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However, so much earlier than the Egyptian civilization, it is difficult to know the exact meaning these people attributed to beetle body ornaments. Scarab is one of the oldest and widely used symbols of the ancient Egyptians. Egyptian pharaohs worshipped dung beetles and most probably it was symbolically as sacred to the Egyptians as the cross is to Christians. The scarabs with aesthetic qualities and shamanic symbolism, were already known in the Old Kingdom 3rd millennium BC and played an important role in the early worship of animals. It is supported by archaeological evidence discovered in graves during the time of King Den of Dynasty I. Winged scarab of Tutankhamun with semi-precious stones. Basket, Scarab- in Plural-strokes , and Re. Millions of amulets and stamp seals of stone or faience were fashioned in Egypt with depictions of the scarab beetle and this tradition survived well beyond the dynastic periods. Petrie In Roman times, there were various kinds of beetles and the Greeks adopted the carved stone columns, which seems to confirm the importance of the sacred temples of the Egyptian scarabs: If now an embryo can grow in manure, and shed its shells, why then should not the dwelling place of our heavenly heart also be able to create a body if we concentrate the spirit upon it..? This is a giant sculpture of a scarab beetle. It is around one and a half meters long and is one of the largest known representations of a scarab beetle. This scarab is thought to be from the Ptolemaic period BC but could be earlier. It may once have stood in an Egyptian temple but it was found in Constantinople modern Istanbul in Turkey. It may have been taken from Egypt to Constantinople when the city became the capital of the Later Roman empire in AD Many beetle species have been and still are used as food in America, Australasia, Asia, and Africa; some were also eaten in Europe. In Europe and North America, collars, broaches, and ear pendants, used beetles mounted on bronze. To this day, especially in Mexico, living specimens of some beetle species are worn by women as broaches, attached with a small gold or bronze chain. By the way, some say that the scarab worn as a pendant around the neck, can cause disease of the throat and larynx. Or is it only an illusion? This material may not be published, broadcast, rewritten or redistributed in whole or part without the express written permission of AncientPages.

Chapter 2 : The Secret of the Sacred Scarab by Fiona Ingram

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Your affinity for the Dreaming allows you to contact a Spirit Lord and form a mystical pact with them, shaping yourself into a conduit through which the Spirit Lord can become manifest within the natural world. At 1st level you can make a pact with one Spirit Lord at a time. At higher levels, you can form and maintain pacts with multiple Spirit Lords simultaneously as shown on the class abilities table, although you must complete the pact ritual for each Spirit Lord separately. You remain within the trance for at least 1 minute, during which time you are effectively unconscious. You can exit a trance at any time as a free action, but if you do so the contact automatically fails. During the dreaming trance, if you succeed on your Dreaming Arts check, you travel through the Dreaming until you reach the Spirit Lord you are contacting. This journey may either be physical, metaphorical, or even psychological – such is the nature of the Dreaming. This process normally takes 1 minute of time in the natural world, although you can choose to attempt a rushed pact check as a full-round action at a penalty. The DC for this check is listed in the description of each Spirit Lord see below. If you choose not to attempt the pact check, the conduit between the Dreaming and the natural world is not formed and you automatically awaken from your dreaming trance. If you attempt the pact check, however, you gain the powers granted by the Spirit Lord for 24 hours, whether you succeed on the check or not. You have no ability to cancel the conduit which you have formed. However, the conduit can be suppressed in the presence of an antimagic field or similar effect. If you succeed on the pact check, you have formed a good pact: The Spirit Lord has no influence over your actions or personality. If you fail the pact check, you are deemed to have made a poor pact: If you are conscious and free-willed, and you encounter a situation in which you cannot or will not refrain from a prohibited action or perform a required one, you suffer a cumulative -1 penalty on attack rolls, saving throws, and checks until the Spirit Lord leaves you. As long as a Spirit Lord is manifesting itself through you, you display a specific physical sign of its presence as described in its entry. This sign is real, not an illusory or shapechanging effect. You can hide a sign through mundane means, magical means, or through the use of the suppress sign ability see below. There are also many lesser spirits which are born of the Dreaming. These spirits, known as rivera, flit between the Dreaming and the natural world. Some believe that these spirits – inhabiting the rocks and trees and houses and cobblestones – are, at a fundamental level, what binds the Dreaming and the natural world together. Whatever the truth may be, your connection to the Spirit Lords grants you some dominion over the rivera. Beginning at 2nd level, as long as you have formed a pact with at least one Spirit Lord, you can choose one ability from the following list as a manifestation of your control over the spirit world: You can choose each ability more than once. At 4th, 6th, 9th, 11th, 13th, 18th, and 19th level you can select a pact ability from the list below. Once per day you can attempt to break the conduit of a single Spirit Lord to which you are bound. To do so, you must once again enter a dreaming trance and repeat the entire ritual of contact. If you succeed on the new pact check, the conduit has been broken and the Spirit Lord is forced to leave you before it normally would. Regardless of the success or failure of the attempt, you take a penalty on your next pact check with any Spirit Lord and also apply the same penalty on the next pact check you make with the Spirit Lord you broke faith with. This pact ability can be selected more than once, allowing you to make the attempt one additional time each day each time you select it. Your effective class level is 2 higher than normal for the purpose of determining the maximum circle of Spirit Lords you can contact and form pacts with. This does not increase your effective class level for any other reason. You have formed a deep and intimate connection with one of the Spirit Lords you have made a pact with. Your effective class level increases by 1 when you use the powers granted by your favored lord. You can select this pact ability more than once. Each time you select it, it applies to a different Spirit Lord. The DC of each supernatural ability granted by your favored lord increases by 1. You can select this pact ability once for each favored lord you possess. Favored Lord, Power of the: You can activate the

