

INSCRIPTIONS

The Newsletter of the Friends of the Egypt Centre, Swansea

Issue 42

March 2017

In this issue:

Festival of the valley	1
April Lecture	1
Pharaoh's Curse: A Murder Mystery	2
<i>Review by Samuel Wale</i>	
Editorial	
The Egypt Centre Gift Shop	3
Treasurer's Report 2015-2016	3
<i>by Sheila Nowell</i>	
Desert Sharks: Marsa Alam to Luxor and back again	4
<i>by Genghis Laugharne</i>	
May and June Lectures	6
First glimpse at new Bolton Egyptology gallery	7
<i>by Bev Rogers</i>	
In the Spotlight ...	
<i>Interview with Prof. Alan Lloyd by Bev Rogers</i>	
Two Crocodile Mummies from Late Period Egypt	9
<i>by Amber Furmage</i>	
Upcoming event: Birds of Prey Experience	12
<i>by Samuel Wale</i>	
Become an Adult Volunteer	12
A date for your diary	12




Festival of the Valley



Easter Holiday Workshop

1 day Workshop
Tuesday 18th — Friday 21st April
Suitable for ages 6-10

The ancient Egyptian Festival of the Valley is fast approaching. This is the greatest celebration of the Theban tombs with the god Amun.

As ancient Egyptians you must prepare for this grand occasion. Wreaths of flowers must be made and as well as offering trays full of food. You will celebrate with a musical procession and even get a chance to make your own Amun headdress to take home with you!



£20 for the day 10.00am - 3.00pm

Early Bird Booking! Pay before 1st April and pay only £15 per child!

Limited Places - Booking essential (Please bring a packed lunch)
Email: egyptcentre@swansea.ac.uk or Call: (01792) 602660

Important change to our published programme:

April Lecture

Wednesday 5 April

Room 2, Fulton House, Swansea University at 7pm

John Wyatt

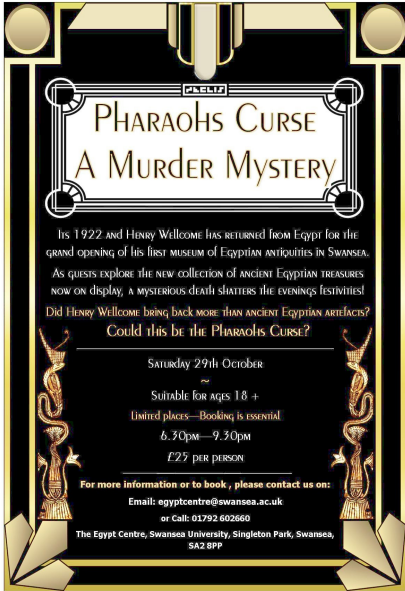
Howard Carter: Wildlife Artist

John Wyatt is a specialist in African birds and mammals, and formerly a deputy director at the British Trust for Ornithology. Trained as an anthropologist and ethnographer, he is the world's only ornithologist working full time on the birds of ancient Egypt.



Pharaoh's Curse: A Murder Mystery

The Egypt Centre, Museum of Egyptian Antiquities, Swansea
Welsh Museums Festival & Museums at Night Event



Guests who pre-booked all received character cards before the event with their own specific goals that they needed to try and achieve during the event.

The museum was transformed and divided into a number of different 'sets' including the tomb of the unknown Pharaoh and Henry Welcomes' excavation tent using large canvas sheets. With a Middle Eastern inspired buffet and music to set the atmosphere, visitors explored the galleries and 'sets' in character, interacting with the collection in a multisensory environment.

"Thoroughly enjoyable night – must do it again next year. Well done composer of the plot."

In October the Egypt Centre, Museum of Egyptian Antiquities, Swansea hosted our first ever Murder Mystery night as part of the Welsh Museums Festival and Museums at Night 2016.

Pharaoh's Curse, A Murder Mystery was designed to provide adult audiences with the opportunity to visit the museum after regular opening hours, and enjoy their time in the museum interacting with the collection in a fun and novel way.

