

EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2009, the Epigraphic Survey, in cooperation with the Egyptian Supreme Council of Antiquities (SCA), completed its eighty-fifth, six-month field season in Luxor. What follows is a report on Chicago House's field activities in Luxor, primarily at the sites of Khonsu Temple at Karnak, Luxor Temple, and the Medinet Habu temple complexes during the 2008–2009 field season.

KHONSU TEMPLE, KARNAK

Epigraphic Documentation

This season marked the return of the Epigraphic Survey to Khonsu Temple, Karnak, after a long hiatus for an exciting new collaboration with the American Research Center in Egypt. As part of its East Bank Groundwater Lowering Response Initiative, ARCE is conducting conservation training, conservation work, and restoration in Khonsu Temple. Part of ARCE's program involves replacing missing paving stones along the main axis that were quarried away in late antiquity and which make visiting the site difficult. Ramesses III built his Khonsu Temple out of the blocks from half a dozen temples that he dismantled and reused for this purpose, and in the interests of construction speed his workmen intentionally neglected to erase their original inscribed surfaces. As a result almost every block in Khonsu Temple has earlier decoration preserved on one or more faces, and the floor and foundation stones are no exception. After ARCE archaeologist Pamela Rose cleaned and documented floor areas slated for restoration, artist Krisztián Vértés (fig. 1) and epigraphers Brett McClain, Jen Kimpton, Virginia (Ginger) L. Emery, and I documented the newly exposed blocks. In the first analysis the material appears to be from an earlier, Eighteenth



Figure 1. Krisztián Vértés tracing a reused block in the flooring of Khonsu Temple. Photo by Pam Rose

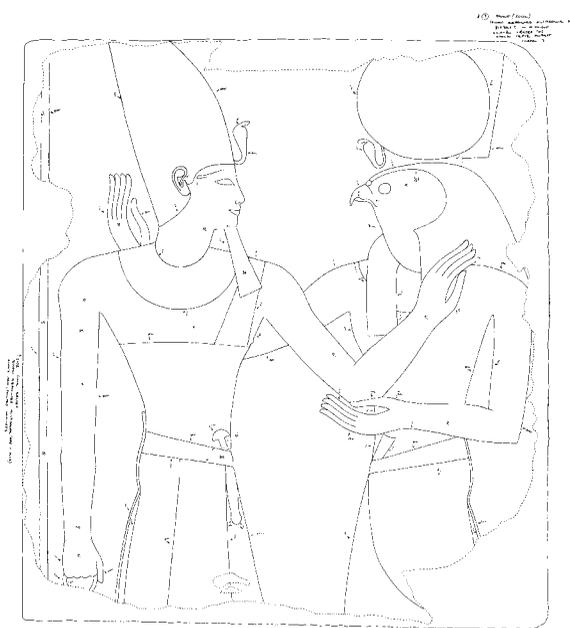


Figure 2. Khonsu block number 11. Collated, scanned tracing by Krisztián Vértés



Figure 3. Brett, Jen, and Krisztián collating a reused threshold block in Khonsu Temple. Photo by Ray Johnson

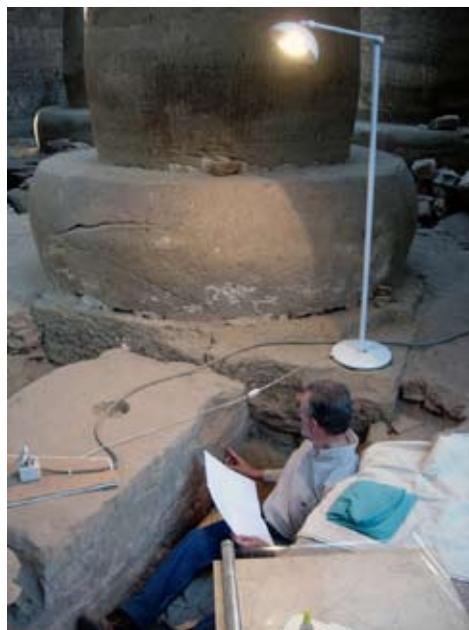


Figure 4. Ray doing a director's check of collated tracing at Khonsu Temple. Photo by Krisztián Vértés

