

EPIGRAPHIC SURVEY

W. RAYMOND JOHNSON AND J. BRETT MCCLAIN

WITH CONTRIBUTIONS BY

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LOTFI K. HASSAN, AND FRANK HELMHOLZ

Due to the worldwide COVID-19 health crisis of 2020–21 and consequent travel restrictions, it was not possible for the Epigraphic Survey staff to undertake fieldwork in Egypt during the course of its normal six-month field season this past year. Nevertheless, director W. Raymond Johnson, assistant director Brett McClain, and the Chicago House team successfully reoriented the work plan to focus on remote projects, including the processing of data from previous field campaigns, publication production, and planning/preparation of work to be resumed as soon as the team can return to Luxor. Remote work focused on Medinet Habu, Luxor Temple, and TT 107. Our work at Khonsu Temple in Karnak remained in hiatus this year, although Director Ray gave an overview lecture on our documentation programs there for the American Research Center in Egypt (ARCE) this summer. The team's progress on material from each of the three active sites is detailed below.



Figure 1. Medinet Habu—new digital watercolor technique being developed by KrisztiánVértés. Medinet Habu, MHB Ramesses III sunk-relief carving repainted in the Ptolemaic period. Drawing and photograph by Krisztián Vértés.

LUXOR TEMPLE

The documentation program for Luxor Temple (LT) in 2020–21, carried out as part of our remote work arrangement, focused on two principal categories: (1) the finalization of ortho-photographs from previous seasons' digital photography of fragments in the blockyard, undertaken by digital photographer Hilary McDonald and digital data engineer Gina Salama under the supervision of LT site manager Jay Heidel, and (2) the digital inking and correction of facsimile drawings of fragment groups in the blockyard and of Late Roman imperial frescos and Eighteenth Dynasty wall reliefs in Rooms V and VIII, done by senior artist Krisztián Vértés and Jay Heidel, with photographic and three-dimensional (3D) modeling assistance provided by senior digital photographer Owen Murray.

This year of remote work has provided an ideal opportunity for computerized processing of digital photographs in order to build photogrammetric 3D models and create final ortho-rectified images of fragments in the LT corpus, focused primarily on the Karnak *talatat* collection in the LT blockyards.

To date, nearly all the six-thousand-odd *talatat* at LT have been photographed in the field by the documentation team, and more than twenty-six hundred finished ortho-photographs thereof have been delivered for cataloging. The cataloging and organization of this material, along with the other photographic records from LT, has been carried out by digital archivists Alain and Emmanuelle Arnaudies. The building of computerized 3D models and the generation of finalized ortho-photographs for the LT fragments are ongoing at this time and will continue during the summer months, with the goal of completing as many of the *talatat* as possible before fieldwork resumes. Once the team is back on site, the emphasis of this program will shift to a group of roughly five thousand blocks and fragments originating from the ruined southeastern chambers of LT, dating to the reign of Amenhotep III.

Concurrently with the generation of ortho-photographs of the LT fragments, work is proceeding to elaborate the extant records within the LT fragment database, created and maintained by LT site manager Jay Heidel. This work is focused on a record-by-record review of each fragment in consultation with the field director

to make sure that the information available for each fragment, including not only photographs but also the date, identification, grouping, and bibliography, is as complete as possible.

Progress has also been made on the facsimile drawings of specific fragment groups from the LT blockyard during this time. Correction transfers to the drawings of the thirty-nine fragments in the Bentresh corpus have been completed, and over the winter Jay has inked forty fragment drawings from Group 1 of the Ptolemy I corpus. He is now digitally inking the facsimile drawings for Group 2 of the Ptolemy I corpus, consisting of 101 fragments.

Several months of remote work have also proven advantageous for the ongoing documentation of the Late Roman frescos in the Imperial Chamber (Room V). At the time of this writing, the reconstructed versions for the southwestern, western, and northwestern walls have all been completed by senior artist Krisztián Vértés. Additionally, he has completed a composite reconstruction drawing of the entire group of frescos in this room, including a digital overhaul of the drawings of the apse and of the northeastern, eastern, and southeastern walls, which had been done in previous seasons. Over the coming summer months, a complete overhaul will be made of all the completed fresco



Figure 2. Luxor Temple—finalized reconstruction of Late Roman fresco over Eighteenth Dynasty relief carving on the southwestern wall of the Imperial Chamber. Drawing by Krisztián Vértés.

drawings to unify their formatting and file nomenclature. Once finalized, these facsimile drawings, with the accompanying commentary, will be published in a forthcoming volume of our *Reliefs and Inscriptions at Luxor Temple (RILT)* series.

