

Chapter 1 : Funeral Home Furniture | Cemetery Chairs | Mortuary Furnishings

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Worksheets Egyptian Furniture Most people in the world are lucky enough to have land around them that grows trees. These cultures build all kinds of beautiful furniture using the wood from the trees. Egypt is mostly desert and the land that they do have is devoted to growing crops for food. This means that there was very little wood furniture in ancient Egypt, except in the very rich and wealthy households. Most of the poor people in ancient Egypt had only stools, reed matts, rugs and reed baskets to store items, inside their homes. There were almost no tables and the scribes that did all of the writing usually sat on the floor and wrote on wood planks. The wealthy households did have wood furniture made mostly from imported wood. Many of the homes had beds, chairs, tables and chests. The somewhat rich did not decorate their furniture, but they very rich spent a lot on artists to paint and inlay their furniture. Beds usually had comfortable mattresses and the headboards had images of gods to protect them. The legs of some beds were carved to look like animal legs and the bed sloped so that the head was higher than the foot of the bed. The bedframe had strips of cloth or leather to bind and hold it so that the person could sleep on that or a mattress on top. A few beds have survived throughout the years and they were designed as folding beds and even canopy beds. Tables were almost always low to the floor and were created with one, three or four legs. Archeologists have found some stone tables and a few that were made out of metal. The ancient Egyptians used a lot of stools and these were made with skin and leather coverings; some were even collapsible. Chairs were designed for the very wealthy and those that have been found have detailed carvings. The chairs were much lower than the chairs that we use today and were usually covered in the seating area with leather or cloth. It seems that the chairs were built based on the social ranking of the individual that was going to sit in it. The higher the rank, the taller the legs on the chair. Some homes had boxes to contain their more expensive items. These boxes were usually made of wood with inlaid ivory. The construction was very detailed. Beginning with the Middle Kingdom on, boxes have been found that were covered in veneer. Veneer is a type of wood overlay that was costly and required a special craftsman. Some of the boxes even had sliding lids. These might have held jewelry and were typically only in the wealthy households as well as the royal family homes. These chests were usually held with hinges and might have had pegs glued to keep the lids in place. The very finest included a set of locking strings tied to knobs. The ancient Egyptians loved to play games and gaming tables were more common in the rich homes. The tables might have had small drawers to keep the various game pieces. Drawers were not commonly used in Egyptian furniture design. As Egyptians made more furniture, they began to use more animal leg and forepaw styles for the legs of chairs, beds and tables. Bull legs and hooves also became popular and later lion paws were more commonly seen on stool legs. The use of lamps was a priority for the Egyptian home. Usually these were made of shallow pottery and they had olive oil, castor berry and fat inside. They used a wick to float on the top and when lit it would last as long as the container was in size. Wicks were made of linen and they added salt to keep the lamp from producing a lot of smoke.

Chapter 2 : Ancient Egyptian Stoneworking Tools and Methods: Copper coring drills

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Timeless Style Egyptian Urns: Timeless Style The timeless style and mystery of ancient Egyptian culture has become a popular choice for families seeking unique funeral urns. Rich symbolism and ancient signs of protection transcend into modern culture as cremation burial urns. Egyptians revered cats, and archeologists have discovered the mummified remains of cats in the tombs of dead pharaohs. Replicas of canopic jars found in the Valley of the Kings have been updated to use as pet urns complete with hieroglyphics. The Bastet urn is a popular choice for Egyptian cat urns. The protective image of Bastet can be found on Egyptian tombs portrayed with the head of a domestic cat. Bastet was a goddess and was considered the personification of the soul of Isis. Bastet seemed to have two sides to her personality, docile and aggressive. Her gentle side was displayed in her duties as a protector of the home and pregnant women. Her aggressive and vicious nature was exposed in the accounts of battles in which Bastet slaughtered her victims in order to protect the pharaoh. Festivals for Bastet were celebrated in April and May. Egyptian urns in the image of the ancient god, Anubis, Protector of the Dead have become a popular style for dog urns. Prayers to Anubis are found carved on the most ancient tombs in Egypt. He had many duties including watching over the mummification process to ensure that all is done properly. He conducts the souls through the underworld, testing their knowledge of the gods and their faith, and he places their heart on the Scales of Justice. Most Anubis and Bastet canopic jar urns are approximately 90 cubic inches. On the other hand, keepsake urns in the style of the Great Sphinx and replicas of the Ark of the Covenant are also available which are ideal for families that desire to share cremated remains or have a smaller pet that has passed on. A good rule to keep in mind when trying to determine urn size is one cubic inch is equal to one pound of body weight. Horus represented resurrection and eternal life. Egyptian culture and style is has been a significant part of history and continues to be reflected in cremation burial urns. People appreciate the timeless style and mysteries associated with ancient Egyptian culture and incorporate some of the same rich meanings of the times to protect their loved one that passed on. Urn Garden offers a variety of quality, low-cost burial and scattering urns, cremation keepsakes, and urn jewelry. Whatever your style, UrnGarden is honored to help you make a difficult selection a little easier.