Set in the early 1920's, this fictional story saw Egyptologist and archaeologist Henry Wellcome discovering a new tomb of a previously unknown Pharaoh in Luxor Egypt, full of rare and beautiful artefacts. As the archaeological team and their guest gather to celebrate their historic discovery and the upcoming opening of the new museum in Swansea, a mysterious death shatters the evening's festivities! Did Henry Wellcome discover more than a long lost tomb? Could this be the Pharaoh's Curse?



"Had a fab time"



"Fun, interesting and the food was great."

by Samuel Wale





Editorial

Once again, welcome to our latest issue of *Inscriptions*, and thank you to all those who have contributed material. There are many exciting and interesting events to look forward to this summer, both at the Egypt Centre itself and in the Friends' lecture programme. Please note especially that the speaker at our April talk has changed, and that our June talk will be held in the Faraday A lecture theatre (see poster on back page).

Sharp-eyed readers may have noticed small changes to our newsletter's appearance. This is because we've adopted a new, open source, publishing system. We apologise for any teething problems!

See below for a transcript of our Hon Treasurer's report which was presented at the AGM in October 2016. The Editor and his wife would like to join the rest of the Friends' officers and members in thanking Sheila Nowell for another year of sterling service as Treasurer.

Please consider whether you can contribute something for the next issue. It doesn't have to be Egypt-related (though that helps!) We'd love to hear about your holidays, your project or your special interests. Just pop them in the post to the Egypt Centre, or email to me (Mike_Mac_Donagh@msn.com) and we'll do the rest.

Mike Mac Donagh



The Egypt Centre Gift Shop

The Egypt Centre Gift Shop has a wide range of gifts perfect for the whole family!

Jewellery

With a wide range of jewellery at great prices featuring collections locally produced and inspired by ancient Egypt.



Souvenirs

We have a number of Egypt Centre branded items including torches, key rings, pens and postcards. We also have replica Egyptian statues, just like the ones on display in our galleries.



Gifts

The Egypt Centre has a wide range of beautiful scarves with many different colours and designs. You can also find Egyptian perfume bottles, incense burners and recycled Egyptian glassware.



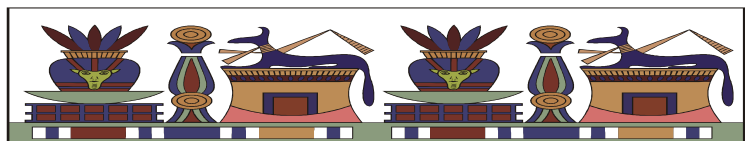
Toys

There's plenty to keep the children occupied, including a range of stationery, statues, toys, books, and games, as well as so much more.



Open 10am-4pm Tuesday—Saturday

For further information please contact Front of House & Gift Shop Manager Lauren on 01792 602660 or email l.j.thomson@swansea.ac.uk



Treasurer's Report 2015-2016

Good evening and thank you for attending. My apologies for not being here, but I had arranged a holiday before I knew the date of the AGM. This year the accounts show a deficit of £330.22. If we set aside the donation of £500 to the Egypt Centre, we have a surplus of £169.78 on the year's activities. The results are similar to last year and we have £495.74 in the bank.

My thanks to the committee for their help and support, to the staff of the Egypt Centre, especially to Wendy for all her behind-the-scenes work and help with membership. I would also like to thank Paul Rogers for auditing the

books, and thanks to Les for making the pyramid donation box. Thanks also to Mike and Daphne MacDonagh for producing *Inscriptions* and to Beverly Rogers for arranging the coming year's amazing programme. Thanks to our chairperson Syd Howells for all his hard work.

Thank you all for your continued support and enjoy the evening.

*by Sheila Nowell
Honorary Treasurer*





Desert Sharks: Marsa Alam to Luxor and back again

What kind of idiot decides to visit Egypt during the summer months? Well that would be the kind of idiot currently typing these words.

Admittedly the temperature was likely to melt the roads, but on the plus side it wouldn't be busy with inappropriately garbed tourists and the flights would be cheaper. What could possibly go wrong?