An extended period of remote work has likewise provided an opportunity for Jay to make progress on documentation and digital facsimile drawings of the wall reliefs in the Second Hypostyle Hall (Room VIII), for which fieldwork (ortho-photography, penciling, inking, and collation) has been prioritized during the last several seasons. During this past winter, Jay has inked three additional enlargements depicting scenes from the eastern wall that are now ready for collation; one more enlargement is currently being inked, with yet another one ready for inking. When fieldwork is once again possible, Jay will resume penciling on several additional enlargements, as well as the collation work that was in progress during 2019–20 and the ongoing preparation of ortho-photographic enlargements for the upper register scenes. When completed, the photographs and facsimile drawings of the reliefs and inscriptions in this chamber will form the subject of an additional volume in the *RILT* series and will be the first chamber in the history of the Epigraphic Survey to be photographed, drawn, collated, and prepared for publication completely digitally.

MEDINET HABU

It was not possible for the Epigraphic Survey to undertake fieldwork at Medinet Habu this past winter. Nevertheless, the Chicago House team successfully reoriented our work plan to focus on remote projects, including the processing of data from previous field campaigns and site management planning and preparation of the work to be continued as soon as the team can safely return to Luxor. Heartfelt thanks are here extended to USAID Egypt for the grant that has supported both the remote and on-site work. As a result, the Epigraphic Survey staff is well prepared for the resumption of on-site fieldwork in October 2021.

Our areas of focus within the temple complex included the Small Temple of Amun with its later additions, particularly the Gate of Taharqa and the Late Period Portico, along with the Chapel of



Figure 3. Medinet Habu—Taharqa Gate facsimile documentation (MH.E 86). Silver nitrate photograph by the Epigraphic Survey; digital ortho-photograph by Owen Murray; drawing by Dominique Navarro.

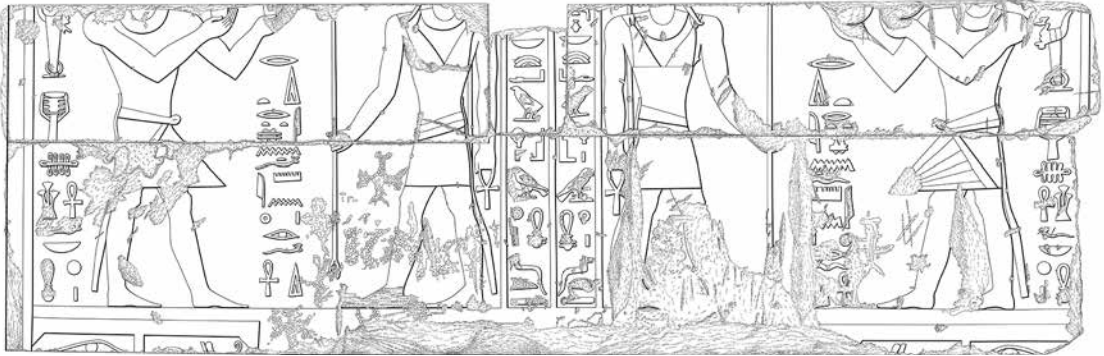


Figure 4. Medinet Habu—preliminary facsimile drawing of the Taharqa Gate lintel (MH.E 85). Drawing by Dominique Navarro.

Amenirdis, the Gate of Claudius, and the Western High Gate. In each of these sectors it has been possible to achieve significant objectives in data processing, research, and preparation to resume fieldwork next season. The staff assigned to documentation projects concerning Medinet Habu this season were photographers Yarko Kobylecky, Amanda Tetreault, and Owen Murray; senior artists Susan Osgood, Margaret De Jong, and Krisztián Vértés; artists Keli Alberts and Dominique Navarro; senior epigrapher J. Brett McClain; and epigraphers Jennifer Kimpton, Ariel Singer, and Aleksandra Hallmann.

In conjunction with the above-mentioned areas of focus, the digital photography team headed by senior digital photographer Owen Murray has used the remote-work period to develop 3D models of the Gate of Taharqa and the Gate of Claudius. These models will be used to support the work of the conservation and stonemasonry teams in planning the dismantling and restoration of these structures as part of our USAID-funded conservation and site management program for the Medinet Habu complex. In addition, as noted above, the 3D models make it possible to produce ortho-photographs that can be used for precise rectification of the facsimile drawings of these structures, either in the planning stage or already in progress.

The Western High Gate at Medinet Habu

The 2020–21 field season was cancelled due to restrictions resulting from the COVID-19 pandemic, thus creating an unexpected study season for the Western High Gate (WHG) project. The project was ideally situated for such a focus: nearly all the blocks and fragments associated with the monument have been photographed, a significant portion of the core material has also been drawn, and we even have 3D models of several important pieces. What was increasingly necessary to the progress of this project was the time to sort through the material we had recorded to find the patterns and connections that would allow us to begin treating the WHG in terms of scenes and rooms rather than as disjointed pieces. In short, we needed to think, and thankfully our work in previous field seasons had provided us with enough data to be able to use this period of study to great advantage. The following report includes activities that took place during the summer of 2020 in addition to the official season of October 15, 2020, through April 15, 2021, since there was no meaningful divide this year between *summer* and *field* work.

Inking

Keli Alberts was able to ink all the drawings she penciled during the 2019–20 field season at the WHG—a total of twenty-eight drawings. In addition, she penciled and inked a fragment known only from a Hölscher negative. (We have been unable to find the actual fragment at the WHG; see fig. 5). This summer Keli expects to pencil and ink more fragments that are known only through archival photographs.

