

DOWNLOAD PDF THE ATTITUDE OF THE ANCIENT EGYPTIANS TO DEATH THE DEAD

Chapter 1 : The Egyptians and their dead

The ancient Egyptians' attitude towards death was influenced by their belief in immortality. They regarded death as a temporary interruption, rather than the cessation of life. They regarded death as a temporary interruption, rather than the cessation of life.

Ba, Ka and Akh are three important parts of the soul. Each part had a symbolic meaning. It was the earthly home of the three spiritual elements of man, which last after the death of: Ancient Egyptians believed that each individual had two souls, a "ba" and "ka", which separated at death. The soul of the deceased leaving the body after death ancient pictograph. When death occurred, Ba separated from the body and during the day it wandered in the sky and at night, it returned to the grave and the mummy. At the moment of death, it left the body and wandered into the afterlife, therefore, it required food in the form of sacrifices, made by the living. Dangers on the way to the afterlife Many dangers could appear on the way to the afterlife and therefore, spells, which were included in the Book of the Dead, could help ghosts when moving from one world to another. Was everyone able to reach eternity? The crucial factor, was the behavior of man during his lifetime. God Anubis attends the mummy of the deceased. Painted sarcophagus dated to 22nd dynasty. Cairo Museum The dead on the way to paradise had to stand trial and defend himself against an assembly of forty two gods and each of them had to be called by name. Then, the assembly of divine judges announced the verdict. If the heart was lighter than the feather of Maat, or its weight was equal, the soul could live on in the afterlife, help Osiris, the god of the afterlife, in judgment, associate with other souls, or even return to earth periodically to visit some places the person had loved in life. Both rich and poor burials were robbed. Robbers usually in organized gangs of great professionals could break into almost all tombs and deprive the deceased of valuable objects. In case of the rich graves, it was difficult to notice that there was a robbery. Thieves usually got from behind, leaving the seals on the door of the grave intact. In many cases, they did not even have to be afraid of being caught. Money has always had its power and a generous bribe to a corrupt priest or a high-ranking official made the authorities turn a blind eye to grave robberies. Guarding the graves was an occupation that required extraordinary observance. Ancient Records of Egypt.

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Chapter 2 : Ancient Egyptian funerary practices - Wikipedia

Two ideas that prevailed in ancient Egypt came to exert great influence on the concept of death in other cultures. The first was the notion, epitomized in the Osirian myth, of a dying and rising saviour god who could confer on devotees the gift of immortality; this afterlife was first sought by the.

Development[edit] Part of the Pyramid Texts , a precursor of the Book of the Dead, inscribed on the tomb of Teti The Book of the Dead developed from a tradition of funerary manuscripts dating back to the Egyptian Old Kingdom. The Pyramid Texts were written in an unusual hieroglyphic style; many of the hieroglyphs representing humans or animals were left incomplete or drawn mutilated, most likely to prevent them causing any harm to the dead pharaoh. In the Middle Kingdom , a new funerary text emerged, the Coffin Texts. The Coffin Texts used a newer version of the language, new spells, and included illustrations for the first time. The Coffin Texts were most commonly written on the inner surfaces of coffins, though they are occasionally found on tomb walls or on papyri. The earliest known occurrence of the spells included in the Book of the Dead is from the coffin of Queen Mentuhotep , of the 13th dynasty , where the new spells were included amongst older texts known from the Pyramid Texts and Coffin Texts. Some of the spells introduced at this time claim an older provenance; for instance the rubric to spell 30B states that it was discovered by the Prince Hordjedef in the reign of King Menkaure , many hundreds of years before it is attested in the archaeological record. At this stage, the spells were typically inscribed on linen shrouds wrapped around the dead, though occasionally they are found written on coffins or on papyrus. From this period onward the Book of the Dead was typically written on a papyrus scroll, and the text illustrated with vignettes. During the 19th dynasty in particular, the vignettes tended to be lavish, sometimes at the expense of the surrounding text. The hieratic scrolls were a cheaper version, lacking illustration apart from a single vignette at the beginning, and were produced on smaller papyri. At the same time, many burials used additional funerary texts, for instance the Amduat. Spells were consistently ordered and numbered for the first time. In the Late period and Ptolemaic period , the Book of the Dead remained based on the Saite recension, though increasingly abbreviated towards the end of the Ptolemaic period. The last use of the Book of the Dead was in the 1st century BCE, though some artistic motifs drawn from it were still in use in Roman times. The vignette at the top illustrates, from left to right, the god Heh as a representation of the Sea; a gateway to the realm of Osiris; the Eye of Horus ; the celestial cow Mehet-Weret ; and a human head rising from a coffin, guarded by the four Sons of Horus. Most sub-texts begin with the word ro, which can mean "mouth," "speech," "spell," "utterance," "incantation," or "a chapter of a book. At present, some spells are known, [15] though no single manuscript contains them all. They served a range of purposes. Some are intended to give the deceased mystical knowledge in the afterlife, or perhaps to identify them with the gods: Still others protect the deceased from various hostile forces or guide him through the underworld past various obstacles. Famously, two spells also deal with the judgement of the deceased in the Weighing of the Heart ritual. Such spells as 26â€”30, and sometimes spells 6 and , relate to the heart and were inscribed on scarabs. Magic was as legitimate an activity as praying to the gods, even when the magic was aimed at controlling the gods themselves. The act of speaking a ritual formula was an act of creation; [20] there is a sense in which action and speech were one and the same thing. Hieroglyphic script was held to have been invented by the god Thoth , and the hieroglyphs themselves were powerful. Written words conveyed the full force of a spell. A number of spells are for magical amulets , which would protect the deceased from harm. In addition to being represented on a Book of the Dead papyrus, these spells appeared on amulets wound into the wrappings of a mummy. Other items in direct contact with the body in the tomb, such as headrests, were also considered to have amuletic value. For most of the history of the Book of the Dead there was no defined order or structure. Chapters 17â€”63 Explanation of the mythic origin of the gods and places. The deceased is made to live again so that he may arise, reborn, with the morning sun. Chapters 64â€” The deceased travels across the sky in the sun ark as one of the blessed dead. In the evening, the deceased travels