abilities granted by your favored lord once every 4 rounds instead of once every 5 rounds. Your greater affinity for the Dreaming allows you to contact Spirit Lords very quickly. Once per day, you can contact a Spirit Lord as a full-round action instead of the normal 1 minute. At 2nd level and higher, you can choose to reveal or suppress the physical sign of a Spirit Lord bound to you by a good pact as a swift action. This ability cannot be used to suppress the physical sign of a Spirit Lord with whom you have formed a poor pact.

Dreaming Arts 1 rank Benefits: Thus, only Spirit Lords of the 1st Circle are available to you, and you can only bind one Spirit Lord at a time. Furthermore, unlike a true Servant of the Dreaming Lords, you gain only one of the powers granted by the Spirit Lord determine randomly. You can select pact abilities as feats. You are able to contact and form pacts with more powerful Spirit Lords.

Dreaming Arts 5 ranks, Dreaming Pact Benefits: When you form a pact with a Spirit Lord using the Dreaming Pact feat, you do so as if you were a 5th-level Servant of the Dreaming Lords. Thus, you have access to Spirit Lords of the 3rd Circle or lower. However, you can still only bind one Spirit Lord at a time and gain only one power from it.

Dreaming Arts 2 ranks, Dreaming Pact Benefit: When you form a pact with a Spirit Lord using the Dreaming Pact, you gain two of the powers granted by the Spirit Lord instead of one. The powers are still determined randomly. Each feat can be used once per day to modify any supernatural ability possessed by the user. Each feat can be taken multiple times, with each additional instance of the feat allowing an additional use per day. As a full attack action you move up to your speed and make a single melee attack against each creature you pass by in other words, any creature you can reach with a melee attack at any point during your movement. This movement provokes attacks of opportunity normally. During the dance of death you cannot take any bonus or extra attacks granted by other feats or abilities, and you cannot attack a single creature more than once. A fighter may select Dance of Death as one of his fighter bonus feats. Your eyes are even more sensitive than normal, granting your improved vision. Your eyes have become so sensitive to light that you can see four times as far as a human in starlight, moonlight, torchlight, and similar conditions of low illumination. This replaces your normal low-light vision. You can take this feat more than once. The effects stack, increasing your low-light vision by the same margin each time. Thus, if you took this feat twice, you would be able to see six times further than a normal human.

Precise Shot, Rapid Reload Benefit: As a standard action, you can make a single ranged attack against two adjacent targets. Make a single attack roll and apply the result against both targets. A fighter may select Twin Shot as one of his fighter bonus feats.

