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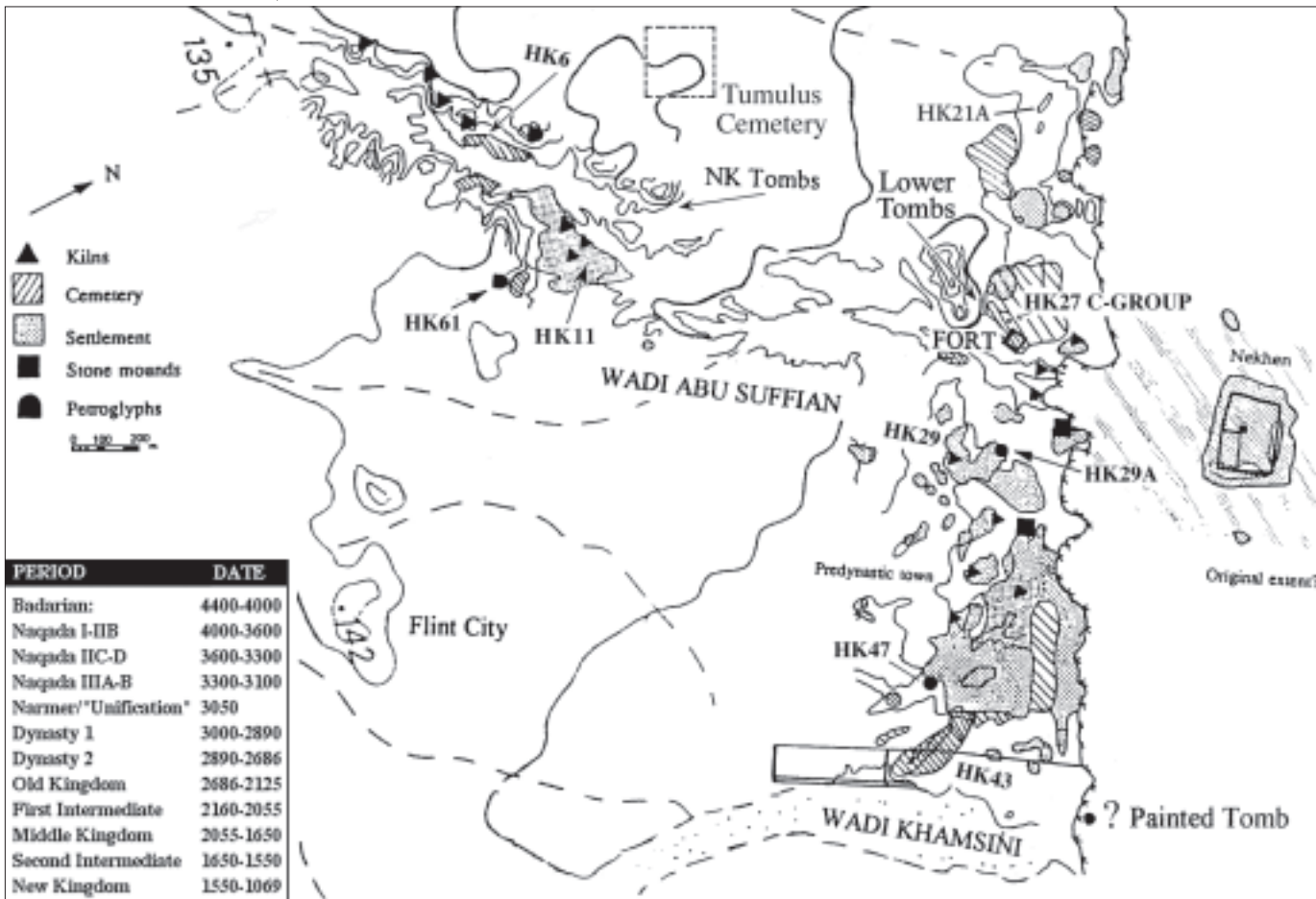


Photo courtesy Luc Limme

Barbara Adams
February 19, 1945 – June 26, 2002

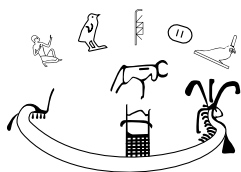


Hierakonpolis



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IN MEMORIUM



Barbara takes command (1996).

Ma'asalama Mudira

—by Renée Friedman

On June 26, 2002, we bade farewell to our dear friend, inspiration and mudira (director), Barbara Adams, who lost her battle with cancer at the tragically early age of 57. The diagnosis was made in October 2001 just as she was preparing to return to Hierakonpolis for a promising season in the elite cemetery at HK6. Although Barbara had devoted much of her life to the site, never before had she been so excited about a forthcoming season—there was the fascinating Tomb 23 to investigate and more pieces of its fabulous statue to discover. It was a time when a new chapter in her life was beginning; after a lifetime of bringing to light the work of others, this was to have been her last season of excavation before she began writing up her own discoveries. It was a terribly cruel trick of fate that took Barbara from us at this time and kept her from her dream.

Unable to conduct excavations, Barbara avidly followed the news from Hierakonpolis. The faunal remains from the elite cemetery, particularly those found during Michael Hoffman's excavations, were analyzed by Wim Van Neer and Veerle Linseele and the range of animals and evidence for early domestication was of great interest to Barbara. Although she hoped to recover sufficiently to write an addendum to her 2000 publication of Hoffman's work at HK6, sadly this was not to be the case.

Barbara's contribution, enthusiasm, and sheer breadth of knowledge about Egypt's early periods will be sorely missed, not only by the Hierakonpolis Expedition, but also by the whole world of Egyptology. In this volume we celebrate the life of Barbara Adams and give thanks for her commitment to the excavation and understanding of one of the most unique sites of the ancient world. There can be no finer tribute to this remarkable woman than to continue exploration of the site she so loved.

The excavations of the 2002 season proved to be every bit as fascinating as in previous years. In January we began the most intensive campaign in the Predynastic cemetery at HK43 to date, made possible by a grant from the National Science Foundation of the United States. One hundred burials were uncovered and a team of physical anthropologists led by Dr. Jerry Rose (University of Arkansas) helped to excavate and catalogue the human remains. The evidence for yet more strange funerary practices was intriguing, while the

discovery of beads, palettes, a hair comb, and a seemingly endless number of little pots kept us all busy.

There is a rule of thumb at Hierakonpolis: you will never find what you expect to find, but you will never be disappointed (even if left with more questions than you started with!). As Iain Ralston can attest, work in the mysterious tumuli (cairn) cemetery was no exception—while we now know that these structures date from the Roman period, the identity of the builders still remains a mystery.

Our attention was also turned to the Dynastic decorated tombs, the Fort, and home improvements to Hoffman House. The discovery of small cracks in the tomb of Hormose called on the resources of the team's engineers, while the deterioration of the Fort prompted a structural investigation. How-

ever, the good news for the Fort is that with time (and money) it can be stabilized and the good news for its excavators is that Hoffman House now has the luxury of hot showers!

As always, the work of the Hierakonpolis Expedition could not have taken place without the generosity of our supporters. The 2002 field season was undertaken with the kind permission of the Permanent Committee of the Supreme Council for Antiquities, and was made possible by grants from the National Science Foundation, the British Academy, the Institute of Bioarchaeology, and a donation

from the LaSalle National Bank. We are also grateful to the many Friends of Nekhen who generously contributed in this difficult year. Special thanks go to Ben and Pamela Harer, Barbara Mertz, Art Muir, Carol McCanless, William Backs, Mel and Joann Hunt, Nan Ray, Leanna Gaskins, Roz Parks, Helen Lowell, Rikki Breem, the Egypt Exploration Organization of Southern California, the Manchester Ancient Egypt Society, and the Thames Valley Ancient Egypt Society. We also wish to thank Providence Pictures for transporting the models of ancient Hierakonpolis that were featured in the History Channel documentary *The Real Scorpion King*, thus bringing them one step closer to the site museum we plan to build to honor Barbara's memory.

We are also grateful to Robert Adams for access to many of the photographs of Barbara and a special thanks to Nigel Strudwick and Jim Rossiter for their kind assistance in the preparation of this volume.



Barbara and Mohammed Abdel Razzik mending pots from HK6 (1988).

Barbara Adams: February 19, 1945–June 26, 2002

—by Renee Friedman



Miss Hammersmith of 1964.

Barbara Adams, co-director of the Hierakonpolis Expedition, and Research Curator at the Petrie Museum of Egyptian Archaeology, passed away in June 2002. In addition to her long and fruitful involvement with the site of Hierakonpolis, Barbara was the author of numerous articles and monographs, and an inspiring teacher at the Institute of Archaeology at University College London. She will be remembered for her important contributions to scholarship, to the museum world, and to the popular appreciation of ancient Egypt. Founder and guiding force of the highly successful Friends of the Petrie Museum, she also edited over 25 volumes of the popular Shire Egyptology series.

Born in Hammersmith, west London, on Feb. 19, 1945, Barbara began her career at age 17 at the Natural History Museum, where she helped to enlarge knowledge of the sawfly and, later, Palaeolithic man. Her day job, however, was not enough to keep her active mind occupied, so by night she wrote poetry, publishing a volume of poems entitled *Bones in My Soul* in 1964. Not only highly intelligent, she was also a copper-haired beauty, winning the title of Miss Hammersmith in 1964 and thereby a free trip to Paris. She was described in the *Gazette and Post* of Dec. 10, 1964 as “an incongruous collection of people—beauty queen, anthropologist, and poetess all rolled into one delectable form.” In so many ways she was to remain true to this description.

Interested in Egypt from an early age, Barbara moved to the Petrie Museum in 1965, having won out against more qualified candidates by dint of her passion and enthusiasm. The museum’s collection was originally composed of personal collection of W.M.F. Petrie (the ‘father of Egyptian archaeology’), and Barbara proceeded to put the museum in order as it was still suffering from wartime vicissitudes. With the encouragement of Harry Smith, Barbara quickly realized the important contribution that the study of these objects would make, and her first task was to resurrect the museum’s holdings from the 1898–9 Quibell and Green excavations at Hierakonpolis. Typical of Barbara’s boundless curiosity, this work developed from being simply a catalogue to a project

that included the investigation of objects in other museums, the analysis of the site archives, and ultimately the publication of Green’s notebooks.

The immense value of her work, *Ancient Hierakonpolis and Supplement* (1974), led Michael Hoffman to seek her out when returning from Hierakonpolis, where he was the director of predynastic excavations. According to Barbara: “After not more than ten minutes of enthusiastic conversation he asked me to join the expedition, which I did in 1980, thus fulfilling a personal ambition to dig at an early site in Egypt, and to get to know Hierakonpolis for real.” Some measure of their immediate rapport can be determined by the fact that Mike, not one for keeping his opinions to himself, had, for a variety of reasons, decided that neither Egyptologists nor women would work at *his* site. Indeed, the 1979 season was an all-male anthropological affair. Barbara paved the way for all of us, and Mike eventually had to eat his words.

In 1980, 1982, 1985/6, and in several study seasons thereafter, Barbara worked with Mike in the elite cemetery at HK6



Barbara and the Koptos Lion.

recording the artifacts on site, a task she thoroughly enjoyed. She also made an important contribution to Hoffman's 1984 stratigraphic sondage in Square 10N5W at Nekhen. This was the first time that pumps were used to excavate below the water table, and the long delayed publication of this important work was to have been her next project.

