

## EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 19, 2008, the Epigraphic Survey, in cooperation with the Egyptian Supreme Council of Antiquities, completed its eighty-fourth six-month field season in Luxor. Changing climate, record numbers of tourists, agricultural expansion, and a city in the throes of urban renewal continued to challenge the archaeological community, but it was a most productive season nonetheless. What follows is a report on Chicago House's activities in Luxor, primarily at the sites of the Medinet Habu temple complex and Luxor Temple, during the 2007–2008 field season.

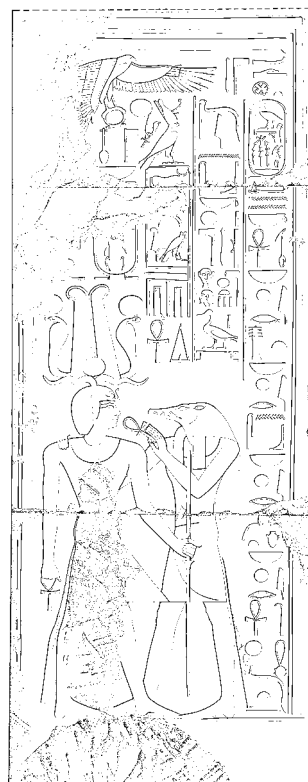
### MEDINET HABU

#### Epigraphic Documentation

Epigraphic work in the small Amun temple of Hatshepsut and Thutmose III at Medinet Habu (specifically in the bark sanctuary, ambulatory, and Kushite porch) continued under the watchful eye of senior epigrapher Brett McClain (fig. 1), who was assisted by epigraphers Jen Kimpton, Ginger Emery, and Christian Greco, and artists Margaret De Jong, Susan Osgood, and Krisztián Vértés. A special focus this season continued to be the Twenty-ninth Dynasty Akoris-period elements in the ambulatory, including four pillars appropriated from the Twenty-fifth Dynasty God's Wives chapels across the way to the south, reused to support the sagging roof of the ambulatory and reinscribed for Akoris; an inscribed doorway; and an inscribed window blocking. All these elements appear to date from the first major restoration of the temple and date to Akoris's reign.



*Figure 1. Brett (on ladder) and Christian collating in the ambulatory of the small Amun temple. Photo by Ray Johnson*



*Figure 2. Thutmose III greeted by Sobek, east pillar face from the ambulatory of the small Amun temple. Drawing by Margaret De Jong and Tina Di Cerbo*

Another focus continued to be on the multiple periods of painted decoration found on some carved reliefs in the Eighteenth Dynasty temple, due to its long history and periodic repainting. Because the overpainting in most cases does not match the original painting program (and the palette of colors is also quite different), a new drawing convention has been created to differentiate the phases (quite successfully, thanks to artist Krisztián Vértés who proposed the new convention which involves varying densities of stippling). Photographer Yarko Kobylecky did large-format photography of the Twenty-first Dynasty Pinudjem marginal inscription that wraps around the Eighteenth Dynasty temple for drawing enlargements (fig. 3), after which artists Krisztián and Margaret started the facsimile drawing of this rare and paleographically beautiful text for *Medinet Habu X*. In January and March, Photo Archivist Sue Lezon worked with Brett on the digitally joined photographic (color and black and white) and facsimile drawing plate sections for *Medinet Habu IX*, *The Small Amun Temple, Part 1: The Inner Sanctuaries*, a process that is now finished.

What follows is a breakdown of drawings penciled, inked, and collated this season (fig. 4):

Penciling completed: 11

Inking completed: 29

Collation completed: 6

Supplementary Collation completed: 5

Transfer Check completed: 5

Director Check completed: 13 (see fig. 2 for an example)

Supplementary Collation – Director Check completed: 3



**Figure 3.** Photographer Yarko Kobylecky documenting the Pinudjem inscription, small Amun temple. Photo by Ray Johnson



**Figure 4.** Ray and Ginger collating a facade drawing. Photo by Margaret De Jong

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It is appropriate to mention that senior epigrapher Brett McClain and epigrapher Christian Greco both received their Ph.D.s within the last year, Brett in October 2007 from the University of Chicago (with honors), and Christian this past June from the University of Pisa, Italy (also with honors). By the time this report is published, epigrapher Jen Kimpton will also have received her Ph.D. from Johns Hopkins University. It is a testament to the fortitude and abilities of these remarkable young Egyptologists that they could all juggle full-time epigraphy in the field and still work on their dissertations, and by doing so they continue a long tradition of Epigraphic Survey scholars. Their dedication and expertise allows the Epigraphic Survey to uphold the high standards of its preservation work in Luxor for which it is famous, and to continually raise those standards. The Epigraphic Survey is proud to recognize their achievements here and looks forward to many years of fruitful epigraphic collaboration to come.

