

EPIGRAPHIC SURVEY

W. RAYMOND JOHNSON AND J. BRETT MCCLAIN

In this historic centennial year of the Oriental Institute, Chicago House officially resumed archaeological fieldwork in Luxor, Egypt, on October 15 in collaboration with the Egyptian Ministry of Antiquities (MoA) and the Supreme Council of Antiquities (SCA). The Chicago House Library opened about a week later. State security clearance came several weeks late again this year, now a problem for all missions, but by November we were able to resume our documentation, conservation, restoration, and training activities at our three current sites: Luxor Temple, Medinet Habu, and Theban Tomb 107. We gratefully acknowledge here a grant from USAID Egypt that supported the bulk of the work at Medinet Habu this season. Work finished on April 15, and what follows here is a report on our activities site by site.



Epigraphic Survey photographer John Hartman in the Ramesses III mortuary temple second court, Medinet Habu, ca. 1926.



Full Chicago House staff photo, January 2019. Photo: Sue Lezon.

LUXOR TEMPLE

EPIGRAPHY

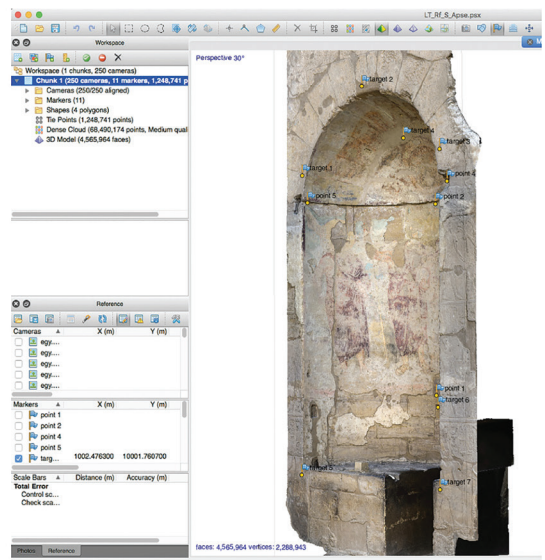
Work in Luxor Temple currently involves two main areas of focus overseen by site manager Jay Heidel. The first is the cataloging and wholesale digital photography of the fifty thousand fragments in the Luxor Temple blockyards, as well as digital drawing and collation of selected fragment groups. The second area of focus is the facsimile copying of standing-wall decoration in the temple proper, including the Late Roman fresco paintings in the Imperial Cult Chamber by senior artist for digital drawing Krisztián Vértés and, in the adjoining Hall of Offerings, by Jay, with assistance from digital photographer Owen Murray in creating photogrammetric background imagery in both chambers.

Ministry of Antiquities (MoA) inspectors with whom we worked at Luxor Temple during the 2018–19 season were Kerolos Wagdi Shafiq, Mohamed Abdel Rehim Mohamed, Saoudi Salah Saied Hossein, Ramadan Ahmed Aly Ahmed, Ahmed Mahmoud Araby Mohamed, and Mahasen Abdel Hamid Ahmed.

This year Krisztián finished digitally drawing the four colossal frescoed figures and Roman eagle in the great apse in the Roman Imperial Cult Chamber, thereby completing the herculean task of total facsimile documentation of the Roman frescos in that chamber. His extraordinary drawings as well as staff photographer Yarko Kobylecky's complete black-and-white and color photography of the chamber will be published in the first volume covering this section of the temple and mark a major milestone in our Luxor Temple documentation program. In future seasons Krisztián will continue digitally drawing the chamber's Amenhotep III reliefs for publication in a second, separate volume. Owen used photogrammetry to create a 3-D model of the western and northern walls and the apse from which he generated drawing enlargement TIFFs for Krisztián's digital drawings. This revolutionary technique is also being used for modeling and creating drawing TIFFs for the chamber's pharaonic reliefs.



ABOVE: Krisztián drawing Roman apse frescos, February 12, 2019. Photo: Ray Johnson. BELOW: Luxor Temple Apse 3-D digital deroule. Image by Owen Murray.





LEFT: Owen using total station for photogrammetric recording of wall reliefs, Luxor Temple, November 7, 2018. MIDDLE: Lotfi preparing the east wall of the Hall of Offerings for photogrammetric photography and drawing, November 7, 2018. RIGHT: Owen doing photogrammetric photography in the Hall of Offerings, February 6, 2019. Photos: Ray Johnson.

This winter Krisztián continued to refine our digital drawing techniques and tools, and coordinated training sessions with the entire epigraphic team of artists, photographers, and epigraphers—individually and in groups—to make sure that everyone’s tools and techniques were up to date and consistent. Krisztián also continued to update and expand our webpage **digitalEPIGRAPHY**, which can be accessed here: <http://www.digital-epigraphy.com>.

The website now features many additional tutorials, case studies, and articles about new digital drawing equipment and techniques, but also articles by colleagues in Egypt who are utilizing a variety of new digital drawing methodologies. Among the more recent articles are “Documenting the Amenhotep III wall scene LD177 at Luxor temple (Part 2): Digital ‘Inking’ and Collating on the iPad Pro,” “The Main Chapel at the Amarna Workmen’s Village and Its Wall Paintings,” “The Tomb of Amenmose (TT89): Modern Epigraphy in the Footsteps of Nina and Norman de Garis Davies,” and “Let’s Talk about . . . Ears: Stylistic Attributes and Visual Representation Guidelines Based on Carved and Painted Examples,” as well as an array of reports on new tools, software, and equipment. Krisztián regularly updates this webpage, so it definitely bears checking often!

The screenshot shows the digitalEPIGRAPHY website. The header includes the logo, navigation links (NEWS, REVIEWS, MANUAL, TUTORIALS, TOOLS, PROJECTS, READING, FORUM), and social media links (NEWSLETTER, RSS FEED, FACEBOOK, YOUTUBE). The main content area features a 'Tutorials' section with two featured articles: 'Let's talk about... Ears – stylistic attributes and visual representation guidelines based on carved and painted examples' and 'Photoshop One-on-one – Using keyboard commands effectively when laying down and modifying paths'. A 'DIGITAL EPIGRAPHY MANUAL' section is also visible, featuring 'Chapter 4, Section 1 - Digital Environment in the Field'.

