The book follows a wealthy ancient Egyptian on their last journey – to eternal life as a mummy. Learn about the complicated, and frankly gruesome, processes involved in mummification. From the cleansing and drying of the body, via the removal of the internal organs, to the wrapping of the body in layer upon layer of linen bandages, you’ll discover more about the religious and superstitious beliefs of the ancient Egyptians. Even after all of the prodding, poking, drying, stuffing and wrapping, and an elaborate funeral with hired mourners, mummies were not necessarily set for a peaceful afterlife. Tomb robbers, tourists and scientists were just some of the dangers lurking beyond the grave. It’s clear that You Wouldn’t Want to be an Egyptian Mummy!

About ancient Egypt

Ancient Egypt is one of the earliest organised human civilisations. As a period, it is commonly described as beginning in around 3200–3100 BC when small pockets of civilisation along the River Nile coalesced into one kingdom under the rule of the first pharaoh. There is still debate amongst Egyptologists surrounding both the name and dates of this first pharaoh – he is known either as Narmer or Menes, although it is now thought that this was the same person!

Ancient Egyptian civilisation is split into three main periods, known as the Old, Middle and New Kingdoms. The Old Kingdom spanned a period in the third century BC from around 2686–2181 BC; the Middle Kingdom lasted from around 2055–1650 BC; and the New Kingdom dates are around 1550–1077 BC. These ‘kingdoms’ were times of peace and prosperity in ancient Egypt unified under strong pharaohs: during the Old Kingdom, pharaohs began building vast stone pyramids for their tombs; in the Middle Kingdom trade, art and literature developed, with new forms of sculpture appearing, and stories and philosophical works being written down; the New Kingdom saw some of ancient Egypt’s most famous pharaohs, including Hatshepsut, Amenhotep III, Akhenaten and the boy-king Tutankhamun.

In between these ‘Kingdoms’ of ancient Egypt, there were so-called ‘Intermediate Periods’. These were characterised by a lack of coherent leadership and political unity as different power bases sought for control.

After the fall of the New Kingdom, Egypt entered another long Intermediate Period, during which time the power of the Egyptian civilisation began to wane. In around 728 BC, Nubians from the south took over. The final ‘Late Period’ of Egypt ran from around 664–332 BC. During this time, Egypt was largely ruled by foreigners, including the Persians who conquered in around 525 BC. The Late Period concludes with the arrival of Greek king, Alexander the Great, in 332 BC.
About ancient Egypt (continued)

Other early complex civilisations that were contemporary with ancient Egypt include:
- Mesopotamian Sumer civilisation in modern-day Iraq (c. 5300 BC to c. 2000 BC)
- Indus Valley civilisation in modern-day India and Pakistan (c. 3300–1300 BC)
- ancient Chinese dynasties such as the Xia (2070–1600 BC) and Shang (c. 1600–1046 BC)
- Mayan civilisation in modern-day southern America (from c. 2000 BC)

Ancient Egypt is famous for its monumental temples to an array of gods and its pharaohs’ tombs and pyramids, which can still be seen along the River Nile. It was one of the first civilisations to develop a writing system – hieroglyphs, or picture writing. Hieroglyphs were written on an early paper called papyrus, made from compressed water reeds, as well as carved into stone monuments and statues. Hieroglyphs were finally understood when a French man named Jean-François Champollion was able to decipher their meaning thanks to a famous inscribed stone, called the Rosetta Stone. The stone carries the same decree in three languages: Ancient Egyptian hieroglyphs, Demotic script, and Ancient Greek. You can see the Rosetta Stone at the British Museum in London.

Ancient Egypt is perhaps, however, most synonymous with mummies! This process began as a natural effect: the earliest ancient Egyptians simply buried their dead in the desert sand, where the heat and lack of moisture dried the bodies out creating natural mummies. When ancient Egyptians began burying their dead in coffins, they found that the bodies decomposed – no good for eternal life! The process of mummification was developed over many centuries to try to ensure that the body remained life-like, even after death.

Activity 1: Mummify an orange

This experiment, reproduced courtesy of the Young Archaeologists’ Club (www.yac-uk.org), replicates the mummification process. It is a fun activity, but can also be used to practise writing instructional texts. The activity can be conducted as a scientific experiment too, enabling your pupils to learn observation and recording skills. Be warned: the process is mucky and sticky!

You can find the instructions for mummifying an orange on the activity sheet. However, the instructions are given as a block of text, accompanied by a series of step-by-step photographs which are not in order! Before your pupils mummify their own orange, challenge them to rewrite the activity as an instructional text using, for example, numbered steps and a materials’ list. Can they match the correct photograph to each step? There is a separate activity sheet that your pupils can use to present their instructional text.

