. The Shabti is to reply “I am here” to any work request. The inscriptions also name the deceased.
- Very important people may have had a shabti figure for every day of the year, together with one overseer for every ten shabtis. This makes a total of 401 figures!
- There are over 200 shabti in the collections of National Museums Scotland.
- This shabti is made from faience; shabtis were also made from other materials like wood, stone or mud.



Can you see the hairstyle and beard of the shabti? Are these styles common today?



What do you think the hieroglyphs carved into the figure might mean?

What sort of jobs do you think shabtis would be expected to do in the afterlife? What jobs would you want shabtis to do for you?

Can you spot the farming tools on the smaller shabti?



Use the faience and clay tiles here. Discuss which material you think would have been used to make the shabtis for important ancient Egyptians?

Objects from the ancient Egyptian collections of National Museums Scotland



Sixteen pottery mould-made shabtis: Ancient Egyptian, Third Intermediate Period, probably 25th Dynasty, c. 747–656 BC.

Mummification and the Afterlife

Osiris figure (real)



This is a real ancient Egyptian amulet, please handle with care.

- This statuette is made of bronze, which is a mixture of copper and tin.
- Osiris is the god of the dead and the ruler of the afterlife. He is one of the most important gods in ancient Egypt. Osiris is usually shown as a mummified king holding a shepherd's crook and a flail (an agricultural tool), which symbolise his responsibility to guide his people and provide for them.
- Statuettes like this are found in burial chambers, and also in temples and homes. The ancient Egyptians believed that it was important to recognise and worship their gods and goddesses.
- This was probably made using the lost wax method. A figure would be carved from wax, and then covered with clay and fired. As the clay hardened, the wax melted and ran out of a small hole in the clay. Molten bronze would then be poured into the hole left by the wax. The bronze hardened and cooled, and the clay was chipped away to reveal a bronze figure.



Can you spot the rearing cobra at the front of the crown? This is called a uraeus, and represents royalty and authority.



What tells you that it might once have been fixed to a wooden base?



What do you think the shapes on either side of the crown represent? (They're ostrich feathers!)



Bronze statuette of Osiris. He is shown standing, wrapped tightly as if mummified. He wears a crown known as the Atef crown and holds a crook and flail: Ancient Egyptian, Lower Egypt, Saqqara, Late Period, c.664–332 BC.

Mummification and the Afterlife – Information Card



The Osiris myth

According to ancient Egyptian myth, the god Osiris was the first king of Egypt. His brother Seth was jealous and killed Osiris. Seth scattered the pieces of Osiris' body throughout Egypt.

Isis, Osiris' wife, was a powerful goddess of magic. With the help of Nephthys, Osiris' sister, they collected the pieces of his body. With the jackal – god Anubis, they bound and wrapped the body, and then Isis used her magic to bring him back to life. This was the very first mummification.

Having conquered death, Osiris became the god of resurrection and ruled over the afterlife. The son of Osiris and Isis, Horus, avenged his father's death by defeating Seth in a battle for Egypt's throne. Horus became the god of kingship.

These gods played important roles in the rituals surrounding mummification.

Objects from the ancient Egyptian collections of National Museums Scotland



Votive statue in unfired clay of the god Osiris
shown mummiform on a maat pedestal with
painted details: Ancient Egyptian, Upper Egypt,
Abydos, Umm el-Qaab, 19th Dynasty,
c. 1292–1185 BC.

Mummification and the Afterlife

Clay vessel (real)



This is a real ancient Egyptian object, please handle with care.

- This is an ancient Egyptian clay vessel. Its small size means it would have been made to represent a plate for use in a tomb rather than to actually use.
- These are common finds in ancient Egyptian burials. The Egyptians believed the dead needed food and drink in the afterlife, so they often placed vessels in tombs.
- The wealthy wanted to take their riches with them and they filled their tombs with all the beautiful things that they enjoyed in life, from jewellery to furniture. Some economised by making miniature versions for burial.
- This would have been made by moulding wet clay into the right shape, and then firing it to make it hard. Sometimes, vessels like this would have been glazed or incised for decoration.



What size and shape is the vessel? Do you think these would be practical in real life?



Feel the surface of the vessel. Why do you think it feels like this?



What similarities are there to what we use to eat from today?

Objects from the ancient Egyptian collections of National Museums Scotland



Small bowl or shallow cup of red pottery: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el – Qurna, 2nd Intermediate Period, 17th Dynasty, c. 1585–1545 BC.



Shallow bowl or lid of red pottery: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, 2nd Intermediate Period, 17th Dynasty, c. 1585–1545 BC.

Mummification and the Afterlife

Fragment of bread (replica)



- Bread, along with other food and drink, was buried in tombs because the ancient Egyptians believed that the dead needed nourishment in the afterlife.
- Bread was an everyday food in ancient Egypt, although Egyptians would also have eaten fruit and vegetables, and occasionally salted fish and meat. They also drank beer, which was made from barley. It was not like modern beer, it was thick, sweet and not as alcoholic. Even children drank it.
- To make bread, the ancient Egyptians first had to grind grain to make flour. The flour would then have been mixed with water to make dough, and the dough baked in an oven to make bread.



What do you think ancient Egyptian bread would look like if it was found today?

Bread was the staple diet in ancient Egypt. How does this compare to our diets today – what other things do we eat?

Objects from the ancient Egyptian collections of National Museums Scotland



Bread cake or roll, flattened conical in shape with a rounded end: Ancient Egyptian, New Kingdom, c. 1550–1069 BC.



Cake or loaf of unleavened bread, discoid in shape: Ancient Egyptian, New Kingdom, c. 1550–1069 BC.



Model in painted wood of a servant group depicting a bakery: Ancient Egyptian, Beni Hasan, 11th–12th Dynasty, c. 2055–1773 BC.



Sandstone millstone: Ancient Nubian, Faras, Early Dynastic, c. 3000 BC.