Chapter 3 : The Alexandrian

Get this from a library! Mystery of the blue scarab. [Lee Miller] -- "Essam discovers a Blue Scarab in the sand by the great pyramids of Giza near Cario. Is it a real ancient scarab or a fake souvenir?"

The Egyptians noticed that the scarab beetles rolled balls of dung along the ground, and they saw this as an analogy for the Sun moving across the sky. When they observed young beetles emerging from the ball of dung, it gave rise to the idea that the scarab reproduced without benefit of a mate. Actually, after fertilization the female deposited her eggs in a bit of dung and rolled it into a ball so that when they hatched, the newborns had food. Since the emergence from the dung ball was the only part of this cycle that the Egyptians saw, they assumed the beetle was somewhat like the god ATUM, who begot children without a partner. The Greeks were fascinated by the Egyptian culture and often wrote about their observations. The fifth-century Greek philosopher Horapollo from Alexandria gave an account of how the scarab beetle reproduces: To denote an only begotten, or generation, or a generation, or a father, or a world or a man, they delineate Scarabaeus. And they symbolize by this an only begotten, because the Scarabaeus is a creature self-produced, being unconceived by a female; for the propagation of it is unique after this manner: By thus remaining under the moon, the race of scarabaei is imbued with life; and upon the ninth and twentieth day after having opened the ball, it casts it into the water, for it is aware that upon that day the conjunction of the moon and sun takes place, as well as the generation of the world. Horapollo, Book 1, X.. It was believed that wearing a scarab amulet brought protection and a long life. It was actually a pun, for the word kheper in hieroglyphs means both "scarab" and "to exist. A scarab with the name of Thutmose III was a favorite. Sometimes scarabs had popular inscriptions such as "Amun-Re is behind you, there is no fear," or "A mother is a truly good thing. Not all scarab amulets were protective. Royal commemorative scarabs were issued to celebrate events and to send messages about the power of the pharaoh. Usually large, sometimes nine inches long, they were carved on the bottom with details of the event. These scarabs were sent like proclamations to rulers of foreign countries and to high Egyptian court officials. These scarabs celebrated five major events: The scarab was also crucial in Egyptian funerary rites. An ancient scarab amulet Starting in the Middle Kingdom and continuing into the Ptolemaic period, scarabs were used to protect the heart of the mummy. When the deceased entered the Netherworld, he or she was judged and his or her heart was weighed against the feather of truth. Heart scarabs, usually carved in stone and about four inches long, were inscribed with a magical spell on the bottom designed to keep the heart quiet during judgment. It was feared that the heart might speak out against its owner and testify against him or her! This is why part of the spell reads: O heart of my mother, O heart of my mother. Do not stand against me as a witness. Do not outweigh me before the keeper of the balance. On the bottom was an ankh sign with a few other hieroglyphs. Before the heart scarab was buried with Wah, the eyes and mouth of the scarab were destroyed so that if the scarab magically came to life, it could not harm its owner. Scarab beetles were an essential ingredient in various magical potions. In part the instructions read: When the Sun rises, the magician dressed in a magic cape, with palm fibers masking his face, catches a "fish-face" scarab, and as the Sun rose in the sky, he recited the following magical spell seven times: Thou art this scarab of real lapis-lazuli, I have taken thee out of the door of my temple thou carriest [? I dispatch thee to N. This was followed by several complicated rituals that ended when the resulting potion containing the dead scarab was dropped into a beaker of wine and given to the person whom the magician hoped would fall in love. Sometimes scarab beetles were mummified, so it is almost certain that they were sacred to the Egyptians. Their magical powers can be assumed from several of their uses: Cartouche or "Khartoush" is the royal stamp resemble the king name at the back of scarab shaped amulets.

Chapter 4 : Scarab Of Pharaoh

Scarab Beetle of Ancient Egypt, mystery and use in spells For the ancient Egyptians the common scarab beetle, Scarabaeus sacer, was a daily reminder of KHEPRI, the manifestation of the sun god RE in the early morning.