The plan was simple: a week in Luxor relaxing, taking photographs and hanging out with friends (please see 'what could possibly go wrong?'). All was well - accommodation at Flats in Luxor (my home from home) = booked. Flights = booked. Ainsley Harriott couscous - just add water = purchased. Who wants to cook on holiday? Any foodstuff that can be 'cooked' as a by-product of boiling a kettle for a cup of tea is a magical and necessary thing.

Catastrophe #1

An email, a few weeks before departure - "Unfortunately we have had to cancel your flight to Luxor. Book another flight or apply for a refund." Nice. The kind of stress you need just before a holiday. We've gone too far down the road of 'holiday' - this isn't over. The internet is your friend. A flight the same day was landing in Marsa Alam on the Red Sea. It was cheaper.

What could possibly go wrong? Flight transferred - now time for research. What is Marsa Alam? It was discovered to be a resort on the Red Sea with a cornucopia of hotels, some with dangerously low prices. £31 a night? Yes.

Day One - "Living Fear of Benny Hill"

Cattle class Boeing 737-800...3 seats in a row...none more cramped. Bah.

Lovely hotel, friendly staff, reasonably priced beer (for a hotel).

Surely there must be a down side?

Yes, yes there is. The Benny Hill Show theme tune, Yakety Sax, on a loop, over and over again, forever through speakers which sound like wasps. The cheap beers became expensive through sheer volume. Tomorrow's trip through the desert may be tender...



Day Two - "Thirsty, Dusty Mission"

It took somewhere between 3½ to 4 hours to reach Luxor. A hot, thirsty, dusty mission past kilometre after kilometre of emptiness occasionally punctuated by industrial sites of unknown production and empty buildings built to create non-existent resorts during some long past financial boom.

Gezira. West Bank. Home. Falafel? No. OK, off to Luxor's East Bank to visit Isaac and his brother, proprietors of Pub 2000 - home of the finest Tahina Salad in Luxor and a place where my name can be found several times within the visitor book. It is always good to return here as a trip to Luxor isn't complete without at least one visit.

Day Three - "Acclimatisation"

None more warm. Following the exhausting journey from Marsa Alam the day before in conjunction with a temperature hovering round the 50 degree mark, we decided going out during daylight hours was suicidal. Noel Coward was correct, only Mad Dogs and Englishmen go out in the midday sun. We were Welsh.



Bored of a day consuming packet couscous and drinking tea we endeavoured to dine at the West Bank's Fayrouz restaurant (home to the world's hungriest cats).

Day Four - "To Luxor Temple not by Egyptian Ferrari"

Meg arrives from the Delta with a group of U.S. students with whom she'd been working on a dig. They're all good people.

"Hey...hey...you want Egyptian Ferrari?" No thank you..."La shokran". An Egyptian Ferrari is a horse and trap. The temperature is once more hovering round 50 degrees. I'd hate to be an Egyptian Ferrari in this weather, ferrying round the scant number of tourists. It's not sporting. Besides, Luxor Temple is perhaps less than five yards away.

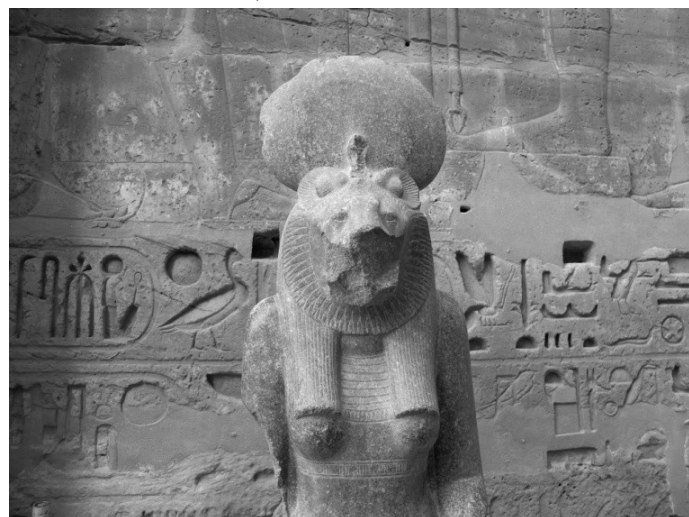




Day Five – “Seven Stellas before Breakfast”



An alarmingly early start today in order to avoid the incessant attentions of the sun. Firstly Valley of the Queens - we were the only tourists there at first. Luxor has been hit hard by the drop in tourist numbers. Then off to Medinet Habu, the mortuary temple of Ramesses III. Always a wonderful site to visit.



