متحف التحنيط

الأقصر
1997
مادة علمية : المكتب الأعلى للآثار - قطاع المناجم -

تجهيزات فنية وتنفيذ : آمال صفوت الألفي

مطبوع المكتب الأعلى للآثار

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مطبوع المكتب الأعلى للآثار
متحف التحنيط
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1997
مع التقدم الحضاري ... وفي مضمور التنافس الشديد على إنشاء المتاحف أهتمت مؤسسات عديدة في دول مختلفة بعدة مجالات فيما يتعلق بالأعمال التراثية والفنية ...

وانتبقت دوافع جديدة لإنشاء المتاحف ومراكز الفنون ، من بينها الحرص على التراث الثقافي القومي ، بهدف الحفاظ على ذاكرة المجتمع من حيث هي مصدر فخر إنساني واعتزاز ، حيث نما الوعي بأن التراث الفني والحضاري وشواهد الثقافة عبر مراحل التطور والنمو .
تحفظ مكانة الشعوب والأمم والمجتمعات ومحفوظ المتحف يصبح مركز الزوار بالأقصر شاهد على عبقرية الإنسان المصري ، وعلى أعظم حضارة في التاريخ .

وزير الثقافة
رئيس المجلس الأعلى للآثار
فاروق حسنى
برع المصريون في كل علوم الحياة والمعرفة.. تعلمت البشرية على أيديهم.. وضعوا أسس الحضارة الإنسانية.. صارعوا الوجود والزمن وانتصروا عليه.

العقلية المصرية عقلية علمية متقدمة.. فقد كان المصريون القدماء أول من جمع الطب والصيدلة على أسس سليمة.. برعوا في التحنيط إلى حد الإعجاز.. ومازال العالم الحديث.. برغم ما وصل إليه من تقدم.. يعجز عن اكتشاف سره أو المواد التي استخدمت فيه بدقة.. فقد حتمت العقائد الدينية في مصر القديمة حفظ جسد الموتى.. وصيانته.. وإيقانه على شكله.. حتى يتسنى للروح أن تتردد عليه في مقتربته.. وأن يعود إلى الحياة الحسية.

ومن دواعي السرور.. أن يقام في مدينة الأقصر.. هذا الصرح الثمين العظيم.. الذي كان حلمًا طالما انتظره العلماء والطلبة وزوار الأقصر.. ليكون مثالًا للتعريف بأسرار معجزات مصر القديمة.. ألا وهو التحنيط.. وذلك بتشريع خطواته.. وتاريخه.. وأدواته.. ومواده.. والشعور الساحر قربه.. والأفكار والعقائد الدينية التي أوصت به.

وقفنا الله لما فيه الخير

أمين عام
المجلس الأعلى للآثار
أ.د. علي حسن
كانت الغاية من إنشاء متحف التحتيب بالأقصر وجهة إحدى مزارع مركز الزوار هناك تأكيداً لعناصر أساسية في مجالات عدة، من بينها السياحة الثقافية في تلك المنطقة الأثرية الهامة في جنوب مصر. مضافًا إلى جعل مركز الزوار مكانًا للذاكرة، ذاكرة التاريخ، ذاكرة الإنسان، ذاكرة المجتمع.

وهكذا استقرت مجموعة من المومياوات المصرية مع بعض الأدوات والعدد الذي كانت مستعملة في التحتيب لدى قدماء المصريين في هذا المتحف المشيد على ضفاف نيل الأقصر، بعد أن تم تجهيزه وإعداده على المستوى اللائق للعرض المحتمي ليكون مزازاً للباحثين والوافدين من أنحاء العالم والمواطنين. كما أن زيارة المتحف تكتسب أهمية أخرى تتمثل في تكامل العناصر الثقافية والترفيهية بالموقع من: قاعة للسينما والمحاضرات ومكتبة وكافيتريا ومطعم، وهو الأمر الذي يضيف دلالات جديدة إلى أهداف ورسالة المتحف، ويضيف على اللقاء بين الزائر والمكان نوعاً من المتعة الذهنية والرغبة في معرفة المزيد من المعلومات والحقائق.

رئيس قطاع المتحف
بالمجلس الأعلى للآثار
أ. د. أحمد نور
المقدمة

اعتقد المصريون القدماء في بعث وحياة أخرى بعد الموت، وأن الحياة كلها ما هي إلا دورات متكررة من ولادة وطفلة وشباب وهرم ووفاة ثم ولادة أخرى و,result. كما أعتقدوا أن نهر النيل العظيم كان يفصل بين حيّة الدنيا والآخرة، فقد عاش أجدادنا بوجه عام على الضفة الشرقية للنيل ونبع عليها مدنهم وقراعهما بما فيها من مساكن ومعابد، في حين خصصت الضفة الغربية في أغلب الحالات للجيوش الزاخرة بالأهرام والمقابر والمعابد الجنائزية وقرى العمال والفنانين.

وقد حدث هذا التقسيم للحياة الدنيا والحياة الأخرى كنتيجة طبيعية لجيزة الشمس التي تصور المصريون من خلالها أن الشمس واهبة النور والشفاء والنماء ومن خلال ملاحظاتهم لشروق الشمس خلف الهضاب الشرقية (أو وادتها) وغربها خلف الهضاب الغربية (أو واداتها) واعتقادهم أيضًا بأنها تثير أولئك الأبرار الذين رحوا إلى العالم الآخر في رحلات الليلية من الغرب إلى الشرق عبر سماء أخرى أو عالم آخر.

وقد أخذت الشمس أيضًا للفيضان القديم بعملية التطور هذه حيث تولد صغيرة خافتة الحرارة خلف الجبال الشرقية لتحصل إلى ذروتها وسط النهار ثم تبدأ رحلة الخفوت لتغريب كليّة خلف الهضاب الغربية، ولكنها تعود مرة أخرى في الصباح التالي مجتمدة الحياة.

كذلك لاحظوا أن فيضان النيل يأتي كل عام في موعد معين، يغير الأرض الباسبة ويسبح فيها الحياة مرة أخرى لتمثيل الخضراء والنماء، ثم تجف مرة أخرى حتى فيضان آخر وهكذا.

وقد ظن البعض أن المصري القديم قد عمل جاهدة كي يتغلب على الموت في سبيل البحث عن الخروج، والدليل على ذلك أنه بني أهرام شاهقة الارتفاع ومقابر مربوطة في الصحراء عميقة لكي يخفي فيها حسده الذي تعلم أن يحافظ عليه بالتحريض ونبطه من بردية مختلفة تحوي التفاعيل الجنائزية والمحريمة، وبدلاً من أوقاف تعود بالدغة بعد الممات أيضًا كي يظل هو جسدًا أو بروجًا حياً وربما كانت الوفاة للجسد ضرورية وصولاً لحياة أخرى سعيدة ولولادة جديدة حيث لا متعة في الحياة عندما يهرم هذا الجسد.
وكان أشد ما أزعجه حقاً ليس هو الموت في حد ذاته، بل كيفية التغلب على الخسائر والعقبات التي قد توقع رحلتهم في مجمل العالم الآخر. وتصوروا أنهم لو وصلوا إليه في سلام سكوف يعيشون هنالك في حقول السلام والنقاء وقد يستطيعون الحياة مرة أخرى، ولذلك كان لأبد من حفظ العناصر المخلتها التي يتكون منها كل إنسان حسب عقيدتهم، ولاتى كانت:

1 - الروح وأسموها: با، وكانت تستند من أن آخر لحل في جسد صاحبها وصورها على هيئة طائر برس إنسان يشبه رأس صاحبه.

2 - القرين أو الروح الحارسة وأسموها: كا، وكان لابد من ثلاثة التعاوض لصالحها وتقود لها القرابين لكي تظل في مكانها دائما ولا تفارق صاحبها أبدا.

3 - الجسد وسموه: غت، وكان لابد من المحافظة عليه بالتحنيط.

4 - القلب وسموه: إيب، وكان يشكل من الحجر أو الخفف والبيس كتمينة ويخاطب في الفصل 30 ب من كتاب الموتى لكي لا يشهد ضد صاحبه أمام الوزير يوم الحساب، وربما رمز القلب للصميم أو الأعمال.

5 - الاسم وسموه: رن، وكان للابن الأكبر أن يخلد اسم والده في مقبرة الولد ومن خلال صالح الأعمال في الدنيا.

6 - الظل وسموه: شوت، وكان للظل أن يخرج ويدخل للمقبرة مع الجسد والروح كما يشاء وتأكد ذلك في نصوص الفصل 92 من كتاب الموتى.