Everything, however, has its price. When on site, the fair-skinned Barbara had to cover up completely against the desert sun, whilst off-site the team originally stayed in a house in the village known as *Kasr el-Zubaba*, or 'palace of the flies', suggesting that cleanliness was not one of its virtues. On one occasion, late one night, Barbara dropped something under her bed; she knelt down to retrieve it only to see a huge black thing in the darkness. Terrified, she rushed into Mike's room and woke him. Blearily he came to the rescue, with ranging-rod in hand. While the ladies waited outside, he carefully manoeuvred in semidarkness, so as not to disturb the creature. Mike then made his attack, ... ultimately emerging victorious with a blackened banana skin in hand.

Barbara's involvement in fieldwork also encouraged her to perfect her own particular brand of archaeology—the excavation of museum basements. She rescued and published material from Garstang's 1906 excavations at Hierakonpolis in *The Fort Cemetery at Hierakonpolis* (1987) and *Ancient Nekhen* (1995). She also 'rediscovered' the magnificent Early Dynastic stone lions from Petrie's excavations at Koptos and revisited the holdings from many other early sites.

After Hoffman's untimely death in 1990, Barbara was the rock of support to all of us in the Expedition and served as co-editor of his memorial volume. She promptly began work on a comprehensive publication of Mike's work in the elite cemetery, as she promised him she would, but soon came to realize that there were outstanding questions that could only be answered by more field work. I, too, had unfinished business at Hierakonpolis, and after years of waiting and discussing, we finally did something about it. In January 1996, as joint directors we moved into the still unfinished dig house for the first season of renewed excavation. In those days, the house was not the luxurious palace it is today; it had no electricity and, as our water came from a shallow well, the showers (cold) were a bit of a joke, since one came out crustier than one went in. So, when Barbara celebrated her birthday with us in 1996, we gave her candle-lit oranges and a trip to Luxor for a hot bath.

Mike, ever mindful of miles of unexplored settlement remains, had never been that keen on cemetery excavation, but Barbara was always convinced that further excavation in the elite cemetery would more than repay the effort. Yet even she was surprised by the accuracy of her prediction as she was met with success after amazing success—elephants, masks, statues and more, including pieces soon to be displayed in the Egyptian Museum, Cairo. When I received the



Barbara and Robert Adams in America.

sad news of her passing, the first image that came to mind was of her sitting down with Mike and telling him of all the great discoveries he had missed.

It is a great loss to us all that, after a lifetime of bringing other people's work to light, she was struck down before she could write up her own remarkable excavations. Barbara was a dear friend to me, an inspirational director to the team, and a renowned scholar in the world of Egyptology. There can be no greater tribute to her than to ensure that her work is published and if the Hierakonpolis Expedition and its associates meet this challenge with even a small measure of the resolve and determination that was Barbara's own, we will certainly succeed.

Barbara is survived by her husband Robert Adams and an international community of friends and colleagues, who will deeply miss her collaboration and advice. At the international symposium *Origin of the State: Predynastic and Early Dynastic Egypt*, held in Cracow Poland (August 28–30, 2002), it was unanimously decided to dedicate the proceedings to her memory. This memorial volume will be published in the Egyptian Prehistory Monographs Series (Leuven University Press) and edited by Krzysztof Cialowicz, Marek Chlodnicki, Renée Friedman and Stan Hendrickx. At Barbara's request, Stan Hendrickx will publish her work on the HK6 cemetery.



Barbara and the Boxes in Brussels

—by Stan Hendrickx

In 1990, Camiel Van Winkel, a research technician at the Royal Museums for Art and History in Brussels, showed me a small box containing some intriguing fragments of decorated stone vessels. At the time I didn't realise exactly what they were, but soon found out that they had come from the royal tombs of the First Dynasty at Umm el-Qaab in Abydos. I discussed this with Luc Limme, curator of the Egyptian collection in Brussels, and he allowed me to write an article about these interesting objects, which were beautifully drawn by the museum's draughtswoman, Françoise Roloux. Meanwhile, it was clear from the original excavation reports of E. Amélineau and W.M.F. Petrie that there should be more fragments belonging to the same vessels in other museums.

The first museum that came to mind was, of course, the Petrie Museum in London, as I had known its curator, Barbara Adams, ever since her first season at Hierakonpolis in 1980. I was part of the Belgian team working at Elkab then under Prof. De Meulenaere, and we were 'neighbours' on opposite sides of the Nile. Over the years we became good friends, and in 1992 I sent copies of the stone vessel drawings to Barbara in London. Her reply was almost immediate; she was working on the similar fragments in the Petrie Museum, and from the drawings it was obvious that several joins could be made with the pieces in Brussels. I also sent copies of the drawings to Günter Dreyer, director of the German mission at Umm el-Qaab, and remarkably he also was able to make several joins to fragments from his recent excavations.

By making virtual joins, it was possible to partially reconstruct several very interesting and unique objects. For the most important pieces, including a beautiful palm tree-shaped spoon, casts were exchanged.

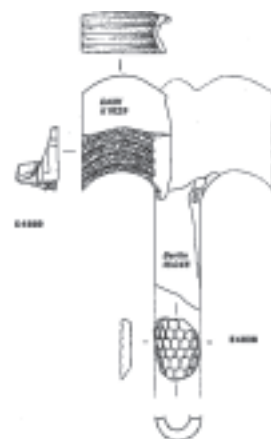
This is not, however, where the story ends. In April 1995, Barbara came to Brussels to look at the fragments in person to further her publication of the material in the Petrie

Museum. With the help of the accurate drawings by Will Schenck, we quickly confirmed that many of our virtual reconstructions were correct, and it soon became clear that we would finish our work ahead of schedule. Therefore, Barbara suggested that we take a look at one of the nearly 100 wooden boxes containing stone vessel fragments that were placed on a ledge in the store room. I had been told that these contained the left-overs from Petrie's excavations at Umm el-Qaab.

The boxes, which were incredibly heavy and very dusty, appeared to contain an enormous amount of plain stone vessel fragments. Although some had already been searched for decorated pieces, none had been found in the disorderly mess. Barbara insisted on having a look nevertheless, and so with considerable effort we got one box down from the ledge. At the top, it contained pieces of greenish stone (from which nearly all of the decorated vessels were made), but beneath were a number of intriguing parcels wrapped in newspapers dating to 1905. On some were annotations that Barbara immediately recognised as being in Petrie's handwriting. When we started to open the parcels, it became clear that some contained fragments grouped by stone type, while others pertained to a particular tomb. But the real surprise came when we realised that these parcels contained many of the vessels that Petrie had published in *The Royal Tombs of the Earliest Dynasties, Part II* (London, 1901). From Petrie's plates, however, one had the impression that all of the vessels were complete. It had always puzzled Barbara as to where these hundreds of vessels might be, and here was the answer! While appearing complete in the drawings, Petrie had actually published the fragmentary vessels for which he could ascertain the complete profiles. Although he didn't say this explicitly, it is actually obvious because he discussed his drawing technique and even showed a picture of an ingenious device he used for drawing the fragments.

The next day we tackled another box and, although its contents were completely mixed and nothing was left of Petrie's original arrangement, we found more fragments of fancy vessels. The work was very dirty, but most exciting, and Barbara was extremely pleased. The evening before she left, we went to eat mussels to celebrate in 'the Belgian way.'

During the weeks following Barbara's visit, I systematically went through all the boxes containing greenish stone and cleaned, numbered and roughly sorted them. There were about ten boxes and while none of them contained wrapped parcels (they had probably been disturbed soon after their



Palm tree-shaped spoon.



Barbara and the boxes in Brussels.

arrival in Brussels in 1906), I found several hundred additional fragments of fancy vessels. This brought the total up to about 400 fragments, and in order to study them alongside the 950 pieces in London, Luc Limme agreed to loan them to the Petrie Museum. I delivered them personally to Barbara in September 1995. After examination, many were returned to Brussels when Barbara gave a lecture to the *Fondation Egyptologique Reine Elisabeth* in 1998, although negotiations have allowed the joining fragments to remain together in either of the two museums.

By that time, however, the study of the vessel fragments had already taken a new direction. I had neither the time nor the courage(!) to study them systematically myself, but



Fancy Stone vessel in the shape of a grape leaf.

fortunately Stijn Bielen, a student from Leuven, took on the greenish fragments as the subject of his 1997 MA dissertation. It became obvious that all the material merited study, and in January 2002 Stijn Bielen and Ilona Regulski started a four-year research project on all of the artefacts from the Abydos royal tomb in Brussels.

I visited Barbara for the last time in May 2002 and we discussed the latest work on the fragments. She was particularly delighted that Stijn had found even more pieces of the fancy vessels. While it is very sad that she could not work on these newly discovered examples, she would have been pleased to know that her manuscript on the fragments in the Petrie Museum will be published in the not too distant future.



Bowl in the shape of a fig leaf (UCL 35653).

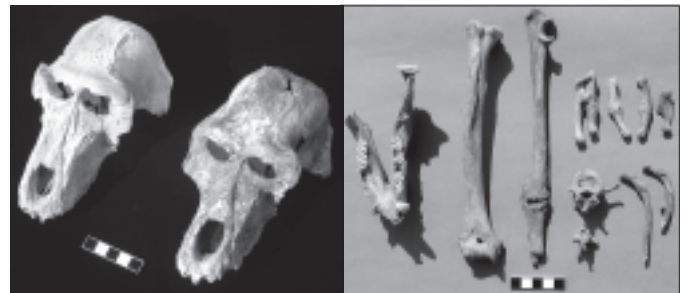
New Analyses of Old Bones: the Faunal Remains from Hierakonpolis

—by Wim Van Neer and Veerle Linseele, Africa Museum, Belgium

Comprehensive information on Predynastic fauna is generally scarce. Currently it is limited to data from the early sites of el-Omari, Merimde and Maadi in Lower Egypt, and Adaima (30km north of Hierakonpolis), Mahgar Dendera (a seasonal camp of Badarian times), and El Abadiya (an unpublished Naqada IA-IB settlement near Naqada) in Upper Egypt. In January 2002, we began a complete reanalysis of the faunal remains discovered at Hierakonpolis, as no exhaustive publication is available on the copious material from this large and diverse site.

Analysis of about 7,000 bones from the Naqada II ceremonial centre at HK29A gave us better insight in the range of species that were exploited. The classic domestic animals (cattle, sheep, goat and some pig) predominate, but it is clear that fishing and hunting also played a role. Nile perch is the most abundant species in the fish bone assemblage, no doubt because its large bones preserve well and are easily retrieved during excavations. Seven additional fish species were identified, including four types of catfish. The hunted fauna from HK29A consists of at least thirteen bird species, as well as crocodile, soft-shelled turtle and monitor lizard. Gazelle predominates among the hunted mammals, although Barbary sheep, hare, hippopotamus, wild cat, striped hyena and fennec are also represented. It is striking that the proportion of hunted animals at HK29A is higher than within the domestic debris recently excavated at HK11, where all of the available material, some 4,000 bones, have been analyzed. The notable difference between the two sites may demonstrate the importance of wild animals in temple sacrifices to represent the control of chaos, as we know later from texts and depictions on Dynastic temples.

Published information on the unique animal burials in the elite cemetery at Locality 6 is also unfortunately scanty. With the aim of preparing a detailed report on the fauna from this cemetery, the material from all seasons was sys-

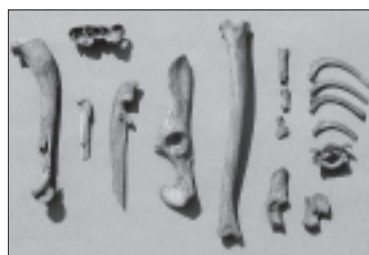


Anubis baboon skulls from Tomb 12 at HK6.

