

The Young Explorer's Companion
to
The Secret of the
Sacred Scarab

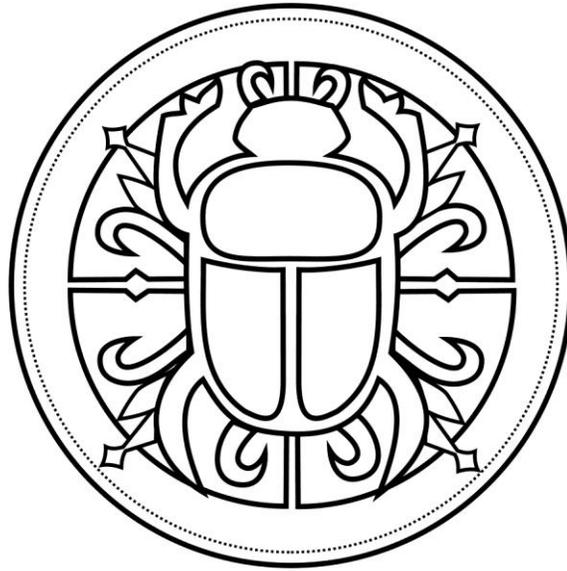


The Official Illustrated Guide to
Chronicles of the Stone: Book 1

by Fiona Ingram

THE YOUNG EXPLORER'S COMPANION

THE SECRET OF THE SACRED SCARAB



The Official Illustrated Guide to The Secret of the Sacred Scarab

Chronicles of the Stone Book 1

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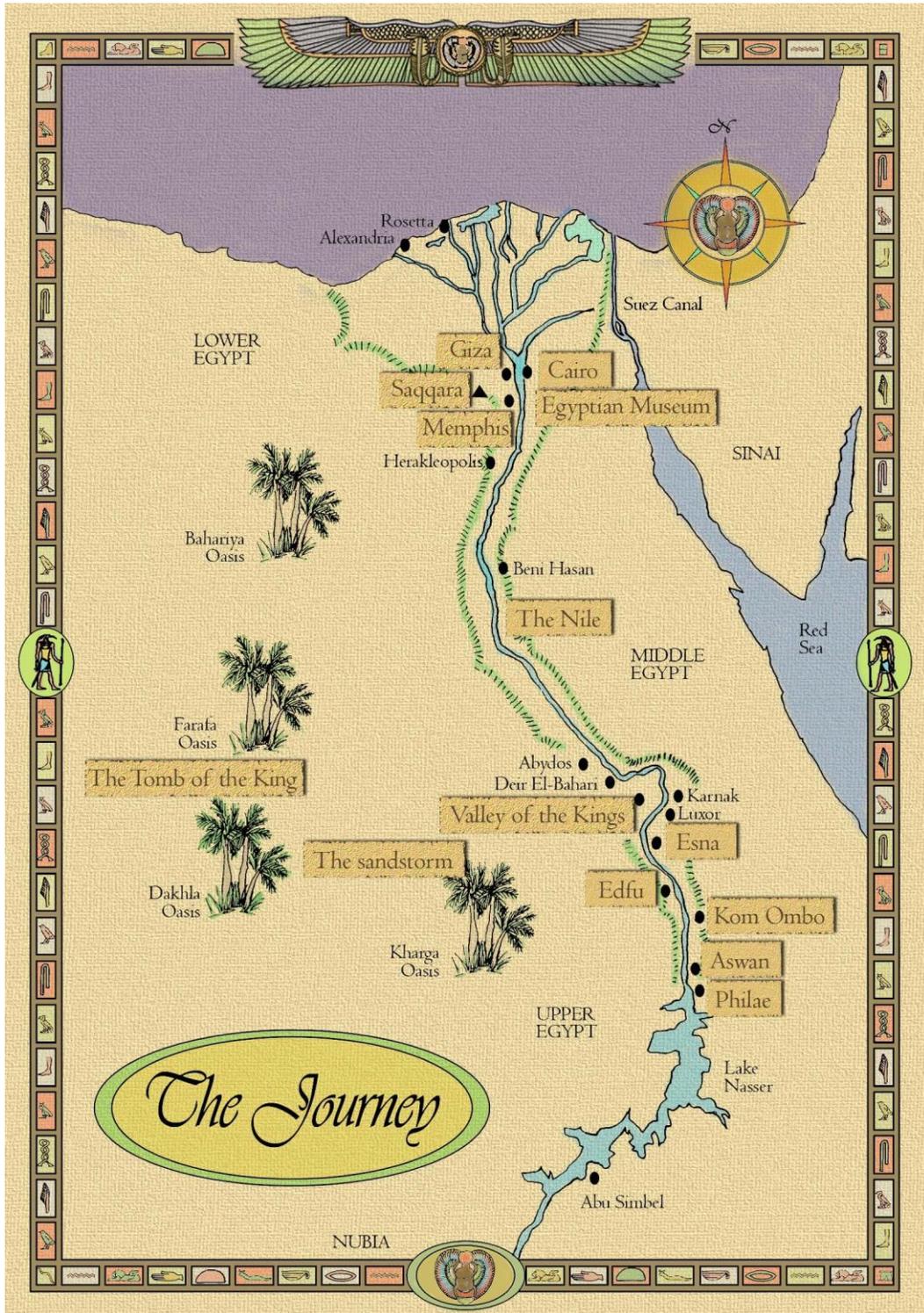


Writing *The Secret of the Sacred Scarab* was an amazing journey that changed my life. I experienced some incredible adventures, and then found that there was so much more to discover about the ancient Egyptian civilization. That's why I have created this *Young Explorer's Companion* as an official guide for readers who have enjoyed my book, and those who are still thinking about reading it. If you are about to read *The Secret of the Sacred Scarab*, then don't miss out on any of the clues that begin with the *Writings of Thoth* right in the front of the book. You'll find that the information Justin and Adam learn on their journey helps them unravel the many clues and pointers they need to solve the secret of the sacred scarab. Please feel free to email me with any questions. I love hearing from readers. If you have a story brewing inside your head, then this book will help you. I have included some tips for young readers to try when writing their own adventures. Writing a book is much easier than you think!

If you'd like to know when each adventure is coming out, send your request to us via the book or author website and your name will go onto our mailing list. Don't miss out on the action!

www.chronicsofthestone.com

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THE SECRET OF THE SACRED SCARAB



HOW THE STORY STARTED

Writing a children's book was an unexpected step, inspired by a family trip to Egypt. In fact, I should say I owe it all to my (wonderful) late mother, who read about a tour to Egypt in a magazine. I wasn't sure about Egypt because Europe is more to my liking, but Mum was insistent, so I went along with her whim. We took my two nephews with us, and they became the 'models' for the two young heroes of the book, Justin and Adam Sinclair.

The tale of the sacred scarab began life as an anecdotal short story for my nephews (then 10 and 12). When we got back to South Africa and had admired the photos and sorted out the souvenirs, I wanted to give them a special memory of the trip. I picked up a writing pad and a red pen (I remember the colour so clearly) and thought ... "What's it called?" Then, without even thinking about it, I wrote the title, *The Secret of the Sacred Scarab*, and the first word, *Egypt!* The rest just seemed to flow. I used our actual trip as the plot outline and tried to incorporate the many unusual things that had happened to us, just infusing them with a more sinister meaning. With a black-hearted villain like Dr. Khalid for an arch-enemy, it wasn't too difficult.

This short story grew into a children's book, the first in the middle-grade adventure series, *Chronicles of the Stone*. It had to because by the end of the first book I realized that my heroes couldn't possibly save the world in one book ... they'd have to continue the adventure, which just grew from there. The fun part was basing the plot on actual events. The boys' journey closely mirrors much of what we saw and did in Egypt, but obviously is a thousand times more exciting. I'd give anything to actually find an old scarab that was the key to an ancient mystery.



SO WHAT'S THE BOOK ABOUT?



A 5000-year-old mystery comes to life when a scruffy peddler gives Adam and Justin Sinclair an old Egyptian scarab on their very first day in Egypt. Only when the evil Dr. Faisal Khalid shows a particular interest in the cousins and their scarab, do the boys realise they are in terrible danger. Dr. Khalid wants the relic at all costs. Justin and Adam embark upon the adventure of a lifetime, taking them down the Nile and across the harsh desert in their search for the legendary tomb of the Scarab King, an ancient Egyptian ruler. They are plunged into a whirlpool of hazardous and mysterious events when Dr. Khalid kidnaps them. They survive terrifying dangers in a hostile environment (such as a giant cobra, as well as sinking sand), pursued by enemies in their quest to solve the secret of the sacred scarab. They must translate the hieroglyphic clues on the underside of the scarab, as well as rescue the missing archaeologist James Kinnaird, and their friend, the Egyptologist Ebrahim Faza, before time runs out. They must also learn more about the ancient Seven Stones of Power and the mysterious Shemsu-Hor. With just their wits, courage, and each other, the boys manage to survive ... only to find that the end of one journey is the beginning of another!



Our heroes are two ordinary young boys who go on a family trip and land up in an adventure beyond their wildest imaginings. They are not archaeologists or specially trained explorers. They are thrown into a whirlpool of quite electrifying events, and face dangers they solve all by themselves with no technology, no cellphones, no computers ... just them in a completely unfamiliar environment (the desert), using their wits and ingenuity, and by depending on each other. On the surface, there is the idea they are caught up in something exciting—the discovery that the old scarab the peddler gives Adam is actually an important ancient artifact—but underneath is an intricate prehistory teeming with mystery, and secrets of the past that will determine the fate of the world. The younger boy, Adam, has been singled out for an important task, something that has been awaiting his arrival for what appears to be thousands of years. The reader wonders why Adam was chosen for this role ... until the background of ancient history unravels. At the end of the first book there is still so much more to solve that it is impossible for Adam and Justin simply to return to their ordinary lives. The secrets of the past continue to tease us, despite all the technological advancements and innovations humankind has achieved. Adam and Justin will unlock those mysteries.

MEET THE MAIN CHARACTERS



I was asked once why I chose boys instead of girls as my heroes. I modeled the characters on my nephews, of course, but I did feel at the time that girls wouldn't do well in a really harsh and extremely hot environment. The boys are kidnapped, hauled across the desert on smelly camels, can't wash, change clothes or clean their teeth etc. Girls would not fare well. That said, art imitates life again because shortly after we came back from the trip I ended up fostering (and later adopting) an African girl from a disadvantaged background. She and my youngest nephew soon became firm friends and before I knew it, another character had arrived in the next book—*The Search for the Stone of Excalibur*. So a heroine joins the boys and this changes everything about the adventure!

School is Cool

My heroes, Adam and Justin Sinclair, aren't rebels; they're nice kids who get tangled up in something bigger than their wildest dreams (or nightmares). They like school, sports, and class activities; they love and respect their parents, and want to do the right thing. Their challenges come when they are in a totally different environment with no access to any of their usual support systems, no way of calling for help (kidnapped and tour bus hijacked!), and faced with making decisions that draw upon their upbringing and moral training. Besides, school *is* cool, and since it is the foundation stone of every child's future, it is extremely uncool to flunk grades and end up shortchanging one's career. In fact, when Justin and Adam hear about young Egyptian children from poor families having to work in the fields and not go to school, they were shocked—just as my nephews were. (They developed an increased appreciation for school on their return home). In my books, Justin and Adam already appreciate books, reading, and school, but learn even more about the impact it has on their future. Their natural curiosity as well draws them toward books and information. Do they sound too perfect? Not at all. They actually have done some very naughty things on their Egypt trip and wait until you read the second book ... even more scrapes and danger in store.

Character Flaws in my Heroes

My main characters, although they're nice kids, are not perfect. I think that's important for young readers to recognize—that as humans we are not perfect, but we can make the right decisions or else take steps to correct our mistakes. One's background and upbringing will determine these choices. Their personalities are different with Justin being a year older, but more

importantly, while they share the same values, they react differently to danger, morally and emotionally challenging situations, and threats. Justin is prepared to let one of their kidnappers die in the desert, even though it goes against all he has been taught. He is ashamed of himself while saying this, but won't budge. Adam puts himself in danger to save the man because it is the right thing to do and "everyone deserves a chance." Later in the adventure, Justin actually does save the man! In many ways, their strengths and weaknesses complement each other. Adam wants to be a hero and achieve great things until he has greatness and the definitive heroic opportunity thrust upon him. Ultimately, he finds his heroic qualities and realizes that true heroism is not what he thought it would be. Justin always wants to be right, to let the facts dictate the action, to find a practical solution. He has to learn to let go and listen to his heart. His test comes in the shape of love and loyalty when his cousin's life is threatened. We can all be heroes, no matter whom or what we are.

Underneath all the excitement, the lesson for younger readers is to believe in yourself and know that you can make a difference and achieve what you want. The two boys find their roles are different, but in a way equally important. Adam is singled out for a huge task, yet his cousin Justin is necessary to make sure Adam survives the ordeal. Courage and compassion are also highlighted as the boys grapple with moral decisions when they are faced with life-and-death situations.



Who Else Is There?

Dr. Khalid—the uber-villain. Everyone loves to hate a baddie and the most wonderfully sinister character is the evil Dr. Khalid, head of the Egyptian Museum. In this character, I have emphasized the temptations of power and corruption. As the head of the Egyptian Museum, he oversees all the new discoveries and locations of archaeological digs. Through his sideline of smuggling rare artifacts, I was able to highlight just what a problem this is, and not only in Egypt. Many countries with ancient cultures suffer the same trouble. Of course, this villain's role is much more sinister than just stealing a few rare items. In later books, his rather complex nature is revealed, not only as a man obsessed with power and ambition, but with character flaws that are familiar to many people.

Pivotal to the plot, Dr. Khalid is determined to retrieve the sacred scarab and the Scarab King's treasure, no matter what the cost. Smooth, suave, compellingly hypnotic, he is the boys' Nemesis, with eyes, ears, and loutish henchmen all over the place. He pursues the cousins from the time they set foot in Egypt. Once he is certain Adam has the ancient scarab in his possession,

the chase is on. The boys are stalked every step of the way on their Egyptian tour until the moment when Khalid's men pounce and kidnap them in the Valley of the Kings. Then comes a hair-raising camel ride across the desert to the Scarab King's tomb, where Adam finally realizes why Dr. Khalid didn't just kill him and take the scarab. Adam is the true bearer of the sacred scarab, a role that culminates in the moment when he is forced to open the great golden doors of the Forbidden Chamber, where the king's treasure lies and an even greater secret is revealed! Opening the golden doors brings down the Curse of Thoth upon their heads and the inevitable happens. The whole place begins to collapse as the ancient booby traps are triggered. The destruction of the tomb is quite the most exciting scene because of the terrible danger involved. Adam truly faces certain death, but does not run away from his responsibilities to the other people with him.



For every baddie, there is a good person. Dr. Khalid's direct opposite is the benevolent Ebrahim Faza, a respected Egyptologist and Dr. Khalid's mortal enemy. They have a history together that unravels as the book progresses. Ebrahim is one of the last living descendants of the guardians of the Scarab King's tomb. He is also one of the few people who are aware of the deep and mysterious past behind the sacred scarab. It is more than just an ancient artifact. His mission is to protect Adam with his life if needs be. He saves Adam's life when Khalid's henchmen push the boy over a ledge at the site of the Sphinx. This is another exciting moment when Adam actually goes over the ledge and is plunging headlong to his death, feeling his arms and legs flailing uselessly in empty space as he topples into a void.

My other characters include: James Kinnaird the archaeologist (whose 13th Century ancestor started all the trouble by writing about an ancient scroll); the boys' Aunt Isabel (er ... I guess based on me?); Gran (drawn from my very feisty mother); and the many smaller (but no less important) characters enmeshed in a web that draws tighter with each passing moment. Interestingly, I found that once a character had appeared, I couldn't just let them play a small part and then disappear. It's as if all their lives are entwined around discovering the secret of this ancient scarab. My inspiration? The tour to Egypt was filled with some of the quirkiest, oddest, and most interesting people I have ever met. This parade of human characteristics was paramount in forming many of my secondary characters.

RESEARCHING THE FACTS FOR THE BOOK



When it comes to writing about real places and people, any writer, no matter their age, needs to sit down and properly research their facts. Top of the list is—of course—actually going to the particular location in order to find the flavor and sensation of a place. I am fortunate that I was able to visit Egypt before writing *The Secret of the Sacred Scarab*. Every location is unique and the author must describe it so that readers can relate to it, enjoy it, and believe in it.

Location is not just geography. It's a mixture of sights, sounds, smells, sensations, tastes, and the atmosphere that comes with its people, history, culture, architecture, and art. Would you believe

it but light, something so simple that we take it for granted, is different in other parts of the world. Sunlight in Egypt is unforgettable—blinding, glaring, beating down upon your retinas so that (unless you have sunglasses) your poor Westernized eyes will remain squeezed shut in desperation as you try to shut out the probing rays.



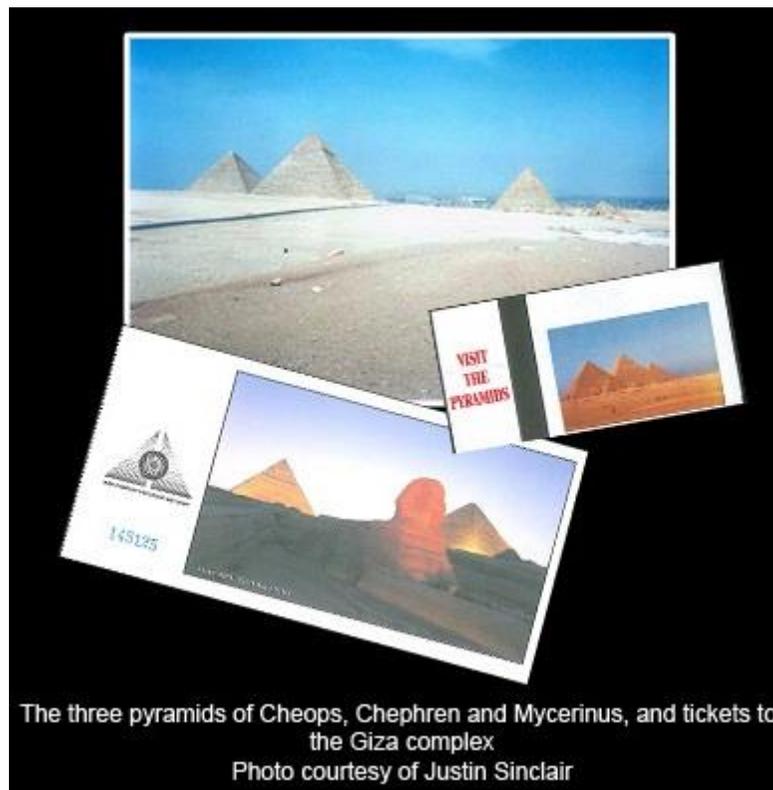
On the other hand, when darkness falls, it's really dark. The sand dunes, once a blazing landscape of endless saffron yellow, turn the purple of bruised plums as the sun finally sinks in the west.

The next-best options for (younger) authors not able to travel include guidebooks, travel blogs, Google Earth, and (very importantly) research. These options shouldn't be considered second best in any way because even though one may be fortunate enough to make a trip, there is hard work to be done when putting a story on paper. I collected air tickets, stubs from entries to monuments, menus, postcards, and tons of other stuff. Photographs were vital for me—I was shocked to find that after just a few weeks my memory of where exactly that fascinating statue had been was a bit hazy. So, with the help of a guide book, a clear map, and all my photographs, I was able to recreate the journey and make a 'collage' to guide me as I built the journey line of my two young heroes. Since I modeled my heroes on my two nephews, it was important for me

to get a feel for how two boys would react in such a foreign (and potentially dangerous) environment.