Dynasty Khonsu Temple similar to the small Amun temple at Medinet Habu that was dismantled and reused by Ramesses III in the foundations and flooring of his new, larger Khonsu Temple complex. Drawings were traced, scanned, and collated in increments before restoration of the flooring once more concealed the inscribed surfaces from view (fig. 2). This season 188 blocks were cataloged, 63 were drawn, 50 were collated (fig. 3), 44 drawings received final director's checks (fig. 4); in all, 46.5 sq. m of inscribed surface were recorded. Blocks inscribed with the names of Thutmose III, Thutmose IV, Ay, Horemheb, Sety I, Ramesses II, and Sety II were documented. A corpus of limestone blocks, two inscribed, are earlier in carving style and may be from an even earlier Middle Kingdom temple on the site. This project will continue into 2010 and is funded by a grant to ARCE from USAID. A preliminary report of our epigraphic work is to appear in the *Journal of the American Research Center in Egypt*.

MEDINET HABU

Epigraphic Documentation

Epigraphic documentation of the small Amun temple at Medinet Habu ambulatory and bark sanctuary continued under the direction of senior epigrapher Brett McClain and senior artists Margaret De Jong (fig. 5) and Sue Osgood (fig. 6), with epigraphers Ginger Emery, Christian Greco, and new artist Keli Alberts. Drawing was begun on the decaying Twenty-first Dynasty Pinudjem marginal inscription that wraps around the exterior of the small Amun temple at the base of the wall. This year we continued to study and document the complex history of polychrome repainting of the temple's exterior surfaces in the late and Ptolemaic periods, associated with the various periods of structural repair, for publication of the next two folio volumes. This season we also began to plan the presentation of the Ramesses III exterior scenes for Medinet Habu X; translations and epigraphic commentary on these scenes are now in progress, courtesy of Ginger and Brett, and we have begun the process of preparing the photographic plates of these scenes. On other fronts, photographer Yarko Kobylecky, in addition to producing photographic

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Figure 5. Margaret penciling Pinudjem inscription, small Amun temple. Photo by Ray Johnson



Figure 6. Sue Osgood penciling an Akoris column, small Amun temple. Photo by Ray Johnson

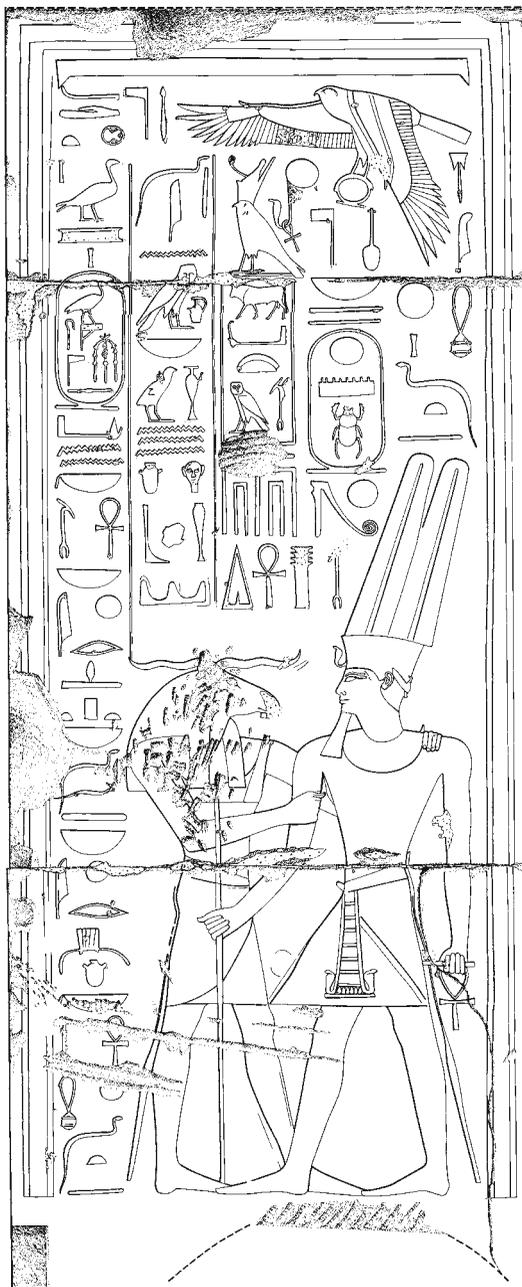


Figure 7. Pillar drawing (MHB 96) Thutmose III before the god Khnum, by Sue Osgood

drawing enlargements for the wall documentation, finished the large-format photography of the Akoris columns for facsimile drawing by Sue Osgood (fig. 7).