Isometric Drawings

In October 2020 Johannes Weningen joined the WHG project to assist us with the production of isometric drawings. Johannes used his skills with AutoCAD to develop a technique whereby he creates isometric drawings from orthomosaic images derived from 3D models of blocks. The results he obtains from this method are far more accurate than our previous methodology allowed, particularly with regard to broken surfaces and nonsquare angles (fig. 6). To date Johannes has completed nine model-based isometric drawings.

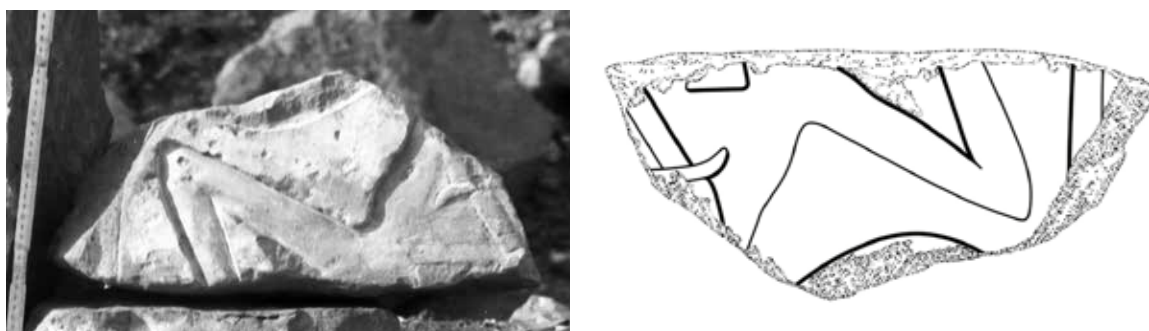


Figure 5. MHbl. 4625 in Hölscher negative (left) and as inked by K. Alberts (right).

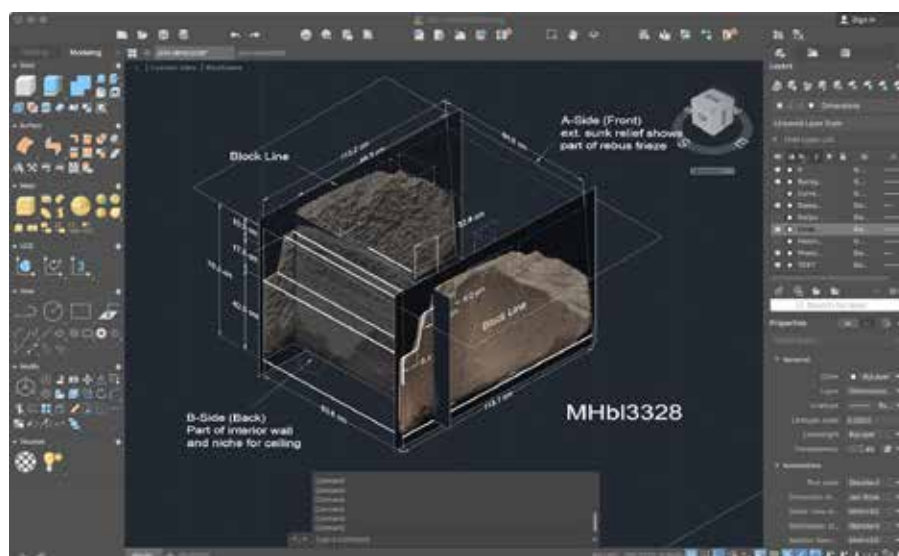


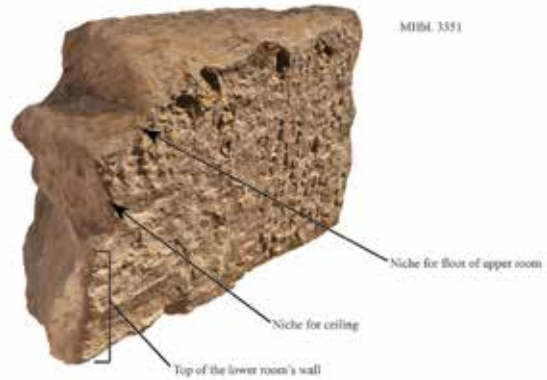
Figure 6. Screenshot showing J. Weningen's isometric drawing methodology in AutoCAD.

Epigraphic Reports

Despite the abbreviation of the 2019–20 field season, I had completed four first collations of WHG blocks and fragments while still in Luxor. During this home-based season I wrote the reports to accompany these collations, so all four of them are ready for the second collation stage.

Models

During the 2019–20 field season I was able to collect enough material to build eleven 3D models of WHG blocks and fragments, and these models have now been processed and put to use. For example, the model of MHbl. 3351—which is the only block we have to date that spans the upper and lower rooms of the southern tower—allowed me to calculate the heights of both of those rooms (fig. 7). Most other models were used to prove, disprove, or simply illustrate proposed wall and fragment joins (fig. 8).