Mummification and the Afterlife

Falcon statuette (replica)



- Falcons were an important symbol of divine kingship in ancient Egypt.
- In ancient Egypt, gods took the form of animals on Earth.
- The falcon was associated with Horus, the god of the Sky and protector of the reigning pharaoh.
- Horus was believed to be the son of Isis (goddess of magic) and Osiris (god of the afterlife)
- Representations of falcons can be found throughout ancient Egyptian culture, for example; in statues, amulets, carvings and paintings.
- This replica would have been designed to be on-top of the coffin of a mummified falcon, but guardian falcons were also used on the top of the coffins of mummified people too.



Examine the falcon. What features helped you decide what kind of bird it is?



Feel the falcon in your hands. What details can you feel which help you identify this is a bird?



If you were choosing a bird which represented protection of someone important today, which bird would you choose and why?

Objects from the ancient Egyptian collections of National Museums Scotland



Guardian figures of falcons and double falcons in wood, mummiform upon stand and painted, from the lid of a qrsw-coffin: Ancient Egyptian, Upper Egypt, Thebes, 25th-26th Dynasty, Third Intermediate Period.



Collar terminal for the left shoulder in blue-green faience, in the form of falcon head: Ancient Egyptian, probably Middle Kingdom, c. 2025–1700 BC.



Mummy case of bronze, hollow rectangle surmounted medially by the figure of a falcon wearing the double crown: Ancient Egyptian, Late Dynastic Period, 664–332 BC.

Archaeology and Scotland's Contributions to Egyptology

Archaeologist's tool kit (real)



- This is a modern archaeologist's tool kit with some tools which would be used during archaeological digs today.
- Alexander Henry Rhind was one of the first excavators in Egypt to keep a record of the precise locations of objects. Today we use GPS technology, photography and other recording methods to be even more accurate.
- In the past, archaeologists worked quickly at sites, often spending only a very short time there. Modern excavations take much longer, often lasting for many years. This allows us to record more information and take more care over the site.
- In our collections we have a measuring rod which belonged to Astronomer Charles Piazzi Smyth (1819–1900), famous for his studies of the Great Pyramid of Giza.
- Excavations in Egypt mostly happen during the Egyptian winter, when the climate is cooler.



Do you recognise any of the tools in the tool kit? What do you think you would use each for?



Is the tool kit heavy with all the tools inside?

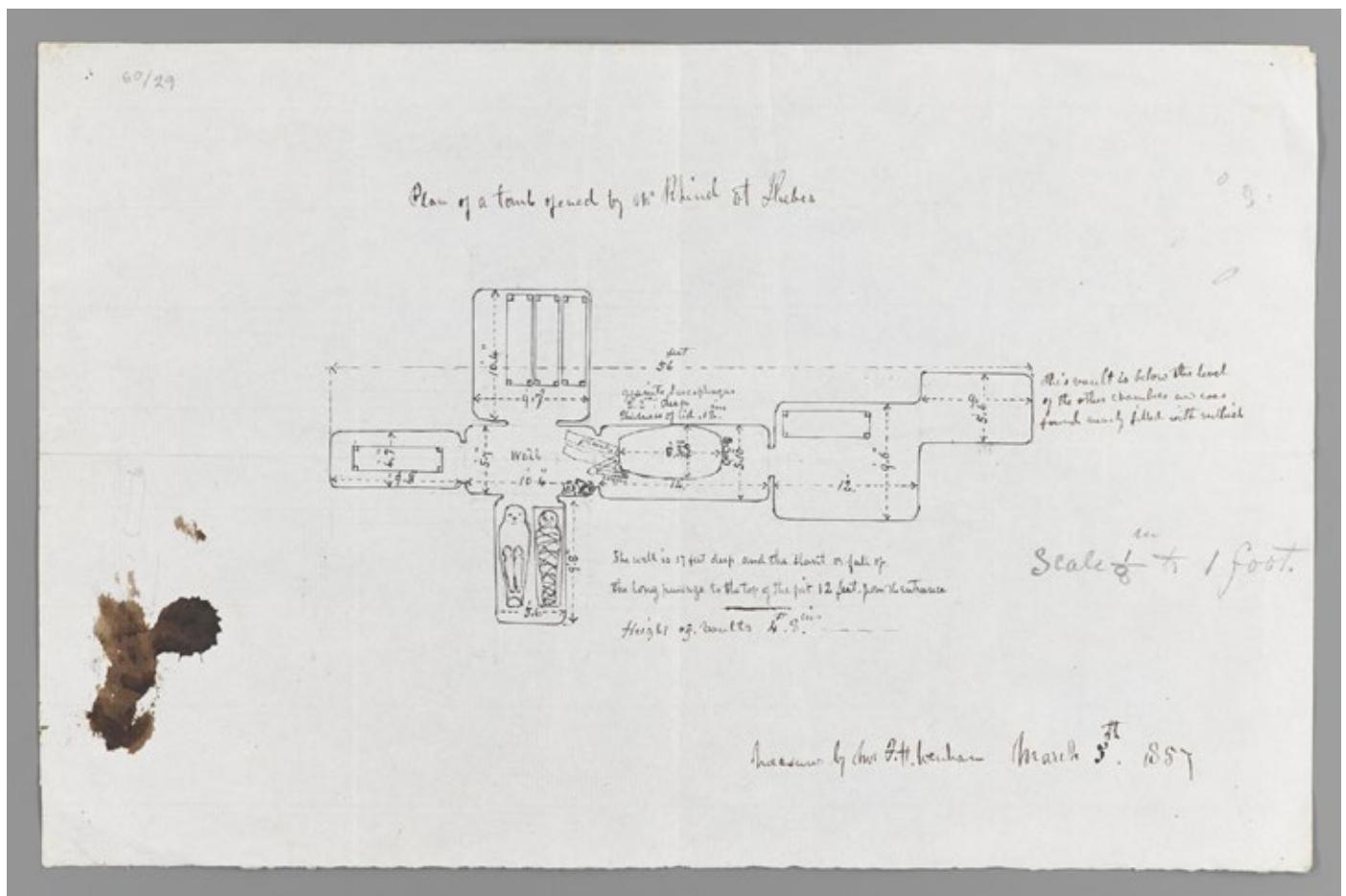


What object would you most like to find on a dig?