... Ears: Stylistic Attributes and Visual Representation Guidelines Based on Carved and Painted Examples,” as well as an array of reports on new tools, software, and equipment. Krisztián regularly updates this webpage, so it definitely bears checking often!

LEFT: **digitalEPIGRAPHY** webpage, tutorials section, by Krisztián Vertés.



LEFT: Hall of Offerings, Luxor Temple, detail of Amenhotep III-period wall relief. Photo: Ray Johnson.

BELOW: Jay digitally penciling in the Hall of Offerings, December 8, 2018. Photo: Hilary McDonald.



As a result of the successful LD177 test, digital photography and drawing of the adjacent offering chamber immediately to the south of the Roman chamber (and north of the bark shrine), Nelson Number LE VIII, was initiated this season by Owen and Jay. At the beginning of the season, Owen photographed the eastern wall, created a photogrammetric 3-D model, and generated drawing enlargements for the lowest register of decoration (LE 69–72). Jay finished the digital penciling of most of those scenes and is digitally inking them over the summer. This room will be the first in the history of the Epigraphic Survey to be documented completely digitally, and our plan is to include a 3-D component of the entire chamber, including the pillars, as well. Stay tuned!

Under Jay's oversight, the work in the Luxor Temple blockyard continues to focus on developing the Luxor Temple Fragment Database and the digital documentation of the entire blockyard holdings. The field checks proceed *mastaba* by *mastaba* and will continue until all fragments have been added to the database. Digital photographer Hilary McDonald, assisted by chief 3-D-model/digital-data engineer and field assistant Gina Salama and conservator Hala Mohamed Ahmed continued our digital photography and photogrammetry of the blockyard holdings. Photography this season focused on Akhenaten-period Karnak *talatat* blocks stored in the locked Luxor Temple western *talatat* magazine (Nelson numbered rooms LE IX, X, and XXIII), to which Gina and Hala affixed aluminum inventory number tags beforehand. Altogether, since we began the project, approximately six thousand *talatat* in the blockyards and western *talatat* magazine have been photographed by Hilary using the photogrammetric technique where multiple 2-D digital shots of each block surface are taken first, and then later digitally stitched together using Agisoft Photoscan/Metashape software to produce completely square, orthogonal, aspective images of carved fragment surfaces that can be used for reference, study, drawing, and publication. Processing has been completed for about 2,227 *talatat* with another 1,438 in progress. In addition to the winter fieldwork, Gina builds models and creates rectified digital images for five months each summer, and also uses the time to enter those that have been processed



Conservator Hala and inspector Kerolos, Luxor Temple west *talatat* magazine, December 1, 2018. Photo: Ray Johnson.

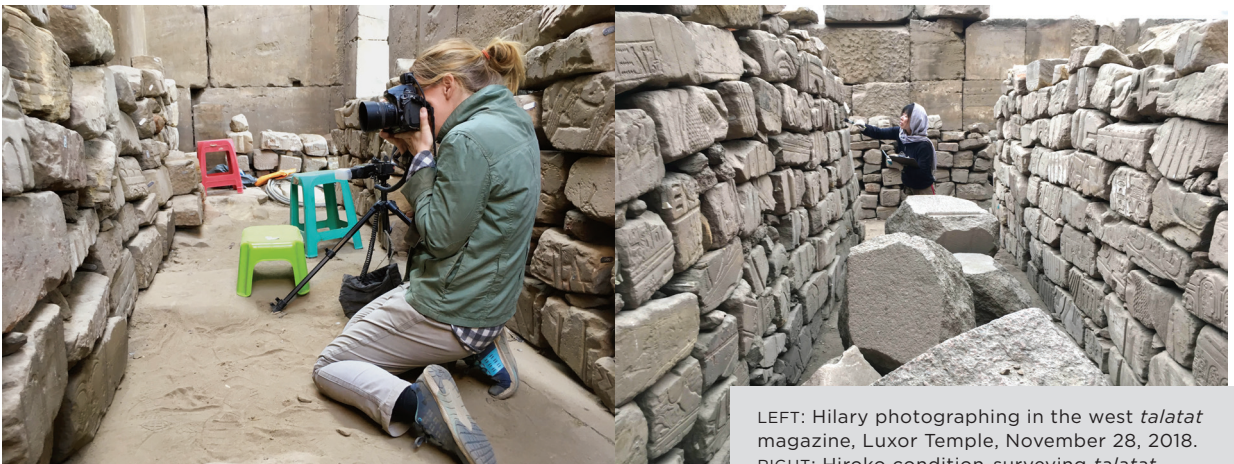
into the Luxor Temple Fragment Database. Once finished, the data for the *talatat* (the field photography, 3-D models, high-resolution TIFFs, and low-resolution JPEGs) are all turned over to Alain and Emmanuelle Arnaudière for storage in the Chicago House Digital Photo Archives Database where they will be accessible to all.

Chicago House assistant director Brett McClain continued collating the Ptolemy I fragment group of 163 blocks and fragments drawn by Jay, of which the Bentresh inscription is found on 39. Of the 39 fragments in this group, 30 have now been collated and analyzed; it is anticipated that the remaining eight fragment drawings will be collated in 2019–20, with one fragment (0740) remaining to be drawn.

This season conservator Hiroko Kariya condition-inspected all of the fragments in the western *talatat* magazine, consolidated the surfaces of a small group of them, and moved others to more protected parts of the magazine. She also did her annual condition survey of the blockyard and open-air museum holdings.

Structural engineer Conor Power was not able to return to Luxor this winter to conduct his annual condition study of the Luxor Temple structure, but we hope to get him back for another review next winter.