What follows is a breakdown of drawings penciled, inked, and collated this season:

Penciling completed: 24
 Inking completed: 8
 Collation completed: 5
 Transfer Check completed: 5
 Director Check completed: 3

In July Photo Archivist Sue Lezon, Brett McClain, Ginger Emery, and I reviewed the final plate proofs for Medinet Habu IX, *The Eighteenth Dynasty Temple, Part I: The Inner Sanctuaries* with Oriental Institute Publications Managing Editor Tom Urban and digital consultant Waseem Jafar for printing in August. Words cannot express how deeply satisfying it is to get to this point in our publication program with a volume that not only upholds our standards of excellence, but also raises the bar even higher. Sincerest thanks to Tom Urban and Leslie Schramer for making it happen, to Sue Lezon and Waseem Jafar, whose efforts have insured the highest quality reproduction of the color and black-and-white photographs, and especially to Brett McClain, who has coordinated every aspect of the publication production.

The Medinet Habu Graffiti Project, and Ptolemaic Foundation Study

Tina Di Cerbo focused her work this year on the documentation and digital drawing of the miscellaneous pharaonic and medieval graffiti in the Medinet Habu complex, primarily on the roof of the Ramesses III mortuary temple peristyle, the second court; the area of the second pylon; along with the various Demotic graffiti in the ambulatory of the small Amun temple. Tina discovered and copied many new graffiti in addition to collating many of William Edgerton's original copies in the study areas in cooperation with her husband Richard Jasnow. She also worked with conservator Hiroko Kariya at the beginning of the season to undertake an assessment of the condition of Kushite wall fragments preserved in the foundations of the small Amun temple Ptolemaic court. Their condition was found to be stable, proving the efficacy of the reburial.

Medinet Habu Blockyard

Julia Schmied (fig. 8), assisted by Christian Greco, continued the database inventory, documentation, and moving of fragmentary sculptural and architectural material scattered around the Medinet Habu precinct into the newly constructed blockyard (with its 14 damp-coursed mastaba platforms 16 m long, part of it roofed; fig. 9) for storage and analysis. Using the Hölscher grid system, Julia has recorded the current position of each fragment on a digitized version of the Medinet Habu excavation maps. Measurements and basic historical and architectural identifications were taken and digital photographs made for each fragment in situ, and all of the information for



Figure 8. Julia taking measurements for the Medinet Habu blockyard database. Photo by Ray Johnson

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*Figure 9. New Medinet Habu blockyard with roofing.
Photo by Ray Johnson*

each fragment entered into a custom-designed FileMaker database that includes thumbnail images of each piece. The registration of fragments that remain scattered around the precinct (in the south side and most of the west side) will be completed next season. Up to this season 1,033 fragments were registered in the Medinet Habu fragment database. The primary goals of this program are to ensure that the location and basic identification of each fragment are recorded before it is moved into the new blockyard, and to provide a basic registration system that can be used to record and track all the fragments in Medinet Habu precinct, including the fragments currently stored in the existing SCA blockyard. The

transfer into the new blockyard of the most threatened fragments from various areas of the precinct began this season, and 760 fragments have been moved so far. Transfer of the old blockyard material into the new will begin next season.