Scarabs were already known in the Old Kingdom, and in the First Intermediate Period the undersides were decorated. They were probably sacred in the Prehistoric Period and had a role in the early worship of animals, judging from the actual beetles that were found stored in jars buried with the deceased and from those found in graves during the time of King Den of Dynasty I. A scaraboid-shaped alabaster box from Tarkhan seems to confirm that the scarab was already venerated at the beginning of Dynasty I. Scarabs are the most numerous amulets and were produced well beyond the dynastic periods. Most of the scarabs in these categories were probably used as seals, as proven by impressed clay fragments. **ORNAMENTATION** The underside of the abdomen, or flat side, of the scarabs was usually inscribed with the names of pharaohs and officials, private names, magical mottos, formulae, volute designs and other patterns, images of deities, sacred animals, and religious symbols. Scarabs were used by both the rich and the poor. For the average Egyptian a simple message was provided on the scarab with no rhetoric: A concise simple good wish, such as: In many instances scarabs are valuable for the historic information they provide, such as in the narrative type, commemorative scarabs. Numerous scarabs have been found in Palestine and other areas of the Near East, Spain, Italy, Sardinia, Greece and elsewhere, verifying the spread of Egyptian religious beliefs way beyond its borders. Most of these scarabs seem to have been accumulated as a result of contact from war and conquest, administration or trade, or through diplomatic relations. **USE** In one form, scarabs were a cheap and common form of "charm" which everyone could afford and easily wear strung on a cord on their person. Most scarabs were made for the living. The small magical object was believed imbued with particular protective powers that warded off evil and provided good things for the owner for this life and also for the next, particularly when sewn to mummy wrappings. This was especially true when worn as a heart scarab or winged scarab to provide a safe journey into the Afterworld of the gods. Jewelry in the form of pendants, bracelets, and necklaces prominently featured scarabs of various sizes and were all believed to possess amuletic properties. By the Middle Kingdom, scarabs were being worn on the finger mounted as a ring, or threaded with a cord for the finger. Numerous impressions on clay, bearing the names of royal and non-royal names, animal figures, and decorative motifs found on letters, documents, and containers attest to scarabs having been primarily used as seals. Although scarabs are known from the earliest periods, it is in the 12th dynasty that their use as seals became common. The great majority of the thousands of scarab seals were quite small, generally measuring around three-quarters of an inch long by half-an-inch wide and about a quarter of an inch high. Interestingly, some scarabs with royal names were worn after the king was deceased, in the saintly sense, similar to the holy medals of Christian saints. In all probability, no matter what their category, scarabs represented sacred emblems of Egyptian religious belief. The lock and key was unknown in Egypt. Instead, clay was shaped and impressed with seals to secure the contents of jars, bags, boxes, letters, and official documents, and to safeguard storage rooms by sealing the doors. They were handy and easily carried on the person. Official seals were so important that at least as early as the Old Kingdom officials instructed students in the art of being "sealers. Although the scarab amulet may have been degraded by its utilitarian use as the everyday seal, it still retained its religious and magical importance throughout the dynastic period and later. In the Greco-Roman period scarabs were sanctified by sacred rites performed in the elaborate "ceremony of the beetle," performed only on nine particular days of the month. They were mostly carved out of steatite and coated in a variety of colored glazes, mostly shades of blue or green, perhaps a color influenced by the iridescent greenish-blue of the actual beetle. Scarabs were made in a wide variety of materials, such as carnelian, lapis lazuli, basalt, limestone, malachite, schist, serpentine, turquoise, colored glass, and alabaster. Pottery scarabs were also produced in terra-cotta molds, carved when dry and different colored glazes applied. In Dynasty XII and later, although often undecorated, one of the materials from the semi-precious stone category that was used was amethyst. In the New Kingdom faience was especially favored. Gold and silver were used but are seldom