Baboon bones with pathologies from Tomb 12.

tematically identified, inventoried and measured. Observations were made on the pathologies of the specimens and minimum numbers of individuals represented in the various contexts were calculated. The results indicate that the actual number of specimens and species in the burials is higher than previously reported. As an example, the finds from Tomb 12, excavated in 1982, are presented below. This tomb has previously been described as a semi-intact burial of four baboons, but in fact we found the remains of at least seven baboons, a very young hippopotamus and a young felid (wild cat). In addition to these rather well preserved individuals, a single cattle bone and two ovicaprine (sheep/goat) remains were identified.

The baboons from Locality 6 have been identified as hamadryas baboons, which in the past may have lived in the Red Sea mountains. The anubis baboon is another species that may have occurred in Egypt during Predynastic times and, taking its modern distribution and habitat requirements into account, it may have lived in the Nile Valley of Upper Egypt. It was therefore not surprising that the specimens from Tomb 12 and the two skulls found near Tomb 2 are actually of anubis baboons, a species that may well have been easier to obtain than the hamadryas. Although it is not possible to distinguish the two species from the long bones, the skull and mandible have a few morphological characteristics that allow this precise identification.



Bones of the wild cat from Tomb 12.

Tomb 12 also yielded the complete skeleton of a young wild cat, of which three species occur in Egypt. The measurements taken, zoogeographical arguments and present-day species abundance show that we are dealing with *Felis silvestris*, the ancestor of the domestic cat. The presence of this animal may be an indication of early experimentation with this species, well before to its documented domestication in the Old Kingdom. This particular specimen showed healed fractures of a humerus and a femur, indicating that the animal must have been nursed, as these injuries would have been fatal in the wild. Similarly, some of the baboons showed severe fractures (in one instance of a lower jaw) that



Anubis baboons policing the market.

could only have healed in a protected environment. The most common pathologies observed among the baboons are fractures of the hand and foot bones that must have resulted from capture or from the conditions in captivity. It appears that at least four of the seven baboons suffered from a fractured hindfoot and at least five had a fractured forefoot. The healed nature of these fractures indicates that the animals must have lived at least 4 to 6 weeks in captivity after the trauma occurred.

The finds from this cemetery suggest that the early elite were keeping animals, perhaps with a view toward domesticating several wild species. It is interesting that very young individuals were captured, as they are more easily tamed than older animals. Both Tomb 2 and Tomb 12 yielded skeletons of a very young baboons and hippopotami, and the elephant from Tomb 14 (see *Nekhen News* 10: 3-4) and aurochs from Tomb 19 (*Nekhen News* 12: 8-9) were also young individuals.




Later experiments: forcefeeding hyenas in the Old Kingdom.



EGYPTIAN STUDIES ASSOCIATION PUBLICATIONS

- ESA1 M. A. Hoffman. 1982.
The Predynastic of Hierakonpolis.
- ESA2 R. Friedman and B. Adams (eds.) 1992.
The Followers of Horus. Studies dedicated to Michael Allen Hoffman
- ESA3 B. Adams, 1995.
Ancient Nekhen. Garstang in the City of Hierakonpolis (still available)
- ESA4 B. Adams 2000.
Excavations in the Locality 6 Cemetery at Hierakonpolis 1979-1985 (new!)



The Friends of Nekhen is an organization dedicated to assisting the Hierakonpolis Expedition in their work of learning more about Egypt's earliest beginnings. Tax-deductible in the U.S., **JOIN or RENEW TODAY!**

The Predynastic Cemetery at HK43: Excavations in 2002

—by Renee Friedman

In January 2002 we launched our most intensive campaign to date in the endangered cemetery at HK43. After five seasons of investigation we have now excavated 260 graves representing nearly 300 individuals. Almost all were of robust individuals with extensive muscle attachments, who had been buried with very few, if any, grave goods, suggesting that HK43 was a cemetery for the working class of the Naqada IIA-C period (3800-3400BC).

This season's excavations were conducted under the direction of Renee Friedman, with the assistance of Dr. Jerome Rose (University of Arkansas), Tammy Greene, Lamia el-Hadidy, Joe Majer, Wendy Potter, Gillian Pyke, Yann Tristant, and Melissa Zabecki. The objects recovered from the graves were registered and conserved by Lamia el-Hadidy, Fran Cole and Gillian Pyke. One hundred burials (containing 111 individuals) were uncovered, of which seven were found completely intact, while nine were disturbed only in the region of the head and upper body. The remainder had been disturbed to a much greater extent. Pottery found in and around some graves suggests that this happened at *c.*1000AD, although in other cases the disturbance may be quite ancient.

In light of new threats posed to the site by the proposed construction of a large drainage canal, we began the 2002 season with a number of test excavations in the northern part of the cemetery in order to determine its spatial and temporal extent. We chose places where surface indications, such as sherds and bones, suggested that graves could lie below. Yet only clean sand was found. This is difficult to explain, but it seems likely that extensive wind deflation has removed perhaps a meter of the original surface, exposing the graves to the elements so that only the heavier pieces now remain. These investigations indicate that the topography of the cemetery has changed considerably since ancient times.

For the majority of the season, we concentrated our attention in the southwestern part of the cemetery, around the area excavated in previous years. Preservation was mixed as many burials were very close to the surface, but some very well preserved burials were found. Nevertheless, salts from the rising ground water are beginning to degrade organic materials, such as matting, basketry, and textiles. Excavations also revealed graves of later date, mainly Naqada IIB-C and within them some evidence of the growing wealth seen in all levels of society at this time.

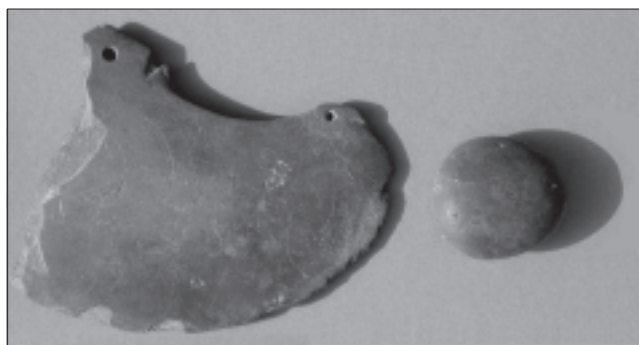
The wealthiest graves found this year were those of children and an older woman, although all of their status items were heavily used. Burial 165 contained a 6-year-old child who had been buried with a fine (although chipped) greywacke rhomboid palette and a bead necklace found still in place around his neck. The beads include carnelian, a white and a green translucent stone that may be feldspar, and a drop pendant of an opaque green stone (see color pages).



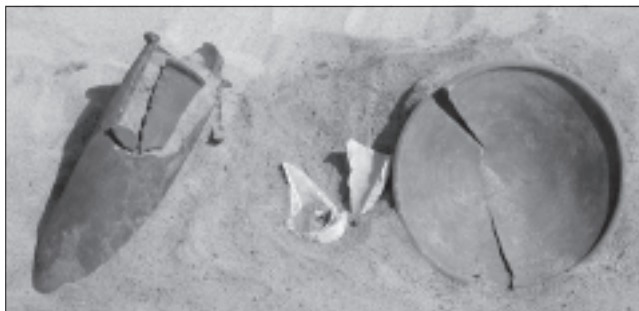
Restrung beads from Burial 165.



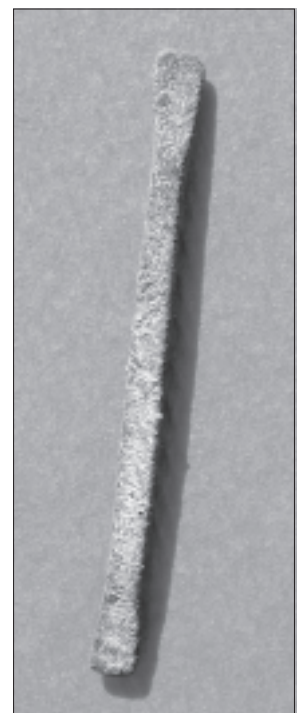
Burial 225: A girl and her palette.



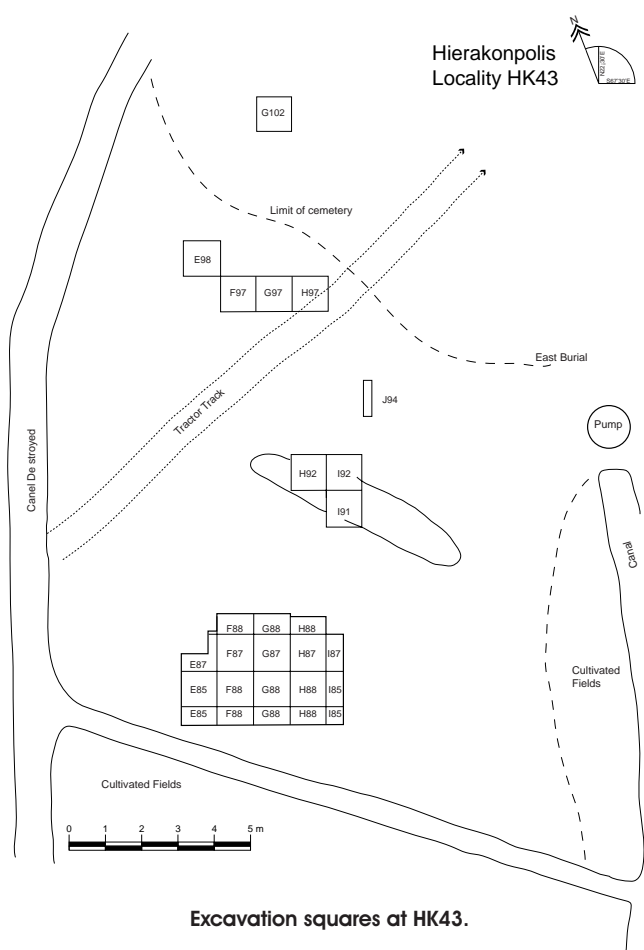
Palette and rubbing stone from Burial 225.



Riches from Burial 209: The basalt and alabaster jar.



Copper chisel 3cm long.



Excavation squares at HK43.

Another child, probably a young girl (Burial 225), about 10 years of age, was found clutching one half of a broken, much used and apparently cast off palette. A smooth stone for grinding pigments was lying beside her. Burial 209 contained an older woman (over 50 years of age), who had been interred with a wide variety of grave goods. Several pieces, however, showed extensive evidence of use; two Rough Ware (straw tempered) bottles had already lost their rims, and of her two stone vessels, the alabaster jar was chipped. Her bone hair-comb had also lost both a tang and a bird's head (or cow's horn depending on the interpretation) before being placed in the grave. This is the richest burial we have found to date in this cemetery, but the state of the objects shows that, although the people who buried this woman had access to a wide variety of objects, they were still not wealthy enough to provide new items specifically for the grave.

Another exciting find was a well-made, albeit very small, copper chisel fashioned at both ends. These extremely rare copper items have so far only been found with men, placed by the hip and possibly carried in a pouch worn around the waist. The oxidization of the copper often stains the bone green, and this season we found a disturbed burial of a male with green stained hip and finger bones, although the copper

object was not recovered. During further investigation, we observed lacerations to his second cervical vertebra, indicating the slitting of the throat. To date we have found seven individuals with exactly this type of injury to the 1st–3rd cervical vertebrae, including two cases that provide evidence of full decapitation (see *Nekhen News* 10 and 11). The French team at Adaïma (where individuals of the same date with similar lacerations have been found) has suggested that such injuries are indications of human sacrifice to honor a more elite burial. Yet our new example with his valuable copper grave good suggests this is not the case at HK43. More likely, this treatment is to be associated with either the real or ritual dismemberment and then re-articulation or “recreation” of the body, a concept embodied later in the myth of Osiris. A ritual explanation is especially suggested by the evidence from Burial 85 (discovered in 1998 - see *Nekhen News* 11:6-7), the intact burial of a young woman whose neck was cut before both the neck area and the hands were padded with thick layers of resin-soaked textile. These textiles were amongst those re-examined by Jana Jones this season and are discussed below.