Conservation and Restoration

Conservator Lotfi Hassan and his conservation team consolidated some of the more fragile fragmentary material slated for the new blockyard before moving and will focus their efforts exclusively on the blockyard next season. Lotfi and his team continued consolidating the lower wall and foundation areas around the small Amun temple badly affected by groundwater salts, from the back sanctuary all the way around to the Ptolemaic additions flanking and in front of the Eighteenth Dynasty temple. They also test-cleaned and desalinated part of the Thutmose III ambulatory on the southwestern side, interior and exterior. The team monitored and did consolidation work on the blocks removed from the southern Ramesses III well last season. Restoration of the well will not occur until the USAID-funded dewatering program for western Thebes has been activated and the groundwater in the area of the well has been reduced. This vital program was launched in April and is scheduled to be operational by the end of 2010. At the request of the SCA Gurna Inspectorate the conservation team also dismantled and consolidated balustrade blocks from the (now buried) stone quay at the entrance to the Medinet Habu complex in front of the High Gate, also adversely affected by groundwater salts. The Medinet Habu work is currently funded by a generous grant from USAID.

LUXOR TEMPLE

The Luxor Temple Blockyard

The Luxor Temple blockyard conservation program continued under the supervision of Hiroko Kariya with preparations for the blockyard open-air museum, supported by the World Monuments Fund (a Robert W. Wilson Challenge to Conserve Our Heritage grant), scheduled to be completed — and opened — in 2010. Additional display platforms were constructed by Tina Di Cerbo and the Chicago House workmen, and fragment groups were selected and reassembled for chronological display under my watchful eye. Educational signage was put together by Oriental Institute Visiting Committee member Nan Ray in consultation with Hiroko and me; Nan also continued

entering data into Hiroko's blockyard database. Two sections of sandstone pavement and protective fencing are now in place to the east of the Luxor Temple sanctuary along platforms that support reassembled fragment groups from the Middle Kingdom (Twelfth Dynasty) presently through the Ptolemaic period, identified with temporary signage that will be replaced with permanent, anodized aluminum signs (fig. 11). Late Ptolemaic, Roman, Christian, and Islamic fragment groups will be assembled in the 2009–2010 season in the northern section of the display area, as well as displays dedicated to the conservation and preservation of the fragmentary material. Another display will feature the USAID-sponsored Luxor Temple dewatering program that exposed more fragments and now helps protect the temple from groundwater salt decay. The display platforms will be protected by chain-link guardrails and will be lit for nighttime viewing. The reassembled fragment groups will provide a much-needed educational component to the Luxor Temple blockyard, and will also help with the traffic flow at the back of the temple, increasingly congested as the number of Egypt's visitors grows.

The Roman Vestibule

The fourth and final season of the Roman Wall Painting Conservation Project, a collaboration of the American Research Center in Egypt and Chicago House, was completed in December 2008 and brings that project to a successful close. The focus of this season was the much-damaged eastern and western walls that preserve the lower sections of painted horses and cavalrymen, and painted dados that imitate inlaid stone. Yarko Kobylecky finished the photographic documentation of both walls in digital and large-format black-and-white and color film, as well as context shots of the entire chamber on scaffolding provided by Chicago House and set up by Frank Helmholz, Tina Di Cerbo, and the Chicago House workmen. Yarko also did reference photography of the adjoining Treasury chambers before conservation. The Roman Wall Painting Conservation Project was directed by Michael Jones of ARCE; conservators Luigi Di Caesaris, Alberto Sucato, and Maria Cristina Tomassetti (fig. 12), and was funded by the Egyptian Antiquities Conservation Project and USAID. Plans are now underway to publish the results of the cleaning, incorporating the findings into a broader study of Roman Luxor Temple.



Figure 10. Yarko and Ellie photographing blocks at Luxor Temple. Photo by Ray Johnson



Figure 11. Hiroko preparing temporary signage in the open-air museum, Luxor Temple. Photo by Ray Johnson

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Epigraphic Documentation

As part of the Epigraphic Survey's study of Roman Luxor Temple, epigrapher Christian Greco is coordinating a new project to document and prepare full translations of the Latin and Greek inscriptions found in Luxor Temple (fig. 13), found either in situ within the temple precinct or in fragmentary form in the blockyard, many of them recently excavated and heretofore unknown. Tina created digital drawings of all of the inscriptions for the project, and photographer Yarko made digital and large-format film photographs of each text. A version of Christian's study will be included in the ARCE publication of Roman Luxor Temple.