Chapter 3 : Egyptian Urns: Timeless Style

Egyptian furniture was so well made that most furniture today is designed and made the same way. While the ordinary ancient Egyptian had very little furniture of simple design and low quality, the wealthy had furniture that was highly decorated and of excellent quality.

Biography[edit] Hetepheres I may have been a wife of pharaoh Sneferu , [1] and the mother of King Khufu. It is possible that Hetepheres was only a minor wife of Sneferu and only rose in prominence after her son ascended the throne. Two great lines were joined when they married, as she had carried the blood royal from one dynasty to the next. Her title as "Daughter to the God" began when her father, Huni, ruled, and continued when she married Snefru and gave birth to the next ruler, Khufu, who is the one who commissioned her tomb and pyramid. For 23 years they methodically cleared and documented the area. On the 9th of March, , while the leader of the expedition, George Reisner , was back in the US, the staff photographer noticed a patch of plaster where he was expecting limestone. They dug down 85 feet before reaching a masonry wall which, when penetrated revealed a jumble of grave goods including a white alabaster sarcophagus, gold encased rods used to frame a canopy or tent, gold, wood furniture, and more. Using binoculars and mirrors, Battiscombe Gunn identified an inscription identifying Sneferu. Reisner concluded that this represented a secret reburial, possibly because robbers had gotten into the original tomb. By April, he had identified the owner of the tomb as Hetepheres, wife of Sneferu and mother of Khufu. He thought the robbers had opened the sarcophagus, stolen the mummy with all its gold trappings, but had fled before taking the rest of the treasures. Reisner proposed that the officials responsible for the tomb, in order to avoid his wrath, told Khufu that the mummy was still safely inside the sarcophagus. Khufu then ordered the sarcophagus and all the funerary equipment reburied at Giza, near his own pyramid. He conjectured that the mummy of the queen was removed from GX when the pyramid was completed and that some of the grave goods were left behind when the queen was reburied. A third possibility, outlined by I. It may be possible that a superstructure in the form of a pyramid was planned for shaft GX. Zahi Hawass has suggested that Hetepheres was originally buried at G1-a, the northernmost of the small pyramids, and that after the robbery a new shaft was excavated for a new tomb. This would explain the evidence of tampering on the tomb objects. Grave treasures[edit] Royal bed with headrest from the funerary furniture of Hetepheres. Bed length is centimeters. Reconstruction of original on display in Cairo, this copy resides in the Museum of Fine Arts, Boston. The chest, a large square box with four smaller square compartments inside, is one of the oldest examples known, so it has been suggested that Hetepheres may have been one of the first Egyptian royals to have her organs preserved. Of the four interior squares all contained organic matter but two of the squares also contained liquid. Ensuing test revealed the liquid to be a three percent solution of Egyptian natron in water, which was used in the mummification process. The items found in the tomb are on display the Egyptian Museum in Cairo , with replicas of the main funerary furnishings in the Museum of Fine Arts in Boston, Massachusetts. Bed with inlaid footboardâ€™” gold covered, in Cairo Museum Ent. Curtain box inscribed â€™” gold covered, faience inlaid, presented by Snefru, with King seated on north end, and names and winged disk on south end, in Cairo Museum Ent. Armchair with papyrus â€™” flower decoration, gold covered, in Cairo Museum Ent. Armchair â€™” with inlays of Neith-standards on both faces of back, with hawk standing on palm column on arms wood perished , gold covered, in Cairo Museum recreated Palanquins inscribed on back â€™” gold covered, in Cairo Museum Ent. Remains of tubular leather case â€™” containing two long staves covered with gold ribbed casing and wooden stick with inlaid Min-emblem decoration, in Cairo Museum. Chest â€™” with inlaid lid with text and Min-emblem decoration, gold covered, in Cairo Museum. The chest contained a box with eight alabaster ointment jars inscribed in stand, and copper toilet-spoon, a box inscribed , gold covered, containing silver bracelets with butterfly design, and a head-rest, wood, covered with gold and silver uninscribed. References[edit] Wikimedia Commons has media related to Hetepheres. Freed, and Denise Doxey. Arts of Ancient Egypt. Museum of Fine Arts Boston.