By 9.30am some of us retire to the Ramesseum Resthouse for a breakfast beer while the majority make the possibly unwise decision to head to Hatshepsut's Temple at Deir el Bahri. There is no shade between the ticket office and the temple itself and a long and warm walk awaits them. Before they left we offered to buy drinks for anyone who survived the heat. After several beers (perhaps not the best method of rehydration) we catch one of the service buses and return to the flats and to the warm embrace of sleep. A sortie to the East Bank to visit old friend Ahmed at the Savoy Market then back over the Nile to HQ.

Catastrophe #2

The Cous Cous has run out...super noodles from the local shop it is.

Day Six - "Iftar overlooking the hills"

Tramping all over the West Bank the day before had taken its toll. Blisters. Huge ones. The size of saucers. Ill fitting boots. Karma. Today my feet will live in the Jacuzzi at the flat.

In the evening we were treated to Iftar by Mahmoud, husband of Jane Akshar of Flats in Luxor at their property in Goubli. Fresh salads, baba ganoush, home produced mango juice. Nectar of the gods. No falafel. We stood on the rooftop and watched the West consume the sun.

Day Seven - “Vladivostok Photocopier Engineers”

Farewell Luxor - back to Marsa Alam it is, through a desert notable by its absence of cold...four hours later we are back at the hotel to be confronted by the deal of the day, twelve and a half Welsh pounds to upgrade to all inclusive, with drinks and food at our beck and call for 24 hours? It would be churlish to refuse. This holiday is not yet over.

Whilst lazing about enjoying the sunshine, we encounter a gentleman from the UK who had spent 11 weeks diving in the sea and attempting to 'make new friends'. He explained all about diving in the Red Sea, the occasional dangers and how he wasn't keen on either children or Russian tourists. We last saw him attempting to romance an Eastern European lady with a small child in her arms.

A huge contingent of nice Russian tourists had descended upon the hotel in our absence. Conjecture and rumour had inferred they were powerful figures in the Russian government. I suspect it was more likely to be a convention of photocopier engineers from Vladivostok. Whoever they were, they were less troubled by the endless playing of Yakety Sax through broken speakers and danced and had a wonderful time.





Day Eight - "Sharp Sand n' Sharks"

Paddling in the Red Sea - razor sharp shells and sand and keeping out a keen eye for sharks. We may have been paddling in around 12 inches of water but you never know. Earlier in 2015 a tourist at a nearby resort had left the water minus two important human elements - their leg and their life. Never underestimate sharks, whether desert or aquatic. After indulging in the paddling (tick this off the bucket list) it was back to the room to pack. Checkout time was noon. The taxi to take us to the airport was booked for 7 p.m. This may be tedium incarnate.

The lounge had a library. As it was an international hotel most of the books were in tongues not familiar to me, disappointingly being only fluent in English and Wenglish. I scanned the English language books. It was not looking good. The only book worth reading was a biography of Status Quo. I do not like Status Quo. This day was turning out to be hell on toast.



Ten to seven and the book was finished. I was an intellectual husk. This was not a great book. No matter "to the airport!"

Security at the airport was intense, as it would be following the recent incident at Karnak which had in turn led to us flying to the Red Sea. After much to-ing and fro-ing we were on the plane and a cold and miserable Britain awaited us. Not however before we had experienced

an Olympic standard uncomfortable flight. I was tormented by visions of a fireball at the end of the runway as what I assumed to be a YTS Second Officer practising his landing skills took the controls. Hellish.

Conclusion

We'd survived. It had been fun and several crazy activities had been ticked off the bucket list, namely inadvisable 4 hour car journeys through deserts without a break and shark dodging in the Red Sea.