Objects from the ancient Egyptian collections of National Museums Scotland



Charles Piazzi Smyth's measuring rod.



Alexander Henry Rhind's tomb plan with measurements.

Archaeology and Scotland's Contributions to Egyptology

Information Card

Alexander Henry Rhind



- Alexander Henry Rhind (1833-1863) was the first practiced archaeologist to work and record his findings scientifically in Egypt.
- He was born in Wick, in the very north of mainland Scotland in 1833.
- Rhind attended the University of Edinburgh between 1848-1850, and studied Natural History, Scottish History and Antiquities.
- Rhind led excavations of prehistoric sites in the North of Scotland (Caithness) like Kettleburn Broch and donated his finds to the national museum.
- Unfortunately, in 1853 Rhind fell ill with a lung disease. His illness led him to spend time in warmer countries, including Egypt.
- Whilst in Egypt, Rhind undertook excavations in a number of places, mainly around modern Luxor, which in ancient times was called Thebes.
- His career was tragically cut short when he died in Switzerland, on his way home from Egypt in July 1863, aged 29, as a result of pulmonary disease (tuberculosis). He is buried in Wick parish churchyard.

Discovering Ancient Egypt includes objects excavated by Rhind in Thebes (which today, is called Luxor), focusing on a necropolis site called Sheikh abd el-Qurna.

The objects on display are representative of the New Kingdom and Late Period, between 1550–715 BCE. and reflect a period of prosperity and empire in ancient Egypt.

The objects on display include Funerary papyrus of the Vizier Useramun, wooden mummy labels, wooden funerary stela wooden jackal and falcon figures.

Objects from the ancient Egyptian collections of National Museums Scotland



Guardian figure of a falcon in wood, mummiform upon stand and painted, from the lid of a qrs-w-coffin: Ancient Egyptian, Upper Egypt, Thebes, 25th-26th Dynasty, Third Intermediate Period, c. 747–525 BC



Framed funerary Book of the Dead papyrus of the Vizier Useramun, written in semi-cursive hieroglyphs upon a roll of papyrus: Ancient Egyptian, Upper Egypt, Thebes, c. 1479–1457 BC.



Funeral cone of terracotta, pyramidal with four horizontal lines of inscription “Overseer of the Royal Harem, Userhat” “The Mistress of the House, his beloved, Maya”, Ancient Egyptian, Upper Egypt, Thebes, mid 18th Dynasty, c. 1400 BC, Sheikh Abd el-Qurna, excavated by A.H. Rhind



Guardian figure of a jackal in wood, couchant and painted, from a qrs-w-coffin lid, possibly with a separate tail: Ancient Egyptian, Upper Egypt, Thebes, excavated by A.H. Rhind in the Rhind tomb, 25th-26th Dynasty, Third Intermediate Period, c747–525 BC



Stela in wood covered with gesso, round topped and painted showing a woman kneeling before Re-Horakhty, split in half and repaired: Ancient Egyptian, Upper Egypt, Thebes, late 22nd Dynasty, Third Intermediate Period, c. 825–715 BC



Hand-drawn and tinted map of the Theban West Bank in ink and watercolour by Alexander Henry Rhind (1861)

