

Issue 92: July 2025

# The newsletter of the Southampton Ancient Egypt Society

## HOTEP

### Welcome to the latest newsletter Hotep 92

As you will see we have decided to make a change to the Hotep design for this edition (see above) putting in a photograph of a Hotep hieroglyph, rather than our usual logo. If you have any photographs of the Hotep hieroglyph or indeed of any offering tables we'd love to receive them for future editions.

This issue contains some excellent reviews of our latest talks, for which many thanks to our growing number of contributors. We also have an engaging travel review by Nick Tomlinson on his trip to the British Museum, via Cleopatra's needle.

We are also happy to bring you our usual features: exhibitions/places to visit; our SAES committee meeting notes; and a preview of Hotep 93 for September 2025. We hope you find it informative and enjoyable.

The SAES visit to the Ashmolean Museum in Oxford is taking place on Friday 15th August 2025 and will be an excellent opportunity for SAES members to meet up in person and share their enjoyment of Ancient Egyptian material culture. A special *HUGE* thank you to our editor Sara for organising this trip. Hopefully a group museum visit will become an annual SAES event.

Our next edition will feature a review of this visit for those of us who weren't able to attend.

In the meantime, happy reading! Sara and Pippa.

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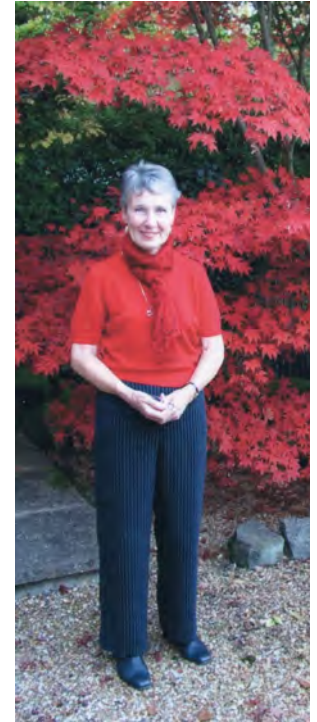
### Remembering Jenny Turner

It is with great sadness that I report the death of Jenny Turner, a founder member of SAES. I first met Jenny, who was then a teacher of Geography at Barton Peveril College, in the early 1980s when I started giving Egyptology classes as part of the University of Southampton's Adult Education Programme. I'm proud to say that I was responsible for Jenny choosing to find time for Egyptology among her many leisure interests, which ranged from gardening and travel to Scottish country dancing and Tai Chi. When a hieroglyphs course failed to reach the minimum numbers for enrolment, rather than disappoint the class, Jenny offered the hospitality of her own home in Church Lane and we had many informal meetings there, being plied with coffee and cake.



When the suggestion of forming a Southampton Ancient Egypt Society was mooted, Jenny was among the first to sign on and joined the initial Committee as Social Secretary. She made sure that first-time visitors to the Society were made welcome and were introduced to others. Many speakers will remember her as the person who met them, took their orders for refreshments and made sure that they had time to enjoy their tea and biscuits in the interval. She gave us one of our first informal evening meetings at the University, linking her interests in Egypt and gardening by entertaining us with a look at Egyptian style elements in the gardens of some English stately homes.

Jenny was a staunch supporter of all SAES events. She organised a barbecue evening social at Moutbatten School in Romsey and, when we held a day of activities for school pupils, she brought along Felix, her 'god-grandson'. Jenny had intended to join us on our trip to Luxor in 2000 but a serious injury to her ankle, sustained when invigilating exams at the University – who knew the life of a senior invigilator could be so hazardous – meant that she had to miss that experience. She regularly joined our trips to museums and exhibitions and, in the days when such things were affordable, some of our city breaks abroad. In 2003 she was finally able to join us in Egypt, on the SAES trip to Cairo and the Delta. I have vivid memories of Jenny, with her stylish sun-hat, looking as fresh as a daisy clambering over the rough terrain of Tanis and Maidum.



In one of those strange coincidences, early on in our friendship I discovered that Jenny and I had attended the same school – Sutton High School GPDST in Surrey – as had my mother, who was also a founder Member of SAES. When Mum and Dad attended our meetings, Jenny always greeted them as old friends, and her bond with Mum was strengthened by their shared experience of breast cancer.

Jenny and I went on a couple of trips together up to London, to exhibitions at the BM, and our conversations on the train were wide-ranging. She had forthright opinions on everything from politics and education to The Guardian crossword and The Archers, and her stories of her world travel were fascinating. We shared the experiences of becoming grandmothers, including the realisation that Jenny's grandson Solomon lived in the village, near my Devon relatives, where I had stayed during my PGCE at Exeter University. In fact, Solomon went on to join the secondary school where I had done my major teaching practice. Our times at Sutton High never overlapped but, with so many potential points of coincidence, Jenny and I seem to have been destined to meet, one way or another.

Out of my window I can see our grumpy tortoise, Tomato, chomping on radish leaves totally oblivious to the fact that for years it was Jenny who provided the newspapers for her winter bedding. As Jenny used to say, Tomato snuggled into her shredded Guardians was probably the best-read tortoise ever.

We will miss you, Jenny. Go safely to the West with our love, Hilary.

(Photos from Peter Funnell)

## SAES trip to Oxford – Friday 15<sup>th</sup> August 2025

The Oxford trip is officially confirmed, as we've now reached the minimum number of participants required for it to go ahead. All the planning is complete, and we're excited to move forward with the arrangements. It's shaping up to be a fantastic experience. A few places are still available – so if you've been considering coming along, now's the ideal moment to get involved.

£10 per head, with £3 for the refreshments. Payment will be required up front, by 25<sup>th</sup> July. If you are interested in joining us, please email Sara direct on [sara.arnold@persara.co.uk](mailto:sara.arnold@persara.co.uk).

If you've already registered and paid, I will see you at the Ashmolean on the 15th, I for one am really looking forward to it.

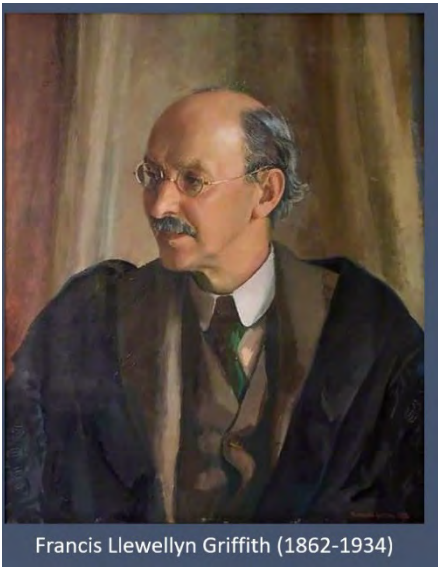
# Meeting reviews

Saturday 21st June 2025

## 'Highlights from the Griffith Institute Archive' by Jen Turner

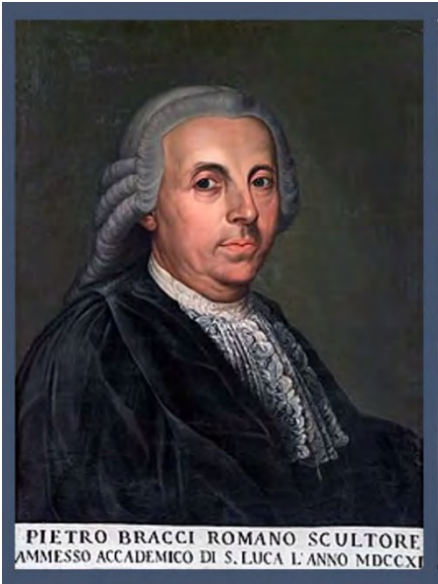
Review by Hilary Wilson

Jen Turner studied Egyptology at the University of Birmingham, focusing on elite sculpture from the Third Intermediate Period. She has previously worked as Project Curator for Egyptian Sculpture at the British Museum, and taught courses on art for the University of Glasgow and the Egypt Exploration Society before becoming Archive Administrator at the Griffith Institute, University of Oxford, in 2023. Last year, Jen gave us a wonderful talk on the statuary of the Karnak Cachette, which was so popular that a return visit was arranged immediately after her lecture and on Saturday 21 June 2025 we were thrilled to welcome her back again to present her pick of the 'Highlights from the Griffith Institute Archive'.



Jen started her talk with a brief history of the Griffith Institute, which was founded in 1939 according to the wishes of Francis Llewellyn Griffith, the first Professor of Egyptology at Oxford. He envisaged the foundation as 'a permanent home or institute for the study of the ancient languages and antiquities of the Near East', where students could engage with an archive which was based on Griffith's bequest of his own extensive collection of manuscripts and excavation records.

Over the years, more than 170 different collections have been added to the Griffith archive, ranging from excavation diaries, research materials and correspondence, to photograph albums, sketch books and watercolours. The archive is categorised into 75 different collections and the Griffith also manages two projects of great significance to students and other researchers.



Carattere	Figura usitata delle Lettere	Simiglianza delle Lettere Greche usate
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	Utere bonus Deimon ouero Genio hgnno uero Alralpha	
		Gamma
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		Ypsilon
	Simbolo di una Prominza delle cose superori alle inferori	
		Omicron
	Coe Ladrona del Mondo	
		Lambda
	Prominza delle cose Superiori alle inferiori	

The Digital Topographical Bibliography is a digitised version of the comprehensive reference work, better known by the names of its original authors Bertha Porter and Rosalind Moss, which Jen described as 'the Scotland Yard of Egyptology', the starting point for all Egyptological investigations. Jen is also managing the Online Egyptological Bibliography, a database of online publications.