This season Chicago House was pleased to offer assistance to our Antiquities Ministry friends at Luxor Temple in re-erecting the last and easternmost colossal statue of Ramesses II in front of the Luxor Temple pylon. The two colossal seated statues of Ramesses II that still guard the great pylon doorway were originally flanked by two sets of equally colossal standing statues of the king, all but one of which were pulled down in the medieval period and broken into pieces for reuse. Hundreds of fragments of the sculptures were excavated between 1958 and 1960 by Egyptian archaeologist Mohamed Abdel Qader Mohamed beneath the buildings in front of the temple pylons, and in 2017 and 2018 the ministry restored and re-erected two of them. Chicago House consulted with our colleagues on the reassembly and even provided a few pieces we noted in the blockyard for restoration.



LEFT: Hilary photographing in the west *talatat* magazine, Luxor Temple, November 28, 2018. RIGHT: Hiroko condition-surveying *talatat* blocks, February 6, 2019. Photos: Ray Johnson.



TOP ROW, FROM LEFT: Seated Ramesses II toe join, November 28, 2018. Ramesses II cartouche restoration, November 29, 2018. Ramesses II granodiorite cartouche reattached, November 29, 2018. Photos: Ray Johnson.

MIDDLE ROW: Luxor Temple façade and base (on left) of easternmost colossus. Photo: Ray Johnson. SCA secretary general Mostafa Waziri (seated), standing from left, chief conservator Mohamed, chief inspector Ahmed, Luxor Temple director Ahmed Araby, Ray, Luxor director Mohamed Yahia, and Luxor PR director Ahmed, November 12, 2018. Photo: Jay Heidel.

BOTTOM ROW: Luxor Temple engineer Abdel Razk and inspector Nadia documenting colossus fragments, December 6, 2018. Statue restoration team, Luxor Temple, December 27, 2018. Photos: Ray Johnson.



A third and final colossus in red granite remained to be restored—the easternmost—and in conversations with SCA secretary general Dr. Mostafa Waziri in November of 2018, Chicago House agreed to help with the necessary materials and supplies. The actual restoration work was undertaken by the ministry under the supervision of Dr. Waziri, Luxor Temple director Ahmed Araby, and

the chief engineer for restoration Ahmed Mohamed Ali (Abdel Razk), who supervised the re-erection of the other two statues. The U.S. Embassy in Cairo kindly provided a grant that covered half of the cost of the project, while Chicago House covered the rest. Restoration of the 12 m tall red-granite colossus was completed and the statue inaugurated on April 18, 2019, with some tweaking of details later. Luxor Temple is now the only temple in Egypt where one can view all of the original colossal statuary of the entrance. It is a dramatic sight.

ABOVE LEFT: Easternmost colossus going up, April 14, 2019. ABOVE RIGHT: Easternmost Ramesses II colossus, June 30, 2019. BELOW: Luxor Temple façade with easternmost (far left) colossus in place, June 30, 2019. Photos: Ray Johnson.



MEDINET HABU

EPIGRAPHY

The epigraphic team under the supervision of Brett and senior artists Margaret De Jong, Susan Osgood, and Krisztián continued documentation work in the small Amun temple of Hatshepsut and Thutmose III, primarily on the drawings for *Medinet Habu XI* and *XII*. Tina Di Cerbo and Richard Jasnow continued their digital documentation of the many layers of Coptic graffiti in the northern Ptolemaic annex, and also Demotic graffiti in the stairwell of the Ramesses III first pylon. Tina was occasionally assisted by Aleksandra Hallman, who is studying the reliefs in the Twenty-fifth and Twenty-sixth Dynasty God's Wives Chapels across the way. Epigrapher Ariel Singer continued collating in the small Amun temple with the team, while artist Dominique Navarro started digital drawing of the small Amun temple bark sanctuary inscribed ceiling. Our work on the site was supervised by MSA inspectors Montasser Mohammed Mohammed, Fatma Ahmed Salim Hussein, Ismail el-Sayid Abu el-Fatouh, Mahmoud Hosni Mahmoud Abd-Allah, Hassan Youssef Mohammed Ahmed, Gaber Mohammed Loutt, Dalia Mohammed, Bahaa el-Din Sabet, Marwa Nabil Rashid, Esraa Ahmed Mohammed Ibrahim Awad, and Al-Shimaa Mohammed Mahmoud Mohammed.



Margaret penciling Ptolemaic lintel scene, December 10, 2018. Photo: Ray Johnson.



LEFT: Tina using D-Stretch software to tease out faded graffiti, January 5, 2019. Photo: Ray Johnson. ABOVE LEFT: Sue Osgood digitally drawing bark sanctuary exterior, small Amun temple, December 10, 2018. Photo: Ray Johnson. ABOVE RIGHT: Tina and Aleksandra copying in the northern annex, December 27, 2018. Photo: Amanda Tetrault.



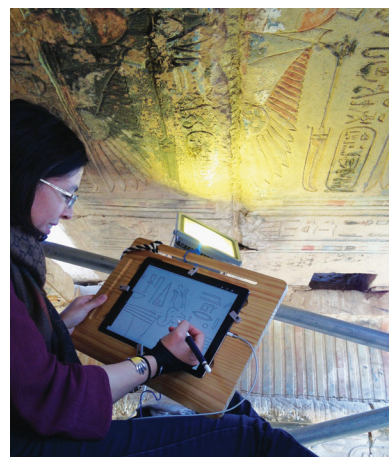


FROM LEFT TO RIGHT: Brett and Sue discussing digital drawing, small Amun temple, Medinet Habu, February 7, 2019. Inspector Shima practicing drawing and collation of Ptolemaic texts, March 14, 2019. Krisztián digitally drawing in the small Amun temple, March 14, 2019. Photos: Ray Johnson.



Ariel collating Pinudjem inscription, small Amun temple, Medinet Habu, February 23, 2019. Photo: Ray Johnson.