ABOVE: Figure 7. View of the model of MHbl. 3351 with architectural features labeled.



LEFT: Figure 8. Group of proposed wall joins (clockwise from top MHbl. 3297, MHbl. 3373, MHbl. 3270).

Preliminary Study of the Southern Tower's Upper-Story Room

Some of the blocks belonging to the uppermost portion of the southern tower still retain their interior faces and so allow a preliminary analysis of the upper room's decorative scheme; this year's study season granted the time for this analysis to take place. It now seems certain that the room's western wall (and possibly the entire room) was still undecorated by the end of Ramesses III's reign. Preliminary sketches in red paint were applied to the plastered walls of the room in the reign of Ramesses IX but were never subsequently carved. The red paint on these blocks—still clearly visible at the time of their excavation—has now mostly vanished, so that the current study is reliant on old photos with some assistance from the D-Stretch software. There is enough evidence, nevertheless, to demonstrate that the western wall of the upper room was intended to be decorated with three

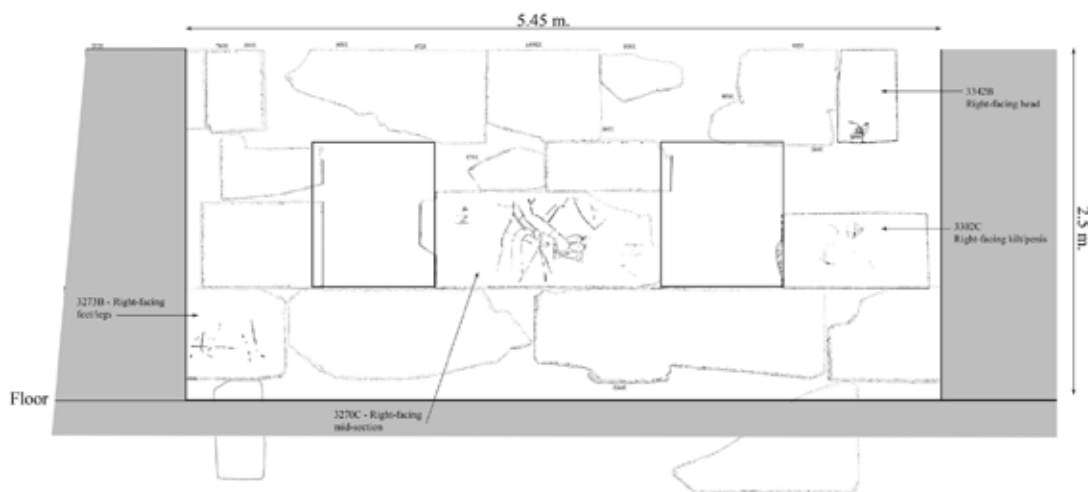


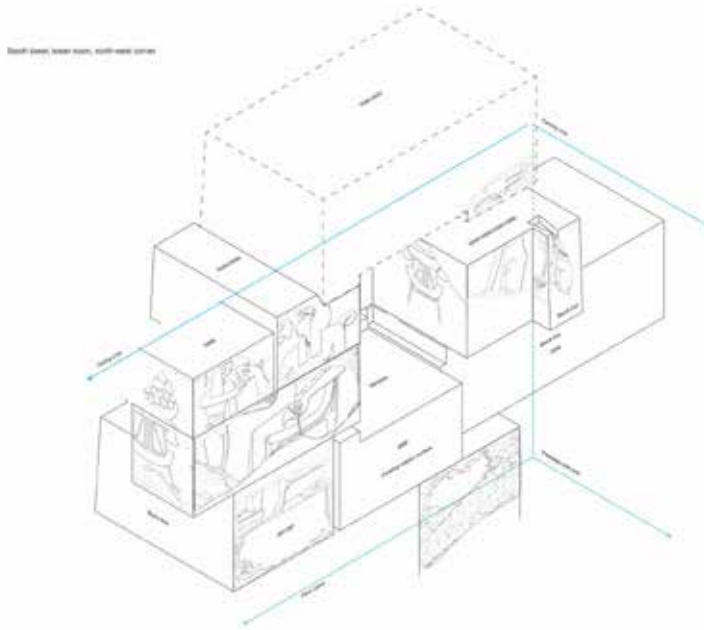
Figure 9. Preliminary study of the southern tower's upper room, western wall.

scenes of Ramesses IX performing cultic rituals; the deity to whom these rituals were directed does not seem to appear on this wall (fig. 9).