I had been craving falafel since the journey out to Marsa Alam. I had been thwarted in my efforts by our journey coinciding with Ramadan as falafel is a breakfast food and during the fast would not be available. I stumbled into a shop at Gatwick airport. There, before me in the refrigerated unit were falafel sandwiches. I found myself at the counter paying...

by Genghis Laugharne

May and June Lectures

Wednesday 17th May 2017

Alice Williams

University of Oxford

Exhibiting Ancient Egypt:

The Annual Exhibitions of British Archaeological Societies 1884-1939

Between 1884 and 1939 the Egypt Exploration Fund (later Society) and the British School of Archaeology in Egypt held a series of annual exhibitions in London to showcase the finds of each archaeological season. These popular pop-up exhibitions drew large crowds of visitors from across British society, keen to see artefacts excavated just weeks before and to hear about the new theories and adventures of high-profile archaeologists like Flinders Petrie and John Pendlebury. Using material from the archives of the Petrie Museum of Egyptian Archaeology and the Egypt Exploration Society, this talk will explore this exhibitionary practice in greater detail, examining what it would have been like to visit these

displays and the crucial role they played in constructing a public image of ancient Egypt and Egyptian archaeology.



Wednesday 7th June 2017

(in the Faraday A Lecture Theatre)

Dr Stephen Buckley

Research Fellow, Department of Archaeology,
University of York, and

Professor Joann Fletcher

Honorary Visiting Professor, University of York

From Kings' Valley to Kings College: the Makings of a Modern Mummy

Dr Stephen Buckley and Professor Joann Fletcher discuss ancient Egyptian embalming, their mummification of a human body donor and the results of this project to date.





First glimpse at new Bolton Egyptology gallery

Bolton Museum has revealed for the first time how its new Egyptology gallery could look.



Conceptual designs for the Eternal Egypt gallery have been drawn up by Huddersfield-based exhibition designers **Leach Studio**. The images show four different stages of the potential visitor experience to Eternal Egypt.

However, the designs are continually evolving and interested parties will be invited to give feedback in the New Year on what they think works and how they would like the exhibition space to look.

On entering the exhibition, visitors look set to be welcomed by an area called the **Rotunda** which will set the scene and give an explanation of why Bolton Museum has such an extensive Egyptology collection. A section named **Land & People** has also been proposed which will be devoted to artefacts showing the everyday life of Egyptians. The focus will be on subjects like the environment and beauty, and feature an interactive mummy as centrepiece.

The Eternal Egypt experience could then take visitors through to the darkened **Beliefs** section – focussing on death and the afterlife – before leading to the museum’s facsimile tomb of Thutmose III. The tomb is a full size reproduction of the Pharaoh’s burial chamber which will be the jewel in the crown of the exhibition.

Finally, the **Reflections** area could live up to its name and offer visitors the chance to reflect on why Boltonians are similar to Ancient Egyptians, looking at the similarities between the two groups hundreds of years apart.

The images will be shared on the museum’s Facebook page, and amongst community groups and school groups, to establish the public’s views on the designs.

More detailed concepts will then be drawn up in early 2017 and final designs submitted in the Spring, with the museum re-opening to the public in 2018. Bolton

Council’s Cabinet Member for Culture, Youth and Sport, Cllr John Byrne, said: “As initial concepts for the new Eternal Egypt gallery, these designs are really exciting and give a flavour of what our museum could look like.

“These designs are subject to change as we are just at the start of this creative journey, but I can’t wait to see the finished gallery and welcome visitors to our fantastic museum. We’d love to hear what people think and would encourage them to get involved on social media.”

Nichola Ward, Head of Creative, Leach Studio, said: “We’re delighted to be involved in such an exciting project, and look forward to working with the Bolton community as our creative designs begin to evolve. Museum and heritage is at the heart of our business and we can’t wait to bring Egyptology to life!”

