

## EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2013, the Epigraphic Survey, in cooperation with the Egyptian Supreme Council of Antiquities/Ministry of State for Antiquities Affairs, completed its eighty-ninth six-month field season in Luxor; Chicago House's activities ran from October 15, 2012, through April 15, 2013. Projects included epigraphic documentation, conservation, and restoration work at Medinet Habu (funded by a grant from the United States Agency for International Development [USAID] Egypt); the continuation of our documentation program at the Theban Tomb 107 of Nefersekeru; a month of salvage documentation work 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 (partly 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.

### Medinet Habu

#### *Epigraphy*

Documentation continued this year in the Small Temple of Amun, focusing on the recording of materials in the ambulatory and on the facade, destined for publication in *Medinet Habu X*. Our work was supervised by Ministry of State for Antiquities (MSA) inspectors Mr. Atito Mohamed Hassan, Mr. Mahmoud Ahmed Hussein Gad, Miss Eman Haggag Yousef, Mr. Mohamed Ahmed Selim, Mr. Mahmoud Mohamed el-Azab, and Mr. Hosny Mohamed Abd el-Wahab. Egyptian Documentation Center observers of our epigraphic techniques this season at Medinet Habu, Theban Tomb (TT) 107, and Khonsu Temple were Mr. Mohamed Rizq Ibrahim Rageb, Mr. Ali Sayid Ali, and Mr. Ahmed Hussein Khali. Epigraphers included senior epigrapher Brett McClain, and epigrapher Jen Kimpton; artists included senior artists Margaret De Jong and Sue Osgood, artist/Egyptologist Krisztian Vértés, and artist Keli Alberts. The artists' and epigraphers' efforts this season were concentrated mainly on work in the ambulatory and facade of the Small Temple, with priority given to material for *Medinet Habu X*. Significantly, all enlargements destined for publication in *Medinet Habu X* have now passed the inking stage, with only two collations pending completion in 2013–14. Considerable numbers of drawings are also in progress for *Medinet Habu XI, XII*, and the follow-



Figure 1. Margaret De Jong focusing raking light on Pinudjem inscription, small Amun Temple (photo by Yarko Kobylecky)



Figure 2. Sue Osgood with historic inked and digital drawing. February 22, 2013 (photo by Ray Johnson)

ing volumes. All publications will include facsimile drawings and translations (where appropriate) of all the late-period graffiti found on the walls, documented by Tina Di Cerbo and Richard Jasnow. Work on facsimile drawings at Medinet Habu, continued this year by the full staff, is proceeding at an encouraging rate, allowing the completion of all fieldwork for *Medinet Habu X* by spring 2015.

Although the amount of epigraphic work completed by the Epigraphic Survey during a season at Medinet Habu cannot be quantified strictly in terms of numbers of scenes drawn and collated, especially given the increasingly heterogeneous nature of our other projects at the site, we may nevertheless form a general impression of this year's progress by noting the drawings that have passed through the following stages of the Chicago House process:

- Penciling completed this season: 19
- Inking completed (including summer 2012): 31
- Collation completed: 9
- Transfer Check completed: 14
- Director Check completed: 11



Figure 4. Tina Di Cerbo recording Christian graffiti digitally, Medinet Habu. March 2013 (photo by Ray Johnson)



Figure 3. Jen Kimpton "at the wall" in the Medinet Habu small Amun temple, February 22, 2013 (photo by Ray Johnson)

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### *Medinet Habu Blockyard*

The conservation team, supervised by senior conservator Lotfi Khaled Hassan and assisted by Nahed Samir Andraos, continued conservation, consolidation, and display of fragmentary material in the new, protected blockyard built by Chicago House against the southern Ramesses III enclosure wall. An additional component of the recording work at Medinet Habu has been the ongoing documentation and processing of this fragmentary material from the precinct, now securely stored in the blockyard. The focus of much of blockyard epigrapher Julia Schmied's effort during fall 2012 was the continued recording and analysis of a corpus of approximately 300 fragments coming from the houses and other monuments of the late Ramesside and early Third Intermediate Period, which were situated within the Medinet Habu enclosure. All are now documented in digital photographs, and some are being reconstructed by Lotfi and the conservation team. In addition, photographer Yarko Kobylecky, assisted by Ellie Smith, has provided film photographs of over 200 of the fragments in this corpus to date, and Juli has scanned these photographs for inclusion in her study. She also made scale perspective drawings of approximately 150 of the fragments, mostly doorjambs, as aids to the reconstruction of fragment groups, along with hand copies of all of the texts in this corpus. Juli has created, in addition to the main Medinet Habu fragment database, another fragment database specific to the Late Ramesside/Third Intermediate Period corpus, and a reference database for collecting stylistic parallels and published references and aids for the analysis of the collection.