The extensive disturbance of most burials makes it difficult to determine if any of the bodies were disarticulated prior to burial. Only in one case is it probable, as the body was rolled up in a mat and tied with stout rope, the knot still in place. The intact section of mat enclosed the pelvis and leg bones, but they were not in the correct anatomical order. Thus the body was either skeletalized or extensively decomposed at the time of interment. As no cut marks were noted, it is possible that the person died elsewhere and was transported to the cemetery after decomposition.

In the southwestern part of the cemetery, burials with large amounts of leather (as seen previously at Adaïma) were discovered for the first time at HK43. In most cases, the burial had been badly disturbed, and it was unclear whether the body had been placed in a leather sack or simply covered with rawhide cow skin. Only in Burial 213 was the leather skin found intact, carefully laid over the entire body of a young child. This burial was remarkable in several ways, as the article by Stan Hendrickx explains.

The HK43 excavations are shedding new light on the lives of the working class Egyptians of the time, and on how they buried their dead. This work is also giving us tantalizing suggestions of the nature of their beliefs in the afterlife. Hierakonpolis is one of the few sites at which separated and distinct cemeteries for the different segments of society have been found, and while HK43 is very important in its own right, it takes on added significance when compared to the elite cemetery HK6. Together, they provide a unique opportunity to study the effects of social status differentiation at the same place and time in history, in an era when the foundations of the Egyptian civilization were being laid.



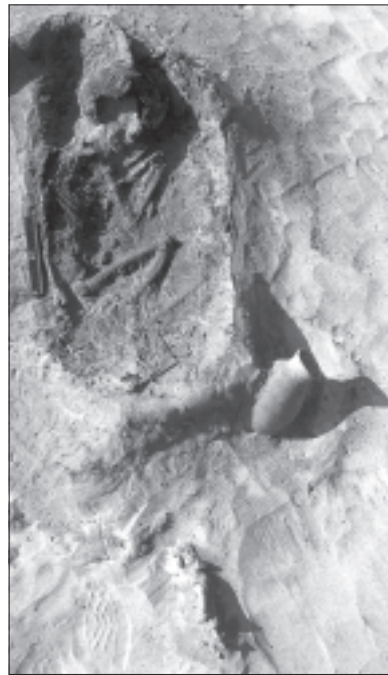
A Remarkable Tomb with an Exceptional Pot

—by Stan Hendrickx

Among the many interesting discoveries made this season within the Predynastic cemetery at HK43, Burial 213 stands out. It was an intact grave of a small child (3–5 years of age), who had been laid upon a small oval mat and covered with a rawhide leather blanket that had been carefully placed over the entire body with the edges tucked in all around. On top of this, another mat was laid to provide further protection. Two small bottles were found on the west side of the grave. One placed by the head still had its potsherd lid in position, while the other, found by the knees, was decorated with incised ostriches. While all of this makes the burial very special, what makes it truly exceptional is that directly beneath it was another burial (B219) of an adult, who had been originally buried on a large round mat, but whose bones had been completely removed in order to inter the child. Only one articulated foot of the adult was left undisturbed. This is the first clear evidence for the reuse of burial space at HK43. It does not, however, appear to be a respectful reopening of the grave for another interment, but rather the removal of one for another. Yet, it looks as if the child has been placed in the lap, over the abdomen and thighs and between the arms and legs, of the earlier occupant. The outline of the adult burial was clearly apparent in its original matting, thus it seems that the people who buried the child knew exactly what they were doing, although we may not. There is no obvious spatial reason for this practice, as there was plenty of open space for graves in this part of the cemetery.



Both of the vessels found in Burial 213 belong to the same frequently occurring type. They are rather small straw-tempered jars, related in shape to two popular forms of Petrie's Rough ware: R69c and R91a. Type R69c occurs for a very long time, from Naqada IC to IIIA1, but the majority of examples date to Naqada IIB-IID1. Type R91a, on the other hand, is limited to Naqada IIB-IID1, with a peak in popularity in Naqada IIB-IIC. In reality, R69c and R91a are only size variants of the same type, so by taking the grave goods of the surrounding tombs into consideration, a Naqada IIB date



HK43 Burial 213 and the foot of Burial 219 below.

is highly plausible for Burial 213. Jars of this type are commonly found at HK43, but what is remarkable about the one from Burial 213 is that it is decorated with the figures of two birds, one small and one large, incised after the vessel had been fired. The small bird is much more deeply and carefully cut than the large one, which is only lightly etched. The birds are oriented at different angles as the drawing makes clear. The odd orientation of the larger bird may be explained by the two large voids (burned out fragments of straw) that have been used for the wings; the voids are so deep that it would have been hard to ignore them. Although there is no way to know when the drawings were made, neither of them look worn or chipped, and considering that the jar itself was well-used, it seems likely that the decoration was added relatively close to the time of its deposition in the grave. That this jar had been well-used in life is clear from the rim, which must have cracked at some point and was then intentionally smoothed down into a spout-like opening to allow continued use of the vessel.

There has been much discussion about the identity of the birds painted on Decorated pottery, which are similar to those figured on this jar. They have been identified as either ostriches or flamingos, although in this case we are clearly dealing with ostriches. Not only are the bodies rather heavy, with a horizontal orientation that hardly matches that of a flamingo, but also the birds have small triangular wings. These clearly indicate the bird's inability to fly, perhaps the most identifiable characteristic of the ostrich. The large bird also has a distinct V-shaped tail, an attribute that does not correspond to the almost straight tail of the flamingo.

The fact that the two birds differ in size and face in opposite directions is very exceptional for Predynastic representations. Of course one could consider the two birds as separate images without any meaningful connection, especially in light of the different degrees of incision. While one could

accept that the birds were made at different times (despite the fact that the condition of the drawings does not support this), and perhaps even by different persons, it seems almost impossible not to suggest a connection between the two ostriches. Everything we know about Predynastic art points in this direction and recent research concerning White Cross-lined and Decorated pottery has shown the existence of a system of decorative 'elements' that are part of larger, meaningful representations.

Beneath the legs of the large ostrich there is a strange 'sign' in the shape of an elongated bean. Its meaning is far from obvious. Among the numerous representations of ostriches on pottery, palettes and other objects nothing similar has ever appeared in combination with the bird. Although some sickle-shaped pot-marks seem related, they always have a much stronger curve. Because of its position by the bird's legs, one is tempted to identify it as a nest. In reality, an ostrich nest is scarcely more than a shallow depression in the soil. As a very indirect confirmation of this identification, one can point to the nest hieroglyph (Gardiner's sign G48), which is quite similar.



The potsherd lid still in place.

Below the nest there is another enigmatic sign, this time Z-shaped. It is only very lightly incised, but there is little difference with the ostrich above it and therefore it is here considered an integral part of the decoration. There are many parallels for this sign. It is the most frequent standard on the boats that are so characteristic for the Decorated pottery of the Naqada IIC-D period and it can also be found as a pot-mark on other Predynastic pottery. Often identified as a harpoon, it is unlikely to be one, though what it does represent remains unknown. Nevertheless, it is clear that the Z-shaped sign must have had an important symbolic meaning.

Burial 213 is an exceptional case when compared with 'normal' Predynastic burial customs. The removal of the original burial must have had a symbolic/religious purpose. The fact that a remarkable jar occurs with an exceptional burial ritual may not be mere coincidence. If they are connected, then one could consider the small (young) ostrich as representative of the child, and the large ostrich as the adult. That the child was the more important of the two is demonstrated by the depth and care with which the small ostrich has been drawn. Support for such a 'personal' in-

terpretation also comes from the fact that the pot was a heavily used object with a very 'personal' characteristic, the reworked rim. The pot therefore may have been a personal possession of the deceased child.

Bringing all the elements together with the fact that the two birds face in opposite direction, this personal type of interpretation almost inevitably leads to a 'story' of a young bird leaving the nest, which in the context of this burial would mean the child leaving his family and life. Such a personal, narrative interpretation, albeit in a symbolic manner, does go against everything we currently presume about Predynastic art, but the incised decoration goes beyond the more standardised representations with which we are familiar.

As for the reasons that humans could be symbolised by ostriches, little can be said with certainty. The ostrich (and its feathers) had both religious and military significance. While military symbolism seems unlikely in the context of a child's grave, religious symbolism is strongly suggested by the presence of the Z-shaped sign. Individual or multiple ostriches frequently occur on Decorated pottery, often in conjunction with boats. The latter are often considered funerary barges, although whether this also gives a funerary symbolism to the ostriches remains to be determined.

Decoration on Rough ware pottery is very exceptional, and it is even more remarkable that a similar jar, with incised decoration, was found a few years ago in the same cemetery (B104) (see *Nekhen News* 10: 5). The decoration on these jars is of particular importance not only because they date to the little known and poorly understood period of transition between White Cross-lined and Decorated pottery styles, but also because they apparently have many stories to tell.

For a more thorough discussion of jars with birds and especially their identification as ostriches, see: HENDRICKX, S., *Autruches et flamants—les oiseaux représentés sur la céramique prédynastique de la catégorie Decorated. Cahiers Caribéens d'Égyptologie*, 1 (2000): 21-52.



Drawing on bottle from B103.

Funerary Textiles of the Rich and the Poor

—by Jana Jones

Examination of the textiles from the working class cemetery at HK43 and those recovered by Barbara Adams in the élite cemetery at HK6 is providing a fascinating view of the material used by the different strata of Predynastic society.

Unique to HK43 is the use of linen to envelop the neck and hands. Such wrappings were found on three females ('Paddy' (B85), 'The Mudira' (B16), and B71), and investigation has shown that two main textile qualities were employed in this process: a very fine open weave, not unlike modern surgical gauze in density; and a coarser, more tightly woven fabric. Rather than being applied as individual bandages, each piece of linen had been folded several times to form a strip of 8-10 layers, about 0.5cm thick. Each layer then appears to have been soaked in a resinous substance before being pressed, one by one, into the shape of the jaw, neck and hands (rather like the process of building up papier mâché!).



Wrappings around the Mudira's jaw.

The gauze-like material comprises the majority of the wrappings; its fineness makes it extremely easy to mould when folded on the bias (i.e., diagonally across the fabric's weave) and soaked. Some sections do not adhere as well as others and vary slightly in colour, suggesting that one layer was allowed to dry somewhat before the next was applied. In a few applications, the outer layers consist of the coarser textile, while around the hands of the 'Mudira' and B71 this coarser textile was used exclusively. The outer shroud that appears to have covered all of the bodies in the cemetery was also of the coarser quality. Unlike the other grave goods, there is no evidence of the reuse of old household material, and it would seem that these textiles were specifically produced for the funerary context.

The élite tombs at locality HK6 yielded some very interesting linen weaves. From above Tomb 20/21 there were textiles produced from plied yarn twisted in the z-direction (z2S counter-clockwise spin, plied clockwise), a technique that was in use until it was superseded by the new and uniquely Egyptian s-spin at an undetermined stage in the early Predynastic period (see *Nekhen News* 13:13-4). Several fragments of a fine, desiccated textile incorporate a few plied yarns spun in the new s2S manner. The fact that they were very deliberately folded across the bias, impregnated with a

resinous substance, and have body tissue adhering, all suggests that they originate from body wrappings.

