

EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2011, the Epigraphic Survey, in cooperation with the Egyptian Supreme Council of Antiquities (SCA)/Ministry of State for Antiquities Affairs (MSA), completed its eighty-seventh, six-month field season in Luxor. Because Luxor remained secure during the enormous changes that took place during Egypt's revolution this winter, Chicago House's activities ran uninterrupted from October 15, 2010, through April 15, 2011. Projects included epigraphic documentation, conservation, and restoration work at Medinet Habu (funded by a grant from USAID Egypt); the inauguration of a new documentation program at the Theban Tomb 107 of Nefersekheru; salvage documentation at Khonsu Temple at Karnak (in cooperation with the American Research Center in Egypt [ARCE]); and conservation, restoration, and maintenance of the blockyard open-air museum at Luxor Temple (funded by the World Monuments Fund [WMF]), as well as documentation of blocks from the Basilica of St Thecla in front of the Ramesses II eastern pylon (kindly funded by a grant from Nassef Sawiris).

Medinet Habu

Work at Medinet Habu this year was supervised by SCA inspectors Mr. Gamal Amin Ebaid, Mr. Mostafa Mohammed Salah Taha, Mr. Hassan Youssef Mohammed, Mr. Eweis Abd el-Radi Ataya, and Mr. Ali Saad Mohammed. Epigraphic documentation, supervised by senior epigrapher Brett McClain, senior artists Susan Osgood and Margaret De Jong, and Egyptologist/artist Krisztián Vértés and artist Keli Alberts, continued in the small Amun temple of Hatshepsut and Thutmose III. Work continued primarily in the Thutmoside bark sanctuary ambulatory and its facade. Epigrapher Virginia Emery assisted in the collation process during the month of January.

Our documentation priorities continue to be completing drawing enlargements for our next volume, *Medinet Habu* Volume X, which will contain the documentation of the following portions of the temple:

- the facade (including the Eighteenth Dynasty decoration as well as all later revisions of the decorative scheme)
- the pillars of the Thutmoside peripteros (including the interior and lateral pillar faces, but excluding the exterior Ramesses III decoration)
- the interior architraves of the Thutmoside peripteros

Work on facsimile drawings for the following volume, *Medinet Habu* Volume XI, has continued when time permitted. This volume is planned to consist of the following elements:

- the exterior scenes and texts added to the temple under Ramesses III
- the marginal inscriptions of Pinedjem
- the columns, gateway, and blocking stones of Achoris

The next volume, *Medinet Habu* Volume XII, will contain the publication of the bark shrine, while the Kushite pylon and portico will appear in *Medinet Habu* Volume XIII. Finally, *Medinet Habu* Volume XIV will document the great Ptolemaic pylons and Roman court of the complex.

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Sue's work this season was concentrated primarily in the ambulatory and on the facade of the Small Temple, in particular on the Thutmocide architrave inscriptions and adjoining architectural elements of the facade, and on the pillars of the ambulatory. Sue and Margaret were responsible for the overall organization and coordination of the Medinet Habu staff on-site, including the ordering of additional photography and drawing enlargements, in consultation with Brett. Krisztián finished recording a Thutmocide pillar on the eastern facade, north end, partially hidden by the addition of the Ptolemaic "court" walls. Tina Di Cerbo and Richard Jasnow continued to document graffiti throughout the Medinet Habu complex, particularly on the roof of the Ramesses III mortuary temple.

Medinet Habu Blockyard

This season the Medinet Habu conservation team, supervised by senior conservator Lotfi Hassan (fig. 1), finished the moving of fragmentary material from the old Medinet Habu blockyard to the new, protected blockyard built by Chicago House against the southern Ramesses III enclosure wall. In all, 3,500 blocks and block fragments from all parts of the complex were moved during the last three seasons, and 2,450 have been documented and entered on the Medinet Habu fragment database by Egyptologist Julia Schmied assisted by Egyptologist Christian Greco. Also included in the move to the new storage facility was the area behind the Gods Wives Chapels, where fragments and blocks were stored on cement platforms. That area is now clean, the objects and blocks moved to the new blockyard, and the platforms dismantled by Chicago House. New security lighting was also installed by Chicago House at the request of the SCA for the facade of the blockyard. Once the moving of blocks and fragments was finished, the old mudbrick-walled blockyard east of the king's palace was dismantled (in March) and the area leveled as part of the site-management program of the Medinet Habu precinct. This project was proposed to Chicago House by former SCA Gurna Director Ali Asfar five years ago, and it is a great pleasure to get to this point.