found, probably due to theft and being melted down in early times. Apparently knives, gravers, and simple drills were used to shape them. Softer materials were surely carved with hardened copper tools, known in the early predynastic period. During the later dynasties, tools of hardened bronze, the tubular and bow drill, were essential for soft material and also for hard stones. Flint or obsidian tools were probably favored by the engraver of delicate inscriptions. There were numerous variants of the sacred stout-bodied beetles. By observing the physical differences between actual beetles and the way in which they appear as scarabs, the types used as models can often be identified. In the minds of the Egyptians the efficacy of the amulet was based on the habits of the actual beetle. The Greek writer, Plutarch ca. AD , described their asexual perception of the beetle: One accepts with the ancient Egyptians , that these varieties are only male beetles, that they put down their seed substance semen which forms a ball and the beetle rolls it forward with its widely spaced hind legs so that the beetle imitates the path of the sun as it went down in the west and rose in the east in the mornings. However, in reality the male and female often work together and it is the female which, after dropping her eggs in the ground, covers them in excrement on which the larvae feed. As the soft dung ball is rolled across the ground, dust and sand attached to it so that it became hardened and was sometimes equal in size to the beetle. Without a doubt in the mind of the unknowing Egyptian this was a thought provoking and impressive achievement that imitated the daily appearance of the sun. This observation prompted the Egyptians to associate the beetle with one of the many aspects of the great sun-god, that of the rising sun, Khepri. The magical sense of the scarab as an amulet was reinforced through a play on the name it was given. The Egyptian name for the dung-beetle was hpr, "rising from, come into being itself," close to the word hpr, with the meaning "to become, to change. The name Khepri was often included as one of the five great names in the titulary of the king. Khepri was identified with the sacred beetle, Kheper, in life style and in being self-created. Khepri is often shown as a man with a beetle head or surmounted by a beetle or as a beetle. Kheper, the sacred beetle, was believed the reincarnation of Khepri, the sun-god, being reborn each morning as the young sun, newly emerged out of the earth. Khepri, with the great sun-disk before him, would be energized in the other world each morning and roll the sun disk onto the horizon at sunrise and across the sky, just as the beetle rolled its dung ball over the horizon on the earth and buried it in the sands. As the earthly symbol of an aspect of the great life-giving sun, Kheper was identified with spontaneous creation, regeneration, so closely associated with eternal existence. A parallel idea of the god is with the newly born, completely formed beetles, which appeared to come out of the dung ball as self generated creatures springing forth full of life. According to the story of the Creation, Khepri says, "I developed myself from the primeval matter which I made, I developed myself out of the primeval matter. It signified to the Egyptians the descent under the earth, in the tomb, which was only a prologue to rebirth and the endlessness of life. Life and death were in a continual cycle. The so-called "heart scarabs" were large, with an average length of 7. These imposing amulets were placed on the throat of the mummy, on the chest, or over the heart. Some were worn by the deceased on a chain or a cord, hung around the neck, or mounted in a gold setting as a pectoral. Western Reserve Historical Society: Many heart scarabs bear a spell on the flat side. It is a plaintive prayer to the heart of the deceased not to bear witness against the deceased when their actions are being judged before Osiris. The inscription is a version from chapter XXXB in the so-called Book of the Dead, words which provided the heart scarab with its function: O my heart which I received from my mother, my heart which I received from my mother, my heart of my different ages, do not stand up against me as a witness! Do not create opposition against me among the assessors! Do not tip the scales against me in the presence of the Keeper of the Balance! You are my soul which is in my body, the god Khnum who makes my limbs sound. When you go forth to the Hereafter, my name shall not stink to the courtiers who create people on his behalf. Do not tell lies about me in the presence of the Great God! Logan Reflected in the opening lines is that the scarab was believed to be: The inscription was intended to keep anything evil from rising up against the deceased and prevent any hindrance before the divine court of judgment, so that no enemy would speak against the deceased in the presence of the guardians of the balance. The spell functioned to persuade the heart not to invent lies when the heart was weighed against the feather, the attribute of the goddess of truth, Maat, on the scales during the crucial period in the court of final judgment. The heart scarab was not only the carrier

of a text, it had its own function. It was a symbol of self-generation and rebirth. The ideas behind its use have been summarized as follows: The scarab-beetle was the symbol of "transformations," whereby the deceased could make any "changes" into whatever his heart desired. Chapter XXXB also instructed the heart scarab to be made out of the nmhf-stone, identified as green jasper, and to be set in gold and hung around the neck of the deceased. However, only a small number of heart scarabs were completed out of this rare stone. Other green stones were abundant for the symbolic color, the sign for the resurrection, as was the gold in which it was to be set. The large imposing size of the heart scarab contrasts with the many small steatite scarabs produced as seals and ornament. Such were the high religious aspects of the scarab in the later times, removing it from the almost contemptuous familiarity to which it had been degraded, as the vehicle of seals and petty ornament.