To keep up to date with what’s happening at Bolton Library and Museum Services, follow them on Twitter @BoltonLMS or like their Facebook page:

<https://www.facebook.com/BoltonLibraryandMuseumServices/>

Land & People ©Leach Studio



My thanks go out to Louise Jaggar, Operations Manager, for providing details for this article.

by Bev Rogers





In the Spotlight ... the President of the Egypt Exploration Society



*President of the Egypt Exploration Society,
Professor Alan Lloyd*

Born in Wolverhampton on September 24th, 1941, Professor Alan B Lloyd attended Tredegar Grammar School from 1953 to 1960. He graduated from University College of Swansea (now Swansea University) in 1963 (Classics) and The Queen's College Oxford in 1965 (Ancient Egyptian and Coptic). He was Laycock Student of Egyptology at Worcester College Oxford from 1965-8, where he graduated with an MA, and then a DPhil (Herodotus on Egypt) in 1972.

Professor Lloyd retired from Swansea University in 2006 after 39 years of teaching and currently holds the title of Professor Emeritus in the Department of History and Classics. He was elected FSA in 1987. Currently he is President of the Egypt Exploration Society and was the first chair of the Higher Education Credit Initiative Wales.

As a member of the Saqqara Epigraphic Project, sponsored jointly by the British Museum and the EES, Professor Lloyd worked in the Teti Pyramid Cemetery during the 1970's. He is the editor of many books for the Egypt Exploration Society and Kegan Paul International and is also the author of many publications on Egyptological and Classical subjects. He is an authority on the writings of the historian Herodotus and has served as Editor of the EES Excavation Memoirs and edited the Journal of Egyptian Archaeology from 1979 to 1985.

Professor Lloyd has also participated in many television and radio programmes on Egyptological and Classical subjects. Most recently, he acted as an adviser on the Ridley Scott film Exodus.

Interview with PROFESSOR ALAN LLOYD

How did you first become interested in Egyptology?

Through an illustrated Bible which my father had. This was strengthened by the first year history classes at the grammar school I attended.

If you hadn't followed the Egyptology career path, what else do you think that you would have chosen to do?

Probably the law.

What were your best/worst subjects in school?

Latin my best. Music my worst.

What do you find most rewarding/challenging about being an Egyptologist?

The food for the imagination and the problem-solving challenges. The most challenging aspect would be keeping up-to-date.

What is the most memorable moment of your career so far?

Getting my DPhil at Oxford.

What is the most memorable class/lecture/talk you have ever had and why does it stick in your mind?

Of recent talks I'd rate highly Professor Stringer's address at the opening of the Demon Conference (Swansea University 2016). It broke through the barriers which so often impede the study of religion.

If you had been around in the early days of the Egypt Exploration Society's foundation, which member of the (then) Fund do you think you would have got along with best?

Francis Llewellyn Griffith.

What's your take on the possibility that Tutankhamun's tomb may reveal much more to it than previously thought?

Profound scepticism.

Do you collect anything yourself?

Postcards depicting places where I have lived.

If you could select one person from history to ask them a question, who would you choose and what would be the question?

Nelson. Why did he expose himself so obviously at Trafalgar?

Who would you most want to be stuck in an elevator with?

Rowan Atkinson.

How would your friends describe you in 3 words?

I have no idea. You'd better ask some of them.

What is your favourite word?

Delight

And finally....

What would be a good theme song for your life?

'It's a lovely day tomorrow', by Al Bowlly.

My thanks to Professor Lloyd for taking the time to answer these questions.

by Bev Rogers





Two Crocodile Mummies from Late Period Egypt



Figure 1 EA38562, a mummified crocodile in the British Museum

As early as 1896, radiological imaging of mummies has been used to further examine the embalming and preservation techniques of the Ancient Egyptians.¹ Since then, advances in macroscopic, photographic and radiological techniques have provided non-invasive imaging methods, allowing scholars to study mummies in more detail without the detrimental physical effects. The application of new technologies such as computed tomography and magnetic resonance imaging continues to shed light upon the internal state of mummies, the material wrappings and included amulets, the mummification process itself and any anomalies. While focused primarily on anthropological remains, the growing popularity of imaging techniques has allowed insight into the animal mummies, allowing for the analysis of species diversity and methods of preservation amongst different animals.²