At the beginning of February, at the request of the SCA, Chicago House undertook the inventory of fragments stored within the last remaining storage room in the great mortuary temple of Ramesses III (Nelson's Room 16). By the end of March, all the approximately 500 fragments stored in that room were numbered and photographed and included in the Medinet Habu fragment database. Most of the material — from the Ramesses III complex and later monuments within the Medinet Habu precinct — was moved to the new secure blockyard. Copies of the Chicago House Medinet Habu database lists were given to the Gurna Inspectorate.

A special covered area against the back wall of the blockyard was built and designated as a conservation treatment area, where conservation supervisor Lotfi, assisted by Nahed Samir Andraus and Mohamed Abou El Makarem and the conservation workers, now consolidate and re-assemble some of



Figure 1. Lotfi conserving a palace door in front of the new blockyard. Photo by Ray Johnson

the fragmentary material stored in the facility. SCA conservators who worked with Lotfi this season included Ramadan Mohamed Salim, El Azab El Tami Mohamed Ahmed, and Aly El Tayib Mohamed Hassan. Next season will mark the completion of a small open-air museum component in front of the new blockyard that has been specially constructed by Lotfi and the team for appropriate joined fragment and display groups. These include some beautiful decorated doorways from Ramesses III's mortuary temple palace, and a red-granite false door, broken in three pieces in the medieval period (and used as an olive press), quarried and re-used in the Ptolemaic period from Amenhotep II's mortuary temple north of the Ramesseum.

The Domitian Gate

This season marks the beginning of a new chapter of our Medinet Habu restoration work. Last season we noted that the first-century AD sandstone gate of the Roman emperor Domitian behind the small Amun temple, reassembled by George Daressy from scattered blocks in the late nineteenth century, was in danger of collapse due to groundwater salt decay of its foundations. The northeastern corner was actually turning to sand. After consultation with the SCA and our structural engineer, Conor Power, it was decided that the gate had to be dismantled in order to properly replace the foundations with new sandstone, specially damp-coursed against any future groundwater problems. Permission was granted by the SCA to begin that work this season.

In January 2011 the monument — although Roman period it is Egyptian in style — was thoroughly photographed by Chicago House photographer Yarko Kobylecky assisted by Ellie Smith. Afterward the gate was carefully surveyed and architectural drawings were generated by stonemason Frank Helmholz. Because the USAID-funded, west bank dewatering program was inaugurated earlier (in September of 2010), the ground was already showing signs of drying out by the new year. I should mention that by the time we finished work in mid-April, the water level in the Medinet Habu sacred lake was down three meters and back to levels



Figure 2. Domitian gate dismantling, March 3, 2011. Photo by Ray Johnson

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recorded during the Oriental Institute's first work at Medinet Habu in the 1920s and 1930s — a great success. In February dismantling of the gate commenced by Frank and the Chicago House workmen, and continued during March (fig. 2). Forty-three blocks (out of 68 total) are now stored on protected platforms immediately to the north of the gate, and will undergo any conservation and consolidation necessary next season. Three courses of stone blocks remain, and now that there is much less weight pushing down on the stones, there is no longer any threat of collapse. The dismantling will be finished next season, and during that time Frank and his team will also cut and shape new foundation blocks for the re-erection of the gate, scheduled to begin in 2012.

The Tomb of Nefersekeru (Theban Tomb 107)

In 2009–2010 the Epigraphic Survey initiated a condition study and preliminary, photographic documentation at the tomb of Nefersekeru (TT 107), in western Thebes. Nefersekeru was steward of Amenhotep III's great jubilee palace south of Medinet Habu at Malkata (Luxor's own "Amarna") and his tomb is one of the largest late-Amenhotep III-period private tombs in Thebes. No complete plan has ever been made for the tomb, nor has it ever been cleared. The only decoration known so far is along the outside of the broad hall, in sunk relief that is every bit as beautiful as the raised relief of the contemporary tomb of Kheruef nearby that the Epigraphic Survey documented in the 1960s.