Talking point: What clues are there in a piece of writing which suggest it is an instructional text? What is the purpose of an instructional text? How are instructional texts presented? Your pupils may like to think about how instructional texts are ordered – are there numbered steps, bullet points, pictures or diagrams? You can also introduce ‘imperative’ verbs: e.g. cut, make, stuff, wrap, stick. Can your pupils think of some examples of instructional texts?
Extension activity: Once your pupils have successfully stuffed and wrapped their oranges, you can conduct a scientific experiment to test the conditions that are best for mummification.

Generally the best conditions for mummification are somewhere warm and dry – such as an airing cupboard. You could try experimenting with different conditions: e.g. a fridge, by the window in your classroom, in the stock cupboard, beside the school swimming pool. Try to come up with a range of different options with the help of your pupils. Leave a number of oranges to mummify in each location, and check on them regularly – perhaps fortnightly. At each observation, carefully unwrap each orange just enough to see inside. Ask your pupils to record how their orange looks. Are there any changes? Does it smell different? What does the skin feel like? You could take photographs or draw pictures at each observation too. Compare the oranges in the different locations. Is there a pattern emerging that suggests which conditions are best for mummification?

Activity 2: Interview Harold Carter

English archaeologist Howard Carter discovered the tomb of Tutankhamun, ancient Egypt’s most famous mummy. The excavation was sponsored by Lord Carnarvon. Having worked at the site of the supposed tomb for several years, Carnarvon told Howard Carter in 1922 that he would only continue paying for the excavation for one more season of digging. Carter was under a lot of pressure to make a breakthrough.

The breakthrough finally came in November 1922, when a member of Carter’s excavation team discovered a stone step in the sand. The step led to another, and another. The team had uncovered a flight of steps leading down to the tomb! The small hole that Carter made using a chisel through the mud-plastered doorway resulted in some of the most famous words in archaeological history: Lord Carnarvon asked "Can you see anything?", and Howard Carter replied with the words: "Yes, wonderful things!"

When the tomb was opened, it was found to be packed full of incredible treasures, including the iconic gold and blue funeral mask. In total, nearly 5,400 items were recovered from Tutankhamun’s tomb; a process that took around ten years to complete due to the careful cataloguing of every object. The wealth in the tomb included everything that a king would need in his afterlife: wine jars (some still containing wine), gold statues, funeral beds, linen underwear, all of the parts to make up four chariots, and much more!

Choose one or more of your pupils to take the role of Howard Carter. Encourage them to research the tomb’s discovery using the internet or other resources.

Challenge the rest of your class to come up with some questions that they would like to ask Howard Carter in an interview.

You could either interview him before the tomb was discovered, or after. How would the questions differ? For example, in the first case, Carter would probably be trying to justify why he should be allowed to continue with the excavation.
Talking point: what makes a good interview question? Which of these is better, and why: “Were you excited?” or “Can you tell me more about how you were feeling when you discovered the tomb entrance?” Encourage your pupils to think of questions that are open-ended and need explanations rather than ones that can be answered with a simple yes or no.

Once your pupils have completed their research and written their questions, you can stage the interview(s) as a dramatic performance. Make sure that the interviewers take notes as they will need information about the discovery to help them with the next activity!

Activity 3: Read all about it!

Using the research and information that your pupils have collected in activity 2, challenge them to create a newspaper or blog article about the discovery of Tutankhamun’s tomb.

Begin by coming up with a good catchy headline. You want people to read your article or blog, so the headline is very important as it should catch the readers’ attention and make them want to read more.

Example headlines for this story could include:
- Mummy’s the Word!
- Thrilling Discovery in Egyptian Desert
- Golden Moment for English Archaeologist
- Tomb of Tremendous Treasure

Talking point: what makes a good headline? You could choose a range of examples from different newspapers to discuss. Think about alliteration and the use of puns on popular sayings. Are there differences between headlines in tabloid newspapers and broadsheets? Can your pupils think of any reasons why?

Your pupils should carefully plan their article before writing it. What facts are important to include? Are there any quotes that could make the story more interesting? Look at how newspaper articles are structured. Often the most important facts are in the first paragraph – the ‘what’, ‘why’, ‘when’, ‘where’ and ‘how’ of the story.

Activity 4: Fun with hieroglyphs

Ancient Egyptians used a form of picture writing, called hieroglyphs. There were hundreds (if not thousands!) of different symbols. Each symbol could mean a whole word (called an ‘ideogram’) or a single sound (called a ‘phonogram’). There was no punctuation in this form of writing, or any space between words. What’s more, Egyptian hieroglyphs could be written from right to left or left to right, and sometimes they even wrote from top to bottom. It’s hardly surprising that very few ancient Egyptians could actually write!
Hieroglyphs were used to decorate a mummy’s coffin(s) and their tomb, and a papyrus scroll of the funerary text *The Book of the Dead* written in hieroglyphs was often placed between a mummy’s hands too.

Your pupils can use the activity sheet, based on a version kindly supplied by the Young Archaeologists’ Club (www.yac-uk.org), to create their own messages in hieroglyphs, and then challenge each other to decipher them.