Epigrapher Jen Kimpton, assisted by Anait Helmholz, continued to supervise the cataloging and analysis of blocks and fragments from the destroyed Medinet Habu Western High Gate, with artist Keli Alberts continuing her facsimile drawing of fragments and joined groups. Ariel is helping to collate some of those drawings and is also experimenting with photogrammetric 3-D renderings of a group of blocks that we are reassembling on the site of the great gate for public view. The scene, from an upper-story room inside the gate, depicts a seated Ramesses III drinking with a princess, who is offering him a bouquet, and gives a preview of many more reassembled groups to come. Jen and Keli continue to make joins with the material, filling gaps and clarifying the decorative program of the gate, inside and out, as well as its



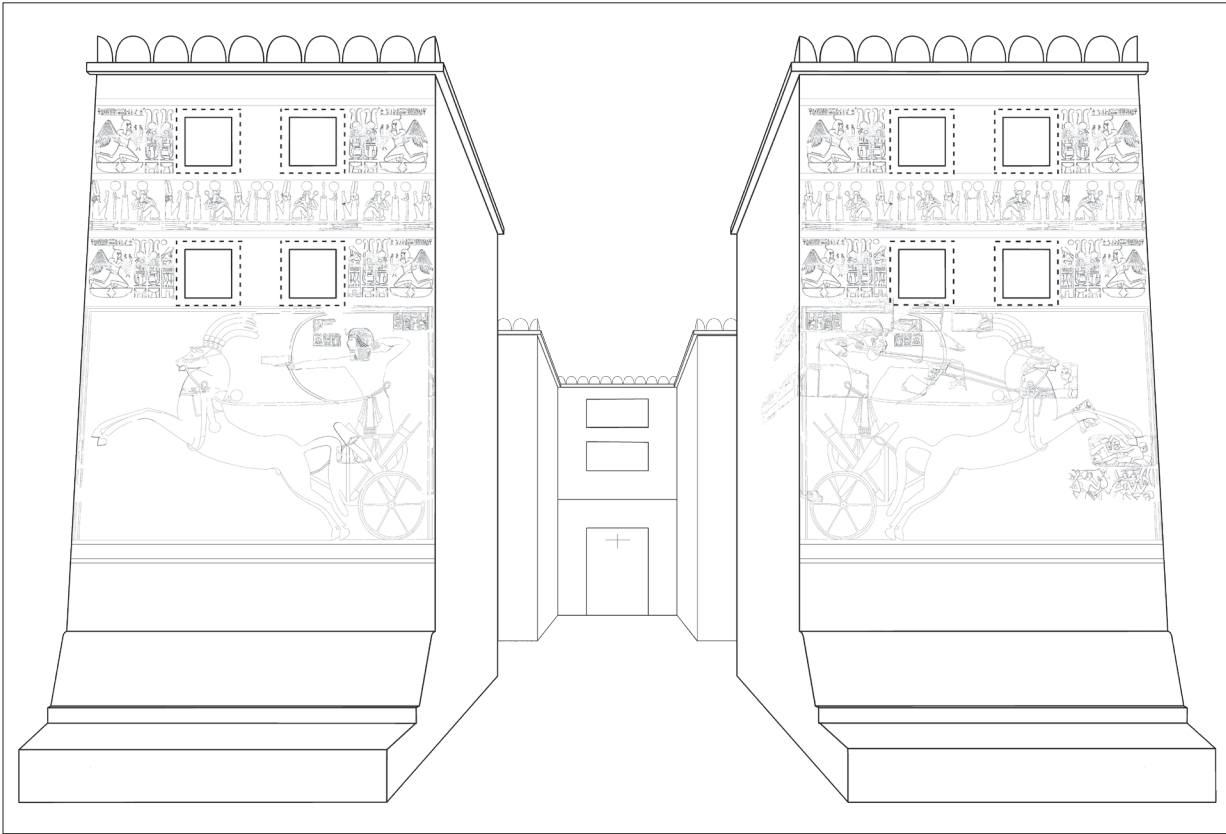
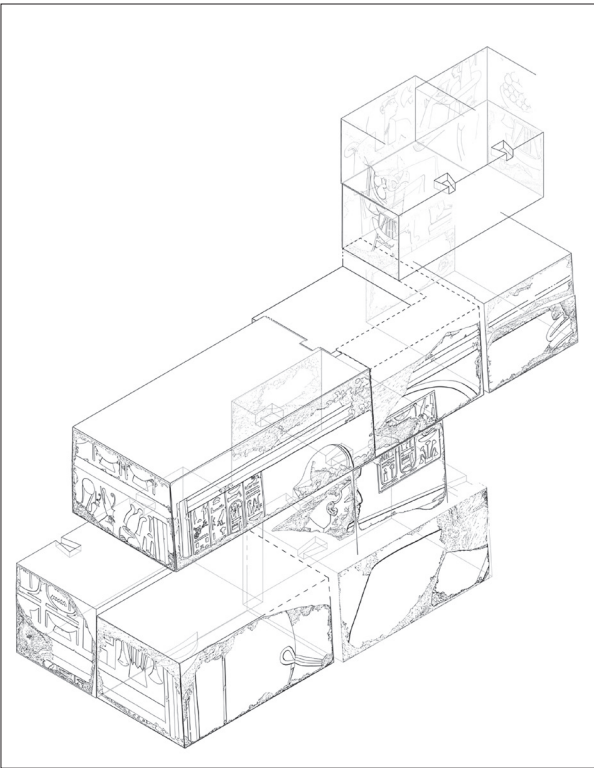
Dominique drawing ceiling Nekhbet, small Amun temple bark sanctuary, March 25, 2019. Photo: Ray Johnson.

