

Journey through the afterlife

ANCIENT EGYPTIAN BOOK OF THE DEAD

Supported by BP



The BP Special Exhibition



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Using the exhibition

The ancient Egyptians held a complex set of beliefs about the afterlife. One ancient source which helps us to understand what they thought would happen after death is the collection of texts known today as the Book of the Dead. This exhibition brings together examples of this text, mainly in its New Kingdom period (about 1550–1069 BC) papyrus format, and associated objects which explore both ancient Egyptian beliefs and the evolution and manufacture of the text itself.

Exhibition entry is free for school groups but all visiting groups must pre-book through the British Museum Ticket Desk.

The Museum suggests that students move through the exhibition in small groups looking at and discussing objects, graphics and relevant text. On page 4 is an exhibition briefing sheet for adult helpers to help focus students' thoughts as they move through each section of the exhibition. There are also information sheets (a beginner's guide, in-depth notes and a glossary) which you may wish to share with adult helpers or older students before the visit.

Outside the specific school slots for the exhibition, teachers and students will need to be aware that they will be visiting the space alongside the general public, so please remind students to be considerate. Unfortunately, due to the sensitivity of the objects to light, photography is not allowed within the exhibition. It is therefore suggested that students collect visual information about the Book of the Dead by undertaking relevant detailed observation sketches which can then be used to support follow-up art and design work in the classroom, by taking photographs of objects in the permanent Egyptian galleries on the Ground and Upper floors of the Museum, or by using the online resources available on the British Museum website back at school. You can also find lots of Egyptian images in the Museum shops.

Alongside collecting information which will support any follow-up activities at school, students may find it useful to have a big question to consider and discuss as they go round the exhibition. This question could then be discussed back at school. For example:

- What impression of ancient Egypt do I get from the exhibition?
- What did the ancient Egyptians believe about the afterlife?
- What have I found out about ancient Egypt that I didn't know before?
- What sources of evidence does the exhibition include and how useful did I find them?

Exhibition briefing sheet for adult helpers and older students

The exhibition is arranged in sections, each of which explains a different aspect of the Book of the Dead. The free exhibition guide, available at the exhibition entrance, shows a plan of where these sections are. The list below details the key information from each section.

CROSSING BOUNDARIES

The ancient Egyptians believed that the cosmos consisted of the earth (world of the living), the sky, and a netherworld (world of the dead).

PREPARING FOR THE AFTERLIFE

The Book of the Dead was a collection of about 200 spells. These spells helped the dead to face dangers in the netherworld and achieve eternal life.

THE DAY OF BURIAL

The funeral marked the transition of the dead person from the world of the living to that of the dead and included the vital 'Opening of the Mouth' ceremony.

THE MUMMY IN THE TOMB

The tomb consisted of a chapel and a sealed chamber for the mummy which was protected with written spells, pictures of gods and magical objects.

THE LANDSCAPE OF THE NETHERWORLD

The netherworld was a mysterious place which the dead person travelled through by foot, by boat or through the air, in different physical forms.

EMPOWERING THE DEAD

The spells allowed the dead person to control their body and defeat danger. 'Transformation spells' allowed them to turn into different animal and plant forms.

AVOIDING DISASTER

The netherworld was envisaged as a place of many dangers. Protective, or apotropaic, gods were painted on coffins and statues of them placed around the mummy.

JUDGEMENT

The greatest test was the final judgement where the gods reviewed the dead person's behaviour during life, to decide if they deserved to enter the afterlife.

THE PERFECT AFTERLIFE

The Book of the Dead contains different ideas about the afterlife. The most attractive was to dwell in the Field of Reeds, a perfect Egypt of lush fields.

EXPLORING THE BOOK OF THE DEAD

The finest copies were written to order, others were made ahead, with blank spaces left for the eventual owner's name. Today they are very fragile.

COMPLETE BOOK OF THE DEAD

Display of the complete Book of the Dead of the royal official Hunefer and the papyrus made for the lady Nesitanebisheru – the longest one known.

A beginner's guide to the Book of the Dead

WHAT WAS THE BOOK OF THE DEAD?