Chapter 4 : Aromatherapy in Egypt | Areej

*The funeral furniture of Egypt, (British school of archaeology in Egypt and Egyptian research account. Forty-third year, [Publication no. 59]) [W. M. Flinders Petrie] on www.nxgvision.com *FREE* shipping on qualifying offers.*

Search Printout For best results save the whole webpage pictures included onto your hard disk, open the page with Word 97 or higher, edit if necessary and print. Funerary objects Objects played a major part in ancient Egyptian funerary customs. They served to enable the deceased to continue his existence in the beyond, some were tools with which the corpse was made ready for burial and the afterlife, others were grave goods which the deceased could use. Nor could the deceased do without the help of magic which was furnished him in the form of objects and texts, and to make afterlife acceptable to the wealthy they were given statues, clothing, furniture, servants, weapons and tools. Many objects found in tombs were ordinary things: Others, like censers, were employed in religious ceremonies in general and some were specially made for the occasion: Amulets were part of the life of all ancient Egyptians. They were the kind of magic everybody could afford and were hoped to protect life and limb. Heart Scarab of Hatnofer, ca. Its task was to prevent the heart from bearing witness against the deceased and help him pass the judgment of the dead with success. Especially popular was the djed-pillar amulet, which ensured stability. You have your backbone once more, O weary-hearted one i. Book of the Dead, chapter [5] The tit-amulet, a symbol for the knotted belt of Isis, a goddess great of magic, protected limbs and the wadj granted eternal rejuvenation. The weres-amulet, a symbolic headrest, kept the head raised. During the 18th dynasty an amulet was imbedded in a nook in each of its four walls, and later, in the Ramesside period, statuettes of deities were also hidden in such niches. The 4th dynasty queen Hetepheres is the first person known to have her organs preserved. They were dried with natron and stored in a chest of Egyptian alabaster with four compartments. In later times four sperate vases with stoppers were used for this purpose. Each receptacle came to be assigned to one of the four sons of Horus and contained either the stomach, the intestines, the lungs, or the liver. These sets of jars were often put in canopic chests. By the Middle Kingdom two containers were at times used for a single set of jars, an outer one made of stone and an inner, wooden one. After the Amarna Period human heads were replaced by those of the Sons of Horus and by the 19th dynasty the use of humanoid stoppers ceased. The last known royal canopic jar belonged to Apries. Empty or dummy canopic jars were still at times placed in the tombs, but by the Roman period the custom had disappeared completely. No canopic jars were for instance found in the New Kingdom cemetery northeast of Gurob, where lower and middle class people were buried in simple pits without superstructure and apparently without embalmment. The divine was associated with pleasant smells and therefore incense was burnt in temples where it also hid the smell from the animal offerings. The king offering incense Tomb of Seti I Courtesy Jon Bodsworth Incense also played a part in the funerary rites, where the deceased was made ready to meet the gods, and censers were among the grave goods as early as the Old Kingdom. Some were shaped like tiny altars, but many were hand held, metal cups or half spheres at times sitting on top of short handles, with or without a lid, and during the New Kingdom they might be metal-lined bowls at the end of carved, armlike handles with pellet containers from which the bowls could be refilled with incense. The censer bowl which was affixed to the hand is missing. In the late fourth millennium some corpses were wrapped in mats, from the Old Kingdom on upper class Egyptians began to be buried in coffins made of basketry , wood , clay or even stone , referred to as sarcophagi, which housed the ka in the ever developing tombs the rich constructed. The coffin texts were replaced by the Books of Dead written on papyrus scrolls , but from the late New Kingdom on the inside of coffins was often decorated again and during the Late Period they were inscribed with excerpts from the Book of the Dead. JPG The form of the coffins changed significantly over the centuries. At first the deceased were buried in a foetal or flexed position and the coffins were accordingly rather short and vaulted. By the 4th dynasty the corpses were stretched out flat on their backs and the coffins became longer and somewhat flatter, The 12th dynasty saw the coffins taking on the shape of a mummy. Tutankhamen for instance was protected by three coffins. The outer sarcophagus had a relief of the recumbent king as Osiris carved into it, the one in the middle made of wood decorated with gold and