Finally, the hard slog of research. Facts mean experts, and by that, I mean live interviews with experts or else online articles, or information gleaned from reference books. I think Egypt was even more daunting than I imagined because so much has been written about the country, its history, and its culture that I felt under enormous pressure to check, double check, and check again (just in case) all my facts. It seems a shame that hours of research go into looking up facts that will perhaps make only a brief mention in the chapter concerned. After all, there is no point in drowning readers with lots of information. Details should be carefully and subtly woven into the story, always being an integral part of what the heroes need to know to move along in their story.

Getting the facts right will help any young writer keep their storyline clear. Always ask yourself, “Does my hero need to know this piece of information?” before including it.



INTERVIEW WITH TYLER TICHELAAAR OF READER VIEWS

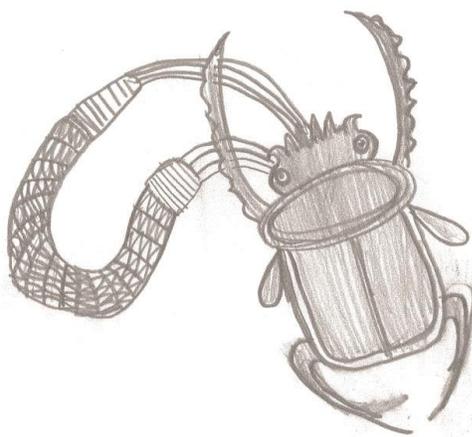


Find out more about the history behind the sacred scarab and the Stone of Fire!

Tyler R. Tichelaar of *Reader Views* talks to Fiona Ingram about *The Secret of the Sacred Scarab*.

Tyler: Welcome, Fiona. I'm excited to talk to you today because *The Secret of the Sacred Scarab* sounds like just the kind of book I loved to read as a boy. For starters, will you explain just what a sacred scarab is?

Fiona: The scarab is an extremely important part of ancient Egyptian mythology and culture. It was, literally, a sacred creature to these people of long ago, both as an insect they would see daily, and a symbol of much more. The scarab was linked to Khephri, the god of the rising sun. The ancient Egyptians believed that Khephri renewed the sun every day before rolling it above the horizon, and then carried it through to the underworld after sunset, only to renew it again the next day. The scarab was based on the image of the dung beetle, or *Scarabeus Sacer* (sacred scarab) a very industrious and important insect in term of the environment. Heart scarabs were placed next to the heart after the body was mummified. The scarabs were usually made of green stone, and could range in size from 7"-25" in size. A chapter from the Egyptian *Book of the Dead* was inscribed on almost all of the scarabs.



Adam's drawing of the black scarab

Tyler: Tell us about the main characters, the Sinclair cousins. Why do you think readers will like them, and why did you pick two cousins rather than brothers, or even two boys over girls?

Fiona: I based my two young heroes on my nephews, and their relationship is strong. I have four brothers and I know how much sparring can go on in a family. Here, the boys are close, but as cousins, there is a distance that enables them to be “their own man” as it were. Why boys? I went with my nephews so had first-hand experience about how two potential heroes would behave in such a different environment. The Sinclair cousins are both very appealing characters and there are many amusing moments, even though they are severely tested by the trials and dangers of their adventure. I like to write from reality and you’ll find my characters all have some real, living, breathing inspiration. The year we went on the trip I fostered a young African girl, who bonded with my youngest nephew. Their friendship inspired me to introduce a female character in the next book. She shares the boys’ subsequent adventures. I also did want to include girls as an audience.

Tyler: Why are the boys in Egypt?

Fiona: Lucky for them, their Aunt Isabel is going to Egypt on a journalistic mission—she’s researching a story on a smuggling ring that is depleting Egypt of its most important ancient treasures. (This is actually a real problem in Egypt.) However, because she is quite a famous investigative journalist, she is travelling incognito so as not to alert this gang of very clever thieves. Isabel takes her mother and her two nephews under cover of a family holiday. Only later, her true motive is revealed.

Tyler: Why are the boys given the scarab in the first place, and do they realize it has some significance even before Dr. Khalid tries to get it from them?

Fiona: The sacred scarab is an extremely important artifact discovered by James Kinnaird, a Scottish archaeologist whose family historical records have alerted him to this special object. He has made a name for himself by pursuing sometimes mythical “treasure hunts” and the most recent one is the tomb of a legendary king, the Scarab King. Actually, the boys have read about him as well because they are studying Egypt at school, so they are keen to know more about the legend of the Scarab King. However, after gleaning as much as he could from old manuscripts, James Kinnaird finally discovers the sacred scarab in an obscure, unmarked tomb in the Egyptian desert. The scarab actually contains a Stone of Power, one of seven scattered throughout the ancient world thousands of years ago. It is the most important one, and once it has been discovered, it is just a matter of time before the other stones manifest around the world. Their combined powers are incredible, as the reader will discover. However, initially it does not look at all like the magnificent object it later becomes.

The priests of the Scarab King (the last person to own it) dyed it black to conceal its magnificence after the king’s stepbrother, Seti, who wanted power and the throne killed the Scarab King. Dr. Khalid (who knows more than anyone else) is also hot on the trail of the scarab

and he catches up with Kinnaird, kidnaps him, and blows his camp sky-high. Kinnaird's manservant, Abu Ali, manages to escape with instructions to take it to the British Embassy in Cairo where the archaeologist (the son of a Scottish earl) is well known. Poor Abu Ali gets his facts muddled up, is chased by Dr. Khalid's men, and ends up in the market at Memphis, miles away from Cairo. In the market, he sees the two boys admiring several tourist souvenir scarabs, hears them mention the Scarab King (they speak English too!), and draws them aside with promises of something special. He thinks he has no option but to give it to them and hope that'll be good enough. While the boys are looking at some ordinary scarabs, Abu Ali slips the disguised scarab into Adam's pocket. He knows he will be caught soon because Dr. Khalid has authority at his fingertips (being high up in the government). He then runs away after mumbling some strange words at Adam. From then on, odd things happen to the boys, but nothing to frighten them ... yet. When Adam finds the black scarab in his pocket, he knows instinctively it means something special. Justin is, as usual, more skeptical, and thinks it's just an old piece of rubbish. But wait ... then really interesting things occur that change his mind!



Tyler: Tell us more about Dr. Khalid. Do you feel he's a typical evil villain, and as a character, how do you feel about him personally?

Fiona: Dr. Khalid is a very interesting villain. He is highly intelligent, odiously charming, and completely ruthless. His qualifications are genuine and he has worked himself up into a position of power in the government and in the area of archaeological research. Remember, Egypt's tourist trade is based almost entirely on its magnificent history. He is not the arch-villain, however; he works for someone far more powerful. We only get hints of this as things proceed. He is searching for the Seven Stones of Power and is perfectly placed as head of the government's archeological program because he gets to see all the treasures that are unearthed; he gets to say yea or nay to permission for digs to be conducted—in fact he controls all activity related to ancient artifacts in Egypt. He is also running the smuggling ring that is draining Egypt of her treasures, not because he wants the money but because in the flurry of stolen treasures leaving the country, no one will miss the one vital artifact—the sacred scarab. The furor surrounding the smuggling ring serves as a smoke screen and he thinks it is very amusing that he

has been appointed head of the squad designated to crack this ring. One can only grudgingly admire Dr. Khalid, whose complex nature becomes more apparent as the book proceeds. He has thought of everything, well, so he assumes, and cannot believe that two young boys somehow manage to evade him for so long. He has no compunction about getting rid of the boys, the archaeologist, and Isabel once he has them all in his clutches. This is not because he is particularly cruel, but the goal is too compelling, too desirable ... there is no room for compassion. You'll see changes in him as the books proceed. He is like a dangerous, sleek reptile. One can only admire the perfection, but stay well away.

Tyler: Fiona, while Egypt is obviously a place of great mystery and a perfect setting for an adventure story, what else about it appealed to you?

Fiona: The sheer enormity of what this ancient civilization achieved. You can only really appreciate this when standing in front of a massive temple or monument and you wonder how these people managed, thousands of years ago, to create these structures with no so-called modern technology. It is beyond belief. One feels quite small and stupid, regardless of us now having the computer chip! There is also a sense, in many places, that time has not passed and one is still in the 'now' of thousands of years ago. The carvings, the inscriptions, the many examples of brilliance and creativity all serve to take you into that ancient world.

Tyler: What kind of research did you do to write the book, and what about Egypt most fascinates you?

Fiona: Of course the physical experience was wonderful for research—the heat, the blinding sunlight, the culture, the vast expanse of desert etc. When the boys complain about their drinking water tasting like warm bath water ... that's exactly what it does taste like after a day in the sun! I collected loads of bits and pieces to jog my memory and to put up on the website as images. However, the real slog was getting all the facts right once I began writing in earnest, and weaving them into the story so that readers enjoy the information, knowing their heroes will need it to survive. I found the mythology behind the ancient Egyptian civilization inspiring and in my book only the Scarab King and the Seven Stones of Power are fiction. The legends of the *Book of Thoth*, the Stone of Fire that fell to earth (and started it all), the ten master gods (the Neteru) that came from a land destroyed by fire (Atlantis), the demi gods (the Shemsu-Hor) that came after, serving as great teachers—these details and many more already exist. So, you could say it was a story waiting to happen.



Adam (L) and Justin (R) copying hieroglyphics

Tyler: What about this book do you think will appeal to readers and what age group specifically is your audience?

Fiona: I think the wonderful, complex history behind the Seven Stones of Power (each has a history on its own) is very appealing, with an almost mesmerizing effect on the reader as layers of the plot are revealed. The sacred scarab is not just an artifact; it's a Stone of Power. The *Book of Thoth* must not be read; there's a curse, death, and imminent destruction to the world. Then one peels back more layers and find tentacles have spread into medieval Britain ... and how did that information get there? The amazing thing is that this is all legend or fact, which makes you wonder. Another aspect is that young readers can feel (from the heroes' experiences) that adventure and excitement are also within their reach. The journey is so real, the boys' feelings and predicaments so tangible that readers will be able to empathize with their dilemmas and decisions. I feel that ages 9/10 up to 14 will enjoy it. And for the young at heart ... this is the adventure you've always longed to have!

Tyler: *The Secret of the Sacred Scarab* is the first novel in the *Chronicles of the Stone* series. Can you tell us what the stone is?

Fiona: The stone is the Stone of Fire, a stone that fell from the heavens to earth. This is based on the legend of the Benben (Benu) Stone that fell to earth in Egyptian mythology. On the spot where it landed, the earth arose from the waters of the sea, and creation occurred. In my story, seven fragments broke off from the Stone of Fire. When Thoth, the ancient Egyptian god of wisdom, saw that the teachings of the Neteru and the Shemsu-Hor were not appreciated by the world of men, he encapsulated the wisdom of the ages in the Stone of Fire, placed the stone in an alabaster Pyramidion, and concealed it for later generations. This is called the *Book of Thoth*. The book, which "the god of wisdom wrote with his own hand," is, however, a deadly book that would bring nothing but pain and tragedy to those who read it, despite finding out about the

secrets of the gods themselves and all that is hidden in the stars. The person who unites the seven fragments with the Stone of Fire will be able to read the *Book of Thoth*. However, the person will suffer the curse unless they are pure in heart.



The Benu (or Ben-Ben) Stone in the Egyptian Museum

Tyler: Fiona, you've mentioned that the Stones of Power are fictional and your creation. Will you tell us more about them, and how you came up with the idea for them? Am I right in guessing you plan to write seven books, one for each Stone of Power?

Fiona: That's right. It might seem a monumental task—seven books about seven different ancient artifacts. How does one find the one main thread connecting all these different stories? However, once I began researching the mythology behind ancient Egypt, this led me to explore other ancient cultures, and the same themes, legends, and issues cropped up, just packaged differently. I think we should remember that thousands of years ago the world population was very much smaller. Catastrophes (famine, drought, flood, earthquakes, climate changes etc.) shattered and spread various groups of people who carried their legends and beliefs with them to wherever they fled. How is it that the same stories appear in most people's ancient history—a flood/catastrophe, great teachers, a civilizing process, forgotten wisdom ... the list is tantalizingly endless. Ancient civilization is incredibly exciting. It's as if people had more interesting lives then. There is a magicity about the old stories and half-forgotten tales. It draws us back to a time when we were so much more in tune with the earth, sun, moon, stars, seasons, the cycle of life, time itself. Amazingly enough, I have found links that draw all the ancient Seven Stones of Power together into a modern quest. Why *seven* Stones of Power? Seven is a magical number and reappears constantly throughout ancient and not-so-ancient history. I won't give away any more, but the significance of this number becomes apparent from the second book onward.

Tyler: Fiona, will you give us a little preview of the next book in the series? When will it be published?

Fiona: In *The Search for the Stone of Excalibur*, Adam and Justin find themselves en route to Scotland, having been invited there by the archaeologist James Kinnaird (they rescue him at the end of Book One). He had also hinted (end Book One) that the boys will be needed in the quest for an ancient scroll mentioned by his ancestor, and of course in the search for the remaining Stones of Power. At the airport, Justin and Adam are horrified to find that their aunt has saddled them with a complete stranger—an African girl she is fostering, who is joining them on the trip. Isabel has to rush off to Paris because James has had a terrible accident on a dig, and they have to travel to Britain on their own. The idea of the journey alone is nothing compared to what they feel about having to share their adventure with someone else ... and a girl! Eeeuw! Justin has a very annoying younger sister so he is expecting the same kind of behavior from Kim, their unwelcome guest.

Once in Britain, they jump straight into the adventure because they meet several very interesting people (all experts in the field of ancient history) and discover that the Second Stone of Power might have been discovered. It appears that the remains of a 6th Century British war leader's regalia have been discovered, and there's a sword among the relics. A sword containing a stone in the hilt ... could it be Excalibur? Adam starts having very realistic dreams and things become exciting. The stone is stolen from the Ashmolean museum where the relics are stored, but it may not be Dr. Khalid. The boys discover they are being pursued by a strange, maverick group of monks called the Eaters of Poison, a throwback from an ancient association of assassins, a group with their own agenda, one that's clashing with Dr. Khalid's plans and the boys' mission. A castle in Scotland, a ruined chapel, dungeons, a book of poisons, and other fascinating things are in store. Oh, and of course, lots of danger, a medieval manuscript written by Bedwyr the Curious Monk (James' ancestor), ancient codes to be cracked, and a strange diagram and poem that sets the boys and the readers firmly on the path to the next books.

READER GUIDE TO ANCIENT EGYPT



In this glossary, you'll be able to look up information on words or ideas that you read about in *The Secret of the Sacred Scarab*. It will add to your enjoyment of Adam and Justin's incredible adventure because there are clues everywhere! This Guide will increase your knowledge of the world of ancient Egypt, and help you uncover the meaning of the Stone of Fire and the secret of the sacred scarab.

ALABASTER: A fine-grained marble-like variety of gypsum, alabaster is a soft stone often white or translucent. Alabaster is quarried in either open pits or underground. Alabaster has been synonymous with Egypt since before recorded history, and crafting the stone may well have been the country's first industry. Quarries and stone-working sites have been found dating back to 4000 BC. By the time Upper and Lower Egypt were united a thousand years later, alabaster carving was already a highly refined art form. Alabaster was also used in Egypt for canopic jars and various other sacred and sepulchral objects. The Pyramidion containing the Stone of Fire is made of alabaster.

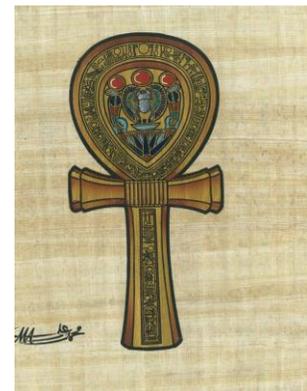
AMULET: The boys learn about amulets and their significance in order to survive. Not only is the scarab sacred to the Egyptians, but the amulet of the Scarab King plays an important role in the chain of events. In addition, the boys have taken their Aunt Isabel's *cippi* amulet with them to Egypt. It is very small, but very strong when the time comes for its role to be revealed. An amulet (meaning an object that protects a person from trouble), consists of any object intended to bring good luck and/or protection to its owner. Amulets are magic objects carried on a person. The amulets can be either man-made or natural objects. Natural items that resembled something were also used in sympathetic magic. Some amulets were not very durable because they were made from herbs, animal parts, or hair wrapped in linen. Mythical and miniature amulets include the Isis Knot, the Eye of Horus, scarabs, the ankh sign, and others. These were used to provide protection and enhance magic. Potential amulets include: gems or simple stones, statues, coins, drawings, pendants, rings, plants, animals, etc.; even words said on certain occasions to repel evil or bad luck.

ANCIENT EGYPT: Ancient Egypt was a civilization in eastern North Africa concentrated along the middle to lower reaches of the Nile River in what is now the modern nation of Egypt. It began around 3150 BC with the political unification of Upper and Lower Egypt under the first pharaoh, and it developed over the next three millennia. Its history occurred in a series of stable periods, known as Kingdoms, separated by periods of relative instability known as Intermediate Periods. After the end of the last kingdom, known as the New Kingdom, the civilization of ancient Egypt entered a period of slow, steady decline, during which Egypt was conquered by a

succession of foreign powers. The rule of the pharaohs officially ended in 31 BC when the early Roman Empire conquered Egypt and made it a province.

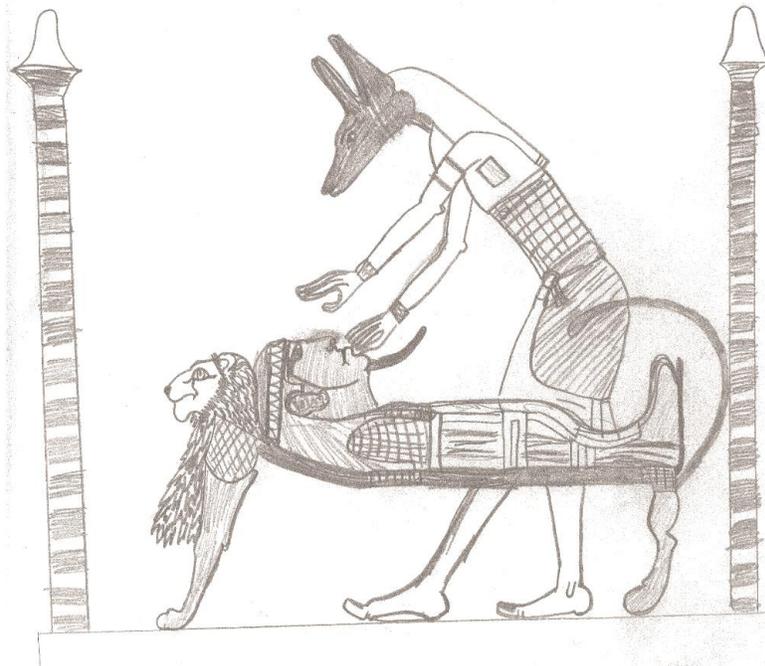
The civilization of ancient Egypt thrived in the Nile River Valley. Controlled irrigation of the fertile valley produced abundant crops, which fuelled social development and culture. With resources to spare, the administration sponsored mineral exploitation of the valley and surrounding desert regions, the early development of an independent writing system, the organization of collective construction and agricultural projects, trade with surrounding regions, and a military that defeated foreign enemies and asserted Egyptian dominance. Motivating and organizing these activities was a civil service of elite scribes, religious leaders, and administrators under the control of a divine pharaoh who ensured the cooperation and unity of the Egyptian people through an elaborate system of religious beliefs. The many achievements of the ancient Egyptians included a system of mathematics, quarrying, surveying, and construction techniques that enabled the building of monumental pyramids, temples, obelisks, faience (pottery), and glass technology, a practical and effective system of medicine, new forms of literature, irrigation systems and agricultural production techniques, and the earliest known peace treaty. Egypt left a lasting legacy: art and architecture were copied, and antiquities paraded around the world. The monumental ruins have inspired the imaginations of tourists and writers for centuries.