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to the underworld to appear before Osiris. Chapters 61-69 Having been vindicated, the deceased assumes power in the universe as one of the gods. This section also includes assorted chapters on protective amulets, provision of food, and important places. The Book of the Dead is a vital source of information about Egyptian beliefs in this area. Preservation[edit] One aspect of death was the disintegration of the various kheperu, or modes of existence. Mummification served to preserve and transform the physical body into sah, an idealised form with divine aspects; [29] the Book of the Dead contained spells aimed at preserving the body of the deceased, which may have been recited during the process of mummification. The ka, or life-force, remained in the tomb with the dead body, and required sustenance from offerings of food, water and incense. In case priests or relatives failed to provide these offerings, Spell 61 ensured the ka was satisfied. It was the ba, depicted as a human-headed bird, which could "go forth by day" from the tomb into the world; spells 61 and 89 acted to preserve it. An akh was a blessed spirit with magical powers who would dwell among the gods. In the Book of the Dead, the dead were taken into the presence of the god Osiris, who was confined to the subterranean Duat. There are also spells to enable the ba or akh of the dead to join Ra as he travelled the sky in his sun-barque, and help him fight off Apep. There are fields, crops, oxen, people and waterways. The deceased person is shown encountering the Great Ennead, a group of gods, as well as his or her own parents. While the depiction of the Field of Reeds is pleasant and plentiful, it is also clear that manual labour is required. For this reason burials included a number of statuettes named shabti, or later ushebti. All are guarded by unpleasant protectors. The deceased was required to pass a series of gates, caverns and mounds guarded by supernatural creatures. Their names—for instance, "He who lives on snakes" or "He who dances in blood"—are equally grotesque. These creatures had to be pacified by reciting the appropriate spells included in the Book of the Dead; once pacified they posed no further threat, and could even extend their protection to the dead person. The deceased was led by the god Anubis into the presence of Osiris. There, the dead person swore that he had not committed any sin from a list of 42 sins, [44] reciting a text known as the "Negative Confession". Maat was often represented by an ostrich feather, the hieroglyphic sign for her name. If the scales balanced, this meant the deceased had led a good life. Anubis would take them to Osiris and they would find their place in the afterlife, becoming maa-kheru, meaning "vindicated" or "true of voice". The judgment of the dead and the Negative Confession were a representation of the conventional moral code which governed Egyptian society. For every "I have not John Taylor points out the wording of Spells 30B and suggests a pragmatic approach to morality; by preventing the heart from contradicting him with any inconvenient truths, it seems that the deceased could enter the afterlife even if their life had not been entirely pure. The text is hieratic, except for hieroglyphics in the vignette. The use of red pigment, and the joins between papyrus sheets, are also visible. A close-up of the Papyrus of Ani, showing the cursive hieroglyphs of the text A Book of the Dead papyrus was produced to order by scribes. They were commissioned by people in preparation for their own funeral, or by the relatives of someone recently deceased. They were expensive items; one source gives the price of a Book of the Dead scroll as one deben of silver, [51] perhaps half the annual pay of a labourer. In one case, a Book of the Dead was written on second-hand papyrus. Towards the beginning of the history of the Book of the Dead, there are roughly 10 copies belonging to men for every one for a woman. The scribes working on Book of the Dead papyri took more care over their work than those working on more mundane texts; care was taken to frame the text within margins, and to avoid writing on the joints between sheets. The hieroglyphs were in columns, which were separated by black lines—a similar arrangement to that used when hieroglyphs were carved on tomb walls or monuments. Illustrations were put in frames above, below, or between the columns of text. The largest illustrations took up a full page of papyrus. The calligraphy is similar to that of other hieratic manuscripts of the New Kingdom; the text is written in horizontal lines across wide columns often the column size corresponds to the size of the papyrus sheets of which a scroll is made up. Occasionally a hieratic Book of the Dead contains captions in hieroglyphic. The text of a Book of the Dead was written in both black and red ink, regardless of whether it was in hieroglyphic or hieratic script. Most of the text was in black, with red ink used for the titles of spells, opening and closing sections of spells, the instructions to perform spells correctly

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in rituals, and also for the names of dangerous creatures such as the demon Apep. Some contain lavish colour illustrations, even making use of gold leaf. Others contain only line drawings, or one simple illustration at the opening. He also introduced the spell numbering system which is still in use, identifying different spells. Allen and Raymond O. Orientverlag has released another series of related monographs, Totenbuchtex-te, focused on analysis, synoptic comparison, and textual criticism. Research work on the Book of the Dead has always posed technical difficulties thanks to the need to copy very long hieroglyphic texts. Initially, these were copied out by hand, with the assistance either of tracing paper or a camera lucida. In the mid-th century, hieroglyphic fonts became available and made lithographic reproduction of manuscripts more feasible. In the present day, hieroglyphics can be rendered in desktop publishing software and this, combined with digital print technology, means that the costs of publishing a Book of the Dead may be considerably reduced. However, a very large amount of the source material in museums around the world remains unpublished. Many spells of the Book of the Dead are closely derived from them c.

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Chapter 3 : Ancient Greek Beliefs Surrounding Death, Burial and Hades | Synonym

A. Sutherland - *calendrierdelascience.com* - Throughout their history, the ancient Egyptians believed in life after death, and that you would be judged by Osiris, the god of the afterlife, the underworld, and the dead.