To date, over 4,000 fragments from Medinet Habu have been registered and entered into the Medinet Habu database, and the sorting, labeling, and study of various parts of the collection continued throughout the first half of the season. Registration, transfer,



Figure 5. Architectural joining of Ramesses III doorjamb blocks, Medinet Habu, March 2013, Brett McClain, Nahed Andraos, and Lotfi Hassan (photo by Ray Johnson)



Figure 6. Juli Schmied and reassembled doorjamb, 2012 (photo by Ray Johnson)



Figure 7. Medinet Habu conservation and stone team, February 13, 2013. Nahed, Hamada, Frank, Lotfi, Mustafa, Ahmed, and Mohamed (photo by Ray Johnson)

labeling, and analysis of the Medinet Habu fragments is envisioned to be a long-term project, with the goal of continuing to sort and register the remaining unclassified blocks, and to continue the assembly of the open-air museum in front of the new blockyard (under Lotfi's supervision). Perhaps we may even reconstruct elements of the Ramesses III palace in situ. Also planned is the registration and moving into the new blockyard of remaining loose fragments scattered in the area of the western fortified gate.

### ***The Domitian Gate***

This season marks the third season in our Medinet Habu Domitian Gate restoration work. Three years ago we noted that the first-century AD sandstone gate of the Roman emperor Domitian, reassembled by Georges Daressy from scattered blocks in the late nineteenth century behind the small Amun temple, was in danger of collapse due to groundwater-salt decay of its foundations. After consultation with the MSA/SCA, conservator Lotfi, master mason Frank Helmholz, and our structural engineer Conor Power, it was decided that the gate had to be completely dismantled in order to properly replace the foundations with new sandstone, specially damp-coursed against any future groundwater problems. Permission was granted by the MSA/SCA to begin that work in 2011, and dismantling began then.

This season Frank and the Chicago House workmen cut and shaped seven new replacement blocks for the lowest courses of the gate, and put into place the bottom-most course on a new rein-



*Figure 9. Frank and new Domitian Gate footing March, 2013 (photo by Ray Johnson)*



*Figure 8. Mahmoud Abdel Haris cutting stone, January 2013 (photo by Frank Helmholz)*



*Figure 10. Claudius Gate cleanup, December 3, 2012 (photo by Frank Helmholz)*

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forced concrete footing, installed last year. One partially preserved old block and one new stone were joined, and all new stones were bolted to the new damp-coursed foundation with steel pins. The remaining blocks from the gate are stored on platforms to the north of the gate and are awaiting additional documentation and consolidation next season before reconstruction. Frank will continue cutting and shaping new stone blocks that will replace some of the missing and decayed blocks next season.

Another Roman-period gate from the time of the Roman emperor Claudius outside the Medinet Habu eastern enclosure is in bad condition due to groundwater salt decay and will be dismantled for restoration next season. This season it was cleaned and roped off to protect it from further damage.

The ground around the Medinet Habu precinct continues to dry out, thanks to the USAID-funded, west bank dewatering program that was inaugurated two years ago September (in 2010). The water level in the sacred lake to the north of the small Amun temple has stayed down, back to levels recorded during our first work at Medinet Habu in the 1930s. Re-erection of the gate is scheduled to be finished in 2014.

### TT 107, Theban Tomb of Nefersekheru

This winter the Survey continued its documentation work at the Theban Tomb of Nefersekheru (TT 107). Our work was facilitated by MSA Inspector Miss Fatma Ahmed Salem. Work was undertaken at the site from January 12 through February 12, 2013. Our Australian collaborators, Boyo and Susanne Ockinga, first undertook a brief architectural survey of the facade of the tomb (January 12–14), focusing on the damaged entrance to the tomb and the later mudbrick structures built into it.