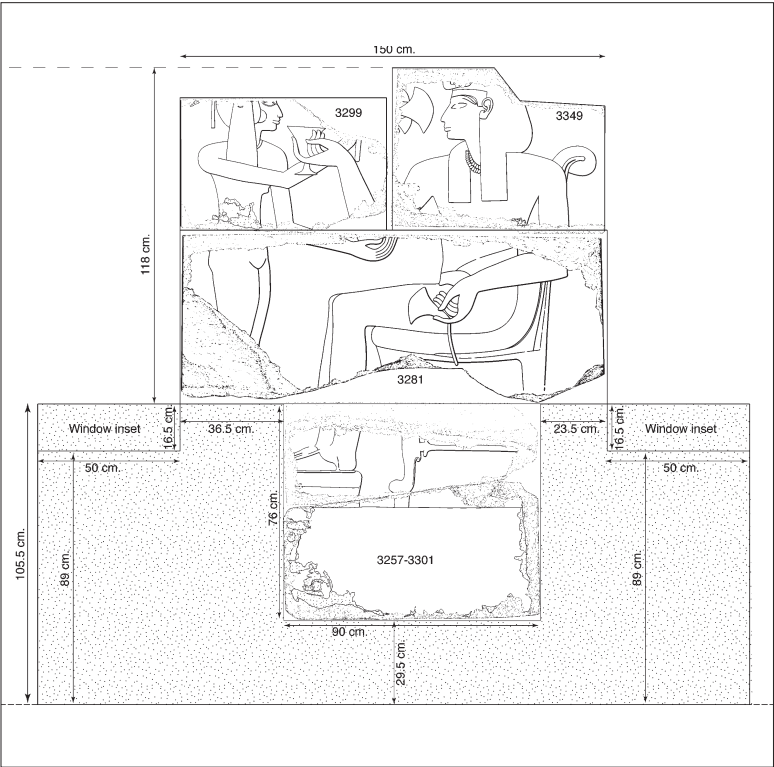


ABOVE: Lotfi, Jen, and Frank discuss block moving and reconstruction. January 30, 2019. Photo: Ray Johnson.

RIGHT: Medinet Habu Western High Gate reconstructed group by Keli Alberts and Jen Kimpton.

BELOW: Western High Gate reconstruction by Keli Alberts and Jen Kimpton. Drawing by Keli Alberts.

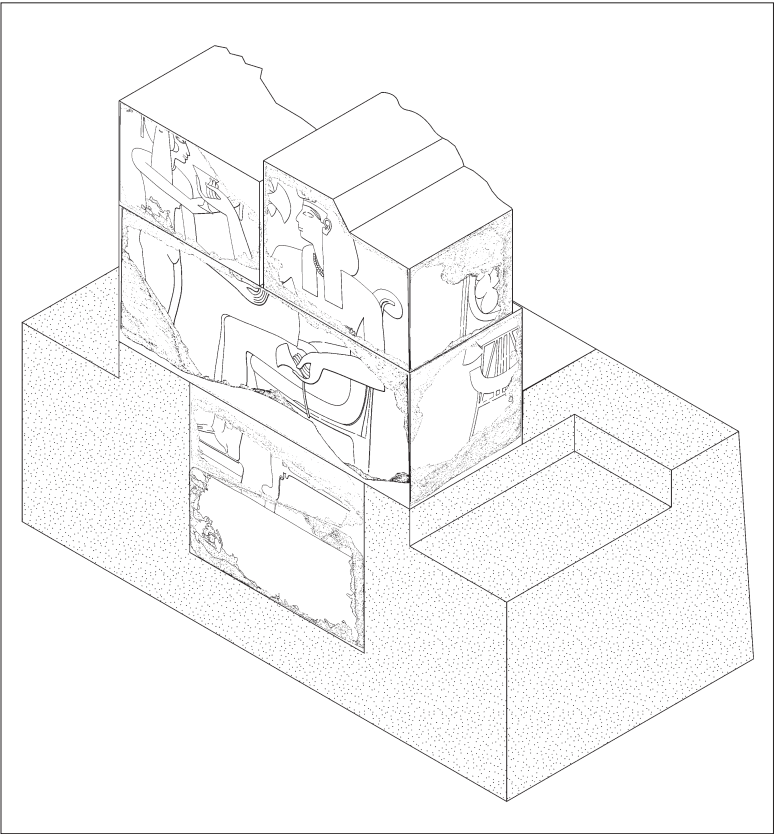




Western High Gate block detail, interior drinking scene. Photo: Ray Johnson.



Western High Gate block group being assembled, March 25, 2019. Photo: Ray Johnson.



Ray digitally collating High Gate block group, March 23, 2019.

TOP LEFT: Western High Gate group elevation. Drawing by Jen Kimpton and Keli Alberts.

BOTTOM LEFT: Western High Gate proposed isometric rendering of restored block group. Drawing by Jen Kimpton and Keli Alberts.

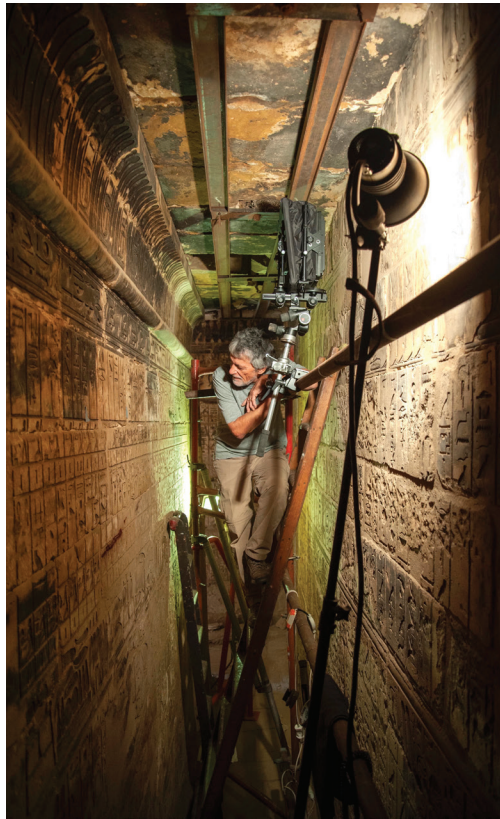
architectural components.