The Egyptians themselves would probably have been bemused by this division; to them, death was a transition to a different state of being, where life continued. True death only occurred following the judgement by Osiris, king of the blessed dead, when a person could be sentenced to obliteration. To some degree then, preparation for death was a bit like considering what to pack for a move abroad; many of the items used in life would be just as useful in the beyond. This is why today, thousands of Egyptian coffins can be found in museums across the world – they are a staple of any collection, and along with mummies, are what museum-goers expect to see. To accumulate the objects needed in preparation for death, a noble had to commission them from a workshop; these items could then be stored until needed as well as updated due to changes in circumstances, such as an increase in status. One such workshop is depicted in the tomb of Ipuy at Thebes, which shows a team of craftsmen putting the finishing touches to tomb equipment, including two coffins. Workshops existed across the land, producing coffins and other items according to their own techniques, creating variations in style and quality. Coffin-makers were also employed by embalmers, who ran their own workshops. Even at Deir el-Medina – the state-run village that housed the artisans who cut and decorated the tombs in the Valley of the Kings – the workmen took commissions on the side during quiet periods, producing items for noble burials, such as coffins and furniture, to supplement their state incomes. Detail from the coffin of Senuitef, showing wedjat eyes, 12th Dynasty, Middle Kingdom, – BC Fitzwilliam Museum, Cambridge The first Egyptian coffins were produced in around BC, during the Predynastic Phase of Egyptian history, before a single king ruled the entire country; these took the form of simple uninscribed boxes, with the deceased lying in a contracted position inside. By the late Old Kingdom – BC, however, coffins had become rectangular, allowing the deceased to be stretched out, lying on his or her left side. On the outside of the coffin, artists painted wedjat-eyes, so that the deceased could magically watch the sunrise, an event associated with rebirth. As the Egyptians believed that a part of the individual, known as the ka, remained in the tomb after death, and required offerings – either physical or magical – to survive, religious texts painted on the inner and outer sides of coffins provided the deceased with various kinds of magical nourishment. These are also helpful to modern scholars interested in reconstructing ancient genealogies. Consequently, coffins provided both physical protection for the body of the deceased, and magical protection and sustenance for the ka. Coffins also served as status symbols, as it is thought that only 5 per cent of ancient Egyptians could afford to own one. Although cheaper variants could be made from local wood, the highest members of the elite acquired coffins made from quality imported timber. The richest in society could even afford to own a series of nested coffins, each elaborately decorated and varnished, which in turn, were placed within a stone sarcophagus. The coffin set of Nespawershefy, 21st Dynasty, Third Intermediate Period, – BC Fitzwilliam Museum, Cambridge Over time, coffin decoration became more complex, with artists increasingly filling the wooden surfaces with texts and decoration. In the Middle Kingdom – BC, spells, known as the Coffin Texts, were painted inside and were believed to help the deceased during his or her journey through the afterlife. At the same time, anthropoid coffins were developed, becoming the dominant form of coffin from the New Kingdom – BC onwards; made in the shape of a mummified person, these associated the deceased with the god Osiris. After the New Kingdom, coffins, by now often entirely covered with religious scenes and texts, continued to be used until the end of ancient Egyptian civilisation. Excavated in the desert or bought from local vendors, these eventually found their way into museum collections as donations; one Egyptian coffin was bequeathed by William Lethieullier to the British Museum upon his death in , becoming the first object of its kind in the collection, while the mummy and coffins of Asru were donated by William and Robert Garnett to the Manchester Natural History Society in , a collection that later helped form the Manchester Museum. Indeed,

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coffins were sometimes the first Egyptian antiquities held by a museum, such as the coffins of Nespawershefyet, which were given to the Fitzwilliam Museum, Cambridge in 1825, and started its ancient Egyptian collection. Wooden face with inlaid eyes, originally part of a coffin, 22nd Dynasty, Third Intermediate Period, 664–332 BC Bagshaw Museum Kirkless Council, Yorkshire Since then, coffins have been studied extensively by scholars, providing new insights into Egyptian afterlife beliefs, mythology and burial practices. Publications of coffin decoration and religious texts have clarified how their appearance changed over the centuries, the meaning of their art, and the regional variations that existed, enabling coffins without context to be dated with some accuracy and their place of manufacture to be suggested. More recently, Egyptologists have examined the social significance of coffins, their symbolism, re-use, and the general economy of death. A recent study of an anthropoid coffin in the Museo Civico Archeologico of Bologna used spectroscopic techniques to reveal in detail the materials used in the decoration of the coffin, both in ancient times and in subsequent restoration work, highlighting the importance of modern technologies for the study of ancient artefacts, and opening new possibilities for research. Coffin of Userhet, 12th Dynasty, Middle Kingdom, 1939–1776 BC Fitzwilliam Museum, Cambridge Despite the vast amount of detail about daily life in ancient Egypt derived from the study of coffins and other items associated with the afterlife, such information is often lacking in museum displays; when faced with a coffin in a gallery, museum-goers expect to learn about death and afterlife beliefs, and with limited space available on labels and panels, it is understandable that additional detail, perhaps regarded as unnecessary in the context, is omitted. Recently, however, a number of special exhibitions have taken the well-trodden themes of death and burial and used them as hooks to present new discoveries. Both exhibitions used mummies – perhaps the most popular aspect of ancient Egypt after pyramids – to discuss daily life; they took well-known themes, guaranteed to generate crowds, and put a fresh spin on the material. Two new exhibitions, opening in early 2019, similarly use objects primarily from burials to inform visitors about daily life in ancient Egypt. The wooden face of a coffin from the Third Intermediate Period stares out with inlaid eyes; a fragment from a mummy board shows the god Anubis standing in front of a man; a brightly painted coffin fragment presents a woman in a flowing white dress; while a carved wooden fragment depicts a winged goddess, her arms and wings outstretched. One of the complete coffins on display is the cartonnage mummy case for the chantress Shebmut, dated to between 664–332 BC; it is representative of the careful and meticulous work that the artisans put into such items, particularly in the painting of hieroglyphs and deities. By emphasising the concept of beauty, the exhibition has partly removed the objects from the sphere of death, asking viewers to engage with them again in a different manner; these ancient artefacts represent living people, who were as concerned with their appearance as anyone alive today. They are far more than simply tomb furnishings associated with death. In this manner, the exhibitions blur the traditional separation between objects of daily life and the afterlife. Through close study and the novel use of modern technologies, it is revealed that the coffin of Userhet, dated to the late 12th Dynasty 1939–1776 BC, split during manufacture, and was repaired by artisans who sewed it shut and filled it with paste. Drops of blue paint on the coffin of Khety freeze in time the moment that he left his brush to drip during painting. One of the coffins of Nespawershefyet, from around 2000 BC, had been repaired in ancient times, and his titles repainted to reflect his developing career; as a result, we can assume that Nespawershefyet commissioned his coffin well before his death, and kept it with him for much of his life. His inner coffin also bears the handprint of one of the artisans, left in the varnish, from when the coffin was being carried. Through these objects, we can see artisans at work, nobles concerned about their status and the life behind the industry of death. By doing so, the expectations of museum-goers for a mysterious, death-obsessed Egypt are met, but they are also presented with new insights based on modern research that might otherwise not find a place in the permanent galleries. Using death, they shine a spotlight on the reality of life in ancient Egypt. Want stories like this in your inbox?