semi-precious stones was mummiform as was the inner coffin made of solid gold. But if clay was used chances were they would survive millennia. The Ptolemaic palm leaf coffin mentioned had been painted green and pink, and figures of protective deities were at times painted on pottery coffins. They may have served as tomb decorations. Similar decorations found in Mesopotamia suggest Mesopotamian influences. The base of the cone remained visible and was inscribed with the name of the tomb owner and his titles. It has been suggested that priests wore them when representing their gods. Their role in the funerary context is much better documented. They were referred to as mysterious heads, protected their wearers and enabled the deceased, identified with Osiris, to become, in the words of Anubis in chapter of the Book of the Dead, Lord of vision. The spells of this chapter were written on the inside of the masks since the Middle Kingdom. At times plaster was applied directly to the face or to the linen wrapping covering it, molded and painted to resemble a face. The first masks were carved from wood during the First Intermediate Period. Among the most accomplished were the royal funerary masks, few of which have survived. They were made of solid gold, the immortal flesh of the gods shining like the sun, with inlays of precious stones used for their symbolic values. Like the statuary placed in the tombs, these masks could serve as substitutes for the real thing. Placed directly underneath the head of the mummy, they were supposed to warm it. These practices ceased and the tombs were furnished with figurines of servants and pictures instead. Petrie Museum website , UC The need for servants may have been most pressing to those who had been waited upon hand and foot during their lifetime, but people saw also the need to have models of granaries, houses , gardens , of farmers ploughing , of carpenters building furniture, weavers weaving cloth, of model tools and weapons, boats , furniture, animals and even of model offerings. The models served various purposes. During the Middle Kingdom, when they were more fashionable than at any other time, clay house models, the so-called soul houses, were left on top of pit graves and had the function of offering tables, ensuring the continued existence in the afterlife. Model granary Petrie Museum website UCb Wooden models of farmers and artisans plying their trade placed in rock-cut tombs on the other hand were destined to increase the material well-being of the tomb owner,[28] and clay granaries to ensure their food supply. The importance the Nile had as a waterway and the place navigation had in mythology is reflected in the great number of boat models; in the tomb of Meketre for instance they made up half of all the models.

Chapter 5 : Catalog Record: The funeral furniture of Egypt | Hathi Trust Digital Library

Egypt is mostly desert and the land that they do have is devoted to growing crops for food. This means that there was very little wood furniture in ancient Egypt, except in the very rich and wealthy households.

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

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

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

Chapter 6 : Ancient Egyptian funerary practices - Wikipedia

Burial customs in the Middle Kingdom reflect some of the political trends of this period. During the Eleventh Dynasty, tombs were cut into the mountains of Thebes surrounding the king's tomb or in local cemeteries in Upper and Middle Egypt; Thebes was the native city of the Eleventh Dynasty kings, and they preferred to be buried there.

