On October 15, 2017, Chicago House opened its doors for the 2017–18 archaeological field season, in collaboration with the Egyptian Ministry of Antiquities (MoA). Like many of our colleagues, we received our state security clearance several weeks late this year, but by November 15 we were able to resume on-site work. Chicago House’s documentation, conservation, restoration, and training activities during this 94th field season took place at three major sites: Luxor Temple, Medinet Habu, and Theban Tomb 107. Work finished for the season on April 15, 2018, and the team returned home to process data, translate texts, ink penciled drawings, organize digital files, and put the final touches on our next folio publication, *Medinet Habu Volume X: The Eighteenth Dynasty Temple, Part II. The Façade, Pillars, and Architrave Inscriptions of the Thutmoside Peripteros*.

**LUXOR TEMPLE**

JAMES HEIDEL, BRETT McCLAIN, and RAY JOHNSON

Epigraphic work in Luxor Temple in 2017–18 involved two main areas of focus: the cataloguing, photography, drawing, and collation of fragments in the blockyard, undertaken by Jay Heidel, Hillary McDonald, Gina Salama, and Brett McClain; and the facsimile copying of the Late Roman fresco paintings in the Imperial Chamber (Room V), by Krisztián Vértes, with digital photographic assistance from Owen Murray. Each of these programs is the continuation of work in progress from the previous seasons. Our work in Luxor Temple was supervised by MoA Inspectors Mina Fahim Rezk, Mahmoud Abd el-Rahim Salman, Ahmed Mohammed Hashim, Wael Abd el-Satar, Medhat Ramadan Mahmoud, Lamiaa Gahan Hussein, and Esraa Ahmed el-Taher.

In the Roman Imperial Cult Chamber, Krisztián Vértes finished digitally recording the Roman frescoes on the west wall of the chamber and the west half of the north wall. Remaining to be drawn are the apse, depicting the Tetrarchs, and the chamber’s pharaonic reliefs. Owen Murray created a 3-D photogrammetric model of the west and north wall, from which he generated digital drawing enlargements for Krisztián’s drawings. This revolutionary technique will also be used for modeling and creating computerized drawing enlargements for the chamber’s pharaonic reliefs.

Krisztián and Ray also selected a test scene from the pharaonic wall reliefs to explore our evolving digital drawing techniques. The purpose of this test was to take a scene through all stages of our epigraphic process (photography, penciling, inking, collation, and director’s check) using only digital/electronic means. This allowed an evaluation of the digital techniques and workflow as compared against pre-digital, tried-and-true methods. The chosen scene (Nelson no. LD 177) shows a kneeling Amenhotep III being blessed by Amun. The drawing, collation, and director’s check were completed this season, with Ray and Jonathan Winnerman acting as epigraphers. All parts of the experiment were successful, and the experience of this test will be published by Krisztián on our new Digital Epigraphy website (see below). Included in this case study will be a special section dedicated to digital conservation assessment of the wall (undertaken by conservator Hiroko Kariya), plus an additional section dedicated to digital color documentation and enhancement using various software tools (developed by Hilary McDonald and Tina Di Cerbo) for study of the extant wall graffiti.
At this time, I am pleased to announce that *Digital Epigraphy* is growing so quickly that we are taking the digital drawing manual online. *Digital Epigraphy*, the website, is scheduled to go live on November 1st at this link:

http://www.digital-epigraphy.com

The website will incorporate all of the information in the first edition of *Digital Epigraphy*, as well as an enormous amount of additional material that was originally planned for the second and third editions. The website has the benefit of being able to change as fast as we do, with instant access to new methods and equipment as we learn about and test them, and it will allow us to continue leading the way in cutting-edge epigraphic documentation. In recognition of the enormous contribution Krisztián has made to the Epigraphic Survey’s digital epigraphy program, he is now officially designated senior artist along with senior artists Margaret De Jong and Susan Osgood. Bravo, Krisztián!

As a result of the successful LD177 test, planning is now underway for digital photography and drawing of the adjacent offering chamber immediately to the south of the Roman chamber, just north of the bark shrine. This room is Nelson Number LE VIII. At the beginning of next season, Owen will photograph the walls, create a 3-D model, and generate digital drawing enlargements for the east wall of the chamber, preparing the lowest register of decoration first (LE 69-72). When this is ready, Jay will begin penciling these scenes.
This year the work in the Luxor Temple blockyard remained focused on development of the Luxor Temple Fragment database and documenting the blockyard holdings. The field checks proceed mastaba-by-mastaba and will continue until all previously numbered/studied fragments have been accounted for and all new fragments deemed important to the fieldwork have been added to the database.