ANCIENT HISTORY: Ancient history is the study of the written past from the beginning of human history until the Early Middle Ages (around 500—1000 AD). The basic difficulty of studying ancient history is the fact that only a fraction of it has been documented (written down in some form) and only a fraction of those recorded histories have survived into the present day. It is also important to consider the reliability of the information obtained from these records. Literacy was not widespread in almost any culture until long after the end of ancient history, so there were only a few people capable of writing histories. Even those written histories which were produced were not widely distributed; the ancients, not having the luxury of a printing press had to make copies of books by hand.



ANKH: The ankh was, for the ancient Egyptians, the symbol (the actual hieroglyphic sign) of life. It is shaped like a cross with a loop at the top. Egyptian gods are often portrayed carrying it by its loop, or bearing one in each hand, arms crossed over their chest. It is also known as the Egyptian Cross, the key of life, the key of the Nile. It is one of the most powerful symbols in Egyptian art. The ankh seems to be an evolved form of, or associated with the Egyptian glyph for magical protection, *sa*. During his adventure in Egypt, Adam develops a mark on his back. Justin notices it first. The mark is in the shape of the ankh, and is a sign that Adam has a special role.

ANUBIS: The jackal-god of mummification, Anubis assisted in the rites by which a dead man was admitted to the underworld. Anubis was worshipped as the inventor of embalming and it was he who embalmed the dead god Osiris, thereby enabling him to live again. Anubis is portrayed as a man with the head of a jackal holding the divine scepter carried by kings and gods; or also as simply a black jackal, or as a dog accompanying Isis. Anubis had three important functions. He supervised the embalming of bodies. He received the mummy into the tomb, performed the Opening of the Mouth ceremony, and then conducted the soul in the Field of Celestial Offerings. Most importantly though, Anubis watched over the Scales of Truth, or the Great Scales, to protect the dead from deception and eternal death. Early in Egyptian history, Anubis was a god of the dead. This role was taken over by Osiris later on.



Adam's drawing of the god Anubis

The god of embalming is probably associated with the jackal due to the habits jackals have of lurking about tombs and graves. One of the reasons the early Egyptians made their tombs more elaborate was to keep the bodies safe from the jackals lingering about the graves. It is only natural therefore that a god of mummification would be connected with them. By worshipping Anubis, the Egyptians hoped that he would protect their deceased from jackals, and later, the natural decay that unprotected bodies endure. When the boys meet Ebrahim Faza, an Egyptologist, they notice a tattoo of Anubis on the inside of one of his wrists. The silver top of his walking stick is also in the shape of Anubis. Although Ebrahim does not want to discuss it, Adam thinks there is more to this.

ARCHAEOLOGIST: Archaeologists study artifacts (any object/tool/weapon made or modified by a human culture, and later discovered by archaeologists) of the near and distant past in order to develop a picture of how people lived in earlier cultures and societies. Many in the profession are also involved in the preservation of archaeological sites. Though a popular idea of the archaeologist involves a khaki-clad explorer in an exotic location (such as Indiana Jones), who cleans sand off ancient crockery with a toothbrush, real-life archaeologists don't get to spend so much time in the field. Because fieldwork is both expensive and destructive to the site, the majority of archaeological study takes place in the lab. In the lab, archaeologists analyze data, write reports, and interpret findings for the public. An archaeologist's natural curiosity about the past and the secrets it holds make the profession a fascinating one. James Kinnaird is a Scottish archaeologist who discovers the sacred scarab that holds the First Stone of Power. When he goes missing, Adam is sure there is something suspicious afoot.

ARCHAEOLOGY: Archaeology is the excavation and study of artifacts in an effort to find out about earlier societies. In the study of ancient history, archaeologists excavate the ruins of ancient cities looking for clues as to how the people of the period lived. Some important discoveries by archaeologists studying ancient history include:

- The Egyptian pyramids.
- The ancient cities of Harappa, Mohenjo-daro, and Lothal in South Asia.
- The city of Pompeii: an ancient Roman city preserved by the eruption of a volcano in 79 AD. It was so well preserved that it gives amazing information about Roman culture as well as the cultures of the Etruscans and the Samnites.
- The Terracotta Army in the mausoleum of the First Qin Emperor in ancient China.

ASWAN: Although Justin and Adam do not have time to explore Aswan, that's where they get aboard the cruise boat for the trip down the Nile. It's also from here that they visit the temple of Philae, an important step in deciphering the mysterious hieroglyphics they have found. The town of Aswan in Upper Egypt marked the southern boundary of Ancient Egypt. It is one of the most beautiful places in the country with the town located on the east bank and the desert coming right to the Nile on the west bank.

ATLANTIS: This is a summary of the story told by the philosopher Plato (428—348 BC). He claimed the original story came from Solon, an Athenian traveler, poet, and lawmaker (638—558 BC). According to Plato, Solon learned of the story of Atlantis from an Egyptian priest living in Sais, Egypt, when he visited Egypt. The writings of Plato have prompted theories and debate for over 2000 years. Plato was not the only person to speculate about Atlantis. There are numerous references to Atlantis by ancient authors, whose works date from 4000 BC to 450 AD (Egyptian, Greek, Roman, and Indian writers). Many people believe the tale to be complete fiction; others

believe that the story was inspired by catastrophic events that may have destroyed the Minoan civilization on the islands of Crete and Thera. Still others maintain that the story is an accurate telling of a long-lost and almost completely forgotten land.

“... there existed an island nation located in the middle of the Atlantic Ocean, populated by a noble and powerful race. The people of this land possessed great wealth thanks to the natural resources found throughout their island. The island was a center for trade and commerce. The rulers of this land held sway over the people and land of their own island and well into Europe and Africa. This was the island of Atlantis. For generations the Atlanteans lived simple, virtuous lives. However, slowly they began to change. Greed and power began to corrupt them. The end of Atlantis came when a massive volcanic explosion rocked the island, creating gigantic tidal waves of destruction. Soon, in one violent surge it was gone. The island of Atlantis, its people, and its memory were swallowed by the sea.”

When Laila, the tour guide, translates a similar story from the hieroglyphics in the tomb of the Scarab King, Adam feels sure she is speaking about Atlantis. Plato describes the destruction of Atlantis as having taken place 9000 years earlier than the time he wrote. While this cataclysmic destruction sounds farfetched, the melting of ice caps and glaciers at the end of the last Ice Age (around 12000 BC) resulted in the Mediterranean Sea level rising by 200 feet or more, swamping coastal and island settlements. In addition, around 7500 BC extraordinary rainfall in the Middle East led to catastrophic flooding and other natural disasters, which again affected civilizations. The ancient Egyptians believed that their ten founder gods, the Neteru, came from Atlantis to bring civilization to Egypt. In the *Book of the Dead*, Thoth is referred to as a king, the Lord of the West, and his domain being on an island of fire (volcanic). He is described as being born in a distant country to the West, across a body of water. A catastrophe occurred that darkened the sun and disturbed the gods (a volcanic eruption), but Thoth brought the remaining survivors to a land in the East, Egypt. Can this be true? The Egyptian traditions that mention the reign of the gods (the Turin Papyrus, the Palermo Stone and the writings of Manetho) describe ten god-kings, said to have ruled in a foreign country; Manetho calls them Auriteans, a name that sounds very similar to Atlanteans. On Column 8 of the Great Hall in the Temple of Rameses at Karnak, there is hieroglyphic text memorializing the loss of a “drowned continent” in the Western Ocean.

BAZAAR: A marketplace where all kinds of goods, souvenirs, cosmetics, perfumes, jewelry, pottery, souvenirs, clothing, fabrics and carpets, and many different foods are sold. If you look hard enough, you can find just about anything in a bazaar. Another name for it is *khan* such as the famous Khan el-Khalili in Cairo. Part of the fun in shopping in Egypt is haggling with the shopkeepers. They expect it, and both buyer and seller end up enjoying a bit of bargaining before settling on a price that satisfies both parties! A peddler gives Adam and Justin three scarabs in a similar marketplace when they visit Memphis on their first day in Egypt.



A typical Egyptian bazaar

BOOK OF THE DEAD: *The Book of the Dead* is the common name for the ancient Egyptian funerary text known as *The Book of Coming (or Going) Forth By Day*. The *Book of the Dead* was a description of the ancient Egyptian idea of the afterlife and a collection of hymns, spells, and instructions to allow the deceased to pass through obstacles in the afterlife. The *Book of the Dead* was usually written on a papyrus scroll, and placed in the coffin or burial chamber of the deceased. When it was first discovered, the *Book of the Dead* was thought to be an ancient Egyptian Bible. But unlike the Bible, *The Book of the Dead* does not set forth religious theories and was not considered by the ancient Egyptians to be the product of divine revelation, which allowed the content to change over time. *The Book of the Dead* was thus the product of a long process of evolution from the *Pyramid Texts* of the Old Kingdom to the *Coffin Texts* of the Middle Kingdom. About one-third of the chapters in *The Book of the Dead* are derived from the *Coffin Texts*.

CAIRO: Cairo is where Adam and Justin arrive in Egypt, and where the adventure begins. From here, you can follow the map in the front of the book to retrace the exact journey the boys took in their quest to discover the secret of the sacred scarab. The city of Cairo is the largest in Africa and in the Islamic world. It came into being after the Arab conquest of Egypt in 641 AD. The main part of the city lies on the east bank of the Nile, where there had been a settlement from the beginning of ancient Egyptian history. The settlement was called *Kher-aha*, meaning Place of Combat, because it was said to be the spot where Horus and Seth had fought over the succession to the throne of Egypt, after Osiris had descended to be ruler of the Underworld. Much of Cairo is modern, with wide streets filled with traffic and people, and sometimes donkeys trotting along, pulling carts. It is famous for its mosques, palaces, and city gates, which are found in the older sections.



View of Cairo

CANOPIC JARS: Canopic chests, and particularly canopic jars, represent some of the most beautiful artwork of the ancient Egyptians. They were used to contain the internal organs of individuals removed during the process of mummification. The most common form was four jars held within a chest, but canopic equipment could comprise, at times, miniature coffins and masks. Very often, canopic equipment was made from calcite (Egyptian alabaster).



CARTOUCHE: In ancient Egypt, kings and other members of royalty encircled their name hieroglyphs with a design that we now call a cartouche. The cartouche identifies the name it encloses as the king of Egypt or royalty. A cartouche is an oval ring that is a hieroglyph representation of a length of rope folded and tied at one end. It symbolized everything that the sun encircled and indicates the king's rule of the universe. The term cartouche was coined by the soldiers of Napoleon's expedition in Egypt, who saw in the sign the likeness of the cartridges, or cartouches, used in their own guns. The cartouche, known in ancient Egypt as the *shenu*, is derived from the Egyptian verb *sheni*, which means to encircle. The cartouche proved invaluable to early scholars such as Jean-Francois Champollion (who deciphered the Rosetta Stone), who were attempting to decipher the hieroglyphic script, because it made it easier to identify which groups of signs were the royal names.

CIPPI: Miniatures of amulets with hieroglyphs are called *cippi* and were for the protection of a single person. Both images and words are important in a *cippi*. Simple versions of longer spells are found inscribed on *cippi* and their power was considered to reside in these inscriptions. Justin puts his aunt's *cippi* into his pocket while still in South Africa, without knowing that it will be very useful later in their adventure. Words themselves could be extremely powerful, such as the names of the Neteru (god kings of ancient times), people, and objects. Many stories of the Neteru mention their secret or hidden names. Hieroglyphic words or the names of the Neteru were

inscribed on papyrus, or linen, and tied or folded and kept with a person. You'll learn more about the importance of the Neteru, and their followers, the Shemsu-Hor, in *The Secret of the Sacred Scarab*.



CHICKPEAS: Chickpeas are the pea-like seeds of a bushy plant. They're round with a nutty flavor and frequently used in Central Asian and Middle Eastern cooking. In the desert, the boys eat chickpeas and couscous with their kidnappers.

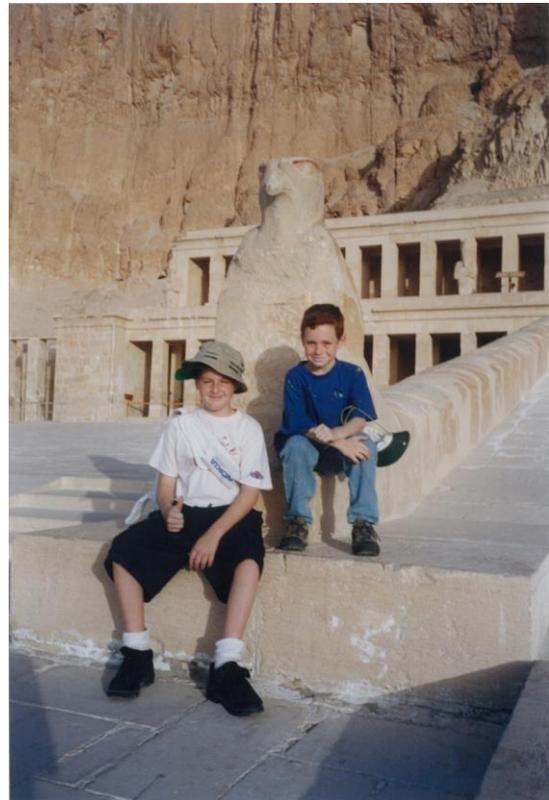
COBRA: The Egyptian cobra is the most common cobra in Africa and is responsible for many deaths there. Like all other cobras, it raises its hood when in danger. The head is large and the eyes are large with a round pupil. The Egyptian cobra may grow to 5'-6'8" in length and specimens as long as 8 feet have been seen in some areas. It likes to make its home in abandoned animal burrows, termite mounds, or rock outcrops. If threatened it assumes the typical upright posture with the hood expanded. It has the third most toxic venom of any cobra, after the Philippine Cobra and the Cape Cobra. However, the Egyptian cobra is considered deadlier than the other cobras because it is much larger, more aggressive, and can inject more venom in a single bite. It has neurotoxic venom that affects the nervous system, stopping the nerve signals from being transmitted to the muscles of the heart and lungs as well, causing death due to complete respiratory failure. The boys meet this terrifying snake in an abandoned tomb.

COFFIN TEXTS: The *Coffin Texts* are a collection of ancient Egyptian funerary spells written on coffins beginning in the First Intermediate Period (between the Old and the Middle

Kingdom). The texts are taken partly from the earlier *Pyramid Texts*, reserved for royal use only, but they contain substantial new material related to everyday desires. This showed that the common people now used the texts. Because ordinary Egyptians who could afford to have a coffin now had access to these funerary spells, the pharaoh no longer had exclusive rights to the after life. As the modern name of this collection of some 1,185 spells implies, the texts are mostly found on Middle Kingdom coffins. However, they are sometimes inscribed on tomb walls, stelae, canopic chests, papyri, and even mummy masks. Because of the limited writing surfaces of some of these objects, the collection was often abbreviated, and this gave rise to long and short versions of some of the spells, a number of which were later copied in the *Book of the Dead*.

COUSCOUS: Couscous is a coarsely ground semolina pasta that is common in North African countries. It is also widely used in Middle Eastern countries and has become popular in American dishes. It is made of semolina, flour, salt, and water. Similar to rice in shape, color, and texture, it is used in many dishes, as rice would be. A grain of couscous is similar in size to a grain of sugar.

DEIR-EL-BAHARI: One of the amazing temples Adam and Justin visited en route to the Valley of the Kings is Deir-el-Bahari, where Queen Hatshepsut's temple was built. This queen is mentioned in the chapter where Justin and Adam visit the Egyptian Museum. One thousand two hundred years after the architectural feats of the great Imhotep, another architect, Senenmut, Queen Hatshepsut's architect, designed the temple of Queen Hatshepsut. Hatshepsut was the daughter of Thutmose I, the wife (probable half-sister) and Queen of Thutmose II, and stepmother and co-regent of Thutmose III. Hatshepsut was Pharaoh during the 18th Dynasty of the New Kingdom. The temple was set at the head of a valley overshadowed by the Peak of the Thebes. A tree-lined avenue of sphinxes led up to the temple, and ramps led from terrace to terrace. The porticoes on the lowest terrace are out of proportion and coloring with the rest of the building. They were restored in 1906 to protect the celebrated reliefs depicting the transport of obelisks by barge to Karnak, and the miraculous birth of Queen Hatshepsut. Reliefs on the south side of the middle terrace show the queen's expedition by way of the Red Sea to Punt, the land of incense. Along the front of the upper terrace, a line of large, gently smiling Osirid statues of the queen look out over the valley. In the shade



of the colonnade behind, brightly painted reliefs decorate the walls. Throughout the temple, statues and sphinxes of the queen proliferate. Many of them have been reconstructed, with patience and ingenuity, from the thousands of smashed fragments found by the excavators.

DEITY: This word means a god.

DESERT: In ancient times, the Egyptians called the desert the red land, distinguishing it from the flood plain around the Nile River, called the black land. This is because the desert sands have a reddish color and the land around the Nile turned black when the annual floodwaters receded. The desert and the Nile River emerged millions of years ago when the ancient sea that covered most of Europe and northern Africa (45 million years ago) shifted, forming the Mediterranean Sea basin. This happened when the earth's plates moved, creating the Himalayas and the Alps. Over thousands of years, the Nile River evolved into its present shape, surrounded by the Eastern and Western deserts. Before the river enters the Mediterranean Sea, it divides into several smaller tributaries in the delta region. The northern region of Egypt is bounded by two deserts, the mountainous Eastern (or Arabian) Desert and the sandy Western (or Libyan) Desert. Justin and Adam travel across the Western desert with their kidnapers.

DIODORUS OF SICILY: Ebrahim Faza mentions Diodorus Siculus, a Sicilian Greek historian (90—21 BC). He wrote a world history in 40 books, ending it near the time of his death with Caesar's Gallic Wars. Fully preserved are Books I-V and XI-XX, which cover Egyptian, Mesopotamian, Indian, Scythian, Arabian, and North African history, and parts of Greek and Roman history. His histories, while not considered great scholarly material in their own right, borrowed heavily from other writers whose works are now lost. In this regard, Diodorus Siculus is valuable as a historical record for those writers who came before him.

DIVINE: This word means of, relating to, or proceeding directly from God or a god, or being a deity or god.

EDFU: Why is this temple so important in the book? Well, this is where Adam sees a vision, an apparition of the ibis-headed god Thoth, the Master Magician and inventor of writing. Thoth speaks to him and gives him vital information in the quest to discover the secret of the sacred scarab. However, Adam is confused and bewildered, thinking that he is seeing things. Justin wants to throw the scarab away, but Adam refuses. The boys have also been searching the walls of the temples for information relating to Thoth and the magical *Book of Thoth*, which has been hidden away for thousands of years. Edfu's main claim to fame in Egyptian history is that in this otherwise unimportant small town, there is the best-preserved temple in the whole of Egypt. This is because it was covered in sand for a very long time before being discovered and excavated in the 19th Century. It was originally the capital of the Second *nome* (or province) of Upper Egypt and was called Appollinopolis Magna by the Greeks. The temple is dedicated to the falcon-headed god Horus, and was built during the Ptolemaic period on top of an older temple dating from the time of Thutmose III. Because of its size, it is considered the most important temple after Karnak. On guard at the entrance to the temple are two very beautiful black granite statues

depicting Horus in the form of a falcon. The name of the god Horus derives from the Egyptian word *hr* which means hawk.

But there is another reason the temple is so important. Its antiquity means that the temple contains information of much earlier times of Egyptian history and prehistory. Throughout the 3000 years of recorded Egyptian history, the ancient Egyptians honored a particular tradition regarding their temples: no site was sacred unless it was built on the foundations of an earlier sacred site. The temple as it exists today is not particularly old by Egyptian standards of antiquity, because the building of the central structure did not begin until 237 BC and continued sporadically until 57 BC. However, archaeologists have taken note that ruins remain of far more ancient engineering works at Edfu, dating the original temple to a much earlier time, to as far back as the Old Kingdom and beyond.