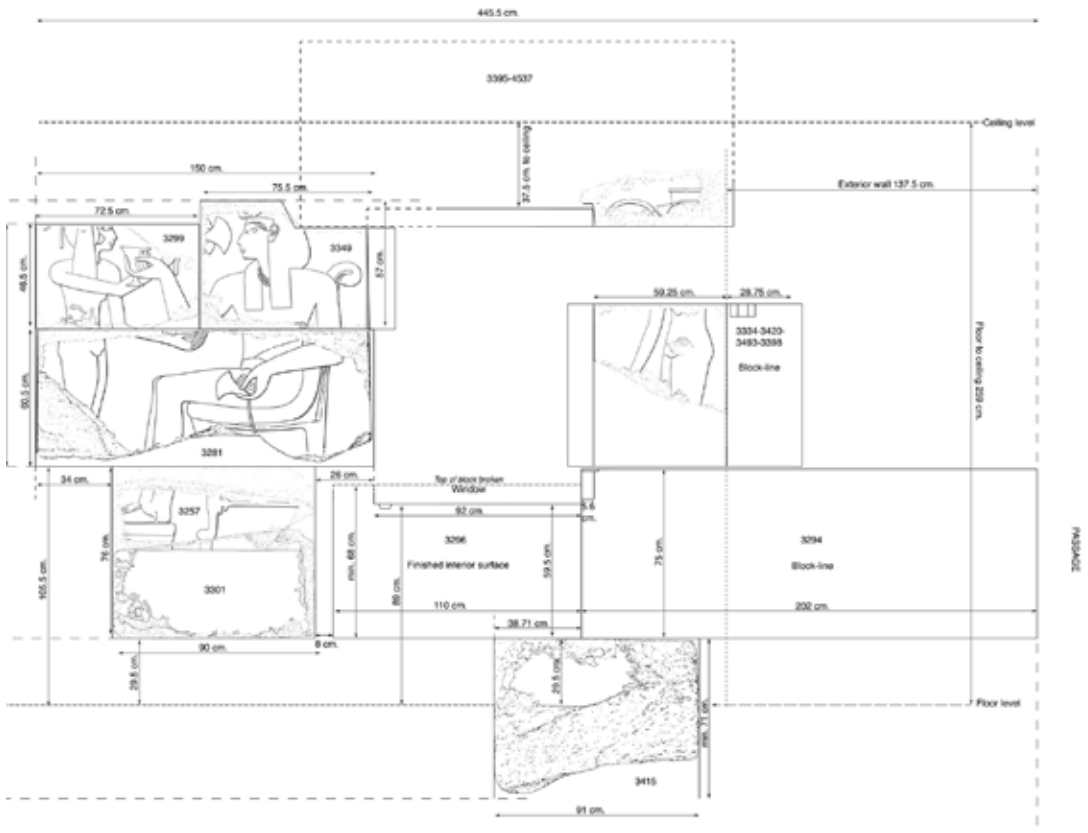
Collaborative Work between Keli Alberts and Jen Kimpton

This period of remote work has served to evolve our partnership in reconstructing the WHG, previously more ad hoc in nature, into a more formalized method of approach—and with gratifying success. Our method begins with Keli setting a topic by producing a report for a given fragment that includes every possible join or group with which the fragment may be associated based on its content and architectural features. When feasible, her report also suggests locations for the fragment or its group within the WHG based on internal evidence and/or comparative material from the Eastern High Gate (EHG). On receiving the report, I attempt to prove or disprove any of the possible joins she has suggested, taking advantage of a broad range of notes and data I have collected for the WHG fragments over the past several years, as well as parallels from the EHG. The method as described above is straightforward enough, but in practice the process of proving a single join often requires a substantial amount of complex background information. Thanks to our enforced study season, we have been fortunate enough to have the time to produce and compile the background information we need on each topic as it arises.