*Extension activity:* can your pupils come up with their own picture-writing codes?

*Why not try:* hieroglyphic maths?! If your pupils are beginning to experiment with algebra, you could try using hieroglyphs in place of letter symbols to create basic equations. There are some hieroglyphic maths activity sheets in the pupils’ pack.

**Activity 5: Stock your tomb**

A rich Egyptian would need to ensure that they had everything that they needed in their tomb for the afterlife. Challenge your pupils to stock a mummy’s tomb – they can each put five items from the selection given on the activity sheet into the tomb for the mummy’s afterlife. What will they choose to pack into the tomb, and why?

*Talking point:* what objects might a modern-day mummy want in their tomb with them?

*Extension activity:* ancient Egyptians believed that every person had three spirits that survived after death: the *ka* (life force), the *ba* (personality), and the *akh* (soul). Can your pupils research other beliefs about the afterlife and compare these to ancient Egyptian beliefs?

**Activity 6: Egyptian gods**

The ancient Egyptians believed in many gods; theirs was a polytheistic religion with different gods to worship responsible for different elements. The main gods involved in the mummification process were: Anubis, the god of embalming; Thoth, the god of wisdom who was responsible for writing down the fates of every man and woman at the weighing of the heart ceremony; and the gods Imsety, Duamutef, Qebehsenuef and Hapy who were represented on the canopic jars that stored the main bodily organs removed during the mummification process.

Many Egyptian gods had the body of a human and the head of an animal. For example, Anubis the god of embalming had the head of a type of dog-like creature called a jackal, whereas Thoth the god of wisdom, had the head of a bird called an ibis.

*Talking point:* Many ancient religions were polytheistic, whereas modern-day religions tend to be monotheistic, with one god. Can your pupils think of any reasons why this might be the case?

Your pupils can use the activity sheet to design and name their own ancient Egyptian god. What is their god responsible for looking after? What does s/he look like? You can use the same sheet to challenge your pupils to research and write about a real Egyptian god.
Activity 7: Arty challenges

During the mummification process, special charms or amulets were tucked between the bandages to provide magical protection. Scarab beetle amulets were supposed to stop a mummy’s guilty secrets being discovered during the weighing of the heart ceremony. A so-called ‘eye of Horus’ amulet covered the slit in a mummy’s stomach where the organs were removed. Challenge your pupils to design their own amulets and describe what magical properties they would have. They could even make copies of their amulets using clay, plasticine or play doh.

Ancient Egyptian mummies often had elaborate funerary masks – Tutankhamun’s gold gilded mask is the most famous example. Your pupils can design their own funerary masks on the activity sheet. They could even try making their Egyptian funerary mask using a plastic mask (from a craft shop) and strong cardboard (from a packing box or similar). This mask (right) was made by the Young Archaeologists’ Club (www.yac-uk.org) and was covered in papier-mâché before being painted gold and decorated with strips of blue paper. If you cannot get a plastic mask, you could blow up a balloon, and cover it in papier-mâché. Once it has dried and hardened, cut it in half vertically. Mark and cut holes for the eyes, and then use this in place of the plastic mask.

Activity 8: For fun…

The mummy wrapping game is a great game for school parties, and can even be adapted to become a PE relay race! The basic idea is simple: in teams, wrap a pupil from head to toe in toilet roll to create a mummy! To turn this into a relay race, you can have the strips of ‘bandage’ (i.e. toilet roll) at one end of the school hall/field and your ‘mummy’ at the other. In turns, each member of the team should run to collect a strip of bandage and then add it to their mummy.

Pupils’ pack contents

- ‘Mummify an orange’ activity sheet
- ‘Mummify an orange’ instructional text template sheet
- ‘Mummify an orange’ observation and recording sheet
- ‘Writing in hieroglyphs!’ activity sheet
- ‘Hieroglyphic maths’ activity sheets (4)
- ‘Stock your tomb’ activity sheet
- ‘My Egyptian god’ activity sheet
- Design your own Egyptian amulets
- Design your own Egyptian death mask
- Blank sheet with the border top and bottom for your pupils’ own artwork and writing
Hieroglyphic maths! (1)

Answer sheet:

Examples: $6 + \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 10 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 4$ and $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} - 2 = 8 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 10$

1) $9 + \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 10 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 1$

2) $10 - \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 3 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 7$

3) $5 + \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} + 2 = 10 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 3$

4) $13 - \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 5 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 8$

5) $3 + \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \\ \text{\textbullet} \end{array} = 12 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \\ \text{\textbullet} \end{array} = 9$

6) $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} - 16 = 4 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 20$

7) $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} + 7 = 15 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 8$

8) $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} - 24 = 5 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 29$

9) $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} + 17 = 25 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 8$

10) $\begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} - 13 = 9 \quad \begin{array}{c} \text{\textbullet} \\ \text{\textbullet} \end{array} = 22$
Hieroglyphic maths! (2)