The Book of the Dead was a collection of spells and illustrations written on a papyrus roll. The papyrus roll was put inside a hollow statue, or sometimes wrapped within the mummy wrappings, and placed in the tomb with all the other things which the dead person would need for the afterlife.

WHY DID AN ANCIENT EGYPTIAN NEED THE BOOK OF THE DEAD IN THEIR TOMB?

The spells and illustrations in the Book of the Dead gave a dead person the knowledge and power they needed to journey safely through the dangers of the netherworld (a place the dead went immediately after death). They also spoke of the ultimate goal of every ancient Egyptian – eternal life.

WHAT INFORMATION WAS INCLUDED IN THE BOOK OF THE DEAD?

The Book of the Dead told the dead person about the landscape of the netherworld which they would journey through, the gods and hostile creatures they would meet and the critical 'weighing of the heart' judgement to decide if the dead person was allowed into the afterlife.

WHAT HAPPENED AT AN ANCIENT EGYPTIAN FUNERAL?

The day of burial was when the dead person was thought to move from the world of the living to the world of the dead. The Book of the Dead shows the ceremonies that took place at the funeral of a wealthy Egyptian. This included the vital 'Opening of the Mouth' ceremony when the priests touched the mouth and eyes of the mummy with ritual tools so that it could see and breathe, thus symbolically bringing it back to life.

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WHAT WAS THE MUMMY FOR?

While the dead person travelled as a spirit (*ba*) through the netherworld their preserved body (mummy) remained in the tomb. The dead person's body (the mummy) had to be kept safe so that their spirit (*ba*) could reunite with their body ready for the perfect afterlife.

WHAT WAS THE NETHERWORLD LIKE?

The dead person travelled through a landscape with paths, rivers, mountains, caves, lakes and fields. On this journey they went through many gates and doors which were guarded by gods.

WHAT SPECIAL POWERS DID THE SPELLS PROVIDE?

Some spells gave the dead person the power to control their body and keep it safe. Some spells allowed the dead person to turn into different animals making it easier to travel through the netherworld. Some spells gave the dead person information which they would need to repeat at certain points on their journey. Some spells gave the dead person protection against hostile creatures.

HOW DID AN ANCIENT EGYPTIAN GET INTO THE AFTERLIFE?

The gods judged how the dead person had led their life to decide if they deserved to be given eternal life and enter the afterlife. The dead person's heart was weighed on a set of scales against the feather of truth. If the scales showed the dead person was free from evil, they were declared 'true of voice' and admitted to the afterlife. If not, their heart would be eaten by the 'Devourer' monster and they would cease to exist – forever.

WHAT WAS THE AFTERLIFE LIKE?

The perfect afterlife could be different for different people. The dead person might join the gods – worshipping Osiris or travelling with the sun god Ra. Or they might enter a pastoral paradise known as the Field of Reeds – a landscape like that of Egypt, with waterways to sail on and fields filled with crops to ensure that the dead never went hungry.

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HOW WAS THE BOOK OF THE DEAD MADE?

Scribes and painters wrote out and illustrated the Book of the Dead papyrus rolls. Sometimes most of the roll was already written and the tomb owner just had their own name and picture added in.

HOW LONG WAS THE BOOK OF THE DEAD USED IN ANCIENT EGYPT?

The Book of the Dead, used for about 1,500 years, is part of a tradition of providing religious texts for the dead. The earliest of these texts are found in Old Kingdom (about 2686–2181 BC) pyramids and were intended for dead kings. Over time texts for the dead became available to other members of the royal family, nobles and the middle classes. At first texts were written on tomb walls. Later from about 2050 to 1750 BC they were carved on to coffins. The Book of the Dead developed from these coffin texts and has been found on coffins, shrouds, papyri and bandages. The most elaborate Books of the Dead were made during the New Kingdom period (about 1550–1069 BC). It finally stopped being used as a funerary text in the first century BC.

WHAT DO WE DO WITH THE BOOK OF THE DEAD TODAY?

Today experts study the Book of the Dead. They reconstruct fragments of papyri so that they can read them. Sometimes they discover pieces from the same papyrus roll in different museums. This gives museums new information. They work out what the ancient Egyptian thought happened to a person when they died. Conservators look after these fragile objects.