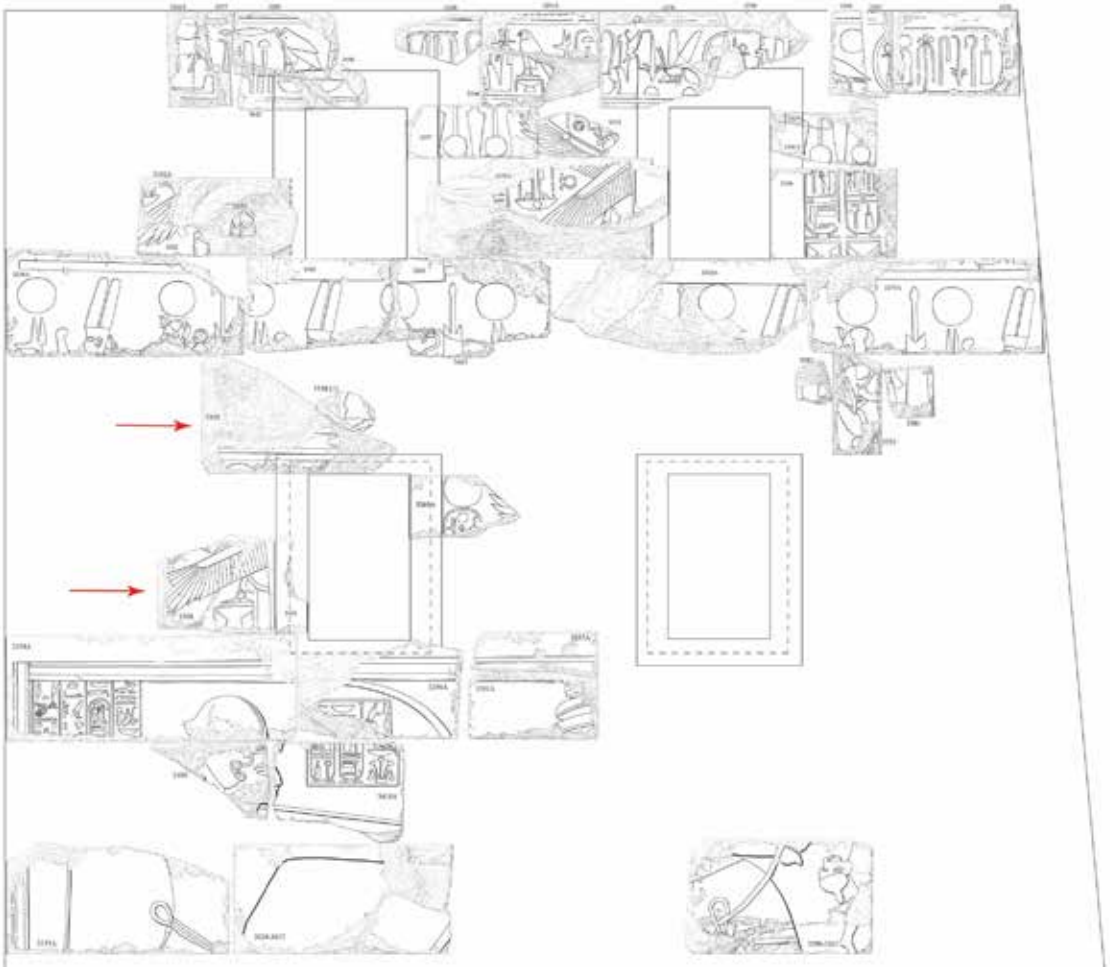
One notable area of progress resulting from this partnership is the expansion of our reconstruction of the southern tower's lower room into its northwestern corner (figs. 10 and 11). While these joins and groups must be regarded as provisional until they can be tested in the field, both the content and the architectural features of the fragments involved in this expansion are in complete harmony with the preexisting context to which we propose to add them. Fortunately, this expansion of the interior room also has implications for our reconstruction of the southern tower's exterior decoration. If our hypothesized joins are correct, we can demonstrate the presence of a left-facing Behdet in the corresponding space on the exterior side of the southern tower's western wall. This conclusion means that five of the six spaces associated with windows on that exterior wall are established as featuring left-facing Behdets (and I am willing at this point to take the sixth Behdet on faith). Thus it seems that the entirety of the upper registers of decoration are oriented toward the central passage, in opposition to the orientation of the king in the main tower scene (fig. 12).



TOP: Figure 10. Updated view of the southern tower's lower room.

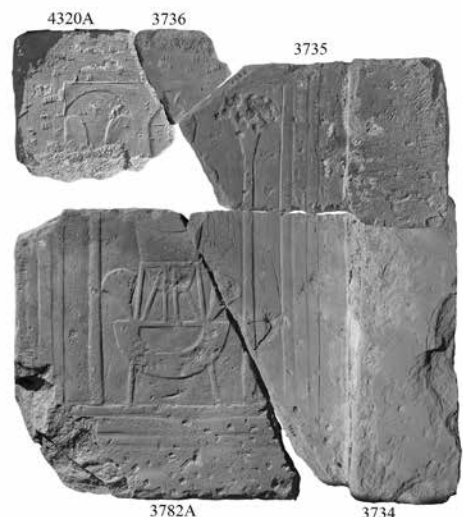


BOTTOM: Figure 11. Reconstruction of the western wall of the southern tower's lower room.



ABOVE: Figure 12. Current state of our reconstruction of the southern tower's exterior (western) wall, upper half. The red arrows indicate the blocks we have added via their relationships with the tower's lower room interior wall.

Another group of interest that we have had the opportunity to study is a set of slabs (ranging from 11 to 14 cm thick) carved with raised relief typical of the WHG's interior decoration (fig. 13). Several of these slabs featured jambs, and after producing several joins among the group it seems clear—not only by their architectural features but also by their content—that originally they were window reveals. We suspect that they were inserted into windows that were built into the mudbrick structures of the WHG complex, but further study is needed to confirm this possibility.



RIGHT: Figure 13. Two groups of joining slab fragments that appear to be window reveals.

Several other joins that have resulted from our collaborative work will not be listed here because we cannot yet connect them into our larger reconstruction of the southern tower. But eventually their places are likely to be identified or at least hypothesized, thanks to our increasing knowledge of the character of the WHG's interior and exterior spaces. Our current project focuses on the passage (northern) side of the southern tower and will probably occupy a good deal of the summer season.

WHG by the Numbers

- Drawings inked: 29
- Epigraphic reports: 4
- Completed photogrammetric models: 11
- Isometric drawings: 10
- Fragment catalog: 3 new entries, With the current total of entries being 1,633, representing 1,519 blocks/fragments

Conservation and Stone Masonry—Ramesses III Paved Walkway

The restoration and recreation of the Ramses III pavement around the main temple started and continued during the five previous seasons. Preparatory documentation for the continuation of work consists in establishing the existing conditions by conducting a survey of the area to be conserved and restored, using a Leica Total station to establish and measure the area, dimensions, and inclines of the pavement.