Answer sheet:

Examples:  $20 \div \text{△} = 4$  \hspace{1cm} $\text{△} = 5$  \hspace{1cm} and  \hspace{1cm} $\text{✈} \times 6 = 24$  \hspace{1cm} $\text{✈} = 4$

1)  $16 \div \text{□} = 4$  \hspace{1cm} $\text{□} = 4$

2)  $21 \div \text{รู้สึก} = 3$  \hspace{1cm} $\text{} = 7$

3)  $50 \div \text{△} = 10$  \hspace{1cm} $\text{△} = 5$

4)  $24 \div \text{ mão} = 12$  \hspace{1cm} $\text{ mão} = 2$

5)  $99 \div \text{□} = 11$  \hspace{1cm} $\text{□} = 9$

6)  $\text{✈} \times 4 = 12$  \hspace{1cm} $\text{✈} = 3$

7)  $\text{△} \times 5 = 25$  \hspace{1cm} $\text{△} = 5$

8)  $\text{✈} \times 3 = 27$  \hspace{1cm} $\text{✈} = 9$

9)  $\text{ mão} \times 10 = 40$  \hspace{1cm} $\text{ mão} = 4$

10)  $\text{□} \times 2 = 16$  \hspace{1cm} $\text{□} = 8$
Hieroglyphic maths! (3)

Answer sheet:

Examples: \(2 \triangle = 4\) and \(3 \text{鹭} + 7 = 13\)

1) \(2 \text{鹭} = 10\)
2) \(3 \text{鹭} = 12\)
3) \(2 \triangle + 10 = 30\)
4) \(5 \text{鹭} + 5 = 15\)
5) \(3 \text{方} + 3 = 24\)
6) \(7 \text{鹭} - 6 = 8\)
7) \(9 \text{鹭} - 4 = 32\)
8) \(4 \text{鹭} - 3 = 29\)
9) \(3 \text{鹭} + 4 = 3\)
10) \(8 \text{鹭} \div 6 = 4\)

\(\text{鹭} = 5\)
\(\text{鹭} = 4\)
\(\triangle = 10\)
\(\text{鹭} = 2\)
\(\text{方} = 7\)
\(\text{鹭} = 2\)
\(\text{鹭} = 4\)
\(\text{鹭} = 8\)
\(\text{鹭} = 4\)
\(\text{鹭} = 3\)
Hieroglyphic maths! (4)

Answer sheet: NB, the answers given for questions 1 to 4 are examples, and other alternative answers are possible.

Give three alternative correct values of [Δ] and [□] in the following equations:

1) [Δ] + [□] = 10
   - [Δ] = 9 and [□] = 1
   - [Δ] = 2 and [□] = 8
   - [Δ] = 4 and [□] = 6

2) [Δ] − [□] = 16
   - [Δ] = 20 and [□] = 4
   - [Δ] = 17 and [□] = 1
   - [Δ] = 36 and [□] = 10

3) [Δ] × [□] = 24
   - [Δ] = 3 and [□] = 8
   - [Δ] = 2 and [□] = 12
   - [Δ] = 4 and [□] = 6

4) [Δ] ÷ [□] = 2
   - [Δ] = 10 and [□] = 5
   - [Δ] = 14 and [□] = 7
   - [Δ] = 40 and [□] = 20

5) If: [□□□] + [□□□] = 10
   And: 3 [□□□] − [□□□] = 6
   What are [□□□] and [□□□]?

   [□□□] = 4 and [□□□] = 6

To work this out, add the two equations together to make:

   4 [□□□] + [□□□] − [□□□] = 16

The two [□□□] symbols cancel each other out (as you have one being added and the second subtracted).

Therefore 4 [□□□] = 16

So: [□□□] = 4 and [□□□] = 6
Mummify an orange!

This activity is reproduced with the permission of the Young Archaeologists’ Club (www.yac-uk.org)

It’s a good idea to wear old clothes or an apron when you are mummifying an orange as it is a mucky and sticky activity! Start by choosing an orange to mummify. Use a sharp knife to make a cut right through the skin of your orange, from the top to the bottom. Be careful when using a knife, and ask an adult for help if you need it. The skin of your orange may be quite tough. With a teaspoon, scoop out all of the fleshy insides of your orange, and throw them away. Because it gets very sticky and messy, it is a good idea to do this over your bowl to catch all the drips of orange juice! Once your orange is completely empty, the next step is to stuff it with lots of kitchen paper or toilet roll to soak up any left-over juice. Your orange needs to be completely dry inside, so keep repeating this step until the paper comes out of the orange dry. When ancient Egyptians mummified bodies, they used frankincense to make the body smell sweet. Instead of frankincense, sprinkle a spoonful of cinnamon and some cloves into your orange. Mix the salt and bicarbonate of soda together in another bowl; your mixture should be about half salt and half bicarbonate of soda. Spoon the mixture into the orange until it is full up. It is now time to wrap up your mummy. You can use either a roll of crepe bandage, or strips of material. Before you start to wrap, ensure that the slit is tightly closed by pushing it together. Wrap the bandage or material around the orange until it is completely covered. Tie a knot in the end or use a safety pin to keep the bandage in place. Your mummy orange now needs to be left somewhere warm and dry. Check on it regularly to see what happens. Over several weeks, you will notice that it has shrunk, and that the skin has gone darker and more leathery – just like a real mummy!