Some of the most recognisable names in Egyptology are represented in the archive and, as Jen showed us, some whose names are becoming better known due to the work of the Griffith staff. One of the oldest manuscripts in the collection, dating from the 1750s-60s, is the unfinished work of the Italian sculptor Pietro Bracci, who wrote on classical art and sculpture but never visited Egypt in person. The manuscript deals with his appreciation of Egyptian art, gained through studying the Egyptian objects he encountered in Italy, such as the obelisks of Rome. The work is notable for Bracci's attempts to understand and allocate phonetic or word values to hieroglyphs, decades before Champollion's work on decipherment. Bracci's unpublished work clearly leaned heavily upon, if not actually plagiarising, the work of Athanasius Kircher, much of which Jen described as odd, or crazy, or just plain wrong.

The next highlight was a portfolio of 45 watercolours by the French artist Hector Horeau, who visited Egypt 1838-9, venturing as far south as the Sudan. Horeau's interest in architecture is evident from his meticulous building surveys and plans. His cross-section view of the Temple of Edfu shows the level of the sand which still filled the temple, and an atmospheric watercolour sketch of the temple's sanctuary shows how dark and shadowy and infested with bats it was. His three-part panoramic view of Cairo shows how the area around the city has built up over nearly two centuries.

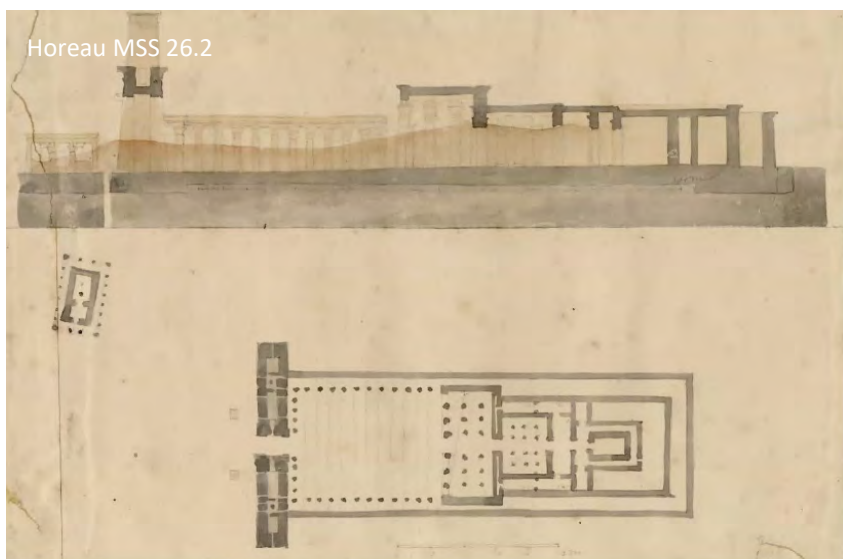
Jen hopes to revisit the citadel from where Horeau painted his panorama to compare his view with what can be seen now, perhaps photographically.

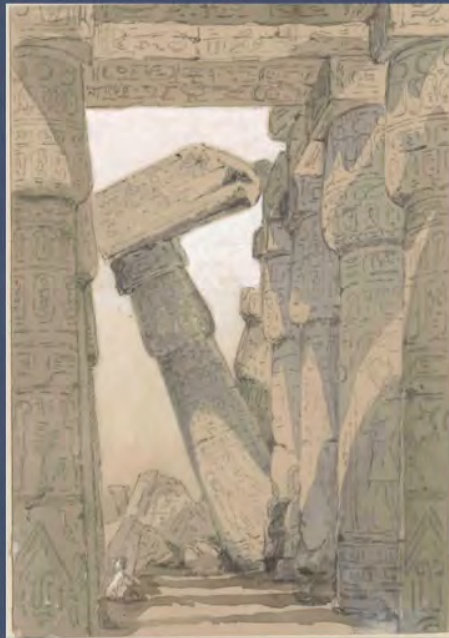
Horeau's painting of the temples at Abu Simbel is a scene that cannot be recreated today. It shows Horeau's dahabieh moored just outside the Nefertari temple.

Jen explained that the proudly displayed French flag served to advertise the occupant's nationality, to welcome compatriots and avoid political confrontation or international rivalry.

In 2019 the Griffith Institute acquired the journals of Jenny Lane, who was maid to Amelia Edwards' travelling companion, Lucy Renshaw. The collection includes descriptions, photographs, pencil sketches and watercolour paintings, some made by Amelia Edwards herself as potential illustrations for her book '*A Thousand Miles up the Nile*'.

Jen's highlight among Amelia's watercolours was the view of the 'cleaning' of Abu Simbel, which at the time of her visit still bore the remains of the plaster used by Robert Hay to make a cast of the seated colossus.





Griffith Institute Photographs 101.108

Karnak and Abu Simbel, Edwards MSS 2.1.17 and 2.1.34.1



Griffith Institute squeeze 4.69



Griffith Institute squeeze 4.105



Griffith Institute squeeze 4.2

This led on to the topic of squeezes, the method of replicating reliefs by using a dampened brush to press a layer of paper into the indentations of the carving. The resulting image, known as a squeeze, was dried in the sun and then preserved as an accurate record of the relief. Squeezes of popular or decorative scenes, were sold as tourist souvenirs, but repeated application of wet paper tended to lift colour and plaster and damage fragile stone leaving what Jen described as 'windows of damage'. By comparing scholarly or academic squeezes, made for research purposes or as illustrations for excavation publication, it has been possible to reconstruct elements of reliefs which have been accidentally or deliberately damaged since the squeezes were made.

A major project of the Griffith Institute has been the digitisation of the journals of Flinders Petrie, whose notoriously difficult handwriting has been painstakingly transcribed by a team of dedicated volunteers. Among Petrie's papers are many early examples of photographic excavation records, including those showing the findspot of the famous Min statues now to be seen in the Ashmolean Museum. Petrie's descriptions, sketches and photos comprise an important reference source for archaeologists, especially those reviewing his results or carrying out further excavations at his many original dig sites.



'Windows' of damage caused by squeezes, including paint/plaster lifted from the walls and streaks caused by water dripping along the wall. Images from Theban Mapping Project, ARCE

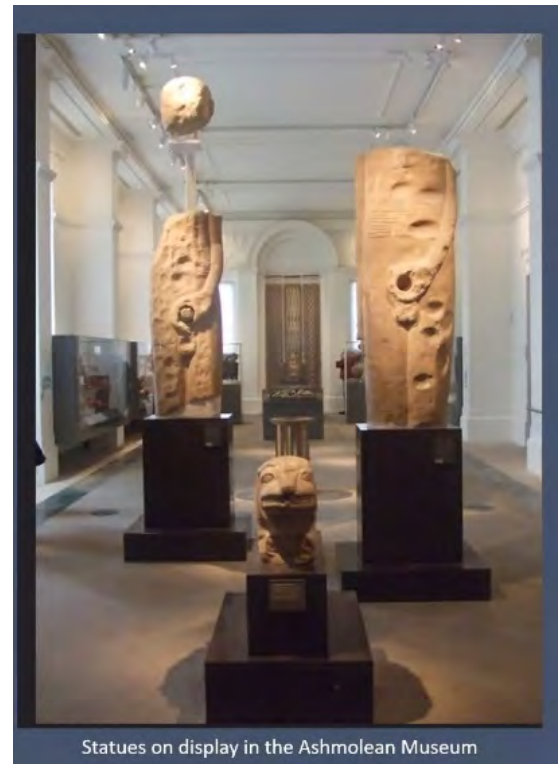


Royal tomb of Sety I (KV17)





Petrie MSS 5.4.02 (bottom two images show the Min statues in situ)



Statues on display in the Ashmolean Museum

Jen's final highlight was the work of Howard Carter, who began his Egyptological career as an artist with Percy Newberry at El-Bersheh. His beautiful watercolours, like those comparing ancient paintings of birds or animals with images of the creatures themselves, and his amazingly accurate and detailed, freehand drawings of tomb scenes, 'raised the bar' as far as epigraphic recording of Egyptian monuments. His record of Naville's excavation at Deir el-Bahri include the Horus falcon which Jen called a jewel of the Griffith archive.

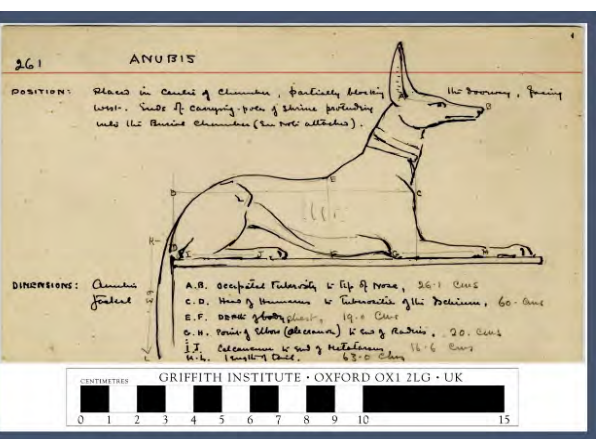
Jen finished her presentation with a quick look at the collection of Howard Carter's papers, journals, notebooks and record cards detailing the discovery of Tutankhamun's tomb in 1922. These papers donated by Carter's niece, Phyllis Walker, together with the photographs taken by Harry Burton, represent a unique account of how archaeology in Egypt was conducted and recorded a century ago.

Jen's talk whetted our appetite for our next face-to-face meeting on Saturday 4 October, when Daniela Rosenow, Director of the Griffith Institute, will be taking a deep dive into the Tutankhamun Archive.

Slides reproduced with kind permission of Jen Turner.