Another first for Hierakonpolis was the recovered of a small fragment of a red-coloured textile with a faint residue of malachite, from the same tomb. This appears to be the earliest documented occurrence of red linen. Dyed linen does not occur in any quantity until the Middle and New Kingdoms, but from the method of spinning the yarn, this and all other textiles from this tomb can be dated to Naqada IIA-B. It appears to be coloured with iron oxide, which is consistent with evidence suggesting that non-colourfast mineral pigments were used before the introduction of vegetable dyes and mordants.

The most elaborate weave comes from the cow burial (Tomb 19 - see *Nekhen News* 12), and consists of twelve fragments of a robust, flat 'mat', complete with selvages and an entire corner. Very thick threads (composed of multiple s2S plied yarns) were tightly twisted together to form a distinctive pattern of 'squares' on one side of the fabric, and a herringbone pattern on the other. Minute fragments of malachite embedded on the underside suggest that this textile was part of a container for this precious material. The use of the newer technique of spinning and plying threads in the s-direction at this early date (Naqada IC-IIA), provides more evidence in the debate on exactly when the change from 'Z' to 'S' took place.

The fragments from HK6 fall into two categories: those used as body wrappings; and those used as offerings or associated with offerings such as malachite. To date there is a complete absence of the latter use of textile in the 'working class' cemetery. However, technological developments in spinning and weaving are generally consistent at both localities, as well as the settlement site at HK11.

The comparison of the textiles of the rich and poor pose many intriguing questions about the use and production of textiles in Predynastic Egypt. Can it be inferred that there was a textile industry catering to the special funerary requirements of the elite? Were textiles being produced by the working class for the elite and perhaps a chosen few of their own? As yet, we can only speculate, but new discoveries may indeed provide the answer.





HK43 Burial 165.



Salah Mohamed el-Amir excavating B165.



Grave goods in situ.

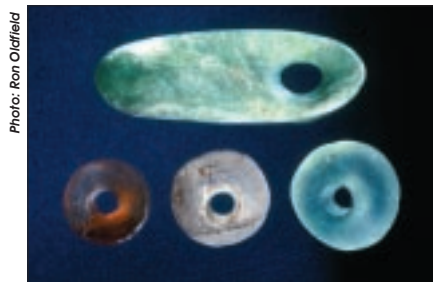


Photo: Ron Orlafeld



Beads from B165.



HK43 Burial 209 assemblage.

Textiles of the rich.



Cut vertebrae and green fingers. HK43, Burial 245.



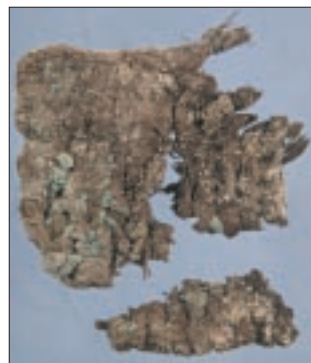
Photo: Ron Orlafeld

Bias folded textile from HK6, Tomb 20/21.



Photo: Ron Orlafeld

Square weave from top side of textile from HK6, Tomb 19.



Herringbone weave and malachite on underside.





Comb from HK43, B209.



The Fort falls down; the recent collapse of the NE corner.



The Ceremonial Enclosure of king Khasekhemwy—'The Fort'.



Burial chamber of Tumulus C15.

Photo : Yann Tristant

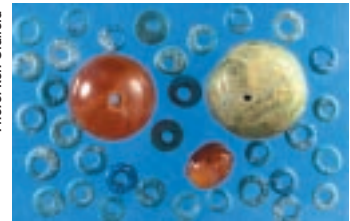


Photo: Ren Oldfield

Emerald and carnelian beads from the Tumulus cemetery.

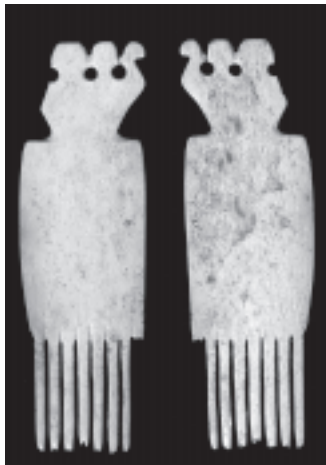


Turkish Pipe from Tumulus cemetery.



Conservation Case Studies

—by Fran Cole



Comb from HK43 Burial 209.

Battle of the Salts

One of the most serious results of the increasing amount of irrigated land surrounding the cemetery at HK43 is the rise in the water table. Changes in the water supply cause cycles of wet and dry within the soil and salts, such as sodium chloride (normally present in the soil), are dissolved in the water. During drier periods they recrystallize on available porous surfaces; skeletons and grave goods, for

example. As these cycles are repeated, the salt crystals within the tiny cracks of the surface grow larger and larger, eventually causing the surface to flake away or the object to break apart completely (the same effect as seen when frost causes a flowerpot to crack and flake during winter). There is nothing we can do to prevent this deterioration while the objects are in the ground, and continuing irrigation will only make the problem worse. Once out of the ground, however, help is on the way.

In spring 2002, we were excited to find a nearly complete hair comb made of bone in the rich burial B209. Although it looked strong enough when it came out of the sand, upon microscopic examination it became clear that the surface was covered with a layer of fine salt crystals. More worryingly, as these were brushed away, you could see that larger crystals, some more than 3mm across, had formed between the tines and within the natural honeycomb structure of the reverse side. Since salt problems do not stop with excavation, but continue with each fluctuation of humidity in the storage environment, this salt had to be removed.

Traditionally, salt is removed from excavated objects by soaking them in repeated changes of distilled water, a technique that has been very successful with robust items such as pottery. However, because the material at Hierakonpolis has been preserved in a very dry atmosphere for thousands of years, direct immersion would cause huge salt crystals to migrate into the water so quickly that the surface—or even the whole object—could be split apart in the process. Therefore, to desalinate the comb, we had to use as gentle a method as possible. Firstly, the fine salt crystals were brushed away and larger ones removed with a scalpel and cotton swabs moistened with alcohol and water, the idea being to remove as much salt as possible before the object entered the bath. The comb was then placed in a sling made

from glass-fibre tissue and lowered into a bath of pure alcohol in which the salts cannot dissolve. When the comb was saturated, water was added to the bath a few drops at a time. Almost immediately we saw the salts beginning to move—a terrifying thing to watch! When this ceased, more water was added, and the process was repeated until the comb was in a bath of 90% water. Half of the liquid was then poured away and replaced with distilled water that was allowed to settle. This process was repeated again, nervously watching for signs of flaking, until the comb was immersed in pure distilled water, where it was allowed to soak for an hour. When the conductivity meter showed no more salts had dissolved into the water, we began to dry the comb out, using the same process in reverse, as the surface tension of water when drying is enough to rip a fragile object apart. The comb was placed in baths of water with alcohol, gradually increasing the alcohol concentration until no water was present. It was then allowed to air dry.

Afterward, it was clear what a perilous state the comb had been in; the scars caused by the salt crystals were obvious. To provide further protection, the surface was consolidated with Paraloid B-72, a treatment that is perhaps more radical than usually recommended, but it should insure that this lovely comb will be with us for many years to come.

A Knotty Problem

One of the most interesting finds from last season's excavations in the Pan Grave cemetery at HK47 (see *Nekhen News* 13: 22-5) was recovered from the grave (B9) of a 4 year old child. Although the grave had been disturbed, it still contained a great deal of leather, including a patchwork leather bag and, even more remarkably, a nearly complete tassel made from twisted leather thong. It was clear that getting such a delicate object back to the dig house in one piece would be difficult, so the excavators consolidated the sand around the tassel, enabling them to bring it back safely embedded in a matrix of sand.

When I first saw the tassel in early 2002 I was amazed



Tassel made from twisted leather thong; HK47 Burial 9.

that something so fragile had survived both the excavation and the storage process, but I was even more intrigued by the bundle of loose fragments that had also been collected. Careful examination of their broken ends revealed that each break was very different, and I suspected that it might be possible to reconstruct this miraculous piece.

After making a support from aluminium foil, I placed the tassel under the microscope and began to chip away at the sand with a scalpel, slowly releasing all the strands. This gave me enough space to maneuver the loose fragments into position with tweezers and test whether any would join. Rawhide and partly processed leathers retain most of their natural fats—in wetter environments they quickly rot away, but when desiccated in the dry sand the broken edges are as smooth as glass. Because each strand was plied (made from a number of strips twisted together), each break was unique.

One by one I was able to join the broken fragments on to the tassel and bring it closer to its former glory. Although no longer supple enough to wave in the breeze, it is now strong enough to allow its intricacy and construction to be examined, and it brings us a step closer to reconstructing the ornate appearance of this Pan Grave inhabitant in ancient Hierakonpolis.

Stains on a Beaded Armlet

The tassel was not the only remarkable discovery from Burial 9 at HK47. A group of mother-of-pearl plaque beads were also found lying side by side, with the remnants of the rawhide strips that held them together still in place (see *Nekhen News* 13: 25). Armlets such as these are one of the most characteristic elements of Pan Grave attire, but rarely has it been possible to reconstruct one using the original materials.

Looking closely at the beads under a microscope, I was able to see that the surfaces were discoloured by two deposits: a white powdery crust (known as Bynes disease, a reaction between the mother-of-pearl and the organic acids in the leather), and a sticky brown stain near the perforations. Looking again at the staining, I realized that it was the outline of the original rawhide strip, and that by using it as a guide I could begin to reposition the loose pieces of leather and work out the original order of the beads. I decided to remove the Bynes disease deposits by using a scalpel and alcohol-soaked cotton swabs, but to leave the rawhide stains in situ. Once clean, the surface finish was protected with a coating of microcrystalline wax.

The armlet from HK47 reformed.



The newly cleaned beads were lined up, matching the broken edges of the rawhide with the discolourations on the surface. This made it possible to recreate the original position of the beads and even the original curved shape of the armlet. The rawhide strips were far too fragile to support the weight of the beads in this resumed position, so a support was made, allowing it to be easily displayed and studied. Some people may question the value of reconstruction, but in a case such as this, when a collection of beads becomes a piece of jewelry, there can be little doubt that new discoveries can come from the lab as well as the field.

Saving the Fort



—by Conor Power and Renee Friedman

The enclosure of King Khasekhemwy at Hierakonpolis, known as the Fort, is the oldest free-standing mud brick structure in the world. It is, however, literally crumbling before our eyes and is in serious need of conservation. Re-listed by the World Monument Fund as one of its 100 most endangered sites for 2002/03, in a recent article in *Archaeology Odyssey* (Sept/Oct 2002, vol. 5.5), the Fort was ranked as the third most endangered ancient site in the Mediterranean and Near East.

In June 2001, the exterior portion of the northeast corner collapsed. This may have been caused by age and neglect, or possibly by minor seismic activity (cracks in the ceiling of the tomb of Hormose were also observed this season). Given its extremely weakened state, the Fort is highly susceptible to damage from earthquake motions, rainfall and wind erosion.

The situation is grim, but the case is not hopeless. In early February 2002, Conor Power, a Registered Professional Engineer, made a brief but intensive examination of the structure. Mr Power was the structural consultant for the conservation of the mud brick funerary enclosure of Khasekhemwy at Abydos, a monument with similar conservation issues. The five-meter thick walls of the Fort were carefully examined, and points of weakness were identified and prioritised as to severity. Since he had already visited the Fort in May, he was able to record evidence of accelerated damage; the northeast corner collapse is just one indication that the Fort is truly an endangered structure. He identified numerous areas of immediate danger in the Enclosure that are, for the most part, the result of the undermining at foundation level

caused by excavations of John Garstang in 1906, as well as the result of recent pits dug by treasure hunters. The most serious and common problem occurs at the 'corbelled' areas, the arch-like recesses where the bricks have fallen away around breaches in the wall. Erosion, exposure and gravity cause these corbels to grow taller and deeper with time, creating dangerous, unsupported overhangs. It was also noted that the corners of the structure were not bonded; thus the corners are not able to survive erosion at their base. These issues have put at particular risk the intact and free-standing west wall of the monument, the entrance area, and each of the corners.