The Edfu building texts are sacred texts on the temple walls that speak of a time thousands of years before the first king of the 1st Dynasty sat on the throne of Egypt. It is a veritable library in the form of acres of hieroglyphs carved on the towering limestone walls of the temple itself. These texts speak of the original historical temple of Edfu being the gods' genuine Great Seat of the First Occasion. The texts also refer to ancient books and writings handed down from the early primeval age, what the ancient Egyptians called the *Zep Tepi*, the time of Osiris and Horus. The texts speak of an epoch far back in the mists of time, in which a group of beings known as the Seven Sages (or sometimes the builder gods) were believed to have settled in Egypt and picked out various points along the Nile where temples were to be established.



Temple of Edfu

EGYPT (MODERN): Egypt, officially the Arab Republic of Egypt, is a country in North Africa. The Sinai Peninsula is part of northeastern Egypt, which also forms a land bridge to Asia.

Covering an area of about 1,001,450 square kilometers (3.8666×10^5 sq. mi), Egypt borders Libya to the west, Sudan to the south and the Gaza Strip and Israel to the east. The northern coast borders the Mediterranean Sea; the eastern coast borders the Red Sea. Egypt is one of the most populous countries in Africa and the Middle East. The great majority of its estimated 75 million people live near the banks of the Nile River, in an area of about 40,000 square kilometers (15,000 sq. mi), where the only arable agricultural land is found. The large areas of the Sahara Desert are sparsely inhabited. About half of Egypt's residents live in urban areas, with the majority spread across the densely populated centers of greater Cairo, Alexandria, and other major cities in the Nile Delta. Egypt is famous for its ancient civilization and some of the world's most famous monuments, including the Giza pyramid complex and its Great Sphinx. The southern city of Luxor contains numerous ancient artifacts, such as the Karnak Temple and the Valley of the Kings. Egypt is widely regarded as an important political and cultural nation of the Middle East.

EGYPTIAN DYNASTY: Ruling families or dynasties reflect Egyptian dating. The historian Manetho (c.270 BC) wrote a history of Egypt giving the number of dynasties, the number of kings, their names, and the length of each reign.

EGYPTIAN MUSEUM: In this imposing and fascinating building, Adam and Justin make an amazing discovery that proves their suspicions about the evil and sinister Dr. Faisal Khalid.

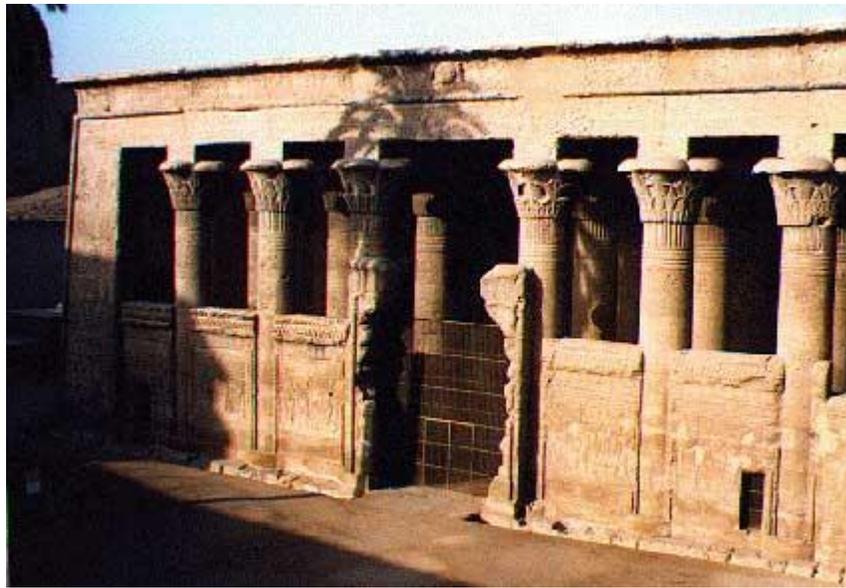
Adam also nearly has his precious rucksack, with his journal containing vital information, stolen. The discoveries made during Napoleon's expeditions during the late 18th and early 19th Century gave rise to a passion for all things Egyptian throughout Europe. Materials from Egypt continuously found their way into Europe. This led to a lucrative trade in ancient artifacts, eagerly sought by private collectors and public institutions. Egypt was being robbed under its very nose.



There were large fortunes to be made by adventurous explorers; and many had unscrupulous motives, and extremely unscientific methods of grabbing all they could. The Egyptologist Auguste Mariette (1821—1881) insisted on the construction of a large museum to house the vast number of Pharaonic works of art. The Egyptian Museum contains a big library and 100 exhibition rooms occupying two floors. There are around 100,000 objects on display at any one time, and many more in storage. The Egyptian Museum is so vast and has so many items that one needs several days of browsing to really get the feel of it.

EGYPTOLOGIST: An Egyptologist is any archaeologist, historian, linguist, or art historian who specializes in Egyptology, the scientific study of ancient Egypt and its antiquities. Both Ebrahim Faza and Dr. Faisal Khalid are Egyptologists.

ESNA: The little town of Esna does not seem very important to Justin and Adam to begin with because all they plan to do is visit the local temple and shop for souvenirs. But, as they soon find out, things are not what they seem and every moment the adventure unfolds. Things change once they reach the center of the town and Adam asks his aunt if he can have his fortune told. The results are astounding and he learns some frightening things. The Ptolemies built the Temple of Khnum at Esna in Greco-Roman times. The remains of the Temple of Esna sit in a deep hole that represents the 2000-year accumulation of debris from the local town. The temple was built on the site of older temples, and was complete with entry pylons and other normal temple rooms. The temple remains now consist only of the first hypostyle hall of columns. It was dedicated to the ram headed god Khnum.



Temple at Esna

Today, Esna is a busy merchant and farming town, with a weaving industry, on the west bank of the Nile where the highlight of the weekly entertainment is the Saturday animal market. As Adam and Justin discovered, there were masses of things for sale—pots, brassware, carpets, clothing, baskets, food, souvenirs, and loads more. It's here that the boys purchase Justin's snake stick (which plays an important part later in their survival) and Adam gets himself a camel switch.

EYE OF HORUS: The Eye of Horus is also known as the Eye of Ra. Designed to resemble the eye of a falcon, this symbol is called the Eye of Ra or Eye of Horus and represents the right eye of the Egyptian falcon god Horus. As the *udjat* (or *utchat*), it represented the sun, and was associated with the sun god Ra (Re). The mirror image, or left eye, represented the moon, and

the god Thoth. According to legend, the left eye was torn from Horus by his murderous uncle Set, and restored by Thoth, the god of magic. After this, some stories state, Horus made a gift of the eye to Osiris, which allowed this solar deity to rule the underworld. The Eye of Horus was believed to have healing and protective power, and it was used as a protective amulet, and as a medical measuring device using the mathematical proportions of the eye to determine the proportions of ingredients in preparing medications. The Masonic all-seeing eye, the Eye of Providence symbol found on American money, and our modern Rx pharmaceutical symbol are all descended from the Eye of Horus.



Eye of Horus

FELUCCA: A felucca is a traditional wooden sailing boat used in the protected waters of the Red Sea and eastern Mediterranean including Malta, and particularly along the Nile in Egypt. Its rig consists of one or two lateen (triangular) sails. They are usually able to board ten-some passengers and the crew consists of two or three people. Despite being old-fashioned compared to more modern motorboats and ferries, feluccas are still in active use as a means of transport in Nile-adjacent cities like Aswan or Luxor. They are especially popular among tourists who can enjoy a quieter and calmer ride than motorboats have to offer. In the book, Justin and Adam's tour group use feluccas to get to the island of Philae.



GALABIEH: The galabieh is a long, loose, traditional cotton robe worn by both men and women in the Middle East. It can be plain white, or striped in a variety of colors. It sometimes has a hood attached.

GIZA: At the Great Pyramid, the boys meet someone very special, Ebrahim Faza, an Egyptologist who proves to be a wonderful friend to them. Adam's awful experience at the Sphinx convinces him that both he and Justin are in danger, and that someone sinister might be trying to kill him! At Giza, the visitor faces one of the most stupendous sights created by man. It is here that the Egyptian saying, "Everyone fears Time, but Time fears the pyramids," is most appropriate. Giza is the present name given to the great necropolis of Cairo and it consists of a plateau with an area of about 2000 square meters.

The Sphinx, together with the three great Pyramids of Cheops (Khufu), Chephren (Khafre) and Menkaure (or Micerinus), is found here. The monuments are arranged diagonally but in such a way that none of them hides the sun from the other two. The pyramid of Cheops (the Great Pyramid) is the largest of the three. Originally 146 meters high, today it is only 137 meters high, having lost the summit of 10 meters. It has also completely lost its external facing over the passage of time. The Great Pyramid contains an estimated over 2,300,000 blocks of stone,



weighing two to seven tons each. The Great Pyramid is 30 times larger than the Empire State Building in mass, and the features are so large that it can be seen from the moon. It is one of the oldest structures in existence, having been started 4,617 years ago and is the sole remnant of the Seven Wonders of the World. The pyramid of Chephren is also 137 meters high, but because it is situated on a lower level than the Great Pyramid, it looks smaller. The pyramid of Menkaure is 66 meters high.

HEKA (HEKAU): The belief in magic, (the power of magical names, spells, enchantments, formulæ, pictures, and amulets), and ceremonies using words of power, to produce supernatural results, formed a large and important part of the Egyptian religion. *Heka* was both the ancient Egyptian deity Heka and the action of performing *heka*, or magic. Ancient Egyptians never differed between the ordinary and the religious world; to them every aspect of life was connected to the gods. The word magic itself came down to us via the Coptic word *hik* during the Christian

period, which combined the Greek *mageia* and the Latin *magia*, which meant illegal sorcery. The Coptic *Hik* was developed from the pre-Christian Pharaonic times and Heka had no illegal or evil connotations. Instead, it was a divine force necessary even for the gods to draw power from. The ancient Egyptians never divided *heka* into black magic or white magic as Christian and other cultures did.

Words in themselves were regarded as divine, whether written or spoken and were to be treated with great respect. To know the name of something meant to have power over it. When Adam speaks the words of power to open the doors of the Forbidden Chamber he is using *heka*, even though he doesn't know it at the time. The ancients believed that with the help of *heka* they could influence the world of the gods and gain protection, healing, and support. Priests were the main practitioners of magic in Pharaonic Egypt, where they were seen as guardians of a secret knowledge given by the gods. The most respected users of magic were the lector priests, those who were able to read the ancient books of magic kept in temple and palace libraries. All Egyptians expected to need *heka* to preserve their bodies and souls in the afterlife, and curses threatening tomb-robbers were sometimes inscribed on tomb walls. Amulets, hidden beneath its wrappings, protected the mummified body itself. Collections of funerary spells—such as the *Coffin Texts* and the *Book of the Dead*—were included in elite burials to provide special magical knowledge. Though magic was mainly used to protect or heal, the Egyptian state also practised destructive magic. The names of foreign enemies and Egyptian traitors were inscribed on clay pots, tablets, or figurines of bound prisoners. These objects were then burned, broken, or buried in cemeteries in the belief that this would weaken or destroy the enemy.

HERODOTUS: Ebrahim Faza mentions Herodotus of Halicarnassus. He was a Greek historian who lived in the 5th Century BC (c.484 BC—c.425 BC) and is regarded as the “Father of History” in Western culture. He was the first historian to collect his materials systematically, test their accuracy to a certain extent, and arrange them in a well-constructed and vivid description. Herodotus provides much information concerning the nature of the world and the status of the sciences during his lifetime. He was possibly our first real historian, and certainly the first to travel methodically around the known world in an effort to write more accurately.

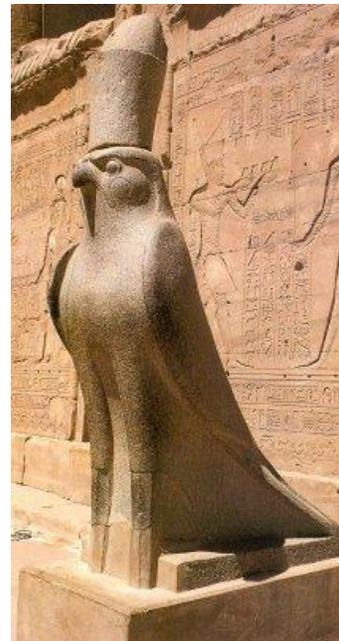
HIEROGLYPHICS: Hieroglyphs are characters in any system of writing in which symbols represent objects (such as tools, animals, or boats) and ideas (such as motion, time, and joy). The ancient Greeks first used the term *hieroglyph* (meaning sacred carving) to describe decorative characters carved on Egyptian monuments. The term is now mainly used to refer to the system of writing used by the ancient Egyptians. Archaeological



discoveries suggest that Egyptian hieroglyphs may be the oldest form of writing, dating from 3200 BC. Only royalty, priests, and civil officials used hieroglyphs because they were difficult to learn and time-consuming to create. Egyptians wrote hieroglyphs in long lines from right to left, or left to right, and from top to bottom, without spaces or punctuation. The Egyptians did not write vowels, so it is impossible to know exactly how they pronounced hieroglyphic texts. The ancient Egyptian word for hieroglyphs, literally translated as “language of the gods,” indicates their importance. Priests used hieroglyphs to write down prayers, magical texts, and texts related to life after death and worshipping the gods. Civil officials used them to write royal documents of long-term importance, to record historical events, and to document calculations. The Egyptians also used hieroglyphs to decorate jewelry and other luxury items.

Hieroglyphs were very time-consuming to create, so the Egyptians developed a cursive script called hieratic. The characters of the hieratic script were based on the hieroglyphic symbols, but they were simplified. Hieratic was used for the bulk of writing done with reed pens and ink on papyrus. In the 7th Century BC, the Egyptians began using a script called demotic, which was even more simplified than hieratic. After this point hieroglyphs continued to be used in carved inscriptions on buildings, jewelry, and furniture, but hieratic was used for religious writings, and demotic for business and literary texts. After the Romans conquered Egypt in 30 BC, the use of hieroglyphs declined and eventually died out. The last firmly datable hieroglyphic inscription was written in 394 AD. Adam and Justin face a big challenge when they have to decipher the hieroglyphs on the underside of the black scarab to learn more about the secret of the sacred scarab. At the end of this glossary, there is a simple alphabet for you to try your hand at translating different words. You’ll see that sometimes the same symbols are used for several different sounds. That’s because the Egyptian language did not use vowels in their spoken sounds.

HORUS: Horus is a god of the ancient Egyptian religion. The most well known name is the Greek *Horus*, representing the Egyptian Heru/Har, which is the basic element in most of the other names of Horus. Horus is the god of the sky, and the son of Osiris. His mother is Isis. Since he was god of the sky, Horus became depicted as a falcon, or as a falcon-headed man, leading to Horus’ name, (in Egyptian, Heru), which meant the distant one. Horus was so important that the Eye of Horus became a potent Egyptian symbol of power. He had a man’s body and a falcon’s head. He only had one eye because after Osiris was murdered by his evil brother Set, Horus fought with Set for the throne of Egypt. In this battle, Horus lost one of his eyes and later this became a sign of protection in Egypt. Horus united Egypt and bestowed divinity upon the pharaoh. The pharaohs were viewed as the reincarnation of Horus.



ISIS: Isis is a goddess in ancient Egyptian mythology and is celebrated as the ideal mother and wife, patron of nature and magic; friend of slaves, sinners, artisans, the downtrodden, as well as listening to the prayers of the wealthy, the maiden, the aristocrat and emperor. In union with her husband Osiris, she conceived Horus. Isis was instrumental in the resurrection of Osiris when he was murdered by Set. The goddess Isis was the first daughter of Geb, god of the Earth, and Nut, the goddess of the Overarching Sky. She is also known as the goddess from whom All Beginnings arose, and as the lady of bread, of beer and of green fields. Ancient Egyptians believed that the Nile flooded every year because of her tears of sorrow for her dead husband, Osiris. When the cousins visit the Temple of Isis at Philae, they learn more about Egyptian mythology.

KARNAK LIST OF KINGS: The Karnak List occurs on one of the walls in the Temple of Karnak at Thebes. It dates to the reign of Thutmose III (1490—1436 BC), and originally included the names of 61 kings, but when it was discovered in 1825 AD, only 48 names were still legible. The list gives the names of some kings not mentioned in other lists, but it does not provide an accurate sequence of their names. Finally, the Table of Saqqara, found at Saqqara on a wall in the tomb of Tjuneroy, an overseer of works, included the names of 57 previous rulers whom Rameses II had selected to receive worship, but only 50 of these are now visible because the wall has been damaged. Therefore, although the king lists are a very important chronological source, there are limitations in using them as accurate historical records. Essentially, they were placed in the temples or tombs to play a part in the rituals and offerings, and were never intended to be historical records. It was not therefore necessary for them to be complete; for, while evidently they included only the names of rulers from Menes down to the king in whose reign the list was prepared, they also excluded rulers whom later generations did not regard as legitimate or acceptable to the gods. No lists have yet been discovered which are of a later date than the reign of Rameses II, and even the existing tables are damaged or incomplete.

KOM OMBO: Kom Ombo is an important stop for Adam and Justin in their trip down the Nile because that night someone tries to break into their cabin ... from the river side of the boat. It is clear that the boys have something that someone wants, and they are going to stop at nothing to get it. Kom Ombo is the ancient city of Pa-Sebek meaning the home of Sebek, the crocodile god who was already worshipped in Predynastic times. The temple of Kom Ombo is located on a bend in the River Nile, about 50 kilometers north of Aswan. Located on the east bank, the temple is unusual in that it is home to two gods—the



crocodile-headed god Sebek or Sobek and the falcon-headed god Horus. This double temple was built during the Ptolemaic and Roman times. The temple was excavated last century, although part of it has sunk into the Nile and an earthquake in 1992 caused further damage. The temple itself is set out so that two temples, each with their own gateways and chapels, are located in one place. Each temple had its own ceremonies and festivals to honour Sobek and Horus. There were once huge numbers of crocodiles at the sanctuary of Kom Ombo. Captive crocodiles were fed and worshipped in the temple precinct. They were kept in a pool located at the bottom of a wide, high-walled enclosure. Priests would throw daily offerings to the beasts that possibly enjoyed a very lazy life, sunning themselves in their pool. Nowadays, the only crocs that remain on view are the mummified remains of ancient reptiles.

MANETHO: Manetho (or Manethon) was an Egyptian historian and priest from Sebennytos (ancient Egyptian: *Tjebnutjer*) who lived during the Ptolemaic era, ca. 3rd Century BC. Manetho recorded *Aegyptiaca* (*History of Egypt*). He wrote three volumes called *The Gods*, *The Demi-Gods*, and *The Spirits of the Dead and Mortal Kings*. His work is of great interest to Egyptologists, and is often used as evidence for the chronology of the reigns of pharaohs.

MEMPHIS: This is where the action begins! A strange peddler gives the cousins some old artifacts in the shape of carved scarabs, and from then on, things become very exciting. Memphis is the ancient capital of the first *nome* or province of Ancient Egypt. It was called Mennof-Ra, and the Greeks changed this to Memphis. The name means established and beautiful. Other names included White Walls, which refers to the city's fortifications, and Balance of the Two Lands, referring to its position at the meeting points of the Nile Valley and the Delta. It was originally founded by Menes, who united Upper and Lower Egypt in 3100 BC. Today nothing remains of the splendor of Memphis except a few ruins, truncated columns, and bits of stone. In the past, Memphis had known centuries of magnificence, culminating in the 6th Dynasty when it was the principal centre of the cult of the creator god Ptah. Later on, Memphis was also the site of chariot factories, the main component of the Egyptian war industry. Chariots changed the way Egyptians went to battle. They enabled the Egyptians to defeat their enemies, to go much further afield in search of new lands to conquer, and expand their borders. Large numbers of people of all races and religions must have lived and worked here.