Chapter 5 : "Murdoch Mysteries: The Curse of the Lost Pharaohs" Attack of the Scarabs (TV Episode) - IM

The park is a new favorite, but there are mysteries that remain. Be sure to watch to the end, and pay attention to the credits!

It is the One Life, eternal, invisible, yet Omnipresent, without beginning or end. Both are electricity – the life-principle, the anima mundi, pervading the universe, the electric vivifier of all things. Male dung beetles amass giant balls of dung to woo females, which lay their eggs in the nutritious dung. One moonless night, they noticed that the beetles were still transporting their dung in relatively straight lines. Blavatsky explains in The Secret Doctrine 1: Its overwintering site is a shallow burrow in the forest floor, well within the frost zone, that is overlain by leaves and other organic detritus. But a recent paper documents a more unusual display of supportive care: Unfortunately, the dolphin died after a few minutes, but the other dolphins continued to support it, according to the paper published in Marine Mammal Science last month January 18, In another show of surprising supportiveness, a group of sperm whales adopted an adult bottlenose dolphin with a spinal deformation. Researchers discovered the dolphin while observing sperm whales in the North Atlantic and will publish their findings in the journal Aquatic Mammals. Three hundred years ago, the Irish empiricist George Berkeley contributed a particularly prescient observation: The only thing we can perceive are our perceptions. In other words, consciousness is the matrix upon which the cosmos is apprehended. Color, sound, temperature, and the like exist only as perceptions in our head, not as absolute essences. In the broadest sense, we cannot be sure of an outside universe at all. These models presume the existence of one essential reality that prevails with us or without us. Results do depend on whether anyone is observing. This is perhaps most vividly illustrated by the famous two-slit experiment. When someone watches a subatomic particle or a bit of light pass through the slits, the particle behaves like a bullet, passing through one hole or the other. But if no one observes the particle, it exhibits the behavior of a wave that can inhabit all possibilities – including somehow passing through both holes at the same time. But there is another interpretation that makes them sensible. Instead of assuming a reality that predates life and even creates it, we propose a biocentric picture of reality. From this point of view, life – particularly consciousness – creates the universe, and the universe could not exist without us.

Chapter 6 : Scarab (artifact) - Wikipedia

The Secret of the Sacred Scarab is a classic mystery adventure in the spirit of Indiana Jones, King Solomon's Mines, The Mummy and The Scorpion King except that the novel's protagonists are young tween cousins.