The Western High Gate block catalog currently contains 1,477 entries representing 1,376 separate objects (some are inscribed on more than one face; some even preserve parts of interior and exterior scenes). All inscribed fragments and blocks included in the database are numbered and photographed for reference, with dimensions and descriptions entered. Photographer Yarko continued to take large-format film and digital photographs of the inscribed material that were also entered into the database. Owen Murray continued his digital documentation of the western and northern areas for photogrammetric mapping.

Yarko, assisted by Photo Archives registrar Ellie Smith and assistant photographer Amanda Tetreault, also generated large-format film negatives of the funerary reliefs in the Twenty-fifth and Twenty-sixth Dynasty God's Wives Chapels for their publication, starting in the chapel of Amenirdis I. Seamless overlapping of photographs of entire registers of the beautiful offering scenes inside the chapel are the result of an innovative "rail" system created by Yarko on which he mounted his large-format field camera. Aleksandra Hallmann, current Oriental Institute postdoctoral fellow, joined us this season to continue her documentation and study of the chapels. I am very pleased to report that she and assistant stonemason Johannes Weninger were married this January, and she will be joining the epigraphic team this fall. Welcome to the Chicago House family, dear Aleksandra!

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: 83 drawing enlargements
 Inking completed (including summer 2018): 59
 Collation completed: 25
 Transfer check completed: 19
 Director check completed: 23



LEFT: Yarko photographing in the chapel of the God's Wife of Amun Amenirdis I, December 27, 2018. Photo: Amanda Tetreault. RIGHT: Aleksandra Hallmann at work. Photo: Dominique Navarro.

CONSERVATION and RESTORATION

This season Medinet Habu senior conservator Lotfi Hassan continued to oversee all of the components of the Medinet Habu conservation work, including the cleaning and capping of the mudbrick walls bordering the stone pavement around the Ramesses III mortuary temple on the western and northern sides. Lotfi also supervised this year's Egyptian conservation-student training program; ten Egyptian conservators participated in the grant-funded work, two supervisors and eight conservation students. During that time Lotfi coordinated up to a hundred additional seasonal workmen who, under his watchful eye, assisted us in all aspects of the conservation and restoration work, including brickmaking, transporting materials and supplies, and the cleaning of the ancient walls prior to restoration.

In the House of Butehamun at the back of the precinct, Lotfi and his team finished stabilizing the four slender white columns of the main hall and laid compressed mudbrick paving slabs and protective rope fencing around the house. This will allow visitors to view the house from the outside on the southern and eastern sides without touching the fragile plastered columns. As a finishing touch for this season, Lotfi and Chicago House carpenter Sami Tawdros built a balustraded wooden bridge across an open foundation trench in front of the house, allowing safe visitor access to the site.



Butehamun House pavement installation, January 2019.
Photo: Lotfi Hassan.



ABOVE, FROM TOP TO BOTTOM:

Conservation team working on mudbrick restoration, March 2019. Photo: Lotfi Hassan.

Restoration brickmaking, Medinet Habu, December 10, 2018. Photo: Ray Johnson.

Lotfi and the conservation students, December 2018. Photo: Sakina Oraby.

Conservation students working on mudbrick restored wall, west area Medinet Habu, March 14, 2019. Photo: Ray Johnson.



LEFT: Bridge nearing completion, March 23, 2019. RIGHT: Completed bridge, April 11, 2019. Photos: Ray Johnson.

Master mason Frank Helmholz, assisted by stone mason Johannes Weninger and the stone team, continued to supervise the restoration of the Ramesses III-period paved stone walkways on the western and northern sides of the mortuary temple with thick new sandstone slabs, allowing safe, public access to the Medinet Habu western precinct. The restored pavement now extends along the entire western side, and Frank's teams also started restoration of the pavement on the northern side, western end. This season 212 paving stones were laid with a path length of 60 m and an approximate surface area of 215 sq. m, which includes newly laid and partially historic pavement completed with new stone. Under Lotfi and Frank's supervision, Chicago House carpenter Sami also built a balustraded wooden viewing platform halfway up the southern stone walkway, which overlooks the Ramesses III southern well and allows visitors to see the ongoing conservation work in the area. Our teams have worked very hard, and it shows; the quality of their work is extraordinary.

We are happy to acknowledge here a grant from USAID Egypt for the development and restoration of the southern and western sectors of the Medinet Habu precinct that has supported the work for the last four years. This season marked the last year of the grant, but I am very pleased to report that, thanks to the generosity of our USAID friends in Egypt, an extension of the grant will allow us to continue our site development and restoration work for another four years in the northern and eastern sectors of Medinet Habu. Sincerest thanks to USAID Egypt for the gift that is supporting this project, and for making this important work possible.



LEFT: House of Butehamun complex, April 2019. Photo: Lotfi Hassan. BELOW: Conservation students and assistants from the 2018-19 season, April 1, 2019. Photo: Frank Helmholz.





LEFT COLUMN, FROM TOP TO BOTTOM:

Pavement laying by Saber, Mohamed, Johannes, and Tayib, January 2019. Photo: Frank Helmholz.

(LEFT) Western pavement before restoration, November 14, 2018; (RIGHT) Sylvia Atalla, USAID review of completed western area work, March 14, 2019. Photos: Ray Johnson.

Stone team, April 1, 2019. Photo: Frank Helmholz.

RIGHT COLUMN:

Medinet Habu group photo of the conservation, stone, and documentation teams and workmen, 2017-18 season, March 2018. Photo: Frank Helmholz.

Medinet Habu epigraphic, conservation, and restoration teams, April 1, 2019. Photo: Frank Helmholz.

Pavement and brick work on the northern side of the Ramesses III mortuary temple, March 2019. Photo: Frank Helmholz.

Wooden viewing platform, southern walkway, Medinet Habu. Photo: Lotfi Hassan.





TT 107 from above, January 2019. Photo: Ray Johnson.