The eight step-by-step photographs above are not in the right order! Cut them out, and put them into the correct sequence. Use them on your instructional text activity sheet.
How to mummify an orange!

Name: ________________________________________________________________

You will need: ________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Step 1: ____________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 2: ____________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 3: ____________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 4: ____________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
How to mummify an orange! (continued)

Name: ________________________________________________________________

Step 5: ________________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 6: ________________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 7: ________________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Step 8: ________________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
Mummify an orange!
Observation and recording sheet

Name: _____________________________________________________________________

Date of mummification: ________________ Date of observation: ________________

Location of mummified orange: __________________________________________________

Observation number: ___________________

Photo or drawing

Observation:

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________

____________________________________________________________________________
Ancient Egyptians used a form of picture writing, called hieroglyphs. There were thousands of different symbols. Each symbol could mean a whole word (called an ‘ideogram’) or a single sound (called a ‘phonogram’). There was no punctuation, or any space between words. What’s more, Egyptian hieroglyphs could be written from right to left or left to right, and sometimes from top to bottom. It’s hardly surprising that very few ancient Egyptians could actually write!

The table below shows the hieroglyphic phonograms for each single sound in the modern alphabet. Use the table to translate the secret message below. It is written from left to right, like modern English. Can you write your own secret message for a friend to decode?

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<td>z</td>
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</tbody>
</table>
Hieroglyphic maths! (1)

Can you work out what number has been replaced by the hieroglyph in these number sentences? Why not try writing your own hieroglyphic maths questions using addition and subtraction?

Examples: 6 + □□ = 10 □□ = 4 and □□□ - 2 = 8 □□ = 10

1) 9 + □□ = 10 □□ = □

2) 10 - □□ = 3 □□ = □

3) 5 + □□ + 2 = 10 □□ = □

4) 13 - □□ = 5 □□ = □

5) 3 + □□ = 12 □□ = □

6) □□□ - 16 = 4 □□ = □

7) □□ + 7 = 15 □□ = □

8) □□□ - 24 = 5 □□ = □

9) □□ + 17 = 25 □□ = □

10) □□□ - 13 = 9 □□ = □
Can you work out what number has been replaced by the hieroglyph in these number sentences? Why not try writing your own hieroglyphic maths questions using division and multiplication?

Examples: \(20 \div \bigtriangleup = 4\), \(\bigtriangleup = 5\) and \(\bigtriangledown \times 6 = 24\), \(\bigtriangledown = 4\)

1) \(16 \div \bigtriangleup = 4\), \(\bigtriangleup = \square\)

2) \(21 \div \bigtriangledown = 3\), \(\bigtriangledown = \square\)

3) \(50 \div \bigtriangleup = 10\), \(\bigtriangleup = \square\)

4) \(24 \div \bigtriangledown = 12\), \(\bigtriangledown = \square\)

5) \(99 \div \square = 11\), \(\square = \square\)

6) \(\bigtriangledown \times 4 = 12\), \(\bigtriangledown = \square\)

7) \(\bigtriangleup \times 5 = 25\), \(\bigtriangleup = \square\)

8) \(\bigtriangledown \times 3 = 27\), \(\bigtriangledown = \square\)

9) \(\bigtriangleup \times 10 = 40\), \(\bigtriangleup = \square\)

10) \(\square \times 2 = 16\), \(\square = \square\)
Hieroglyphic maths! (3)

Name: ________________________________________________________________

Can you work out what number has been replaced by the hieroglyph in these equations? Why not try writing some of your own hieroglyphic maths equations too?

Examples: 2 ⬜️ = 4  ⬜️ = 2 and 3 ⬜️ + 7 = 13 ⬜️ = 2

1) 2 ⬜️ = 10 ⬜️ = 

2) 3 ⬜️ = 12 ⬜️ = 

3) 2 ⬜️ + 10 = 30 ⬜️ = 

4) 5 ⬜️ + 5 = 15 ⬜️ = 

5) 3 ⬜️ + 3 = 24 ⬜️ = 

6) 7 ⬜️ − 6 = 8 ⬜️ = 

7) 9 ⬜️ − 2 = 34 ⬜️ = 

8) 4 ⬜️ − 3 = 29 ⬜️ = 

9) 3 ⬜️ ÷ 4 = 3 ⬜️ = 

10) 8 ⬜️ ÷ 6 = 4 ⬜️ = 

Use this box for your working
Hieroglyphic maths! (4)

Name: ________________________________________________________________

Give three alternative correct values of △ and □ in the following equations:

1) △ + □ = 10
   △ = □ = □
   △ = □ = □
   △ = □ = □

2) △ − □ = 16
   △ = □ = □
   △ = □ = □
   △ = □ = □

3) △ × □ = 24
   △ = □ = □
   △ = □ = □
   △ = □ = □

4) △ ÷ □ = 2
   △ = □ = □
   △ = □ = □
   △ = □ = □

5) If: △ + □ = 10
   And: 3 △ − □ = 6
   What are △ and □?