Carter MSS.vii.1.1b, 1.5 1 and 2



Burton p1113, TAA Archive i.261.1



Falcon from Deir el-Bahari, temple of Hatshepsut. Signed 'Howard Carter 1895. Hypostyle hall 1/4 size.' Griffith Institute Watercolours & Drawings 204

Saturday 5 July 2025

**'Amarna3D: using digital archaeology to explore and archive Amarna' by Paul Docherty**

Review by Emily Hale

Paul introduced us to the use of digital tools in helping to understand, learn from and digitally preserve sites across Egypt, with the two focus sites of this lecture being Amarna and Karnak. Paul's career begun in engineering before moving into the computer games industry in the 1990's, culminating in joining Teesside University in the 2000's and setting up a range of different undergraduate and post graduate degrees and courses for future students. In 2015 he started his journey into digital archaeology by gaining a degree in archaeology and is presently studying for his DPhil at Oxford where he brings together his computer animation and archaeological skills.

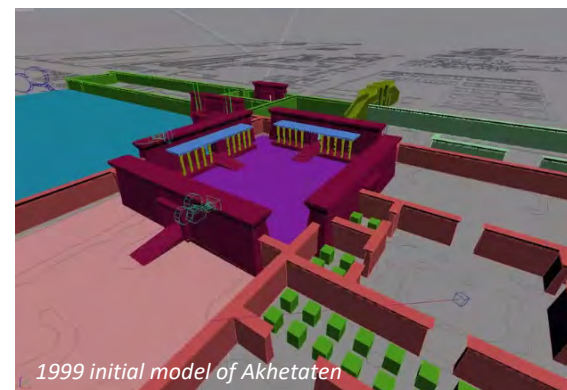
The lecture was broken down into sections; firstly looking at digital archaeology – the different methods and techniques which can be used to help explore ancient sites; then his work on the Amarna 3D project which has spanned many years and had numerous revisions and updates. Paul then focussed on the Great Aten temple and his collaboration with the Amarna Project in creating a digital view of Akhetaten as a whole, and finished with his work at Karnak temple as part of the Karnak Graffiti Project. This was a very interesting lecture which opened our eyes on how technology can be used to create 3D models of these sites, accessible to everyone, in such detail that features can be seen in stone and on walls that aren't seen with the naked eye.



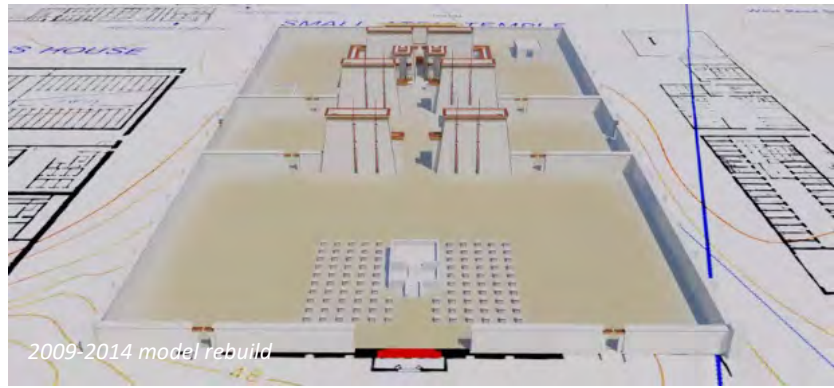
Digital archaeological methods include using photogrammetry, laser scanning, videogrammetry and RTI (Reflectance Transformation Imaging) to digitally capture the sites. From these methods, a 3D model can be made, the model can also have additional environmental features added such as sunlight which mimics how shadows would have fallen across the site and acoustic studies to demonstrate how sounds would have been heard at the site in its original form.

**Amarna 3D Modelling**

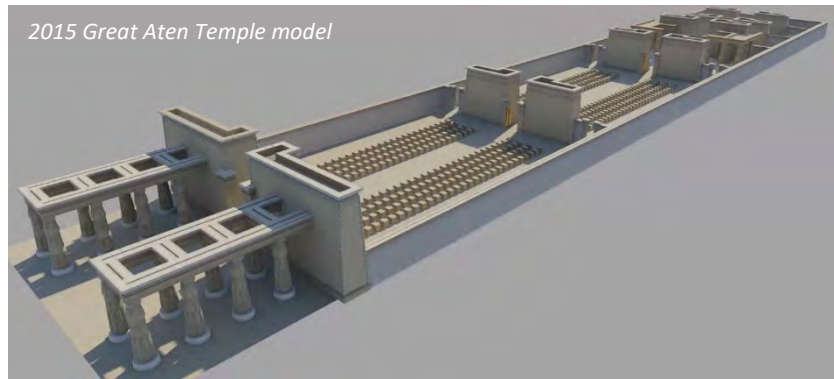
The first Amarna 3D model was created in 1999. This model was limited in scope due to the technological limitations at the time, the first wider model V1 was launched in 2000/1 where greater visualisation can be seen in the reconstruction of central Akhetaten including environmental features such as the shadows of the sun.



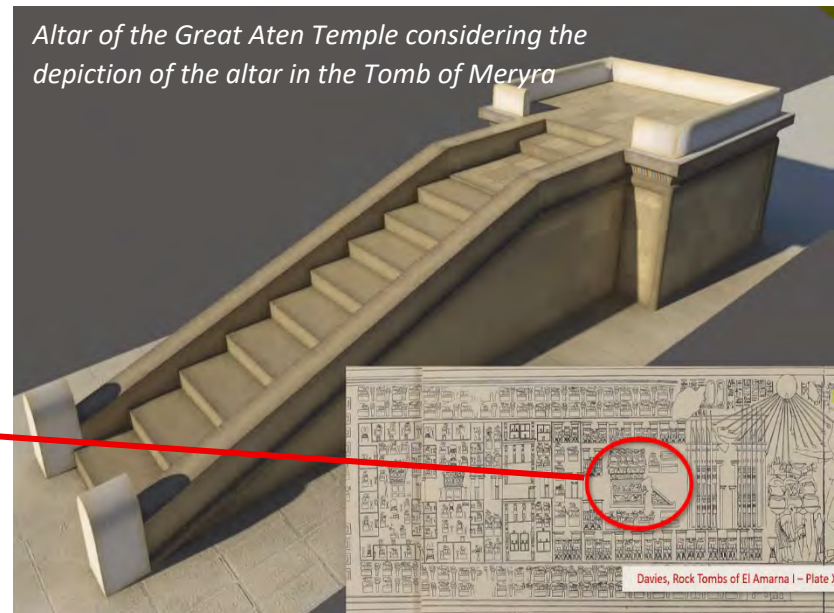
Paul revisited the Akhetaten model in 2009 with work being undertaken until 2014, by this time technology had moved forward allowing for a higher resolution model to be created. For this rebuild he scanned in documents from the 1993 survey maps by Kemp and Garfi to improve the scale of the structures. The surfaces of the buildings held no inscriptions, unlike the earlier model where inscriptions weren't representative of how they would have been in antiquity. The improvements in technology also meant extra environmental features could be added to the model including how rain and dust would have impacted the stone, giving the model a weathered view.



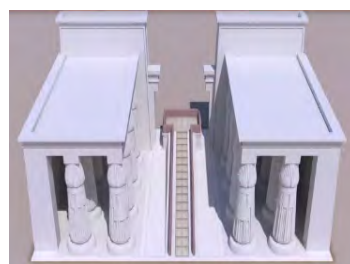
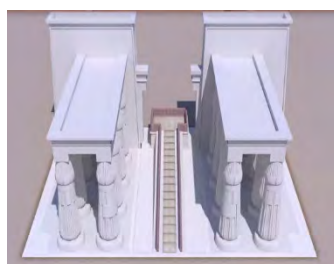
In 2015 the focus moved to modelling the Great Aten Temple in further detail, feeding in additional data that had become available alongside using archaeological material such as artefacts found in the area and depictions of the temple from tomb walls.

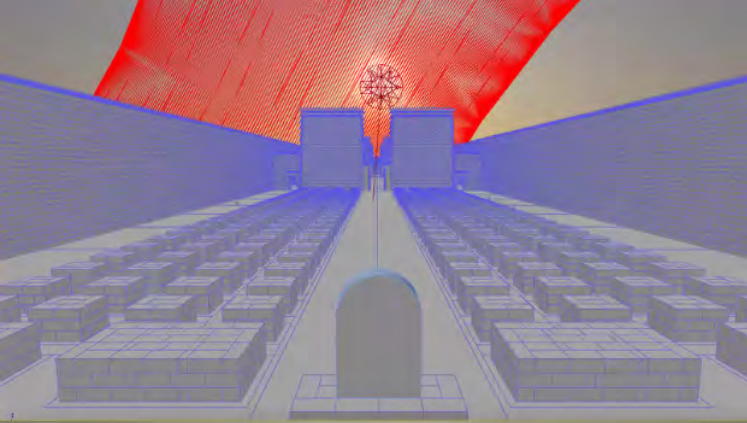


Paul joined the Amarna Project in 2018 working remotely at first as Barry Kemp had asked for Paul's help in visualising the colonnaded entrance of the Long Temple to assist with the on-site reconstruction, and also assisting in the first photogrammetric study of the site, the team at Amarna sending photos back to Paul for him to process. He then joined them on site in 2020 to undertake future photogrammetric surveys, but his work was cut short due to the pandemic.



*Possible colonnaded entrances to the Long Temple*





Paul returned to Amarna in 2022 to complete a video photogrammetry survey of the Great Aten Temple enclosure, and photogrammetric surveys of the rock cut tombs.

A new version of the Amarna 3D model was launched in 2020. This update included the inclusion of satellite data to reconstruct the landscape around the city, and also has greater accuracy in sunlight modelling. Paul was able to compare how shadows generated in the model related to the shadows of the physical site and tweaked the model to provide a close match.



### Amarna 3D Modelling – Houses of Akhetaten

Another area of work at Amarna was surveying the wider area of the city and the different types of houses, videogrammetry was undertaken which involved Paul walking in straight lines around the site and using markers so the computer software could match the images together into a model (not helped initially by dogs and local children moving the markers around!)