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Chapter 4 : Expedition Magazine | Funerary Beliefs of the Ancient Egyptians

Ancient Egyptian Attitudes&Beliefs About Death & Afterlife! Egyptian Clothing Unlike most of the people of the ancient Mediterranean, the Egyptians didn't wear just one or two big pieces of cloth, wrapped around themselves in various ways for clothes.

They also believed that their next life would be eternal. As the treatment of the dead in Ancient Egypt was designed to prepare and equip the deceased for all time, the materials favoured for making burial items or building tombs were ones that would last, particularly stone and precious metal. The body was mummified for the same reasons, so it would last for eternity. The Ancient Egyptians believed that a person was made up of a number of physical and non-physical elements. The body was the physical part. Food offerings left by the living at the tombs of their ancestors sustained the ka. Depictions of offerings on coffins, tomb walls, or other burial objects magically fulfilled the same function. The most important characteristic of the ba was its ability to move. It could leave the body and travel through the worlds of the living and of the dead, enabling the dead to participate in both. It was believed that the ba needed to return to the body regularly in order to survive. Particular attention was paid to the external appearance of a mummy to enable the ba to recognise its own body and return to it safely. The body, a combination of ka, ba, name and shadow, was thought to make a person complete in this life and in the next. The dead could only fully enjoy eternal life if all the different parts survived. Ancient Egyptian coffins Coffins themselves were placed in secure tombs, which protected mummified bodies from intruders and from the elements. The texts and pictures on Egyptian coffins were intended to provide their owner with the magical assistance and knowledge needed to survive and prosper in the afterlife. Throughout Ancient Egyptian history, despite many changes in emphasis and fashion, there were two major themes in the decoration of coffins. These reflected two of the most important strands of belief concerning the afterlife. The first theme concerned the sun god. According to one major creation myth, the sun god was the maker of the universe. Egyptians hoped that after death they might ascend to the sky and, once there, accompany the sun god on his journey through the sky by day and through the underworld by night. In this way they could be rejuvenated and reborn with the sun each morning in a repetition of the moment of creation. The other major theme of coffin decoration incorporated elements drawn from the myth of Osiris. The Egyptians believed that the god-King Osiris was murdered by his brother Seth. Osiris was restored to life by his wife Isis, with the aid of her sister, Nephtys, and became King of the Underworld. Egyptians hoped that by linking themselves with Osiris, they might achieve a second life after death, just as he had done. The sky goddess Nut was the mother of Osiris and an important protector of the dead. As the dead person was identified with Osiris, coffins came to be identified with Nut. This placed the deceased back inside their mother, from where they could be reborn. As a sky goddess, Nut could also be identified with the coffin lid, laying herself over the deceased, just as she stretched herself over the world, and protecting the dead person from harm. Nut can be seen on the painted coffin of Irterau, a mummy on display in the Pitt Rivers Museum. Irterau lived in or around Thebes modern Luxor in southern Egypt more than 2, years ago. The faces of the dead were often painted yellow to make them appear like divine beings, which were thought to have golden skin. On the finest coffins, real gold would have been used. This jar right has no direct connection to embalming jars but the term has become popularised nonetheless. The organs were treated differently according to their importance. The brain was removed and discarded, as its importance and function were apparently not understood. The heart was left in place as it was considered the centre of intelligence and vital for survival in the next life. Other internal organs were often removed and the lungs, liver, stomach, and intestines were singled out for special treatment, perhaps because of their links to nourishment. These organs were preserved, wrapped separately, and stored close to the coffin. A set of four Canopic Jars made from stone, pottery, or wood was often used for this purpose. Even when the internal organs were not removed or were placed back into the mummified body, a set of jars was often still placed in the burial. This is thought to

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indicate the importance of the jars, not just as containers, but as magical protection for the organs wherever they were. Canopic jars had characteristic stoppers. On early jars human-headed stoppers probably depicted the deceased. In later periods the different jars were linked to four protective deities called the Sons of Horus and the jar stoppers depicted these gods. The head shaped stopper of the example shown here probably depicts Imsety, one of the four sons of Horus. No surviving inscriptions state which god was associated with which organ but suggestions have been made, based on the evidence of undisturbed archaeological finds. These figures evolved from the belief that the afterlife would be similar to the living world. People believed they would be surrounded by friends and family, would need food and drink, and that they might also be required to work. In Ancient Egypt a labour system existed for important communal projects such as maintaining the irrigation systems that controlled the Nile flood. It was imagined that such a system might also exist in the afterlife and wealthy Egyptians hoped that a shabti would magically do the work required of them, just as servants had during their life. Many shabtis carry agricultural tools and have baskets painted or modelled on their backs, symbolically enabling them to undertake these tasks. Given their active role it may seem odd that shabtis are usually mummy-shaped. Early shabtis were closely identified with the deceased person themselves, rather than with servants, so modelling the shabti as a mummy was thought to make it more effective. As well as helping the deceased these models also identified the dead person with the mummified god Osiris. Later shabtis retained the mummy form. The highest quality shabtis were made from stone, bronze or wood. These shabtis were often made from cheaper materials, such as faience a ceramic made from fired, crushed quartz or sand, pottery, or dried mud. Such shabtis were often very simple and thumb marks are sometimes visible on their backs where the makers pressed the material into moulds. Death and the Afterlife in Ancient Egypt. The objects found in this introductory guide can be found at the following locations: Court ground floor Case no. C7A - Ancient Egypt Compiled by:

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Chapter 5 : Treatment of the Dead - Animals and Belief – Ancient Egypt | Pitt Rivers Museum

The ancient Egyptians were fortunate in inhabiting the fertile valley of the Nile. The river's annual flood deposited a fresh layer of silt renewing the fertility of the soil, and ensuring that, for the most part, the country was prosperous and the population sufficiently fed.