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applications to establish the foundation of what we know, today, as modern aromatherapy. All Rights Reserved by Areej Aromatherapy. Designed and Developed by Unplugged.

Chapter 7 : Ancient Egypt: Funerary objects

Funerary objects Objects played a major part in ancient Egyptian funerary www.nxgvision.com served to enable the deceased to continue his existence in the beyond, some were tools with which the corpse was made ready for burial and the afterlife, others were grave goods which the deceased could use.

To properly care for his spirit, the corpse was mummified, and everything the king would need in the afterlife was buried with him, including gold vessels, food, furniture and other offerings. The pyramids became the focus of a cult of the dead king that was supposed to continue well after his death. Their riches would provide not only for him, but also for the relatives, officials and priests who were buried near him. The oldest known pyramid in Egypt was built around B. Known as the Step Pyramid, it began as a traditional mastaba but grew into something much more ambitious. The Step Pyramid was surrounded by a complex of courtyards, temples and shrines, where Djoser would enjoy his afterlife. After Djoser, the stepped pyramid became the norm for royal burials, although none of those planned by his dynastic successors were completed probably due to their relatively short reigns. The Great Pyramids of Giza No pyramids are more celebrated than the Great Pyramids of Giza, located on a plateau on the west bank of the Nile River, on the outskirts of modern-day Cairo. The oldest and largest of the three pyramids at Giza, known as the Great Pyramid, is the only surviving structure out of the famed seven wonders of the ancient world. Though Khufu reigned for 23 years B. It was the largest statue in the ancient world, measuring feet long and 66 feet high. In the 18th dynasty c. It is the shortest of the three pyramids feet and is a precursor of the smaller pyramids that would be constructed during the fifth and sixth dynasties. The ancient Greek historian Herodotus wrote that it took 20 years to build and required the labor of , men, but later archaeological evidence suggests that the workforce might actually have been around 20, Though some popular versions of history held that the pyramids were built by slaves or foreigners forced into labor, skeletons excavated from the area show that the workers were probably native Egyptian agricultural laborers who worked on the pyramids during the time of year when the Nile River flooded much of the land nearby. The End of the Pyramid Era Pyramids continued to be built throughout the fifth and sixth dynasties, but the general quality and scale of their construction declined over this period, along with the power and wealth of the kings themselves. Known as pyramid texts, these are the earliest significant religious compositions known from ancient Egypt. The last of the great pyramid builders was Pepy II B. By the time of his rule, Old Kingdom prosperity was dwindling, and the pharaoh had lost some of his quasi-divine status as the power of non-royal administrative officials grew. Later kings, of the 12th dynasty, would return to pyramid building during the so-called Middle Kingdom phase, but it was never on the same scale as the Great Pyramids.

Chapter 8 : Annotated Bibliography

As of , approximately 90 percent of Egyptians are Muslims, and, as such, they follow Islamic funeral and burial practices that are dramatically different from the mummification practices of ancient Egyptians. Islamic customs dictate that a body should be buried as soon after death as possible.