Digital photographer Hilary McDonald, assisted by chief 3-D model/image builder and field assistant Gina Salama and Photo Archives registrar Ellie Smith, continued our fragment documentation project, incorporating the photogrammetry technique. Hilary and Owen have pioneered a technique whereby completely square, orthogonal, aspective (that is, without perspectival diminution) images of carved wall and fragment surfaces can be extracted from a digital 3-D model created using the computer program Agisoft Photoscan. Continuing last year’s work, Hilary used this technique on the corpus of Akhenaten Karnak talatat blocks stored in the Luxor Temple blockyard, capturing the data for 3-D models of the carved faces. Since starting work on November 20, 2017, she has completed the base photography (from which the 3-D model is created) for 1,360 talatat or — since some are decorated on more than one side — about 1,600 decorated faces. Since many of the fragments do not have to be removed from their stacks on the storage mastabas, and since the photos taken to create the 3-D model need not be square to the surface or taken at any particular scale, this kind of field documentation increases the number of fragments that a photographer can shoot in a day to approximately thirty, depending on conditions. As with film-based photography, after shooting there are many work hours devoted to processing the gathered data and putting it into the required format. For film-based photography, this means developing the film and generating prints. With the digital
photography, it means processing the field photographs into 3-D models and extracting orthogonal digital images of the carved surfaces. With both methods, the amount of processing time and effort is similar, but with the digital method the work can be done anywhere on a laptop; no darkroom is needed. Two mastabas filled almost exclusively with talatat having decoration on more than one side required extra time, since rows of blocks had to be dismantled to capture the information. Altogether, since we began last year, approximately 3,960 talatat have been photographed using this method.

In the last year the speed of our processing the field data into 3-D models and orthogonal digital images has increased thanks to Gina Salama’s efforts. Gina continued building models and creating rectified photos this summer and entered the 1,050 images that have been processed into the Luxor Temple Fragment database. In addition, the data for these initial 1,050 talatat (the field photography, the 3-D model, the high-resolution TIFF and the low-resolution JPEG files) have all been handed over to digital archivists Alain and Emmanuelle Arnaudiès for incorporation and permanent storage in the new Chicago House Digital Photo Archive. The Arnaudiès have designed the database and begun entering test groups of material (including our talatat), refining the design as they go. As the fragment data are entered into the Digital Archive, they will subsequently be securely stored in the permanent archive at the Oriental Institute. There they will be available for study, analysis, and virtual reassembly by scholars in the future.

Gina also affixed 2,455 aluminum inventory number tags to the blocks and fragments in the field, including seven mastabas of Amenhotep III sanctuary material at the southern end of the blockyard, which we will begin to photograph next season. Additionally, to the west of the Luxor Temple offering
chamber is a locked magazine, comprising rooms indicated by Nelson numbers LE IX, X and XXIII, that contains approximately 3,000 more talatat. We obtained permission to enter the magazine this season, where Gina did a rough count and Hilary photographed the entire magazine for overall 3-D maps of the mastabas. Hiroko Kariya inspected the fragments to plan conservation for next season, when we will begin photography of this group.

In addition to coordinating the Luxor Temple work, Jay also continued drawing the Bentresh/Ptolemy I fragment group using a transitional digital drawing technique whereby the fragments are being drawn with an iPad Pro using a scanned large-format film negative as a background. The Bentresh inscription is contained on a subset of 39 of these fragments that have been inked and are currently being digitally collated by first epigrapher J. Brett McClain, who completed 22 this season. Of the remaining 141 fragments, Jay digitally penciled 46 last season and the remaining 95 this season, completing the penciling of the Ptolemy I corpus.

Conservator Hiroko Kariya worked in the blockyard between January 22 and March 26, 2018. With Hilary, she opened the “hospital” mastabas, sealed for the last ten years, so that the talatat and other fragments therein could be tagged, photographed, and cataloged. Hiroko also did spot cleaning, condition checking, photo preparation, and emergency treatment, and supervised the transfer of many talatat in fairly good condition out of the hospital mastabas, while other talatat and various fragments in bad condition were transferred into these covered storage platforms. She also worked on Open Air Museum maintenance and arranged the replacement of damaged canvas covers for the fragment shelf storage areas.