Archaeology and Scotland's Contributions to Egyptology Information Card

Charles Piazzi Smyth

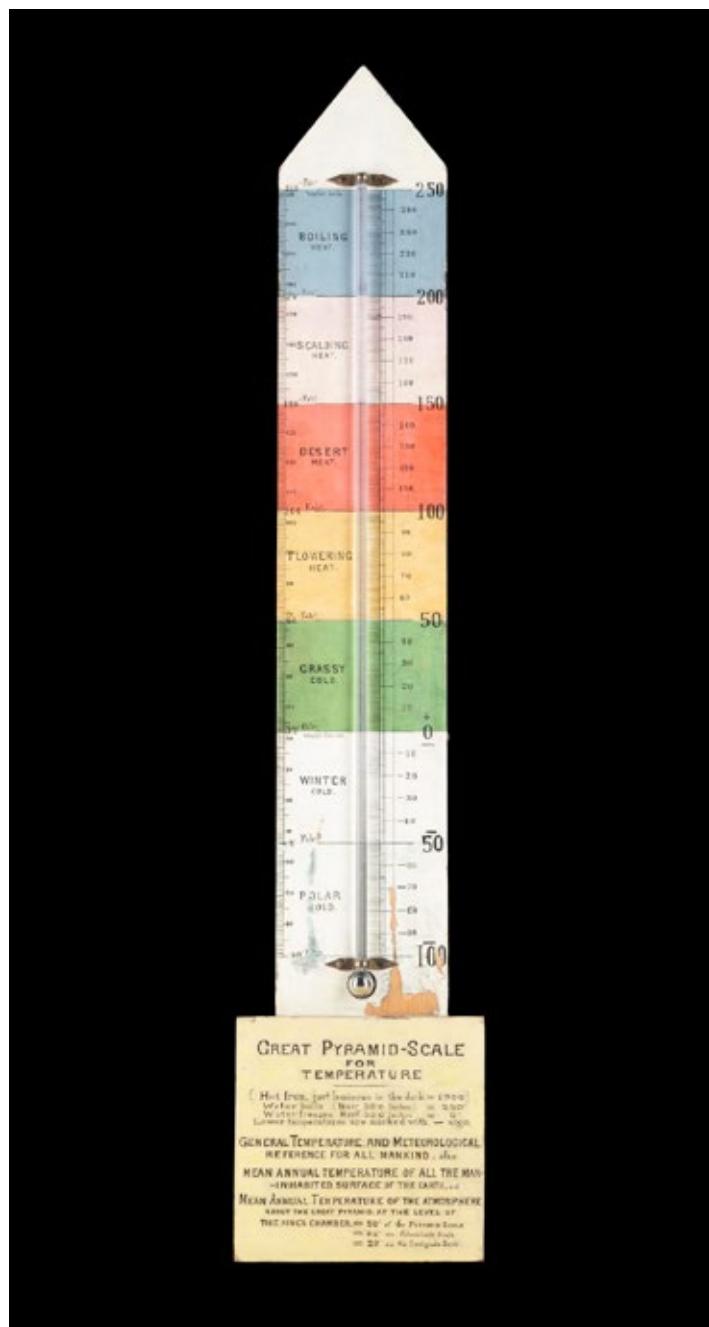


- Charles Piazzi Smyth (1819 – 1900) was born in Naples, Italy, in 1819 and was a pioneer of high altitude astronomy, spectroscopy and infrared astronomy.
- He was made a Professor of Physics at the University of Edinburgh in 1846, and was Astronomer Royal (Director of the Royal Observatory) of Scotland between 1846–1888.
- Piazzi Smyth was the first person to take photographs of the inside of the Great Pyramid of Giza, and the first person to take photographs with a flash outwith a studio.
- Together with his wife Jessie, took the most accurate measurements of the pyramid of Giza to date.
- His measurements of the pyramid led him to suggest a unit of measurement called 'the pyramid inch': which was 1.00106 imperial inches or about 2.54 centimetres.
- Piazzi Smyth invented the one o'clock gun in Edinburgh, and has a crater on the moon named after him.

Discovering Ancient Egypt includes objects used by Charles Piazzi Smyth during his investigations of the Pyramid of Khufu at Giza. The Great Pyramid was built for King Khufu (reign c.2589-2566 BC) in a period known as the Old Kingdom, known primarily for monumental architecture. The objects on display include a mounted thermometer and wooden rulers reflecting the pyramid inch.

Objects from the ancient Egyptian collections of National Museums Scotland

Mounted thermometer, graduated with the 'Great Pyramid Scale of Temperature', by Charles Piazzi Smyth, c. 1870



Square-section wooden scale in manuscript of the 'Cubit of Memphis or of the Nilometer, or the Profane Egyptian Cubit'.



Archaeology and Scotland's Contributions to Egyptology Information Card

Annie Pirie Quibell



- Annie Pirie Quibell was born in Aberdeen in 1862 and was one of the first generation of women to study Egyptology at University. Annie studied painting in France, as well as Egyptology at University College London.
- In 1895 Annie travelled to Egypt as an artist to work with William Matthew Flinders Petrie (a pioneering British Archaeologist).
- In 1900, she married her husband, James Edward Quibell, whom she met on a Petrie excavation.
- Annie went onto work with Edward at all his excavations, providing many of the published illustrations associated with them.
- Annie also wrote a number of accessible texts with illustrations, which document key finds and clearly communicate the work and value of excavations.

Discovering Ancient Egypt includes objects excavated at Nekhen (Hierakonpolis), the site of one of the earliest culture centres in Egypt, which were documented by Annie. One of the most notable discoveries was the 'Main Deposit' in the temple of Horus, which included objects relating to the earliest Egyptian kings. The objects on display include a plaster cast of the Narmer Palette (which shows the first king of Egypt on it), an alabaster jar and dish with early hieroglyphs inscribed and a faience squatting baboon statuette.

Objects from the ancient Egyptian collections of National Museums Scotland



Dish of Egyptian alabaster (travertine) with vertical sides, inscribed with two early hieroglyphs: Ancient Egyptian, Upper Egypt, Hierakonpolis, from the Main Deposit, site number 471, Early Dynastic period, 1st-2nd Dynasty, c.3100-2686 BC.



Amulet in coarse green faience in the form of a squatting ape: Ancient Egyptian, Upper Egypt, Hierakonpolis, Main Deposit, Early Dynastic Period, 1st-2nd Dynasty, c.3100-2686 BC.



Painted plaster reproduction of the reverse face only of a palette of King Narmer: Ancient Egyptian, 3100 BC.

Archaeology and Scotland's Contributions to Egyptology

Mummified person and object labels (replica)



- These are replica wooden labels which were tied to the mummified bodies and objects of princesses who were buried together in a single tomb. We know that the labels were tied to both individuals and objects as name duplicates appear.
- The tomb was excavated by Alexander Henry Rhind. Who described finding the contents as torn apart by robbers!
- The text on the labels is written in hieratic (a cursive form of hieroglyphs) and is read from right to left.
- The princesses named on the labels that are accompanying *Discovering Ancient Egypt* are: King's daughters Ptahmeryt, Sathori, Henutiunu and the daughter of King Thutmose IV Pyihia.



Examine the labels and the hieroglyphs, can you match the replicas with the real labels in the exhibition?



Feel the replica labels in your hands. What is it about the feel of the object that helps you know what it is made from?



What objects would you like to take with you to the afterlife that you would need a label for?

Objects from the ancient Egyptian collections of National Museums Scotland

Mummy-label of wood with a rounded top and central hole, inscribed with four lines of hieratic in black ink naming one of the daughters of Tuthmose IV: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, excavated by A.H. Rhind, New Kingdom, 18th Dynasty, c.1550–1295 BC.



Mummy-label of thin wood, rectangular with rounded top and central hole, inscribed with one line of hieratic in black ink mentioning Princess Hentinnu (daughter of Thutmose IV): Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurnat, New Kingdom, 18th Dynasty, Thutmose IV – Amenhotep III, 1397–1351/50 BC.



Mummy-label of wood with a rounded top and central hole, inscribed with four lines of hieratic in black ink naming one of the daughters of Tuthmose IV: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, excavated by A.H. Rhind, New Kingdom, 18th Dynasty, c.1550–1295 BC.



Mummy-label of wood with a rounded top and central hole, inscribed with four lines of hieratic in black ink naming one of the daughters of Tuthmose IV: Ancient Egyptian, Upper Egypt, Thebes, Sheikh Abd el-Qurna, excavated by A.H. Rhind, New Kingdom, 18th Dynasty, c.1550–1295 BC.