In February of 2010 staff photographer Yarko assisted by Ellie photographed the portico reliefs in preparation for drawing. Because of the fragile condition of the stone, non-invasive drawing on photographic enlargements was chosen as the medium of documentation. This season, 2010–2011, saw stabilization, documentation, and study of the tomb. Before drawing began this season, and at the recommendation of structural engineer Conor Power, Chicago House erected a series of reinforcing screw jacks and wooden beams along the inside of the potentially unstable portico. The equipment was kindly lent to us by colleague and former Chicago House director Kent Weeks, who had faced similar conditions during his work in KV 5 in the Valley of the Kings on the other side of the cliffs.

Once the portico was stabilized, artists Sue and Margaret began penciling the exquisite reliefs and inscriptions, starting in January 2011. SCA inspectors who worked with us this

season included El Sayed Mamdouh El Sayed and Zeinab Ali Mohamed (fig. 3). Documentation will continue next season, and collation is expected to be finished late in 2012. Cleaning and more permanent stabilization measures for the portico will follow, including restoration of the missing limestone columns.

Khonsu Temple, Karnak

This year marked the third season of an Epigraphic Survey and American Research Center in Egypt collaboration at



Figure 3. Margaret and SCA inspector Zeinab in TT 107, March 2011. Photo by Marie Bryan

Khonsu Temple, Karnak, part of the USAID-funded ARCE Groundwater Lowering Response Initiative. Part of ARCE's program focuses on conservation and restoration work in Khonsu Temple, including restoration of floor blocks where they are missing. Because Ramesses III wanted his new temple built quickly, every single block in Khonsu Temple, including the floor and foundation stones, is reused from earlier monuments (among them the mortuary temples of Amenhotep III and Ay/Horemheb) and they often preserve earlier inscribed surfaces. The temple is a gold mine of information about those earlier structures.

Chicago House senior epigrapher Brett McClain supervised the epigraphic team (Egyptologist Jen Kimpton, Egyptologist/artist Krisztián Vértés, and artist Keli Alberts) in the recording of the inscribed stone blocks reused in the flooring, foundations, and western roof area of Ramesses III's Khonsu Temple. This documentation is necessary before ARCE's floor restoration work, involving repaving whole areas, makes the reused material inaccessible. SCA inspectors who worked with us this season included Fawzi Helmi Okail, El Tayib Gharib Mahmoud, and Ghada Ibrahim Fouad (fig. 4).

All Chicago House recording work was done in coordination with ARCE Luxor director John Shearman and Karnak director Ibrahim Suleiman, and is an essential documentation component of the ARCE/SCA restoration program. All cleaning was done by the SCA/ARCE workmen; Chicago House's work was strictly documentation. Before floor repair occurs, ARCE and the SCA's workmen carefully remove the modern dirt fill between the stones and areas where the stone is missing, exposing any earlier surfaces. A Chicago House artist then traces the inscribed surface of the block on tracing film, or, when space is restricted, produces an aluminum foil rubbing of the inscribed surface, which is later traced, scanned, and collated in increments before restoration of the flooring once more conceals the earlier inscriptions from view.

In two seasons of work there we have learned that the Khonsu court floor blocks are made up of material primarily from the time of Sety I, including a gigantic lintel several meters long inscribed with names and figures of this king worshipping the divine triad of Thebes. Thanks to the careful cleaning of the ARCE workmen and the expertise of artist Krisztián Vértés, we were able to record the entire lintel and many other blocks of Sety I in that part of the temple. Both Krisztián and Keli have proven to be tremendously adept at teasing out data from hard to reach places.

Once each block is traced, scanned, collated, and approved by the Chicago House director, 1:4 scale reductions of the collated drawings are then inked by Krisztián and Keli according to the standard conventions of the Epigraphic Survey. We have modified the damage convention, which is done minimally if at all, for clarity, and speed, since these draw-



Figure 4. Khonsu Temple, inspector Fawzi and Krisztián.
Photo by Ray Johnson

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ings must be produced — and collated — quickly, in order to keep to ARCE and the SCA's restoration schedule.