With the rise and growth of Alexandria as a city of culture and learning, Memphis was progressively abandoned and fell, inevitably, into ruins. During the course of excavations started in the 19th Century, the remains of the temple of Ptah, where the pharaohs were crowned, were discovered. In front of the temple, there once stood a series of colossal statues of Rameses II. Only two remain today. One, in red granite, can be seen in Cairo. The



second is still lying in all its glory in front of the temple. Look at Adam and Justin's photo of this incredible statue, dating perhaps from the era of Amon-Ofis II.

MENES: Menes also known as Aha and the Scorpion King, Menes was the first pharaoh of the 1st Dynasty in Egypt, ruling from 3100—2850 BC. He has also been identified as the historical figure, Narmer, because the famous Narmer palette (now in the Egyptian Museum in Cairo) that depicts two images of a king, one wearing the crown of Upper Egypt and the other the crown of Lower Egypt, is thought to depict King Menes. Thus, King Menes and King Narmer may have been the same person, the first king of Egypt. This period was characterized by firm political structure of the land, which was unified by the pharaoh. Menes was credited with unifying Upper and Lower Egypt into a single kingdom. He may have accomplished this with military force and/or by peaceful means such as marriages or good administration. Besides unifying Egypt, Menes also founded the city of Crocodopolis where he built the first temple to Ptah, and also the city of Memphis, which he made his capital. The city of Memphis was situated 28 km south of modern day Cairo on an island on the Nile River. This location was most likely chosen because it would make it easier to protect the city from invading armies, and because it would allow the pharaoh to control the river delta and trade routes to Sinai and Canaan.



MORTAL: This word means having human form or attributes, subject to death, not able to live forever.

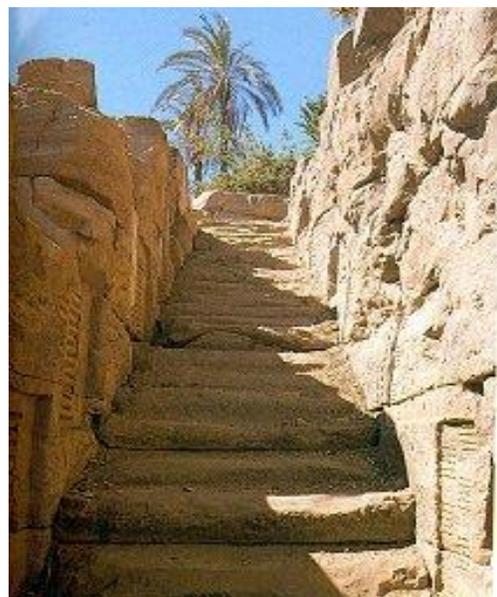
MUMMIFICATION: A mummy is a corpse whose skin and dried flesh have been preserved by either intentional or accidental exposure to chemicals, extreme cold, very low humidity, or lack of air when bodies are submerged in bogs. Mummies of humans and other animals have been found throughout the world, both because of natural preservation through unusual conditions, and as cultural artifacts to preserve the dead. The best-known mummies are those that have been deliberately embalmed with the specific purpose of preservation, particularly those in ancient Egypt, where not only



humans but also crocodiles and cats were mummified. Although mummification existed in other cultures, eternal life was the focus of all ancient Egyptians, which meant preserving the body forever. Egyptian culture believed the body was home in the afterlife to a person's *Ka* (life force) and *Ba* (soul), without which it would be condemned to eternal wandering. The fascination with all things Egyptian was strong even in mediaeval times when mummies were greatly in demand in Europe. Ground up and mixed into potions, they were used to cure everything from warts to the plague. The trade in whole mummies resulted in examples of hieroglyphics coming into Europe during the Dark Ages. Alchemists, physicians, and quack charlatans hoped to discover the secrets of the universe in Egyptian spells and magic, adopting the mysterious Egyptian symbols and signs, even though most times they did not know what they meant.

NETERU: Ancient Egyptians described the 'First Time,' the *Zep Tepi*, when the gods ruled in their country, as a golden age during which darkness was banished and humanity, emerging into the light, was offered the gifts of civilization. They describe the gods as strong and beautiful beings called the Neteru, who lived on earth with humankind and ruled from Heliopolis and other temples up and down the Nile. All possessed a range of supernatural powers that included the ability to change into animals, birds, reptiles, trees, or plants. Their words and deeds seem to have reflected human emotions and preoccupations. Likewise, although they were portrayed as stronger and more intelligent than humans were, it was believed that they could grow sick—or even die, or be killed—under certain circumstances. The ancient Egyptians viewed the Neteru—the ten founder gods—and their descendants, the Shemsu Hor as to be actual historical personages, who formed an ancient prehistory of which we know very little. One primary source of information regarding the ancient history of Egypt, the Turin Papyrus, contains a chronology of the predynastic period in Egypt. This list mentions the reigns of ten Neteru, or 'gods,' who reigned for hundreds of years each, for a total of 23,200 years. After this comes a list dedicated to the Shemsu Hor, who reigned a total of 13,400 years. The papyrus then goes on to list the historical kings, those that are commonly accepted as real by mainline archaeology. Justin and Adam must find out more information about the Neteru and the Shemsu-Hor as they try to uncover the secret of the ancient scarab.

NILOMETER: The agricultural cycle revolved around the Nile flood. Measuring gauges known as 'nilometers' were used to record the flood levels so that suitable precautions might be taken in the event of a lower or higher inundation than usual. Nilometer is the name given to one of several devices that are different in design but that all serve the same function: measuring water levels in the River Nile and thus allowing the keeping of comparative historic records. The simplest nilometer design is a vertical column submerged in the waters



of the river, with marked intervals indicating the depth of the water. One that follows this simple design, albeit housed in an elaborate and ornate stone structure, can still be seen on the island of Roda in central Cairo. While this nilometer dates only as far back as 861 AD, when the Abbasid caliph al-Mutawakkil ordered its construction, it was built on a site occupied by an earlier specimen. The second nilometer design comprises a flight of stairs leading down into the water, with depth markings along the walls. The best-known example of this kind can be seen on the island of Elephantine in Aswan. This location was also particularly important, since for much of Egyptian history Elephantine marked Egypt's southern border and was therefore the first place where the onset of the annual flood was detected. The most elaborate design involved a channel or culvert that led from the riverbank—often running for a considerable distance—and then fed a well, tank, or cistern. These nilometer wells were most frequently located within the confines of temples, where only the priests and rulers were allowed access. A particularly fine example, with a deep, cylindrical well and a culvert opening in the surrounding wall, can be seen at the Temple of Kom Ombo to the north of Aswan.

OASIS: An oasis is a fertile spot in the middle of a desert, an island of life in an ocean of temperature extremes. Any oasis always contains one or more springs. Oases make it possible to survive long treks through the desert. In large deserts such as the Sahara, towns cluster around sources of water such as oases and rivers. What causes an oasis? An oasis is actually a spot in the desert where the elevation is low enough that the water table is right underneath the surface, resulting in the presence of springs. Even in a desert, it rains occasionally, and this produces a water table just above the bedrock, usually several hundred feet below the surface. Sand is very porous, so most water runs right through it and down to the bedrock. Deserts consist of many millions of tons of sand. There is only one natural force capable of moving it in appreciable amounts—the wind. Although, in an average dust storm, ten cubic feet (3.05 cubic meters) of air only holds about an ounce of sand, a cubic mile (1.6 cubic km) of air can move about 4,600 tons of it, leading to appreciable erosion. A severe storm is capable of moving as much as 100 million tons of sand and dust. In certain areas where large quantities of sand are moved by storms, erosion burrows all the way down to the water table, putting it just beneath the surface. Seeds planted in the ground there are capable of sprouting and extending roots into the moist land, producing an oasis. Sometimes, the oasis produced by the wind can be very large when vast tracts of desert are wiped clean by storms. The great Kharga Oasis in the Sahara, for example, is over 100 miles (161 km) long and 12 to 50 miles (19.3 to 80.5 km) in width. The oasis was produced when erosion caused the margins of a great depression to sink down to the water table. Egypt is mostly desert but has eight major oases.

OBELISK: An obelisk is a tall, narrow, four-sided, tapering monument that ends in a pyramidal top. Ancient obelisks were made of a single piece of stone (a monolith); however, most modern obelisks are made of individual stones, and can even have interior spaces. The original form is Egyptian and all subsequent versions derive from the original Egyptian pattern. The term *stèle* (plural: *stelae*) is generally used for other monumental standing inscribed sculpted stones. Because of the association of Egypt with mortuary arts, (and generally with great antiquity), obelisks became associated with timelessness and memorialization. Twenty-eight ancient Egyptian obelisks are known to have survived, and the ‘Unfinished Obelisk’ found partly hewn from its quarry at Aswan. These obelisks are now dispersed around the world, and only eight remain in Egypt. The earliest temple obelisk still in its original position is the 20.7 m / 68 ft. high red granite obelisk of Senusret I of the 12th Dynasty at Heliopolis. The obelisk symbolized the sun god Ra, or Re.

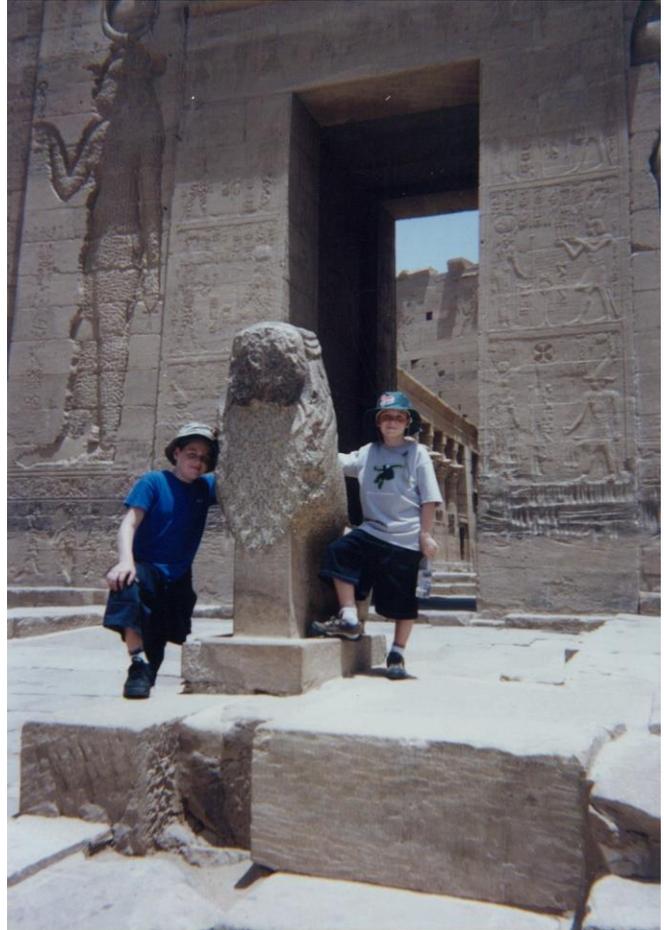


OSIRIS: Osiris (in Greek language, also *Usiris*) is the ancient Egyptian god of life, death, and fertility. Osiris is one of the oldest gods for whom records have been found and first appears in the *Pyramid Texts* around 2400 BC, when his cult is already well established. He was widely worshipped until the advent of Christianity. The information we have about the myths of Osiris come from the *Pyramid Texts* and, much later, from the writings of Plutarch and Diodorus Siculus. Osiris was not only the savior and merciful judge of the dead in the afterlife, but also the ruler of the underworld that granted all life, including sprouting vegetation and the fertile flooding of the Nile River. The Kings of Egypt were associated with Osiris in death—as Osiris rose from the dead they would, by uniting with him, inherit eternal life through a process of magic. Osiris is the oldest son of the Earth god, Geb, and the sky goddess, Nut, as well as being brother and husband of Isis, with Horus being considered his son.

PHARAOH: The title taken by the rulers of ancient Egypt who assumed the dual duties of king and god. Each line of pharaohs formed a dynasty, 31 in all. The title originates from the Egyptian term *per-aa* meaning ‘great house.’ This word developed from Greek, into the word we now use today. *Per-aa* was originally used to describe the royal court or the state itself, in the sense that the ‘great house’ was the body responsible for the taxation of the lesser houses (*perw*), which were the temple lands and private estates. From the late 18th Dynasty and onwards, *per-aa* referred to the actual king himself. This title applied to Egyptian kings from c. 1500 to 343 BC. The term later evolved into a general term for all ancient Egyptian kings. Pharaohs were regarded as gods, retaining their divine status even after death. A pharaoh’s will was supreme,

and he governed by royal decree, with the assistance of viziers, or administrators. The common people nevertheless judged a pharaoh by his deeds; many were criticized, plotted against, and even deposed and killed.

PHILAE: The temple of Philae in Greek or Pilak in ancient Egyptian, meaning ‘the end’ defined the southernmost limit of Egypt. It was begun by Ptolemy II and completed by later Roman emperors. However, it was probably a temple site since the 4th Century BC according to blocks found dating from 690 BC. Temples were busy places and at Philae, building improvements and extensions were a continual process. Besides the priesthood seeing to the daily rituals and the offerings, there must have been stone masons, carpenters, painters, and other craftsmen continually carrying out the orders of the faraway king, whether Greek or Roman. In ancient times, this place was probably swarming with worshippers, god servants, and pilgrims coming from beyond the two lands of Kemet (Egypt).



The oldest remains date back to the reign of King Taharqa (25th Dynasty), who built the first chapel for the goddess Isis. In addition to the main Temple of Isis, there are other monuments here, such as The Kiosk of Trajan, the Chapel of Osiris, The Temple of Horus, The Temple of Hathor, The Gateway of Tiberius, the Gateway of Diocletian, and the Temple of Augustus. The temples of the island were neglected, and some of them even destroyed, after the persecution of the Christians by the Roman Emperors. During the reign of the Emperor Justinian (527—565 AD), the main temple was converted to a church. The temple at Philae was nearly lost when the High Aswan Dam was built in the 1960s. Fortunately, the temple was rescued by a joint venture between the Egyptian government and UNESCO. In an engineering feat to rival that of the ancients, the whole island was surrounded by a dam and the inside pumped dry. Then every stone block of the temple complex was labelled and removed to be assembled later on the higher ground of Agilkia Island. The whole project took ten years and saved one of Egypt’s most beautiful temples from destruction. At Philae, Justin and Adam find the opportunity to translate the mysterious hieroglyphics underneath the black scarab, as well as the ones on the piece of paper Adam discovered in his pocket.

PLATO: Plato was a Greek philosopher (427—347 BC). Plato traveled extensively, including journeys in Egypt. In 387 BC, he returned to Athens and founded the Academy, a school of science and philosophy that became the model for the modern university. Due to the Academy's safekeeping, many of Plato's works have survived. His writings cover subjects ranging from knowledge to happiness to politics to nature. Two of his dialogues, *Timeas and Critias*, refer to the island of Atlantis.

PYRAMID TEXTS: The *Pyramid Texts* are a collection of ancient Egyptian religious texts from the time of the Old Kingdom. Written in Old Egyptian, the *Pyramid Texts* were carved on the walls and sarcophagi of the pyramids at Saqqara during the 5th and 6th Dynasties of the Old Kingdom. Unlike the *Coffin Texts* and *Book of the Dead* into which parts of the *Pyramid Texts* later evolved, the *Pyramid Texts* were reserved only for the pharaoh and were not illustrated. The *Pyramid Texts* mark the first written mention of the god Osiris, who would become the most important deity associated with afterlife. The spells, or 'utterances,' of the *Pyramid Texts* are primarily concerned with protecting the pharaoh's remains, reviving his body after death, and helping him ascend to the heavens, which is the emphasis of the afterlife during the Old Kingdom. The spells describe all of the ways the pharaoh could travel, including the use of ramps, stairs, ladders, and most importantly ... flying. The spells could also be used to call the gods to help, even threatening them if they did not obey.

PYRAMIDION: In archaeological terms, a pyramidion, (pl. pyramidia), is the uppermost piece, or capstone, of an Egyptian pyramid. They were called *benbenet* in ancient Egyptian, which associated the pyramid as a whole with the sacred Benben stone. In Egypt's Old Kingdom, pyramidions were generally made of diorite, granite, or fine limestone, which was then covered in gold or electrum (a naturally occurring alloy of gold and silver), while during the Middle Kingdom and through to the end of the Pyramid building era, they were built from granite. A pyramidion was covered in gold leaf to reflect the rays of the sun; during Egypt's Middle Kingdom, they were often inscribed with royal titles and religious symbols. Very few pyramidia have survived into modern times. Most of those that have are made of polished black granite, inscribed with the name of the pyramid's owner. Four pyramidia—the world's largest collection—are housed in the main hall of the Egyptian Museum in Cairo. Among them is the pyramidion from the so-called Black Pyramid of Amenemhet III at Dahshur.

RA: Re (Ra) was the Egyptian sun god who was also often referred to as Re-Horakhty, meaning 'Re (is) Horus of the Horizon,' referring to the god's character. The early Egyptians believed that he created the world, and the rising sun was, for them, the symbol of creation. The daily cycle, as the sun rose, then set, only to rise again the next morning, symbolized renewal and so Re was seen as the supreme force of creation and master of life. His closest ally is Ma'at, the symbol of order and truth. Re was also closely connected to the pharaoh, Egypt's king. While the king ruled earth, Re was the master of the universe so they were of the same nature and represented each other. Re became more and more associated with the king. The king thus was both human and a god at once (semi-divine), embodied in the falcon-god Horus, later referred to as the son of Re.

Re's early worship really became very significant during the 5th Dynasty, when kings not only erected pyramids aligned to the rising and setting sun, but also built solar temples in honor of Re. This was a different sort of temple because his image was the sun itself, so the sun temples were centered upon an obelisk over which the sun rose. In front of the obelisk would be an altar for his worship.

SARCOPHAGUS: A sarcophagus is a funeral receptacle for a corpse, most commonly carved or cut from stone. The word 'sarcophagus' comes from the Greek *sarx* meaning 'flesh,' and *phagein* meaning 'to eat,' so *sarkophagus* means 'flesh-eating.' The word came to refer to the limestone that was thought to decompose the flesh of corpses interred within it. Sarcophagi (plural) were most often designed to remain above ground, and thus were often ornately carved, decorated, or elaborately constructed. Some were built to be freestanding, as a part of an elaborate tomb or series of tombs, while others were intended for placement in crypts. In ancient Egypt, a sarcophagus formed the external layer of protection for a royal mummy, with several layers of coffins nested within, and was often carved out of alabaster or made from painted wood. Sarcophagi—sometimes metal or plaster as well as limestone—were also used by the ancient Romans until the early Christian burial preference for burial underground, often in a limestone sepulcher, led to their disuse. Justin and Adam have to hide in sarcophagi when Dr. Khalid's men trap them in a disused tomb.

SAQQARA: This is an immense necropolis (cemetery) just south of Cairo and west of the ancient city of Memphis. Despite virtually continuous excavations for some two centuries, much of the area remains to be excavated. It was the main cemetery site for ancient Memphis, and was used by kings and their officials, from the 1st Dynasty (c.3110 BC—c.2890 BC) to the Christian era. Here are the great mastaba tombs of the 1st Dynasty elite of kings and their officials. Here too is the Step Pyramid of King Djoser (c.2667 BC—c.2648 BC), the oldest stone building in the world. The site is vast and extends for about six to eight kilometers. It is the largest necropolis in the whole of Egypt. It was considered to be under the special protection of the god Sokar. The whole area, which includes other pyramids and tombs, is dominated by Djoser's huge pyramid.

