

ARCHAEOLOGY

# A Princess' Guide to Heaven

## Instructions For the Life After Death and Her Career For The Past 3000 Years Are Outlined in the Book of the Dead

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**W**HERE are the pharaohs of yesterday?

Not the brown shriveled mummies! We know that those are still lying in the dark in undiscovered tombs in the sand; or else are safely filed away in museums.

But where are the Egyptian royalties themselves? What are they doing in the Elysian Fields for which they prepared so thoughtfully?

The tomb of an Egyptian princess, recently found by the Egyptian Expedition of the Metropolitan Museum of Art, contained her mummy, and with it her Book of the Dead. The book shows the program for her future life, and reveals a very complete picture of what she has been doing the past 3,000 years—if the Egyptian notions of that future life were correctly charted.

The Book of the Dead which was written and illustrated especially for this princess 3,000 years ago is pronounced by H. E. Winlock, director of the expedition, to be a very important accession to the Metropolitan Museum's Egyptian collection. The Museum had previously some sadly damaged writings of this sort and some abbreviated ones. But the new discovery is described as a Book of the Dead "reasonably full, in perfect condition and of very good and characteristic execution. The brilliancy of the colors in the illustrations is astounding. The drawing is skilled and rapid, graceful and absolutely typical of the period of the High Priestly regime in Thebes."

The man who wrote the Book of the Dead for the princess was none too accurate a scribe and would have rated only B in a modern mental alertness test; but before you hear about him and his work, you will want an introduction to the royal lady herself.

If your mental picture of Egyptian princesses presents them before you always slim, young and distinguished in their beauty, this princess may be a shock. She was not only an aged, but an extraordinarily short, fat lady. Her father was a pharaoh not particularly

well known today, the King Pay-nudjem, who ruled in the eleventh century before Christ. She was the Princess Entiu-ny.

Short and fat Entiu-ny was, but she never gave in to her handicap to beauty. To the end of her days on earth she was a most devoted patron of beauty culture. When the expedition staff unwrapped the mummy, they did not recognize the age of the new found royalty.

"At first glance she appeared to be weirdly and grotesquely young," wrote Mr. Winlock in his report to the Museum. "But a very little further examination showed that she owed this look to the dyes her hairdressers had put on her scanty gray locks in life, and to the gruesome art of the undertakers who had filled out and painted her shrunken face after death."

So important to the princess were her trappings of beauty that an extra wig was put into the coffin. This tall pointed wig, soaked with a sticky pomade, is remarkably preserved.

These beauty aids, which created an illusion of perpetual youth, even for thousands of years, would have been more successful in life, we may believe. And if Egyptian dressmakers were clever, the little old Princess Entiu-ny may have been a figure of dignity, even if she did stand only four feet ten without her sandals.

By the time that Entiu-ny passed on to the Underworld, about 1,000 B. C., the Egyptians of Thebes had changed some of their earlier ideas of funerals and preparations for the next world. In Tutankhamen's time, back in the eighteenth century B. C., a royal Egyptian took all manner of furnishings into his tomb with him. The little images of servants might by magic be called into spirit activity to serve the king again in the spirit world, it was believed. The pleasant scenes painted on the tomb walls were expected to be translated into spirit realities.

The king would need all these things, everybody agreed. But whether he needed them or not, the racketeers of Egypt coveted the rich trappings in

royal tombs, and risked discovery to remove all the valuables they could find.

So, the Egyptians began philosophically to wonder whether it was worth while to try to take so much material wealth into the next world—especially when robbers made it so hard to keep it anyway. More and more, the people turned their thoughts to spiritual preparations for the future, and began to believe that perhaps after all a good character and a secure knowledge of how to conduct oneself in the presence of the gods would be the best insurance policy for the future.

The Princess Entiu-ny went out to meet the judgment of the god Osiris with that most important guide book for her conduct—her Book of the Dead—about her person.

The long rolled manuscript was in a wooden case shaped like a statue of the god Osiris, who ruled the world of the

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### COULD YOU PASS?

Here are some of the chief of the 42 sins which the Princess Entiu-ny was prepared to deny when she appeared for judgment guided by her Book of the Dead:

"I have not done evil.  
I have committed no violence.  
I have not stolen.  
I have not caused any man to be killed treacherously.  
I have not diminished the offerings of the gods.  
I have not lied.  
I have made no one to weep.  
I have not been impure.  
I have not damaged cultivated land.  
I have not spoken calumniously.  
I have not shown anger.  
I have not committed adultery.  
I have not refused to hear the words of truth.  
I have not polluted water.  
I have not caused a slave to be ill-treated by his master.  
I have not sworn falsely.  
I have not tampered with the plumb-line of the balance.  
I have not taken the milk from the mouths of sucklings.  
I have not netted the birds of the gods.  
I have not turned back the water in its season.  
I have not cut a water-channel in its course.  
I have not quenched fire in its hour.  
I have not despised God in my heart.  
I am pure, I am pure, I am pure."