The results of this method are fascinating, providing a detailed view into the ancient houses including those of Ranefer and Pawah, with Paul showing a video of the house of Pawah at all angles.



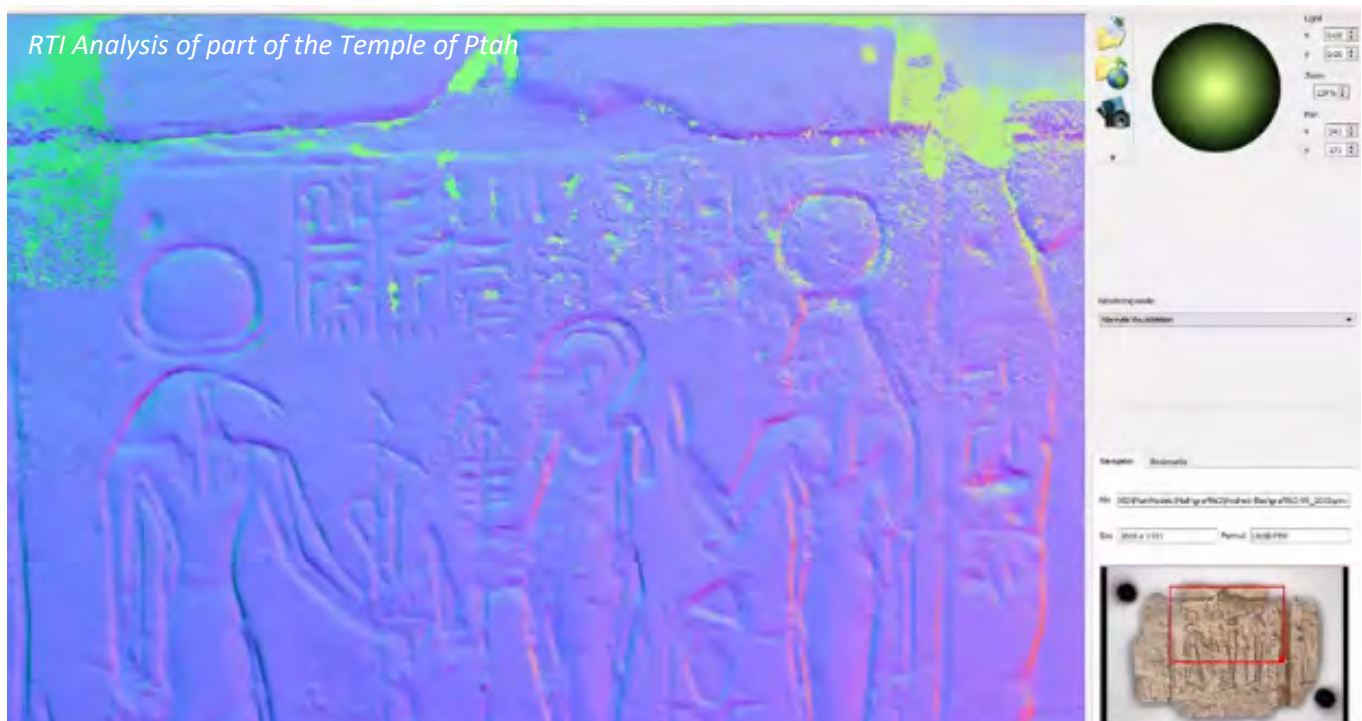
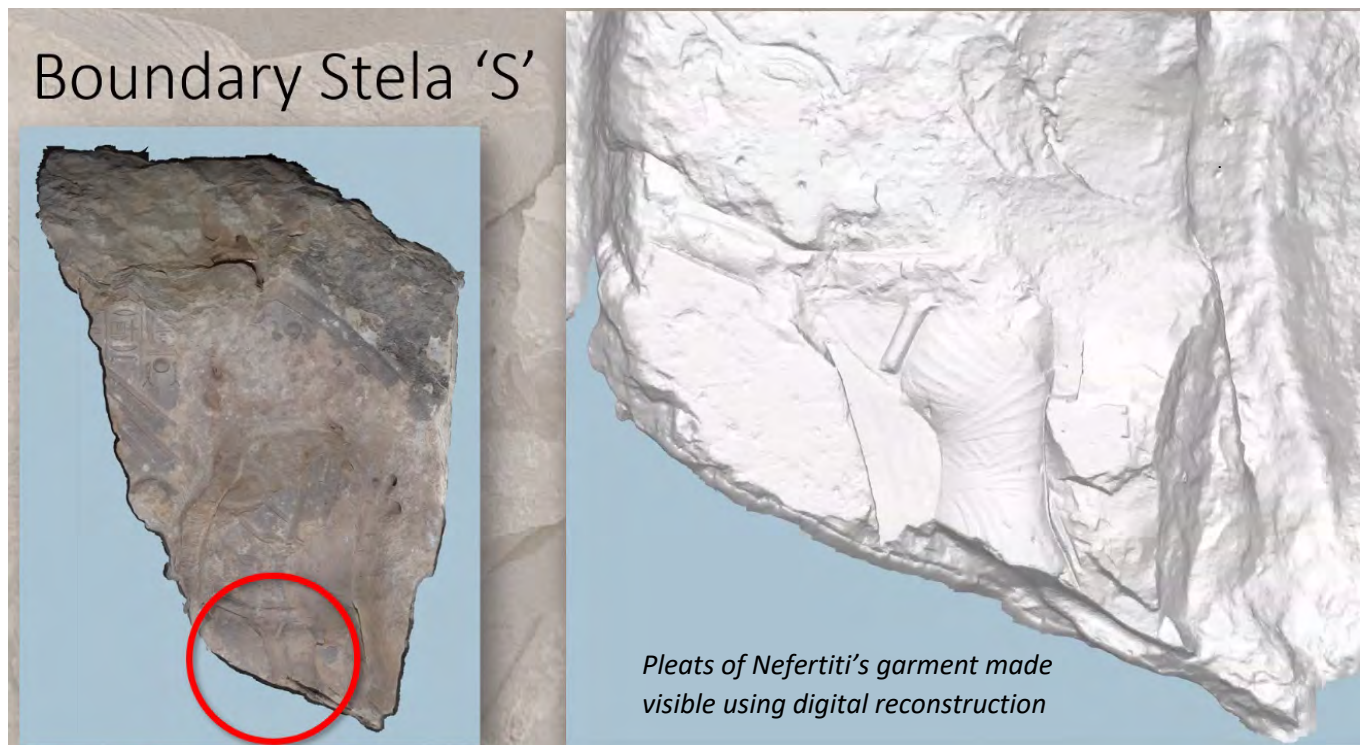
Work on Amarna in 3D is still ongoing with projects planned for the future including a potential VR experience!



Digital view of the house of Pawah

## Amarna Boundary Stela 'S'

Paul also undertook a digital reconstruction of the Amarna Boundary Stela 'S' which has been badly damaged over the years and only a few fragments remain. One of the most outstanding features of doing a digital survey of this stela is seeing the fine detail on the garment worn by Nefertiti with the delicate folds of linen which are not visible on the stela to the naked eye.



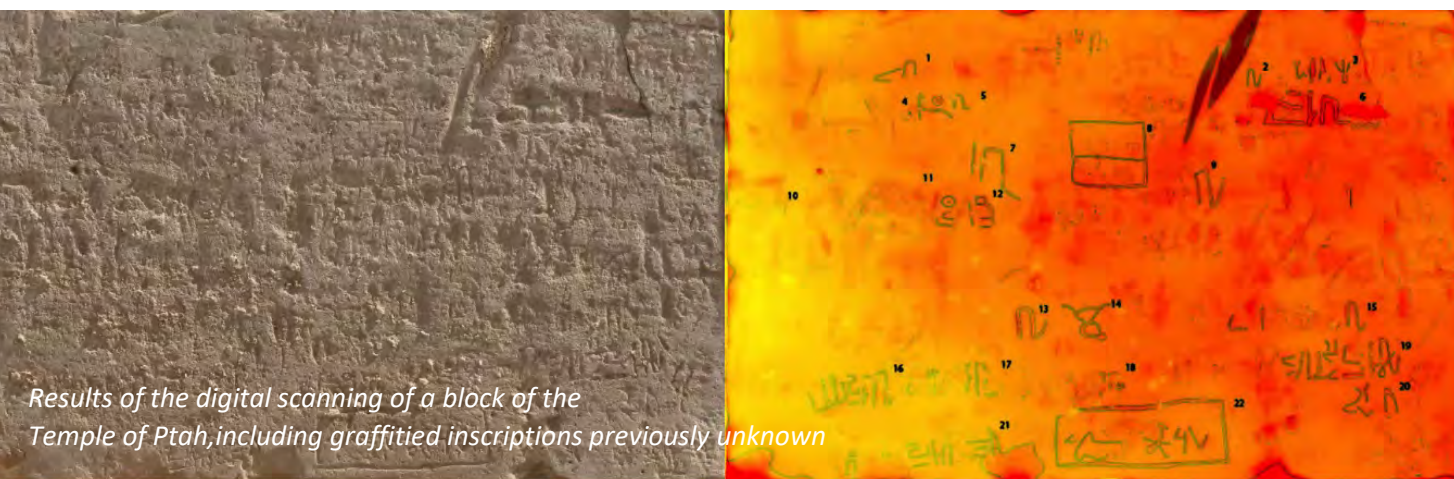
## Karnak Graffiti Project (KGP)

Paul has been part of the Karnak Graffiti Project which was set up in 2011 by Elizabeth Frood to record and analyse graffiti from four locations within the Karnak temple complex – The Temple of Ptah, the court of the 7<sup>th</sup> Pylon, the 8<sup>th</sup> Pylon and the southeast corner of the 10<sup>th</sup> Pylon.