SCARAB: The scarab was linked to Khephri ('he who has come into being'), the god of the rising sun. You can see why the First Stone of Power was in the shape of the scarab, due to its importance in Egyptian mythology. The ancient Egyptians believed that Khephri renewed the sun every day before rolling it above the horizon, and then carried it through the other world after sunset, only to renew it again the next day. The scarab was based on the image of the dung beetle, or *Scarabeus Sacer* (sacred scarab), and it was used by the ancient Egyptians for many purposes such as recording historical events or inscribing prayers to be placed on mummies for protection against evil. Officials also used scarabs as seals. The writing was inscribed on the base (flat side) of the scarab, and sizes varied from several centimeters to several meters long. It was not really until Pharaoh Amenhotep III reign that the scarabs were made extra large (up to 2.5 meters long in the Karnak Temple!). Scarabs were made from a wide variety of materials such as

carnelian, lapis lazuli, basalt, limestone, schist, turquoise, ivory, resin, steatite, and bronze. Most scarabs were made of steatite (soapstone), which was then covered with a turquoise coloured glaze. The stone was soft and easy to work, but when glazed, it became hard and durable. In the 12th Dynasty, amethyst was used for the first time (a very hard material). Gold and silver scarabs have also been found, but are much rarer, because of grave robbers. The Greeks used onyx, agate, and quartz in making their scarabs. These materials were not used in Egypt until the Ptolemaic period, when Greek influence on Egyptian life was at a peak. The Greeks also had more advanced technology (in some areas) and could therefore work hard materials with greater ease than the Egyptians could.



Heart scarabs were placed next to the heart after the body was mummified. The scarabs were usually made of green stone, and could range in size from 3 to 10 cm. On almost all of the scarabs, Chapter 30B from the *Book of the Dead* was inscribed. In this chapter, the dead person asks his heart not to testify against him during the Weighing of the Heart Ceremony (whether he has committed a sin or not). In other cases, heart scarabs were used for just general protection from evil during the journey to the afterlife. Heart scarabs were always made of some green material, usually green jasper. This stone is actually quite rare and difficult to cut, so in many cases other types of rock were used as substitutes, for example green feldspar, basalt, and serpentine. Green was used because it symbolised resurrection and health.

SCIMITAR: A scimitar is a sword with a curved blade design (originating in Southwest Asia and Middle East). When Dr. Khalid's henchman, Aziz, threatens the cousins, they are so terrified that his curved knife looks as big as a scimitar.

SEMI-DIVINE: This word means displaying both divine and human aspects.

SET: In ancient Egyptian mythology, Set is an ancient god, who was originally the god of the desert, storms, and chaos. Set was viewed as immensely powerful, and was regarded consequently as the chief god. Set carried the epithet, 'His Majesty' shared only with Ra. Another common epithet was, *of great of strength*, and in one of the *Pyramid Texts*, it states that the king's strength is that of Set. As chief god, he was patron of Upper Egypt (in the South, upstream), where he was worshiped, most notably at Ombos. The myth of Set's conflict with Horus, Osiris, and Isis appears in many Egyptian sources, including the *Pyramid Texts*, the *Coffin Texts*, the Shabaka Stone, inscriptions on the walls of the Temple of Horus at Edfu, and various papyrus sources. These myths generally portray Osiris as a wise king and bringer of

civilization, happily married to Isis. Set was his envious younger brother, and he killed and dismembered Osiris. Isis reassembled Osiris' corpse and another god (in some myths Thoth and in others Anubis) embalmed him. As the archetypal mummy, Osiris reigned over the afterworld as judge of the dead. Isis conceived Osiris' son Horus with her husband's corpse, or in some versions, only with pieces of his corpse. Horus naturally became the enemy of Set, and many myths describe their conflicts. In one of their fights, Set gouged out Horus's left eye, which represented the moon; perhaps this myth served to explain why the moon is less bright than the sun. Unsurprisingly, the Scarab King's stepbrother is called Seti, and he is as aggressive and evil as his namesake.

SHEMSU-HOR: This group is very important in Adam and Justin's quest, as they held the great secrets of power, handed down from the Neteru. The greatest of the ancient centers of astronomical wisdom was the temple city of Heliopolis, also called the 'City of the Sun.' It now lies completely buried under the Al Matareya suburb of modern Cairo. The Heliopolitan priests were very well informed in the mysteries of the heavens since they spent most of their time recording and observing movements of the sun and the moon, the planets and the stars. Over thousands of years, the Heliopolitan priesthood had kept careful records of the movements of these astral bodies. Even the Greeks and Romans were in awe of the level of astronomical knowledge these priests had acquired. Herodotus, Aristotle, and Plato credited the Egyptians with the invention of the solar year and the zodiac, and also noted that they had accumulated thousands of years of astronomical records, possibly over 10,000 years' worth. It was at Heliopolis that the Shemsu-Hor kept the knowledge of the ancient Egyptian astronomical religion alive for thousands of years. This ancient priesthood, some believe, had lived in Heliopolis for thousands of years before even the beginning of the historic period in Egypt (from 3100 BC). There they carefully guided the local population, teaching them the arts of astronomy, mathematics, agriculture, and especially architecture, in order to ensure that the ancient astronomical knowledge would continue. The results of their efforts were what we now know as the pyramids and Sphinx—hieroglyphics in the form of architecture, the ancient astronomical knowledge frozen in stone. The Shemsu-Hor were not kings, but rather powerful and enlightened individuals practising their skills at the sacred site of Heliopolis-Giza thousands of years before history began.

SPHINX: The Great Sphinx that Justin and Adam visit at Giza is not the only sphinx in Egypt, just the most famous. In ancient Egyptian mythology, a sphinx is a figure, usually a crouching lioness or lion with a human head, but occasionally with the head of a falcon, hawk, or ram. The figure had its origin in the Old Kingdom. It is associated with the sun goddess



Sekhmet, the daughter of Ra. She was also a fierce war goddess and protector of the pharaohs. Generally, the roles of sphinxes were as temple guardians and they were placed in royal tombs or religious temples.

STELAE: In ancient Egypt, stelae are slabs of stone or wood, of many different shapes, usually bearing inscriptions, reliefs, or paintings. There are several ancient Egyptian expressions for the term stele, which reflect its different purposes. *Wd* is the most general expression, and it means ‘monument of any kind,’ ‘tombstone,’ ‘boundary stone,’ ‘monument in a temple.’ As tombstones, they were originally erected outside the tombs, to mark the offering place and to name the tomb owner. In temples and sanctuaries, they were set up by individuals to worship the gods, but also to commemorate special events, such as successful expeditions to the mines in the desert, or victories over foreign powers. In addition, stelae were also used as boundary markers for fields, estates, administrative districts, or even countries.

TEMPLES: The temples were considered the homes of the gods and goddesses the ancient Egyptians worshipped. Although temples were dedicated to specific deities, in fact each temple represented a different aspect of the one god who was Amun-Ra. All was to be kept clean and in order according to the laws of Ma’at (truth and order). The most important task of the priesthood was to see to it that the god was well cared for. They were indeed ‘servants of the god.’ Their duty was to ensure that the god wanted to remain in his home and in Egypt so that all would be well. If not, the god or goddess would leave and great unrest would result for Egypt. Each city had a temple built for the god of that city. The purpose of the temple was to be a cosmic center by which men had communication with the gods. There are two parts of the temple; the outer temple where worshippers are allowed, and the inner temple where one can enter only after proven worthy and ready to acquire the higher knowledge and insights. The arch-high priest for all gods was of course Pharaoh, who in his turn appointed high priests and other priests to perform his duties to the gods. It was only Pharaoh or the priest on duty who was ever allowed into the innermost chamber of the temple, where the *naos* was kept (the shrine built of wood), where the statue of the god was situated. This they did only at the morning ceremony, the midday and evening ceremony. At all other times no one entered that part of the temple. The rest of the priesthood were the only ones who were allowed beyond the outer court. The worshippers were never allowed further than the outer court, where they could leave their offerings to priests who brought them into the temple.



So although the temple was indeed considered the home of the god, it did not function like the temples of other cultures where people come and go as they please. These temple precincts were the domains of the god, who was believed to be resident. But the relationship between the average Egyptian and his god was nevertheless an intense one. Those who lived near an important cult center or even a smaller temple could always go to the outer court and leave their offerings. There was also a backdoor behind the main building where they could hand in their *ostraca* (thin fragments of limestone) on which they had scribbled prayers and questions, or they could whisper their troubles to an attending priest. The priests took care of it and usually provided the questioner with an answer of sorts. Then there were the festival days when the god was carried on his barge in procession through the city. At those occasions, the processional route was lined with worshippers and residents who came to get a glimpse of the statue, even though it was usually hidden with hangings and shaded with great ostrich feathers.

THE PALERMO STONE: The Palermo Stone is the common name for a fragmentary ancient Egyptian stele made of black basalt that was engraved toward the end of the 5th Dynasty, around 2500 BC. It lists the ruling pharaohs of Lower Egypt, beginning with several thousands of years of mythological rulers up until the time of the god Horus, who then handed the throne to the first human pharaoh listed, Menes. It then goes on to list the names of historical pharaohs who ruled Egypt up until the early 5th Dynasty, the time of the pharaoh Neferirkare Kakai, though the original stele may have recorded events past his reign. It also tabulates such information as the height of the flooding Nile, the Inundation for some kings (see Nilometer), and information on the festivals (such as the ‘sed’ festival, an ancient Egyptian ceremony held to celebrate the continued rule of a pharaoh), taxation, sculpture, buildings, and warfare. The stone is inscribed on both sides with what is probably the earliest known Egyptian historical text. The stele was originally about 2.1 meters tall by 60 centimeters wide, but has broken into a number of pieces, many of which are missing. The original location of this stele is unknown.

The original and largest fragment of the Palermo Stone first came to light in 1866 and resides in the Salinas Regional Archaeological Museum in Palermo, Italy, from where it gets its name. Further pieces of the stele are in the Egyptian Museum in Cairo and the Petrie Museum in London. Manetho may have used it to construct his dynastic chronology in the 3rd Century BC. He was Egyptian, and his topics dealt with Egyptian matters, but he wrote in Greek for the Ptolemaic period. Many king lists that exist from later dates, such as the Turin Canon (13th Century BC) and the Karnak List of Kings, identify Menes (c. 3100 or 3000 BC) as the first king of the first dynasty, and credit him with unifying Egypt. However, the Palermo Stone, which is substantially older, lists rulers who predate Menes. It seems to indicate that the unification of Egypt occurred earlier than Menes’s rule and that he simply reunited the nation after a period of fragmentation. The works of Manetho show that he used the information contained on this stone as a source for his history of Egypt prior to his time.

THE ROSETTA STONE: This is the key to understanding ancient Egyptian hieroglyphics. Why did ancient Egyptians forget how to read hieroglyphics? The Egyptian script was originally

developed about 4000 years ago. It flourished and grew with each century. As centuries passed, foreign powers such as the Persians, the Greeks, and then the Romans invaded Egypt. With each new set of rulers came new signs. From about 700 signs, the alphabet grew to over 6000 signs. During the Ptolemaic Dynasty, Egyptian and Greek languages were used simultaneously. Then during the Roman governorship, only Latin was used, and occasionally Greek. Within 100 years, no one used or even understood the Egyptian hieroglyphics. Even the Roman authors of the time suggested that hieroglyphics was not even a language. Then, disaster! In 391 AD, the Christian Emperor Theodosius I closed all pagan temples throughout the Roman Empire, which included Egypt. The message of ancient Egypt was then lost as people completely forgot how to write the language.

The Rosetta Stone was the key that unlocked the mysteries of Egyptian hieroglyphics. Napoleon's troops discovered it in 1799 near the seaside town of Rosetta in Lower Egypt, and it eventually made its way into the British Museum in London where it resides today. It is a slab of black basalt dating from 196 BC inscribed by the ancient Egyptians with a royal decree praising their king Ptolemy IV. The inscription is written on the stone three times, once in hieroglyphic, once in demotic, and once in Greek. Thomas Young, a British physicist, and Jean-Francois Champollion, a French Egyptologist, worked together to decipher the hieroglyphic and demotic texts by comparing them with the known Greek text. From this paltry starting point, a generation of Egyptologists eventually managed to read most everything that remains of the Egyptians' ancient writings. The Rosetta Stone is 114.4 centimeters (45 in) high at its tallest point, 72.3 centimeters (28.5 in) wide, and 27.9 centimeters (11 in) thick. Weighing approximately 760 kilograms (1,676 lb.), it was originally thought to be granite or basalt but is currently described as granodiorite and is dark blue-pinkish-grey in color. The stone has been on public display at The British Museum since 1802.

THOTH: The wisest of the Egyptian gods was Thoth, the ibis-headed god of the moon. Thoth is the focus of the entire book series since it all starts with the ancient *Book of Thoth*, which must not be read! When Adam has a vision of Thoth, and the image speaks to him, he realizes just how important their quest has become.

Thoth was the god who helped Isis work the ritual to bring Osiris back from the dead, and who drove the magical poison of Set from her son, Horus with the power of his magic. He was Horus' supporter during the young god's deadly



battle with his evil uncle Set, helping Horus with his wisdom and magic. When Ra retired from the earth, he appointed Thoth and told him of his desire to create a Light-soul in the Duat (afterlife) and in the Land of the Caves. The sun god appointed Thoth to rule over this region, ordering him to keep a register of those who were there, and to mete out just punishments to them. Thoth became the representation of Ra in the afterlife, seen at the judgement of the dead in the 'Halls of the Double Ma'at' (Justice). The magical powers of Thoth were so great, that the Egyptians had tales of a *Book of Thoth*, which would allow a person who read the sacred book to become the most powerful magician in the world. The book, which 'the god of wisdom wrote with his own hand' was, though, a deadly book that brought nothing but pain and tragedy to those that read it, despite finding out about the 'secrets of the gods themselves' and 'all that is hidden in the stars.'

Thoth was one of the earlier Egyptian gods, thought to be scribe to the gods, who kept a great library of scrolls, over which one of his wives, Seshat (the goddess of writing) was mistress. The Egyptians associated him with speech, literature, arts, and learning. He, too, was a measurer and recorder of time, as was Seshat. Believed to be the author of the spells in the *Book of the Dead*, he was a helper (and punisher) of the deceased as they try to enter the underworld. In this role, his wife was Ma'at, the personification of order. In keeping with his many attributes, he was depicted with a variety of symbols. As a god of Egypt, he carried the ankh, the symbol of life, in one hand, and in the other, he held a scepter, the symbol of power. In the *Book of the Dead*, he holds a writing palette and reed pen to record the deeds of the dead. As voice of the sun-god Ra, he carried the 'utdjat,' or Eye of Ra, the symbol of Ra's great power. Thoth was variously depicted wearing a crescent moon on his headdress, or wearing the Atef crown, or sometimes, the crown of Upper and Lower Egypt. Originally, Thoth was a god of creation, but was later thought to be the one who civilized men, teaching them civic and religious practices, writing, medicine, music, and magic.

TROY: Justin reminds Laila that many stories labeled myths have been proven true. He cites Troy as an example. Troy is a legendary city and center of the Trojan War, as described in the *Iliad*, one of the two epic poems attributed to Homer (an ancient Greek epic poet). Trojan refers to the inhabitants and culture of Troy. Today, Troy is the name of an archaeological site, the traditional location of Homeric Troy, in Hissarlik in Anatolia, Turkey. However, in modern times,



historians dismissed Troy and the Trojan War as legend. In 1822, the Scottish journalist Charles Maclaren identified the position of the acropolis (highest point) of an ancient city in northwestern Anatolia. In 1866, Frank Calvert made extensive surveys and published in scholarly journals his identification of the hill site of ancient Troy. The Turks knew the hill, near the town of Chanak, as Hissarlik. In 1868, the German, self-taught archaeologist Heinrich Schliemann secured permission to excavate Hissarlik. Later excavations revealed several cities built in succession to each other. One of the earlier cities is often identified with Homeric Troy. In the 1870s (in two campaigns, 1871—73 and 1878/9), he excavated the hill and discovered the ruins of a series of ancient cities dating from the Bronze Age to the Roman period. After Schliemann, the site was further excavated, showing that there were at least nine cities built one on top of each other at this site. In 1988, excavations resumed and possible evidence of a battle emerged in the form of arrowheads found in layers dated to the early 12th Century BC. In August 2003, following a magnetic imaging survey of the fields below the fort, a deep ditch was located and excavated among the ruins of a later Greek and Roman city. Remains found in the ditch dated to the late Bronze Age, the alleged time of Homeric Troy. The archaeological site of Troy was added to the UNESCO World Heritage list in 1998. The image above shows the walls of ancient Ilium, a Greco-Roman city built on top of the original site.

TURIN PAPYRUS: The Turin King List also known as the Turin Royal Canon or the Turin Papyrus, is a unique papyrus, written in hieratic (priestly script), currently in the Egyptian Museum at Turin, to which it owes its modern name. The text dates to Rameses II and mentions the names of all Egyptian rulers preceded by the register of gods that, as it was believed, ruled over Egypt before the Pharaonic era. It is broken into over 160, often very small, fragments, many of which have been lost. When it was discovered in Thebes (modern day Luxor) by the Italian traveler Bernardino Drovetti in 1822, it seems to have been largely intact, but by the time the King of Sardinia donated it to the museum, its condition had severely deteriorated. The French Egyptologist Jean-François Champollion, who, later followed by Gustavus Seyffarth, took up its reconstruction and restoration, first recognized the importance of this papyrus.

Although they succeeded in placing most of the fragments in the correct order, their efforts came too late and many pieces of this important papyrus remain missing. The papyrus contains a list of gods, demi-gods, spirits, mythical, and human kings who ruled Egypt from the beginning of time presumably until the time it was written.

TUTANKHAMUN: Possibly the most famous of the pharaohs because of the magnificent discoveries in his tomb, this young king died at the age of eighteen. He was an Egyptian pharaoh of the 18th Dynasty (ruled ca. 1332 BC—1323 BC in the



conventional chronology), during the period of Egyptian history known as the New Kingdom. His original name, Tutankhaten, means 'Living Image of Aten,' while Tutankhamun means 'Living Image of Amun.' His is the most important collection in the Egyptian Museum, possibly the greatest treasure trove ever discovered in one location. The wealth of gold artifacts takes up an entire room. The gold coffin of the young pharaoh is made of 450 pounds of solid gold. It is possibly the finest example of goldsmithing work in history. Three coffins were used to hold the body of the young king who died at the age of 18. The inner and outer coffins are displayed among the collection. Howard Carter discovered the tomb on November 4, 1922, after six years of hard work. It was under the rubble that had accumulated during the excavations of King Rameses VI tomb in the Valley of the Kings.

VALLEY OF THE KINGS: The Valley of the Kings is a place that poses great danger to Adam and Justin. Not only do they encounter a giant cobra in a recently excavated tomb, while being chased by Dr. Khalid's men, but the gangsters also kidnap them here. They begin their arduous trek across the desert to ... who knows where? On the mountainside behind Thebes (Luxor), the Valley of the Kings (also known as 'the tombs of the kings of Biban el-Muluk') is the most famous of many small valleys there. Originally, it appeared as a gorge lost among rocky ravines. Today, even though roads have been built, making access much easier, it still retains its mysterious fascination. Its history began with the unusual break with tradition on the part of the pharaoh Thutmose I. He decided to build his tomb away from the funerary temple sites; he also made sure his body would be buried in a secret place. His resolution to do this broke the tradition that had endured 1,700 years. The architect Ineni excavated a suitable tomb in an isolated valley, and then carved out of rock a steep stairway leading down to the burial chamber. This set the precedent, which was copied by succeeding rulers. Thutmose I rest did not last long; neither did that of the other kings. The history of the Valley of the Kings is one long litany of pillage and robbery, by thieves who secretly, under cover of darkness, plundered the riches of the pharaohs by the light of a few flickering torches. However, not only tomb robbers disturbed the rest of the ancient kings. The religious and devout priests and followers, knowing that their sovereigns' treasures were not safe, also uprooted the bodies and riches and moved them to places of safety. Rameses III was reburied three times!