### The Medinet Habu Graffiti Project

Tina Di Cerbo, assisted in January by her husband Richard Jasnow, continued the systematic documentation of all the graffiti in the Medinet Habu precinct. They are presently working on the roof of the Ramesses III mortuary temple, second court, and its adjacent pylon, digitally recording, through drawings and photographs, all the pharaonic and post-pharaonic graffiti, block by block. Each block is keyed into a master plan showing the architectural context.

### Conservation and Restoration

The conservation team headed by Lotfi Hassan (including Adel Azziz Andraus, Nahed Samir Andraus, and four Egyptian conservation students) and master mason Frank Helmholz's stone restoration team worked together to consolidate and patch the back exterior foundation stones of the small Amun temple sanctuary, decaying rapidly the last few years due to increased groundwater salts. In consultation with the Supreme Council of Antiquities (SCA), decayed stone was carefully removed and eighteen patch stones were cut from new sandstone (quarried from the Gebel Silsileh quarries) and inserted into the original stone matrix, supplementing the lime-mortar infilling in less decayed sections (fig. 5). The surface of the stone was then roughened in a manner that imitates the surface texture of the original blocks. The conservators also cleaned the ceiling of the back central sanctuary and king's chamber; test cleaned a section of painted reliefs in the interior, southwestern corner of the ambulatory; and cleaned and consolidated (with Frank, who inserted a patch stone) the western end of the bark sanctuary, southern side. Lotfi's workmen also put up ropes delineating and protecting the small Amun temple precinct and sacred lake area and spread clean white gravel — donated by the Gurna SCA inspectorate — around the small Amun temple complex as part of the site management landscaping.



*Figure 5. Conservator Hala consolidating back wall of the small Amun temple. Photo by Ray Johnson*



*Figure 6. From left to right: Nehal, Hamada, Lotfi, and Mohamed conserving a block from the Ramesses III well. Photo by Ray Johnson*



*Figure 7. The southern well being consolidated by conservators Mohamed and Nehal. Photo by Ray Johnson*

### **The Southern Well of Ramesses III**

At the collapsing southern well of Ramesses III, Frank and his workmen carefully dismantled and moved two more courses of stone (two long blocks, each broken in two) from the eastern wall of the well, whose foundation has dissolved due to groundwater salts, causing the upper wall and roof to break and subside (the roof blocks and first wall courses were removed last season). Lotfi and his team, including the four Egyptian conservation students (figs. 6–7), consolidated the broken stone surface before and after removal, and — with Frank — will piece the blocks together starting next season. In situ carved reliefs within the well of Nile gods bringing sacred water up from the well depths, covered with a centimeter-thick crust of salt, were cleaned and consolidated. Three large collapsed blocks from the entryway corridor were moved onto protected ground for restoration. In April, the entire area was covered and secured for the summer months.

### **The New Medinet Habu Blockyard Storage Facility**

Frank and the workmen also finished construction of fourteen damp-coursed cinderblock platforms (16 m long each) in the new Medinet Habu blockyard and completed its brick perimeter wall (40.0 × 15.5 m) against the inside southern Ramesses III brick enclosure wall, a major milestone in our Medinet Habu program (fig. 8). Inventorying and transfer of the old blockyard to the new one will begin in October 2008. A preliminary phase of the work started this season. The inventorying and documentation (on a new database) of all of the miscellaneous fragmentary architectural and sculpture fragments presently scattered around the precinct was started by new staff member Julia Schmied. All this material will be moved to the new blockyard starting next season.