HAVE ANY COMPLETE BOOKS OF THE DEAD SURVIVED?

The Book of the Dead created for the ancient Egyptian Nesitanebisheru is one of the largest surviving complete rolls. In the early 1900s it was cut into 96 separate sheets to make it easier to study, store and display. Today it is sometimes known as the Greenfield Papyrus after Edith Mary Greenfield who donated the roll to the British Museum.

Detailed information about the exhibition

CROSSING BOUNDARIES

The ancient Egyptians believed that the cosmos consisted of the earth, the sky and a netherworld. They saw the movement of the sun, moon and stars, the annual flooding of the Nile and the growth of plants as evidence of an eternal cycle of life and believed that human existence could be renewed as part of this cycle. In eternal life Egyptians hoped to travel to the sky and netherworld – worlds inhabited by the gods – and revisit the world of the living. The perfect afterlife was a perfect version of the Egypt they had lived in, where they would be reunited with their families. To attain eternal life the body had to be preserved and the spirit aspects of the person, the *ka* and *ba* (see Glossary on page 12), had to be sustained.

PREPARING FOR THE AFTERLIFE

The ancient Egyptians believed that the natural world of people and the supernatural world of the gods were closely interwoven. Magic and ritual were part of religious practices, used to overcome the challenges of everyday life, such as childbirth, sickness or injury. Magic was also used to enable the dead to reach the afterlife. It was invoked by pronouncing spells and performing special actions. The Book of the Dead was a collection of about 200 spells that helped the dead person to successfully face dangers and tests in the netherworld and achieve eternal life. A typical Book of the Dead manuscript would contain only a selection of these spells. The Egyptian name for this collection was the book of 'coming forth by day'.

THE DAY OF BURIAL

The day of burial marked the transition of the dead person from the world of the living to that of the dead. The dead person's mummified body was then taken to the tomb accompanied by members of the family, mourners, and servants bringing grave goods. Outside the tomb the Opening of the Mouth ceremony was performed to symbolically bring the body back to life so that it could reunite with the spirit, the *ba*. The mummy was then placed in coffins and sealed inside the burial chamber of the tomb. When the mummy was placed in the burial chamber it was never to be seen again, but the relationship between the living and the dead went on. The relatives of the deceased maintained a cult at the tomb, sustaining the *ka* spirit with regular gifts of food and drink.

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THE MUMMY IN THE TOMB

The tomb comprised a chapel for the cult of the dead and a sealed burial chamber for the mummy. The mummified body was crucial as the physical base to which the person's spirit returned. Although the body had been preserved by mummification, it was still vulnerable to attack by hostile forces. The mummy was protected from these with written spells, powerful images of gods and magical objects that were placed around the mummy and on the coffin itself. Small amulets, or charms, were placed on and under the wrappings of the mummy, giving the dead person a range of powers and protection. Spells in the Book of the Dead describe these powers given to the deceased.

THE LANDSCAPE OF THE NETHERWORLD

The deceased, in spirit form, had to journey through the world of the dead. The netherworld was thought to be beneath the earth (occasionally it was considered to be in the sky). Known as the *Duat*, it was regarded as a mysterious place, and was never mapped or described in a consistent manner. The dead person could travel on foot, by boat or through the air, in different physical forms. The Book of the Dead contained information about features and beings in the netherworld including gateways, caverns and mounds, watched over by strange gods who had to be pacified. Safe passage could only be guaranteed with the sacred knowledge contained in the spells.

EMPOWERING THE DEAD

Many spells in the Book of the Dead gave the dead person power to control the elements of their personality and the forces of nature. Spells prevented the decay of the body and the loss of the most essential parts – the head (the location of the identity and senses) and the heart (the location of the mind). Other spells sustained the non-physical parts of the person, the shadow, name and the ka and ba spirits. Some spells enabled the dead person to breathe, drink, control fire, freely move and travel in the sun god's boat. One of the most important set of texts were 'transformation spells', allowing the dead person to turn into different forms such as a falcon, a heron, a swallow, a lotus flower, a snake or a crocodile. These forms gave the deceased free movement and special divine powers.