From March 18th to 20th, structural engineer Conor Power conducted his annual condition study of the Luxor Temple structure, finding no evidence of movement or instability. The temple structure remains stable and sound, thanks to the USAID-sponsored groundwater lowering project inaugurated in 2006.
The epigraphic team in the small Amun temple of Hatshepsut and Thutmose III, under the supervision of senior epigrapher J. Brett McClain and senior artists Margaret De Jong and Susan Osgood, continued to work on the drawings for Medinet Habu XI and XII, while Tina Di Cerbo and Richard Jasnow continued their digital documentation of Coptic graffiti in the northern Ptolemaic annex. Our work was supervised by MSA Inspectors Rasha Mohammed Abd el-Karim, Mahmoud Abd el-Gawad, Sanaa Yousef Ahmed Ali, Mahmoud al-Azab Abd el-Raziq, Saudi Salah Said Hussein, and Abd el-Baset Ahmed Eid Sultan. New epigrapher Ariel Singer began her training in the small Amun temple with the team, while artist Dominique Navarro worked on a gate from the time of Taharqa located immediately to the north of the Kushite pylon, to be published in Medinet Habu XIII. Brett and photographers Sue Lezon and Yarko Kobylecky produced the final photographs for Medinet Habu X, now in production in Chicago. Epigrapher Jen Kimpton, assisted by Anait Helmholz, resumed the cataloging and analysis of blocks and fragments from the destroyed Medinet Habu Western High Gate, while artist Keli Alberts continued the facsimile drawing of selected fragments and groups, and Ariel helped collate some of the drawings. Jen and Keli continue to make numerous joins of fragment groups within the corpus, furthering our knowledge not only of the exterior and interior scenes of the destroyed gate, but also of the architecture of the gate itself. The catalog was unexpectedly expanded this season with an additional 262 entries, due mainly to the influx of new material emerging from the cleaning undertaken by the conservation team in preparation for the installation of pavement west of the mortuary temple. In particular, 179 decorated fragments have thus far been recorded from the cut made in an artificial berm erected in the 1930s above the inner enclosure wall; an estimated 50 additional fragments from that cut will be recorded next season. Additional new fragments cataloged this season came from other areas cleared by the conservation team and from the archaeological cleaning within
the Western High Gate. The catalog now contains 1,418 entries, representing 1,318 separate objects (the difference between the two numbers is due to the practice of dedicating a separate entry in the catalogue to each decorated surface). All fragments included in the catalogue are provided with identifying numbers, reference photographs, dimensions and basic descriptions. Photographer Yarko Kobylecky continued to generate large-format film documentation of the blocks and fragments, while Owen Murray continued his digital recording of the western area for photogrammetric mapping.

Archaeologists Nadine Moeller and Grégory Marouard coordinated the clearance and documentation of the foundation trenches of the northern tower; Greg rejoined the team for two weeks in March in order to finish the northern foundation work. Since the architecture and decoration of the Western High Gate, an integral part of Ramesses III’s mortuary complex, has remained almost wholly unpublished since its discovery, it is intended that a future volume in our Medinet Habu series will be devoted to the presentation thereof.

Yarko, assisted by Ellie, also generated large-format film negatives in the God’s Wives Chapels from the Twenty-fifth and Twenty-sixth Dynasties in preparation for publication; we will study and publish these funerary chapels while we document the Twenty-fifth Dynasty additions to the small Amun temple, since they were part of the same building program. Yarko developed an innovative “rail” system on which he mounted his camera, allowing seamless overlapping photographs of entire registers of the beautiful offering scenes inside the chapel. Aleksandra Hallmann, current OI post-doctoral fellow, joined us this season to continue her documentation and study of the chapels; it’s always a pleasure to have her with us.

What follows is a tally of the drawing enlargements that passed through all stages of the Chicago House method during the course of the 2017–18 season:

- Penciling completed: 74 drawing enlargements
- Inking completed (including summer 2017): 81
- Transfer check completed: 7
- Director check completed: 3
ABOVE: Keli and Sue discussing block drawing from the Western High Gate (February 24, 2018). Photo by Yarko Kobylecky.