After the architectural survey, Sue resumed and finished her drawing on the site, and at the end of the four-week period of work, Margaret completed her enlargement penciling as well. As a result of this season's work, all the enlargements for TT 107 have now been penciled, and the inking of these will be completed by the end of summer 2013. It is hoped that the epigraphers can begin collation during the 2013–2014 field season, and that it will be possible to continue the archaeological work, architectural study, and conservation work on the site as well.

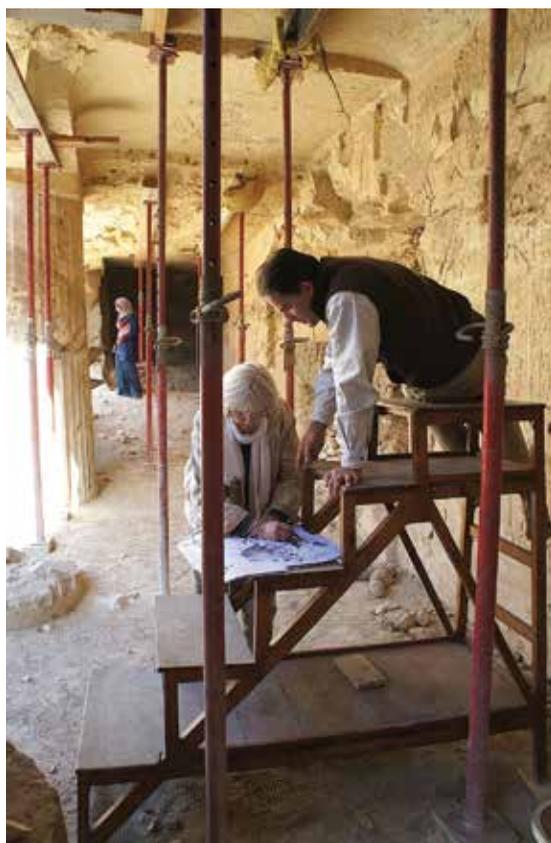


Figure 11. Inspector Fatma, Margaret, and Brett review drawings at TT 107, February 12, 2013 (photo by Ray Johnson)

## Khonsu Temple, Karnak

This year's season at Khonsu Temple began on March 14, 2013, and ran until April 11, 2013. The focus of the work was the documentation of reused blocks embedded in the walls of Khonsu Temple. The team consisted of Keli Alberts and Jen Kimpton, with Yarko Kobylecky as photographer; Brett McClain consulted on epigraphic questions when needed, and final checks were provided by the field director. Our work was supervised by MSA Inspector Miss Salwa Fathalla Gassan.

Despite the brevity of the season, and the presence of only one artist, five new drawings were completed, all drawn by Keli Alberts. These include: KhF0332A and B, a two-sided reused block employed in the southwest corner of the Hypostyle Hall that bears an inscription of Ramesses II (based on style) and a later inscription of Ramesses III; KhF0333, another Rameside block adjacent to KhF0332AB; KhF0315, a very large architrave block belonging to the reign of Horemheb, located above the eastern door of the Hypostyle Hall; and KhF0327 in the east wall of Room V, a block bearing Eighteenth Dynasty raised decoration that also featured a cartouche frieze added in sunk relief by Ramesses II. In addition to these new drawings, KhF1248, a reused *talatat* discovered in the SCA excavation in the court, was revisited and prepared for director-check. Also in progress is a drawing of a newly discovered architrave block adjacent to KhF0315; it is the 371st in situ reused block that we have noted at Khonsu Temple.

All five of the new drawings were collated by Jen Kimpton, discussed, and prepared for director check. In addition, Jen recollated the loose fragment KhF1248 and began the collation of KhF0317, an architrave block belonging to the reign of Thutmose IV. Besides collation, Jen also reexamined several blocks from past seasons to measure (or remeasure) their dimensions for the purpose of isometric renderings. Finally, over the course of the Chicago House 2012--2013 season, Jen completed the database entries for all the blocks of the past seasons; the Khonsu database now contains 427 records and provides for each block its photographs, preliminary and final drawings, digital isometric drawings, collation sheets, dimensions, architectural elements, dating criteria, etc.

Four new blocks were photographed by Yarko Kobylecky this season. These include: KhF0316 and KhF0321 in Room I; KhF0322 in Room III; and KhF0327 in Room V.