Ancient Egypt Two ideas that prevailed in ancient Egypt came to exert great influence on the concept of death in other cultures. The first was the notion, epitomized in the Osirian myth, of a dying and rising saviour god who could confer on devotees the gift of immortality; this afterlife was first sought by the pharaohs and then by millions of ordinary people. Egyptian society, it has been said, consisted of the dead, the gods, and the living. During all periods of their history, the ancient Egyptians seem to have spent much of their time thinking of death and making provisions for their afterlife. The vast size, awe-inspiring character, and the ubiquity of their funerary monuments bear testimony to this obsession. The physical preservation of the body was central to all concerns about an afterlife; the Egyptians were a practical people, and the notion of a disembodied existence would have been totally unacceptable to them. The components of the person were viewed as many, subtle, and complex; moreover, they were thought to suffer different fates at the time of death. The ka denoted power and prosperity. The ka gave comfort and protection to the deceased: It was represented as a human-headed falcon, presumably to emphasize its mobility. The ba remained sentimentally attached to the dead body, for whose well-being it was somehow responsible. It is often depicted flying about the portal of the tomb or perched on a nearby tree. Although its anatomical substratum was ill-defined, it could not survive without the preserved body. In the pyramid of King Pepi I, who ruled during the 6th dynasty c. With his panther skin upon him, Pepi passeth with his flesh, he is happy with his name, and he liveth with his double. The Stalinist and Maoist regimes in the Soviet Union and China were later to resort to the same means, with the same end in mind. Political and religious considerations probably lay behind the major role attributed to the heart. Many of the so-called facts reported in the Ebers papyrus a kind of medical encyclopaedia dating from the early part of the 18th dynasty; i. This is surprising in view of how often bodies were opened during embalment. During the process of embalming, the heart was always left in situ or replaced in the thorax. It was the heart in its sense of ib that was weighed in the famous judgment scene depicted in the Ani papyrus and elsewhere. It had to prove itself capable of achieving balance with the symbol of the law. The deceased who was judged pure was introduced to Osiris in fact, became an Osiris. The Egyptians were concerned that the dead should be able to breathe again. The brain is not mentioned much in any of the extant medical papyri from ancient Egypt. It is occasionally described as an organ producing mucus, which drained out through the nose; or it is referred to by a generic term applicable to the viscera as a whole. Fortunately, there was no question of organ transplantation; in the prevailing cultural context, it would never have been tolerated. Whether the pharaohs would have been powerful enough or rash enough to transgress accepted norms had transplantation been feasible is quite another matter.

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Chapter 6 : The Attitude of the Ancient Egyptians to Death and the Dead : Alan H. Gardiner :

*The Attitude of the Ancient Egyptians to Death and the Dead: The Frazer Lecture for [Alan H. Gardiner] on calendrierdelascience.com *FREE* shipping on qualifying offers. Originally published in , this book presents the content of the Frazer Lecture for that year, which was delivered by Sir Alan Henderson Gardiner at Cambridge University.*

They regarded death as a temporary interruption, rather than the cessation of life. To ensure the continuity of life after death , people paid homage to the gods, both during and after their life on earth. When they died, they were mummified so the soul would return to the body, giving it breath and life. Written funerary texts consisting of spells or prayers were also included to assist the dead on their way to the afterworld. To prepare the deceased for the journey to the afterworld, the " opening of the mouth " ceremony was performed on the mummy and the mummy case by priests. This elaborate ritual involved purification, censuring burning incense , anointing and incantations, as well as touching the mummy with ritual objects to restore the senses -- the ability to speak, touch, see, smell and hear. The "opening of the mouth" ceremony dates back to at least the Pyramid Age. It was originally performed on statues of the kings in their mortuary temples. By the 18th dynasty New Kingdom , it was being performed on mummies and mummy cases. Near the end of the Graeco-Roman Period, the tool kit usually contained only miniature versions of tools. Pesesh-kef knife replica The journey to the afterworld was considered full of danger. Travelling on a solar bark , the mummy passed through the underworld, which was inhabited by serpents armed with long knives, fire-spitting dragons and reptiles with five ravenous heads. Upon arriving in the realm of the Duat Land of the Gods , the deceased had to pass through seven gates, reciting accurately a magic spell at each stop. If successful, they arrived at the Hall of Osiris, the place of judgement. The weighing of the heart was overseen by the jackal-headed god Anubis , and the judgement was recorded by Thoth , the god of writing. Forty-two gods listened to the confessions of the deceased who claimed to be innocent of crimes against the divine and human social order. If the heart was equal in weight to the feather, the person was justified and achieved immortality. If not, it was devoured by the goddess Amemet. This meant that the person would not survive in the afterlife. When a pharaoh passed the test, he became one with the god Osiris. He then travelled through the underworld on a solar bark, accompanied by the gods, to reach paradise and attain everlasting life.