Archaeology and Scotland's Contributions to Egyptology

Faience beads (replica)



- Jewellery made from beads was popular in ancient Egypt.
- Beads were made by moulding a small piece of faience paste around a thread. The beads would then have been fired, so that the faience hardened and the thread burned away. This left a hole, so that the finished beads could be threaded and made into a necklace.
- There are many surviving examples of ancient Egyptian beads, however they are not always in their original state. There are many reasons Egyptologists find loose beads.
 - > Sometimes the material which held the beads together could have disintegrated over time. Another reason is that ancient or modern tomb robbers may have broken them whilst taking things.
 - > Reuse of the tomb is another possible reason for finding incomplete beads. At points in Egyptian history people could not afford to build a new tomb for themselves.
 - > The objects may also have succumbed to time, having been buried for thousands of years, they may simply have broken.



How many different shades can you see in the beads?



How do the large faience beads feel? Would you wear jewellery made from faience?



Do we still use beads to make jewellery today? What other materials do we use that were not available in ancient Egypt?

Objects from the ancient Egyptian collections of National Museums Scotland

Necklace consisting of a string of thirty-one blue-green glazed faience ball beads, with two natural shell terminals: Ancient Egyptian, Middle Egypt, Deir Rifa, Middle Kingdom, 11th-13th Dynasty, c.2010–1660 BC



String of beads: Ancient Egyptian, from Abydos, Upper Egypt, Predynastic Period, c. 4400–3100 BC



Archaeology and Scotland's Contributions to Egyptology

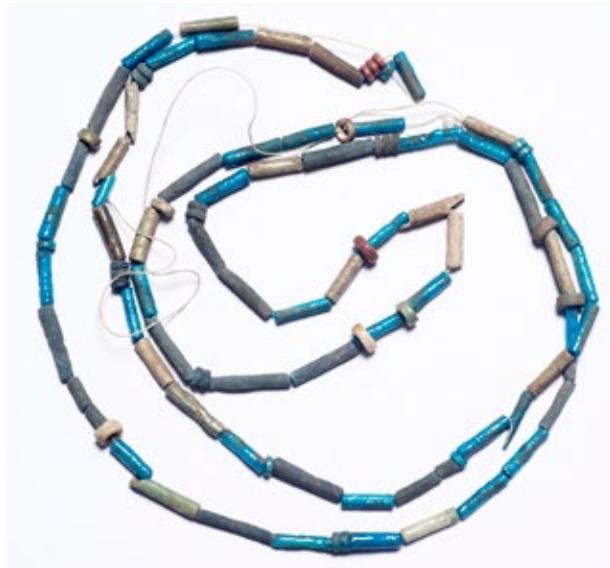
Broken objects (real)



Shabti



Anubis Amulet



Beads

- It is common for Egyptologists to discover broken fragments of ancient objects during archaeological excavations.
- Egyptologists study for many years to learn how to excavate objects. The delicate nature of archaeological digs means some objects could be damaged or broken by the Egyptologist by accident. Although this is very rare nowadays, it was quite common in the past.
- In our collections there are many fragments and incomplete objects that came to the museum in this condition.
- The museum employs professional conservators who ensure that the objects are in the best condition they can be. This includes cleaning them, repairing them when necessary and controlling the conditions in which they are kept.
- Broken objects can be as helpful to researchers as complete ones; often allowing us to see the material which the object is made of in more detail.



Can you figure out what the broken objects are?



Can you see where the objects have broken?



Do you think the broken objects feel the same as complete objects? What are the differences?

How do you think these objects were broken?

Objects from the ancient Egyptian collections of National Museums Scotland

Relief fragment in limestone depicting the upper part of the figures of two men carrying caskets above their heads: Ancient Egyptian, Upper Egypt, Deir el-Bahari, Tomb of Queen Neferu, Middle Kingdom, c. 2010–1940 BC.



Lower portion of a faience statue of Ptah, legs only seated on block throne, with inscription “[An offering that the king gives on behalf of Ptah] creator of the gods that he might give life, prosperity, and health to the Chief Controller of the Craftsmen, setem-priest of Ptah, Shedsu-nefertem justified”: Ancient Egyptian, Saqqara, Late Period, c. 664–332 BC.



Archaeology and Scotland's Contributions to Egyptology

Mystery Objects

Objects can be unrecognisable for many reasons. It is an Egyptologists job to ask the right questions to find out what the objects are. We need your help to investigate what these objects are...

Answer the following questions and then tell us what you think!

A



- Is the object broken or complete? _____
- What is the condition of the object? _____
- How heavy is the object? _____
- Does it look like anything you would use nowadays? _____
- Is it real or replica? _____

B



- Is the object broken or complete? _____
- What is the condition of the object? _____
- How heavy is the object? _____
- Does it look like anything you would use nowadays? _____
- Is it real or replica? _____

C



- Is the object broken or complete? _____
- What is the condition of the object? _____
- How heavy is the object? _____
- Does it look like anything you would use nowadays? _____
- Is it real or replica? _____

A Red Bead with split - Hair decoration (Real)
B Blue Bead (Modern Bead)
C Sekhmet Statue (Replica)

Scotland's National ancient Egyptian collections

The ancient Egyptian collections at National Museums Scotland comprises around 6,000 items, including many unique and internationally significant objects, such as royal statuary, reliefs, mummies, coffins, papyri, furniture, jewellery and textiles.

The River Nile and the surrounding desert shaped ancient Egyptian culture and how they saw the world. Egypt's success derived from its natural resources, such as fertile agriculture from the annual flood, stone for building monuments, and precious gold. The Egyptian empire grew to stretch from Nubia in the south to Syria in the north, but over time its power waned and for almost a third of its history it was ruled by some of its various former territories. Even in ancient times though, Egypt's awe-inspiring monuments, including pyramids and temples, drew tourists from throughout the ancient Mediterranean.

Our Ancient Egyptian collection began in 1819, and many of the objects derive from archaeological excavations by Alexander Henry Rhind (Fellow of the Society of Antiquaries Scotland), the Egypt Exploration Society, British School of Archaeology in Egypt, and Oxford and Liverpool Universities.



Ask Our Curator



We asked a class of primary 4 pupils to think about questions they would like to ask Dr Margaret Maitland, Senior Curator of the ancient Egyptian collections of National Museums Scotland. Together they came up with some excellent questions which Margaret was happy to answer.