The material Chicago House has documented in the flooring of the rear sanctuary areas of Khonsu Temple suggests that Ramesses III dismantled a smaller, Eighteenth Dynasty, square-pillared sanctuary of Khonsu from the time of Thutmose III and utilized the stone from that structure in the foundations and flooring of his much larger structure. Most of the offering scenes preserved in the flooring depict or refer to the god Khonsu, and most of them show clear signs of restoration, which dates them to the pre-Amarna period. Blocks inscribed with the names of Thutmose III, Amenhotep II, Thutmose IV, Ay, Horemheb, Sety I, Ramesses II, and Sety II have all been documented in the flooring. Some limestone blocks appear to be much earlier, perhaps even from the Middle Kingdom. Many of the Thutmoside raised-relief offering scenes show signs of reworking in sunk relief and appropriation by Ramesses II. In one block the ancient artists recarved the raised-relief name and figure of Horemheb into a sunk-relief representation of Ramesses II in the same way he appropriated and converted raised relief scenes of his father Sety I in the Karnak Hypostyle Hall.

We are pleased and surprised at the amount of material that it has been possible to document. To date, the reused blocks and fragments recorded at Khonsu Temple during the 2008–2009, 2009–2010, and 2010–2011 seasons now total 652. In situ blocks from the flooring and foundations of Khonsu Temple total 309, while loose blocks and fragments total 343.

Luxor Temple

We are pleased to report that a gift from Nassef Sawiris has allowed the Epigraphic Survey to begin cataloging, documenting, and surveying the remains of the sixth-century AD basilica of St Thecla. Built just north of the Roman enclosure wall that abuts the eastern Luxor Temple pylon, it is the earliest known basilica/church in Luxor. This new project will allow us to integrate the church into the Roman fortification-wall study, and is expected to provide vital information about the transition period between the pagan and Christian religions, a hitherto little known chapter in the history of Luxor Temple. Already 102 blocks from the basilica sanctuary have been located and moved to a special processing area east of the Colonnade Hall for cleaning by conservator Hiroko Kariya, and recording by architect Jay Heidel. Jay (fig. 5) has drawn and entered 118 blocks (some too big to move) into a specially designed database and is preparing AutoCAD drawings for their reconstruction on paper this summer. Already numerous joins among the blocks have been noted, including blocks from a large, beautifully carved central arch, and the two granite columns and sandstone capitals that supported it. Future plans include a feasibility study for physically reconstructing some of the sanctuary blocks and architectural elements in situ as part of the comprehensive site management program for that area.

Educational signage for the main axis of the temple has also been designed, beginning with an orientation panel for the entire temple complex that will appear outside the main entrance (now on the east side of the temple) in English and Arabic. Panels that have already been designed and are being translated now include an “Ancient Thebes Orientation and Sphinx Avenue” in front of the temple, “The Ramesses II Pylon Entryway,” “The Ramesside Court,” “The Great Colonnade Hall,” “The Amenhotep III Court,” “The Roman Sanctuary,” and “The Luxor Temple Sanctuary.”

The Luxor Temple Blockyard Project

The Luxor Temple blockyard conservation program was coordinated by Hiroko Kariya and assisted by Tina Di Cerbo and Nan Ray. SCA inspectors who worked with us this season included El-Kazafi Abdul Rahman Azab, Omar Youssef Mahmoud, and Ahmed Abd El Nazeer Abd El Wares. The program this season focused on the Luxor Temple blockyard open-air museum, a project supported by the World Monuments Fund (a Robert W. Wilson Challenge to Conserve Our Heritage Grant).

The blockyard open-air museum was completed and opened to the public on March 29, 2010. It features a total of 169 pieces/groups (308 fragments including single and joined pieces) on twelve thematic mastaba platforms (a total of 142 m in length). Displayed on these mastabas are sixty-two fragment groups arranged in chronological order (from the Middle Kingdom to the present) accompanied by educational signage. There are also mastabas on which fragments are organized thematically; a rotating display currently featuring ancient Egyptian creatures, large blocks from the Amenhotep III sanctuary of Luxor Temple, statues, stelae, door jambs, capitals, fragments showing ancient Egyptian masonry and conservation techniques, and finally, fragments uncovered during the Luxor Temple dewatering project. The display also includes the in situ presentation of the great eastern Roman *tetrastyle*. The 200 m long paths adjacent to the display platforms were paved and metal railings installed for the protection of the fragments. A total of fifteen large and forty-three small explanatory signs were installed. Thirty-four spotlights were installed for illuminating the display after dark.

This season a fragment that is part of the displayed fragment of Thutmose III was identified and was added to the displayed piece. The loss area was filled with brick and a mortar surface on which the missing decoration was painted by Ray.

A massive brick/mortar support for a large granite stela on display was partially dismantled and replaced with a new metal support. The metal support was locally prefabricated and assembled in the temple. It was then painted for visual integration with the stela.