Amenhotep III Solar Court Wall Reconstruction

This season reconstruction was resumed of 109 fragments that I had identified in the 1980s from the eastern wall of the Sun Court of Amenhotep III, an Amun bark scene. Twenty-



Figure 12. Italian conservators at the Roman Vestibule. Photo by Ray Johnson



Figure 13. Christian Greco collating a Latin inscription at Luxor Temple. Photo by Ray Johnson

seven fragments from three original blocks were reconstructed by Chicago House in 1986–88 on the original wall. This season we resumed reconstructing the remaining eighty-two fragments that belong to thirteen original blocks (fig. 14).

Between October and February a brick core was constructed by stone mason Frank Helmholz on the existing wall of the sun court. Frank and his workmen also cut and installed sandstone veneer backing on the exterior of the sun court wall to shield the brick core from outside view. In February, the installation of the inscribed fragments began, utilizing the same method as the 1986–88 work in order to minimize migration of moisture in mortar to the soluble salt-contaminated fragments. Each fragment, consolidated by Hiroko, was wrapped in a plastic sheet and set into the lime mortar by Frank and the workmen. When dried, the fragment was removed and the plastic sheet was taken off. The fragment was reinstalled again, dry, and its sides and top were secured with relatively dry lime mortar. During this season forty-nine fragments were installed. The fragments complete a bark of the god Amun followed by a relief of Amenhotep III and the royal *ka*, complete to the top of the king's *khepresh* crown. The whole bark scene, which preserves a lot of painted details, has a rich history: it was carved by Amenhotep III, destroyed by Akhenaten, restored by Tutankhamun, appropriated by Horemheb, and enlarged by Sety I. The reconstruction work, also supported by the World Monuments Fund, is scheduled for completion next season.



Figure 14. Saber and Frank at the Amenhotep III wall reconstruction. Photo by Ray Johnson

Luxor Temple Structural Condition Study

Structural Engineer Conor Power, P.E., joined us from February 18 to 21 to continue his condition study and monitoring of the Luxor Temple structure. Since this was the second year after the implementation of the Luxor and Karnak dewatering program that has lowered the groundwater almost ten feet since November 2007, Conor worked with the SCA and ARCE teams monitoring the two temples. Conor noted that an existing crack on the eastern Luxor Pylon had opened 0.75 mm since last year, and a tilt-beam monitor on the pylon also registered slight movement, which will be monitored closely. It may have coincided with an increase in Nile height at that time, but further observation will determine the causes. Otherwise no other significant movement or change of the temple structure was noted, and in some areas, including the Colonnade Hall, decreased salt efflorescence was noted, and a continued decrease in dampness.

CHICAGO HOUSE

The Chicago House Library

The Chicago House Library opened on October 22, 2008, and closed on April 10, 2009. Librarian Marie Bryan, assisted by Anait Helmholz (with occasional kind assistance by Julia, Nan, Tina, and Ellie Smith), kept the facility running smoothly even on busy Fridays. We recorded 920 library patrons during the season, including many Egyptian students and professional colleagues.

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Marie accessioned 173 new items to the library holdings, of which 58 were monographs/books, 80 were journals, and 31 were series volumes (47 of these items were gifts). Our CD publication collection grew by 24, and 90 volumes were repaired by Anait during the season. A small collection of books from Dr. Henri Riad's library, which will form the Dr. Henri Memorial Library, was processed, bound, and installed in the Chicago House Library alcove where Henri did most of his work. Artist Sue Osgood prepared a special bookplate for the collection that has been inserted in every book. A total of 881 titles were converted this season from the old Chicago House classification system to the Library of Congress system. Library hours are 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 on Fridays.