1. What do you have to do in your job?

As a curator, I look after the ancient Egyptian objects in the museum. I'm in charge of making sure they're taken care of so that they will last a long time. This includes making sure the temperature stays steady and the air stays fairly dry in our storage areas, and working with our conservators who treat objects that are really fragile or damaged. I'm also responsible for studying the objects, trying to learn more about them, and helping other Egyptologists visit and study the objects. But probably the most

important part of my job is sharing the objects with people, whether it's making exhibitions and galleries where people can visit them, or writing books and webpages that explain the objects, or presenting talks about them.

2. What is your favourite ancient Egyptian artefact in the museum?

This is a very difficult question, as I have lots of favourites and they're always changing because we have so many cool objects! One of my favourites is a beautiful box that probably belonged to an ancient Egyptian princess. It is decorated with the god Bes who looks fierce so he can frighten away anything bad. I was really excited that I found out that someone else had two pieces of the box that had become separated from it a long time ago. I was able to get them for the museum and reunite them with the box. There's a photo of them the box and the pieces that were lost here:

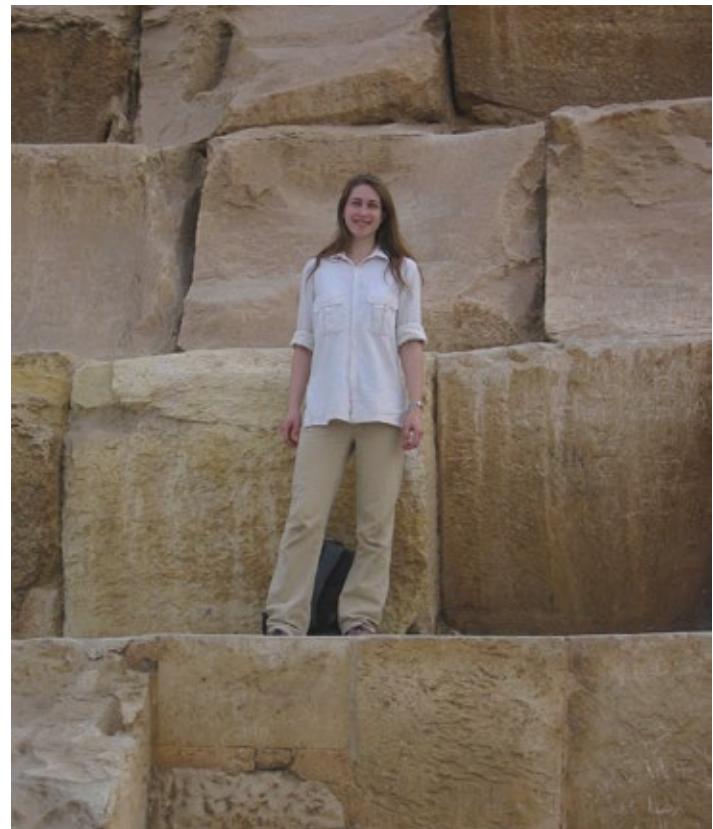
<http://blog.nms.ac.uk/2017/01/10/a-new-acquisition-reunited-with-an-ancient-egyptian-royal-treasure/>

3. Have you ever been to see the Egyptian pyramids and tombs?

Yes I've been very lucky to get to travel to Egypt many times. I've been inside lots of pyramids and tombs. You can see a photo of me standing on the Great Pyramid and a photo of one of the tombs that I studied for my PhD. I especially like decorated tombs with scenes that show how people lived back then. You might be able to spot that in the photo of the tomb that I attached there are lots of little figures of people shown. That tomb is really remarkable for having a scene on the back wall (right hand side of photo) that shows 220 wrestlers wrestling! The tomb belonged to the provincial governor and this scene may have been to show how many strong fighters he had.

4. Have you seen a real mummy?

Yes. We have several in the museum that I look after. I prefer calling them mummified people rather than mummies, so that we don't forget that they are actually real men, woman and children.



5. Can you read hieroglyphs?

Yes I can! It took me quite a long time to learn, but I probably started learning a few hieroglyphs when I was your age. I really wanted to become an Egyptologist and sometimes I still can't quite believe that I am! I've put a message of good wishes to all of you in your class, written in hieroglyphs that say "ankh wedja seneb", which means "Live, be strong, and healthy!"



Additional Activity Ideas

1. Create an art scene

The ancient Egyptians decorated the walls of tombs with pictures of everyday life. These drawings have been used for centuries by Egyptologists to help them understand what life in ancient Egypt was like. Create tomb drawings using what you have learned from the objects in the loan box.



Learning Intention

We are learning about ancient Egyptian life using object in the loan box.

We are learning how art can represent a specific time in history.

We are learning how to present what we have learned in a creative way

You will need

- Fine grade sandpaper, or replica papyrus craft sheets, one sheet per pupil
- Pencils and crayons