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dead. This statue stands over 25 inches tall. A patch of wood fastened with plaster held the papyrus inside the statue. The museum explorers slipped the papyrus out and found it "almost as fresh and solid as the day on which it had been put there nearly three thousand years ago."

Not until the papyrus could be safely transported to New York has it been fully unrolled. To open it without damage, it was necessary to moisten the outer layer, bit by bit, and flatten out that much. Each day a few feet of the manuscript were opened until it stretched to its complete length of eighteen feet six inches.

Two men of very different abilities had worked on the making of Entiu-ny's book, a point which greatly interested the archaeologists. The more skillful of the two drew the illustrations and sketched in the titles, Mr. Winlock points out. The chapter texts were then filled in by an apprentice. This scribe was not only less skillful with his handiwork than the artist, but shocking to relate, he was not letter perfect in his knowledge of the sacred writings.

Mr. Winlock, examining this workmanship, finds back of it some very human traits of the old Egyptians. The writings, he explains, were the main feature of the book. But the purchaser of the book would take for granted that the magic spells and the information were all correct. The royal customer would judge the worth of her book by the delightfully made drawings in it, especially as she herself figured so prominently in the pictures.

The Egyptians were somewhat loose thinkers in regard to the amount of writings needed to carry them safely through the trials and problems of a new life, Mr. Winlock explains. It was left to the professional copyists to choose the important selections, and the amount of additional material added depended on what the customer was willing to spend on the book.

Entiu-ny had ten chapters written out with the appropriate illustrations for seven. And besides this she had illustrations for fourteen more chapters but no text.

The papyrus unrolls to show first the judgment of the dead. Entiu-ny is pictured with flowers on her head and a golden sistrum, or musical rattle, in her hand and a tall incense brazier before her. She is young and slim and beautiful in this picture, as throughout the papyrus. Egyptian artists were chivalrous to the women they painted.



#### THE SUPREME TRIAL

*As pictured in the Book of the Dead prepared especially for Princess Entiu-ny. She is facing Osiris on his throne for the final test before being admitted to the Elysian Fields. Her heart is being weighed against the figure of the Goddess of Truth. She holds in her hand symbols of her eyes and mouth, which must likewise be tested.*

The spirit of Entiu-ny, flower-decked and restored to youth, must enter the "Hall of the Two Truths" and appear before 42 judges of the dead. She must address each judge by name and must report to each one that she has not been guilty of some specific sin.

The forty-two sins were like a negative version of the Ten Commandments. Some of the forty-two items seem to us today to be much more fundamental in their social and moral importance than others. To one of the judges the princess must report on the solemn charge of whether she had caused any man to be killed treacherously. But another judge was concerned only with what seems to us a comparatively minor fault—whether she lost her temper.

To aid the Princess Entiu-ny through all this court procedure, her Book of the Dead contained a table of the judges and the sin each one judged. In addition to denying the 42 sins, the princess must also make a speech justifying her claim that she had been pure all her life.

Another chapter shows the princess advancing into the Hall of Osiris, where her heart, her eyes, and her mouth must be judged. This was the greatest ordeal of the dead, the climax of the judgment. The heart of the princess is shown in a balance scale. The heart is weighed against a feather, the symbol of truth, and on that weighing depends her future. If found unrighteous by this supreme test, she is condemned to extinction.

But the Book of the Dead takes it for granted that Entiu-ny will come safely through the inquisition, and the writing shows Osiris giving the verdict:

"Her heart is righteous."

As a matter of fact, the princess herself in her lifetime would not have been greatly alarmed over the chance of an adverse verdict. The Book of the Dead prepared one for just such emergencies. There were magic spells to prevent the heart from crying out to denounce its owner if her claims to righteousness were not strictly justifiable. This does not mean that the Egyptians' talk of righteousness was an empty sham. But the spells were considered valuable to carry along to the judgment, just in case the gods proved too exacting.

When her initiation to the Underworld was complete, the princess might settle down to various careers and pleasures. The pictures in Entiu-ny's book show what she expected these to be.

Describing four such pictures, Mr. Winlock writes: "She drives a pair of cream-colored cows to the plough, cracking her whip over their backs. She cuts a luxuriant field of wheat, far taller than her own head, with a gold-colored sickle. She paddles a green canoe on the lakes of Elysium. And finally she guards a pile of yellow grain for her master Osiris."

Strange tasks for a proud and royal Egyptian? It seems so today, but these were the lands of a god and the duties were traditional.

The princess also saw herself in the Underworld in the court of the gods. And there the Book of the Dead leaves her, declaring her rank and titles, as "the praised of those who are Lords of Tribes, the Mistress of a House, the Chantress of Amen-Re, King of the Gods, the Princess Entiu-ny."