7 - النورانية أو الهدية للخير وسموها: آخ، وكانت تكتسب صالح الأعمال والتقوى والصلاح.

وكان من الواجب الحفاظ على هذه المقومات جميعًا، كما كان من المهم جدا الحفاظ على الجسد سلما وصاحب الملائم وفي أحسن صورة ممكنة بالتحنيط واللبان والقناة والتماثيل والصور والتعاون حتى يسهل التعرف عليه بواسطة الروح، باعند استدعائها لتحلي في صاحبها في العالم الآخر. فالخلود كان خلوداً ماديًا بالجسد وكان خلوداً روحيًا بصالح الأعمال والسعة الطيبة والتحقي والصلاح في الدنيا.
والواضح أن الحفاظ على الجسد تم بناء على الملاحظة والتجربة في البداية، أي في عصور ما قبل التاريخ حتى تم للمصريين القدماء إجادة عملية التنحيف بطريقة علمية مفتوحة ذاتها وثبتت فاعليتها في الموميات التي حفظت لنا منذ أكثر من ثلاثة آلاف عام.

فقد لاحظوا أن دفن الموتى في الأرض الصحراوية الرملية الجافة يساعد على أن ينشئ الرطوبة وتبعها من الأجسام ويفضل على أشكالها لتصبح جدلًا على عظم محتفظة بشكلاً مماثلًا للعلم ؛ إلا أنهم ظنوا أن هناك من قوى غير الملموعة تساعد على حفظ الأجسام وأ أن حيوان معين هو ابن ٦٠٠٠، يملك هذه القوى ويمكن أن ينظر أو يحافظ على هذه الأجسام ؛ فابن ابن ٦٠٠٠ يتأتي مصابهم الصحراوية بينهما ويملأ لفائف أجسامهم ويأكل منها ؛ وظنوا أنهم لم قدروا ولم يفهموا ؛ لانقروا شره ؛ فجعلوه حامياً للجبانة ودبا له المفاتيح والجبانة والبهاء في مقابرهم وقروا لتماثيله وصورة وربا لدرايل لاسمه وأبدوه حتى يحظى أجسامهم من التلف.

وكان عملياً التنحيف يتم في معبد التنحيف ويعتبر ٤٠ يومًا منذ الوفاة حتى الدفن وكان الكاهن المحلي يمسك قناع على هيئة ابن ٦٠٠٠ رب الجبانة كما لو كان هو نفسه أوبورج ؛ الذي يقوم بإجراء عملية التنحيف والتي كانت تجري لهذه طقوس معينة مرتبطة بالألوان والشعائر.

ومن أقدم المومياءات الملفوفة التي عثر عليها مومياء من عصر الملك خوفو وصداقية عائلة الملكة حب حورس (إم.خوفو أيضًا) ومومياء نفر، من عصر الأسرة الخامسة بسقارة.

ويبدأ المحتوى بتفريغ الجسم وهذا يحتاج إلى معرفة دقيقة بهذا الجزء من الجسم وكانت تتم عن طريق الأنف يدخل فيه خطأ دخل فيه خطر العديد قاعدة المجمحة ثم ينفذ لتجويدها ويهرب المخ الذي يفرغ من الطريق نفسه ؛ وفي أحوال أخرى يفتحون المجمحة ويفرغونها أن كانت هناك فتحه لسبب آخر. وكان الجسم يوضع فوق حوض ماء مثلاً ينتهي باناء ويوضع على الجسم محط النظرة الحقوق التي ينص السوائل ويذيب الدهون وتنتمى في الانتهاء وكان محط النظرة قاسياً وهو محط طبيعي يستخرج من الصحراء الغربية (وادي النظرون) لا يصيب البشرة بالتفتي.
وكانوا يفرعون البطن من خلال فتحة من الجانب الأيسر
ويستخدمون لذلك سكين ط OnClickListener
بيرجع الأحشاء من فتحة البطن فيما عدا القلب. وكانت
الأمعاء تملاً عادة بالمر والأيسون والبلص بعد غسلها في نبيذ النخيل ثم
بلما تجويف الصدر بملح النظرون حتى تبتل ويشع فيها سوائل الجسم
وتغير الصرر باستمرار كلما ابتلت وعالج الجسم بعد ذلك بالزيوت
الطبية ونبذ النخيل ويحمي بلفائف اللحاء المشبع بالرتنج ونثارة
الخشب والمر والقرفة والبلص ومواد أخرى تكسبه رائحة طيبة ويدع
ذلك يدهن الجسم من الخارج براتنج منصهر لسد مسامه وتخطف الفتحة
التي استخدمت لإخراج الأحشاء وتغلق فتحات الأنف والفم والأذنين
والعينين، وفي بعض الأحيان تمف الفتحة ببطاقة صغيرة من الذهب
عليها صورة العين المقدسة أو جيات، ويلف الجسم بشرائح اللحاء
المغمورة في الربن في براتنج مع ثلاثة الشعائر والتعاويذ.

أما الأحشاء فكانت تعالج وحدها بملح النظرون والمواد الطبية حتى
تجلف ثم تلف بالمضادات وتتخف في أربعة أوائل خاصة بالأحشاء
تسمى الأوائل الكائوية وأغطيتها في الغالب على هيئة رؤوس أبناء
حورس الأربعة وهم : إسمتي، برأس أنسان لحراسة الكبد، وخابي،
برأس قرد لحمية الرئتين، ودوموت أف، برأس ابن آوى لحراسة
المعدة وقمح سقوف، برأس صقر لحراسة الأمعاء.

* * *
العصور في التاريخ المصري

* العصر الحجري
من ٥٠٠٠ سنة قبل الميلاد
من ١٠٠٠ إلى ٣١٠٠ قبل الميلاد
من ٣١٠٠ إلى ٣٣٧ قبل الميلاد
من ٣٣٧ إلى ٣٠ قبل الميلاد
من ٣٠ قبل الميلاد إلى ٤٠ ميلادية

* عصر ما قبل الأسرات

* عصر الأسرات

* العصر البطلمي

* العصر الروماني

عصر الأسرات

١ - الدولة القديمة

أ - العصر العتيق ٣١٠٠ - ٢٦٨٦ قبل م.

ب - عصر الأهرام (من الأسرة الثالثة إلى الأسرة السادسة) ٢٦٨٦ - ٢١٨١ قبل م.

٢ - عصر الأضمحلال الأول (من الأسرة السابعة إلى الأسرة العاشرة) ٢١٨١ - ٢٠٥٠ قبل م.

٣ - الدولة الوسطى (من الأسرة الحادية عشر إلى الثانية عشر) ٢٠٥٠ - ١٧٨٦ قبل م.

٤ - عصر الأضمحلال الثاني (من الأسرة الثالثة عشر إلى الأسرة السابعة عشر) ١٧٨٦ - ٧٠٩ قبل م.

٥ - الدولة الحديثة (من الأسرة الثامنة عشر إلى الأسرة الرابعة والعشرون) ١٧٨٦ - ٧٠٩ قبل م.

٦ - العصر المتأخر (من الأسرة الخامسة والعشرون إلى الأسرة الثلاثون) ٧٠٩ - ٣٢٢ قبل م.
The Periods of Egyptian History

1 - Stone Period ended about 5000 B.C.
2 - Pre-dyn Period about 5000 - 3100 B.C.
3 - Pharaonic Period about 3100 - 332 B.C.
4 - Greco-Roman Period 332 B.C. - 640 A.D.
5 - Islamic Period 640 A.D. - 1698 A.D.
6 - Modern Period 1798 - Up till Now.

The Pharaonic Period

I - The Archaic Period (3100 - 2686 B.C.) Courses the first two dynasties.
II - The Old Kingdom (2649 - 2114 B.C.) 3rd - 6th dyn.
III - The First Intermediate Period (2134 - 2040 B.C.) 1th - 10th dyn.
IV - The Middle Kingdom (2040 - 1640 B.C.) 11th - 13th dyn.
V - The Second Intermediate Period (1640 - 1532 B.C.) 13th - 17th dyn.
VI - The New Kingdom (1550 - 1070 B.C.) 18th - 20th dyn.
VII - The Third Intermediate Period (1070 - 712 B.C.) 21-25th dyn.
VV - The Late Period
Canopic Jars

Four jars were used to keep liver, lungs, stomach and intestines after being removed from the abdomen. Their place in the body was taken by spices and resins. The viscera were dried out in Natron and wrapped in linen packages.