RIGHT: Yarko photographing in the God’s Wife Amenirdis chapel (February 2018). Photo by Dominique Navarro.
**ARCHAEOLOGY**

**Survey of the Ay and Horemheb Mortuary Complex and Exterior of the Medinet Habu Precinct**

GRÉGORY MAROUARD and NADINE MOELLER

In December 2017, Nadine Moeller and Grégory Marouard conducted a preliminary survey of the external areas of the mortuary complex of Ramesses III at Medinet Habu, in order to determine the current state of preservation of the vestiges in those sectors and the archaeological potential for conducting a geophysical survey and resuming some excavation work in the near future. The complete delineated surface was fully explored in several days. It covers about 15 ha and matches the original limits of Chicago House’s archaeological concession from the 1920–30s.

On the northern side of the Ramesses III precinct, a complete survey of the mortuary temples of kings Ay and Horemheb was conducted. These monuments were dismantled quite early after their abandonment (in the course of Nineteenth Dynasty), and only a very small part of Horemheb’s temple is still preserved in situ, mostly the central part and western rooms. Those remains were fully exposed during a single campaign conducted by archaeologist U. Hölscher between November 1930 and spring 1931 (OIP 21, 1934, pl. 33; and OIP 41, 1939, pp. 63–11). Most of the vestiges recorded at that point are still in place today and, except for some of the mudbrick walls, which have suffered from rain and wind erosion, the site has remained relatively well preserved during the last eighty years of exposure.

Despite the previous Oriental Institute excavations of the main sanctuary buildings, the front quarter — ca. 1 ha — of the late Eighteenth-Dynasty complex was left completely unexcavated. The 2017 survey focused particularly on this area, which is deeply covered by the excavation dumps of previous work conducted inside the precinct of Medinet Habu temple by Georges Daressy and then by U. Hölscher. Most of this debris consists of pieces of mudbricks and red bricks, mixed pottery sherds from various periods (dating from the New Kingdom to the Coptic period), limestone pebbles, and small to medium fragments of sandstone. A few blocks with fragments of decoration and partial hieroglyphic inscriptions have been systematically recorded, but without identifying any clear relationship, so far, to Horemheb and Ay’s temples or to Ramesses III’s temple. A clean-up of the entire second pylon of the Horemheb temple is planned for next season, which will allow for a better evaluation of the presence of in situ structures under this thick level of mixed material.

The survey also included a close examination of the areas situated immediately to the north and the west of the temples of Ay and Horemheb in order to detect the presence of possible remains of the town from the mid-Eighteenth Dynasty, for which several houses were discovered during previous OI and French Institute excavations (near the funerary complex of Amenhotep, son of Hapu). Due to a very irregular topography and leveling operations from the late Eighteenth Dynasty, these remains seem to be covered with a thick layer of gravel and limestone pebbles and are therefore al-
most inaccessible. An extensive campaign of coring and a geomagnetic or Ground Penetrating Radar survey will be needed here in order to verify the hypothesis of an extensive earlier urban settlement, probably linked to the reign of Amenhotep III and his significant construction projects in the area.

On the north side of the elite tombs and on the rear side (west) of Ay and Horemheb temples, another zone of about 3000 sq m was extensively studied. Recent satellite images and early aerial photographs available for this area indicate the presence of an east–west oriented building, as yet unexcavated, measuring at least 40 m wide × 50–65 m in length. This sector is covered by a thick layer of pebbles and limestone gravel, but it shows a significant elevation above the surrounding natural ground, which might suggest here a construction that had been built on an artificial terrace or on a small hill. In several parts of the central area, the foundation trenches of numerous rooms and thick mud floor levels appear to be preserved in situ, as well as the remains of mudbrick walls...
visible only on few courses. A deep shaft, excavated at a later time, and a sandstone sarcophagus indicate the presence of later burial activity in the area. Unfortunately, recent work, including the passage of a bulldozer, and modern garbage dumps prevent a good reading of the remains, and currently no visible element on the surface allows us to specify the function and chronology of this installation.