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This would explain why people of that time did not follow the common practice of cremation, but rather buried the dead. Some also believe they may have feared the bodies would rise again if mistreated after death. Sometimes multiple people and animals were placed in the same grave. Over time, graves became more complex, with the body placed in a wicker basket, then later in wooden or terracotta coffins. The latest tombs Egyptians made were sarcophaguses. These graves contained burial goods like jewelry, food, games and sharpened splint. This may be because admission required that the deceased must be able to serve a purpose there. The pharaoh was allowed in because of his role in life, and others needed to have some role there. Human sacrifices found in early royal tombs reinforce this view. These people were probably meant to serve the pharaoh during his eternal life. Eventually, figurines and wall paintings begin to replace human victims. They believed that when he died, the pharaoh became a type of god, who could bestow upon certain individuals the ability to have an afterlife. This belief existed from the predynastic period through the Old Kingdom. Although many spells from the predeceasing texts were carried over, the new coffin texts also had additional new spells added, along with slight changes made to make this new funerary text more relatable to the nobility. Funerary texts, previously restricted to royal use, became more widely available. The pharaoh was no longer a god-king in the sense that only he was allowed in the next life due to his status here, now he was merely the ruler of the population who upon his death would be leveled down towards the plane of the mortals. The people of these villages buried their dead in a simple, round graves with one pot. The body was neither treated nor arranged in a regular way as would be the case later in the historical period. Without any written evidence, there is little to provide information about contemporary beliefs concerning the afterlife except for the regular inclusion of a single pot in the grave. In view of later customs, the pot was probably intended to hold food for the deceased. At first people excavated round graves with one pot in the Badarian Period B. By the end of the Predynastic period, there were increasing numbers of objects deposited with the body in rectangular graves, and there is growing evidence of rituals practiced by Egyptians of the Naquada II Period B. At this point, bodies were regularly arranged in a crouched or fetal position with the face toward either the east the rising sun or the west which in this historical period was the land of the dead. Artists painted jars with funeral processions and perhaps ritual dancing. Figures of bare breasted women with birdlike faces and their legs concealed under skirts also appeared in some graves. Some graves were much richer in goods than others, demonstrating the beginnings of social stratification. The rectangular, mud-brick tomb with an underground burial chamber, called a mastaba , developed in this period. Since commoners as well as kings, however, had such tombs, the architecture suggests that in death, some wealthy people did achieve an elevated status. Later in the historical period, it is certain that the deceased was associated with the god of the dead, Osiris. Grave goods expanded to include furniture, jewelry, and games as well as the weapons, cosmetic palettes, and food supplies in decorated jars known earlier, in the Predynastic period. Now, however, in the richest tombs, grave goods numbered in the thousands. Only the newly invented coffins for the body were made specifically for the tomb. There is also some inconclusive evidence for mummification. Other objects in the tombs that had been used during daily life suggests that Egyptians already in the First Dynasty anticipated needing in the next life. Further continuity from this life into the next can be found in the positioning of tombs: The fact that most high officials were also royal relatives suggests another motivation for such placement: Among the elite, bodies were now mummified, wrapped in linen bandages, sometimes covered with molded plaster, and placed in stone sarcophagi or plain wooden coffins. At the end of the Old Kingdom, mummy masks in cartonnage linen soaked in plaster, modeled and painted also appeared. Canopic containers

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now held their internal organs. Amulets of gold, faience, and carnelian first appeared in various shapes to protect different parts of the body. There is also first evidence of inscriptions inside the coffins of the elite during the Old Kingdom. Often, reliefs of every day items were etched onto the walls supplemented grave goods, which made them available through their representation. The new false door was a non-functioning stone sculpture of a door into the tomb, found either inside the chapel or on the outside of the mastaba; it served as a place to make offerings and recite prayers for the deceased. Statues of the deceased were now included in tombs and used for ritual purposes. Burial chambers of some private people received their first decorations in addition to the decoration of the chapels. At the end of the Old Kingdom, the burial chamber decorations depicted offerings, but not people. The many regional styles for decorating coffins make their origins easy to distinguish from each other. For example, some coffins have one-line inscriptions, and many styles include the depiction of wadjet eyes the human eye with the markings of a falcon. There are also regional variations in the hieroglyphs used to decorate coffins. Occasionally men had tools and weapons in their graves, while some women had jewelry and cosmetic objects such as mirrors. But the Twelfth Dynasty, high officials served the kings of a new family now ruling from the north in Lisht; these kings and their high officials preferred burial in a mastaba near the pyramids belonging to their masters. Moreover, the difference in topography between Thebes and Lisht led to a difference tomb type: For those of ranks lower than royal courtiers during the Eleventh Dynasty, tombs were simpler. Coffins could be simple wooded boxes with the body either mummified and wrapped in linen or simply wrapped without mummification, and the addition of a cartonnage mummy mask. Some tombs included wooded shoes and a simple statue near the body. In one burial there were only twelve loaves of bread, a leg of beef, and a jar of beer for food offerings. Jewelry could be included but only rarely were objects of great value found in non-elite graves. Some burials continued to include the wooden models that were popular during the First Intermediate Period. Wooden models of boats, scenes of food production, craftsmen and workshops, and professions such as scribes or soldiers have been found in the tombs of this period. Some rectangular coffins of the Twelfth Dynasty have short inscriptions and representations of the most important offerings the deceased required. For men the objects depicted were weapons and symbols of office as well as food. Some coffins included texts that were later versions of the royal Pyramid Texts. Another kind of faience model of the deceased as a mummy seems to anticipate the use of shabty figurines also called shawabty or an ushabty later in the Twelfth Dynasty. These early figurines do not have the text directing the figure to work in the place of the deceased that is found in later figurines. The richest people had stone figurines that seem to anticipate shabties, though some scholars have seen them as mummy substitutes rather than servant figures. In the later Twelfth Dynasty, significant changes occurred in burials, perhaps reflecting administrative changes enacted by King Senwosret III B. The body was now regularly placed on its back, rather than its side as had been done for thousands of years. Coffin texts and wooden models disappeared from new tombs of the period while heart scarabs and figurines shaped like mummies were now often included in burials, as they would be for the remainder of Egyptian history. Coffin decoration was simplified. The Thirteenth Dynasty saw another change in decoration. Different motifs were found in the north and south, a reflection of decentralized government power at the time. There were also a marked increase in the number of burials in one tomb, a rare occurrence in earlier periods. The reuse of one tomb by a family over generations seems to have occurred when wealth was more equitably spread. Simple pan-shaped graves in various parts of the country are thought to belong to Nubian soldiers. Such graves reflect very ancient customs and feature shallow, round pits, bodies contracted and minimal food offerings in pots. The occasional inclusion of identifiable Egyptian materials from the Second Intermediate Period provides the only marks distinguishing these burials from those of Predynastic and even earlier periods. Kings were buried in multi-roomed, rock-cut tombs in the Valley of the Kings and no longer in pyramids. Priests conducted funerary rituals for them in stone temples built on the west bank of the Nile opposite of Thebes. From the current evidence, the Eighteenth Dynasty appears to be the last period in which Egyptians regularly included multiple objects from their daily lives in their tombs; beginning in the Nineteenth Dynasty, tombs contained