Paul constructed models of these areas using digital archaeological methods including models where elements can be removed and additions made. RTI (Reflectance Transformation Imaging) was used to see block inscriptions from different light angles.

The digital archaeological methods used by Paul as part of this project has brought further graffiti to light which were previously unknown showing how useful these methods are in assisting in recording ancient sites.

As part of the project, Paul has been importing the locations of the graffiti into his 3D model of the site so they can be seen in context and considerations can be made of why the graffiti was left in certain areas, or why some areas have a lack of graffiti.



All in all, this was a fascinating topic which inspired many questions from attendees and how future work using these methods will build on the current information and knowledge of these ancient sites. We hope to have Paul back in a future lecture so we can hear all the updates!

Further information on the topics of this lecture can be found at the web sites below:

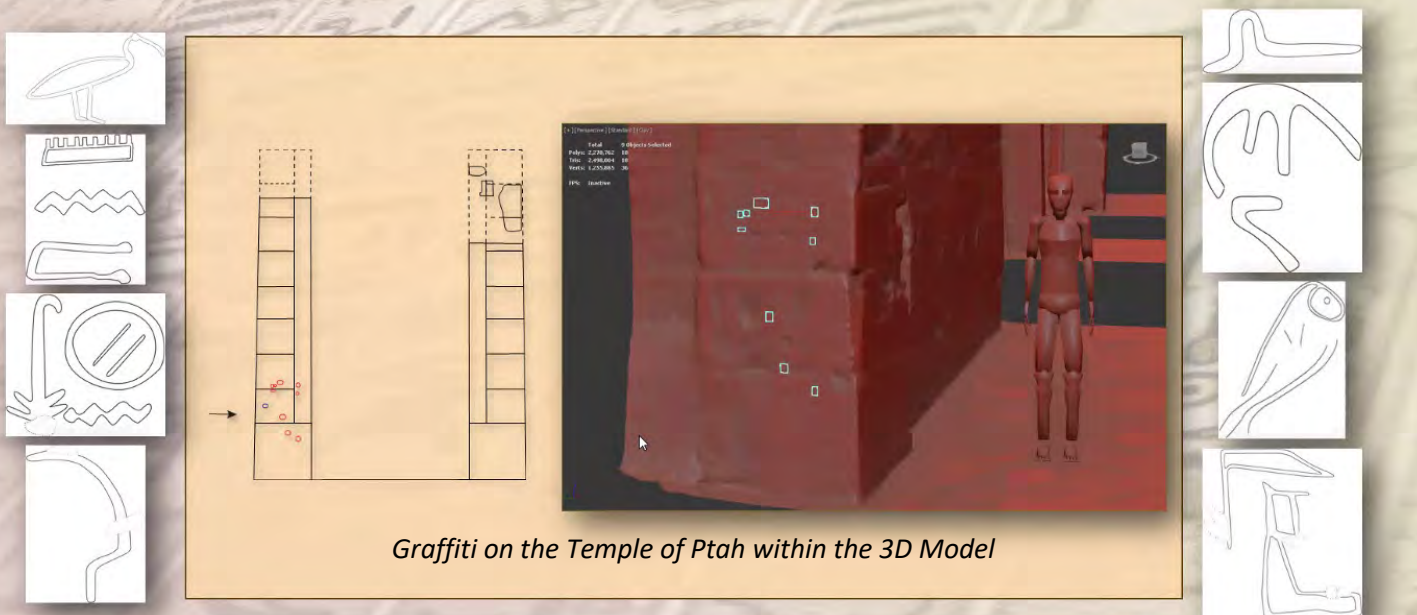
[www.amarna3d.com](http://www.amarna3d.com)

[www.pauldoherty.com](http://www.pauldoherty.com)

[www.amarnaproject.com](http://www.amarnaproject.com)

Slides reproduced with the kind permission of Paul Doherty.

## Gate B: Temple of Ptah, Karnak (3D mapped graffiti)



**'Identifying Hedgehogs in Ancient Egypt'** by Hilary Wilson



This is a personal study of one of the lesser-known small creatures of Ancient Egypt. By identifying the behavioural traits of the particular species that were found in Egypt in pharaonic times, it is possible to interpret the place of hedgehogs in religious belief and superstition.

But, in spite of the spikiness of the hedgehog the representations of these animals in art and the imaginative use of their forms in material culture suggest that they were appreciated for their distinctive and appealing appearance.

This talk offered a 'spotter's guide' to identifying Egyptian hedgehogs by examining the diverse ways they were represented across different contexts and museum collections. It continues Hilary's research journey, which began with her 2019 article in *Ancient Egypt* magazine. As her work has progressed, an increasing number of museums have begun digitising their catalogues — a development that provides a rich and accessible resource for further study.



Egyptian hedgehogs, often smaller and more delicately built than their European relatives, are uniquely adapted to their arid environments. While European common hedgehogs (*Erinaceus europaeus*) typically range from 16–26 cm in length and weigh between 120–1100 g, Egyptian species – such as the desert hedgehog (*Paraechinus aethiopicus*) – tend to be more compact. Like other hedgehogs, they are primarily insectivores but may also consume small vertebrates like geckos and locusts. These creatures are burrow dwellers and nocturnal by nature, relying more on their keen sense of hearing than on vision, which is generally poor.



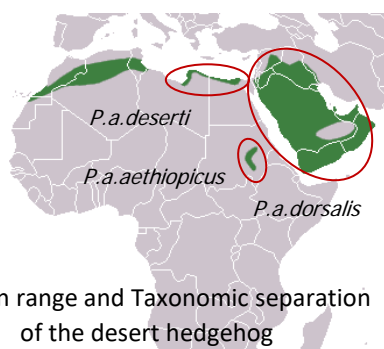
Egyptian hedgehogs can be categorized into three distinct species, each adapted to specific ecological niches within and around Egypt:

**Desert Hedgehog (*Paraechinus deserti*)** – Native to Northern Egypt, this species is well-adapted to arid desert conditions. Its pale coloration, compact size, and spiny coat help it withstand extreme heat and blend into sandy landscapes.



**North African Hedgehog (*Paraechinus aethiopicus*)** – This species ranges along the Mediterranean coast and extends into Libya. Often found in semi-arid and scrubland environments, it's the most widespread of the three and commonly encountered in regional collections.

**Sinai Hedgehog (*Paraechinus dorsalis*)** – Found in the rocky terrain and highlands of the Sinai Peninsula, this lesser-known species exhibits traits suited to more rugged habitats. Its precise range is still being studied, but it remains a localised population of interest to researchers.



Shifts in climate and landscape have dramatically altered the hedgehog's range since ancient times, with ongoing habitat loss continuing to shrink their presence across Egypt. What was once a broader distribution is now increasingly confined, as environmental pressures reduce the availability of suitable ecosystems.

Depictions of hedgehogs appear far more frequently in the northern regions of Egypt than in the south, suggesting a natural habitat concentrated in the fertile Nile Delta rather than the arid desert zones. Their absence from southern imagery reinforces the idea that these creatures were more commonly associated with lush, cultivated landscapes where they likely thrived.

Egypt's surviving hedgehog species is recognisable by its oversized ears. The Egyptian long-eared hedgehog is small and prefers sprinting away from danger over curling into a defensive ball. Its prominent ears have blood vessels near the surface to play a key role in dispersing body heat in the intense climate of the desert.

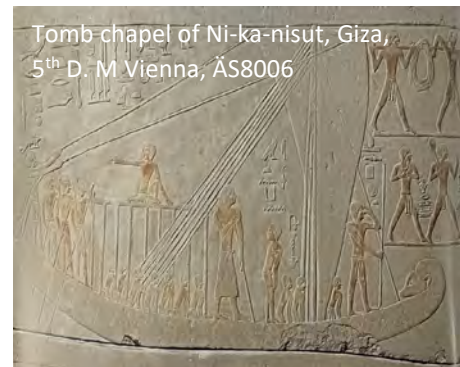
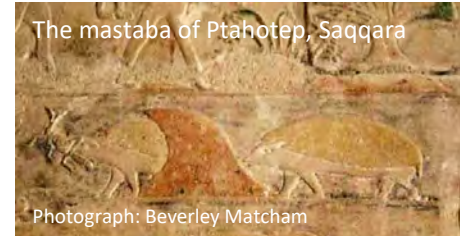
Egyptian artists were keen observers of the natural world, as seen in the tomb of Mereruka at Saqqara where the creature is shown being carried in a bag. Hedgehogs frequently appear in hunting scenes, symbolising resurrection and the afterlife – they emerge from their burrows after long sleep, mirroring the journey beyond death. Living at the threshold between desert and fertile land, the hedgehog naturally embodies the space between this world and the next.

There is no clear evidence that hedgehogs were consumed as food in ancient Egypt – they do not appear on offering tables, though their small size and limited meat yield would make them an unlikely dietary staple and difficult to identify on the offering tables. Hilary suggested their value may have been more symbolic or practical: they might have been used in religious rituals, prized for their quills or fat. Notably, hedgehogs were effective pest controllers, so it's plausible the Egyptians captured them alive and released them in their gardens to manage insect populations.

Hedgehogs were occasionally featured as elements on the prows of ancient Egyptian boats, a choice that may seem curious until their defensive posture is considered. As Hilary observed, the visual parallel is striking: when a hedgehog curls into a tight ball, its rounded form mirrors the curved structure of a boat's bow. Could the hedgehog's hollow, flexible quills have inspired an allegorical meaning in vessel design? Their natural ability to bend and absorb kinetic force might symbolically suggest protection—guarding the vessel's delicate contents from impact. Whether intentional or incidental, this association deepens the hedgehog's role as a motif of resilience and preservation, both physically and spiritually.