The canopic jars had plain stoppers in the Old Kingdom portraits of the deceased in the Middle Kingdom and represented the heads of the 4 sons of Horus there after.

The 4 gods responsible for protecting the embalmed internal organs of the deceased. Their connection with Horus goes back to the Old kingdom.

<table>
<thead>
<tr>
<th>Sons of Horus</th>
<th>Form of Stopper</th>
<th>Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imstey</td>
<td>Human</td>
<td>Liver</td>
</tr>
<tr>
<td>Happy</td>
<td>Baboon</td>
<td>Lungs</td>
</tr>
<tr>
<td>Dwamutef</td>
<td>Jackal</td>
<td>Stomach</td>
</tr>
<tr>
<td>Qebehsenuef</td>
<td>Hawk</td>
<td>Intestines</td>
</tr>
</tbody>
</table>
Mummification Tools

- The Ancient Egyptians used some tools of metal and stone during the mummification such as:
- The chisel and spatula to take the pieces of the brain out of the cranial cavity.
- The scissor, cutter, razor, forceps, scalpels were for incision and extracting the viscera through it and separating the organs.
- The puncher and needle for the wound sewn.
- The brush for cleaning the whole body from inside.

مقدمة للحيوانات المحنطة

Introduction to Mummified Animals

الحيوانات المقدسة :

إن عبادة الحيوانات ترجع إلى عصر مبكر جداً حينما كان المرء يتخذ من المخلوقات ذاتها آلية يتوجه إليها بالعبادة وربما كانت الحيوانات المختلفة رموزاً مقدسة لأقاليم بذاتها ثم باتت الحيوانات مورزاً
Sacred Animals Cemeteries:-

The origins of animals worship must go back to a very early time, when the creatures themselves were the objects of religious devotion and different animals may have been the local fetish or "totem" of individual regions.

Later on the animals served only as representatives of particular gods and they were sacred because of their association with the divinity, not in their own rights.

The Egyptian in fact worshipped specific gods and goddesses who happened to have links with certain animal species.

In some temples only a single animal would be kept, some cults required the accommodation of large numbers of animals, which might be Ibises, Baboons, Hawks, Crocodiles, Rams or Cats.

Mummified fauna were quite common in Ancient Egypt including all sorts of animals thought to represent various divinities. For example, the god "Ptah" could appear in the
form of a sacred bull, "Amon" as a ram or a goose, "Hathor" as a cow, and "Sobek" as a crocodile.

At first the Ancient Egyptians only mummmified the sacred animals chosen from among the many of their species as earthly representations of a given deity. After a privileged existence within the enclosure wall of the temple, these animals received at their death all the care of embalming fit for the gods. In the Late Period, the entire species came to be considered, and the Egyptians began to mummmify all of them (without) distinguishing whether they died within or without the temple walls. Some four million ibises buried at Saqqara testify to the longevity of this practice.

الكبش
كان الكبش حيواناً مقدساً يرمز للإله خنوم الذي اشتق اسمه من فعل خنوم باللغة المصرية القديمة بمعنى يخلق مما يشير إلى أنه كان خالقاً منذ البداية.

عبد منذ بداية الأسرات وكان مركز عبادته منطقة الشلال حول جزيرة ألفتين (جنوب أسوان) حيث يكون هو وروديء سايت وعفت، ووافق، ثالوثًا لهذه المنطقة من ألقابه - خالق البشر وأبو الآلهة منذ البداية. حيث كان الاعتقاد أن الإله الكبش خنوم قد شكل كل طفل يولد على عجلة الفخاراني وذلك بسبب قوى الأخصاب الخارجية التي يتمتع بها الكبش الذي هو رمز خنوم.

The Ram Was to be believed the sacred animal of the god "Khnum" whose name meant "to creat" He was the patron of the first cataract of the nile in Upper Egypt. Thus controlled the fertility in Egypt, sending half the water to the south and half to the north. Its chief cult centers were the islands of Philae and Elephantine.
تحوت

هو الاسم المختصر هيئة طائر أبى قردان وكذلك هيئة القرد، عهدتحوت في عدة أماكن بمصر وكان المركز الرئيسي لعبادته هو مدينة

هروبوليس - الأشمون، محافظة المنيا.

اشترك القدر مع أبى قردان ليكونا تجسيد لروح "تحوت". كانتحوت، حامي الكنز حيث أنه مخترع الكتابة وكان يقوم بتسجيل

الأحداث التاريخية والقوانين وحسب الزمن والسنوات والتقسيم.

جعله الأساطير كأن سر الآلهة الحكيم وقد جعلته براعته في اللغةالمصرية القديمة ساحر يستطيع تحويل أي شيء يريد إلى أي صورة

يشاؤها بمعزفته بقوة الكلام الخلاقة. صار تحوت كذلك حامي السحرة

والذي يعرف جميع النصوص اللازمة لشفاء المصرين.

تحوت كان إله الكلمة الإلهية والكتاب الأعظم وإله المتعلمين والعلماء

وكان بكل مكتب تمثال لبابون وافق وكان القدر يجلس على أكتاف

الكتابة ويراقب أبدائهم.

وجدت مومياوات وتماثيل القدر المقدس مكدسة في الكهوف بمدينة

هروبوليس الكبرى - تونا الجبل. وكذلك مومياوات طيور أبى قردان

المقدسة.

Thoth

Moon-god presiding over scribes and knowledge. "Thoth"
or "Djehwty" in Ancient Egypt can be represented
under 2 forms :- A. Ibis B. Baboon

It is "Thoth's" duty to record all the souls entering"Duat" or the under world. In the law court or the hall of
the two truths, he is in charge of the balance. An Ancient
Egyptian equivalent of the lie detector. Thoth, Ibis headed,
appears in front of the scales in which the heart of the
deceased is weighed against the feather truth. He holds his
reed brush and palettes ready to write down the result of
the examination of the heart. Frequently in his shape of a
Baboon he sits on top of the balance. He has the vital task of announcing to "Osiris", ruler of the under world, that the deceased has led a blameless life and is true of voice.

التمساح

إهتم كثير من المصريين بالتمساح "سوبك"، دينياً. وقد كرس عدد
عظيم من المعابد لهذا الإله الذي أشهِر منذ عهد الدولة الوسطى. كان
هو روب مدينة التماسيح بالفيوم وكل الجهات المحيطة ببئرة قارون كما
كرس له نصف المعبد الجميل بكوم أمبو. كان كهنة مدينة التماسح
ينشدون الشرايط كل يوم طالبين من إلههم هذا الذي كان الشمس
والأرض والمياه في آن واحد أن يهب مصر الحياة.

احتفظ بتمساح مقدس أو بعده تماسيح مقدسة في مدينة كوم أمبو
حيث عبد "سوبك". وروى هيرودوت عن هذه التماسيح أنها تزين
وتطعم وتصنع لها أقراط من الأحجار الصناعية أو الذهب وتوضع في
أذانها كما توضع الأسوار في أقدامها الأمامية ويقدم إليها طعام خاص
وذبائح خاصة ويعتني بها بكل طريقة ممكّنة أثناء حياتها وقدما تموت
تحتضن وتوضع في توابيت مقدسة.

The Crocodile

the sacred animal of god "Sobek" : Symbol of the pharaonic might. He was called (Rager) during the Old Kingdom and was said to be the son of Neith.

He can be a crocodile in shape with a crown of plumes, he is also : lord of "Bakhu" mountain of the harison. His temples in Egypt were wide spread.

He was said to have been the form which "Horus" took in order to retrieve the parts of Osiris body cast into the Nile by set. A sacred crocodile was kept at lake "Moeris", with ears and four feet decorated with precious stones and gold. "Sobek" was represented as a mummified crocodile.
The Cat

The Goddess "Bastet":

A chosen cat was kept as the incarnation of goddess "Bastet". The bodies of the cats were frequently embalméd, mummmified and buried with the pomp accorded in human rites.

Bastet, lady Bubastis, was originally a lioness goddess. With time she comes to represent the tame, magnanimous aspect. At Heliopolis she is recognized as the daugther of Atum and is assimilated to the "Eye of Re". It is in Lower Egypt that she appears particularly in the form of a cat. Cat cemeteries are found throughout Egypt in which the mummmified remains of these animals are accompanied by a profusion of bronze statuettes in their likness.
Lates Fish

Many were found in Isna Temple as it was considered as a sacred fish there in the Greco-Roman Period. In fact it is one of the most frequent fish in the Nile throughout all the Egyptian history.