## **LUXOR TEMPLE**

### **The Luxor Temple Blockyard**

Thanks to a new three-year grant from the World Monuments Fund (a Robert W. Wilson Challenge to Conserve Our Heritage matching grant), the Epigraphic Survey began the expansion of its program in the Luxor Temple blockyards to include an educational component for visitors and scholars. In addition to her normal supervision of the Luxor Temple blockyard conservation program, conservator Hiroko Kariya started laying the groundwork for an open-air museum in the eastern blockyard area that will run the length of the southern half of the temple on the east.

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**Figure 8. New Medinet Habu blockyard under construction. Photo by Ray Johnson**

Fragment groups for chronological display and educational signage that will accompany the assemblages were selected and planned by Ray, Hiroko, and blockyard registrar Nan Ray. Tina Di Cerbo cleaned the entire eastern area with our workmen and prepared a prototype section of sandstone pavement and protective steel post-and-chain fencing that was put in place to the east of the Luxor Temple sanctuary for its entire length, where it was reviewed and approved by the SCA. The path now directs visitors along platforms that support large blocks from Amenhotep III's sanctuary walls in that area, dismantled during modifications undertaken to the temple during the reign of the Roman emperor Diocletian in the late third

century A.D. The stone paving runs a meter from the edge of the display platforms to keep people from touching the assembled wall reliefs; the space between the platform and stone pavement is filled with gravel (fig. 9). The next two seasons will see the installation of additional sandstone paving and protective chain fencing along the entire length of the Amenhotep III solar court on the east, where visitors and tour groups will be directed when they pass out of the Luxor Temple sanctuary. As they walk along the path they will see dozens of reassembled fragment groups, blocks, and even sculpture (including sphinxes) arranged chronologically. At the north end of the path they will be directed back into the court where they will progress out of the temple via the Colonnade Hall, but not before they have passed a display explaining the conservation work and why it is necessary. The open-air museum is projected to be completed in 2010 and will mark another milestone in the history of the Epigraphic Survey at Luxor Temple.



**Figure 9. Open-air museum, southern walkway, Luxor Temple blockyard. Photo by Ray Johnson**



**Figure 10. Nectanebo I sphinx assembly crew.**  
Photo by Ray Johnson

was begun this season, and reassembly of sixteen sphinxes from this group was started on the three new large platforms (starting with the paws). Thanks to the assistance of Margie Fisher, who joined us for several weeks in November and started a catalog of the material, the analysis of additional blocks from the time of Nectanebo II found in the same foundation was started this season. These blocks were identified, collected, and placed on two of the new platforms and will be partly reassembled on display platforms next season.

### The Roman Vestibule

In the painted Roman Vestibule, photographer Yarko Kobylecky finished the complete documentation in digital and large-format black-and-white and color film of the entire southern wall and apse. The cleaning of the frescos in this area, including the apse with four male figures and Roman eagle above with outstretched wings, was finished this past December by the American Research Center in Egypt and Chicago House with Egyptian Antiquities Conservation Project/USAID funding. The project was directed by Michael Jones of ARCE; conservators Luigi Di Caesaris, Alberto Sucato, and Maria Cristina Tomassetti supervised the on-site work (fig. 11). Scaffolding for the cleaning and photography was provided by Chicago House and set up by Frank Helmholz and the Chicago House workmen. Tina Di Cerbo coordinated the construction of specially shaped wooden scaffolding for the interior of the semicircular apse. The figures in the apse were mutilated in antiquity but appear to represent the rulers of the Tetrachy (or rule by four) established by Emperor Diocletian in the late third

Hiroko and Tina also supervised the construction of 70 m of small-fragment storage shelving along the inside of the eastern block-yard perimeter wall and oversaw the creation of eight new damp-coursed storage mastaba/platforms for fragmentary material recovered in previous seasons from the eastern garden and eastern Roman gate area. Three large 6 × 6 m square platforms were designed specifically for the restoration of sphinxes of Nectanebo I from the Karnak/Luxor sphinx road (fig. 10). These had been quarried in the medieval period, broken up into several hundred pieces, and reused in a foundation that reinforced the north bastion of the eastern Roman gate. Analysis of the sphinx material