Photo Archives

Photo Archives Registrar Ellie Smith registered 251 large-format negatives this season, and assisted photographer Yarko with block photography at Khonsu Temple, at Luxor Temple in the blockyard, the Roman Vestibule, and in the Medinet Habu small Amun temple photographing walls and columns for drawing enlargements as well as pre-conservation photographs for Lotfi. Ellie scanned 205 historic prints of the Luxor eastern bank area in our archives, copies of which we shared with the local SCA inspectorate at Karnak and donated to the SCA Archives in Cairo. We also shared numerous historic Luxor Temple photographs with Michael Jones for ARCE's Roman Luxor study. Ellie compiled catalog lists of all the Theban Tomb photos in the archives (Chicago House, MMA, Seele, and Schott) for easier reference, and coordinated the transfer of duplicate negatives to the Oriental Institute Museum Archives taken during the 2008–2009 season. She, Tina, and Photo Archivist Sue Lezon spent a fair amount of time organizing and labeling the hundreds of images for the final Medinet Habu ARCE/EAP report, now officially turned in and completed; sincerest thanks to them for their herculean efforts. In addition to his site work, photographer Yarko also took reference shots of the fast-changing landscape in Luxor City and the west bank, and the new Chicago House front wall before, during, and after its construction. Sue spent much of her time at Chicago House working on finalizing images for Medinet Habu IX, and also made time to document some of the changes in Luxor for our archives.

Alain and Emmanuelle Arnaudès continued coordinating the Chicago House Digital Archive Project of all the documentation generated by Chicago House in Luxor, site by site, utilizing 4th Dimension program and FileMaker Pro software. This season Alain and Brett worked on developing digital indexes for the Chicago House paleography and iconography files, and continued working on the FileMaker Pro database for the dictionary cards. Thus far, since 2006, 20,052 large-format images have been integrated into the database's Photographic Archives section, including 612 identified, published images; 1,265 documented Nelson numbers (sections A and D of the Medinet Habu temple) have been entered in the Epigraphic Archives section, as well as 715 published plates (Medinet Habu I to VIII and Excavations I), and 37 Nelson Key Plans; and 1,470 references have been added to the bibliography section.

Finance manager Safi Ouri and administrator Samir El-Guindy continued to provide the financial and administrative support for all the documentation, conservation, and restoration work we do in Luxor. They may work largely behind the scenes, but it would not be possible to do any of our work without them; special thanks to them and especially to Safi, who is guiding us through these financially challenging times. Helen and Jean Jacquet were unable to join us this season, but continue to consult with us on our projects. In November I joined Assistant to the

Epigraphic Survey Director and Oriental Institute Visiting Committee member Carlotta Maher in Cairo for some increasingly important development work; Carlotta has a special gift for making it fun, for which I am very grateful. Special thanks must also go to Tina Di Cerbo who opens and closes Chicago House before and after our season, and who coordinates its maintenance while we are in residence; bless you, Tina! I must mention here that our dear friend Mary Grimshaw (for whom, with her husband, the Joseph and Mary Grimshaw Egyptian Gallery is named), who worked with us in Luxor from 1999 to 2001, passed away in July. We will miss her bright light, infectious laugh and indomitable spirit more than words can express.

In December and January we were pleased to house and help support (with the use of one of our Land Rovers) the Joint Expedition to Malqata (JEM) for their first season of surveying work at the site of Amenhotep III's sprawling palace complex south of Medinet Habu. The project is under the direction of Diana Craig Patch from the Metropolitan Museum of Art in New York and Peter Lacovara from the Michael C. Carlos Museum, Emory University in Atlanta, Georgia. In addition to the co-directors, the 2008 season, which ran from December 4 until January 3, included Catharine H. Roehrig (the Metropolitan Museum of Art), our very own Ginger Emery, two surveyors: Joel Paulson and Robert Paulson (Palomar College), and SCA representative Fawzi Helmy Okail. The mapping that resulted from this first season demarcates the area of Amenhotep III's activities in that part of western Thebes, and will assist the SCA in protecting the site, currently threatened by agricultural expansion and accelerating decay due to rapidly changing conditions. We hope that this will be only the first of many seasons of work in that historic and increasingly fragile site, Luxor's own "Amarna."