   △ = □ = □
You’ve been picked to help stock the tomb of a rich Egyptian.

A rich Egyptian would need to ensure that they had everything that they needed in their tomb for the afterlife.

You can put five things from the list below into the tomb. What will you choose – and why?

Name: _____________________________________________________________________

Tick the five items that you have chosen to put inside the mummy’s tomb:

☐ Papyrus scroll of *The Book of the Dead* to guide the mummy through the underworld
☐ Egyptian board game, such as senet
☐ Headrest and bed
☐ Elaborate chest for belongings
☐ Wine
☐ Food, including grapes and figs
☐ Clothing
☐ Food bowls and pots

☐ *Shabtis* – these were little figurines of servants which did a dead Egyptian’s work!
☐ Jewellery
☐ Amulets to protect the mummy from harm
☐ Gold funerary mask
☐ Model boat to sail through the afterlife
☐ Weapons
☐ *Stele* – little slabs of stone or wood inscribed with religious texts or messages to the gods to ask for blessings

Use this box to explain your choices:
My Egyptian god!

Name: ____________________________

My Egyptian god is called: ____________________________

About my Egyptian god: ____________________________

____________________________________________________________________________________________________

____________________________________________________________________________________________________

____________________________________________________________________________________________________

____________________________________________________________________________________________________

A picture of my Egyptian god

____________________________________________________________________________________________________

____________________________________________________________________________________________________

____________________________________________________________________________________________________
Design your own amulets!

Name: __________________________________________________________________________________________

About my amulet and its special powers:

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

About my amulet and its special powers:

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________

______________________________________________________________________________________________
A play based on a TV show where contestants have to cook a dish to impress the judges.

Parts:

Narrator
Gregg judge
John judge
Nef contestant
Seti contestant
Hotep contestant

Gregg: Welcome to Master Mummy, where our three contestants this week have the mother of all challenges...

John: Mummy.

Gregg: I beg your pardon?

John: Mummy. The mummy of all challenges. They’ve each got to prepare a mummy. It could get messy and stressy – but it’s no good crying to mummy!

Gregg: Ah, I see what you mean. They each have to make a mummy using similar ingredients. So who will we be sending home today?

John: We can’t send a mummy home – not on the bus.

Gregg: No, we send home the contestant we judge to have made a crummy mummy, dummy.

John: So, it’s a competition to prepare the best mummy against the clock.

Gregg: No, on a slab. Making a mummy against a clock will clog the
the cogs with body bits. This gets very yucky, you know.

John: What I mean is, we’re looking for the fastest master mummy-maker of ancient Egypt. So welcome to the wabet.

Gregg: The rabbit? I can’t see a rabbit.

John: No – the wabet. It’s where Egyptian bodies get prepared to become mummies. Let’s meet the contestants...

Nef: Hello, I’m Nef. I’m very nervous but I think I can do this. I once made a mummy before.

Gregg: Really? Who was it?

Nef: My daddy.

John: Your daddy is a mummy? That must be confusing.

Nef: It’s no big deal. My uncle is a mummy too. He was turned into a mummy as a punishment. Now we call him auntie.

Gregg: Well good luck, Nef. I hope you can meet today’s challenge. Who will you be mummifying for us today?

Nef: My mother-in-law – or as I now call her: Mummy-in-law.

John: So let’s meet contestant number two.

Seti: Hello, I’m Seti. I’ve never made a mummy before but I’ve stuffed a pillow and bandaged up my granny a few times so it should be a doddle.

Gregg: Do you think you’ve got what it takes?
Seti: Definitely. I’ve just got a dead pharaoh off Ebay. He’s still quite fresh and I’m raring to go.

John: Good luck with that, Seti. I didn’t know you had Ebay in ancient Egypt.

Seti: Yes, it’s Egypt-bay – a pyramid sales company by the River Nile.

Gregg: Don’t forget to use a wooden tag to label your mummy. We don’t want any mummy mix-ups when we pop them all in the pyramid tomb on a very low heat in a sarcophagus.

Seti: How long?

John: Almost two metres. A stone sarcophagus is really heavy, too.

Seti: No, how long until they’ll be ready for taking out?

Gregg: Three thousand years should do it – give or take five hundred years.

John: Last, but not least, let’s meet our third contestant for today.

Hotep: Hi, I’m Hotep. I’m going to be preparing a crocodile mummy for you today.