**Figure 11. Italian conservators cleaning the southern wall, Roman Vestibule.**  
Photo by Ray Johnson

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century A.D.: the two emperors of the east and west, Diocletian and Maximian (in the center of the apse), flanked by their seconds in command/successors (referred to as Caesars) Galerius and Constantius. The toga-clad bodies of three of the figures, despite the damage, are well preserved, particularly the sandaled feet, but the faces have been carefully hammered away, probably in the Christian period, leaving holes in the plaster (although their yellow halos/nimbi indicating their divinity are untouched) (fig. 12). Cleaning showed that one figure in the center right had been completely erased in antiquity and was probably the figure representing Maximian, with whose family Constantius later had problems. This figure represents a late Roman *damnatio memoriae* eerily reminiscent of the much earlier fate of Amun in the same chamber at the hands of Akhenaten's agents. Perhaps even more representative is a figure of Jupiter originally painted between and behind the two Emperors in the center of the apse, completely hacked away except for the tips of two leaves from his laurel crown. On-site discussions between ARCE, Chicago House, and the SCA were held this spring to determine the best way to protect the cleaned frescos with roofing for that part of the temple.



Figure 12. Detail of cleaned apse with Roman emperors. Photo by Yarko Kobylecky

### Medieval Foundation Condition Study

Up until the last century, the city of Luxor came right up to (and in some places partly covered) the walls of Luxor Temple. By 1960 all the later buildings around the temple had been cleared away to expose it to public and scholarly view. The blockyards around the temple are filled with inscribed pharaonic blocks and fragments that were found in the foundations of these buildings and saved for study. In February and March, conservators Hiroko Kariya and Sylvia Schweri



*Figure 13. Sylvia Schweri cleaning the west medieval foundation. Photo by Ray Johnson*

conducted a condition survey of two of the few surviving medieval foundations in the precinct, a church foundation to the west of the Colonnade Hall, and another to the north of the eastern Luxor Temple pylon tower. Both foundations are constructed of reused pharaonic sandstone blocks (many quarried from Karnak), some of which are suffering increasing decay from groundwater salts. The conservators mapped every stone in the foundations and condition-surveyed each one, while Yarko photographed the foundation context as well as individual stones. While total dismantling, conservation, and reassembly either in the old or new stone was considered, the conservators recommended that instead we very carefully map and plan every stone and architectural detail in the structures, spot treat decaying individual stones in situ where possible, and preserve the foundations intact (fig. 13). As part of an ongoing collaboration with Chicago House on conservation projects in Luxor Temple, ARCE will sponsor an architectural study and intensive mapping project on the two foundations in the coming year.

### **Luxor Temple Structural Condition Study**

Structural Engineer Conor Power, P.E., joined us from February 20 to 25 and continued his ongoing condition study and monitoring of the Luxor Temple structure. This was particularly important this season as it was the first year after the implementation of the Luxor and Karnak dewatering program that has lowered the groundwater almost ten feet since November 2007. The SCA and ARCE (under project director Fraser Parsons) are monitoring the two temple complexes as well, and Conor, who has worked with ARCE and USAID on other projects in the past, coordinated his study with theirs. No significant movement or change of the temple structure was noted. Conor reported a decrease in dampness in the Colonnade Hall columns which may be a result of the dewatering program, although he says that it is too early to tell.

## **CHICAGO HOUSE**

### **The Chicago House Library**

The Chicago House Library opened on October 29, 2007, and closed on April 11, 2008, and was the center of lots of activity this season; we had 1,018 library patrons, up 130 (14.6%) from the previous season. This was in part due to the many training programs that were happening in Luxor this season. Orientations and use of the Chicago House Library were an integral part of ARCE-sponsored SCA training programs in conservation and dewatering monitoring, as well as the salvage archaeological field school (which focused on the sphinx road just to the north of Luxor Temple) and ARCE/SCA site management training program. Librarian Marie Bryan, assisted by Anait Helmholz (with occasional kind assistance by Julia Schmied and Ellie Smith), performed graciously under fire and kept the facility running smoothly even when there was standing room only. Library hours are now Monday through Friday, 8:00 A.M. to 5:00 P.M., with a one-hour break for lunch at noon, and we continue to invite colleagues and patrons to join us for lunch in the residence courtyard on Fridays. In addition to tending to our library users, Marie accessioned 206 items to the library collection, of which 105 were monographs/books, 78 were journals and