When depicted on boats, the direction in which they are shown gives the direction on which the boat is sailing – with its sails up it is travelling from north to south and with sails down, vice versa. The image here shows unfurled sails and the hedgehog on the right, suggesting the boat is sailing upstream.

Inscriptions on some scaraboid seals, with the body of a hedgehog instead of the usual scarab beetle, link the hedgehog with goddesses such as Isis and Bastet. The hedgehog's association with the solar cult is suggested by the scarab Khepri being replaced by a hedgehog prow on Ra's night-time barque in some images of the sun's journey through the underworld.



Scaraboid seal with invocations to Isis, Louvre 4 1



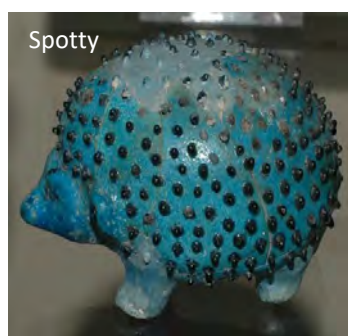
'Hedgehog' in hieroglyphs

While no specific deity is dedicated to the hedgehog, the creature has garnered ties to several figures within Egyptian mythology. In the tomb of Bannentiu at the Bahariya Oasis, hedgehogs are associated with the goddess Abaset, herself linked to Ra-Horakhty. Their imagery also appears on the undersides of scarab amulets – possibly echoing the dawn myth in which Khepri rolls the sun across the horizon, much like a hedgehog emerging from its burrow. In later periods, hedgehogs were further connected to Hathor and Isis, extending their symbolic reach into themes of rebirth, protection, and divine transition.

Artistic representations of hedgehogs in ancient Egypt vary widely in style and clarity – some are so abstract, it’s hard to tell whether the creature depicted is a hedgehog at all. Their rounded form is often likened to a sow or piglet, lending credence to the name “hedgепigs” and fuelling this symbolic connections to Isis. Figurines from the New Kingdom commonly appear in blue or green faience, though examples in glass and metal also exist. Depictions of their spines range from spotty and dimpled to pimples and cross-hatched, as classified by Hilary. In some cases, multiple texturing techniques were combined, adding depth and dimension to these tiny, enigmatic sculptures. Actual artifacts of hedgehogs are usually rather small and often overlooked. Some examples below of hedgehog amulets, with holes for stringing.



*Goddess Abaset with the hedgehog on her head. From the tomb of Bannentiu, Bahariya Oasis, 26<sup>th</sup> D.*



Spotty

Ashmolean 4885



Dimpled

Deir el-Bersha, 12<sup>th</sup> D. Now in Boston



Pimpled

Brooklyn 65.2.1



Cross-hatched

Louvre CA1267

Hedgehog-shaped vessels have also been uncovered, often used to hold oil, cosmetics, and perfumes – substances intimately linked with the goddess Hathor, further reinforcing the hedgehog’s symbolic role in rituals of beauty and rebirth. Intriguingly for me, some of these vessels contained small balls that rattled when shaken, suggesting they may have served as musical or ceremonial objects as well as containers. Their multifunctionality speaks to the animal’s layered cultural presence – practical, aesthetic, and spiritual.



Oriental Museum,  
University of Durham



L: 6.5 cm, H: 5.5 cm



Hedgehog rattle, 12<sup>th</sup> D,  
Brooklyn 59.186

Hedgehog vessels (aryballos) have been found in Greece, and it is conceivable that many of the Egyptian vessels were imported from there.

Styles of hedgehog aryballos manufactured in Naukratis, Late Period, Louvre CA126.



Identification: Tortoise... or hedgehog?  
Marl clay, Bolton. BOLMG 1886.1.58



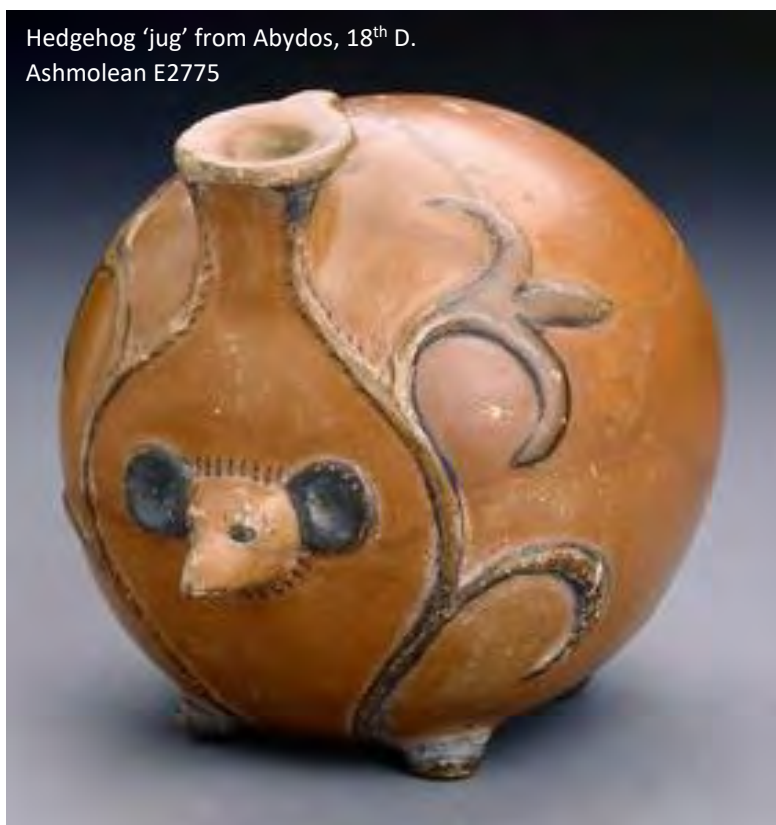
Early 18th D  
MMA1989.281.91  
New York



National Museum of  
Scotland

Hedgehogs depicted in their rolled up  
defensive position

Hedgehog 'jug' from Abydos, 18<sup>th</sup> D.  
Ashmolean E2775



Hilary finished the talk by comparing modern day depictions of hedgehogs with images such as Sonic the Hedgehog and the cute toy shown below:

Marl clay hedgehog  
toy, Boston MFA  
1996.98



Hilary's talk was as amusing as it was fascinating and it was enjoyed by everyone. Thanks Hilary.

All photos © Hilary Wilson unless otherwise stated.

## Travel review

### The British Museum, Nick Tomlinson

Having enjoyed my first interaction with real ancient Egyptian artefacts at Kingston Lacy I took the next step, and travelled up to London to visit the British Museum and its Egyptian exhibitions.

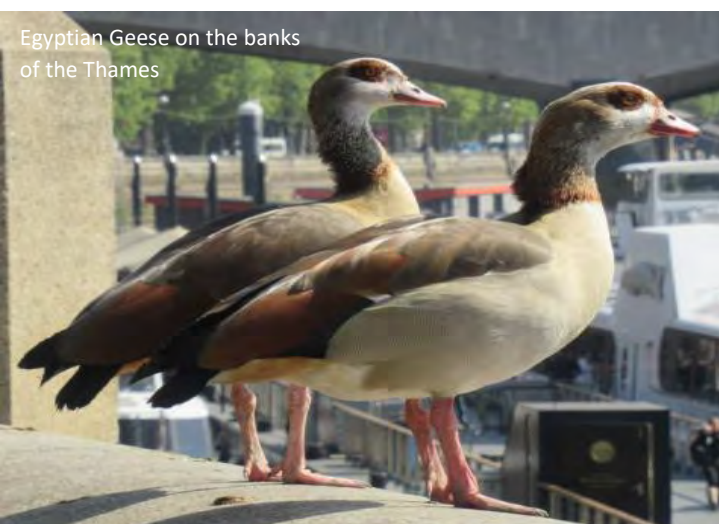
On the way from the station to the museum I first visited Cleopatra's Needle. The sheer scale of the obelisk meant that it was also most impossible to take in close up, surrounded as it was by trees. This only 'full scale' view possible was from across the river. As well as the obelisk there are two sphinxes, one either side of it. These were, I understand, installed the wrong way round, they were supposed to be guarding it, not facing it! I don't believe in omens, but if I did, I would have known it was going to be a good day, as there were two Egyptian Geese on the balustrade that stands behind the obelisk!



Cleopatra's Needle -  
photo taken from the  
opposite bank of the  
Thames



Sphinx Guardian of the Needle



Egyptian Geese on the banks  
of the Thames

On reaching the museum and queuing for perhaps ten minutes to get in (it's free) the fun started.

There are six 'Egyptian' galleries to explore, covering a range of topics including The Afterlife, Mummies and Sculpture. I was in there for around six hours and managed to get round most of them, but having spent two hours in the first one, I had to do the rest 'at pace' just to get round.

There is so much to see, read and marvel at that, to really do it justice, and take it all in, I think you would need at least two long days, and that is only the Egyptian galleries!

So, with so much to see, what are the highlights? Perhaps naturally top of the list was the Rosetta Stone, given its role in deciphering hieroglyphs. It was, however, one of the most popular attractions in the museum, highlighted as a 'must see' in the museum guide. This meant there were crowds of people round it all the time, making it hard to get some 'quality time' with it, which was a shame, although the full-size replica in the Enlightenment gallery made up for that a little.

In the same gallery as the Rosetta Stone there were statues of pharaohs, gods and goddesses (including Sekhmet, one of my favorites), sarcophagi and false doors.

The artwork on many of these was simply stunning, especially when you think of the crude tools (by today's standards) the artisans who created them had available.

Having just started my hieroglyphic journey it was a real rush to see, and recognise, the signs preceding the nomen and pre-nomen, and know what they were.