These coring barrels are generally thin-walled to reduce as much as possible the volume of rock that needs to be cut away. A coring bit is made by attaching the coring barrel to a wooden dowel, and the coring barrel can often exhibit a groove or gap along the length of the tube to allow new abrasive to more easily reach the cutting surface during use. Today, coring drills can be powered by an electric motor, but they can also be powered by hand, such as with a bow. In Egypt, a number of carpentry bowdrills have been found that were used by the ancient Egyptians Fig. The bow was much wider at one end to allow for a handhold, and the drill-stock was made of wood, and sometimes contained a discharge hole to help eject the drill bit Petrie a, image. The capstone bearing was of wood or hard stone, and had a hole in one end for the insertion of the drill-stock. An example of a modern experiment in fire making using a replica of a small ancient Egyptian bowdrill is presented in the following website. Ancient Egyptian bowdrill after Wilkinson Many representations in Egyptian art of bowdrill usage is known Singer et. Examples of other depictions include a carpentry drill used for boring wood Fig. Hand-powered stone borers were also used by the ancient Egyptians for the hollowing of stone vases Petrie a, , Stocks , and representations are found in Egyptian art Fig. Both from a tomb at Thebes c. No tubular copper barrels or the wooden drill-shaft used for coring of rock have been found in the archeological record from ancient Egypt, or from Mesopotamia and Crete where rock coring was also employed Stocks , Warren For the copper barrel, this may be due to the wearing down of the copper tube to lengths that were no longer usable, at which point the remaining copper tube was recycled Stocks The use of bow- and hand-powered coring drills as a method of cutting rock is inferred from marks observed on ancient Egyptian stoneworks, finished and unfinished stone objects, and pieces of waste rock. Both cores and core holes are often observed to be striated e. These striations are observed to be of the concentric and also spiraling variety Fig. The diameter of the cores and core holes vary from about 0. Travertine Egyptian alabaster and limestone shows the smallest diameter cores, and igneous rocks are generally above about 5 cm in diameter Petrie The largest diameter core holes are found in limestone and siliceous sandstone, with the largest being on the order of 45 and 70 cm Petrie ; a. The 45 cm coring bits appears to be used to dress down a platform of limestone, and the 70 cm bit could possibly have been used to cut a slab of rock, since the core could not be detached from the bottom of the core hole otherwise. The maximum length of the cores are restricted by friction forces generated by the rotation of the coring barrel, and clogging due to the build up of compacted tailings between the coring barrel and the walls of the core and core hole Stocks Granite core UC from Giza of 4th Dynasty date. Unfinished travertine stone vessel split longitudinally to reveal remaining drill core fragments partially attached, possibly 4th Dynasty height. The ancient Egyptians began to make tools of smelted copper by cold-working and casting starting around BC Hoffman The technique of cold-working copper into sheets by hammering existed in early dynastic Egypt, where thin-walled copper vessels have been found Petrie The ability of the ancient Egyptians to make copper and bronze tubes, either with sheeting or by casting, is demonstrated in examples of cylindrical vessels Petrie b and pipes for plumbing Wilkinson The thicknesses of the coring barrels are inferred from tubular slots left on the bottom of stone objects Fig. Casting of copper tubes with 5 mm thick walls can be accomplished with molds of sand Stocks Metasiltstone ornamental bowl with coring slot from the Step Pyramid, 3rd Dynasty. A harder material than the metal itself is required as an abrasive in order to cut these rocks. This abrasive material could have been used as shards of rocks or crystals used as cutting teeth, charged copper or bronze abrasive impregnated into the metal , or as loose abrasive grains. It is unlikely that cutting teeth were used, since they would quickly loose their sharp edges, essential for efficient lapidary cutting of rock. It is unlikely that the ancient Egyptians had a ready source of mineral abrasives with hardnesses greater than that of quartz Lucas and Harris An example of a 4th Dynasty basalt fragment can be found at The Petrie Museum, in which the saw cut still contains rock tailings