The condition of each fragment on display was examined and compared to that of the last season, and the information was entered into the Luxor Temple blockyard database by Nan. The condition of the majority of the fragments did not change. A digital image of each displayed fragment was taken by photographer Yarko that will serve as a reference for condition surveys in the future.

Initial cleaning of loose as well as accumulated compact dirt on each fragment in the blockyard museum display area was carried out. This was followed by cleaning tests and intensive cleaning (both mechanical and chemical) in order to reveal details of relief and paint decoration of some fragments. Two fragments disfigured by hard mineral encrustation and dark ferrous inclusions were extensively treated.



Figure 5. Luxor Temple, Thecla Church. First join by Jay. Photo by Ray Johnson

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In order to reduce the amount of dirt/dust on the pavement, additional gravel was placed approximately 1 m wide along the western side of the paved path upon approval by the SCA. This has had a very positive effect of cutting down the dirt tracked onto the paving.

In the blockyard storage area an annual condition survey of selected fragments was carried out. Also, the fragments that were previously treated and/or protected in covered mastabas or covered shelves were examined and their condition checked.

Luxor Temple Structural Condition Study

This season structural engineer Conor Power continued his condition study of the Luxor Temple structure, and found that the temple is stable. He found no discernible movement or destabilization of the Ramesses II pylons or great Colonnade Hall columns. Based on a comparison with photographs taken in the year 2000, Conor found that there is a noticeable reduction of overall moisture levels in the temple, and that moisture wicking has subsided. His conclusion is that the groundwater lowering engineering project, activated in 2006, has had a positive effect on Luxor Temple with a reduction of salt efflorescence and moisture levels in the structure. Excellent news!

Chicago House

The Marjorie M. Fisher Library, Chicago House

The Marjorie M. Fisher Library, Chicago House, opened for the season on October 22, 2010, and closed on April 8, 2011, under the supervision of librarian Marie Bryan. During that time we had 778 visitors/users, and I am pleased to report that we remained open for our Egyptian and foreign colleagues during the months of revolution. Use of the library by our Egyptian colleagues increased dramatically this season, and we noted a huge increase in use particularly during the last two weeks we were open in March and April.

This season 205 titles (218 volumes) were added to the collection, of which 110 were monographs/books, seventy were journals, twenty-four were series volumes, and one was a pamphlet. One hundred eleven volumes were repaired during the season and thirty-two spine labels were repaired or replaced.

Physical conversion to the Library of Congress classification system continued on November 10, 2010, shortly after the arrival of Oriental Institute Visiting Committee members Andrea Dudek and Joan Fortune, who were Marie's library slaves until November 29. These two "relentless" workers managed to convert 334 titles (424 volumes) in the brief time they were here. Anait Helmholz started work on January 4 and finished conversion of 206 titles (382 volumes) by March 15, despite a fractured leg that impeded her mobility somewhat! A total of 640 titles (806 volumes) were completely converted this season.

As usual, our friends in the field continued to make kind donations of books to the library, a grand total of eighty-seven titles, over 40 percent of our entire acquisi-



Figure 6. Chicago House library in April

tion list this season. Marie herself has generously donated funds to purchase most of our French Institute/Institut Français d'Archéologie Orientale (IFAO) publications, all of which are now being purchased directly from the Institute in Cairo at a 25 percent discount. Kent Weeks very kindly donated \$1,000 to set up a Susan Weeks Memorial Fund. He is designing a special bookplate for the books purchased through this fund. Our dear friend Ken Ostrand continues to bring books as gifts, many donated by Peppy Bath. Foy Scalf of the Oriental Institute Research Archives and Vanessa Desclaux of the IFAO library in Cairo helped us out with scans of several articles for our users and to repair damaged volumes. Sincerest thanks to you ALL.