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23 were series volumes (52 of these items were gifts). Our CD publication collection grew by 32, and 98 volumes were repaired (mainly by Anait) during the season. New archival flat map files arrived in April, and maps have now been inventoried and assigned to the appropriate drawers. A small collection of books from Dr. Henri Riad's library, which will form the Dr. Henri Memorial Library, were processed and cataloged, and some bound, for installation in a special section of the Chicago House Library alcove where Henri did most of his work. Basic catalog cards have been prepared and are filed in a separate file drawer. Sue Osgood is preparing a special bookplate for the collection. Special thanks must go to Foy Scalf for his help tracking down references not available to us in Luxor.

### Photo Archives

Photo Archives registrar Ellie Smith registered 257 large-format negatives this season and another 734 small-format 35 mm negatives. She assisted Yarko at Luxor Temple photographing the Roman Vestibule and medieval church foundations. She, Sue Lezon, and Tina coordinated our scanning program of the archives in conjunction with the Franco-Egyptian Center at Karnak (with thanks once again to Karnak Center Director Emmanuel Laroze), funded in part by an ARCE-AEF grant that has now expired. I would like to take this opportunity to thank ARCE and AEF for this invaluable support, which has allowed us to upgrade, back up, and make even more accessible the holdings of our archives, including individual archives such as Habachi and Jacquets, which is beneficial to everyone. Tina also prepared reference photographs of Khonsu Temple for ARCE's conservation program, whose team has started cleaning many of the painted wall reliefs there. Photo Archivist Sue Lezon spent the majority of her time at Chicago House working on finalizing images for *Medinet Habu IX*. She also prepared a DVD of reference images of Luxor Temple for Michael Jones for his use in the Luxor Roman Wall Painting Project. The images came from the Chicago House archive, the Special Collection, the Habachi archive, and our historic print collection, and we are particularly pleased to have all these collections utilized. Alain and Emmanuelle Arnaudès continued their Digital Archive Project for Chicago House, a digital archive database of all the documentation generated by Chicago House in Luxor, site by site, utilizing Fourth Dimension Software to make the data accessible to all scholars. They were assisted by Egyptian architect Louis Elia Louis, who continued the arduous process of redrawing all of Harold Nelson's key plans of the Luxor monuments in AutoCAD to enhance their usefulness in this and all other databases. This season Alain and Brett McClain began designing the means to integrate the Chicago House dictionary cards into the digital program, a resource that up until now is accessible only to scholars working at Chicago House. Christian and Julia started scanning the cards this season (over 2,500 out of a projected total of 36,000–40,000 cards), and the scanned data will be systematically entered into a custom-designed FileMaker database designed by Alain, starting this summer; scanning and data entry of the cards will continue next year under Julia's supervision. The Dictionary Project's ultimate goal is to create a comprehensive, publishable lexical reference of all the texts in Ramesses III's mortuary temple, and to provide a template for dictionaries of all the monuments published by the Epigraphic Survey. The Medinet Habu Dictionary will be worked on by the Epigraphic Survey staff primarily during the summer months when the Survey is not in the field. Digital scanning of the cards allows the data to leave the facility, since the cards must remain there.

Finance manager Safi Ouri and administrator Samir El-Guindy continued to provide the financial and administrative expertise that supports our documentation, conservation, and restoration work. I am pleased to announce that — in large part due to Safi's efforts and abilities — Chicago

House is the happy recipient of a five-year extension of our USAID grant, which has covered much of our annual operating expenses in Egypt the last few years. This funding will allow us to continue our expanded programs with no interruption, for which we are tremendously grateful, to both USAID and Safi.

Helen and Jean Jacquet joined us for a short season in the spring this year and continued to work on their publications and consult with us on ours. Helen celebrated her ninetieth birthday with us, a very special occasion indeed! Assistant to the Director Carlotta Maher joined us for a few golden weeks in March, again just in time to help us host the Oriental Institute's tour to Egypt, led by Robert Ritner and accompanied by Sarah Sapperstein. Special thanks must go to Tina Di Cerbo for opening and closing the Chicago House facility before and after our season, and doing all the maintenance work necessary so that the staff need not be inconvenienced during the season. Thank you, Tina.