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AVOIDING DISASTER

The Egyptians envisaged the netherworld as a place of many dangers. Many spells in the Book of the Dead gave the dead person the power to drive away snakes, crocodiles and insects. Others kept them safe from physical harm. Deities armed with snakes and knives ensured the dead person's safety. They also guarded the homes of the living and watched over the dead in their tombs. One spell in the Book of the Dead describes gods who could repel enemies. Protective gods were painted on coffins and statues of them could be placed around the mummy to create a cordon of safety.

JUDGEMENT

The greatest test which the dead person faced was the judgement in the Hall of the Two Truths. Here the gods reviewed the dead person's behaviour during their life, to decide whether or not they deserved to enter the afterlife. First the dead person addressed 42 deities by name, declaring to each that they were innocent of a specific offence such as theft or telling lies. The ancient Egyptians believed the heart was the centre of a person's being and the location of their mind, so next the dead person's heart was weighed against an image of *Maat*, the embodiment of order, right and truth. The heart could speak and so spells ensured that it did not reveal any damning facts about its owner. A perfect balance indicated a life well spent; the god Thoth returned the heart to its owner and declared them 'true of voice' before they were welcomed to paradise by the god Osiris. If the heart was heavier than *Maat*, its owner was condemned, their heart eaten by the monstrous Devourer and their existence ended. All copies of the Book of the Dead show a successful outcome.

THE PERFECT AFTERLIFE

Different versions of the Book of the Dead contain different ideas about the afterlife. One view was that the mummy would remain resting in the tomb, in the underworld realm of Osiris. In contrast, the *ba* spirit had the freedom to leave the body each day. The *ba* could revisit the world of the living, or travel with the sun god Ra in his boat. This meant the dead could share Ra's rebirth each dawn and return to the tomb each night. Another view was that the dead person would exist in a place of paradise, the Field of Reeds. This was depicted in the Book of the Dead as a perfect Egypt – lush, well watered, fertile with abundant crops. This was a perfect version of Egypt and it is described in the Book of the Dead as the most desirable option.

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EXPLORING THE BOOK OF THE DEAD

A Book of the Dead papyrus was made by highly skilled scribes. Usually more than one scribe worked on a papyrus. Sometimes spaces were left for another artist to add the images. The finest Book of the Dead papyri were written to order. Some papyri were made ahead, with blank spaces left for the eventual purchaser's name. Thousands of Book of the Dead manuscripts have been discovered during the past 200 years and more continue to be found. These manuscripts are fragile and extremely sensitive to light. Scientific research is extending understanding of the materials used in their manufacture and helping to inform long-term preservation. New imaging technologies are revealing hidden or illegible texts. Specialist studies are highlighting patterns in the evolution of the Book of the Dead, the methods of their production and the existence of different regional traditions. Comparisons between different museum collections are revealing previously unsuspected links between fragments.

NESITANEBISHERU'S BOOK OF THE DEAD

The Book of the Dead made for Nesitanebisheru (who died around 930 BC) is over 37 metres in length and is the longest known example. It contains a very large selection of spells, written in a precise hieratic hand and illustrated with exceptionally fine line drawings. Besides the traditional spells there are many which are not found in other manuscripts, and which may have been included at Nesitanebisheru's personal request. Nesitanebisheru was the daughter of Pinedjem II, the high priest of Amun at the great religious centre of Thebes, and virtual ruler of Upper Egypt. She was one of the most powerful women of her time, and was buried in the 'Royal Cache' at Deir el-Bahri, the family tomb of the high priest, which also became the last resting place of the greatest pharaohs of the New Kingdom. Today the papyrus is sometimes known as the Greenfield Papyrus after Edith Mary Greenfield who donated it to the British Museum in 1910.