The Tom and Linda Heagy Photographic Archives

Photo Archives registrar Ellie Smith registered 189 large-format negatives this season, and among a million miscellaneous tasks assisted staff photographer Yarko photographing the Domitian gate at Medinet Habu, numerous block fragments in the Medinet Habu blockyard, and a dozen Khonsu Temple blocks. Yarko valiantly kept up the site photography as well as photographic drawing enlargement production, collation blueprint production, and bleaching of finished inked drawings. He took a series of conservation reference shots of restored fragment groups in the Luxor Temple blockyard open-air museum, as well as reference photos of the museum displays lit for nighttime viewing. Yarko also continued the digital documentation of the changing face of Luxor during the Government of Egypt (GOE) urban renewal program, which had slowed down considerably by the time we left in April as the new GOE reevaluates the program, and spent much of his evening hours organizing and optimizing the hundreds of digital images he took during the day. Archivist Sue Lezon supervised the upgrading of the computers in the Photo Archives (and the replacement of the Chicago House main Internet hub that blew during a power surge) and helped a number of visiting scholars find what they needed in the archives. She and Brett continued planning the production of the next Medinet Habu publication, while she and Ellie began the re-organization of the Metropolitan Museum of Art tomb photographs in new archival housing generously donated by Ellie. Sue worked with Tina and Yarko on recent negative scans and produced CDs of those images, and optimized 100 scans of the Jacquet archive for the Chicago House Photo Archives database currently being worked on by Alain and Emmanuelle Arnaudières. The Arnaudières spent two weeks in March with us (fig. 7) and continued to develop the large-format image database as well as input new data. Alain added two new features to the Photographic Archives toolbox: an access list to the various Chicago House collections and information giving short historical backgrounds for each of them. The new data input included 2,090 refer-



Figure 7. Alain and Emmanuelle Arnaudières at work in March. Photo by Ray Johnson

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ences in the bibliographical file concerning the Theban area and the Chicago House and staff activities, and 583 PDF files in the virtual library. Emmanuelle Arnaudière carried on the documentation of the Nelson numbers in Medinet Habu and added those of the small Amun temple (section B, Medinet Habu B). 236 new Nelson numbers were documented (description, bibliographical cross references, bibliography update, including the translations of the *Medinet Habu* Volume IX publication). Tina has spent a fair amount of time and expertise organizing and archiving the entire Photo Archives image holdings for uploading into the University of Chicago's offsite data storage as well as new multi-terabyte external hard drives for the Chicago House network, thanks to an ARCE Antiquities Endowment Fund grant.

Chicago House

Tina came early and stayed late to open and close up the Chicago House (CH) facility before and after our 2010–2011 season; bless you, Tina. Chicago House finance manager Safi Ouri (fig. 8) and administrator Samir Guindy continued to make sure that all our archaeological fieldwork was properly supported financially, and this season administrative assistant Samwell Maher joined the team to assist in that process. Sadly, I must report that Safi was obliged to return to Jordan in January to take care of family matters and has left the full-time employ of Chicago House. She continues to consult with us on our grants management from afar, but Chicago House is a very different place without her. Let me express my heartfelt thanks to Safi for her eleven years of brilliant financial management, total dedication, and very, very hard work on our behalf. She helped raise the Epigraphic Survey to a new level of excellence that we are committed to maintaining, and her expertise has allowed us to build a foundation solid enough to support that work. Thank you, Safi; we wish you great success

back in Jordan. The good news is that Safi kindly helped us find her replacement, senior accountant Essam El-Sayid, who started work with us on March 1. Welcome, Essam! Mention must also be made of Carlotta Maher, who kindly assisted us for two weeks in November and brought great joy to visitors and staff alike! I would also be remiss if I didn't mention the visit on New Year's day of Prince Albert of Monaco, his fiancée (now wife), and a few friends. We don't get much royalty through Chicago House and this visit was a treat.

The Epigraphic Survey professional staff this season, besides the director, consisted of J. Brett McClain as senior epigrapher, Jen Kimpton, Christina Di Cerbo, Virginia (Ginger) Emery, and Christian Greco as epigraphers; Boyo Ockinga and Susanne Binder as archaeologist/epigraphers; Margaret De Jong, Susan Osgood, Krisztián Vértés, and Keli Alberts as artists; Julia Schmied as blockyard and archives assistant; Jay Heidel as architect/surveyor; Yarko Kobylecky as staff photographer; Susan



Figure 8. Finance manager Safinaz Ouri

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; Essam El-Sayid as senior accountant; Samir El-Guindy as administrator; Samwell Maher as administrative assistant; Marie Bryan as librarian; Anait Helmholz as librarian assistant; Frank Helmholz as master mason; Lotfi K. Hassan as conservation supervisor; Nahed Samir Andraus and Mohamed Abou El Makarem as conservators at Medinet Habu; and Hiroko Kariya as conservation supervisor at Luxor Temple. Nan Ray worked as Hiroko's assistant in the Luxor Temple blockyard; Alain and Emmanuelle Arnaudières worked on the 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 from Geneva; and Girgis Samwell worked with us as chief engineer.