In November we were very pleased to welcome back to Luxor former ARCE director and dear friend Mark Easton, who joined us for a few days for a review of the many conservation projects inaugurated during his watch. It was a special joy to see him, especially after the sadness of losing our friend, Egyptian Antiquities Project Director Chip Vincent, who succumbed to leukemia this past summer. Chip's voice, level head, and gentle humor are sorely missed in the Two Lands these days.

Many Oriental Institute friends passed through our halls during the season. Among them Tom and Linda Heagy came through during the holidays with their friends and family, as did Lewis and Misty Gruber with their friends. Our colleague and Epigraphic Survey staff member Margie Fisher came by in January with a group of friends and family (including brother Phillip and his wife Lauren), at which time we took the occasion to unveil the two plaques commemorating the naming of the Chicago House Library by the University of Chicago "The Marjorie M. Fisher Library, Chicago House, Luxor" in recognition of her long-standing support of the work of the Epigraphic Survey and the Oriental Institute (fig. 14). The bronze plaques are mounted on either side of the library entrance, one in English and the other in Arabic, and were designed by former Chicago House artist, now architect, Jay Heidel. Congratulations and heartfelt thanks to Margie on this momentous occasion. I am also very pleased to announce that the friends who



*Figure 14. Marjorie M. Fisher Library dedication. Photo by Yarko Kobylecky*

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accompanied the Heagys on their tour to Egypt have made a major donation toward the naming of “The Tom and Linda Heagy Photographic Archives, Chicago House, Luxor.” Most sincere thanks and congratulations to all!

Our efforts to adjust to the rapidly changing urban (and ancient) landscape of Luxor continued this season in a number of ways. Our documentation program was expanded to include additional parts of Luxor slated for change. Yarko Kobylecky and Sue Lezon continued reference photography on the west bank in the vanished or rapidly vanishing communities of Dra Abu El Naga southward through Gurna and Gurnet Murai. The area to the south of Luxor Temple from the Luxor Hotel (scheduled to be totally renovated) southward to the Marhaba shopping center and the New Winter Palace (both scheduled for demolition this summer) were photographed. The police station and mosque in front of Luxor Temple, which we photographed last season, are coming down this summer; the police station is already largely gone. The changes are happening almost faster than we can document them, but this documentation is now a part of our program. Thus far the development has occurred all around us, but now some of the proposed changes are coming a little closer to home. In April, we were informed by the city that one of the next phases in its urban renewal program, a Corniche-widening project, might negatively impact the Chicago House front garden, a thought too horrible to contemplate. At this writing, and after long conversations with the Luxor authorities, it is more likely that the city will widen the Corniche toward the west, toward the Nile and away from us and our neighbors. Keep your fingers crossed.

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The Epigraphic Survey professional staff this season, besides the director, consisted of J. Brett McClain as senior epigrapher, Jen Kimpton, Christina Di Cerbo, Ginger Emery, and Christian Greco as epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértés as artists; Julia Schmied as archives assistant; Yarko Kobylecky as staff photographer; Susan Lezon as photo archivist and photographer; Elinor Smith as photo archives registrar and photography assistant; Carlotta Maher as assistant to the director; Safinaz Ouri as finance manager; Samir El-Guindy as administrator; Marie Bryan as librarian; Anait Helmholtz as assistant librarian; Frank Helmholtz as master mason; Lotfi K. Hassan, conservation supervisor; Adel Azziz Andraus; Nahed Samir Andraus; Mohamed Abou El Makarem; Hala Aly Handaqa; Nehal Mahmoud Yassin; and Asmaa Mohamed El Badry at Medinet Habu; and Hiroko Kariya, conservation supervisor; and Sylvia Schweri at Luxor Temple. Nan Ray worked on as Hiroko’s assistant in the Luxor Temple blockyard; Alain and Emmanuelle Arnaudières continued to develop the new Chicago House Digital Archives database; Louis Elia Louis Hanna worked as database architect; Conor Power worked as structural engineer; Helen Jacquet-Gordon and Jean Jacquet continued to consult with us in the library and photo archives; and Girgis Samwell worked with us as chief engineer.