During this remote study season, survey data acquired during the previous season were processed and analyzed. With the help of those survey points and photogrammetric images, drawings of

Figure 14. Medinet Habu—Ramesses III mortuary temple: northern side of the main temple with newly restored path. Photograph by Frank Helmholz.



the remaining north-side pavement of the main temple were created. These drawings show the condition of the pavement before intervention.

Study, documentation, the drawing of archaeological remains of the mudbrick walls through old photographs, maps, and a Chicago House survey have been prepared and planned for next season's restoration and reconstruction processes.

A walkway (passage) was created along the north-side mudbrick walls adjoining the temple to permit visitors to look at the beautiful external scenes of the northern enclosure wall of the temple. To complete the walkway of the northern side of the mortuary temple of Ramesses III, which is about 90 m long, will require about 450 tiles measuring 50 × 50 cm. A timeline for the production of the mudbrick tiles and their installation has been prepared and will be implemented on site during the 2021–22 field season.

Conservation and Stone Masonry—Taharqa Gate

With a new method of producing drawing enlargements refined for the Chicago House digital epigraphy workflow, the Taharqa gate at Medinet Habu model was a significant focus during this remote season. The model was built and refined using local coordinate survey information paired with coded targets, resulting in low error margins throughout: +/- 3 mm. After consulta-

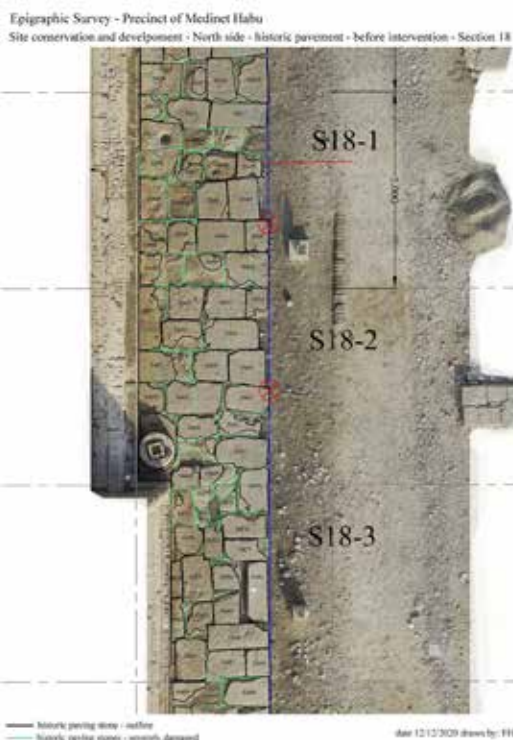


Figure 15. Epigraphic Survey—precinct of Medinet Habu: site conservation and development, north-side historic pavement before intervention, Section 18.

Figure 16. Medinet Habu—Taharqa Gate 3D model and extracted orthomosaic from the northern side, 1-5 @ 300ppi. Finalized 3D model by Owen Murray.



tion with the master stonemason, a series of orthomosaics helpful to his documentation and eventual rebuilding of the structure were extracted at 1–5 @ 300ppi.

This gate from the reign of Taharqa on the northern side of the Small Amun Temple at Medinet Habu is also in danger of collapsing due to eroded first-course stones on both sides. It was decided the best course of action would be to dismantle the entire gate and restore it with a stronger foundation and some new stones in the first courses. Documentation of the gate took place using photography and surveying with a Leica Total Station as well as photogrammetry during the previous season. These survey data and photogrammetric images were used to create drawings documenting conditions, as well as record the dimensions and block layout for the future refurbishment of the gate after its dismantling.

The preparation of data sheets for studies of the state of conservation of the stone gate and mudbricks was carried out as a condition report, including the method of treatment. Preliminary, naked-eye investigation of the mudbrick remains at the Taharqa gate indicates that there are two types of mudbricks used in it: large, thick bricks appear to be used in walls, and thin types appear to be used in vaults. On site we will have greater opportunity to investigate further, but here we offer drawings of two possibilities for the mudbrick structure based on the naked-eye investigation noted above. More research will be needed to determine the original structure.