The Lates fish was to be believed the symbol of rebirth.

Materials Used in Mummification

All the materials used in embalmment were believed to have grown from the tears shed by the gods at the death of Osiris, and their use in the embalming rites therefore conferred on the dead man the power of these gods.

1 - Natron salt from Wadi El Natrun. It is naturally occurring mineral composed of sodium carbonate, sodium chloride and sodium sulphate as impurities. It is the principle material used by the Ancient Egyptians in mummification by dehydrating the body from the rough osmosis. Natron was called in hieroglyphics “ntr” from which the word natron is drived.

2 - Natron found among reject embalming materials Saqqara dyn. 27th.

3 - Sawdust of the thoracic and abdominal cavities. Tomb of Tpi (from Jars) Mentohotep cemetery Deir el Bahari.

4 - Stuffing material from the abdominal cavity of Amon Tef Nakht composed of linen cloth, resin, natron and vegetable remains. Saqqara. dyn. 27th.
5 - Body flesh from mummy No. 15 Saqqara.
6 - Skin from Setnekht's feet. Thebes, New Kingdom.
7 - Remains of an ointment. Saqqara.
8 - Linen bandages stuck with resin Saqqara.
9 - Resin from alabaster jars, pyramid of Pepi II Saqqara dyn. 6th.
10 - Resin from sarcophagus Urt. dyn. 12th.
11 - Resin Edfu excavation, dyn. 6th.
12 - Chios turpentine from a sarcophagus found at Mit-Rahina.
13 - A mixture of bitumen and resin (charred) Mitrahina dyn. 26th.
14 - Bees wax from incision plate Priestess of Amun, Thebes, dyn. 21st.
15 - Murrh (gum - resin) from the (cheeks) of Amenophis III's mummy dyn. 18th.
16 - Bag of temporary stuffing material, Winlick excavation Qurna dyn. 18th.
17 - Liquid from the stone sarcophagus of Amentefnekht. This resulted from the mummification of the body with natron and resin in the sarcophagus itself, Saqqara dyn. 27th.

العطور

استخدم المصريون القدماء العطور على نطاق واسع كان من الزيوت هذا إلى جانب الدهانات ومن أهم تلك العطور ما كان يستخرج من شجرة اللبان والتمرتين.

من أهم استعمالات العطور في العصور القديمة استخدامها في الطقوس الجنائزية وكذلك كمادة من مواد التخنط وتتمتع بها المتوفى أثناء جلوسه أمام مائدة القرباء يتسم رائحتها الزكية في العالم الآخر.
Perfumes

Like all oriental people the Ancient Egyptians made great use of perfumes. The most common were scented oils, but it seems that essence extracted from flowers by pressing was also used. The olibanum and terebinth which grow on the shores of the Red Sea, particularly for ritual uses, and expeditions were sent to these distant places to bring back the precious incense trees.

Perfumes and unguents for use in rituals were manufactured in the temples in small laboratories of Edfu. They are considered as a material of mummification.

الشوابتي
التماثيل الجيبة
هي مجموعة من التماثيل الصغيرة التي على هيئة أوزوريس مرتديا الرداء الحابك وعاقدا ذراعيه أعلى صدره (على هيئة الموتى) وباسما (شكل المتوفي). كلمة شوابتي باللغة المصرية القديمة تعني المجيبين والهدف من وجود هذه التماثيل هو خدمة الموتى في العالم الآخر وأداء الأعمال الشاقة بدلا منه كالزراعة والرعي. هذه التماثيل منقوش عليها كتابات من كتاب الموتى (الفصل السادس) حيث ينادي عليه لكي يؤدى مهام عمله في اليوم المخصص له.

Shawabty Statuette

Mummiform funerary figures or statuette intended to perform manual tasks in the next world.

The word shawabty means “he who answers” they formed with body enveloped in a close fitting garment and arms crossed over the breast, thus was the figure of patron Osiris, with the name and features of the deceased and intended to take care of the domestic work in the realm of the dead. To cultivate the field, irrigate the banks or transport fertile earth.
In general an inscription engraved over surface of the shawabty, “the chapter 6 of the Book of the Dead”, to call them to do that due works.

صناديق الشوبيتي

صندوقان الشوبيتي

يتم حفظ تماثيل الشوبيتي في صناديق من الخشب الملون حيث كانت توضع بأعداد كبيرة مع المتوفى. لدينا هذا صندوقان الأول يأخذ شكل المقصورة المزدوجة الخاصة بـ وصرا، الدلتا (الدلتا) والخاصة بـ "بانچم الأول", كبير كهنة آمون الأسرة 21 - الدير البحري، والصندوق الصغير لشخص يدعى خخ حور، العصر المتأخر.

Shawabty Boxes

Two wooden coloured boxes of "Shawabty". The servants of the deceased in the second life, one belonged to "Pindejen I" the high priest of Amon 21 dynasty, it takes the form of a Lower Egyptian double shrine, the small one belonged to "Kha‘ Hor", Late Period.

مسمى الرأس

كان مسمى الرأس معروفاً في مصر القديمة ويتكون من قاعدة مستطيلة قائمة عليها نصف دائرة حيث توضع الوسادة وكان الغرض الرئيسي من مسمى الرأس هو حفظ الرأس التي هي القوة الفعالة للحياة.

ويحتوي الفصل 122 من كتاب الموتى على دعوة يذكر فيها "رأسك لن تتزغ منك،"

The Headrest

The headrest, known in Egypt since the Old Kingdom, is still used today in certain African countries. A headrest is normally composed of a flat rectangular base, a central shaft and a curved neck-support provided with a cushion and placed at the head of the bed.
In funerary practices the preservation of the head is very important because the head is driving force of life. The Book of the Dead has in chapter 166 a spell for the headrest reading the deceased the following words "Your head will not be carried away from you".

أوزوريس
أكبر الآلهة المصرية شهرة. ابن جب ونوت وشقيق إيزيس ونفتيس وست.

أسطورة أوزوريس: غار وست شقيق أوزوريس من المحبة التي حظي بها أوزوريس، فجمع 72 شريكًا ثم صنع صندوقًا - تابوتًا - مزخرفًا بتوائم مع طول أوزوريس وحجمه ودعى وست، أخوته إلى ليلة وأثناء الليلة شاهد الزائرون التابوت فأعجبوا به فوعد وست، أن يعطيه للشخص الذي يناسب طوله عندما يرقد فيه. حاول الجميع تجربة التابوت وأخيرًا رقد فيه أوزوريس، فاندفع المنامون وأغلقوا التابوت وأحكموا إغلاقه بالمسامي.

وضع الصندوق في النهر فحمله الطيار إلى البحر. وجدت إيزيس ونفتيس، جثة أوزوريس، عند ميناء جبيل الفينيقى وأعادتها إلى مصر، لكن اكتشف وست، المخبأ التي وضعت فيه إيزيس، جثة أوزوريس، وقطع الجثة وبعثها في جميع أنحاء مصر.

استأنفت إيزيس بحثها ودفنت كل جزء حيث وجدته. هناك مناظر تمثل إيزيس ونفتيس، تزشفان بأجنحتهما المتملحة فوق مسد رأس ذلك الإله الميت كي تعبد إليه أنسا تجربة الحياة. ولدت إيزيس، ابنتى من زوجها الميت وخبدت هذا الطفل بعد زواجه والدة لمدة طويلة في مستنقعات خمس Chemmis، الذي هاجم وست وأخيرا تروى الأسطورة حكم الآلهة الذين قسموا الكون بين حورس، وست.

عندما نظر إلى تمثال أوزوريس، نجده مفكرًا في تابوت أسود محكم الاتصال بجسمه وقد ضم ذراعيه فوق صدره ممسكا بالصواعد والمذبح ويلبس الناج الأبيض تعلوه ريشتان كبيرتان.
**Osiris as Judge of the Dead**

The ruler of the under world ensures that the souls of the wicked and undesirable do not survive to live in his realm. In the law court Osiris sits on his throne holding his sceptres and supervises the judgement of the new applicants for paradise. Osiris in a judicial connection, or at least as upholder of honesty was called Lord of "Maat," the goddess of Justice who later represents the truth.

In royal tombs a mummyform figure, on whom rests a pole beam balance, stands before Osiris. Near by is a boat in which a monkey brandishes a stick above a pig - a reference to the humiliation of Seth. His nine agents will cut to pieces the souls of criminals.