Mr Power's recommendations for stabilising the monument include creating supports for the corbelled areas, the levelling, compacting and grading of the floor surface around all of the walls, and local rebuilding to prevent imminent collapse.

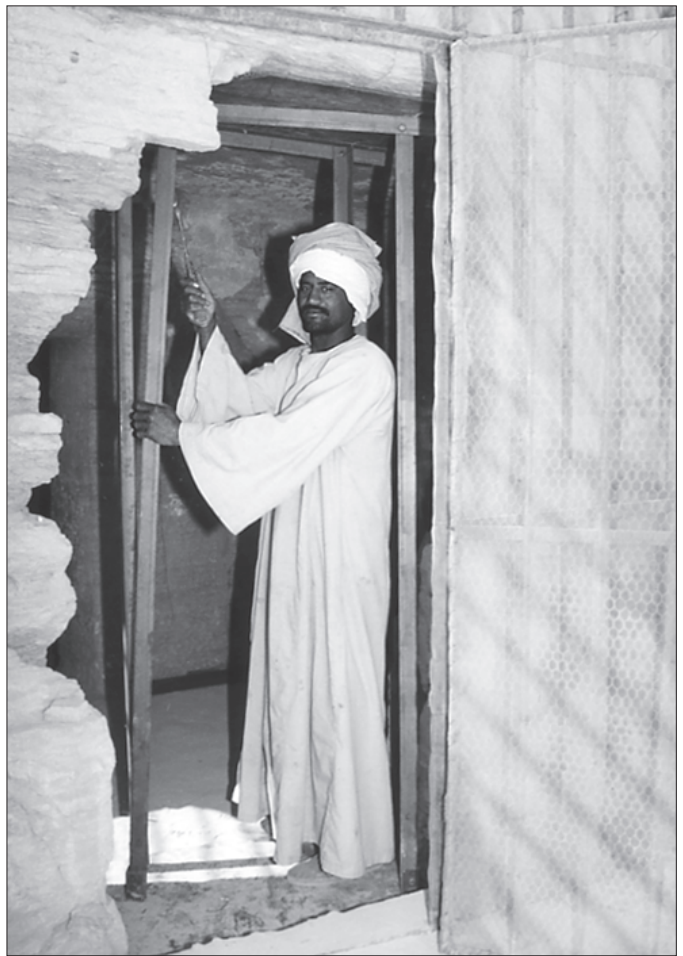
In the coming season we hope to raise the funds necessary to proceed with emergency repairs. We also need to commission a full structural and architectural report on the monument, as its current condition has revealed several interesting aspects of its construction, including the use of reed mats between courses to provide further strength, and bricks laid on a diagonal. An understanding of the construction techniques is critical for determining the repair strategy and predicting areas of future weakness before they become a problem. With relatively simple technology the Fort can be saved, and in the process, important questions about early architectural and engineering acumen can be answered. Unfortunately, time is running out. We thank the Friends of Nekhen for their generous contributions, and we appeal again for your continued help.



Safety at Hormose

—by Ari Muir

Conservation is a never-ending task—while the major work in the cleaning, consolidation and recording of the decorated dynastic tombs (funded by a grant from ARCE/EAP) has been completed, we continue to monitor the condition of each tomb. This year we noticed new cracks in the antechamber ceiling of the Ramesside tomb of Hormose. Whether due to seismic activity or simply old age is impossible to tell, but the cracks, though small, are a cause for significant concern. Especially worrisome was a crack in the lintel of the tomb entrance. Aside from a desire to mitigate the crack growth, concerns were raised for the safety of those entering in the tomb for work or study. To address with issue, we decided to create a removable emergency lintel support that would not require the use of any concrete.



Ahmed Abdel Bassett installing the support structure in Hormose.

The solution, designed and installed by Joe Majer and the author, was a 1cm thick steel plate placed beneath the lintel and supported by steel legs that were attached to another 1cm thick steel plate on the bedrock of the threshold. The legs, which had to be cut to fit in place because of the uneven nature of the lintel and floor, were secured to the plates by angle brackets and bolts. The most difficult part of the job was carrying the heavy plates up the hill to the tomb, and lifting and supporting the top plate while the supports were put in place. Of course, our team of strong Egyptian workmen accomplished this with ease.

While being somewhat ungainly in appearance, this structure should support the lintel and relieve some of the stress. Lamia el-Hadidy installed a series of plaster of paris plugs along the cracks to monitor future movement. If these break further action will have to be taken, although larger supports may obscure some of the decorated scenes. This would be highly unfortunate, as the full nature of some of the scenes has yet to be determined. In particular, the jury is still out as to whether the panther (illustrated in *Nekhen News* 13: 28), is in fact a bull's head, a theory based on parallels observed by Will Schenck in tombs at Thebes. Watch for more news on both issues in future editions of the *Nekhen News*.

Exploring The Secret of the Gebel

—by Iain Ralston

Last season's discovery of a cemetery of cairns, or more properly, tumuli (man-made mounds covering burials) in the rocky ridges in the north-western part of the site raised a number of questions about the date and identity of the people buried there (*Nekhen News* 13, 2001:21). In January 2002 we decided to try to answer some of these questions with the limited excavation of some of these often undetected and rarely explored structures.



The burial in tumulus C15.

Twenty circular tumuli were identified, of which almost all were built from natural slabs of local sandstone to an original height of perhaps one meter. Seven tumuli were excavated from various areas within the cemetery, each exhibiting different features. As no structures of this type had been excavated previously at Hierakonpolis (and rarely elsewhere), it was decided that the first tumulus to be examined should be one that was already in a moderately ruinous state. This was undertaken in order to gain an insight into the internal construction and burial arrangement without harming one of the few tumuli in better condition.

Tumulus C15, located on a small plateau, satisfied this criterion as half of its superstructure was already partly destroyed, and at its center was a looters' pit filled with wind-blown sand. The sad appearance of its superstructure, however, belied its condition below. Although potsherds and the bones of a human right hand were found in the looters' pit, suggesting that the burial had been badly plundered, this proved not to be the case when we discovered the practically



Tumulus before excavation.

undisturbed burial. The deceased was laid in an extended position with the head at the southern end of a rectangular burial chamber (1.86m long x c. 0.36m wide) that had been cut into the desert surface. Two large stone slabs had been positioned over the grave cut to protect the head and upper part of the body. Originally, perhaps other large stones covered the burial chamber completely.

A quantity of scalp and hair was found on and near the head and there were also remains of the linen in which the body had been wrapped. No grave goods were found, although something of value may originally have been placed on the disturbed right hand. It would appear that after this initial attack, later plunderers mistakenly took the hard, water compacted surface that formed at the bottom of the pit as being the desert floor, and abandoned their search.

We were not so lucky at the other tumuli where the human remains had been completely disturbed. In tumulus C1 only the lower layers of the wrappings, including the linen bands that once encircled the body, were found embedded in a hard resin. These graphically preserved the outline of the deceased and showed that the body had been extended, face upward, with the arms crossed over the chest. The skeletal remains, found scattered around the tumulus, revealed the owner to have been an adult male, 45-55 years of age at the time of his death, who had led a relatively difficult life. He had sustained fractures to his ribs and knee (both healed) and also suffered from moderate arthritis.

From the seven burials excavated this season we were able to distinguish two basic grave types: 1) those cut directly into the desert floor; and 2) those using a natural fissure in the rock. In both types, stones were carefully placed to protect the head and body of the deceased, either as roofing slabs or as a dry stone wall constructed at the head end of the grave cut. The only anomaly was tumulus C10, which had a superstructure composed almost entirely of the rounded pebbles that occur on the adjacent hills. Its substructure was also different. A side chamber was dug out to the east of the grave cut and separated from it by a single line of upright stones. Why this burial should be different from the rest is still unknown, but it is conceivable that it may indicate a change of burial practices over time. While its substructure was completely plundered and provided no evidence, it is hoped that future excavation will throw light on this issue.

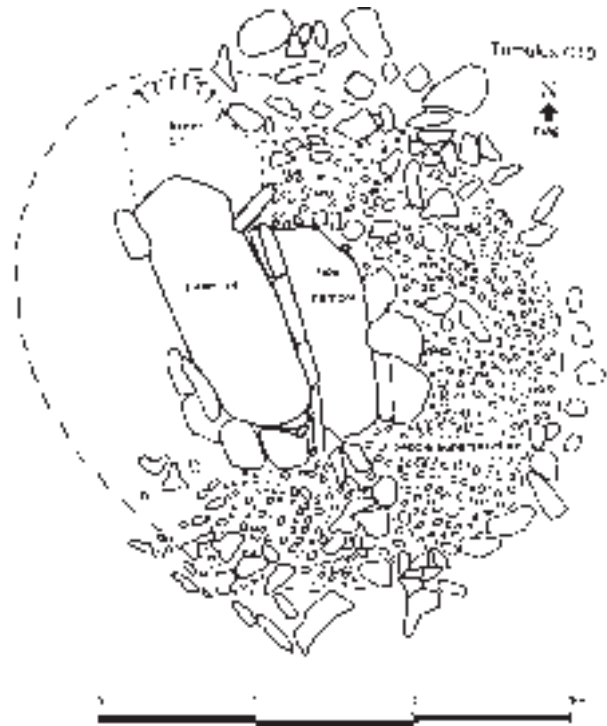
It soon became obvious that the grave cuts (the side chamber of tumulus C10 excepted) were far too small to fit the body *and* the large ceramic amphora, the sherds of which we found surrounding several tumuli. In fact, no pottery was found in situ, but was frequently recovered in pits located to the south and west of each burial. This suggested that exter-

nal offering pits near the head end might have held these large jars. In order to test this hypothesis, we undertook excavations at tumulus C5, the only tumulus without obvious pits in the immediate vicinity. Although we found no pits and no pots, excavation below the nearly flattened superstructure produced two large emerald beads together with two of carnelian and about 80 small disk beads of blue faience (see color page). The emerald beads are of particular interest as they suggest a general date for the burial. Emerald mining in Egypt began in the Ptolemaic Period (c. 332 BC), but emeralds were not used regularly in Egyptian jewellery until the Roman period (c. 30 BC-AD 395), when techniques for polishing the stones were probably introduced. The largest emerald mining sites are all in the southern part of the Eastern Desert and were accessed via the Wadi Abbad, which departs the Nile Valley at nearby Edfu. While rather broad, this dating fits well with the ceramic evidence discussed by Gillian Pyke below.

The work conducted this season was extremely rewarding, and new insights into this unusual type of burial were attained. Not only do we now have a better understanding of the superstructures of these tombs, but we have also discovered a number of variations in construction techniques below ground; also established are the orientation, manner and position of the bodies. The excavations indicate that at least some of the interments contained items of considerable value, such as emeralds and carnelian. While we can now suggest a date for the burials, we are still uncertain of the identity of its builders. With further excavation, we anticipate that this interesting and ever-expanding cemetery will yield more of its secrets and help to elucidate the history of the site and the people who were buried there.



'Little Mohammed'
Abdel Basset
sieving
for beads at
Tumulus C5.



Ceramic Evidence from the Tumulus Cemetery

—by Gillian Pyke

Excavations at Hierakonpolis often create more questions than they answer, and our 2002 excavations in the tumulus cemetery were no exception. Because all of the excavated tumuli had been plundered at various times, some probably repeatedly, intact evidence for the dating and cultural identity of the occupants was not abundant. The tumuli covered extended burials placed in narrow grave cuts. The bodies, placed on their backs, had been reduced to skeletons and there was no evidence that they had been mummified, but they were wrapped in linen bandages. The remains of horizontal cross-bandages, characteristic of the Roman period, was found *in situ* in one of the burials. Finds were limited to beads of faience, carnelian and emerald in one burial, and pottery scattered in and around many of the tumuli.