CONSERVATION and RESTORATION
LOTFI HASSAN, FRANK HELMHOLZ, and RAY JOHNSON

Senior conservator Lotfi Hassan continued to supervise the Medinet Habu conservation program, including the capping of Ramesses III-era mudbrick walls along the stone pavement around the Ramesses III mortuary temple with new bricks, as well as supervising our ongoing Egyptian conservation-student training program. Twenty-five Egyptian conservators participated in the grant-funded work this season, including nine students. Lotfi supervised the brickmaking for the mudbrick wall restoration work and also coordinated the careful cleaning and preparation of the areas to be restored. In February and March, Lotfi and his team stabilized the two southern columns of the main hall of the House of Butehamun and made them vertical, and the team has been experimenting with compressed mudbrick paving slabs and protective rope fencing around the house that will allow visitors to view the installation from the outside. Master mason Frank Helmholtz continued to supervise the restoration of Ramesses III-period paved walkways on the southern, western, and northern sides of the mortuary temple with new, thick sandstone slabs. These restored walkways are already facilitating public access to the western precinct, the House of Butehamun, and a future open-air museum in the area of the Western High Gate. The paved walkway now extends along the entire length of the southern side of the mortuary temple and has turned the southwest corner, where restoration is now proceeding along the western side. During this season, 170 paving stone were laid, with a path length of 56 m and approximate surface area of 197 sq m. This includes newly laid stones as well as partially preserved historic pavement, restored and completed with new stone. We gratefully acknowledge here a grant from USAID Egypt that currently supports the development and restoration of the southern and western sectors of the Medinet Habu precinct.
ABOVE: Frank, Saber, and Johannes laying stone slabs (February 27, 2018). Photo by Ray Johnson.

MIDDLE LEFT: Medinet Habu Butehamun House work (January 24, 2018). Photo by Yarko Kobylecky.

MIDDLE BELOW: Brick forming (February 27, 2018). Photo by Ray Johnson.

BELOW: Medinet Habu conservation team, including conservation students and assistants 2017-18 season (March, 2018). Photo by Frank Helmholz.
In late January, Boyo Ockinga and Susanne Binder supervised the archaeological cleaning of the inscribed portico of TT 107, the Theban tomb of Nefersekheru, steward of Amenhotep III’s jubilee palace at Malqata. The work this season included the removal of blocking and debris in the entryway of the unexcavated broad hall and insertion of a steel security door in a brick frame. During the clearance, an in situ larger-than-lifesize raised-relief figure of the tomb owner Nefersekheru was revealed in the western door thickness, preserved from the waist down, facing out of the tomb. Additional inscribed fragments of the destroyed limestone doorjambs and portico wall were also found and were consolidated and joined where possible by conservator Hiroko Kariya, in preparation for photography and drawing. Senior epigrapher J. Brett McClain continued first collations of the facsimiles of the portico façade reliefs, drawn by senior epigraphic artists Margaret De Jong and Sue Osgood, while Ray Johnson, Jonathan Winnerman, and Ariel Singer resumed the second collations of the drawings. Sue Osgood did digital drawings of the new fragments found last season for integration with the wall-relief drawings; Ray director-checked some of her earlier digital fragment drawings for integration with the wall drawings, and, in late March, debris from the archaeological cleaning work was removed by the Chicago House workmen, supervised by Reis Badawy Muhammad Abd el-Rahman. Our work at TT 107 this season was supervised by MoA Inspectors Shaimaa Abd el-Kareem Gad el-Rab and Safaa Badawy Hassan.
ABOVE: TT 107, overview of site (February 1, 2018). Photo by Ray Johnson.
CLOCKWISE FROM TOP LEFT: TT 107 — New Neferesekheru door thickness relief; Owen photographing tomb entrance (February 1, 2018); Sue and Hiroko at work (February 14, 2018); Assistant librarian Martina and husband assistant administrator Samwell (March 30, 2018). Photos by Ray Johnson.
CHICAGO HOUSE

Tina Di Cerbo arrived in September to start opening the house and carrying out the repairs and maintenance work that are difficult to do during the field season, when the house is occupied. In addition to the enormous task of cleaning the facility after its summer sleep, Tina and our workmen continued repairs and painting in the main house, replaced water tanks, floor tiles, and water pipes throughout the complex, and had the place ship-shape by the time the team arrived on October 15. Kudos and thanks to her and our amazing workmen for their extraordinary efforts on our behalf.