In private funerary papyri the examination of souls and condemnation of those unfit for after life in Duat is carried on Osiris’s behalf by the assessor gods. Successful candidates are then led into the presence of enthroned Osiris by his son Horus.

*Osiris* God whose domain is Duat, the Egyptian under world. He is depicted in human form. His body is wrapped in mummy bandages.

**The Osiris Legend**

Osiris and Isis ruled over Egypt which he had brought from barbarism into a civilised state of growing crops observing laws and honouring the gods. His brother Seth enlisted the help chest that was made exactly to Osiris’ measurments and offered at a banquet as a gift to whom ever fitted inside it.

Once Osiris took his turn the plotters slammed the lid down and threw it into the Nile to be carried out into the
sea. The chest was washed up on the shores of Lebanon bringing the chest to the Delta. Seth discovered the chest and cuts Osiris’ body into 14 parts. He scattered them throughout the Nile Valley. Isis pursues each severed part, holding a burial ceremony wherever she comes across one.

نفتيس

عرفت الرية نفتيس بسبب الدور الذي قامت به اسطورة أوزيريس. كانت شقيقة أيزيس واشتركت في طقوس وقاية وبعث الإله الميت (أوزيريس) وتقول بعض الأساطير أنها زوجة ست أو والدة أنوبيس. وكما يبدو أنها كانت تعبد وحدها. اعتبرها المصري القديم هي إيزيس النذارتين المقدستين للميت. عبدت في كوم مير بمصر العليا.

Nephtys

She is the daughter of Geb and Nut, and partners Seth to balance the couple Isis and Osiris. The meaning of her name (neb-hut) is the lady of the house, the hieroglyphs for which she wears a symbol on her head.

She is in the company of the tutelary goddesses into whose protect the mummified organs in their respective jars are placed.

She was said to be the friend of the dead in the judgement hall of Osiris.

She protects the deceased with her long wings and often represented thus on coffins.

إيزيس

 أشهر الزيات المصريات جميعاً، صارت أيزيس شخصية بارزة في مجموعة الألهة المصرية بسبب اسطورة أوزيريس. كانت شقيقتة وزوجته واستعادت جثمانه بعد أن قتلها ست وبمساعدة نفتيس وتحوت أعادت إليه أنفاسه بحركة جناحيها.
Isis: The Goddess Isis

Isis is the sister and wife of Osiris, god of the dead, and mother of Horus, god of the sky. She is also a member of the Ennead of Heliopolis whose chief god was "Atum", the creator. His childern Shu (the air) and Tefunt (humidity) were the patents of Geb (the earth) and Nut (the celestial vault) who in turn engendered 4 children: Osiris, Isis, Seth and Nephthys. As the protecting goddess, she was wor shipped in many different places in Egypt. Isis is also the great magician, versed in all kinds of magic formula.

Originally a personification of the throne, as indicated by her name Isis very early was represented in human form.

Ba

اعتقد المصري القديم أن الباء جزء من الأرواح البشرية أو هي الجزء الروحي من الشخص الذي يحفظ فرديته بعد موته وقد صورت الباء في مخطوطات البدري بشكل طائر له رأس أسنان يستطيع أن يبقى مع المتوفى في الحجرة الجنائزية ولكنه كبيراً ما كان يؤثر إلى الفضاء ويزور الأماكن التي كان المتوفى يحبها.

أخيراً وهي الروح المتجولة للكائن الحي القادر على العمل البدني.

كانت شخصية المصري القديم تشتمل عدة عناصر أخرى مثل الكا والأخ والظل والقلب والاسم والتي تكون جميعها جوهرة نفسه وكانت تعتبر القوة الحيوية والكيونية التي تم الإنسان بالحماية والصحة.
The Soul "Ba"

This amulet was made in the form of a human-headed hawk, and, when the words of the 89th chapter of the Book of the Dead been recited over it, it was directed by the rubric to the chapter to be placed upon the breast of the deceased. Thus the amulet of the soul was intended to enable the soul both to unite with the mummified body, and to be with its spirit (khu) and spiritual body as well.

The Djed Column

It is the symbol that was the representative of Osiris. The word Djed means stability or continuity of power. Its shape is a pillar with flattened terminals and four horizontal bars across its upper length.

In the Book of the Dead" Djed" column of gold is called the vertebral or back bone of Osiris.
Weighing the Heart

This scene belongs to the oldest elements in Egyptian religious thoughts.

"Weighing the heart is the name given to the ceremony illustrated in a scene reproduced in many papyri of the Book of the Dead which shows the weighing of the heart of the dead person.

The deit "Osiris" the great is accompanied by "Isis" and "Nepthys", the 42 assessors. The dead person is introduced by Anubis.

The heart of the dead person is placed in one of the pans of the balance while "maat" or the operation which will decide his fate, is placed in the other pan. The dead person recites the double negative confession at first in general: I have committed no injustice against men, "I have not maltreated animals .. I have not blasphemed against God..."

The second confession is 42 articles addressed to the 42 assessors in turn H have not committed injustices O judge X "I have not killed any one. I have not been deaf to the words of Troth."

At the foot of the balance a forbidding monster, the devourer awaits the result of the weighing ready to throw itself upon the deceased if the judgement goes against him.
الجعران

أطلق عليه قدماء المصريين اسم خبرى Khepri لكتابة كلمة معقدة هي الفعل خبر Khepr باتو. معتقدًا أنه يوجد بإتخاذ صورة معينة، ثم صار بمعنى يكون أو يصير. اعتقد أنه مظهر للرب الخالق، القوة التلفت نفسه بنفسه - أرب خبرى أرب خبرى أرب خبرى أرب خبرى، الشركة المشتركة استعملت الجعراين المصرية في الأغراض العامة، فكان أختامًا وحوائج كما كانوا يحملونها كتمامًا وقادحًا. غالبًا ما ينفق البطن (الجانب المسطح للجعران) إما بالكتابة أو بالرسوم بناً للعرض المقصود من الجعراين.

جعراين القلب

هي جعراين كبيرة مصنوعة في الغالب من الجحر الصلب. كانت توضع بين طيات أكفان الموتى متفتح عليها الفترة الثلاثون من كتاب الموتى التي يتفتح بها السلاك المنتشر من القلب السحري أثناء احتفال وزن القلب : أني قلبي يا أو في جزء من كيبانى لانتقى شاهداً ضادًا أمام المحكمة... لأنك الإله الموجود في جسمي وخلافي المحفظ على أعضائي.

Khepri: The Scarab

Sun - god creator in the form of a scarab beetle. Pushing the sun disk upwards from the under world to journey across the sky.

Kepri means (He who is coming into begin).

From about the Middle Kingdom Khepri occur in 3 dimensional form carried as the amuletic backing of seals. The scarab could form the bezel of a ring or be part of a necklace of bracelet.

The scarab possesses remarkable powers, and if the proper words of power are written upon a scarab it will give a protection of the dead physical heart and a new life and existence is attached to the body.

The Heart Scarabs: Placed upon the breast of the mummy in the position of the heart, are of jasper or green stone, the color of rebirth, or of black stone. They carry on the base the spell form chapter 30 of the Book of the Dead.

"O my heart, do not bear witness against me in the presence of the tribunal".
Maspero

The mummies and coffins of the priests of Amon for in Dier el-Bahari in 1881, dating from the 21st and 22nd dynasties. We disply the anthropoid coffin and inside it mummy of the high priest "Masaharta" the son Pinedjem and the high officer in the army.

The coffin lid completely painted is rich in min details winged scarabs, solar deities and the winged goddess "Nut" who protect the spirit.

The lower portion is divided scenses bordered by bonds of inscription giving "Masaharta" titulary and epithets.

The offerings for the deceased were a very important thing to prepare for the second life from variety kinds food like meat, vegetables and seeds which would preserved inside the tomb considering that they would g
many example of offering scenes represented over the walls of the tombs as markets as well as the interior surfaces of the coffins.

Two mummified offerings, leg of goat and goose, are in the exhibition.

The anthropoid coffin of "Pa - di Amon : the high priest of Amon. The interior scenes showing the sacred dieties symbols like "Djed" column, beside many and plenty of another sacred signs.

The deceased praising the divinities hoping to help him to teach the after life.

The mummy cover also has the common scenes of the 21st dynasty.

The toba or mummy of "Pa - di Amon : the high priest of Amon. The interior scenes showing the sacred dieties symbols like "Djed" column, beside many and plenty of another sacred signs.

The deceased praising the divinities hoping to help him to teach the after life.