The pottery recovered from within the tumulus structures was augmented by a surface collection made throughout the cemetery. Scatters of sherds, almost exclusively deriving from amphorae (large two-handled transport jars), were found around fourteen of the tumuli. None were found *in situ*, and the sherds appear to have been introduced into the superstructures and burial cuts during plundering. This suggests that the vessels were not placed within or below the tumuli, an interpretation supported by the fact that the dimensions of the burial cuts closely matched those of the bodies, leaving little room for anything else. However, the consistent

appearance of amphorae around the tumuli strongly indicates that they were associated with the burials, and not introduced by plunderers, who are quite unlikely to bring a number of large vessels with them on such an occasion. It seems reasonable that the vessels were originally placed outside the structures, but their exact disposition is not known.



Silt amphora.

Aswan amphora.

Two types of amphora were identified. By far the most common was a smooth sided amphora made of Nile silt with an almond-shaped rim, handles placed on the neck, and a solid base or 'toe'. This is the standard Egyptian silt amphora of the early Roman period, dating from the late first century BC to the third century AD. Much less common was the Aswan amphora, which had a flanged rim and handles that probably attached at the neck and shoulder. No toes of this type were found. The hard, dense, pale pink-orange fabric is typical of a clay source thought to be in the Aswan region, with varying proportions of angular white, red and black particles and common sand. This type is of a slightly later date than the silt amphora, and was produced between the second and fourth centuries AD. Aswan amphora sherds were found at only three of the tumuli, in each case probably derived from a single vessel.

Slight differences in the silt fabric and the easily identified Aswan fabric were used to estimate the number of vessels associated with each tumulus at which sherds were collected. Between two and five vessels were found at ten structures, while one had eight vessels associated with it, seven being of silt and one of Aswan fabric. This was the most richly provisioned of all the tumuli. It was noticeable that Aswan amphorae were only present at tumuli where a relatively large number of silt amphorae were found. If it is assumed that the number of amphorae was related to the wealth of the individual or the family, then this phenomenon might suggest that the contents of the Aswan amphora were more valuable than those of the silt amphora, although both are thought to have contained wine. This, of course, assumes that the amphorae were not reused.

Other vessels of the same period are few and far between, but anecdotal evidence suggests that cream-



Ottoman pipe.

slipped vessels with black floral decoration, consistent with types of the Roman period, had been found in the area in the past. No traces of these were found in 2002.

Evidence for the later history of the tumulus cemetery was also recovered. An interesting Ottoman pipe, found at Tumulus C8, shows that the site has attracted visitors for some time, perhaps initially for the purpose of extracting the nutrient-rich green and yellow shale as fertiliser. Part of a red-slipped bowl with characteristic "net" decoration has parallels from Luxor at the temple of Seti I at Gurna, and various tombs occupied in modern times. Anecdotal reports indicate that these vessels were made at Hierakonpolis from the late nineteenth to mid-twentieth century. This example was perhaps dropped during the plundering of the cemetery.



Modern bowl.

The ceramic evidence suggests a date of the second to third centuries AD for the construction of the tumuli. This is consistent with the use of extended burials, the decomposition of the bodies, the cross-bandages and the presence of emerald beads. Tumulus burials are known in the Eastern Desert from the Roman period, the time when the 'Blemmyes', nomadic inhabitants associated with the Eastern Desert, first appear. However, extended burials with elaborate bandaging were not practised by this group and the absence of any of their characteristic handmade pottery also, perhaps, argues against these burials being those of desert nomads. Conversely, the location and use of tumuli does not point to the valley population. Who were these people and why were they buried under piles of rocks in the high desert at Hierakonpolis? Until we find more evidence, their identity remains tantalisingly uncertain.

I am grateful to Pam Rose and Sylvie Marchand for information kindly provided concerning the tumulus pottery. For more information see:

Mysliwiec, K. 1986. *Keramik und Kleinfunde aus der Grabung im Tempel Sethos I. in Gurna*. Mainz am Rhein.

Rose, P. 1996 'The Pottery' in: Strudwick, N. and H. Strudwick, *The Tombs of Amenhotep, Khnummose and Amenmose at Thebes (Nos. 294, 253 and 254)*. Oxford.

Tomber, R. 1998. 'The Pottery' in: Sidebotham, S. and W. Wendrich, *Berenike 1997. Preliminary Report of the 1997 Excavations at Berenike (Egyptian Red Sea Coast) and the Survey of the Eastern Desert*. Leiden.

Hierakonpolis, My Dreamland

—by Lamia El-Hadidy

Hierakonpolis, known to the ancient Egyptians as Nekhen and in modern times as El-Kom El-Ahmar, is the place of my dreams. I thank Ed Johnson for introducing me to this heavenly place. This archaeological site is the ideal place for a person like me, for I have always dreamt of a place where I could find many contrasts: plains and hills, desert and farms, houses of mud-brick and concrete, local people and foreigners, warm sunny cloudless days and cool clear nights with thousands of glittering stars. It is a place where you can read by solar generated electricity, kerosene lanterns, or even moon-light when the moon is full. In the day you can watch birds and airplanes, and at night shooting stars and satellites.

As for archaeology, it has whatever you dream of—settlements and cemeteries, skeletons and mummies, sandy pit burials and elaborate decorated tombs, petroglyphs and delicate wall paintings, and artefacts dating from prehistory to modern times. In an atmosphere such as this my imagination is fed. While I walk accompanied by our three dogs to my work in the New Kingdom tombs in the Burg el-Hammam hill, I imagine myself as the Predynastic hunter who is pictured with his dogs on a bowl of the Naqada I period, now in Moscow. There is a similar scene close by in the wadi near HK6—a rock drawing of a beautiful hunting scene, showing a dog (probably of the Saluki breed) chasing an animal.



The Moscow bowl.

I am very interested in petroglyphs, and at Hierakonpolis there are quite a number scattered around the site. Across the wadi in the hills at HK61 there are many, including three that are famous for their elaborate detail, and behind New Kingdom hill, two similar boats, pecked into the rock, were discovered this season by Iain Ralston. But why were they carved?

Certainly, they were not made to simply pass the time, but for some ceremonial purpose. Then, I ponder what kind of ceremony this might have been. Were the boats used to transport a king, a chief, or a high official up or down the Nile? Were they used for pilgrimages, for carrying the dead or were they connected with special deities, as solar barques were later? Were they real boats and, if so, where did the artist see them? Were they floating on the Nile or just being built? If the latter, then where was the shipyard? Where did the builders live? Where did they get

their raw material? Were the boats built on the commission of a king, chief, or priest?



In the same crevice with the boats there is an elaborate rock-drawing of a giraffe rendered with details of his skin, ears, horns and a small tail. This animal looks as if it has been hunted down; two arrows or spear shafts are in its back, and something is coming out of its mouth, possibly blood. There is another drawing of a giraffe on a fallen block of sandstone from HK64 on the other side of the concession. This giraffe, however, is simpler; stripes decorate the body and a straight tail ends with in large, almost fan-shaped, tassel.



Elephants are the largest land animals that still survive, but what we have at HK61 is an elephant so small that is easily missed. It is similar in shape to one found across the river at El-Kab. However, unlike the El-Kab example, our small elephant has no tusks. They both have small rounded ears and long tails; elephants of this type are dated back to Naqada I.

There are ibexes and gazelle, probably dating to Naqada II. When I saw them for the first time at HK 61 they immediately reminded me of the famous scene of the swimming deer at France's Lascaux cave—as they were carved as a group, one following the other and some almost overlapping.



Then, last but not least, is the 'waterman'. This is the unique drawing of a human being carrying a yoke, with what are possibly water pots hanging at each end. Of course, I cannot stop wondering about this depiction—was he really carrying water? And, if so, where did he bring it from or carry it to? What kind of water source was there in this place? Or was he bringing water from the Nile? Then, this leads to new questions:



What was the environment at the time? Where was the waterman's house? Alternatively, what if the waterman was not carrying water but grain or crops? Then my questions begin again. I hope one day to know the answers.

All these questions start buzzing in my mind as I walk away from HK 61 to return to Hoffman House. Absent-mindedly, I pick up a feather from the ground and put it in my hair. Later, as the shadows grow longer, I notice walking beside me a shadow of feather-wearing man exactly like those I have seen on petroglyphs and decorated Predynastic pottery. Then I wake-up from my day-dreaming to realize that the shadow is my own, not that of a Predynastic hunter...didn't I say that I was in my dreamland?

Giraffe at HK61.

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A Visit

In March 2002, it was our pleasure to welcome to Hierakonpolis the Manchester Ancient Egypt Society and all of our new Friends of Nekhen. Although security restrictions meant they could visit with us only briefly, a quick trot around the site got them to the Fort, the burnt house and the Predynastic temple. Friends of Nekhen are always welcome, however visits must be pre-arranged and permission of the Antiquities Service must be obtained. Because Hierakonpolis is a fragile and vulnerable site, visits are only permitted when the Expedition is in the field. Hope to see you there.

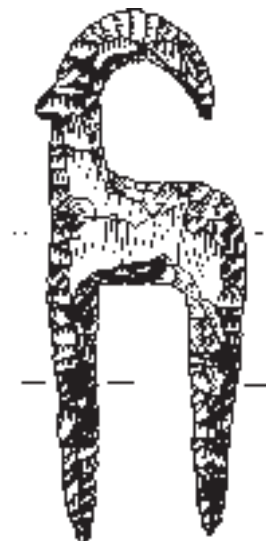


Photo: Peter Phillips

Renée explains the Predynastic temple to Friends of Nekhen.

Hidden Treasures in Cairo

The Egyptians Museum in Cairo was founded on April 1, 1897 and was opened to the public on November 15, 1902. It was the first national museum of antiquities in the Middle East and has had a long and distinguished history. To celebrate its centennial anniversary, the Minister of Culture Farouk Hosny and the Secretary General of the Supreme Council of Antiquities Dr. Zahi Hawass are inaugurating a new exhibition. Entitled *Hidden Treasure of the Egyptian Museum*, this exhibition will display for the very first time objects from the museum store-rooms and new discoveries throughout Egypt. We are proud to announce that amongst these objects will be the ceramic mask, discovered by Barbara Adams, and the chipped flint animals from Locality HK6. This is a rare opportunity not to be missed, so book your tickets now!



THE HIERAKONPOLIS HOME PAGE



Hoffman House Update

—by Art Muir

Every year we try to make some improvements to Hoffman House, our 'dig house' at Hierakonpolis. This year, we completed two new bathrooms with stand up hot showers, thanks to contributions from the Friends of Nekhen. A more modest improvement was the installation of stained glass panes in the round holes of the main building's arabesque roof. These openings, of which there are more than 50, had been intended for a type of coloured glass skylight that can be seen in some of the old Islamic buildings in Cairo. Unfortunately, the glass could not be installed during the original construction a decade ago, and for years the holes had been stuffed with newspaper and plastic bags to keep out the bugs, dust and rain. The unsightly stuffed windows in the dining room ceiling were particularly noticeable, so it was decided that something must be done.

Firstly, we went for the authentic look, and obtained some hand-blown glass cylinders from Cairo with the kind help of Salima Ikram. The cost, however, was prohibitive, so when we found that inexpensive colored glass was available locally, we decided give that a try, and purchased some flat 6-inch square pieces to cement in place over the holes.