The Nile Crocodile, *Crocodylus niloticus*, is native to the Nile Valley, having been depicted in iconography from the predynastic period onwards.³ However, they are rarely found north of the cataracts in modern times, having retreated to sub-Saharan Africa around the time of the construction of the first

Aswan Dam.⁴ As with many reptiles, they are sexually dimorphic, meaning that the male is larger; it may grow up to six metres in length.⁵ They are carnivorous, with a diet consisting primarily of fish, though will attack and consume almost anything if given the opportunity.⁶ These natural characteristics are reflected within the textual and iconographical corpus, the cults of crocodile deities celebrating their aggressive and rapacious disposition.⁷

As with numerous other animal cults, crocodiles were interred within catacombs as offerings to the gods, to act as intermediaries and to gain favour.⁸ Animal mummies fall within four categories: those of sacred animals, pets, victual offerings and votive offerings.⁹ Given the nature of crocodiles, they would not have acted as pets, being far too hostile to domesticate, nor is there evidence of crocodiles being presented as victual offerings for consumption.¹⁰ Sacred animals were those which exhibited specific markings, interpreted by the Egyptians as a sign of divinity and

therefore making the animal the living manifestation of a deity.¹¹ There tended to be only one sacred animal installed at a temple at a time, acting as the singular embodiment of the god. The treatment of these sacred animals varied throughout Egypt, for example, the Apis bull at Memphis was allowed to live out its natural life in luxury, while the falcon of Horus at Edfu was dispatched and replaced each year.¹² In comparison, there could be any number of animals prepared as votive offerings, with many nurseries breeding the animals specifically for that purpose.¹³

The mummification of crocodiles is well evidenced: they feature in Egyptian collections around the world due to their vast numbers and they have been found within necropoleis by the thousands.¹⁴ As with all deities, the mummified animals were prevalent in the area surrounding the cult centres; in the case of Sobek, the Fayyum and Kom Ombo.¹⁵

¹Zesch et al, 2016, p. 172.

²McKnight, Atherton-Woolham, & Adams, 2015, p. 2108.

³Metropolitan Museum of Art, 2016.

⁴Ikram, 2010, p. 86.

⁵Ross, 1998, p. 48.

⁶National Geographic, 2016.

⁷Bresciani, 2005, p. 199.

⁸McKnight, Atherton-Woolham, & Adams, 2015, p. 2109.

⁹Ikram & Iskander, 2002, pp. 2-3.

¹⁰Ikram, 1995, p. 5; 43.

¹¹Dodson, 2009, p. 1.; Ikram, 2005, p. 5.

¹²D'Auria, Lacovara, & Roehrig, 1988, p. 230.; Finnestad, 1997, p. 223.

¹³Molcho, 2015, p. 181.; Dodson, 2009, p. 4.

¹⁴Molcho, 2015, p. 181.

¹⁵Bagnani, 1952, p. 77.; Zecchi, 2010, p. 153.





Figure 2 AMM16A, a mummified crocodile in the Rijksmuseum van Oudheden.

From the Middle Kingdom onwards, the Fayyum was referred to as *tA-š* – “the land of the lake”, a fact of which is also reiterated in the epithets of Sobek.¹⁶ Particularly within the town of Tebtunis, the local variant, Soknebtunis, was especially apparent: the large number of crocodile mummies suggested that many creatures were either captured or bred with the specific purpose intended of being mummified and presented as offerings.¹⁷ Evidence of this comes from Narmouthis, or Medinet Madi, where excavations in 1999 revealed what has been identified as crocodile hatcheries.¹⁸ However, this is the only securely identified nursery found to date, raising questions as to the breeding of crocodiles on such a large scale so as to provide the animals for mummification. Additionally, at the time of writing, no crocodile cemeteries have been in the vicinity of Narmouthis, suggesting perhaps that the crocodiles may have been incubated and reared in the town, then sent out to other regional crocodile cults for use as votive offerings.¹⁹ If this were the case, it is also indicative of commercialized production, specialized vocational skills and highlights an economic significance within religious practice.