Description[edit] Scarabs are usually identified as the dung beetle *Scarabaeus sacer* , here rolling a ball of dung. Scarabs beetles were produced in vast numbers for many centuries and many thousands have survived. They were generally intended to be worn or carried by the living. They were typically carved or moulded in the form of a scarab beetle usually identified as *Scarabaeus sacer* with varying degrees of naturalism but usually at least indicating the head, wing case and legs but with a flat base. Scarabs were usually drilled from end to end to allow them to be strung on a thread or incorporated into a swivel ring. Larger scarabs were made from time to time for particular purposes such as the commemorative scarabs of Amenhotep III. Scarabs were generally either carved from stone or moulded from Egyptian faience. Once carved, they would typically be glazed blue or green and then fired. The most common stone used for scarabs was a form of steatite , a soft stone which becomes hard when fired forming enstatite. Hardstone scarabs were also made and the stones most commonly used were green jasper , amethyst and carnelian. While the majority of scarabs would originally have been green or blue the coloured glazes used have often either become discoloured or have been lost, leaving most steatite scarabs appearing white or brown. A scarab was often very light colors. Religious significance of the scarab beetle[edit] In ancient Egyptian religion, the sun god Ra is seen to roll across the sky each day, transforming bodies and souls. Beetles of the Scarabaeidae family dung beetle roll dung into a ball as food and as a brood chamber in which to lay eggs; this way, the larvae hatch and are immediately surrounded by food. For these reasons the scarab was seen as a symbol of this heavenly cycle and of the idea of rebirth or regeneration. The Egyptian god Khepri, Ra as the rising sun, was often depicted as a scarab beetle or as a scarab beetle-headed man. The ancient Egyptians believed that Khepri renewed the sun every day before rolling it above the horizon, then carried it through the other world after sunset, only to renew it, again, the next day. A golden scarab of Nefertiti was discovered in the Uluburun wreck. In the Middle Kingdom scarabs were also engraved with the names and titles of officials and used as official seals. These "wish" scarabs are often difficult to translate. Commemorative scarabs[edit] Amenhotep III immediate predecessor of Akhnaten is famous for having commemorative scarabs made. These were large mostly between 3. They are beautifully crafted scarabs, apparently created under royal supervision or control and carry lengthy inscriptions describing one of five important events in his reign and all of which mention his queen, Tiye. These large scarabs continued and developed an earlier Eighteenth Dynasty tradition of making scarabs celebrating specific royal achievements, such as the erection of obelisks at major temples during the reign of Thutmosis III. The tradition was revived centuries later during the Twenty-fifth Dynasty , when the Kushite pharaoh Shabaka BCE had large scarabs made commemorating his victories in imitation of those produced for Amenhotep III. There are, however, three types of specifically funerary scarabs, heart scarabs, pectoral scarabs and naturalistic scarabs. Scarab with Separate Wings, ca. The base of a heart scarab was usually carved, either directly or on a gold plate fixed to the base, with hieroglyphs which name the deceased and repeat some or all of spell 30B from the Egyptian Book of the Dead. It is often suggested that the heart is being commanded not to give false evidence but the opposite may be true. The Book of the Dead requires the heart scarab to be made of green nemehef stone but a variety of green or dark coloured stones were used. These were mainly made from faience and glazed blue. The association of pectoral scarabs appears to be with the god Khepri , who is often depicted in the same form. A third kind of funerary scarab is the naturalistic scarab. Groups of these funerary scarabs, often made from different materials, formed part of the battery of amulets which protected mummies in the Late Period. As a result, the priests would read the questions and their appropriate answers to the beetle, which would then be killed, mummified, and placed in the ear of the deceased. When the gods then asked their questions, the ghostly scarab would whisper the correct answer into the ear of the supplicant, who could then answer the gods wisely and correctly. Generally, the better established and longer reigning a king was, the more scarabs are found bearing one or more of his names. Most scarabs bearing a royal name can

reasonably be dated to the period in which the person named lived. However, there are a number of important exceptions. Scarabs are found bearing the names of pharaohs of the Old Kingdom particularly of well-known kings such as Khufu , Khafra and Unas. It is now believed these were produced in later periods, most probably during the Twenty-fifth Dynasty or Twenty-sixth Dynasty , when there was considerable interest in and imitation of the works of great kings of the past. Many of these scarabs do date from the long and successful reign of this great warrior pharaoh, or shortly thereafter but many, perhaps the majority, probably do not. Like all pharaohs, Thuthmosis was regarded as a god after his death. Unlike most pharaohs his cult, centered on his mortuary temple, seems to have continued for years, if not centuries. As a result, many scarabs bearing the inscription Men Kheper Re are likely to commemorate Thuthmosis III but may have been produced hundreds of years later. Later pharaohs adopted the same throne name including Piye of the Twenty-fifth Dynasty, BCE and this can lead to confusion. The hieroglyphs making Men Kheper Re seem to have become regarded as a protective charm in themselves and were inscribed on scarabs without any specific reference to Thuthmosis III. It can be doubted that in many cases the carver understood the meaning of the inscription but reproduced it blindly. On a lesser scale the same may be true of the throne name of Rameses II BCE User Maat Re "the justice of Ra is powerful" , which is commonly found on scarabs which otherwise do not appear to date from his reign. The birth names of pharaohs were also popular names among private individuals and so, for example, a scarab simply bearing the name "Amenhotep" need not be associated with any particular king who also bore that name. The significance of a scarab bearing a royal name is unclear and probably changed over time and from scarab to scarab. Many may simply have been made privately in honour of a ruler during or after his lifetime. Some may also have been royal gifts. In some cases scarabs with royal names may have been official seals or badges of office, perhaps connected with the royal estates or household, others, although relatively few, may have been personal seals owned by the royal individual named on them. As the king fulfilled many different roles in ancient Egyptian society, so scarabs naming a pharaoh may have had a direct or indirect connection with a wide range of private and public activities. Scarab ring From the late old kingdom onwards Scarab rings developed from Scarabs tied to the fingers with threads through full rings with Scarab bezels in the middle kingdom to rings with cast Scarabs in the new kingdom. In the British crime novelist Dorothy L. The rock band Journey uses various types of scarabs as their main logo and in the cover art of the albums Departure , Captured , Escape , Greatest Hits , Arrival , Generations , Revelation , and The Essential Journey The Egyptian death metal band Scarab takes their name from these artifacts. Escher " created a wood engraving in depicting two scarabs or dung beetles. In The Twilight Zone episode Queen of the Nile season 5, episode 23 , the main character Pamela Morris has an ancient scarab beetle amulet that can drain the youth of anyone she places it on, enabling her to remain young forever. Morris tells her final victim that she got it from "the pharaohs, who understood its power.