Figure 12. Yarko photographing ceiling block at Khonsu Temple, March 25, 2013 (photo by Pia Kobylecky)



Figure 13. Keli and Jen collating at Khonsu Temple, April 1, 2013 (photo by Yarko Kobylecky)

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### 2013 Season Totals

Total new drawings: 5 complete, 1 in progress  
Total new collations: 6 complete, 1 in progress  
Total new director-checks: 21

### 2008–2013 Khonsu Temple Totals

Total in situ blocks mapped so far: 371  
Drawings of in situ blocks director checked: 219  
Total loose fragments registered: 268  
Total loose fragments requiring drawing: 144  
Total loose fragments drawn: 144  
Total loose fragments director-checked: 136

## Luxor Temple

### Documentation

#### Imperial Cult Chamber Facsimile Drawing

This season a significant new project was begun at Luxor Temple, the purpose of which is to produce full facsimile documentation of the Late Roman fresco paintings in the Imperial Chamber (Room V). Using the digital drawing equipment acquired this season, Krisztián Vértés developed a method for capturing the details of the paintings by penciling on an enlargement, which is then scanned, and then bleached, the pencil drawing then serving as the basis for a version that is inked digitally. The experimental stage and on-site development of this method, followed by the penciling of a complete sample enlargement (taken from CH neg. no. 20115) occupied Krisztián for the last three weeks of January.

The goal of this new initiative is the definitive publication of the frescos added to this chamber during the First Tetrarchy. In addition to the facsimile drawings of the paintings, which will be presented alongside our high-quality color photographs of same, the publication is envisioned to integrate the detailed study of the architectural components of the chamber and the surrounding rooms, which were extensively modified at the end of the third century AD, when the temple came to serve as the center of the Roman legionary encampment. These have over the past several years been the subject of an in-depth investigation by Chicago



Figure 14. Krisztián Vértés penciling Roman frescos, Imperial Cult chamber, Luxor Temple, January 2013 (photo by Yarko Kobylecky)

House architect Jay Heidel. Presenting the paintings in facsimile and the architectural study at the maximum level of detail will provide a fully integrated and complete publication of this terminal stage of the temple's use as a temple. It is intended that Krisztián and Jay will devote a considerable portion of the next few field seasons to the completion of this project.

Our work at Luxor Temple this year was supervised by MSA inspectors Mr. Gamal Amin Ebaid, Mr. Omar Yousef Mohamed, Mr. Ahmed Abd el-Nazeer Abd el-Wareth, and Mr. Ashraf Abdou Mohamed.

### ***Thecla Church Project***

The primary focus of work this season was the continued drawing of Thecla Church Arch 2 material by architect Jay Heidel. (Arch 2 is the arch fronting the apse of the church.)

AutoCAD drawings were completed for two blocks, resulting in four drawings. Sixteen drawings were also collated for correction transfer during the summer of 2013. There are currently fifty-seven collated drawings awaiting correction transfer. The decision has been made that, rather than make the correction transfers in AutoCAD (which has unresolved issues with sun/shadow conventions), the collated drawings will be redrawn with sun/shadow convention in Photoshop using the Wacom tablet. The AutoCAD drawings will be used in the architectural reconstruction drawings (with single-weight lines). Jay began the digital inking of the granite engaged columns of Arch 2 (an inscribed, reused monument of Thutmose III) using the Wacom drawing tablet.

### ***Luxor Temple Educational Signage***

Another focus of work this season was the continuation of work on educational signage for the Luxor temple precinct. An additional copy of the previously completed orientation sign was erected to the northwest of the Ramesses II pylon for the orientation of groups arriving to the precinct, and three additional signs were completed in layout form by Jay and edited by the senior epigrapher and the director. They include: the "Ancient Luxor" orientation sign, the "Pylons of Ramesses II" sign, and the "Ramesses II Court" sign. The final corrections will be transferred during the summer of 2013.



Figure 15. Shelving for storage of small blocks, Luxor Temple, Hiroko and Mohamed (photo by Ray Johnson)

### ***Luxor Temple Conservation***

Between January 19 and March 20, 2013, conservator Hiroko Kariya continued her annual conservation monitoring, condition-surveying, and treatment in the Luxor Temple blockyards, open-air museum, and Thecla Church blocks, all recorded in the blockyard database.