Instructions

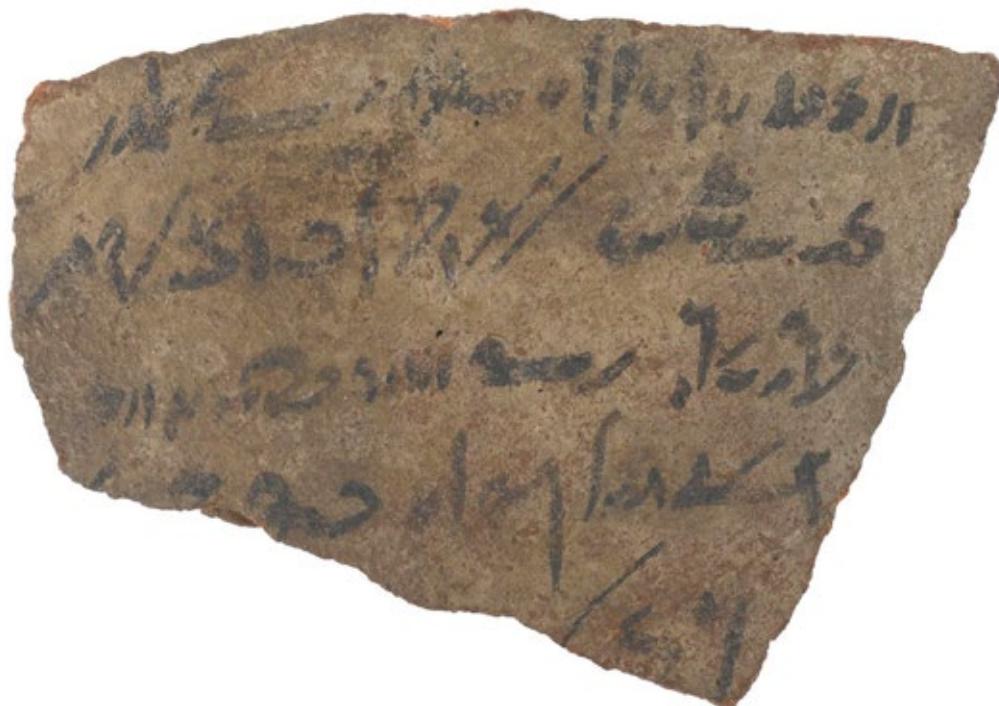
1. Research art scenes from ancient Egyptian tomb walls.
Think about the different scenes drawn by ancient Egyptians showing life and afterlife.
2. Draw an art scene on the sandpaper using your research and objects from the box to inspire you. Examples of ancient Egyptian daily scenes could include
 - Crafts-people at work
 - Celebrations
 - Using animals for transport
 - Different clothing styles for different people
 - Making offerings to the gods
 - Afterlife rituals.
3. Once the task is finished display the art scenes together to create the walls of a tomb.

Curriculum for Excellence Outcomes

SOC 1-04a	I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting
EXA 1-02a	I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks

Additional Activity Ideas

2. Become a Scribe



Learning Intention

We are learning how ancient Egyptians recorded information and the details of people's lives.

We are learning to use objects to create images.

You will need

- Replica Handling Objects
- Fragments of pottery or tile, alternatively scraps of paper.
- Wooden food skewers
- Thick paint/ink

Instructions

1. Investigate the replica scribe tools from the box and have a class discussion about what it would be like living and working in ancient Egypt.
2. Imagine you are a scribe. Use the wooden food skewers and paint to write a message on a fragment of pottery, tile or scrap of paper in your own language. Discuss the experience and challenge of writing with limited materials similar to those used by ancient Egyptians.

Curriculum for Excellence Outcomes

SOC 2-01a	I can use primary and secondary sources selectively to research events in the past.
SOC 1-04a	I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting.
SOC 2-04a	I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.

Additional Activity Ideas

3. Inscribe a Stela

In this activity pupils will design and make their own Stela using what they know about Ancient Egypt and including real Hieroglyphs.



Learning Intention

We are learning about how ancient Egyptians recorded the details of people's lives after they had died.

We are learning to use objects to create images.

You will need

- One piece of cardboard, roughly A4
- White paper or paint
- Print outs of hieroglyphs to use as templates
- Images of Stelae
- Stela replica for inspiration

Instructions

1. First create your Stela. Take a piece of cardboard, a little smaller than A4 sized and cut into either a rectangle, or a rectangle with a curved top.
2. Cover the cardboard with white paper or white paint, so that you have a white surface to decorate.
3. Imagine you are a scribe decorating a stela. The top third of the stela usually contains images of a key person, a god and a table with different items on it. The bottom usually contains text of a spell for creating food in the afterlife.
4. Try practicing your hieroglyphs using the examples in the hieroglyphs information card.

Curriculum for Excellence Outcomes

SOC 1-04a	I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting.
SOC 2-04a	I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.
EXA 1-02a	I have the opportunity to choose and explore a range of media and technologies to create images and objects, discovering their effects and suitability for specific tasks.

Additional Activity Ideas

4. Mummify an Orange



Learning Intention

We are learning about the mummification process

We are learning how to accurately weigh and measure ingredients

You will need

- Orange, Blood Orange or Grapefruit (1 per pupil)
- Bandages
- Salt and Bicarbonate of soda to make Natron (50:50)
- Teaspoons

1. Teachers can slice the orange from the top to half way. Be careful not to cut the orange in half.
2. Squeeze out the juice and remove the inside of the orange using a teaspoon.
3. Stuff the orange with paper towels to soak up any liquid and moisture. Leave this for around 5 – 10 minutes before removing the paper towel.
4. Fill the orange with the natron mixture.
5. Hold the slit in the orange closed (get a classmate or teacher to help you) and then wrap the bandage tightly around the orange. Try to have around three layers of bandage around the orange. Make sure you secure the bandage by tying a knot.
6. Store the wrapped orange in a warm, dark place for 40 days.
7. After the 40 days have passed, empty the orange of the Natron and re-wrap! Your mummified fruit is ready for its journey to the afterlife!

Curriculum for Excellence Outcomes

EXA 1-06a	I can use exploration and imagination to solve design problems related to real-life situations.
SOC 1-04a	I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting.
SOC 2-04a	I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.

Additional Activity Ideas

5. Drama

In groups pupils use replica objects to re-enact a fictional drama about everyday life in ancient Egypt.

Instructions

1. Each group to be given different scenario cards (overleaf).
2. Pupils have 20 minutes to create a short drama.
3. Each drama should be performed to the rest of the class.
4. Allow time for class feedback.
5. Pupils should be asked to evaluate the plays for historical accuracy and the quality of the storytelling/performance.

Learning Intention

We are learning about ancient Egyptian life through role-play.

We are learning to perform dramas which are historically accurate and entertaining.

We are learning how to visually present what we have learned in a creative way.

You will need

- Replica Handling Objects
- Space to accommodate dramas and performance

Curriculum for Excellence Outcomes

SOC 1-04a	I can compare aspects of people's daily lives in the past with my own by using historical evidence or the experience of recreating an historical setting.
EXA 0-01a EXA 1-01a EXA 2-01a	I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/ performances.
EXA 1-12a	I enjoy creating, choosing and accepting roles, using movement, expression and voice.
EXA 2-21a	I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology.
EXA 0-13a EXA 1-13a	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.
EXA 1-14a	I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script.