The Chicago House Marjorie M. Fisher Library opened on October 20, 2017, and closed for the season on April 6, 2018, under the capable direction of head librarian Anait Helmholz, assisted by Martina Roshdi. We had almost 1,000 library patrons during the course of the season, including numerous Egyptian graduate students and members of foreign missions, who used over 5,000 books. We added 220 new titles to the library collection, including 66 journals and 20 periodicals. Of the received titles, 45 were gifts from: Philippe Collombert; Helen and Nigel Strudwick; Riccardo Manzini; Michael Morris; Francisco Martin-Valentin, Teresa Bedman & Instituto De Estudios Del Antiguo Egipto; AUC Press; Roger O. De Keersmaecker; Christophe Thiers; The Getty Conservation Institute; Patryk Chudzik; Christian Leblanc; Luc Gabolde; CFEETK; Florian Ebeling and Christian Loeben; Rob Demaree; Richard Spiegelberg; Wafaa El Saddik; the Netherlands-Flemish Institute in Cairo; Marjorie Fisher; Daniel Polz and the DAI; Daniela Rutica; Zbigniew Szafiranski; and Neal Spencer. We offer sincerest thanks to them all.

Work continued on the digital library catalog, with approximately 1,300 titles entered; during the season the digital catalog for the whole collection of the periodical (L20) monographs was completed. Martina also made a full list of the folio volumes in the locked cases, after which Anait revised the catalog cards with the full information about each folio, a project that will
be completed next season. In April we finally revived our bookbinding program and sent 168 volumes to Cairo for binding. Many thanks to Anait and Martina for their wonderful work! Congratulations are also due to Gina Salama, who successfully completed the scanning of all 40,000 Chicago House dictionary cards this winter, a labor of love and a major accomplishment.

In the Tom and Linda Heagy Chicago House Photo Archives, registrar Ellie Smith numbered and entered into the database 341 new large-format film negatives generated by Yarko, primarily from the Western High Gate and God’s Wives Chapels. She also labeled data from the Ted Brock Photographic Archives, processed by Tina, including 75,375 slides from Ted’s archive that Tina scanned. Photo archivist Sue Lezon worked from December 20 to January 22 along with Brett and Yarko on the final photographs for MH X, and again from March 2 to March 14. Photographer Amanda Tetréault, one of Sue’s former students, arrived in Luxor on January 5 and stayed with us until the 16th. While at Chicago House she reviewed our photography operations on both sides of the river and was indoctrinated into the mysteries of the film photography studio by Sue and Yarko. Amanda will be joining us for a full six months in 2018–19 to continue her training and to assist Yarko with our large-format film photography. Welcome Amanda!

Alain and Emmanuelle Arnaudiès were with us from November 18 until December 3, and again from March 18 until April 7, working on the new Chicago House Digital Photo Archive storage system. We have come to realize that film photography and digital photography must be maintained in perpetuity at Chicago House for complete documentation and archiving of the primary temple and tomb sites in Luxor. That said, we are utilizing digital photography more and more in documentation programs — including drawing — and the Arnaudiès have designed a storage system that can properly accommodate the enormous amount of data being generated. This season they entered 5,023 images in the digital database, including 884 orthomosaic photographs produced by Hilary. In the large-format collection database, they recorded 341 photographs (making a grand total of 23,024 large-format images in our...
own collection), 523 bibliographical references (total 5,270), and 469 PDF files in the digital library (total 3,151). Emmanuelle also did a survey of our Luxor Temple photographic archive in order to give us an idea of what has not yet been photographed, and she generated a detailed report of what still needs to be done. I am pleased to announce that on December 16 Emmanuelle successfully defended her PhD defense at the Sorbonne. Congratulations Dr. Emmanuelle! Since I am now discussing the achievements of our staff, I must also congratulate Jonathan Winnerman on his successful PhD defense on July 12 and also for his new teaching position in UCLA. We will miss him in Luxor.

Finally, I am very happy to announce that, in July, Brett McClain was appointed assistant director of the Epigraphic Survey, Chicago House. I would like to take this opportunity to extend my heartfelt congratulations to Brett, who is receiving long-overdue recognition for the hard work, high standards, and responsibility that he brings to the Epigraphic Survey. I can say in all honesty that the caliber of the epigraphic work and publications produced by Chicago House today under his supervision continues to define “excellence” in epigraphic recording. Brett has been functioning as de facto Chicago House assistant director for many years now, and I am delighted that our friends and colleagues at the Oriental Institute and University of Chicago have acknowledged this and formally awarded him this title; he has earned it. Many congratulations, dear Brett!