THEBAN TOMB 107

ARCHAEOLOGY

Archaeological cleaning of the inscribed portico of TT 107, the Theban tomb of Nefersekheru, the steward of Amenhotep III's palace at Malqata, was supervised by Boyo Ockinga and Susanne Binder for the Epigraphic Survey at the beginning of 2019 for just a few days. Their work in 2018 included the recovery of many inscribed fragments of the destroyed limestone doorjambs and portico wall that continued to be consolidated and

joined by conservator Hiroko for photography, digital drawing by Sue Osgood, and eventual restoration. The tomb's pillared broad hall has never been cleared and is filled with flood-washed debris that goes up to the ceiling in most places. This past season Boyo and Susanne were able to start the



TT 107 archaeological team headed by Boyo Ockinga and Susanne Binder (second and third from right), January 17, 2019. Photo: Ray Johnson.



removal of the debris at the entryway and discovered that the front right column just inside the doorway is fluted, as are the columns in the portico of the court. Our work at TT 107 this season was supervised by MSA Inspectors Ibtihag Ahmed Ali Ahmed and Amany Hassan Abd el-Rahim.

EPIGRAPHY

Following this year's campaign, the first and second collations of the wall scenes (with the exception of the recently discovered standing figure on the reveal of the doorway) are completed, discussions/wall checks are underway, and recording and collation of the fragments and fragment groups are also well underway. We expect the drawings and collations of the wall scenes to continue during the 2019–20 field season, along with ongoing documentation of the fragments and additional material as new discoveries warrant; the excavation of the tomb is still far from complete.

TT 107, ABOVE FROM LEFT TO RIGHT: New steel gate, March 23, 2019. The reis of the Assasif, Brett, and inspector Amani. Hiroko and Brett reassembling broken doorjamb fragments, February 14, 2019. Doorjamb texts coming together, February 14, 2019. Photos: Ray Johnson.

TT 107, BELOW FROM LEFT TO RIGHT: Sue digitally inking wall fragments, February 4, 2019. Inspector Ebtahag, Brett, and Sue at work, February 14, 2019. Ariel and Brett collating, February 4, 2019. Photos: Ray Johnson.





Chicago House full-time local staff, administrator Samir (left) beside finance manager Essam; Reis Badawy and assistant administrator Samwell (far right). Photo: Ray Johnson.

CHICAGO HOUSE

In addition to closing up and securing Chicago House every season after the staff departs in mid-April, Tina Di Cerbo arrives in September every year to open and clean the entire facility before the team arrives, and to do whatever maintenance work may be necessary. This year Tina, chief engineer Nashet, and our workmen continued repairs and painting in the main house; completely replaced the water tanks in both the main residence and Healey House with new, much larger and more efficient tanks; completely replaced the floor tiles in the residence courtyard (an enormous and onerous job) including the water and all of the sewer pipes; and had the place completely ready by the time the team arrived on October 15. Kudos and sincerest thanks to her and our amazing workmen for their extraordinary efforts on our behalf. It is easy to take their efforts for granted because we don't see their work in progress, but what they do behind the scenes makes all of our preservation work at the temple and tomb sites possible. Bless them all.

The Chicago House Marjorie M. Fisher Library was deftly supervised this past season by Head Librarian Anait Helmholz, assisted by Assistant Librarian Martina Roshdi. Over a thousand patrons used the library during the season, including numerous Egyptian graduate students working on advanced degrees, Antiquities Ministry inspectors and colleagues, and foreign-mission members. We added 190 new titles to the library collection, including 32 journals and 40 periodicals, and work continues apace on the digital library catalog, with approximately 1,200 more titles entered this season. 168 volumes were sent to Cairo for binding last summer, and another 187 were sent this summer as we address the backlog of books requiring binding. Thirty-five of the new titles were gifts from Peter Lacovara, Kathleen L. Sheppard, Nadine Moeller, IFAO, Tom Hardwick, Giacomo Cavillier, Campbell Piece, Vincent Rondot, Rupert Wace, Jadwiga Iwaszczuk, Olga Białostocka, Emily Teeter, the Roemer-und Pelizaeus-Museums Hildesheim, Regine Schulz, Boyo Ockinga and The Australian Centre

for Egyptology, Christian Bayer, Christian Loeben, Heba El-Kareem, Susanne Binder & Leonie Donovan, Jeffrey Spier of the J. Paul Getty Museum, The Getty Conservation Institute, Piers Litherland, Jacobus van Dijk, The British Museum, and Tine Bagh. Sincerest thanks to all for helping us to expand our holdings. Sharing the Chicago House Library facility—the only Egyptology library of any size in southern Egypt—with our friends and colleagues is a great joy. I am pleased to report that a growing section of the library is made up of completed masters and PhD dissertations produced by our Egyptian graduate student patrons, a testament to the value of sharing this resource.

This past season Tom and Linda Heagy Chicago House Photo Archives registrar Ellie Smith numbered 266 new large-format film negatives generated and scanned by Yarko and Amanda from the God's Wives Chapels and Western High Gate and entered them in the Chicago House large-format film database. She and Tina also continued to process data from the Ted Brock Photographic Archives, donated to Chicago House by Lyla Brock after Ted's death. In addition to working with Ellie and Tina on the Brock archives during December and January, photo archivist Sue Lezon worked with Brett and Yarko in December and January tweaking the final photographs for *Medinet Habu Volume X*. Sue regularly condition-surveys our large-format negative holdings and this past year culled several hundred deteriorating nitrate negatives for Yarko and Amanda to duplicate, scan, and store in isolation.

Each season Alain and Emmanuelle Arnaudies are with us in November and again in March/April entering data into the new Chicago House Digital Photo Archive cataloguing and storage system. For complete and balanced documentation and safe archiving of the images of Luxor's cultural heritage sites, Chicago House utilizes film photography as well as digital photography, with separate databases for each. Digital photography is being utilized by the Epigraphic Survey more and more in our documentation programs, including drawing, and the Arnaudies archive the enormous amount of data being generated.