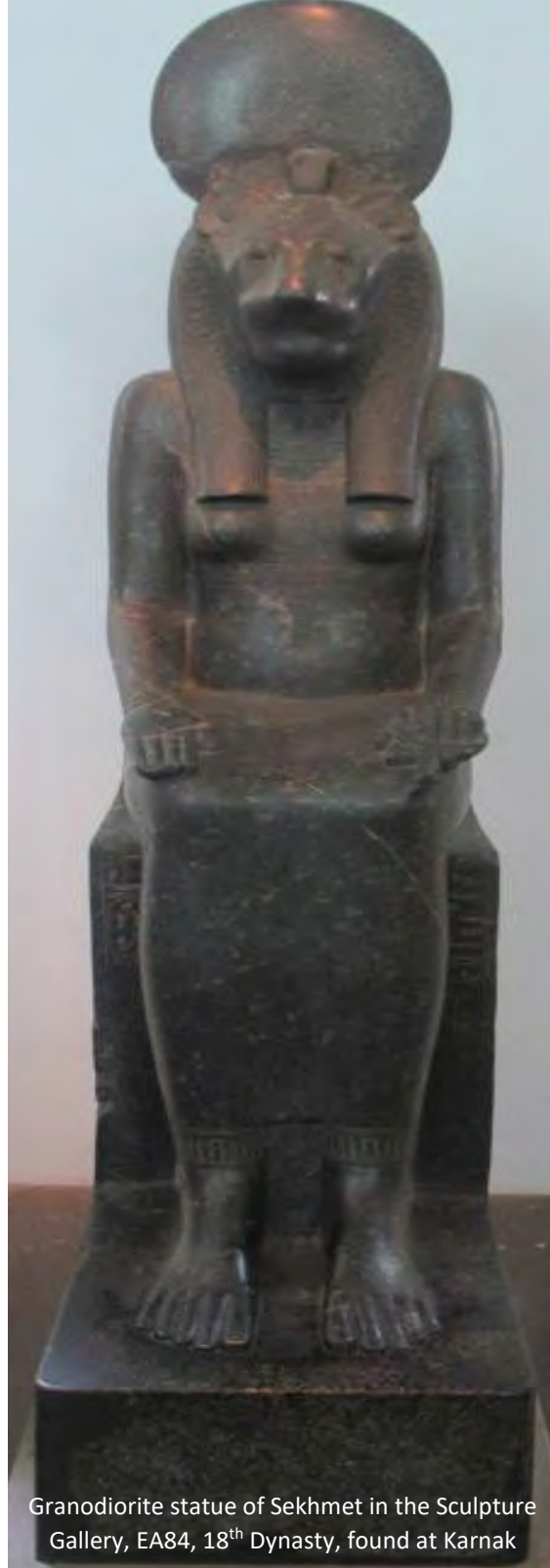
Pre-nomen and nomen of Rameses II

The gallery also included the 25<sup>th</sup> Dynasty Shabaka Stone.

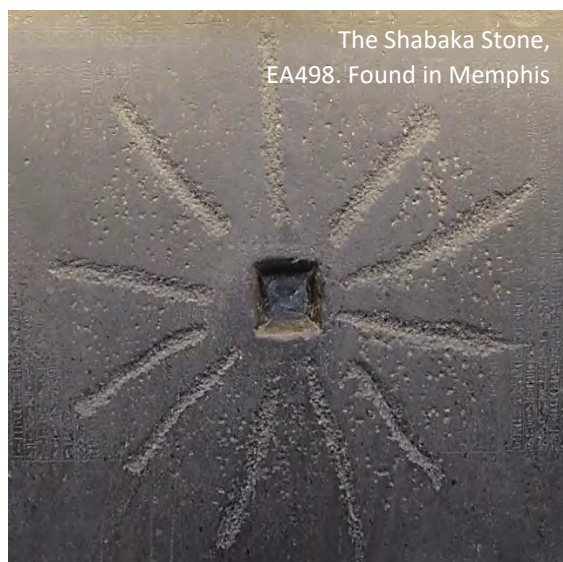
In 1805, George Spencer, the 2nd Earl Spencer, donated the Shabaka Stone to the British Museum, where it remains to this day. This ancient artifact is a basalt slab. It is thought to have been created during the reign of the Kushite pharaoh Shabaka, who ruled from 716 BC to 702 BC.

This is, as far as I am aware, the only source of the Memphite Creation Myth, speaking of Ptah "...giving life to the Gods and their KAs through his heart and his tongue." Some scholars have drawn parallels between that and "...in the beginning was the word", from Christian belief. The stone was subsequently used as a nether millstone.

I don't know if such a parallel is valid, but standing in front of such an historically important object, in a room packed full of historically important objects, and reflecting on its position in history, was very moving.



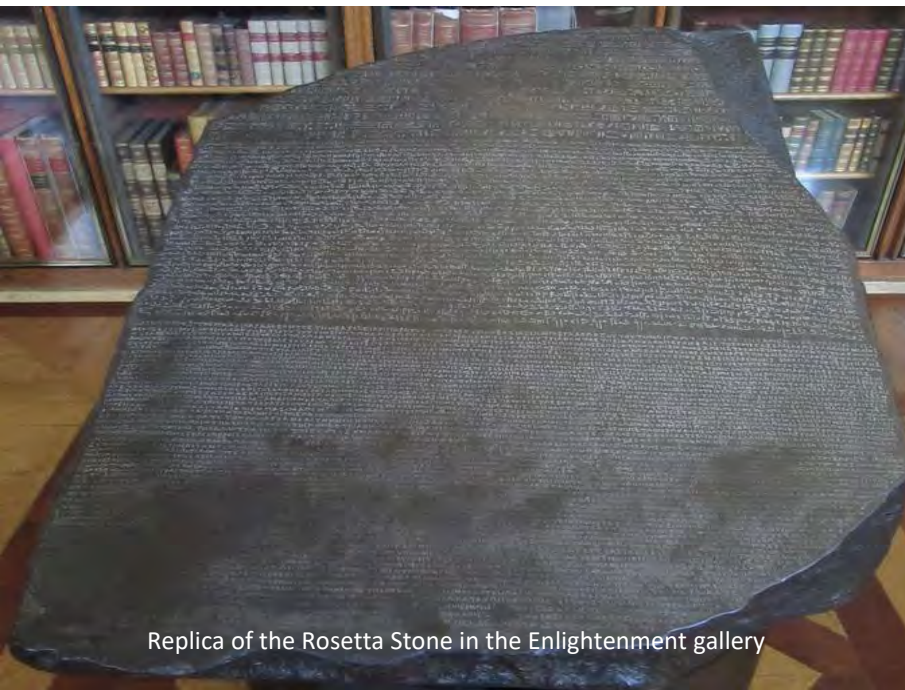
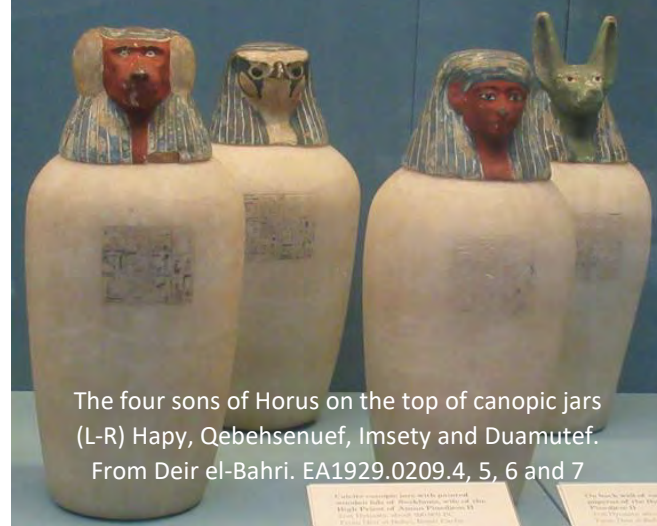
Granodiorite statue of Sekhmet in the Sculpture Gallery, EA84, 18<sup>th</sup> Dynasty, found at Karnak