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fewer items from daily life and included objects made especially for the next world. Thus the change from the Eighteenth to the Nineteenth Dynasties formed a dividing line in burial traditions: The Eighteenth Dynasty more closely remembered the immediate past in its customs whereas the Nineteenth Dynasty anticipated the customs of the Late Period. People of the elite ranks in the Eighteenth Dynasty placed furniture as well as clothing and other items in their tombs, objects they undoubtedly used during life on earth. Beds, headrests, chairs, stools, leather sandals, jewelry, musical instruments, and wooden storage chests were present in these tombs. While all of the objects listed were for the elite, many poor people did not put anything beyond weapons and cosmetics into their tombs. No elite tombs survive unlooted from the Ramesside period. In this period, artists decorated tombs belonging to the elite with more scene of religious events, rather than the everyday scene that had been popular since the Old Kingdom. The funeral itself, the funerary meal with multiple relatives, the worshipping of the gods, even figures in the underworld were subjects in elite tomb decorations. The majority of objects found in Ramesside period tombs were made for the afterlife. Aside from the jewelry, which could have been used also during life, objects in Ramesside tombs were manufactured for the next world. At the beginning of this time, reliefs resembled those from the Ramesside period. Only at the very end of the Third Intermediate Period did new funerary practices of the Late Period begin to be seen. Little is known of tombs from this period. The very lack of decorations in tombs seem to have led to much more elaborate decoration of coffins. The remaining grave goods of the period show fairly cheaply made shabties, even when the owner was a queen or a princess. But the majority of tombs in this period were in shafts sunk into the desert floor. In addition to fine statuary and reliefs reflecting the style of the Old Kingdom, the majority of grave goods were specially made for the tomb. Coffins continued to bear religious texts and scenes. Some shafts were personalized by the use of stela with the deceased prayers and name on it. Shabties in faience for all classes are known.

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Chapter 8 : The importance of death in everyday Egyptian life | Apollo Magazine

Ancient Egypt offers a paradigm contrast between ideals of respectful care for the dead, on the one hand, and realities of medium- and long-term neglect, destruction and reuse on the other. Ideals are expressed in normative mortuary monuments and in texts; the archaeological record, together with.

The ancient Greeks believed in a complex system of gods, goddesses, deities and heroes. This complexity extended to their view of the afterlife. With short lifespans and death a common occurrence, the ancient Greeks were very concerned not only with the act of dying, but funerary preparations, burial practices and their trip to the underworld. While their views differ somewhat from contemporary views on death and the afterlife, there are quite a few similarities. Death For the ancient Greeks, death was not something to be feared, but embraced. For the fatalistic Greeks, their lives were lived according to the will of the gods and their death would come when it was fated. The ancient Greeks believed that the human spirit -- what they called psyche -- left the body at the moment of death in the form of an exhalation of breath. No matter if a human was a great warrior, a lowly peasant or a king, the Greeks had the same destination when they died and were buried. Hades After death, ancient Greeks believed that their spirits, or psyches, traveled to the underworld ruled by the brother of Zeus, Hades. Hades is also sometimes used to refer to the underworld itself. Depending on their actions in life, there were three possible places their psyche could end up: Tartarus, Elysium or Asphodel. Tartarus was for those who had committed sins against the gods. Here they received eternal torment for their crimes. Asphodel, where most spirits ended up, was a vast plain covered in flowers where the dead lived aimlessly. Elysium was reserved for heroes and those whom the gods favored, for their spirits would live on in an eternal paradise. The ancient Greeks not only prepared the bodies of the dead for their burial, but for their trip to Hades. The elaborate three-part burial practice started with the prothesis, or wake. During this period, the body was cleaned by servants or family, dressed in new or clean clothes and placed on a clean funeral cloth. These coins served as the toll for the ferry across the river Styx. During this time, people viewed the body and placed flowers or other tokens around it while drinking wine and lamenting the death. Burial Rites The next stages of burial were the funeral procession and burial. While slightly less ritualistic, the process was important, as it served as a time to release grief and provide the dead with final dignities. Friends, family and neighbors followed the body to its destination, crying and playing music. The Greeks believed in proper disposal of the body, either by interment or cremation. When cremating a body, they would place it on a pyre of flammable reeds or wood and douse the flames with wine when the body had burned. After the burial or cremation, other Greeks would make sacrifices, leave trinkets or visit the burial site to offer goodwill or help to the person in the afterlife.

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Chapter 9 : Dancing on Knives: Quote from the Ancient Egyptian Book of the Dead

The ancient Egyptians had an elaborate set of funerary practices that they believed were necessary to ensure their immortality after death (the afterlife). These rituals and protocols included mummifying the body, casting magic spells, and burial with specific grave goods thought to be needed in the Egyptian afterlife.