Gregg: Crocodiles can be tricky. It takes a long time to clean all their teeth.

John: So you’d better make it snappy. Did you get it from The Nile?

Hotep: No, it got me from The Nile. I was fishing when it grabbed my foot. I just managed to bash it with a stick.

John: You bashed a crocodile with a stick?
Hotep: No, my foot. But the crocodile let go when I hit it on the nose with my mace.

Gregg: That’s a-mace-ing! So now you want to mummify it by wrapping it up in lots of bandages?

Hotep: Yes – like I did with my foot. I’ve had lots of practice.

John: Good luck with your mummy, Hotep. There’s lots to get your teeth into – just like the croc with your foot.

Gregg: So it just remains for us to start the clock. All three contestants are now at their tables, each with a body stretched in front of them, with a range of the best ingredients and natron salt for making a master mummy. The bodies have already had a good soak in natron solution for over a month.

John: You have just thirty minutes to mummify. May the best mummy win. GO!

Narrator: Nef is making a cheap ‘basic range’ mummy, using a cedar oil infusion, with a natron dressing and a light perfume drizzle.

Nef: (Dabbing perfume on herself) Silly to waste this on mother-in-law now.

Narrator: Seti is preparing a mid-range mummy for only a mid-range pharaoh. The body has just been delivered from the ‘ibu’ tent of purification and the organs are about to be removed for pickling. Seti will be serving the mummy in a linen wrap and a spicy frankincense syrup on a bed of papyrus leaves.

Seti: (Squeezing out a wet rag) Firstly a quick extra wash with a solution of natron dissolved in water. (Proceeds to wash himself before consulting a recipe book covered in hieroglyphics) Oops,
Narrator: Hotep is creating a luxury crocodile mummy to be buried with an important pharaoh to protect him in the after life. As well as the very best spiced oil marinade, natron sprinkle and linen dressing, Hotep will make a cartonnage crust with gold chips for a crocodile mask coated in a gold leaf glaze.

Hotep: *(Stirring a golden goo)* This really will be a croc of gold!

Gregg: Tell me what you’re doing, Nef.

Nef: I am using a slicer to cut open the body so that the organs can be removed for drying out. I will need to use this clothes peg, too.

Gregg: For hanging up the organs to dry?

Nef: No, to put on my nose. It’s a smelly job. I’m just taking out the liver, lungs, stomach and intestines. Phew!

Gregg: That’s very brave of you.

Nef: Yes, I’ve got a lot of guts. With this gross recipe, you can easily get upset.

Gregg: So you’ve got to be heartless?

Nef: Certainly not – I’ve kept the heart inside. It will be needed in the afterlife.

John: Tell us what you’re doing with all the other organs, Nef.

Nef: I’ve popped them in canopic jars with images of the gods. The lungs are in this jar, with an image of Hapy on top – can you see what I’ve done?
Gregg: It looks like you’ve got the head of a baboon there.

Nef: Sorry, I didn’t have time to shave this morning.

Narrator: Nef is washing out the body’s inside with palm wine, then soaking it in more natron to dry out.

John: It looks like the skin has shrunk and shrivelled a bit, Nef.

Nef: How dare you! My face isn’t that bad.

Gregg: Tell us what you’re doing, Seti.

Seti: I’m making a very fine brain mash with this special tool I call a nose-pick.

Gregg: You pick your nose with a tool?

Seti: No, no, no. I just pop it up the pharaoh’s nose like this... And when it reaches the brain, I just give it a little T.L.C.

Gregg: Tender Loving Care?

Gregg: No – Twist, Lift and Cut. Then it’s P.W.W.P.

Gregg: P. W. W. P.?

Seti: Prod, Wiggle, Whisk and Pull. Followed by P.S.M.S.

John: Professional Skill and Medical Science?

Seti: No - Push, Squeeze, Mince and Squelch. The brain shoots out down the nose in one gooey mess. Are you all right?

John: I think I’m going to be sick... (runs off)
Narrator: It seems the strain is too much – Seti is now crying.

Gregg: Don’t get upset, Seti.

Seti: I’m fine – I’m just peeling a couple of onions. Then I pop them in the eye sockets. I took the pharaoh’s eyes out earlier and put them somewhere safe.

John: What, to look after you and keep an eye on what you’re doing?

Gregg: Gross! Where did you put them? (Sitting)

Seti: On that chair you just sat on. Not a pleasant sight... especially for the eyes!

Gregg: I think I’m going to be sick... (runs off)

John: Tell us what you’re doing with all that sawdust, Hotep.

Hotep: I’m mixing it with chaf - chopped hay and rags into a nice bulky mixture.

John: Will you tell me what will happen to your crocodile now?

Hotep: Get stuffed.

John: Was it something I said? Oh, I see – you’re about to stuff the empty body.

Hotep: It’s all dried out beautifully. It’s important to get rid of all the moisture when making a mummy or it will all go smelly and gooey.