We enjoyed the visits of many colleagues and friends this season, including Marianne Eaton-Krauss, who consulted with us on our Luxor Temple statue program; Margie Fisher and Janet Richards with their friends on a Univer-

TOP: Chicago House Chief Librarian Anait, February 5, 2019. MIDDLE: Ellie organizing and numbering Amenirdis Chapel images, January 2, 2019. Photo: Ray Johnson. BOTTOM: Assistant Librarian Martina and husband assistant administrator Samwell, March 30, 2018. Photos: Ray Johnson.





sity of Michigan tour; Tom and Linda Heagy and their friends (who have very kindly contributed toward the purchase of a much-needed new minivan); and a special visit by the son of former chief engineer John Healey: Val Healey and his wife Sheila, who regaled us with stories about growing up in Luxor at Chicago House and whose brains we picked about who was who back then: former Chicago House epigrapher Hratch Papazian; Christian Bayer from the Roemer- and Pelizaeus- Museum, Hildesheim; the Getty Conservation Institute and Getty Trust teams, including directors Tim Whalen and Jim Cuno, respectively; and a host of others. It was a great winter for visitors!

Finally, as you all know, in May of this year the Oriental Institute turned one hundred, and in November 2019 the Epigraphic Survey turns ninety-five. James Henry Breasted was passionate about the need to preserve our increasingly threatened ancient cultural heritage and equally passionate about how modern technology could be utilized toward that end. We at the Oriental Institute continue to live by and build upon the precepts and highest standards that Breasted developed so long ago, and I believe that he would be particularly pleased to see how the Epigraphic Survey is utilizing new and innovative technological tools in our preservation work in Luxor today. In honor of the OI's centennial and to James Henry Breasted and his farsightedness, here's to the next hundred years of the Oriental

Institute, a living testament to the vision of our extraordinary founder.

The Epigraphic Survey professional staff during this past season consisted of Ray Johnson as director; J. Brett McClain as assistant director; Jen Kimpton, Christina Di Cerbo, and Ariel Singer as epigraphers; Boyo Ockinga and Susanne Binder as archaeologist/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértés as senior artists, and Keli Alberts and Dominique Navarro as artists; Jay Heidel as Luxor Temple site manager/architect/artist; Gina Salama as Luxor Temple assistant/digital data engineer, and Hala Mohammed Ahmed as Luxor Temple data assistant; Yarko Kobylecky as chief staff photographer; Owen Murray, Hilary McDonald, and Amanda Tetreault as photographers; Susan Lezon as photo archivist and photogra-



James Henry Breasted at Karnak, 1935(?)
(University of Chicago Photographic Archive,
apf1-02230, Special Collections Research
Center, University of Chicago Library).



FROM OPPOSITE LEFT:
Yarko and Sue taking
staff photo, February
12, 2018. Alain, Jay, and
Emmanuelle going over
Dropbox protocols,
March 30, 2019. Sue
Osgood, Emily Teeter,
and Linda Heagy at
Medinet Habu, February
23, 2019. Margie Fisher,
Salima Ikram, and
Peter Lacovara at Edfu
Temple, February 2019.
Former chief engineer
John Healey's son Val
Healey and wife Sheila,
November 27, 2018.
Photos: Ray Johnson.

pher; 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 assistant administrator; Anait Helmholz as CH head librarian and Medinet Habu Western High Gate assistant; Martina Roshdy Maher as assistant librarian; Frank Helmholz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Skina Oraby and Al Azab Ahmed as Medinet Habu conservator assistants; and Hiroko Kariya as Luxor Temple conservator. Alain and Emmanuelle Arnaudies worked on the Chicago House Digital Archives database. Special thanks must go to Nadine Moeller and Gregory Marouard for their oversight of our archaeological work, and special thanks as always must go to our forty full-time Egyptian workmen, who make everything possible.

Sincerest thanks to the Egyptian Ministry of Antiquities and the Supreme Council of Antiquities (SCA), Minister of Antiquities Dr. Khaled el-Enany, SCA secretary general Dr. Mostafa Waziri, and all of our friends and colleagues in Egypt for another productive collaboration this year. Heartfelt thanks 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. Special thanks must go to USAID Egypt for the four-year grant extension that will support our restoration and site-development efforts at Medinet Habu. Thanks to the Charge d'Affaires of the U.S. Embassy the Honorable Thomas Goldberger; to former U.S. ambassador to Egypt R. Stephen Beecroft; to former U.S. ambassador to Egypt, the Honorable Anne Patterson; former U.S. ambassador to Egypt, 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) Arellano, Ken Ellis, and Bill Pearson; to 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; 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; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Andrea Dudek; Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; Priscilla



Professional staff photo, January 2019. Photo: Sue Lezon.

Back row, from left: Owen Murray, Colleen Kinder, Ariel Singer. Second row, from left: Mohamed Sayed, Al Azab Ahmed, Soher Guindy, Richard Jasnow, Tina Di Cerbo, Dominique Navarro, Gina Salama, Brett McClain, Jen Kimpton, Johannes Weninger, Samwell Maher. Third row down, from left: Sakina Oraby, Marwa El Nager, Hanaa Al Azab, Lotfi Hassan, Samir Guindy, Jay Heidel, Ray Johnson, Anait Helmholtz, Frank Helmholtz, Yarko Kobylecky, Aleksandra Hallmann, Hilary McDonald. Front row, from left: Eman Mostafa, Shiama Salah, Hala Mohamed, Amanda Tetrault, Sue Osgood, Ellie Smith, Kristián Vertés, Keli Alberts, Martina Roshdi Maher.

(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†; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod Jr; Jane Zimmerman, Dr. Louise Bertini 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!

LANNY BELL (1941-2019)

Just as this report was going to press, we received sad word of the passing of former Chicago House director Lanny Bell. A few (very few) of us old-timers started work with the Epigraphic Survey when Lanny was director. He and Martha made Chicago House a welcoming place, a tradition we strive to maintain. We will miss his infectious enthusiasm, his encyclopedic knowledge, his unstinting encouragement, and most of all his laughter.

ADDRESSES OF THE EPIGRAPHIC SURVEY

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<http://oi.uchicago.edu/research/projects/epigraphic-survey>