Chapter 7 : Secrets Of The Scarab - Ancient Sacred Symbol In Human History | Ancient Pages

Attack of the Scarabs is the fifth episode of Murdoch Mysteries: The Curse of the Lost Pharaohs. Murdoch and George head to the police station, however, George senses shadows following them.

This book took me forever to finish and I love history, especially ancient Egyptian history. At no time did I ever believe that 2 young boys would have been allowed to run around Egypt the way Adam and Justin do in this book [and I grew up with a lot of freedom and a lot of traveling]. I also did not like how the author wrote this as middle schoolers are essentially morons who need a lot of extra padding in a book to get them through it. There was a ton of stuff in this book that was just not needed. A good 50 pages or so of extra meh stuff. It dragged the story down and made it almost impossible to read. The writing was just bad - almost condescending to the audience it is trying to reach. I would not recommend this book to anyone. Especially to any of the middle school aged kids that I know. They would laugh in my face at this ridiculous read. I absolutely loved it. It has a slightly old-fashioned flavour which I found utterly charming. Fiona Ingram is a gifted storyteller who draws you deep into the tale from the very first page, keeping you well and truly hooked until the story reaches its dramatic conclusion. Along the way, she weaves a clever tapestry of historical facts, geographical scenery and local colour, but at no time do you feel that the author is ramming unnecessary information down your throat. Instead she paints a picture that makes you want to step inside - in fact you almost feel as if you are there in Egypt, witnessing it all at first-hand. The story begins with cousins, Adam and Justin, who have been invited on a trip to Egypt by their Aunt Isabel, a renowned investigative journalist. Justin, who is slightly older than Adam and clearly enjoys the slight superiority this affords him, is equally likeable, showing bravery and integrity when it counts. Their Aunt Isabel is firm but fair and Gran, who also accompanies them on the tour, is wonderfully wacky! Then we have evil Dr Khalid, the ultimate baddy, suave and sophisticated, yet calculating, ruthless and corrupt through and through - you desperately want him to get his come-uppance. These are only the major characters, however. There is a supporting cast who are depicted with equal skill, often supplying lovely moments of humour, and all of whom play their part in this wonderfully entertaining story.

Chapter 8 : Scarab Beetle of Ancient Egypt, mystery and use in spells | Astromic's Backyard

Directed by Cal Coons. With Yannick Bisson, Helene Joy, Thomas Craig, Jonny Harris. George and Murdoch make it to the nearest police station. While talking to the Chief, the lights go out and the Chief is killed by mechanical scarabs.

Chapter 9 : Attack of the Scarabs | Murdoch Mysteries Wiki | FANDOM powered by Wikia

Sir W. M. Finders Petrie in Scarabs and cylinders with names writes that many different kinds of beetle were sacred and venerated in ancient Egypt as showed by many jars, found in graves containing numerous dried beetles, both large and small and many amulets, especially in the form of large sacred Scarabeus sacer.