Glossary

Afterlife	The perfect afterlife lay at the end of the dead person's journey through the netherworld. Here the dead person would enjoy eternal life alongside the gods.
Apotropaic	Something, often an image or object, which will ward off evil forces or bad luck.
Ba	Spirit of the dead person which left the physical body at death.
Book of the Dead	Papyrus manuscript of written spells and magical images which would help the dead person journey through the netherworld to achieve the perfect afterlife.
Gods and goddesses	Divine supernatural beings (deities) which the ancient Egyptians believed controlled their cosmos.
Hieroglyphs	Signs used to write the ancient Egyptian language.
Mummy	Artificially preserved body of a dead person.
Netherworld	Realm of the dead which lay beneath the earth. A landscape of paths, rivers, mountains, lakes and fields with guarded gateways to pass and hostile creatures to avoid.
Papyrus	A material made from the papyrus reed which grew in the marshes alongside the River Nile. Thinly cut strips of the papyrus were pressed together and polished to create a smooth writing surface.

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Spell

Written incantations which gave the dead person power to control their body and successfully negotiate the dangers of the netherworld.

Tomb

The place where the dead person's mummy was placed. A tomb consisted of an open chamber for commemorating the dead person and leaving offerings (this space was often decorated with wall paintings and a statue of the dead) and a sealed burial chamber where the mummy and the burial goods were placed.

Vignette

A picture on a papyrus manuscript.

Exhibition activity worksheets

Download free exhibition activity worksheets from the *Journey through the afterlife: ancient Egyptian Book of the Dead* section of the website at www.britishmuseum.org. These can be used by students in the exhibition. They do not require any written input. The sheets are presented in the order in which they are best used in the exhibition.

The sheets work best if the students are organised into small groups with an adult helper. The adult helper can then mediate the use of the sheets and enable each student to discuss the questions and take part in the challenges suggested on the sheet. You may also wish to provide adults with some of the background information sheets before they visit the Museum so that they have an overview of the exhibition before working with the students. There is also an adult briefing sheet for the whole exhibition giving a brief introduction to each section. You may wish to brief adults about any objects or aspects of the exhibition which you will be using as a stimulus for follow-up work so that they can ensure the students engage with these while they are going round the exhibition.

Teachers can select which (and how many) sheets to print out and distribute to the groups. There is not a sheet for each section of the exhibition. Instead, a selection of sections (shown at the top of each sheet) have been chosen as possible points to spot some objects, share some information or discuss as a small group. There is no expectation that groups have to use the sheets but please remember that the exhibition may be very busy and not necessarily best suited to a written worksheet approach. As an alternative, you could encourage adult helpers to view the exhibition as a rich visual experience and an opportunity to encourage the students to apply existing knowledge about ancient Egypt. Accompanying adults and their groups should feel free to engage in discussion about the objects, look at all or some of the objects, dwell at objects which particularly interest them, and share things they find out as they go round.

Classroom activities to support the exhibition

The British Museum has a special page for learning about ancient Egypt under the Primary section at www.britishmuseum.org/schools

Here you can find whiteboard resources relating to mummification and reading a papyrus which you can use at school before or after your visit to the exhibition. There is also a PowerPoint presentation relating directly to the exhibition available under the schools and teachers section at www.britishmuseum.org/bookofthedeath

You can find supporting information for these resources in the Notes section of each slide in the presentation.

You can also find videos about the exhibition and the Museum in general on www.youtube.com/britishmuseum

Below is a list of suggestions for classroom activities which you can use before or after the exhibition as either preparatory or follow-up work. If you are teaching ancient Egypt as a history topic you may want to link the exhibition visit to aspects of your planned classroom work. If the exhibition visit does not relate directly to a history topic you can pull out other aspects of the lesson suggestions such as art and design, literacy or religious studies.

Curriculum links: Key Stage 2

Ancient Egypt is specifically mentioned as possible case studies in the Key Stage 2 History National Curriculum study unit for a past world society. Ancient Egypt and a case study of the Book of the Dead are excellent starting points for single-subject and cross-curricular work in a number of areas:

- History: sources of evidence, communicating findings
- Citizenship: looking after the past, different belief systems
- Art and Design: pictorial representation, art of past cultures, use of colour
- Religion: world religion beliefs about life after death, gods and goddesses, burial practices
- Archaeology: material culture as a source of evidence, conservation
- Literacy: instructions, non-chronological writing, labels

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LESSON SUGGESTIONS

The following is a list of suggested classroom activities to support a visit to the exhibition as either preparatory or follow-up work.