Search Printout For best results save the whole webpage pictures included onto your hard disk, open the page with Word 97 or higher, edit if necessary and print. The Egyptians and their dead The Egyptian religion was polytheistic and their pantheon included numberless deities, daemons, spirits, and ghosts. These spiritual beings were of varying importance, according to the powers they had. Some had influence over the world at large, the scope of others, among them the Dead Ones, was more limited. But even if these were of the lowest rank of immortal beings, they continued to have an existence of sorts and participated, as their names were slowly forgotten over the years, to an ever diminishing degree in the lives of their descendants. Life after death The Egyptians loved life, the longer the better, and expressed this love in writing throughout history. In the first millennium BCE they counted it among the Four Kas , the four boons the gods bestowed upon those who lived righteous lives. But as the death of the body was inevitable, they created an after-world which afforded them a, to all intents and purposes, eternal and at times improved version of the life they had enjoyed in this world. But this vision of eternal bliss became blurred in the New Kingdom and even more so in the Third Intermediate Period, as more and more people whose ancestors would never even have dreamt of an eternal life in a sunlit after world, could afford to aspire to becoming godlike when merging with Osiris. Doubts about a beautiful afterlife began to haunt people, and to some the thereafter became a place of gloom, where the dead existed in isolation and finally lost their individual consciousness. Pre-historic graves contain vessels which presumably held food offerings, some of the more elaborate tombs have been decorated with scenes from daily life and some corpses even underwent a kind of preservation. For further explanations see Body and Soul. The majority of the Egyptian people appears not to have aspired to an eternal life among the immortal stars. They may not have had the necessary means or knowledge, the latter being probably more decisive, as the case of some New Kingdom craftsmen of Deir el Medina suggests, who, while not being rich by any means, were inspired by their involvement in the building of elite tombs to invest considerable effort into creating albeit modest eternal abodes for themselves. Dying, they had left their offices, possessions, and rights to their offspring, and dead, they protected them against evil influences. Their survivors repaid them by giving them a proper burial, perpetuating their name, feeding their kas and protecting their resting place. Among pharaohs these duties were performed by armies of servants building at times huge tombs, erecting mortuary temples filled with priests in charge of the offerings and setting up police forces in an attempt to prevent tomb robberies. But even when intentions were good, things often went wrong: Tombs were broken into, corpses desecrated, their belongings despoiled, and offerings were neglected and forgotten. But forgetfulness on behalf of the descendants did not stop the flow of offerings, as texts were inscribed on the walls of the tomb ensuring their perpetuity. Against intruders curses threatening dire consequences were used: May there be no son and no daughter to give him water i. The wag-festival, mentioned first in the Old Kingdom Pyramid Texts, was celebrated in honour of Osiris, first of the Westerners i. Osiris embodied the hope of the Egyptians for a life after death. Lo, Osiris has come as Orion, Lord of wine at the wag-feast. The deceased undertook similar journeys, though their travels occurred in the next world in the solar ships of Re , the Bark-of-the-Evening and the Bark-of-the-Morning: May one make the Wag-feast wAg for you, may one give you bread and beer from the altar of Khentamenti. You will travel downstream in the Bark-of-the-Evening msk. One spoke with the other, seeking benefactions for the departed dead , to present libations of water, to offer upon the altar, to enrich the offering tablet at the first of every season, at the monthly feast of the first o the month, the feast of the coming forth of the sem, the feast of the night-offerings of the fifth of the month, the feast of the sixth of the month, the feast of Hakro hAkrA , the feast of Wag wAg , the feast of Thoth, and at the first of every

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season of heaven, and of earth. Then he said a prayer on their behalf: Lo, his majesty extended his arm and bent his hand; he pronounced for her a mortuary prayer. The offering formula in their tombs generally begins with the words: An offering which the king grants and often invokes Osiris and Anubis who is on his mountain. Even if in drawings offering tables are laden with all kinds of food, according to the texts the dead received little more than bread and beer. The dead and the living The dead and the living both were supposed to honour the quid pro quo their relationship was based on. But sometimes the descendants were unaware of any wrongdoing on their behalf, and yet the deceased failed to live up to his obligations: In such a case the aggrieved son would complain to his dead father, orally by the grave or, sometimes, in writing which was powerful magic by itself. It is the sister who is saying to her brother, the Only Companion Nefer-sefekhi nfr-sfx-j: Useful is a complaint [speaking? All mortuary sacrifices are made for the enlightened one Akh in order to intercede on behalf of the inhabitants of earth. Therefore make a decision concerning him who caused that of which I suffered, for I want to be justified in front of the male and the female dead mwt mwt. Hu Bowl, University College London First Intermediate Period In the after-life the deceased were thought to experience the same feelings as the living. They could be angry and bear grudges, have likes and dislikes, be caring and show mercy. But above all they were expected to bat for their own team and lend full-hearted support to their family. You have been brought here to the City of Eternity, without you harbouring anger for me. But should it be the case that these injuries were caused with your knowledge then behold: If there is a reproach in your heart, forget it for the sake of your children. Be merciful, be merciful, then all the gods of the Thinite nome will be merciful towards you. Berlin Bowl , Berlin Inv. Good wishes too, such as May your condition be like life a million times! Just as they did in their letters to each other, the living showed interest in the well-being of their deceased loved ones: Does the Great One the goddess of the West look after you according with your wish? Little Stele Cairo-Museum At times the mechanics of the dialogue between the living and the dead are somewhat unclear. Thus Shepsi reminds his mother how she had asked him for some special food: This is an oral report concerning you saying to her son i. Qaw Bowl , outside Late Old Kingdom to First Intermediate Period If this was a post-mortem request, some of us may be somewhat at a loss to understand the mode of communication his mother used to get her message across to her son. Memory being what it is, even in times less hectic than ours people were likely to forget things, and even the memory of the dead could do with a little nudge in the right direction: A speech of Mer-irtief mri-jr. Behold, I am the one you loved on earth. One can imagine the glorious late Nebet-itief, had her husband not added the latter line, asking: Thus people were either forgotten after a generation or so, or they took care of their post-mortem needs themselves, while they were still alive; and institutionalized mortuary services became in earliest historic times big business and brought about the amassing of huge fortunes in the hands of the temples and with it their increasing political influence. But in spite of having been paid for in advance or perhaps because of it the rituals ceased to be performed after a few generations. The endeavours of the kings to be remembered did not fare much better. During the early pyramid age the tomb and mortuary temple building reached such proportions that some scholars have claimed that it caused the decline and eventual collapse of Old Kingdom society. The Old Kingdom official Imhotep became venerated as a healer and mediator between mankind and the gods and finally entered the Egyptian pantheon officially. The nomarch Hepdjefi drew up ten contracts that we know of, in which he set down the mortuary services he expected to receive in exchange for his considerable endowments: Behold, I have endowed thee with fields, with people, with cattle, with gardens and with everything, as every count of Siut does , in order that thou mayest make offerings to me with contented heart. The contracts of Hepdjefi But if being remembered was the path to eternal life, being forgotten was the worst thing that could happen to a dead Egyptian. Damnatio memoriae could be the fate of criminals and kings. Nowadays famous pharaohs to have their memories expunged were Hatshepsut , the reasons for whose post-mortem persecution are somewhat unclear, and Akhenaten , who had attempted to overthrow the mighty Amen priesthood and had ultimately failed. Their names were erased in the hope they would be forgotten. But the orders to do so were somewhat self defeating, as one had to name him, whose name was to be forbidden.

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The Second Intermediate Period king Nebukheperre-zare-Intef ordered oblivion for him who has no name, Teti, son of Min-hotepu with the words: A Book of Readings, Vol. Perception of the Invisible - Wahrnehmung des Unsichtbaren?