Hieroglyphic Alphabet

A



B



C



D



E



F



G



H



I



J



K



L



M



N



O



P



Q



R



S



T



U



V



W



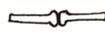
X



Y



Z



TIPS FOR TEACHERS

CLASS ACTIVITIES ON EGYPT



Class Activities on Ancient Egypt

Egypt is just the most wonderful topic because their history dates back so far. There is an absolute wealth of fantastic information to keep kids glued to the subject. You can find many answers to these questions in the Reader Guide section of this book.

The Egyptian Empire TimeLine

The Egyptian Empire was one of the world's greatest civilizations and survived for more than 3 000 years. Ask learners to research the rise and fall (by foreign conquest) of this empire and make an Ancient Egyptian timeline.

Famous Egyptians: find out why these ancient figures were so important.

- Imhotep (Hint: he was an architect)
- Menes (Hint: he was the first king of the 1st Dynasty)
- Nefertiti (Hint: a beautiful woman)
- Tutankhamun (Hint: he was nine when he became pharaoh and is the best known of all the pharaohs—why?)

Geography: using books or internet, look up the words 'map' and 'Ancient Egypt.'

- Research the vital role the Nile River played in the lives of Ancient Egyptians—why was this river so important? (Hint: agriculture, flooding, irrigation, and cultivation.)
- What recent event has caused a change in the flow pattern of the river? (Hint: Aswan, dam, effects of controlled water flow.)
- What kind of terrain surrounded Ancient Egypt? (Hint: Sea? Land?)
- Name some of the great cities of ancient Egypt. One shares the same name as a city in the USA.

Famous Monuments and Places: look up these famous sites and find out who built them, and why.

- The Great Pyramid

- The Sphinx
- The Valley of the Kings
- Abu Simbel
- The Temple of Karnak
- Deir-el-Bahari

Do You Know What These Words Mean?

- Mummification
- Embalm
- Necropolis
- Sarcophagus
- Hieroglyphics
- Papyrus
- Scribe
- Pyramid
- Tomb
- Pharaoh
- Oasis
- Desert
- Lotus
- Scarab
- Amulet
- Mythology
- Civilization

Egyptian Writing: using the hieroglyphic alphabet at the end of the Reader Guide, you can practise writing your own names. You can even write a message from an ancient Egyptian king to someone important, giving him a special instruction. Or else a poem, praising the king. In *The Secret of the Sacred Scarab*, heroes Justin and Adam have to translate some ancient hieroglyphics so they can crack the secret code and discover the meaning behind the sacred scarab.

A Hands-on Project: Create Your Own Egypt Tourist Guide Book.

This is great fun! You'll need lots of paper, pens, pencils, coloring crayons or pastels, some books on Egypt, or access to the internet. Divide the class into teams, giving each group a topic. They should then research their topic, either in books or internet, print out or draw images, write up their information and finally put together their own guide book.

- You'll need to appoint someone as a class coordinator (editor) to check all the teams are doing it right. Use a harder cardboard for the cover, which should really be beautifully

decorated in the most eye-catching way. Don't forget to include a map of Egypt for tourists who have never been to Egypt.

- Contents: history, geography, archaeology, mythology, mummification, travel, culture, animals, language, monuments, tombs and pyramids, hieroglyphics, kings and queens ... the topics are endless. What is exciting is allowing students to tackle this on their own (with some guidance!) and let their own creativity flourish.

A Hands-on Project: Create Your Own Pharaonic Death Masks

Books and the internet contain plenty of images of possibly the most famous Pharaonic death mask ... that of the boy king Tutankhamun. This can easily be recreated with papier-mâché, water-based paints, and some creativity. You can use a ball or round object to make the framework for the mask. Don't forget that ancient Egyptians loved bright colors, especially turquoise, yellow, red, and blue. Remember, you'll be recreating the gold, gems, and other precious stones and metals that were used to decorate the death masks, so get painting!

Did You Know?

HOW AND WHY WERE THE PYRAMIDS BUILT



From the very beginning, Egypt was a culture obsessed with royalty and death. Although Egypt had a pantheon of gods, the principal deity was the sun god Re (or Ra), for whose worship a massive religious center had developed at Heliopolis, 50 kilometers north of Memphis. It was believed that Re had once ruled personally over Egypt, but had retired to the heavens after becoming weary of the affairs of mankind. He left the earthly kings to rule in his stead. Thus, the king was the incarnation on earth of Re. Participation with the gods was essential during the king's life, and afterlife. Ancient Egyptians believed that the dead king's spirit could only survive if it returned to earth periodically for sustenance (food, drink, etc.) and this implied having a body to inhabit. The body was preserved with natron during the mummification process, and then would be buried with the king's possessions and riches (for use in the next world) and with religious spells and illustrations to guarantee he was protected and empowered in the next world.

Devotion to the king could ensure his subjects a good place in the afterlife, so usually the nobles would have themselves mummified and entombed around their beloved ruler. As a result, a necropolis—a city of the dead—would arise around the king's tomb. The best example is that of Saqqara, which also included temples and buildings to house the priests who carried out the necessary rituals. However, as the funerary industry grew, so did organized crime. Despite the vast numbers of guards in attendance, robbers still managed to plunder the tombs. The lure of wonderful treasure far outweighed their fear of reprisals from any guardian spirits or demons! To counter this, even bigger and more imposing tombs were developed. The national obsession with the royal dead finally sounded the death knell for the Old Kingdom. In addition to preparing his own burial complex, the king was expected to repair and provision those of his predecessors, as well as provide tombs for his own family and court. The incredible drain on the economy required to build, furnish, staff, and maintain these enormous burial complexes finally bankrupted the country. Even the monarchy was ruined.

The true pyramid exists only in Egypt, although there are similar structures in other parts of the world, such as those built by the Mesopotamians, and the Maya of Mexico and Central America. Egyptian pyramids are square in plan and their triangular sides—directly facing the points of the compass—slope upwards at approximately a 50-degree angle from the ground and meet in an apex. The prototype for the pyramid is derived from the mastabas of the Old Kingdom, which are

rectangular in plan and have only two sloping sides. The Step Pyramid at Saqqara soon evolved into the straight-sided true pyramid. In contrast, the Mesopotamian ziggurats were square in plan and built up in receding terraces.

A question that still has not really been answered is: how were the pyramids built? The ancient Egyptians did not have the complex machinery, the architectural and technical expertise of modern architects, nor did they have computer programs to help them out if they ran into design trouble. Combine that with a singularly harsh climate, limited resources ... what is the answer?

The first step in building a pyramid was to choose a suitable site. This had to be on the west side of the Nile because the west was where the sun set and where the dead were thought to enter the Underworld. The pyramid also had to be built on high ground, away from the Nile flooding. Yet it could not be too far away from the bank because the river would be used to transport the material needed, as well as other supplies for the work force. The site also had to have a firm rock foundation, capable of supporting the great weight of the pyramid without cracking. It also had to be close to the capital so that the king could inspect the building works at any time. This monument would be testimony to his greatness after his death, so generally a king would want to keep a close eye on the construction of his pyramid.

Although no building plans for a pyramid exist today, it is obvious from the size and magnificence of these structures that building them was not a slapdash affair. It was one of careful and exquisite design and construction. After the rock base had been prepared to satisfaction, the pyramid was on the way to being built. Each side of the pyramid had to face one of the cardinal points. The builders would observe the rising and setting of the sun to establish accurate points. Entrance into the pyramid was through an opening in the northern wall. The inside of the pyramid would contain various chambers and shafts. In fact, these were built first and then the rest of the pyramid constructed around them. The inner pyramid would be made out of finest limestone. Stone blocks forming a gable would divert the great weight of the masonry masses over these chambers.

The precise method of raising the pyramid is unknown. Some scholars have suggested levers were used to raise the blocks from one level to another. The ancient Egyptians did not know about pulleys—that discovery only came about in Roman times. It has also been suggested that workers used ramps to haul the blocks into position. The problem with this suggestion is that the ramps would eventually have been as huge as the pyramid itself. No traces remain of any kind of construction at any of the various pyramids. As one can see, building methods are still being argued.

Egypt of the New Kingdom made its capital at Thebes where a new necropolis was chosen in a barren gorge today called the Valley of the Kings. The Egyptians abandoned their huge and

opulent pyramids, perhaps to deter robbers, and opted for deep rock-cut tombs. The narrow valley was probably chosen because its restricted entrance would make it easy to guard. The tombs were cut into the mountainside and were ingeniously designed to deter even the most determined tomb robber. The walls of these tombs are decorated with carved and painted scenes to assist the king in passing from this world to the next. The tombs have proved modern scholars with a wealth of information about the Egyptian way of life ... and death!



THE LEGEND OF THE SCARAB KING



I have often been asked if the Scarab King, the foundation character of Book 1: *The Secret of the Sacred Scarab* is based on a real person. In ancient Egyptian pre-history, two centers of civilization developed: one in the north, around the Nile Delta, (Lower Egypt) and the other in the Nile Valley, to the south (Upper Egypt). Before the unification of Egypt in 3100 BC, the area was divided into small chiefdoms, each ruled over by a king, who was generally the leader of his tribe. The ancient Egyptians did not call the kings of Egypt pharaohs. This word was used by the Greeks and Hebrews, and today is commonly used to denote the ancient kings of Egypt. At various times in its ancient past, the country was split up and there were at least several kings ruling different areas at the same time. There were also probably kings who ruled regions of Egypt before recorded history, and in fact, several ancient historians mention legendary kings who were elevated to the status of Egyptian gods. I've based my legend of the Scarab King on an idea of what a king of that time may have been like.

“Many thousands of years ago, long before the time of the great pharaohs, the gods walked with men on earth. It was a time that has long been forgotten. In the ancient land of Kemet, there lived a wise and good king. He was a humble man who looked to the earth and nature, the birds, beasts, and insects for inspiration on how to rule with wisdom and skill. He searched for a creature as his totem; a creature that would be a sacred symbol of his kingship and his beliefs. *But what to choose*, he wondered. There were already so many royal symbols: the serpent, the lion, the falcon, the scorpion, the sun ...

The king was baffled. He had no answer. One day, against the counsel of his advisors and courtiers, he walked out alone into the desert. He believed an answer would come to him there in that vast expanse of sun and sand. After a few hours of walking, he became hot and tired, and regretted his decision. He sat down and just watched the scenery around him. Movement in the sand next to his sandal caught his attention. An insignificant black insect, a scarab beetle, scurried past him, rolling a ball of dung in which to lay its eggs.

“Khephri! The sacred scarab and god of the rising sun,” said the king. “The giver of new life and the symbol of the sun’s rebirth each day after the blackness of night.”

He chose this beetle, so humble and yet so vital in the Egyptian circle of life and mythology, as his totem, his symbol. He made the name Khephri part of his own name and had images of the sacred scarab carved onto the temple walls. Then he commanded his royal goldsmith to fashion a magnificent scarab from gold and jewels to hang around his neck. In the middle of the scarab, the jeweller placed the First Stone of Power, given to the king by the Seven Sages to help him rule wisely and well. The king became known thereafter as the Scarab King.

The king was tall, strong, and handsome. He loved to hunt. He was an excellent sportsman and a wonderful king. His people loved and admired him. Under his reign, the kingdom prospered. People were well fed, employed, and enjoyed their lives. The king married a beautiful girl but, sadly, they had no children. He had a stepbrother, Seti, who took his name from the dark god of chaos and storms, the god Set. Seti was the opposite of his handsome stepbrother who worshipped the sun god, Ra.

Seti was jealous of his stepbrother. He wished to rule in his brother's place. One problem stood in his way. According to custom, in order for a succeeding king to take up his rightful place on the throne, a secret ceremony was held between the old king and his appointed heir or successor. The new king would receive special instructions: magical chants, particular hand signals, and other aspects of the mystic rituals that passed from king to king. Then the priests would know that the new king was a genuine successor, and not a pretender to the throne.

Seti needed to know the secret rituals. When he asked his stepbrother about them, the Scarab King replied, "Ah, Seti, why do you pester me with these questions? Why do you ask for what cannot be given? You will never rule after me because you do not share my beliefs in life. You think only of yourself when a king must think of his people first. Do not ask me these questions again! I have chosen my cousin on my mother's side to succeed me. Senreset is a good and wise man. He will make an excellent ruler."

Seti seethed with anger as the king dismissed him from the royal chambers. Once he knew the secret words and signals, the kingdom would be his.

Of course, the chicken-hearted priests will accept me, he thought. They believe in the ritual. I believe in the power. Once I am king, I will have the First Stone of Power, and then my control over the kingdom will be complete.

He sent his men to bribe the High Priest to reveal the secret rituals, but the man refused. Seti tried three times, but each time the High Priest sent them away. Seti was so angry that he ordered his men to slay the High Priest. However, his men were afraid of the wrath of Ra, and they disobeyed. Finally, Seti went himself to the High Priest. Although the man trembled before the king's stepbrother, he would not reveal the sacred secrets of the rituals of kingship. Seti knew that the Scarab King, being healthy and strong, would live for many years. There was only one thing left to do: he must kill the king! He lured his stepbrother into a lonely part of the palace, under the pretext of discussing building plans. Then, when diagrams that Seti had brought along distracted the king, Seti struck him down.

The king fell to the ground, bleeding from the fatal blow. As the king lay dying, he groaned and grasped Seti by one hand. "You will never find it, my brother, and you will not be king for long. Your heart will be weighed on the Great Scales and you will be found lacking."

Seti, frightened by these words, felt under the king's tunic for the scarab. It was not there. Seti shrieked for his men and, within minutes, they had overrun the palace. Seti questioned the king's priests closely, threatening them with torture, but they pretended not to know where the sacred scarab and the king's regalia were kept. They also denied knowing the magic words of the ritual. Seti cursed the heavens and the gods for defeating his plans. His screams rose skyward

and the city trembled beneath his wrath. The Secret of Power had gone with the king to his grave. However, Seti thought that when the king was buried, one of his priests would place the scarab in the king's sarcophagus according to custom. If he could find the scarab, he could try to turn its power to his purposes.

But the king's loyal followers prepared his body, placing it in a sarcophagus of solid gold, and transported it at night, along with all the treasure, to a secret tomb so that none would violate it. They descended into the entrails of the earth and hid the body in the Place of Divine Inundation, protecting it with magical incantations. The Scarab King, like the sacred scarab, returned to the earth, later to rise in the sky as a star."

Did You Know?

THE RIDDLE OF THE SPHINX



The Sphinx was just a short distance from the pyramids and was equally magnificent. The bus parked quite far away from the actual area and the tour group had to walk some distance to get to the Sphinx. They found themselves looking down into a kind of valley. Below, on their right, were the temple buildings forming an entrance. They then walked down a sloping stone walkway, through a narrow stone corridor and columned courtyards, then up a steep ramp and onto the high ridge closest to the Sphinx. There were crowds of tourists of all nationalities; everyone bumped and jostled as they hurried up to the viewing area. When they reached it, a large group of tourists was already gathered there, admiring the ancient stone beast.

Justin and Adam elbowed their way forward until they were standing near the edge, right up close against the safety railing. Their aunt and Gran followed behind. The rolling sand dunes in the distance looked like an endless golden sea with sandy waves. On all sides, the desert stretched away until the shimmering sand seemed to meet the azure sky in a hazy blue line. The sunlight was almost blinding. The gigantic Sphinx lay crouched below them like a strange, mythological creature. It had the body of a lion and the face of an ancient pharaoh. The nose was broken, partly from erosion and partly—it was said—from soldiers firing at it for target practice several hundred years ago.

Laila raised her voice so that everyone could hear: “Gather round everyone! Now, the Sphinx was originally sculpted from an enormous, naturally occurring limestone outcrop. For most of its history, it has been covered up to the neck in sand. Limestone is a very soft rock so the poor old Sphinx is in very bad shape from erosion. In fact, renovations have been going on for a few thousand years. These began with the first recorded clearing in the 18th Dynasty, around 1,400 BC. A prince, who later became the pharaoh Thutmose IV, ordered the sand to be removed. Apparently, the prince had a dream in which the Sphinx promised him kingship if he cleared the Sphinx. The dream came true and Thutmose kept his promise. If you look closely, you’ll see a commemorative ‘stela’ or pillar, called the ‘Dream Stela,’ recording the event. Thutmose placed it between the paws of the Sphinx.”

“How old is the Sphinx really?” Adam asked.

Laila sighed and stared out at the huge beast. “There’s such controversy about the age. Some scholars say four to five thousand years old and others say it is at least ten thousand years old. But one thing is for sure, it is at least four thousand five hundred years old. No one knows exactly whom the face is supposed to represent. The accepted thinking is that it is Chephren, although it could just be a royal head.”

She pointed to the Sphinx’s massive head. “Look at the headdress extensions on each side of the ears—that’s part of the royal ‘nemes’ or striped head cloth. Then there was the ‘uraeus,’ the rearing cobra headpiece, which would offer protection from evil forces; and there was a royal beard, but nothing remains of that now except fragments in the British Museum.”

“Is its name just the Sphinx?” Adam asked curiously.

“It’s interesting that you ask that question,” Laila replied. “Actually, it has quite a sinister Arabic name: Abu el-Hol, which means ‘father of terrors’. Originally the Sphinx was called *Hor-em-Akhet*, which means ‘Horus who is on the horizon.’”

“Wasn’t the Sphinx quite a gruesome beast long ago?” Justin asked.

Laila laughed, but the boys could see she was impressed.

“You boys have done a lot of reading. Well, the word ‘sphinx’ comes from the Greek word ‘sphingo,’ which means to strangle, or ‘sphingein,’ meaning to bind tight, which is what the Sphinx was supposed to do to its victims if they couldn’t answer a riddle. In Greek mythology, the Sphinx sat outside Thebes and asked a riddle of all travelers who passed by. If the traveler failed to solve the riddle, then the Sphinx killed him or her. However, if the traveler answered the riddle correctly, then the Sphinx would destroy itself.

The riddle goes like this: *What goes on four legs in the morning, on two legs at noon, and on three legs in the evening?*

Oedipus solved the riddle, and the Sphinx destroyed herself.

The answer is a man, who crawls on all fours as a baby, walks on two legs as an adult, and walks with a cane in old age. Of course morning, noon, and night are metaphors for the times in a person's life.”

Did You Know?

A QUICK LOOK AT THE HISTORY OF ANCIENT EGYPT



Like you, Adam and Justin learned about ancient Egypt at school before coming on this trip to Egypt. They had always thought ancient artifacts and treasures were impossible to find, and that mostly everything worth discovering had been dug up already. This was not the case—something they found out on their very first day. As you journey with the boys, try to remember some of the things you have learned about Egypt, either at school or on this website—it will help you enjoy the book even more.

It's considered that Egyptian history started in the Paleolithic era; around 15,000 BC. Naturally, since this was before recorded history, as we know it, that period is surrounded by much speculation and conjecture. At that moment in time the Valley of the Nile was very different from what it looks like today. The Nile itself must have covered just about the whole region and, coupled with a different climate (much more humid), would have resulted in vast stretches of marshlands reaching right up to the Delta. The Sahara was not sand like it is today, but rolling grasslands that sprang forth with abundant plant and animal life. It was a period of ample vegetation and rainfall. At the end of the Palaeolithic era, the climate began to dry up, the rolling grasslands started to recede and the food supply began to vanish. The people then made their trek to the Nile Valley with its readily available water, game, and arable land. The period marked the change from hunting and gathering to farming. Additionally, this period is believed to have been much more temperate and rainy than the Nile Valley of today. As the green and abundant areas began to recede, so the human population began to concentrate along the fertile banks of the river.