But what cement should be used? The author suggested that RTV silicone adhesive, used for many purposes, including holding on the Space Shuttle's heat-resistant tiles, and was delighted to find some in Edfu. However, concerned about the thermal stability of the adhesive, I contacted some former aerospace colleagues in California, who advised that

the 120–130°F summer temperatures encountered at Hierakonpolis were no match for the rigours of space travel. So, if it was good enough for the Space Shuttle, it would be good enough for us!

Work immediately proceeded on the holes in the dining room ceiling. A flat surface was chiseled into the roof around each hole and liberally covered with the silicone adhesive onto which the glass pane was pressed. At lunch, a couple of hours later, the team was so delighted by the spectacular light created by the windows (not to mention the absence of the ugly stuffing), it was immediately decided to treat all the other roof openings in a similar manner. As each bedroom received its colored glass, the occupants commented on how pleased they were, not once complaining about the copious amount of debris created during the installation. As they lay on their beds, protected from the sand and insects, gazing at the moonlight through the colored panes, it seemed a completely fair trade.

Major Tom, the newest member of the team.



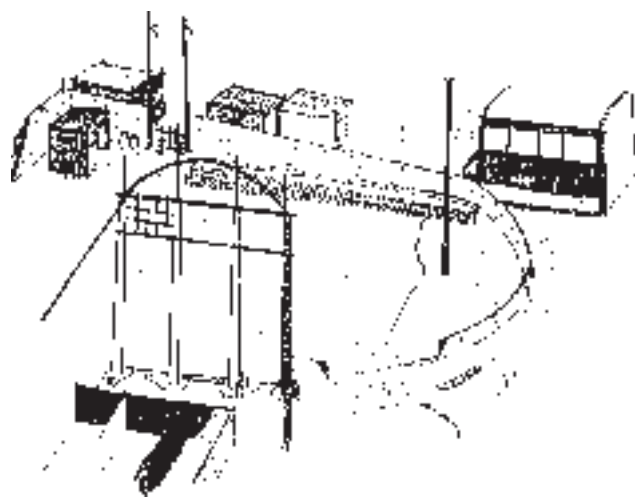
Coming Soon: Return to the Temple

After a hiatus of 13 years, we are looking forward to resuming excavations at the Predynastic Temple at HK29A. If all goes as planned, we will begin in November, and you are cordially invited to follow our progress on the interactive excavation web page of the Archeological Institute of America at www.archaeology.org.

Egypt's earliest temple began to emerge from beneath the sand in 1985, although we didn't know it at the time. In the small area investigated we thought we have found a house. Returning to the site the following season, however, we found that the physical extent of these architectural features to be far greater than expected. To our amazement, the house floor became an oval courtyard, 13 m wide, and the house wall became a perimeter fence at least 35m long, and probably twice that size, as we have yet to find the northern end!

Unequipped to conduct investigations of this magnitude in 1986/7, we did manage to excavate about half of the complex and, although little remains above ground to attest to its former importance, both the scale and the nature of the finds indicated that the complex was an early ceremonial center. Its focal point was a three-room shrine with a facade made up of four huge timber pillars, possibly made of cedars imported from the Lebanon. This shrine opened on to the large oval walled courtyard, in which stood a solitary pole, perhaps once displaying the image of the god, around which various ceremonies took place. There was also a mud-brick platform from which the early kings of Upper Egypt viewed their bounty; newborn goats, cattle and even crocodiles were slaughtered in their honor. Around the courtyard, in little workshops, trained craftsmen transformed raw materials gathered from the far reaches of the realm into luxury goods for their princely and divine patrons: ivory boxes, polished stone jars, carnelian beads and ceremonial weapons. This imposing complex must have dominated the early town. Its shrine, destined to become the prototype for later Egyptian temple architecture, was a potent symbol of the power of the king and the local god Horus, the patron deity of Egyptian kingship for the next 3000 years.

The full extent of the temple complex remains unknown. Over half of it is still buried under a meter of windblown sand and many of its secrets have yet to be revealed. There is, for example, the mysterious pit discovered in 1989 cut into the courtyard floor. Only partially investigated at the time, this pit contained fine pottery, some of it imported from Palestine and the Delta, that had been intentionally smashed or ritually killed. Even more intriguing is the date of the pottery: the time of Narmer, some 500 years after the temple was constructed. Further excavation is required, but it is possible that this pit is a remnant of what must have been



the very last ceremony that took place in the temple—perhaps the coronation of king Narmer himself!— before it was abandoned for the new and now more famous temple in the town mound at Nekhen. This intentional deposition of ritual pottery suggests that caches of other cultic objects may be located close by.

Our renewed excavations at the temple site have the potential to reveal new information from the very the dawn of Egyptian civilization, tell us more about king Narmer and his relationship to the site of Hierakonpolis, and provide an unparalleled look at cultic practices at this remote time. And if we achieve nothing else, at least we may finally find the end of the courtyard floor!

Remember to log on at www.archaeology.org beginning in November 2002.



Barbara —A Reminiscence

—W. Raymond Johnson: Field Director, Epigraphic Survey, Oriental Institute, University of Chicago

It is almost impossible to put into words the enormous vacuum that Barbara Adams leaves with her passing. For me, she was more than a colleague and a friend—it is so hard to try to pin her down with mere words.

Professionally, Barbara was one of the greats of modern Egyptology. Dedicated to the behind-the-scenes preservation, analysis, and publication of the priceless material in the Petrie Museum, she set the standard for those working on older collections everywhere. Despite her illnesses, she took this process one critical step further by plunging into field work in Egypt, particularly at Hierakonpolis, in an effort to fill in the contextual gaps and join the loose threads of evidence discovered there long ago. As a result of her extraordinary efforts, the material she saw through to publication is now far more meaningful than it might have been otherwise. We and future generations of scholars owe her a tremendous debt.

The personal and the professional Barbara were fused into one very special package for me. I first met her in 1980 at Chicago House in Luxor, when she was working with Walter Fairservis and Michael Hoffman at Hierakonpolis. She was both beautiful and unashamedly passionate about what she was doing. I was greatly impressed, and we hit it off immediately. She was an Egyptological Diva in every sense of the word, which is rather a rarity in our profession—and I do believe that she took great pleasure (sometimes a very wicked pleasure) in being one.

Visiting her in the Petrie Museum was always an experience. Somehow there was always so much to talk about—gossip, her health, what was going on in Egypt, her health, my work, her health, etc. Worktime seemed to slip away, and when closing time came, well—that was that! Eventually I learned to schedule twice as much time at the museum as I actually needed, and it worked out perfectly. I was able to give both the material and the goddess equal time (well, to be honest, maybe I gave a little more time to the goddess!)

In those earlier years there were certain rules. When one passed through London, one visited Barbara at the Petrie Museum (and only there), with an occasional foray for lunch close by, as she had problems with her legs and didn't like to walk. I almost never saw her outside of the museum. Then, on one occasion several years ago when I was passing through London on my way to Egypt, I called her at the museum to arrange a visit. She asked me where I was staying: "The Gresham Hotel," I replied, and, without hesitating, she said: "Wait for me outside, I'll be right there," and hung up before I could ask if I had heard correctly.

I waited on the steps of the hotel, somewhat mystified, expecting to see a cab pull up. But then, who do I see briskly walking up the street toward me, but Barbara! I was stunned. Looking like a million dollars and hardly even breathing hard, she took me back down the road toward University College, where we found a café after a walk of half a kilometre or so (at which point I was definitely ready to sit down). She told me that she'd toyed with the idea of leading an independent expedition to Hierakonpolis for her publication work, had then applied for funding,

not thinking it would ever come through, and, to her surprise, had actually received it! Having realized that she was in no physical shape to do anything of the kind, she decided to do something about it. After a few months at a health club she had already lost a considerable amount of weight, felt better than she had in years, and was *determined* to be in shape for the venture.

And so she was! Through dogged determination she literally became a new woman. We were all incredibly proud of her, and she was justifiably proud of herself. As co-director of the site with Renée Friedman, Barbara's team worked at Hierakonpolis from November through December, and Renée's team from January and into the spring. We lucky folk in Luxor got to see Barbara regularly, on her way to and from the site, and I have never seen her happier or more fulfilled. She was doing it all on her own, and doing it very well indeed.



Barbara Adams, the copper-haired beauty.

The last time I saw Barbara was the winter before last, after the successful conclusion of her final field season. She was heading north and had a few hours to kill in Luxor. Barbara was a very keen storyteller and when you asked how the season went, you'd better be prepared to sit down for a few hours because there was never a summing up of the season's highlights in 25 words or less. That was not Barbara's style at all. You got the whole rich narrative from beginning to end, with no interruptions or skipping ahead, please! At first I listened with resigned patience, which soon grew into fascination and then amazement as she related, blow by blow, the story of the astonishing site in which she had found herself. She talked of the annoying post-holes that turned out to be a series of huge concentric enclosure walls, and the limestone chips that she dismissed as desert debris, until one of them turned out to be a

carved human ear. She then discovered another ear... then a piece of nose... fragments of what is probably the earliest known monumental human stone sculpture from Egypt. She happily admitted that she was delighted to be proven so very, very wrong about it. Barbara found herself, much to her surprise and delight, in the middle of one of the earliest and largest royal burial complexes ever found in Egypt. I will never forget the look in her eyes—the joy, the excitement, and, yes, the pride.

It is tragic that Barbara could not return to finish the work of fully exploring and documenting that marvelous and mysterious burial site. Just as she completed the work of others, now her own work must in its turn follow the same course. It is also ironic and sad that she should be taken from us in such a wretched way, after all the effort she went through to toughen up her body for the field, and the victory she achieved over it.

Hers was a special and brilliant light, which, while removed from this sphere, still lives and shines in us. I will cherish the light that is Barbara as long as I live, and I will forever be inspired by her tireless dedication and quiet commitment to the preservation of those precious, fragile remnants of Egypt's distant past. Hers was noble work, and was very well done indeed.



The Friends of Nekhen

Nekhen is the ancient Egyptian name for the site of Hierakonpolis, the city of the hawk and one of Egypt's first capitals. The Friends of Nekhen is a group of concerned individuals, scholars and organizations that is helping the Hierakonpolis Expedition to explore, conserve, protect and publish all aspects of this remarkable site. The largest Predynastic site still extant and accessible anywhere in Egypt, Hierakonpolis is continually providing exciting new glimpses into this formative—and surprisingly sophisticated—age, and more.

As a Friend of Nekhen you will receive the annual newsletter, the Nekhen News, produced exclusively for the Friends. Lavishly illustrated, the Nekhen News will keep you up-to-date on all the Expedition's latest discoveries, shortly after they have been made. Membership in the Friends of Nekhen also entitles you to special rates on Egyptian Studies Association publications.

Help the Hierakonpolis Expedition to continue its important work. Your contribution (tax-deductible in the US) will support important research that might not otherwise be possible. Share in the excitement and the sense of commitment by making a genuine contribution to the search for understanding. Join the Friends of Nekhen.



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Keep the Dream Alive

Barbara Adams passionately believed that Hierakonpolis held the key to the mysterious origins of Ancient Egyptian civilization, and her work in the elite cemetery at Locality HK6 was beginning to demonstrate this. Her dream was to share with the world all of the remarkable things she had found there and then go out and find more! It is a tragic loss to us all that she could not accomplish this herself, but the Hierakonpolis Expedition is committed to keeping her dream alive. Your donations will help us insure that Barbara's work is continued and brought to publication, as she desired. In this time of transition, we need your help more than ever, so please remember to renew your membership today!

Special contribution for
Barbara's Fund

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NEKHEN NEWS 2002



The Egyptian Crew.



Hoffman House.