The Epigraphic Survey professional staff this season, besides the director, Ray Johnson, consisted of J. Brett McClain as assistant director, Jen Kimpton, Christina Di Cerbo, and Jonathan Winnerman as epigraphers; Ariel Singer as student epigrapher; Boyo Ockinga and Susanne Binder as archaeologists/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértes as senior artists, and Keli Alberts and Dominique Navarro as artists; Jay Heidel as architect/artist/data manager; Gina Salama as Luxor Temple assistant; Yarko Kobylecky as chief staff photographer; Owen Murray and Hilary McDonald as photographers; 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 finance manager; Samir Guindy as administrator; Samwell Maher as administrative assistant; Anait Helmholtz as CH head librarian and Medinet Habu blockyard assistant; Martina Rosshdy Maher as librarian assistant; Frank Helmholtz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Hany Diab, Al Azab Ahmed, Nehad Badry, Skina Oraby, Safaa Nuby, Anhar Hassan, Fatma Ahmed, and Neema Ahmed as Medinet Habu conservators; and Hiroko Kariya as Luxor Temple conservator. Alain and Emmanuelle Arnaudiès worked on the Chicago House Digital Archives database. We owe a particular debt of gratitude to Nadine Moeller and Grégory Marouard for their wisdom and assistance with our archaeological work. And special thanks must go to our forty full-time Egyptian workmen, the core of the house and temple staff, our family in Luxor.
ACKNOWLEDGMENTS

As always we extend our sincerest thanks to the Egyptian Ministry of Antiquities and the Supreme Council of Antiquities (SCA), Minister of Antiquities Dr. Khaled el-Enany, SCA Chairman Dr. Mustafa Waziri, and all of our friends and colleagues in Egypt for another productive collaboration during this season. Special thanks must go as well to the many friends of the Oriental Institute whose generous support allows Chicago House to maintain its documentation, conservation, and restoration programs in Luxor, especially to USAID Egypt for the grant that now supports our restoration and site development work at Medinet Habu. We also offer our heartfelt thanks to the Rockefeller Brothers Fund (RBF) for supporting the Ramesses III southern well conservation project up until last year. We are grateful to the US Embassy Chargés d’Affairs Thomas Goldberger; to the former US Ambassadors to Egypt the Honorable R. Stephen Beecroft, the Honorable Anne Patterson, the Honorable Margaret Scobey; to Sherry Carlin, mission director of the United States Agency for International Development in Egypt; former USAID Egypt directors Mary Ott, Walter North, Jim Bever, Hilda (Bambi) Arelanno, Ken Ellis, and Bill Pearson; Zeb Simpson and Sylvia Atalla, USAID Egypt; Curt Ferguson and Coca Cola Egypt (Atlantic Industries); to David Rockefeller, Sr.† and Marnie Pillsbury; to Ward and Diane Zumsteg for launching our new endowment campaign; Dr. Marjorie M. Fisher; David and Carlotta Maher; O. J. and Angie Sopranos; Misty and Lewis Gruber; Nassef Sawiris; Mark Rudkin; Nicole Williams and Larry Becker; Kitty Picken; Daniel Lindley and Lucia Woods Lindley; David and Allison Harley; Eric and Andrea Colombel; Piers and Jenny Litherland; Dr. Fred Giles; Tom Van Eynde; Marjorie B. Kiewit; Nancy N. Lassalle; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Judge and Mrs. Warren Siegel; Alice Sgourakis; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Andrea Dudek; Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; Priscilla (Peppy) Bath; Charlie Secchia; Emily Fine; Nan Ray; Anna White; Janet and Karim Mostafa; Waheeb and Christine Kamil; Caroline Lynch; Polly Kelly; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy, Kate Pitcairn; Dr. Lorna Straus; Dr. William Kelly Simpson†; Jerry J. Felmy; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr.; Jane Zimmerman, Dr. Louise Bertini, Dr. Michael Jones, John Shearman, and Mary Sadek of the American Research Center in Egypt; and all of our friends and colleagues at the Oriental Institute. I must also express our special gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, Vodafone Egypt, the Rockefeller Brothers Fund (RBF) and the World Monuments Fund (WMF) for their past support of our work. Sincerest thanks to you all!

ADDRESSES OF THE EPIGRAPHIC SURVEY

October through March:
Chicago House
Luxor
Arab Republic of Egypt
tel. (011) (20) (95) 237-2525
fax. (011) (20) (95) 238-1620

April through September:
The Oriental Institute
1155 East 58th Street
Chicago, IL 60637
tel. (773) 702-9524
fax. (773) 702-9853