Chicago House staff, 2010–2011. Back row, left to right: Artist Keli Alberts; Egyptologist/epigrapher Christian Greco; Egyptologist/epigrapher Jen Kimpton; Egyptologist/senior epigrapher Brett McClain. Second to the top row, left to right: Egyptologist/epigrapher Tina Di Cerbo; Luxor Temple conservator Hiroko Kariya; senior artist Margaret De Jong; chief engineer Girgis Samwell; librarian Marie Bryan; stonemason Frank Helmholz; assistant administrator Samwell Maher. Second from bottom row, left to right: conservator Mohamed Abou El Makarem; Egyptologist/artist Krisztián Vértés; Egyptologist/epigrapher Julia Schmied; Egyptologist/director Ray Johnson; architect Jay Heidel; assistant librarian Anait Helmholz; administrator Samir Guindy. Bottom row, left to right: senior accountant Essam el-Sayyid; conservator Nahed Samir Andraus and daughter Joia; Medinet Habu senior conservator Lotfu Khaled Hassan and son Hany; conservator Dina Hassan and son Karim; photo archivist/photographer Sue Lezon; Pia Kobylecky; and staff photographer Yarko Kobylecky. Photo by Yarko Kobylecky and Sue Lezon

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To the Egyptian Ministry of State for Antiquities and Supreme Council of Antiquities we owe sincerest thanks for another, fruitful collaboration this season: especially to Dr. Zahi Hawass, first Minister of State for Antiquities and former Chairman of the SCA; Dr. Mohamed Ismail, General Director of Foreign Missions; Dr. Sabry Abdel Aziz, Head of the Pharaonic Sector for the SCA; Dr. Mansour Boraik, General Director of Luxor and southern Upper Egypt; Mr. Mustafa Waziri, General Director for the West Bank of Luxor; Dr. Mohamed Assem, Deputy Director of Luxor; Mr. Ibrahim Suleiman, Director of Karnak Temple; Mr. Sultan Eid, Director of Luxor Temple; and Mme. Sanaa, Director of the Luxor Museum. Special thanks must go to our inspectors this season, noted above. It was a pleasure working with everyone, especially during this extraordinary time in Egypt's history.

It is a pleasure to acknowledge the many friends of the Oriental Institute whose support allows Chicago House to maintain its documentation, conservation, and restoration work in Luxor. Special thanks must go to the American Ambassador to Egypt, the Honorable Margaret Scobey; former American Ambassador to Egypt Frank Ricciardone and Dr. Marie Ricciardone; former Ambassador to Egypt David Welch and Gretchen Welch; Haynes Mahoney and Helen Lovejoy, Cultural Affairs Office of the U.S. Embassy; Jim Bever, director of the United States Agency for International Development in Egypt, and former director Hilda (Bambi) Arellano; Ken Ellis, former director of the USAID Egypt; Dr. Marjorie M. Fisher; David and Carlotta Maher; O. J. and Angie Sopranos; Misty and Lewis Gruber; Mark Rudkin; Dr. Barbara Mertz; Daniel Lindley and Lucia Woods Lindley; Eric and Andrea Colombel; Piers and Jenny Litherland; Dr. Fred Giles; Tom Van Eynde; Helen and Jean Jacquet; Marjorie B. Kiewit; Nancy N. Lassalle; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Andrea Dudek; Khalil and Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; The Secchia Family; Emily Fine; Nan Ray; Anna White; Janet and Karim Mostafa; Waheeb and Christine Kamil; Caroline Lynch; Polly Kelly; Howard and Diane Zumsteg; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy, Kate Pitcairn; Drs. Francis and Lorna Straus; Donald Oster; Dr. William Kelly Simpson; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr; Dr. Gerry Scott, Kathleen Scott, Mary Sadek, Amira Khattab, and Jane Smythe 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 of our friends and colleagues at the Oriental Institute. I must also express our gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, Coca Cola Egypt (Atlantic Industries), Vodafone Egypt, and the World Monuments Fund (and especially Robert Wilson) for their support of our work. Many, many thanks to you all!

ADDRESSES OF THE EPIGRAPHIC SURVEY

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