Of the many thousands of crocodile mummies existent across global collections, recent radiological imaging has revealed

new findings in two particularly interesting examples. The first of the two belongs to the British Museum, accession number EA38562. The provenance of this animal is well established, having been excavated from near the Temple of Sobek in Kom Ombo in 1893 and presented to the British Museum in 1895.²⁰ This is not unusual, over 300 mummified crocodiles having been discovered at Kom Ombo to date. It is a relatively large creature, measuring 384cm in length and 36cm width. The mummification process was elaborate: CT scans at the Royal Veterinary College have revealed that some evisceration took place, however, the stomach was still *in situ*, containing a cow’s shoulder and forelimb.²¹ This in itself may be some reflection upon the status of this particular crocodile; cattle are depicted as offerings to gods and the deceased, they may be a manifestation of a multitude of deities and were certainly considered an elite meal.²² That the crocodile was revered in this way highlights its importance as a cult animal. In addition to the evisceration, there is evidence that it was dried in natron and the upper torso was packed with linen, a practice adopted within anthropological mummification from the 19th dynasty onwards to better retain shape.²³ Further to this, 25 mummified hatchlings are found attached to the crocodile’s back. Finding eggs or hatchlings buried alongside adult animals is not uncommon, though usually they are

carried in the mouth, an imitation of the way in which crocodiles naturally carry their offspring.²⁴ This distinction from the norm is likely due to the size and quantity of the hatchlings: the babies themselves are rather large and the number would simply not fit within the jaws of the crocodile, therefore an alternative way to carry its young would have been adopted by the embalmers. Finally, the mummy was wrapped in linen and covered with a black resin, resulting in its colouration today.²⁵

In comparison, AMM16A of the Rijksmuseum van Oudheden has no secure provenance. At first glance, the creature measures 314cm in length by 28.5cm width, however, CT scans conducted in 2016 revealed that this is deceptive, the length actually being made up by two smaller crocodiles, reinforced by wood, plant stems and rope.²⁶ It has been theorised that this is due to a lack of suitably sized animals, however, it may be inferred from this that it was not a sacred animal, but rather an intricate votive offering. Like the British Museum example, the crocodile bundle was mummified elaborately, having undergone evisceration and been dried in natron.²⁷ The abdominal cavity shows evidence of treatment with resins and oils. In addition, the linen used in the bandaging of this particular mummy were specifically woven for embalming purposes, the mummy also being remarkably tidy. There are further similarities still between the two mummies: this

¹⁶Clarysse, 2002.; Erman & Grapow, 1953, p. 226.

¹⁷Molcho, 2015, p. 183.

¹⁸Bresciani & Giammarusti, 2006.

¹⁹Molcho, 2015, p. 191.

²⁰The British Museum, 2015.

²¹The British Museum, 2015.

²²Ryan, 2010, p. 19.; Ikram, 1995, p. 8.

²³Ikram & Dodson, 1998, p. 121.

²⁴Ikram, 2010, p. 87.

²⁵The British Museum, n.d.

²⁶Holwerda, 2008, p. 51-52.

²⁷Rijksmuseum van Oudheden.





mummy has 47 hatchlings included within the wrappings.²⁸ This may be symbolic of the eternal life and rebirth of crocodile deities; each generation being represented so as to include all possible stages of life.

Whilst the two mummies appear vastly different on the surface, they share a number of commonalities which are significant to scholarly understanding of crocodile mummification and ritual within animal cults. Both underwent similar mummification techniques, being eviscerated and dried with natron. The British Museum example appears to be a case of sacred animal burial, the preservation techniques and dietary analysis highlighting its significance within the cult. The Rijksmuseum van Oudheden example shares many characteristics, in terms of the mummification process, the inclusion of hatchlings and the elaborate wrapping, however, the use of two crocodiles rather than one is suggestive of an elite votive offering, rather than a sacred animal. This being said, it seems plausible that the two mummies were produced relatively close to one another, both in geographic and temporal settings, due to the number of similarities exhibited.

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by Amber Furnage





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From Kings' Valley to Kings College: the Makings of a Modern Mummy

Dr Buckley and Professor Fletcher discuss ancient Egyptian embalming, their mummification of a human body donor and the results of this project to date.

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