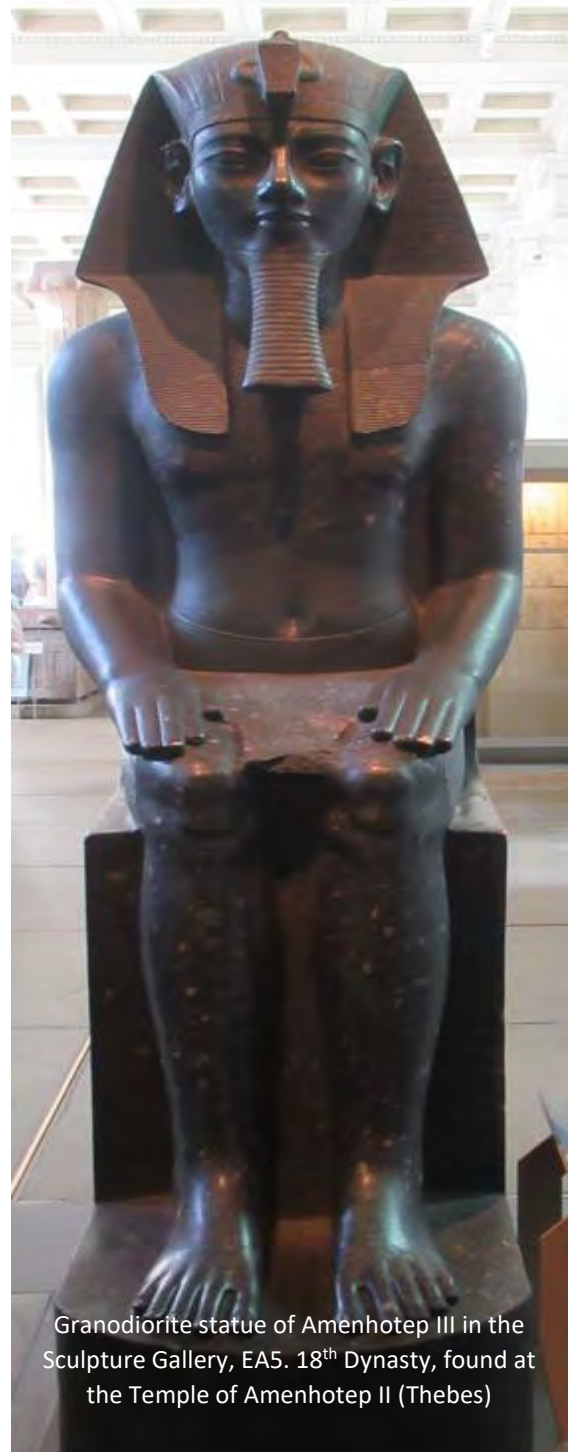
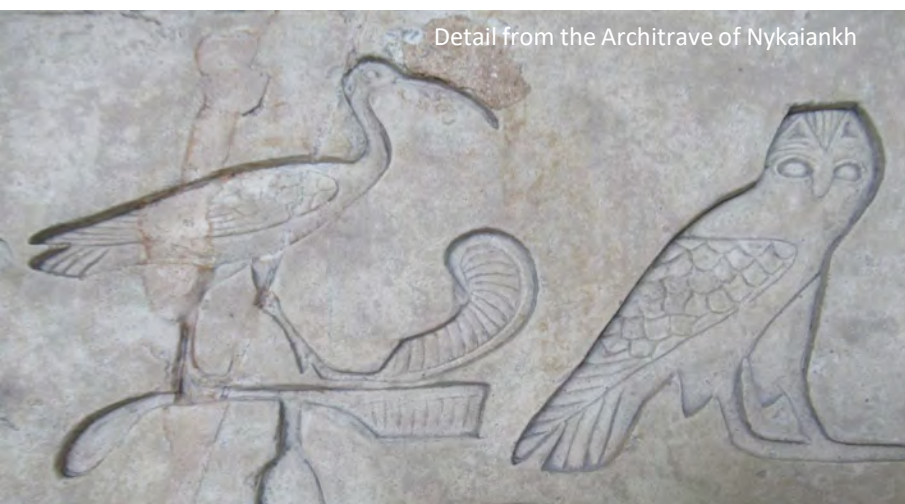
The Shabaka Stone, EA498. Found in Memphis

The galleries associated with death and the afterlife were equally amazing and, at times, the sheer scale, range and detail of the coffins, funeral goods, statues and art work was hard to take in.

Again, finding things that I had only, until then, read about, such as the heads of the Sons of Horus on canopic jars, was fantastic, especially when I thought about the people who had made them, the person for who they had been made (in this case Neskons, wife of Pinedjem II, High Priest of Amun, 21st Dynasty) and the length of time that had elapsed between then and now.



Overall I was astonished at just how much there was to see. The Egyptian exhibits alone could form a museum in their own right, and they are but one (medium sized?) part of the much, much larger whole.



Will I go back? Of course, there is so much that I still have to see and, after all, having now finished the Egypt Exploration Society's excellent hieroglyph course, I need to put my (fledgling) new found hieroglyph reading skills to the test!

All photos in this article © Nick Tomlinson.

## Exhibitions/places to visit in the South of England

Since the last edition of *Hotep*, the only event I've come across is the one below – but that doesn't mean there aren't any other exciting developments out there. If you know of any upcoming shows, hidden gems, or cultural events that might be of interest to our readers, we'd love to hear from you. Your insights and discoveries could help shape our next issue and keep the community in the loop.

### EES Open day, Saturday 13 September 2025, 10:00 – 16:00

Join the EES at their London office to visit the library, archive and exhibition. Free to enter. If you're planning to attend this event, we'd really appreciate it if you could share your thoughts afterwards. A quick review would mean the world to us – it helps others know what to expect, and we'd love to hear about your experience.

The Egypt Exploration Society, 3 Doughty Mews, London, WC1N 2PG.

## Next meetings

We do not have any meetings in August, but our new season starts again in September.

### Annual General Meeting, Thursday 18 September 2025

Via Zoom at 18.30 for a start at 19.00.

Zoom registration is required for this meeting which is free for all Members of SAES. Register with this link.

<https://us02web.zoom.us/meeting/register/u0N2hSWhRC2SW2uIrRV5dA>

The meeting joining link will be sent when registration is approved. If you have any matters for the agenda, please let us know, through the usual emails, by Thursday 11 September.

The first Zoom meeting of the new season is on

### Saturday 20 September 2025 (13.30 for a start at 14.00 UK time)

#### **'Life and Death at Deir el-Medina: Domestic Religion and Funerary Beliefs'** by Katherine Slinger



Children honour their deceased parents, tomb of Ipuy, Deir el-Medina (facsimile painting in New York)

In this lecture Kath presents an overview of what we know about domestic religion and funerary beliefs at the New Kingdom workmen's village at Deir el-Medina. We will consider the ways in which the villagers worshipped local and household deities, domestic rituals, the role of the oracle, ancestor cults and the purpose of the private chapels at the site. Then we will discuss the tombs of the workmen, focusing on the tomb decoration and what we know of the villagers' funerary beliefs.

Dr Katherine Slinger is a Lecturer in Egyptian Archaeology at the University of Manchester, teaching on the Certificate, Diploma and MA in Egyptology. She was awarded her PhD in Egyptology in 2020 from the

University of Liverpool for her thesis, 'Tomb Families: Private Tomb Distribution in the New Kingdom Theban Necropolis'. Kath has taught Egyptian Archaeology at the University of Sheffield and Durham University and has also worked as an Egyptology tutor in the Continuing Education department at the University of Liverpool. She has excavated in Luxor, Egypt.



Register in advance for this event using the link below:

<https://us02web.zoom.us/meeting/register/YLi5jrxUSayfenoMJ1YYIQ>

Registration will be approved and the joining link sent on confirmation of payment Fees: SAES Member £3; Junior Member £1; Overseas Member £4; Guest £6

For details, please contact the Secretary [saesinfo55@gmail.com](mailto:saesinfo55@gmail.com)

## Your SAES Committee

The committee met on Zoom on Thursday 12<sup>th</sup> June 2025.

The committee addressed the issue of overlapping meetings between SAES and other groups. Hilary reached out to the Thames Valley Ancient Egypt Society (TVAES) and shared our meeting programme for the upcoming year. Since TVAES is our closest counterpart, Hilary believes it is prudent to avoid scheduling conflicts with their meetings. Unfortunately, we have no control over the schedules of other societies, as many announce their meetings only a few weeks in advance.

Our meeting on 7<sup>th</sup> June did overlap with a TVAES event, but they have kindly adjusted their timing to 11 a.m., allowing members to attend both if they wish.

The Nursery car park at Itchen College is now open, though Whites Road remains closed due to gas works. Pedestrian access to Itchen College will be via Whites Road.

Hilary has now finalised a full programme of meetings for the coming year and beyond, featuring an exciting lineup of speakers. Be sure to watch for emails from Emily and Annette with updates. The committee expressed their gratitude to Hilary for her hard work in organising everything. We will let you know when the programme has been published on the web site.

The October 2025 Zoom talk will be a joint fundraiser with Thames Valley, with TVAES expected to manage bookings via their Ticketsource system. Fees are yet to be finalised, but a suggested rate is £5 for members and £8 for guests, with attendees welcome to donate more if they wish.

The June 2026 event will be another fundraiser for the EES. If SAES can raise £2,500, the society will qualify to be included in the list of Friends of Ricardo Caminos on a commemorative plaque. The committee approved this donation target and will put this to members for their approval during the AGM. Inclusion of our Society's name on the plaque would truly put us on the map, solidifying our role as a key contributor to the EES.

For this event, the same fee structure of £5 for members and £8 for guests is proposed. If attendance exceeds 100, EES will host the event using the webinar format. More information will be sent out nearer the time.

Hilary has welcomed a highly capable young research assistant from Canada, Alethea (Alee) Beaubien. Alee previously assisted Barry Kemp, successfully locating artefacts he had been searching for. The Committee approved granting her free access to SAES meetings and inviting her to become a junior member, a category still available on the SAES membership form. Sara suggested inviting Alee to write an article for *Hotep* about her work with Barry – look out for this in a future edition.

David is working diligently on updating the web site with all the exciting talks coming up. We will let you know when this is live so you can plan your year!

Annette will produce a calendar for the 2025-26 programme – this proved very popular this year and should be repeated.

### **Money matters**

Due to the Society having only nine zoom meetings next year (plus the two fundraisers), our subscription should reflect this; therefore the cost of UK Member's subscription with prepayment for nine Zoom meetings will be £37.

## Coming up in the next edition of Hotep

Issue 93, set for release in September 2025, will feature a review of the Oxford visit by Sara, an insightful article on Philae by Pippa, and a promising contribution from a newly joined member we're excited to welcome.

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## Items for Hotep

We are always happy to receive your items of interest for inclusion in Hotep. If you could provide a review of a talk, book or article, or even a picture or puzzle which you think might entertain our readers, please contact us through the usual channels or contact Emily directly.

Special thanks must go to Nick who has kindly written another article for this edition. Articles sent by members make Hotep extra special. But we need more – so if anyone has been on a trip lately, whether it be Egypt or somewhere with an Egyptological theme, do get in touch – we'd love to hear from you.

Web site: <https://www.southamptonancientegyptsociety.co.uk/index.php>

Facebook and Instagram: The Southampton Ancient Egypt Society

Email: [saesinfo55@gmail.com](mailto:saesinfo55@gmail.com)

For payment or to check your membership or lecture payment status, please contact the Secretary on the email address above.

Philae from the water  
Photograph: Pippa Dell