The mummy cover also has the common scenes of the 21st dynasty.
إن اصطلاح كتاب الموتى اصطلاح حديث حيث كان المصريون القديمًا يشيرون إلى ذلك النصوص باسم " التعاويذ الخروج نهارًا".

Book of the Dead

From the beginning of the New Kingdom, a book written on papyrus was usually placed in the tomb. It was put in a box or wound into the folds of the mummy wrappings. It was written in hieroglyphics, hieratic and demotic.

The Book of the Dead "recorded by implication all religion. They were lists of incantations as formulae for going forth by day. They are completed with drawings intended to reinforce their active power which when read, out by priest at the funeral ceremony and contained phrases such as to revive and ensure freedom of movement for the dead person.

العنخ

رمز الحياة

وتسمى العنخ باللغة المصرية القديمة. هذه العلامة استخدم كتميمة منذ بداية التاريخ وعرفت بأنها الرمز المقدس الذي يعطي المصلحة غير معروف إلا أنها كانت كثيراً ما تتصنف كتمائم من مختلفة مثل الخشب الفياني والذهب في كثير من الحلي كانت تتم مع المتوفى لتمنحها الحياة الأبدية في العالم الآخر. نرى علامة العنخ (العنخ) في كثير من النقوش الجذارية في المقابر حيث الآلهة المختارة إلى المتوفى.

The Amulet of Life ANKH

The object which is represented by this amulet is unknown and of all the suggestions which have been concerning it none is more unlikely than that which would give it a phallic origin. Whatever it may represent it certainly symbolizes life, every good it carries and it
seems, even in the earliest times to be a conventional representation of some object which in the remotest period had been used as an amulet.

This amulet is made of various substances, and was chiefly employed as a pendant of necklace.

**Opening of the Mouth Ceremony**

It is the most important funeral ceremony. The mummy was placed upright in front of the tomb and the ceremony was performed. Opening of the Mouth Ceremony was ritually performed by a priest called "Sem" in order to open the way for the rebirth of the deceased's soul using a tool called "stp" which has a shape of a wooden crook.

This ceremony was concerned with introducing or reanimating the vital force in any physical form designed to receive a divine or human personality.

**الموكب الجنائزى**

يبدأ الموكب الجنائزى بعد الانتهاء من عملية التحنيط حيث يصاحب ذفن الم توفى عدد من الشعائر التي كانت تمارس خارج المقبرة وقد صورت هذه الشعائر وكذلك الموكب الجنائزى في كثير من المناظر التي تزين مقابر الدولة الحديثة. اتخذ نقل المومياء الى المقبرة شكل موكب شعاعى يبدأ من الشرق ثم يعبر النهر الى الجبنة على العنفة الغربية.
The Funeral Procession

When the mummification process was complete, the mummy had to be taken across the Nile to Abydos, the burial place of the head of Osiris who was the divine prototype of all the faithful deceased. The mummy was placed in a richly decorated bark. Relatives and friends assemble to escort it for the last time. Near the body is a woman relative of the deceased mourning him. The funerary priest makes offerings and burns incense before the mummy. The coffin is brought in a boat drawn along one sledge by men and oxes. The necessary ceremonies were performed before the mummy, the opening of the mouth, the pouring out of water and recitations from the priest's book. The wife of the deceased was lamenting him saying "you great one, forsake me not what does it mean that I'm now far from you. Now I go alone."

Behind the coffin walked the male mourners then come another sledge with the canopic jars.
The procession was brought up in the rear by servants bearing the things which the deceased was supposed to need in the next world. These included food, clothes, furniture and other necessities of life.

The procession made its way towards the burial ground.

**The Coffin**

The coffin was the most important thing for the deceased in Ancient Egypt which was considered as a preserving box from the sand of desert. The coffin differed through the epochs, it depended on the wealth and social class of the deceased, with the New Kingdom the anthropoid coffin provided with a mask in the form of the dead person to protect the features. The inscribed bands, episodes of the Book of the Dead, adorned the outside of the coffin and were finally put inside the sarcophagus. The lid was adorned with the figure of "Nut" goddess of the heaven.

At the beginning of the Late Period (21st dynasty) the Ancient Egyptians especially the high priests of Amon represented their coffins with divinities scenes and sacred emblems over surface of the coffins.
The black Jackel - The inventor of mummification, was the lord and protector of necropolis.

A model of the Sacred barque which carry the deceased to the other world across the Nile to the necropolis, where the tomb is.
A human-headed bird as a symbol of the Soul
Osiris
The deity of resurrection, fertility, and agriculture
"Djed" column symbol of Osiris which means stability
"Isis" osiris's wife Protector and mourner him with her Sister "Nephtys"
'Nephtis'
Masaherta mummy head Amon high priest and the head of the army of the 21st dynasty
Outer Coffin's of "Masaherta"
Masaherta's mummy coffin - lid.
"Masaherta" Coffins and the Mummy inside and mummy cover.
Outer Coffin's lid of "Masaberta".
"Masaherta" Coffins and the mummy inside.
A miniature wood box contains the mumified from statuettes "Shawapty" as substitute for deceased to do hard work like cultivation, irrigation and transportation the sand.

Mummy uniform funerary statuette "Shawabty" to perform manual Tasks in the next world.
A Big wood box contains the mummified from statuettes "Shawapty" as substitute for deceased to do hard work like cultivation, irrigation and transportation the sand.

Mummiform funerary statuette "Shawabty" to perform manual Tasks in the next world.
The fish was symbol of regeneration forces of nature.
Canopic Jars:

The four canopic Jars carry the heads "Hours" after embalming the viscera were placed in them.

- Baboon head (lungs)
- Falcon head (intestines)
- Brush
Two Alabaster vases for perfume.
Scissor, Tweezer, Puncher.
Needle, Puncher.
Chisel, Forceps
The tool of opening the mouth

Spatula, Spoon.
Cutter, Scalpel.
The cat was known in Ancient Egypt as "Bastet" as deity of joy, the cen of mumumied cats was at "Babastis", now is a small village in the ea bank of the Delta
Mummified goose
Mummified quarter of meat
Mummified Baboon.
Mummified

Ibis was symbol of "Thaht" The deity of culture and wisdom represented as bird or as baboon.
"Ankh" symbol of life.

Head - rest
The head-rest used for preservation of the head as the driving force of life.
Winged scarab.

Heart - scarab.
Mummified ram "Khnum" the symbol of Fertility deity of the first cataract with gilded mask.
The chraud of "Masahetta".
"Ha - di - Amon" mummy cover.
"Ba - dy - Amon" Coffin and lid.
X-Ray Radiograph of a mummy

Vertical section of a skull

Resin cover the side cut and the gold cover
Side cut of the stomach with sewn

Gold cover

Gold cover for the side cut
slightly pressed down, covered with pads of linen dipped in molten resin and the eyelids drawn over them, so that they might appear in their normal level as they had been in life.

- **Smearing the Skin with Molten Resin**

  The whole body surface was treated with molten resin, which would strengthen the skin and at the same time close its pores to prevent moisture from penetrating into it again.

- **Adorning and Bandaging the Mummy**

  The mummy was adorned with jewellery previously prepared for it and with amulets. The mummy of Tut-ankh-amun was adorned by 143 fine pieces of jewellery, including rings, earrings, necklaces, collars, pectorals, bracelets, etc. as well as various kinds of amulets. In some cases, a girdle of disk beads with a central pendant in the form of a crouching falcon in carnelian was worn around the abdomen of the mummy in such a way that this hawk-pendant lay over the embalming incision. The function of this amulet was evidently to protect the lower part of the body and magically to seal the embalming incision.

  The body was then bandaged with bandages made to stick the body to each other with molten resin or gum-resin.

  After the completion of all these processes and the religious rites in association with them, the priest performed for the mummy a certain rite called "The Opening of the Mouth". In this process, the priest touched the mouth of the mummy to restore to the dead person all the faculties of life so that, as they believed, he might once more be able to see with his eyes, hear with his ears, open his mouth and speak, eat and move his arms and legs. The last words addressed to him in the Rituals of Embalming were:

  "You live again, you revive always, you have become young again, you are young again, and for ever".
• Removal of the Temporary Stuffing Material

After the dehydration process had been completed, the body was taken out of the natron and the temporary stuffing materials taken out of its thoracic and abdominal cavities. They had become saturated and would have led to putrefaction if left in the body. They were put in special jars which were buried in sand near the tomb or in a little chamber beside it. Many samples of these refuse embalming materials have been discovered and have provided us with much information about the materials used.