The Luxor urban renewal program continued apace this winter, with tremendous changes on both sides of the river. Gurna Village in western Thebes is now completely gone (fig. 15), along with Dira Abu El Naga. On the eastern side, the New Winter Palace is also gone, torn down and carted away in January and February; all that is left is a lovely green lawn. The Mina Palace Hotel on the Corniche north of Luxor Temple was demolished and cleared away this spring, and the entire community around it, from the Corniche all the way to the Sphinx Road. And yes, the Luxor development program did catch up to Chicago House after all. My summer of 2008 was spent in lively dialogue with the Government of Egypt — through U.S. Ambassador to Egypt, the Honorable Margaret Scobey, and many other Chicago House friends — regarding the Luxor Corniche Boulevard expansion project and its impact on the Chicago House facility. In spring the Government requested 25 m of our front area for the expanded Corniche, which would have seriously affected the proper functioning of our facility and its security. After months of discussion, on November 5th the governor of Luxor, Samir Farag, visited Chicago House and laid out the Government's compromise measure: 14.5 m of our front area would be taken, not 25, and the Government would pay for the construction of a new front wall. While we deeply regret losing any of the Chicago House property, this compromise satisfied our primary concerns regarding security, noise, and space, and as of this writing, the new wall — which took four months to



Figure 15. Sue Lezon photographing in Gurna Village. Photo by Mark Chickering

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construct — is up (fig. 16). We are adjusting to the change. Sincerest thanks to all our friends, in Egypt, the United States, and around the world, who spoke on our behalf. The good news is that the reduced area also affects our neighbors to the north and south, who are now obliged to give up less land as well. More recent news is that the Corniche plans may have changed again; what was to be an expanded four-lane highway for tour buses, etc., will be used by pedestrians and horse-drawn carriages only.



Figure 16. Chicago House, new front wall, April 2009. Photo by Ray Johnson

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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, Krisztián Vértés, and Keli Alberts as artists; Julia Schmied as blockyard and 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; Frank Helmholz as master mason; Lotfi K. Hassan, conservation supervisor; Nahed Samir Andraus; Mohamed About El Makarem at Medinet Habu; and Hiroko Kariya, 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



Chicago House staff, 2008/2009. Photo by Yarko Kobylecky and Sue Lezon

and Jean Jacquet continued to consult with us; 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; 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 and Mustafa Waziri, General Directors for the West Bank of Luxor; Dr. Mohamed Assem, Deputy Director of Luxor; Mr. Ibrahim Suleiman, Director of Karnak and Luxor Temples; Mr. Sultan Eid, Director of Luxor Temple; and Mme. Sanaa, Director of the Luxor Museum. Special thanks must go to our inspectors this season, at Luxor Temple: Ms. Sanaa Yousef El-Taher; Ms. Hanem Siddiq Kenawi Mahmoud; and Omar Yousef Mahmoud Ibrahim. At Medinet Habu temple: Mr. Yaser Yousef Ahmed, Mr. Hassan Mohamed Hussin, and Mr. Mohamed Yousef Mohamed. At Khonsu Temple: Ms. Shima Montasser, Ms. Ghada Ibrahim Fouad, Ms. Maie El-Hussini Mohamed, and Ms. Hala Shafie Ouauis. SCA conservators working with us this season included: Ms. Sahar Mohamed Ahmed, at Luxor Temple; and Mr. Ramadan Mohamed Salem, Mr. Hassan Goma'a Ibrahim, and Mr. Gaber Mohamed Ahmed, at Medinet Habu.

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It is once again my great pleasure to acknowledge the many friends of the Oriental Institute whose support allows us to maintain our 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; Hilda (Bambi) Arellano, director of the United States Agency for International Development in Egypt; Ken Ellis, former director of 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; Lee and Ramona Bass; Dr. Fred Giles; Tom Van Eynde; Helen and Jean Jacquet; Marjorie B. Kiewit; Nancy N. Lasalle; 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; Di Grodzins; 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; Drs. Francis and Lorna Straus; Michael and Mrs. Patricia Klowden; Donald Oster; Patrick and Shirley Ryan; Dr. William Kelly Simpson; Jane Haight†; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr; 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 Egypt, 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 invaluable support of our work. Best wishes and thanks to you all!

ADDRESSES OF THE EPIGRAPHIC SURVEY

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