Gregg: That’s total rot.
Hotep: No, I’m telling you the truth. Now I’m heating up this special mixture of oils and spices to pour in any nooks and crannies to stop those from rotting, too. Next I’m going to cover the whole body.

John: You’re going to pour it all over yourself?

Hotep: No – over the body to be mummified. This molten resin acts like a sealant. It preserves the flesh of pharaohs and their pets. It smells lovely.

Narrator: Hotep is embalming the whole body before binding it in strips of cloth.

Gregg: Is it true that embalmers of lamas in the Bahamas wear pyjamas?

All: No.

John: Hurry up everyone – you need to get a move on. There’s not much time left.

Gregg: Quick, Nef. Take out that last eyeball. Hurry. Step on it.

Nef: If you insist... yuk!

John: You all need to be wrapping your bodies in bandages by now. Normally this should need twenty layers of linen over fifteen days. You’ve got fifteen minutes. Get wrapping...

Seti: I’m getting wrappin’, No time for nappin’
Mustn’t get flappin’, Dance along clappin’
Get your feet tappin’

Hotep: I’m not taking my clothes off here.

Narrator: Hotep is starting at the head and working down the body, using resin to glue the bandages together.

Seti: I’m putting in a few shoulder pads and chest pads to give a bit of shape. I want it to look DEAD gorgeous.

Narrator: Nef is tucking little amulets into the bandages.

Nef: This is a scarab amulet, which is a lucky charm to look like a beetle. It’s for stopping my mummy’s secrets getting found out.

Seti: Now I’m painting a mask to place on the head of my pharaoh. It’s not a solid gold mask because my pharaoh isn’t that rich.

Narrator: Seti is painting a thin layer of gold leaf on the portrait mask, which looks almost as good as solid gold.

John: You each have ten seconds left to complete your mummy...

Narrator: Nef is still tangled up in bandages.

Nef: I think I’ve finished. It’s a wrap!

Gregg: Five seconds left.

Narrator: Seti has forgotten to put the heart back in, which is very important for the pharaoh in the afterlife. Seti has accidently splashed some gold leaf on the heart.

Seti: Now I’ve got a heart of gold! I’ll shove it back in quick...

John: One second...
Narrator: Hotep has just dropped the crocodile mummy.

Hotep: Ah... it bit me!

Gregg: Stop! Stand back from your mummies. Time for the judges to decide...

John: Nef, I like your style. Neat bandaging here, just a few frayed edges but all parts sealed and wrapped. You didn’t have quite enough time for the final shroud but I like the way the colours, textures and smells come together in a symphony of mummification.

Nef: Wow.

Gregg: Seti, a mad panic to get the heart back in there but you just about did it. It’s a bit untidy but I like the way you’ve tried to use gold on the hands and feet in finger and toe stalls.

John: Not me. Too much bling for my liking. Tacky looking. But listen, the portrait mask has elegance, sophistication and rich blends of colour. I like what you’re doing there and it works for me.

Seti: Thank you so much (cries) Sorry, it’s the onions.

Gregg: Hotep, you took on a challenge with this one. A crocodile isn’t the easiest animal to mummify – particularly as it isn’t quite dead.

John: To me, you’ve overdone the resin. The oils are coming over too strong. You don’t want a Tutankhamen to happen do you?

Hotep: What’s that?

John: He got mummy-fried. The embalming oils in Tutankhamen’s mummy caught fire inside the sarcophagus and he cooked.
Barbecued mummy isn’t nice. You don’t want that to happen to yours, do you? It looks like you’ve over-oiled your crocooil! Ha, did you see what I did there?

Narrator: All three contestants now have to wait while the judges decide which one of them has to go home and who goes on to the next round. Which mummy will be going home on the bus? It looks like the judges have made their decision.

Gregg: Two of you will be going through to the next round. One of you is about to be sent home. (Contestants stand in a line looking nervous. Scary music)

Narrator: Will it be Nef and the mummy-in-law? Will it be Seti and the middle-range pharaoh? Will it be Hotep and the golden crocodile?

John: The one of you going home is..... (VERY long pause)

Gregg: Hotep.

Hotep: No! (Bursts into tears and stomps off) I’ve been a-NILE-ated...

John: Don’t worry – that crying isn’t real. They’re only crocodile tears.

Gregg: Congratulations, Nef and Seti – you come back for the semi final of Master Mummy – called ‘The Mummy Returns’.

John: Did I just hear you swear, Nef?

Gregg: Yikes - that could be ‘The Mummy’s Curse’.

(Sudden scary laugh. Both winning mummies sit up, do triumphant high-fives as sinister music plays and the cast run off, screaming).
Narrator: If you have been affected by any of the issues (or mummies) raised in this programme... so have I... which all goes to show YOU WOULDN’T WANT TO BE AN EGYPTIAN MUMMY... NEVER!  *(Also runs off screaming)*