• Packing the Body Cavities with Permanent Stuffing Materials

The cranial cavity was then stuffed with resin or with linen soaked in resin. The thoracic and abdominal cavities were most probably washed with palm wine and then stuffed with fresh dry materials, most of which were enclosed in linen bags. These included natron, myrrh, cinnamon, cassia, packets of linen, packets of linen cloth impregnated with resin, sawdust, and occasionally one or two onions. In most cases the two lips of the incision were then drawn together, closed with resinous paste, beeswax or linen smeared with resinous paste and covered with a small plate of gold or beeswax inscribed with the sacred eye of Horus (the Oudjat). In a few cases, however, the embalming incision was sewn up with a linen string.

• Anointing the Body

The body was anointed with cedar oil and other precious ointments, and then rubbed with myrrh, cinnamon and other fragrant materials.

• Packing the Face-openings

The mouth, the ears and the nose were packed with beeswax or linen soaked in molten resin. The eyeballs were
Temporary Stuffing of the Thoracic and Abdominal Cavities

The thoracic and abdominal cavities were next packed with three kinds of temporary stuffing materials enclosed in linen packets containing dry natron to speed the dehydration of body tissues from inside, packets of linen to absorb the extracted water which might collect in the two cavities, and packets of linen impregnated with odoriferous gum-resins to impart to the body a good odour and combat the odour of putrefaction during the long period needed for the dehydration of the body.

Dehydration of the Body

This was the main operation in the whole process of mumification. It depended scientifically upon the extraction of the water of the body by osmosis, and it was accomplished by putting the body in a heap of dry natron on a slanting bed, known as the bed of mumification, at the end of which there is a small canal leading to a small semicircular basin in which the water extracted from the body was collected. It seems that this process needed forty days. This is supported by what is mentioned in Bible (Genesis 50: 3) concerning the mumification of Jacob according to the Egyptian rites:

"And forty days were fulfilled for him, for so are fulfilled the days of those who are embalmed: and the Egyptians mourned for him threescore and ten days".

It is most probable, therefore, that the dehydration process might have taken forty days, the remaining thirty days from the total seventy days (which were required for the entire mumification process, as is mentioned in many Ancient Egyptian texts) were most probably used for carrying out the remaining steps and ceremonies associated with them, as mentioned in the book of "Rituals of Embalming".
Speak not lies against me in front of the Great God. Surely you will be lifted up living".

● Sterilization of the Body Cavities and Viscera

The thoracic and abdominal cavities, as well as the extracted viscera, were then all washed with palm wine and spices. Palm wine, as manufactured in Ancient Egypt, usually contained about 14% of ethyl alcohol. It is noteworthy that ethyl alcohol is one of the most important sterilizing materials still used for medical purposes.

● Embalming the Viscera

The viscera were freed of their contents, washed and sterilized as above. They were then, most probably, dehydrated by being buried in solid natron on a small slanting bed for about 40 days. After being dried and re-sterilized, they were anointed with perfumed oil and treated with molten resin. Lastly, they were wrapped in four separate packages and in some cases introduced into small anthropoid coffins of gold, such as those of Tut-ankh-amun or of silver such as those of Sheshonq I. These small coffins (or more often the bandaged viscera without coffins) were put into canopic jars, each being identified with one of the Four Sons of Horus. The lids of these jars were fashioned in the shape of human heads until the end of the 18th Dynasty. After the 18th Dynasty they were fashioned into the actual shapes of the Four Sons of Horus: Imsety (human - headed), guarded the liver; Hapi (ape-headed), guarded the lungs; Duamytef (jackal-headed), guarded the stomach; and Qebeh-sewef (hawk-headed), guarded the intestines. These jars were then placed in a canopic chest which was sometimes surmounted by a statue of Anubis, god of the cemetery and mummification.

(*): So called by early Egyptologists who found that their shape conformed with the form of the jar which symbolized an ancient god called Canopus, who was worshipped at Canopus (Abu-Qir), a village near Alexandria.
to his head. For who soever inflicts violence upon, or wounds, or in any way injures a body of his kind, they hold worthy of hatred".

Through this incision, all the contents of the abdominal cavity, namely, the stomach, the liver, the spleen, and the intestines, were removed, but the kidneys were sometimes left in their place and sometimes removed. The diaphragm was then cut and the thoracic contents taken out except the heart and the aorta. The Egyptians attached a great importance to the preservation of the heart in the body. To them, the heart, and not the brain, was the seat of mind and benevolent emotions such as charity and love. It had also a high religious importance, since it was believed to be the organ which recorded all the person's good and evil deeds during his life, and accordingly it was needed for the judgement of the deceased in the afterworld. As illustrated in chapter XXXB of the Book of Dead, the heart is weighed against a figure of Ma'at, the goddess of truth and justice. If it balanced equally to Ma'at's figure, the person was considered "true of voice" or innocent, and was introduced to the god Osiris with whom he would live forever in paradise. If the heart proved to be heavier, this meant that his evil outweighed his good deeds and was therefore thrown to the monster. For this reason they frequently put beside the heart in the cavity a "heart scarab", on which is written the following text:

"My heart of my mother, my heart of my mother, my heart of my being, stand not up against me at testifying, tender no evidence against me at my judgement. Contradict me not before the judges. Make not the tilting down for me in the presence of the guardian of the balance. Thou art my ka dwelling in my body and united with it and making strong my members. Come forth thou to the paradise, transport us there to. Do not make my name stink in front of the Divine Lords. Be fair for us, make fair hearing at the weighing of words."
Among these scientists we may mention Elliot Smith, Warren Dawson, Douglas Derry and Ahmad el-Batrawi. Dr. Zaky Iskander during 35 years, has conducted researches on this subject in continuation of those conducted by Alfred Lucas. He was thus able to give a complete picture of the techniques of mummification as carried out anciently, especially during the New Kingdom. He applied this technique to the mummification of some ducks 55 years ago. The method proved to work very well, and the bodies of these ducks are still in a very good state, although they have remained from 1942 until now in the laboratory under ordinary atmospheric conditions of temperature and relative humidity. One of these mummified ducks is shown in the exhibition, No. (14)

• The Scientific Basis of Mummification in Ancient Egypt

In all the techniques used, the basic principle of mummification in Ancient Egypt was the dehydration of the body tissues so that the anaerobic bacteria could not live on its tissues and cause their putrefaction and decay.

• The Method of Mummification in the New Kingdom

The technique of mummification first practised in the Old Kingdom developed steadily in the different periods until it attained its highest.

The viscera were extracted through an incision which was usually made in the left side of the abdomen. Diodorus describes the rites which were performed in this process:

"First he who is called the scribe, laying the body down, marks on the left flank where it is to be cut. Then he who is called the cutter takes an Ethiopian stone and cuts the flesh as the law prescribes, and forthwith escapes running, those who are present pursuing and throwing stones and cursing defilement (of his act) on
Earliest Date of Real Mummification

After many trials, the Egyptians succeeded in practising mummification by the beginning of the Third Dynasty (about 2770 B.C.), if not earlier. Remains of the mummy of King Zoser, of the Third Dynasty, were found in his granite burial chamber in his Step Pyramid at Saqqara. Also from this dynasty there have been found two sarcophagi for mummies and two others, each holding four alabaster canopic jars for keeping the mummified viscera.

During the Old Kingdom, the art of mummification did not, however, reach a high degree of perfection. Accordingly, in order to maintain the exact identity of the deceased, they reproduced the original features of the dead man or woman by moulding linen soaked in resin. One of the best examples of the mummies of this period is the mummy of Nefer, which was discovered in 1966 in his tomb at Saqqara.

The Secret of Mummification

It is frequently said that the secret of mummification in Ancient Egypt has not yet been discovered. This is not true. It has been possible to discover all the details of mummification in Ancient Egypt, thanks to the many researches carried out in this field by Egyptian and foreign scientists and Egyptologists. These investigators depended partly on what is said about mummification in Ancient Egyptian texts and in the writings of some classical writers, especially those of Herodotus (5th century B.C.) and Diodorus (1st century B.C.), and partly on the results of the examination of a great number of mummies and the analysis of the materials found in them and of the refuse embalming materials which have been usually found in pits beside the tombs.
neighbourhood. The ba takes a place in the barque of the Sun on its journeys around the Earth and visits the body during its day journey (see No. 1.) On this basis, the soul (ka and ba) will exist only as long as the body exists, and the destruction of the body will also mean the decay of the soul; therefore, the utmost care was taken to mummify the body so as to prevent the decomposition of its tissues and preserve its features in order that the soul could identify it and enjoy the offerings presented to it. Accordingly, the tomb, especially in the Old and Middle Kingdoms, was provided with a cult-chapel to which the soul, having access through the ‘false door’, could enjoy the fresh offerings brought to it. These included different kinds of bread, pastry, meat, fruit, beer, wine, colthes, perfumes and all the materials which the dead person used to enjoy when alive.