and sand UC For examples of rock coring in ancient Egypt see: Core hole on the diorite gneiss statue of Khafre, 4th Dynasty. Granite door post socket in the Sphinx Temple, 4th Dynasty. Bolt sockets in a granite door lintel near the pyramid of Pepi II, 6th Dynasty. Drawing 7 Granite drill core found at Giza Fig. Drawing 8 Part of a cast of a pivot hole lintel from a granite temple at Giza. In this example the core is not entirely removed, and remains to a length of 20 mm. Drawing 9 Travertine mortar UC found at Kom Ahmar, broken in course of manufacture, showing the core in place. Drawing 10 A small travertine core found with others at Memphis. Drawing 11 A marble eye for inlaying, with two core holes made with thin coring bits, one within the other. Drawing 12 Part of the side of a core hole in diorite UC exhibiting regular spaced grooves from Giza. Drawing 13 A limestone fragment UC from Giza, showing how closely holes were placed together to remove material by coring. An unfinished travertine vase, exhibiting a core and core hole with parallel sided walls, in which part of the core is still attached Fig. Cross-section of an ancient Egyptian unfinished travertine vessel with parallel core and core hole walls after Petrie a. A tube cut from basalt Fig. This is a method still used today by amateur lapidists for the making of cylindrical vessels and bracelets Long , Fig. Another example of tube making by the ancient Egyptians is an Early Dynastic period metasiltstone ornamental bowl, the tube is left attached and the surrounding rock is removed Fig. Drill core waste fragment made of basalt UC , double cored to producing a tube, unknown date possibly 4th Dynasty. Modern coring of cylindrical shaped stone vessels after Long Rock tube in center of the metasiltstone ornamental bowl from the 1st Dynasty tomb of Prince Sabu Tomb Emery Eight core holes can be observed with 7 closely spaced around the perimeter of the inner surface, and one in the center, for which the tubular coring slot is still visible. This method of removing waste rock reduces the effort necessary for the manufacturing of stone vessels, and is a common time-saving technique still used today. Stone borers and drills were also used by the ancient Egyptians. Lucas and Harris gives examples of drilling with copper or stone points, where the drill holes are still clearly visible. Many stone beads have been found with holes drilled for threading. Figure 16 presents a number of unfinished beads that contain holes from the Temple of Memeptah. Small flint drill-bits and borers, used in the manufacturing of beads, can be found at The Petrie Museum UC The Ashmolean Museum , Photograph by Jon Bodsworth The Egypt Archive A limestone block with 10 boring sockets with circular striations and ridges somewhat similar in appearance to those in a center cup of a 3rd Dynasty travertine ornamental dish from Saqqara: Objects such as these may represent an underlying block used to bore completely through a number of rock object that rested on top of it Arnold , or possibly a waste piece of rock used to practice bowl or other stone vessel boring skills. An example of these ridges can be observed in a sectioned alabaster vessel Fig. Another example of multiple bore holes is a fragment of limestone with four bore holes found in waste rock near the pyramid at Meydum Petrie b. It is described by Petrie as a possible pivot for wooden levers used to move large blocks of stone. Fragment of possible limestone pivot block UC used with levers of unknown date. Limestone fragment UC on which coring drills have been used of unknown date. The coring barrel was made of copper and was 8 cm in diameter, 1 mm in thickness, and was partially forced fitted to the wooden drill-shaft. A capstone bearing was carved out of a hard sandstone with flint chisels and punches, so that the rounded cone end of the drill-shaft could rotate with reduced friction when aided by grease, as well it acted as a weight. The wooden bow was made from a curved tree branch that applied enough tension to the bow rope to prevent slippage of the wooden drill-shaft during the coring experiment. Representation of the coring drill used in the rock cutting experiments of Stocks , A granite block from Aswan was used to test the coring drill. Initially, the surface of the granite was flattened by pounding with a diabase dolerite hammer. An outline equal to the diameter of the cutting edge of the coring bit was marked on the surface of the rock with red paint, and this outline was used to guide the carving of a shallow groove into the surface of the granite with a flint chisel and stone hammer. This was done to prevent the coring bit from slipping from the area being cut, during the initial stage of coring. This slippage was no longer a problem when the depth of the cut exceeded 5 mm. Unfinished travertine stone vessel marked with red paint for coring with drill, possibly 6th Dynasty height. Two workmen operated the bow at either end, and the third held the capstone. As the bow was drawn back and forth, the motion produced revolutions of the coring bit per minute 60 clockwise and 60 anticlockwise. This was easily obtained by the workman holding the capstone, however, some difficulty was noted in keeping the