- Look at Egyptian objects on Explore at www.britishmuseum.org
Print out a selection of objects and arrange them chronologically. Use this as a starting point to discuss chronology and the concept of BC and AD in the Western European dating system (this is the system used at the British Museum). Discuss other dating systems used around the world.
- Make a list of all the materials used to make things in the 21st century. Make a list of the different materials used to make objects in the exhibition. Do students think the list represents all the different materials used in ancient Egypt? Use Explore at www.britishmuseum.org to identify further ancient materials and add them to the list. Compare the two lists. Which materials are the same on each list and which materials are different? What are the sources (mineral, animal, plant) for materials in ancient and modern times? Do the students think materials are local or imported?
- Choose an ancient Egyptian object (one from Explore at www.britishmuseum.org or one in the exhibition) and create a presentation poster including pictorial and written information about the object.
- Use the exhibition PowerPoint to view images which can be used as a starting point for activities around history, art and design and citizenship. The PowerPoint can also be used as preparation for a visit or a way to remind students of some of the objects/images they saw in the exhibition.
- What level of responsibility do we have for looking after objects from the past? Set up a scenario to debate such as 'We should stop adding new objects to museums', 'We should raise money for social care projects by selling museum objects' or 'Should ancient papyrus be on display for everybody to see now or stored away for the future?' What are the arguments for and against? What might be the social, economic and cultural consequences (positive and negative) of accepting or rejecting these ideas? Research, debate and vote.
- Discuss the idea of an afterlife. Think about the ways that people in modern world religions view the relationship between life on earth and what happens after death. Do all religions have the same ideas? Are there common themes across different religions? Does any religion have several alternative ideas about the afterlife?

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- The ancient Egyptians never created a standard map of the netherworld. Using the information on the netherworld landscape from the Book of the Dead, ask the students to create a map of the netherworld showing key elements such as the general topography, the Gates, the Hall of Judgement and the Field of Reeds.
- Read a book about a perilous journey such as *I am David* by Anne Holm, *Gulliver's Travels* by Jonathan Swift or *Journey to the West* by Wu Cheng'en (often translated as *Monkey*). What sorts of challenges did the traveller meet? How did they overcome the challenges? What was their final destination? Did they receive any help on their journey?
- Think about journey which the students take in their everyday life. What help do they receive on the journey? For example, on the tube there are signs to show you the way, name plates to say where you are, safety information in the carriage, and announcements like 'Mind the gap'. Ask the students to choose a journey they make frequently and list in order the help they get (even if they do not need it because they know the route well) to make the journey safely.
- Write a job description for one of the ancient Egyptian gods or goddesses. What skills will they need? What will they have to do? What will they have to wear to work?
- Imagine the ancient Egyptian gods and goddesses have found out about Facebook. Choose a deity and create a Facebook profile for them.
- Hieroglyphs are one script used for writing down the ancient Egyptian language. Investigate other scripts such as demotic and hieratic which were used for handwriting rather than carving. Think about different scripts used to write down the English language look for examples around school such as notices in capital letters, joined-up handwriting, and printed text.
- Papyrus was only one of the writing surfaces used in ancient Egypt. Investigate other surfaces (e.g. wood, metal, stone). Set up an experiment to test writing surfaces and/or writing inks. Write a sentence on different materials such as wood, paper, card, foil, fabric and then investigate their suitability as a writing surface under different conditions such as being frozen, being damp, or being exposed to strong sunlight. How does the surface survive these conditions? Can the writing still be read? The same experiment can be conducted for inks by writing a sentence on paper in pencil, wax crayon, biro, writing ink etc and then testing their durability in different conditions. Think about how the results affect how people might choose to record important information and how natural conditions can affect what has survived in the archaeological record.