The Luxor Temple Fragment Project was begun in the 1995–1996 season by

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conservator John Stewart. The project's original focus on approximately 2,000 registered fragments quickly evolved to include the roughly 50,000 inscribed fragments in the Luxor Temple blockyards and open-air museum. For the last five years the project focused on the reconstruction of the Sun Court wall, the creation and upgrading of the open-air museum, and annual blockyard maintenance. Some fragments were moved and dispersed on mastabas and storage shelves, and the fragments' location on the database updated. The current work has been funded by a grant from the World Monuments Fund (WMF) and Robert W. Wilson, completed this season, for which we are very grateful.



Figure 16. Digital lesson on the Wacom drawing tablet, supervised by Krisztián (at right), December 2012 (photo by Jen Kimpton)

Some talatat blocks and fragments unearthed during the mastaba construction exhibited severe, active deterioration even after chemical treatment and/or protection, and it was determined best to keep them underground. The buried fragments are located along the east wall of Colonnade Hall and in the north-south pathway in the northern blockyard. During the 2011-2012 season, the blocks were reburied using fired-brick walls and clean sand. This season, additional brick walls were built around the buried blocks to keep the sand from sliding. It was then filled with clean sand to cover the fragments.

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

Structural engineer Conor Power continued his condition study of the Luxor Temple structure from March 30 to April 2, 2013, and he found that the temple continues to be stable. He found no 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 continues to be a noticeable reduction of overall moisture levels in the temple, and that there is no sign of moisture in lower walls. His conclusion is that the USAID-funded east-bank groundwater lowering engineering project, activated in 2006, continues to have a positive effect on Luxor Temple with a reduction of salt efflorescence and moisture levels in the structure, and is a great success.

## **Chicago House**

### ***Digital Inking Program***

Thanks to special grants from the Women's Board of the University of Chicago and our friend and Oriental Institute Visiting Committee member Dr. Marjorie M. Fisher, the Epigraphic Survey was pleased to inaugurate an exciting new digital epigraphy training program this past



Figure 17. Jay digitally “inking” an inscribed granite block from Luxor Temple, March 2013 (photo by Ray Johnson)

winter. During the first three weeks of December artist/Egyptologist Krisztián Vértés inducted the entire epigraphic team into the mysteries of digital inking and collating utilizing Wacom drawing tablets, Photoshop software, and a whole host of tricks. These new tools and techniques will now allow our recording to go faster and more accurately. Tina Di Cerbo and Richard Jasnow have been utilizing similar techniques and technology for years in the documentation of graffiti at Medinet Habu, but

this is our first foray into digital facsimile drawing, and we are all extremely pleased with the results so far. You will be hearing much more about this new chapter in our recording history in reports to come.

### ***The Marjorie M. Fisher Library, Chicago House***

The Chicago House Marjorie M. Fisher Library opened for the season on October 24, 2012, and closed on April 10, 2013, under the direction of librarian Marie Bryan assisted by assistant librarian Anait Helmholz. Added to the collection were 213 titles (222 volumes), of which 80 were monographs/books, 105 were journals, 19 were series volumes, 4 were pamphlets, and 5 were parts of sets. Of these, 109 were gifts, including a complete run of *Papyrus*, fifty-eight issues in all, a gift from Lisa Manniche. Fifty-eight other gifts were made from thirty-five different individuals and institutions. Anait repaired 120 volumes during the season.

Physical conversion of records from the old Chicago House system to the Library of Congress classification system continued this season, kindly assisted in January by Oriental Institute Visiting Committee member Andrea Dudek. During her three-week stay, Andrea managed to finish converting 238 titles/300 volumes, God bless her. A grand total of 444 titles/513 volumes were completely converted this season, and 186 titles remain to be converted next season. We are almost there!

### ***The Tom and Linda Heagy Photographic Archives***

This season Chicago House Tom and Linda Heagy Photographic Archives registrar Ellie Smith, in addition to assisting photographer Yarko Kobylecky with the field photography, registered 107 new large-format negatives taken by Yarko at Medinet Habu, Luxor Temple, and Khonsu Temple (nos. 21397–21568). Ellie also sleeved 800 Jacquet 35-mm slides, and while she was at it, reorganized all of the Medinet Habu small Amun temple and Luxor Temple slides. She scanned 1326 archival photographs of Philae Temple, 470 “hand copies” of Medinet Habu small Amun temple inscriptions, and 582 35-mm slides. Tina Di Cerbo continued to supervise the Photo Archives data storage and backup systems. Archivist Sue Lezon worked with Tina on data storage, and with Krisztián and Brett on computer equipment procurement neces-