1. Scribe's Workshop

Props: Palette and Pen, Papyrus

Scenario: Someone is trying to steal an important letter.

Characters you could include: King/ Queen, nobles, messengers, scribes, apprentices, thieves...

2. Discovering a tomb

Props: Archaeologist's Tool Kit

Scenario: The archaeologists have been working for hours, when they find something very exciting.

Characters you could include: Archaeologist, assistants, illustrator, photographer, journalist...

3. At the Sarcophagus workshop

Props: Wooden stela, Mirror

Scenario: A customer is complaining about the decoration of a coffin.

Characters you could include: Sarcophagus crafts-person, customer, family members...

4. The Tomb

Props: Bread, Clay Vessel

Scenario: The Queen's family are preparing her tomb for her afterlife

Characters you could include: Queen's family, scribe, crafts-person...

5. At the temple

Props: Tunic, Cane Sandals

Scenario: The Pharaoh is coming to visit because the gods aren't happy.

Characters you could include: Priests, King, farmers...

Additional Activity Ideas

Object Discussion Cards

To help facilitate discussion and interact with the handling objects and photographed objects from the national collection, we have produced discussion cards as tools to inspire curiosity, debate and reflection from audiences. These tools can be used in small group discussion activities, or during whole group exploration sessions led by a museum practitioner or teacher.

As well as these discussion cards, you'll find ancient Egyptian craft activities which you can photocopy and make use of in your learning programmes, too.

Do you think this is a
real object, or a replica?

What do you think the
object is made from?

**What do you think this
object was used for?**

**Do you think the object
is broken, or complete?**

How do you think the
object was made?

Who do you think this
object would have
belonged to?

Do we have similar
objects to this one
today?

Do you think this is a real object, or a replica?

What do you think the object is made from?

What do you think this object was used for?

Do you think the object is broken, or complete?

How do you think the object was made?

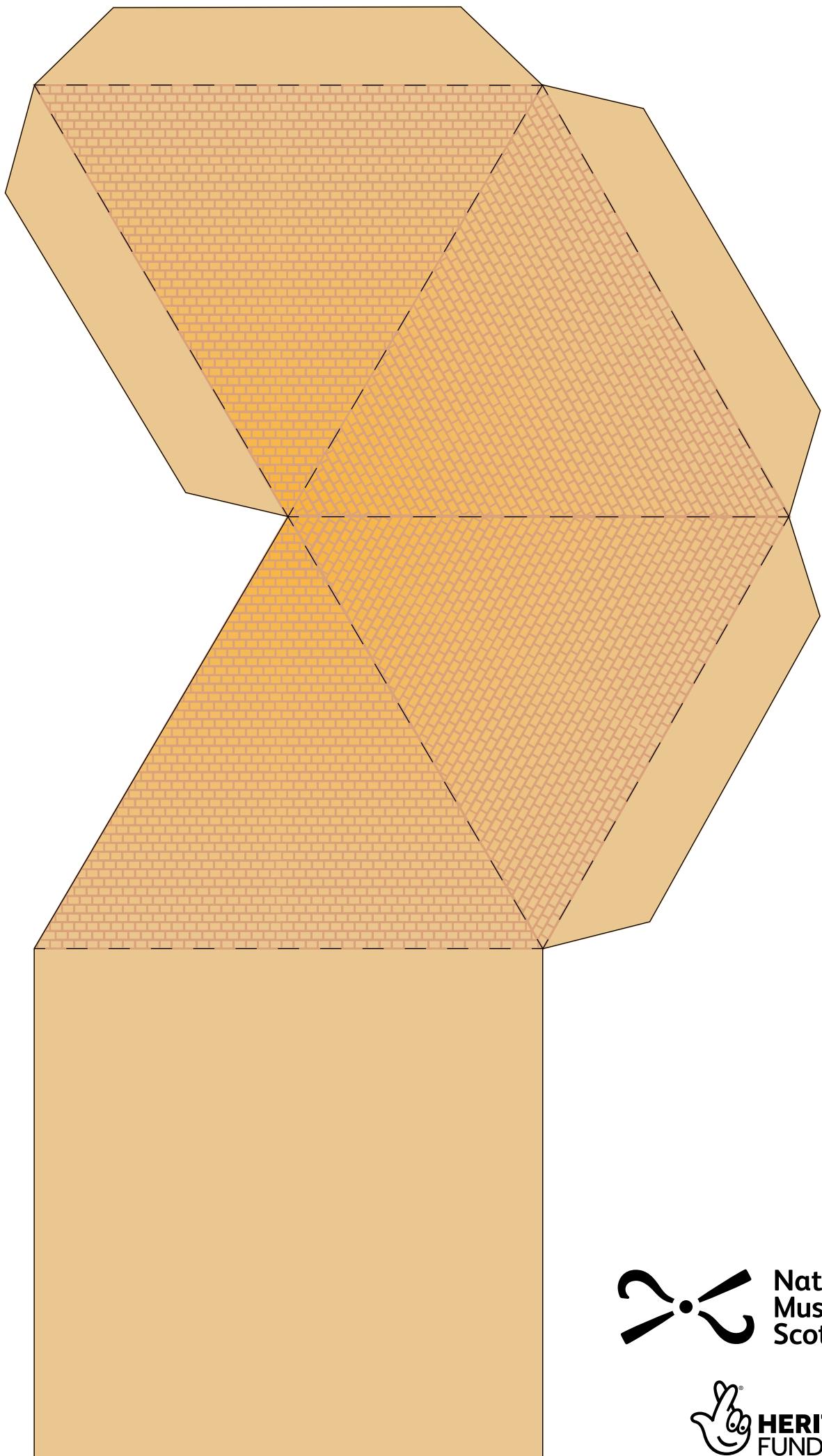
Who do you think this object would have belonged to?

Do we have similar objects to this one today?



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All objects of the handling collection were photographed by Neil Hanna Photography.

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