To the Egyptian Supreme Council of Antiquities we owe special thanks for another productive collaboration this season: especially to Dr. Zahi Hawass, Secretary General of the SCA and Undersecretary of State; Mr. Magdy El-Ghandour, General Director of Foreign Missions; Dr. Sabry Abdel Aziz, General Director of Antiquities for Upper and Lower Egypt; Dr. Mansour Boraik, General Director of Luxor; Dr. Ali Asfar, General Director for the West Bank of Luxor; Dr. Mohamed Assem, Deputy Director of Luxor; Mr. Ibrahim Suleiman, Director of Karnak and Luxor Temples; Mr. Sultan, Director of Luxor Temple; and Mme. Sanaa, Director of the Luxor Museum. Special thanks must go to our inspectors this season, at Luxor Temple: Mr. Yehia Abd El Latif Abd El Raheem (Oct. 20–Dec. 24, 2007), Mr. Gamal Mohamed Mostafa Husein (Dec. 25, 2007–Feb. 25, 2008), and Mme. Hana Morxy Al-Desoky (Feb. 26–April 19); and at Medinet



*Chicago House staff, 2007/2008*

Habu temple: Mr. Yehia Abdel Alim Abdalla (Oct. 20–Dec. 24, 2007); Mme. Nafessa El Azab Mohamed Ahmed (Dec. 25, 2007–Feb. 25, 2008); and Abdel Rahman Ibrahim El Nagar (Feb. 26–April 19), to whom we extend our sincerest thanks.

It is my great pleasure to acknowledge the many friends of the Oriental Institute whose support allows us to maintain — and expand — our preservation work in Luxor. Special thanks must go to the American Ambassador to Egypt, Margaret Scobey; former American Ambassador to Egypt, the Honorable Frank Ricciardone and Dr. Marie Ricciardone; former Ambassador to Egypt (now Undersecretary of State for the Middle East) the Honorable David Welch; Haynes Mahoney and Helen Lovejoy, Cultural Affairs Office of the U.S. Embassy; Hilda (Bambi) Arellano, director of the United States Agency for International Development in Egypt; Ken Ellis, former director of the USAID Egypt; Mr. Shafik Gabr, ARTOC Group, Cairo; Ahmed Ezz, EZZ Group, Cairo; David and Carlotta Maher; David and Nan Ray; Mark Rudkin; Dr. Barbara Mertz; Daniel Lindley and Lucia Woods Lindley; Dr. Marjorie M. Fisher; Eric and Andrea Colombel; Piers Litherland; Dr. Fred Giles; Tom Van Eynde; Marjorie B. Kiewit; Nancy N. Lassalle; Tom and Linda Heagy; Misty and Lewis Gruber; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Mary Grimshaw; Andrea Dudek; Khalil and Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; The Secchia Family; Roger and Jane Hildebrand; Douglas and Nancy Abbey; Kenneth and Theresa Williams; Thad and Diana Rasche; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy, Kate Pitcairn; Lauren and Phillip W. M. Fisher (in honor of Margie Fisher); Drs. Francis and Lorna Straus; Donald Oster;

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Patrick and Shirley Ryan; Dr. William Kelly Simpson; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; David and Elizabeth Weislogel, James and Ann Nicholson, David and Marilyn Vitale, and Robert J. Moore (in honor of Tom and Linda Heagy); Mr. Charles L. Michod, Jr., and the Nuveen Benevolent Trust; Orpheus J. and Angeline Sopranos; Ken and Linda Ostrand; Stewart White; Prince Abbas Hilmi; The Brian and Alice Hyman Foundation; Gail Adele; Ann and Tony Syrett; Dr. Gerry Scott, Kathleen Scott, Mary Sadek, Amir Abdel Hamid, and Amira Khattab of the American Research Center in Egypt; Dr. Jarek Dobrolowski and Janie Azziz of the Egyptian Antiquities Project; Dr. Michael Jones of the Egyptian Antiquities Conservation Project; and all our friends and colleagues at the Oriental Institute. I must also express special gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, Mobil Exxon, Coca-Cola Egypt (Atlantic Industries), Vodafone Egypt, and the World Monuments Fund (and especially Robert Wilson) for their invaluable support of our work. Thank you all!

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