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Figure 18. Chicago House visit of Ambassador Anne Patterson and David Patterson November 23, 2012 (photo by Yarko Kobylecky)

sary for the new digital epigraphy program. Special thanks must go to Professor and Mrs. John Shelton Reed and Mrs. Lisa Alther for the gift of a large-format scanner that already forms a crucial component in our digital program, and to Ambassador and David Patterson, US Embassy Cairo, and to USAID director Mary Ott, and project manager Sylvia Atalla for helping get it to Luxor before the end of our season. At the request of the local MSA, Sue took a series of digital reference photographs and general views at Medinet Habu for the Inspectorate's use. Yarko Kobylecky photographed loose blocks at Medinet Habu and Luxor Temple, and in situ reused blocks at Khonsu Temple this season. He also produced photographic drawing enlargements for the art team; bleached finished, inked drawings for collation; and coordinated the blueprinting process. He scanned thirty-one deteriorating nitrate negatives for digital backup. At the request of the MSA, Yarko also photographed the newly cleaned paintings and reliefs of Ptolemy VIII at the Qasr el-Aguz temple near Medinet Habu. From March 16 to 30, Alain and Emmanuelle Arnaudies worked in the Photo Archives with Tina and Sue on the Jacquet database, and continued to enter data on the master database from Medinet Habu and Luxor Temple, and record missing negatives for duplication back in Chicago. Special thanks must go to John Larson, Oriental Institute Museum Archivist, for sending partial scans of archaeological field notebooks of Uvo Hölscher.

### **Chicago House**

Tina Di Cerbo opened and closed the house as usual this season, but during the opening found that much of the library plumbing had given up the ghost, requiring a lot of extra, unexpected work. She and our workmen rose to the challenge, and both house and library wings were fully operational by the time the staff arrived in mid-October 2012 to resume work. Thank

you, Tina! This season was eventful in many ways. When we arrived, senior accountant Essam el-Sayed and his wife Nidaa were on the Hajj, a joyous occasion for them. While Essam was away, administrator Samir Guindy assisted by Samwell Maher kept the finance office running smoothly. We finished up the remaining funds of our World Monuments Fund Grant (a Robert W. Wilson Challenge to Conserve Our Heritage Grant) at Luxor Temple, for which we are tremendously grateful. In March we received an extension of our USAID-Egypt grant that will help cover work at Medinet Habu and Luxor Temple for the next couple of years. We were very pleased to host the Minister of State for Antiquities Dr. Mohamed Ibrahim to a site visit and review of our work at Medinet Habu in November. US Ambassador to Egypt Anne Patterson and David Patterson came by several times to see our site work and Chicago House, as did new USAID director Mary Ott and project manager Sylvia Atalla. And there were some surprises. At the beginning of December I had a small “cardiac episode” that required an operation in Cairo and some rest and physical therapy in Chicago during the month of January. During that time Chicago House was skillfully managed by senior epigrapher Brett McClain, aided by the entire Chicago House team; not a single day of work was missed. I am greatly indebted to Brett, but also to Tina, Jay, and Lotfi, who accompanied me to Cairo, and to Jay who made sure I followed doctors’ orders during my recovery at home. It was very weird being back in Chicago over the Christmas and New Year holidays; my last Christmas in Chicago was in 1977, and things had changed a lot! But all went well, and I returned to Luxor at the beginning of February a “new man.”

It has been a time of transitions, of many kinds. After the end of our season in April and when we were all back home, Egypt’s government changed again, and is now in the midst

of trying to work out a system where everyone is represented, not just a few. On a happy note, we have a new addition to our Chicago House “family,” little David Vértés, who was born on April 9, 2013. Mother Juli and father Krisztián are deliriously happy and doing well, despite the sleep deprivation.

But there have been losses as well. Former Chicago House artist Richard Turner passed away in Britain on January 11, 2013. Richard, a talented figurative painter, photographer, and poet, worked at Chicago House from 1968 until 1973, and again from 1976 until 1980. His imagination and spirit were infectious.