On the basis of these imaginary concepts, which were established in the course of time as firm beliefs, the ancient Egyptian people did not fear death since it would not deprive them of the joys of life. He found in mummification, especially after he had succeeded in effecting it, a relief from all his fears. Moreover, it gave him hope of a second eternal life in which he would practise all his activities before death, as illustrated in the vignettes of the Book of Dead, which dated back to the New Kingdom.

As time passed, the technique of mummification became more and more elaborate, until it reached a high degree of perfection and became, indeed, the most distinctive technique developed in ancient Egypt. It greatly affected the habits and customs of the ancient Egyptians, and through it much knowledge was gained of anatomy, chemistry, and many arts and industries.
MUMMIFICATION IN ANCIENT EGYPT

by Dr. Zaky Iskander

Funerary Beliefs Connected with Mummification

In no country of the earth was life more attractive and more desirable than it was in Ancient Egypt. Hence it is wonder that the Egyptians conceived a fanatical abhorrence of death, and devoted no small part of their wealth to devising means of defeating it. This trait in their psychology can be seen quite clearly in the appeals of the dead inscribed on Middle Kingdom funerary stalae, asking passers-by to utter a prayer on their behalf as follows:

"O ye who live and exist, who like life and hate death, who soever shall pass by this tomb, as ye love life and hate death, so offer ye to me what is in your hands".

Since death cannot be escaped, they had to find a solution for getting over the fear of it. Their imagination, therefore, led them to believe that death does not necessarily terminate life, but merely meant the dissociation of the human compound. The incorporeal soul abandoned the body, as can be elucidated from one of the spells of the Pyramid Texts, which says:

"The spirit is for the Heavens, (but) the corpse is for the Earth".

Although the Ancient Egyptians believed that, after death, the body and the soul were separate, yet he pictured for himself that the soul depended on the body, according to the following ideas. The soul comprised three spiritual elements, namely; the akh; the ka and the ba. The akh goes to Heaven and resides there with god Osiris for ever. The ka or "double" resides death in the tomb and its
During the old kingdom of the dynastic period, the results of embalming were poor, but the majority of the middle kingdom specimens were friable and ill-preserved. Regarding the new kingdom, many well embalmed bodies were noticed.

During the predynastic periods, they used the natural way by leaving the body to dry in the hot weather of the sandy desert. Later, with the 2nd dynasty, artificial mummification started by wrapping the body completely with 20 layers of strips of flax. Then from the 3rd dynasty, they removed the internal viscera mummification.

Then, the process of mummification was affected in different periods by foreign factors, as during the Hyksos occupation, Ptolemic period and during the spread of Christianity in Egypt. In this period, mummification habits gradually diminished until it vanished and stopped few centuries after spread of Christianity. Thus, it become a relic and special emblem of the pharaonic periods.

The ancient Egyptians used several materials in the process of mummification as lime, common salt, natron, bees wax, coal tar, spices, aromatics, mineral tar, pine oil, henna, wine, resins and parmelia furfura,. This is proved to be successful, or the mommies would not exist till now.

* * *
4 - The name "ren", which when written in the tomb would allow the deceased to be immortalized, as it would if the funerary cult was maintained by the eldest son for his father.

5 - The shadow "shwt", which had easy access to and from the tomb and would accompany its owner wherever went.

6 - The heart "ib", which was the center of life and symbol of one's conscience. It could be returned to its owner if the deceased was given an amulet in the shape of a heart-scarab inscribed with Spell 30b from the Book of the Dead, which asked the heart not to stand against the deceased in the court of judgement in front of Osiris, Lord of the dead.

7 - Lastly, the body "khet", which was to be preserved by purification and mummification.

   Ancient Egyptians were keen on preserving their bodies as a result of their religious believes and the desire of upper class for more elaborate burial chambers.

   The ancient Egyptians also believed that the destruction of the body would mean the decay of the soul and, therefore, the utmost care was taken for mummifying the body so as to prevent decomposition of its tissues and preserve its features, so that the soul could identify it and enjoy offerings presented to it.

   The word mummification was first used by the ancient Greeks (mummia) comes from the word (mum) meaning (wax). Embalment is a synonym of mummification which is derived from the latin word (in Balsmum) meaning preservation in a balsam. Preservation may result from natural or artificial mummification process was developed by the ancient Egyptians during the dynastic period.
INTRODUCTION

“He shall come forth by day, he shall rise up to walk upon the earth among the living and he shall never fail and come to an end, never, never, never”. “The Rubic of 31st Chapter of the Book of Dead”. This word summarizes the motive which lay behind the Egyptian practice of mummification. This motive has been a source of interest for over 3000 years.

The ancient Egyptians believed in resurrection after death as a result of their observation of the sun and the Nile flood. The sun rises as a small and cool disk in the morning and reaches its full vitality at noon. It then begins to cool (and die) in the evening, only to be reborn again the next morning. The Nile flood also inspired them with resurrection because it habitually comes every year at the same time to inundate the dry (dead) land make it alive again. After the harvest, the land again dries out until the next flood.

They also thought that the human personality consisted of seven different elements which had to be preserved as a unified group:

1 - The soul “ba”, represented as a bird with a human head with the features of the deceased. Priests used to recite spells to help the spirit come back to dwell in its corpse.

2 - The double or guardian spirit “ka”, represented as a man with upraised arms on both sides of the head. In order to keep the ka alive, they used to provide it with oblations placed upon an offering-table near the tomb’s false-door, and recite spells and prayers in front of the figure of the deceased represented there.

3 - The beneficent spirit “akh”. gained through piety and good deeds.
The idea of building the Museum of Mummification in Luxor was highly recommended because of its great influence in acceleration the flow of lovers of history and mankind’s heritage in one of Egypt’s most fertile archaeological destinations. The Museum of Mummification in Luxor is also a brilliant idea to recall the genius art of mummification of the Ancient Egyptians.

Together with the Visitors’ Centre, the Museum of Mummification in Luxor is also a place refreshing mankind’s memory on the glorious past. The museum, overlooking the Nile, is provided with rare assets which include a collection of mummies of the Ancient Egyptians and tools used in this genius art.

To provide comfort and joy to visitors, the museum is also provided with integrated facilities including a hall for screening documentary movies, a lecture hall, a library, a cafeteria and a restaurant.

Head of Museums Sector
Supreme Council of Antiquities

Dr. Ahmed Nawar
The Ancient Egyptians were proficient in all aspects of life and knowledge. They taught the whole humanity and put the bases of civilization. They struggled against time and conquered it.

The Egyptian mentality is an advanced intellectual one. The Ancient Egyptians were the first to practice medicine and pharmacology on proper bases. They were skilled in embalming to a miraculous extent; even the modern world with all its progress and technology is still unable to discover the secret of embalming or identify accurately the materials used in it. The religious beliefs in Ancient Egypt necessitate that the deceased's body be preserved and maintained in its shape so that the spirit could visit it in the tomb and the dead could return to life again.

It gives me great pleasure to have this great cultural edifice established in Luxor, a dream long awaited by scholars, students and visitors. It is a beacon for guiding to the most famous miracle of Ancient Egypt, i.e. embalming through following its steps, history, the tools and materials used in it, the rituals and the religious beliefs entailing it.

Secretary General
Supreme Council of Antiquities

Prof. Dr. Ali Hassan
Several institutions worldwide are enthusiastically racing to build as many new museums and art centres as possible to preserve mankind’s cultural heritage. The race to achieve this seminal work was further enhanced when nations realised that both museums national centres were most influential in preserving the national heritage of any nation and always keep its memory active and fresh.

It is now obvious that nations’ awareness about the key importance of national heritage and civilization has remarkably increased.

On this occasion, the Museum of Mummification in Luxor evidences the talent of the Egyptians. The museum is also a strong evidence to the greatest civilization in history.

Minister of Culture
Head of the
Supreme Council of Antiquities

Farouk Hosny
Edited by: Supreme Council of Antiquities,
Museums Sector

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