drill stable and perpendicular to the granite surface during the reciprocating motion of the bow. However, this effect was reduced as the core depth increased, and the overcutting of the core hole was kept symmetrical by changing the orientation of the bow during drilling. The dry sand abrasive quartz was added at the top of the core hole and some of it worked its way down to the cutting surface as the coring proceeded. Wet sand appeared to make the drilling more difficult than that of dry sand. When dry sand was used the tailings of the drilling process were removed by hand after extraction of the drill, and were found to be compacted on the sides of the copper tube. The rock core was removed from the core hole by hammering two chisels into the tapered groove, and the core was extracted in a single piece after breaking off near the bottom of the core hole. Stocks notes the presence of concentric horizontal striations. As in the case of the slabbing saw experiment, this may be the result of angular quartz fragments embedded in the copper coring barrel, or possibly the compacted tailings on the walls of the coring barrel. The striations were up to 2. The experiment took 20 hours to complete and generated a rock core 6 cm in length. A rate for cutting granite with dry quartz sand abrasive of 5. The ratios of volume, weight, and depth of removal between the copper barrel and the granite block are presented in Figure . Because of the inexperience of the work teams in these modern experiments, it was suggested by Stocks that the rate of cutting could be increased by a factor of 2 with gained experience. Stocks also conducted experiments on cutting limestone with bow-powered coring drills. The rate of cutting limestone with a copper barrel was 15 times greater than that observed in granite Stocks . The rate of copper loss would be expected to be very low, due to the similarity in hardness between the mineral calcite and copper. This was demonstrated by coring drill experiments conducted by Stocks , in which a ratio of length of copper barrel lost from the drill bit to stone depth penetrated was less than 1: Copper tube coring drills would be very effective in the working of most limestones, since quartz abrasive is about 5 times the indentation hardness of calcite.

Chapter 9 : Ancient Egyptian Furniture - Facts for Kids

When Queen Hetepheres I's tomb was discovered in near the satellite pyramids of the Great Pyramid of Giza, a large collection of her funeral furniture was taken to display at the Egyptian.

Furniture in the Ancient World: Egypt Posted on by furniturecart Furniture History is a fascinating subject. Learning about furniture evolution gives you a vital understanding of how the craftsmanship of furniture began. The range of styles of furniture grew with the increased knowledge of the craftsmen as new materials and techniques became available, overseas trade and the economic conditions of the country. Furniture range was also dictated by the ruling monarch of the country and the conditions of the era. All those interesting facts about furniture will be described in a new rubric at FurnitureCart Blog. The furniture of the Old Kingdom of Egypt B. Furniture was even less important in the Middle Kingdom. But for the time of New Kingdom B. The furniture of the New Kingdom was small, beautifully designed, and highly ornamented. Carving and wood turning were used in making this furniture. Chairs and stools were often covered with cloth or skins, and the more elaborate ones were decorated with tooled leather. Tables were square, round, or oblong. They were supported either by a pedestal or by three legs. The pedestal or the legs were often carved to represent a bending human form, a symbol of the contempt in which the Egyptians held their slaves and captives. Emblems of Egyptian gods also appeared on much of the furniture. Some of the more elaborate furniture used in Egypt was made in ancient Ethiopia, where the art of inlay, or decorating by laying a design in the surface, is said to have originated. Ancient records show that this furniture was included in the tribute paid by the Ethiopians to Ramses II, the Egyptian King. As symbols of strength and power, the Egyptians often carved the legs of their furniture to end in the hoofs of oxen, the paws of lions, or the talons of hawks. Inlays and carvings were used a great deal, and the designs were patterns of leaves and flowers such as those of lotus, papyrus, date palm, and honeysuckle. Religious symbols such as the sphinx, the scarab sacred beetle, the serpent, and the hawk were often used. Color played an important part in all Egyptian decorations, especially red, black, yellow and blue. Queen Hetep-heres owned the first truly elegant furniture that may be examined in detail: The finest of Egyptians chairs had been contributed to the burial of Tjuyu and Yuya by their granddaughter, Princess Sit-Amun, who, like her mother Teye, became a queen and was probably the mother of Tut-ankh-Amun. But her contemporaries must often have regarded that formidable lady with the respect usually reserved for a lioness with cubs -and here she is perhaps to be thought of as protecting her daughter. The woods commonly used for Egyptian furniture were cedar, cypress and ebony. Gold, silver and ivory inlays were used for decorations. Furniture pieces used for religious or state ceremonies were often ornamented with precious stones and brilliant enamels.