And, sadly, our dear friend Helen Jaquet passed away on April 25, husband Jean by her side, in Carouge, Switzerland. After a career spanning more than forty years spent working on sites from Nubia to Memphis, including their excavations of the Treasury of Thutmose I at North Karnak, Helen and Jean resided with the Epigraphic Survey team at Chicago House from 1997 until 2007. While



Figure 19. Krisztián and David digitally inking Roman fresco drawings (photo by Juli Schmiel)

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with us Helen finished and published her groundbreaking *The Graffiti on the Khonsu Temple Roof at Karnak: A Manifestation of Personal Piety* (Oriental Institute Publication 123. Chicago: The Oriental Institute, 2003), the third volume in the Epigraphic Survey's Khonsu Temple series. In this volume she compiled, mapped, drew, translated, analyzed, and presented 334 rooftop texts in hieroglyphic, hieratic, and Demotic scripts, a real labor of love begun as an ARCE Fellow and finished forty-five years later. She and Jean consulted with the Chicago House team on many aspects of the Survey's work at Luxor Temple and Medinet Habu, and it was a real joy to have them with us for that decade. Helen represented everything we will always aspire to be as scholars, Egyptologists, and human beings. She was ninety-five years old, yet her largest publication (two huge volumes on the pottery of their North Karnak excavations) came out only last year, and her latest book on the Nubian site of Tabo is still in press at the Institut Français d'Archéologie Orientale du Caire (IFAO). She raised the bar high, and we will miss her.

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The Epigraphic Survey professional staff this season, besides the director, consisted of J. Brett McClain as senior epigrapher, Jen Kimpton and Christina Di Cerbo as epigraphers; Boyo



Figure 20. Helen Jacquet-Gordon at Arminna West, March 1961 (photo no. JHJ 3070)

Ockinga and Susanne Binder as archaeologist/epigraphers; Margaret De Jong and Susan Osgood as senior artists, Krisztián Vértés and Keli Alberts as artists; Julia Schmied as blockyard supervisor; Jay Heidel as architect/artist; 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; Essam El Sayed as senior accountant; Samir 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 Andraos as conservator at Medinet Habu, and Hiroko Kariya as conservation supervisor at Luxor Temple. Alain and Emmanuelle Arnaudès 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 Switzerland, and Girgis Samwell worked with us as chief engineer.

To the Egyptian Ministry of State for Antiquities and Supreme Council of Antiquities we owe sincerest thanks for another productive collaboration this season, especially to Dr. Mohamed Ibrahim, Minister of State for Antiquities; Dr. Ahmed Eissa, former Minister of



*Chicago House professional staff, 2012-2013. Top row, left to right: Samir Guindy (administrator); Essam el-Sayed (senior accountant); Samwell Maher (assistant administrator); Girgis Samwell (chief engineer). Second row from top, left to right: Melinda Hartwig (visiting scholar); Tina Di Cerbo (epigrapher/artist); Jen Kimpton (epigrapher); J. Brett McClain (senior epigrapher); Krisztián Vértés (egyptologist/artist); Keli Alberts (artist). Second row from bottom, left to right: Marie Bryan (librarian); Anait Helmholz (librarian assistant); Frank Helmholz (stone mason); Margaret De Jong (senior artist); Ellie Smith (photo archives registrar); Lotfi Hassan (conservator); Joia Samir Andraos; Nahed Samir Andraos (conservator); Jay Heidel (architect/artist); Ray Johnson (director); Hiroko Kariya (conservator); Yarko Kobylecky (photographer). Photo by Sue Lezon*

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State for Antiquities; Dr. Mustafa Amin, Chairman of the SCA, and Dr. Abdel Satar, former SCA Chairman; Dr. Mohamed Ismail, General Director of Foreign Missions; Dr. Adel Hosein, Head of the Pharaonic Sector for the SCA; and Dr. Mohamed el-Bially, former Head of the Pharaonic Sector; Dr. Mansour Boraik, General Director of Luxor and southern Upper Egypt; Dr. Mohamed Abdel Azziz, General Director for the West Bank of Luxor; Mr. Ibrahim Suleiman, Director of Karnak Temple; Mr. Sultan Eid, Director of Luxor Temple; and Mme. Sanaa Ahmed Ali, Director of the Luxor Museum. Special thanks must go to the MSA inspectors with whom we worked so well this season, all noted above.

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ADDRESSES OF THE EPIGRAPHIC SURVEY

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