By the Neolithic era—around 10,000 BC—two distinct ethnic groups had originated from two very different regions. These were a group of Africans from Central Africa, and a second group of people of Mediterranean origin whose ancestors came from the heart of Asia. To this, a third group must be added—these people were believed to have come from the legendary Atlantis. Perhaps this is where the idea of early god-kings originates? The theme of Atlantis comes up in the book, so think about the possibilities... These earliest inhabitants of Egypt arrived in the Nile Valley via Libya.

Two centers of civilization developed: one in the north, around the Nile Delta, (Lower Egypt) and the other in the Nile Valley, to the south (Upper Egypt). Before the unification of Egypt, the

area was divided into small chiefdoms, each ruled over by a king, who was generally the leader of his tribe. The ancient Egyptians did not call the kings of Egypt ‘pharaohs.’ This word was used by the Greeks and Hebrews, and today is commonly used to denote the ancient kings of Egypt. At various times in its ancient past, the country was split up and there were at least several kings ruling different areas at the same time. There were also probably kings who ruled regions of Egypt before recorded history, and in fact, several ancient historians mention legendary kings who were elevated to the status of Egyptian gods.

THE ‘TIME BEFORE TIME’

Then came the dawn of Egyptian civilization—the period the Egyptians themselves called the ‘time of the gods,’ when it was believed that the god Osiris himself sat on the throne of Egypt. This was the ‘first time’ or *Zep Tepi*. His reign is described in the documents known as ‘the *Pyramid Texts*.’ It is said that Osiris united the two parts of Egypt for a long time, but this unity did not last. Recorded history in Egypt begins with Narmer, also known as the mythical King Menes, who finally unified the two kingdoms of Upper and Lower Egypt. This was the beginning of the 31 dynasties that sat on the Egyptian throne, before being conquered by Alexander the Great in 332 BC. An ancient inscription describes Narmer as ‘a breaker of heads...’ that attests to his skills in warfare. The famous ‘Narmer stele’ is a slate tablet about 74 centimeters high dating from 3,100 BC and originating from Hierakonopolis, a city considered to be sacred in the prehistory of Upper Egypt. On this tablet, he is depicted as smiting his enemies.

THE OLD KINGDOM

The Old Kingdom had its beginnings around 2,700 BC. This period is considered by many scholars to be the height of Egyptian civilization. Egypt was divided into administrative districts called ‘nomes.’ Each nome had its own capital. There were 22 nomes in the Nile Valley (Upper Egypt) and 20 in the Delta region (Lower Egypt). These divisions probably originated from the separate chiefdoms of the Predynastic Period, before the unification of Egypt under one king. The capital was moved from Abydos to Memphis. During this time, the first civil and religious laws were devised, and writing and artistic styles arose. Several rulers stand out during this era. Zoser or Djoser—a great monarch of the 3rd Dynasty—was responsible for the construction of the first of the great stone monuments of Egypt—the Step Pyramid at Saqqara. He also organised numerous military expeditions to Nubia, beyond the First Cataract and to Sinai. The 4th Dynasty began with Snefru who constructed a new type of pyramid—one with perfectly smooth sides. However, he was surpassed in this respect by three other rulers of the same dynasty: Cheops (or Khufu), Chephren (or Khafre) and Micerinus (or Menkaure) associated with the Great Pyramids at Giza.

The 5th Dynasty is renowned for the concept of kings being descended from the gods. The first three pharaohs of this dynasty were believed to have been conceived by the god Ra. Thereafter all pharaohs were called ‘sons of Ra.’ During this period the *Pyramid Texts* were composed. Military expeditions against Libya and Asia were carried out. The most important person of the last dynasty of the Old Kingdom (6th Dynasty) was Pepi II, who succeeded to the throne, aged six, and remained there for 94 years. His was the longest reign in Egyptian history. After his death, the central government collapsed and power was divided up amongst the feudal princes, the ‘nomarchs,’ who wielded authority without the pharaoh being able to oppose them. This gave rise to the First Interim Period, a troubled and tumultuous time, which saw Egypt embroiled in a long period of anarchy and social upheaval, from about 2,180 BC in the 7th Dynasty to 2,130 BC at the beginning of the 11th Dynasty.

THE MIDDLE KINGDOM

The Middle Kingdom started about 2,060 BC with the end of the 11th Dynasty. Pharaoh Montu-Hotep I reestablished control over Lower Egypt. Under his successors, commerce was intensified, a trade route to the Red Sea was opened, and Egyptian forces pushed through to Nubia, a land rich in minerals, gold and other trade commodities. The 12th Dynasty began around the year 2,000 BC and proved to be the most renowned and greatest in Egyptian history. The first pharaoh was Amon-Emhat I who started the cult of Amon—this god ultimately became the principal deity. This pharaoh was an able administrator and under his rule, Egypt enjoyed another period of great prosperity. He extended Egypt’s frontiers right into the heart of Libya. His successors also achieved great things—establishing contact with Phoenicia, building large numbers of forts, and sending forth military campaigns. Culture also flourished during this time. The country also enjoyed the benefits of significant technological innovations: the invention of the furnace bellows and the smelting of bronze made for better tools; irrigation techniques were improved; and the invention of the horizontal loom enabled the development of an impressive range of fabrics. But this state of affairs did not last.

The Middle Kingdom ended with the 12th Dynasty and again Egypt was plunged into uncertain and chaotic times. This was the Second Interim period, which saw Egypt conquered by the invasion of Semitic people from the east of the Delta. These were the Hyksos, who easily dominated the Egyptians, owing to their superior military might. Its own weak government also undermined Egypt. The Hyksos introduced iron weapons, horses, and war chariots to Egypt. The whole of northern Egypt fell to the invaders who then ruled for 150 years. Only southern Egypt remained in Egyptian hands. Ultimately, Ahmose, the founder of the 18th Dynasty, drove out the invaders in 1,622 BC. He chased his enemy all the way to southern Palestine and reunited Egypt under his rule. This period of Hyksos domination profoundly changed the Egyptians’ attitude to the outside world. Previously isolated from foreign aggression, the Egyptians had happily traded with their neighbors, without considering it necessary to conquer them. They were forced to

recognize the fact that unless they kept their neighbors under control, it would not be long before Egypt's wealth attracted invaders again.

THE NEW KINGDOM

The New Kingdom, which dates from about 1,580 BC, signaled the triumph of Egyptian military might over the whole of the (then) known world. The rulers of the New Kingdom established a larger, more professional army, adopted expansionist policies, and began the foundations of the world's first empire. It was a period of military conquest, but also one of cultural and artistic development. The capital was now at Thebes (modern day Luxor). Various pharaohs also pushed forward with expansion and Egypt's borders extended from Nubia to the River Euphrates. In 1,372 BC, a pharaoh ascended the throne that was to have a significant effect on the state religion. His name was Amon-Ofis IV. He was known as the poet-king, but also as something of a heretic. Frightened of the power that the priests had acquired and wielded, he broke away from the cult of Amon, and instituted the worship of a new god—Aton. This new god was symbolised by a solar disc. The pharaoh closed the temples and disbanded the clergy. He also founded a new capital. His final act was to change his name from Amon-Ofis (Amon is pleased) to Akhen-Aton (this pleases Aton).

The religious changes did not survive him and were not welcomed generally. When the crown passed to the very young Tut-Ankh-Aton, the new pharaoh revived the cult of Amon and changed his name to Tut-Ankh-Amon, or as we know it, Tutankhamun. His short reign has made historical headlines because of the discovery of his tomb and its fabulous riches in 1922, by Howard Carter.

After the mysterious death of Tut-Ankh-Amon at the age of 18, Egypt fell into a state of anarchy, and then into the hands of military rulers, the greatest of these being Rameses II, known as Rameses the Great. During his 70-year reign, he enjoyed demonstrating his immense power by building colossal monuments such as at Abu Simbel, Karnak, and Thebes. After his death, the history of ancient Egypt is very much one of conquest by foreign powers. Internal anarchy as well as the arrival towards the end of the second millennium BC of Indo-European peoples in Libya, Asia, and the whole of the Mediterranean basin, destroyed an already precarious equilibrium.

The Third Interim period started in 1,085 BC. Power was first grasped by a Libyan king, and then later fell into the hands of an Ethiopian king. The Persians under Cambyses conquered Egypt in 524 BC for the first time. In 332 BC, the Egyptians called on Alexander the Great to help them, which he did. He was acclaimed as a Liberator. He was declared a 'son of Ra' by the oracle at Thebes. He founded the new city of Alexandria (he was buried there in 323 BC). Alexandria became the cultural centre of the whole of the ancient world. The death of Alexander

marked the beginning of the Ptolemaic Dynasty. During the two centuries preceding the birth of Christ, Egypt became progressively weaker compared with Rome. Eventually Egypt became a Roman colony. Finally, at the death of Theodosius in 595 AD Egypt became part of the Eastern Empire.

TIPS FOR TEACHERS

CREATIVE WRITING FOR KIDS



Creative writing for kids is one of the most challenging and fulfilling aspects of the classroom. Many teachers who are not writers may struggle to explain the nuts and bolts of writing in relation to the imaginative and creative process involved in making a story. Children may also not grasp the solid hard work involved in creating the structure and plot of a good story. Here are some easy classroom tips to make the creative writing process both successful and fun.

Writing can be one of the most rewarding and fulfilling experiences of your life. There are many reasons a person decides to write: to share their life's experiences, to tell a good story, to express the feelings and situations of others ... the list is endless. Some people even write just for fun. I wrote my book because I visited Egypt with my two nephews and wanted to write a short story to help them remember a special time. To my surprise, the short story turned into a book, and then a book series. So, you never know what's going to happen once you begin!

Any good story is composed of two important elements:

- 1) a really gripping plot
- 2) realistic, believable characters.

When any young writer starts out creating a story, it's more likely he or she will think of the story first, with only a vague idea of the characters. One or two may stand out in the beginning of the creative process, with the others remaining in the shadows until their time comes. Bringing characters to life is not as hard as it sounds. Often the plot and storyline help develop the characters. The action drives the characters to react, and then they show the reader who they really are, and what makes them so special.

- **How To Choose a Great Story Topic:** You may wonder, "But what can I write about?" Write about what you know best, or what excites you, or what you enjoy. You'll find that when you are really keen on something—it can be an activity, a place, an event, or a person (real or imaginary)—it becomes easier to write. Do you love reading about faraway exciting places? Then research a place you find interesting and set your story there. Do you enjoy mysteries? Think about something that'll keep people guessing. Are you good at a skill or a sport? Set your story around a character with those abilities.

- **Plot Comes First:** What comes first? Everyone has their own ideas but I believe the plot should come first. What's the point of great characters if they sit around and don't achieve very much. So, step one, write your plot down in a few words (that's all you need). "My story is about ... who manages to ... and goes on to" Example from my book: two cousins go to Egypt with their Aunt Isabel and their Gran and are given an ancient scarab that plunges them into a whirlpool of exciting events. I have my two main characters, two secondary characters, a great location (open to all kinds of amazing events), and an important object, and ... well, the amazing events are up to my imagination.
- **How to Construct your Storyline:** Structure is very important otherwise you'll end up writing away like crazy but forget some vital detail here and there, and your story will fall to pieces. Sit down and draw your storyline—remember, you have already written it down in a few words. You may not stick to it exactly, but it's important to map out where the story is going. You don't want to give away the plot too soon, or tell the reader everything all at once. So begin with a simple 3-point system: the Beginning (your hero appears—what is he doing? What does he want to achieve?); the Middle (something will happen to him and he has to ...?); the Ending (your hero resolves the situation). From those three vital points, you will fill in your other plot points—how did... why did... what happens next...
- **Make Your Characters as Interesting as Possible:** Tip: take them from real life examples. You could write about someone like yourself, or else model the characters on friends at school, teachers, or other people you know. The dialogue between your characters is also important because that's one place to develop the plot line. Their interaction will reveal the chain of events as the characters work out various situations. Don't forget to break your dialogue with various activities so that readers don't get bogged down in lots of talking but no action.
- **Make Your Characters as Real as Possible:** Real people are not perfect. Your baddie should not be all bad. He or she can become more interesting by having a soft spot no one knows about. Your goodie will become boring if he or she is too good. Maybe the hero could lose his temper at the wrong time or do something he feels ashamed of later on. All humans are made up of good and bad; make your characters a fascinating mixture of both.
- **Naming Your Characters:** This can be huge fun. The character's name can add so much to the reader's understanding or perception of them. Use traits that stand out to help you create a name. For example, a fussy neighbor could be called Miss Twittering; a stern headmaster could be called Mister Gruff. An imaginative choice of name will enhance your character's personality.

- **Make Your Information to the Reader as Interesting as Possible:** You can do this by weaving it into the story. Don't say that it's cold. Get your character to shiver because he left his jacket at home. You can set the scene around your characters by using adjectives and adverbs to enhance your descriptions and actions but don't overdo it. The reader is also going to use his or her imagination, so don't overload your writing with too many descriptions. At the same time, your reader is not in your head so you have to help the reader along by using your five senses to engage theirs: sight, sound, touch, taste, smell. Is your hero in a hot, exotic climate? He (or she) will be sweating, the sounds will be different, the taste of the food unusual etc. Is your heroine (or hero) in a strange place—what is she experiencing e.g. confusion, anxiety, excitement, or curiosity? You will create the environment for your readers so they appreciate exactly what the hero is experiencing.
- **The Hard Part:** If you love what you're writing about, and you trust your imagination, then writing will be as fun and exciting as you can imagine. However, never forget two important elements: research and grammar.

Research will be necessary whether your story is set in the real world, or if it is an imaginary, fantasy, or sci-fi land. Make notes before and during your writing process. Your heroes are likely to be around your own ages, so think about how they are going to get to places and achieve things. If they are travelling, are they alone (not likely) and will they need assistance (possibly). If they are in a foreign country then make sure your facts are accurate. How did they get there, who are they with, and how are they going to accomplish their task/challenge? If it's a fantasy setting, then make sure you don't lose track of your characters and the various places and items found in your fantasy world. Make your own research notes relevant to your fantasyland.

Grammar and spelling are very important otherwise your readers will never get through the first few pages. They'll get bogged down in bad grammar and terrible spelling, so make sure you use your spelling and grammar check on your computer (if you're using one) and your dictionary and style guide (if you're writing by hand). In any case, you'll have to check everything yourself because sometimes computers will accept a word that is spelled right, but is actually the wrong word for the sentence or context.

A final piece of advice: writing should be fun and exciting. Just enjoy yourself and let your imagination take you to places you only ever dreamed of...

QUICK QUIZ



So you think you know a lot about Egypt? Take this quick quiz and test yourself and your friends. I use this quiz when I do book readings at schools!

1. Name the great river that runs through Egypt.
Nile
Tigris
Euphrates
2. Name the capital of Egypt.
Giza
Alexandria
Cairo
3. Name the process used to prepare the bodies for death in ancient Egypt.
Cremation
Mummification
Burial
4. What is a sarcophagus?
A piece of furniture
A coffin
A chariot
5. What is the name of Egyptian writing?
Hieratic
Hieroglyphics
Demotic
6. What did the ancient Egyptians write on?
Paper
Stone
Papyrus
7. What is the name of the most famous pharaoh?
Rameses
Seti
Tutankhamun

8. Which one is not an Egyptian god?

- Ra
- Horus
- Zeus

9. Which animal will not be found in Egypt?

- Camel
- Giraffe
- Crocodile

10. What is a scarab?

- A beetle
- A grasshopper
- A spider

READING LIST TO LEARN MORE ABOUT EGYPT



Here are some interesting books on Egypt to inspire thoughts of adventure and amazing events!
All available on Amazon.

Egyptology by Emily Sands

ISBN-13: 978-0763626389

Join Emily Sands' expedition to find the lost tomb of Osiris. A jeweled amulet glows on the cover, inside the book, there are fold-out maps, postcards, drawings and photographs, ticket stubs, mummy cloth, a scrap of papyrus. (Activity book) And, don't miss the hieroglyphs writing kit from the desk of Emily Sands: Egyptology Code-Writing Kit.

Tutankhamun: The Mystery of the Boy King by Zahi Hawass

ISBN-13: 978-0792283546

Journey back to the time of Tutankhamun with famed Egyptian archeologist Zahi Hawass—experience the thrilling discovery of Tut's tomb by Howard Carter, the boy king's life reconstructed (how old he was, how tall, what clothes he wore, what games he played) and most recent studies of Tut's mummy. Gorgeous photographs. (Picture book)

Secrets of the Sphinx by James Cross Giblin, Bagram Ibatoulline

ISBN-13: 978-0590098472

Get the scoop on the Great Sphinx through the centuries, the sculpture of a lion topped with a man's head. Find out about builders of the Sphinx, rediscovery by Thutmose a thousand years later, protecting the sculpture today.

Fabulous illustrations, including reconstruction of the Sphinx with a red face and blue beard. (Illustrated chapter book)

The Ancient Egypt Pop-Up Book by The British Museum and James Putnam

ISBN-13: 978-0789320407

Ancient Egypt leaps off the page in this irresistible pop-up book—a 3-D boat on the Nile, Ramses II in his war chariot, whole pyramid complex at Giza, an Egyptian villa, Hatshepsut's temple at Deir el Bahari, Tutankhamun's funerary mask and mummified head, and Tut's tomb. (Pop-up book)

Fun with Hieroglyphs by Metropolitan Museum of Art, Catharine Roehrig

ISBN-13: 978-1416961147

Find out what hieroglyphs mean and how to say them, and then write like an Egyptian with 24 different rubber stamps, plus counting, hieroglyphic word puzzles, and secret messages. (Activity pack and book)

The Riddle of the Rosetta Stone by James Cross Giblin

ISBN-13: 978-0064461375

Find out why this modest-looking black stone is the key to ancient Egypt—where the stone was found, what's inscribed, and how Champollion, having decided at age 11 that he'd read the hieroglyphics, solved the puzzle. (Chapter book, illustrations)

An ABC Escapade through Egypt by Bernadette Simpson

ISBN-13: 978-9771209393

Discover Egypt from A to Z, especially food, animals and culture—dates (Egypt produces the most dates in the world), *konafa* (traditional dessert for Ramadan), watermelons (cultivated 5,000 years ago), goats, camels and jerboas, village life, city markets and more. Unique and fascinating insights. (Picture book)

QUIZ ANSWERS



1. Name the great river that runs through Egypt. The Nile
2. Name the capital of Egypt. Cairo
3. Name the process used to prepare the bodies for death in ancient Egypt.
Mummification
4. What is a sarcophagus? A coffin
5. What is the name of Egyptian writing? Hieroglyphics
6. What did the ancient Egyptians write on? Papyrus
7. What is the name of the most famous pharaoh? Tutankhamun
8. Which one is not an Egyptian god? Zeus
9. Which animal will not be found in Egypt? Giraffe
10. What is a scarab? A beetle

COMING NEXT!

THE SEARCH FOR THE STONE OF EXCALIBUR

Continuing the adventure that began in Egypt a few months prior, cousins Adam and Justin Sinclair are hot on the trail of the second Stone of Power, one of seven ancient stones lost centuries ago. This might be embedded in the hilt of an old sword that archeologists believe belonged to King Arthur: Excalibur! However, their old enemy, Dr. Khalid, is following them as they travel to Scotland to investigate an ancient castle. Little do they know there is another deadly force, the Eaters of Poison, who have their own mission to complete. Can Justin and Adam find the stone and survive? And why did Aunt Isabel send a girl with them?