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- Research the source of the different colours used on Book of the Dead manuscripts. All Egyptian colours had a natural source – what were these? Try making your own natural pigments. How well can you paint with them?
- The ancient Egyptian board game *senet* was very popular but the exact rules for the game are not known. Provide the students with information about the board, layout, counters and throwing sticks which have been found by archaeologists and ask them to work in pairs to create a set of rules for their own version of modern *senet*. They can also think of a name of the name, such as *Senet 21* (to indicate this is a version created in the 21st century). Students will need to create a clear set of instructions for their version of the game. Students can then swap rules and have a go at playing another version and then give feedback on how easy it was to understand the rules. Time can then be given to making revisions based on their feedback.
- What tools were used by an ancient Egyptian scribe? Are any similar to equipment we use today? Ask students to draw two pictures, one of themselves writing and one of an ancient scribe writing. Annotate the picture with the equipment used by each person.
- Create a mini 'I spy' book of Egyptian deities that can be seen in a Book of the Dead manuscript. Each deity will need an illustration, a short description, a tick box and a score. To help decide the score the students could think about how important the deity is in the ancient Egyptian pantheon and how often they seem to appear in the Book of the Dead (the rarer the sighting, the higher the score for spotting them).
- Discuss the amulets/luck charms used today – symbols, names and meanings (e.g. the Christian St Christopher medals worn to protect travellers). Ask the students to research amulets in ancient Egypt – again what symbols, names and meanings can they find? Record these on a chart and compare them to modern amulets. Ask students to design their own charm. What symbol will they use? Does the symbol protect the wearer, provide them with luck or give them good fortune?
- Investigate the role of sacred animals in ancient Egypt. Which animals were associated with which deities? Think about why a deity was associated with an animal in terms of that animal's behaviour – for example the goddess *Sekhmet* is shown with a lion's head because she was a fierce warrior goddess like the fierce, powerful lion. Make a chart of different gods and goddesses and their associated animals. Can the students begin to see any connections between the role of a deity and their associated animal?

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- Look at examples of very busy pictures such as the pictures in *Where's Wally* where several things are happening at the same time. How easy is it to see all the different activities? Has the artist arranged the picture to help the viewer?
- Use the British Museum interactive Ancient Egypt website at www.ancientegypt.co.uk and in particular the following sections which support some of the exhibition themes:
 - Mummy – find out about the development and process of mummification
 - Gods and goddesses – find out about the different gods and goddesses of ancient Egypt
 - Writing – learn about the different scripts used in ancient Egypt and where writing was used
 - Visit the website's staffroom for further information and resources

**ANCIENT EGYPTIAN
BOOK OF THE DEAD****Further resources****BRITISH MUSEUM WEBSITES**

Explore an online database of over 5,000 objects from the Museum's collection. To investigate Egyptian objects, click on Explore at www.britishmuseum.org

For an interactive website with text, images and maps relating to ancient Egypt, visit www.ancientegypt.co.uk

BOOKS FOR CHILDREN

The Tomb of Nebamun: Explore an Ancient Egyptian Tomb by Meredith Hooper (British Museum Press 2008)

Pocket Guide to Egyptian Hieroglyphs by Richard Parkinson (British Museum Press 2003)

The complete Book of the Dead of Hunefer: a papyrus pullout by Richard Parkinson (British Museum Press 2010)

Hunefer and his Book of the Dead by Richard Parkinson (British Museum Press 2010)

Pocket Timeline of Ancient Egypt by Helen Strudwick (British Museum Press 2005)

Draw like an Egyptian by Claire Thorne (British Museum Press 2007)

BOOKS FOR ADULTS

The ancient Egyptian Book of the Dead: the Book of Going Forth by Day by R O Faulkner (ed. Carol Andrews) (British Museum Press 1985)

How to Read the Egyptian Book of the Dead by B J Kemp (Granta Books 2007)

Journey through the afterlife: ancient Egyptian Book of the Dead by John H Taylor (British Museum Press 2010)

Spells for eternity: the ancient Egyptian Book of the Dead by John H Taylor (British Museum Press 2010)

MUSEUM SHOPS – 10% DISCOUNT FOR TEACHERS

Teachers receive a 10% discount* on their purchases when they quote 'teacher1011' in the Museum shops. To redeem your discount online, visit www.britishmuseum.org/shop and enter 'teacher1011' on checkout.

*Discount cannot be used in conjunction with any other offers. Valid until 1 June 2011.