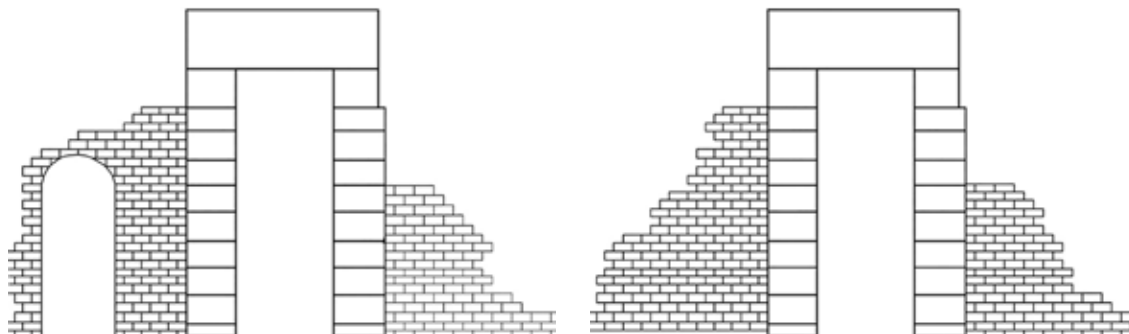
Conservation and Documentation—Kushite Pylon Portico

Epigraphic documentation, focused on the preparation of facsimile drawings of damaged reliefs from the Late Dynastic period, continued during our time of remote work. Artist Dominique Navarro prepared a number of drawings for collation. In addition, the



TOP: Figure 17. Taharqa gate March 2020 before intervention. Photograph by Frank Helmholz.

BOTTOM: Figure 18. Taharqa Gate—possible schemes for the restoration of mudbrick structures. Drawings by Lotfi K. Hassan.



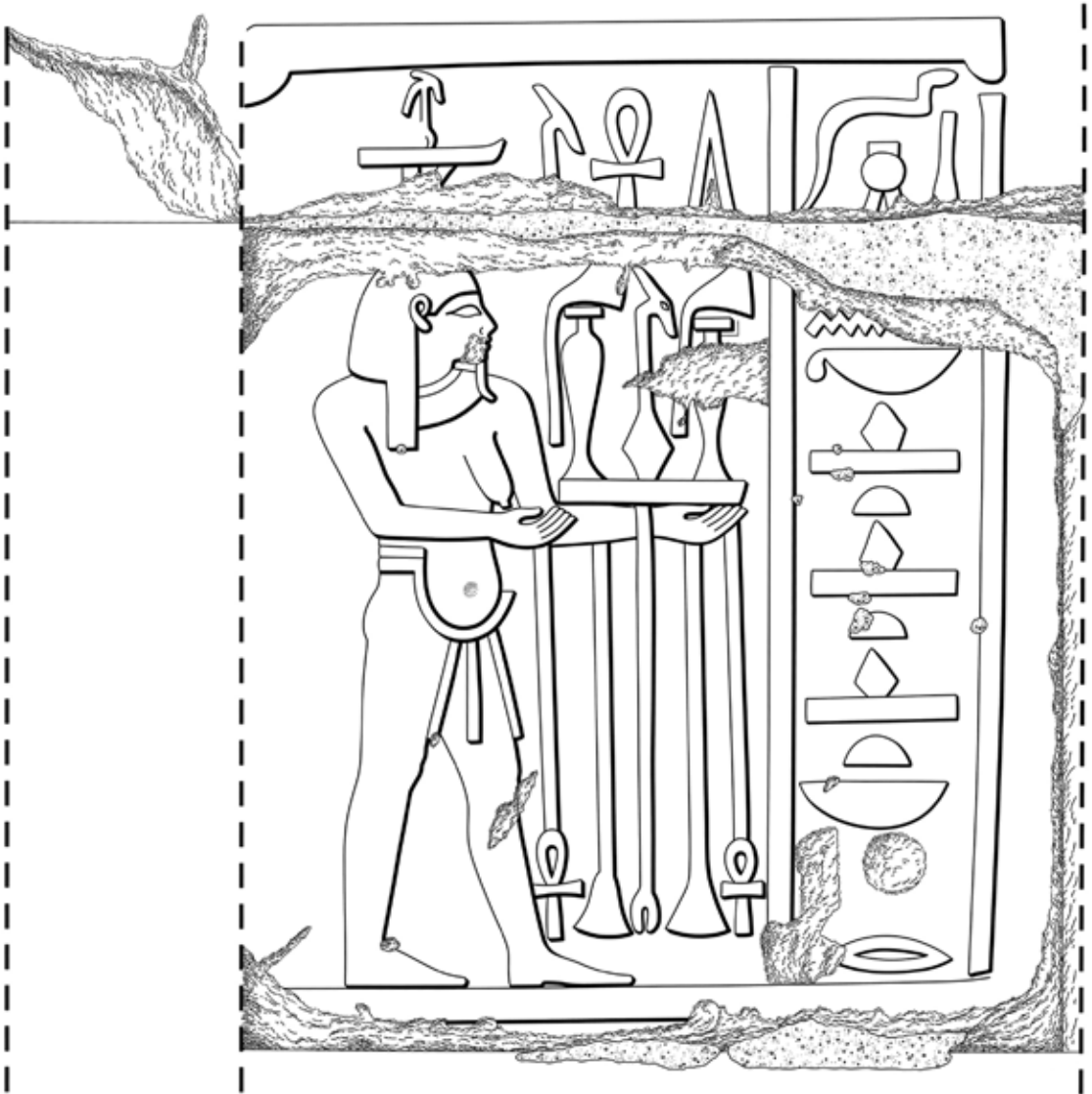


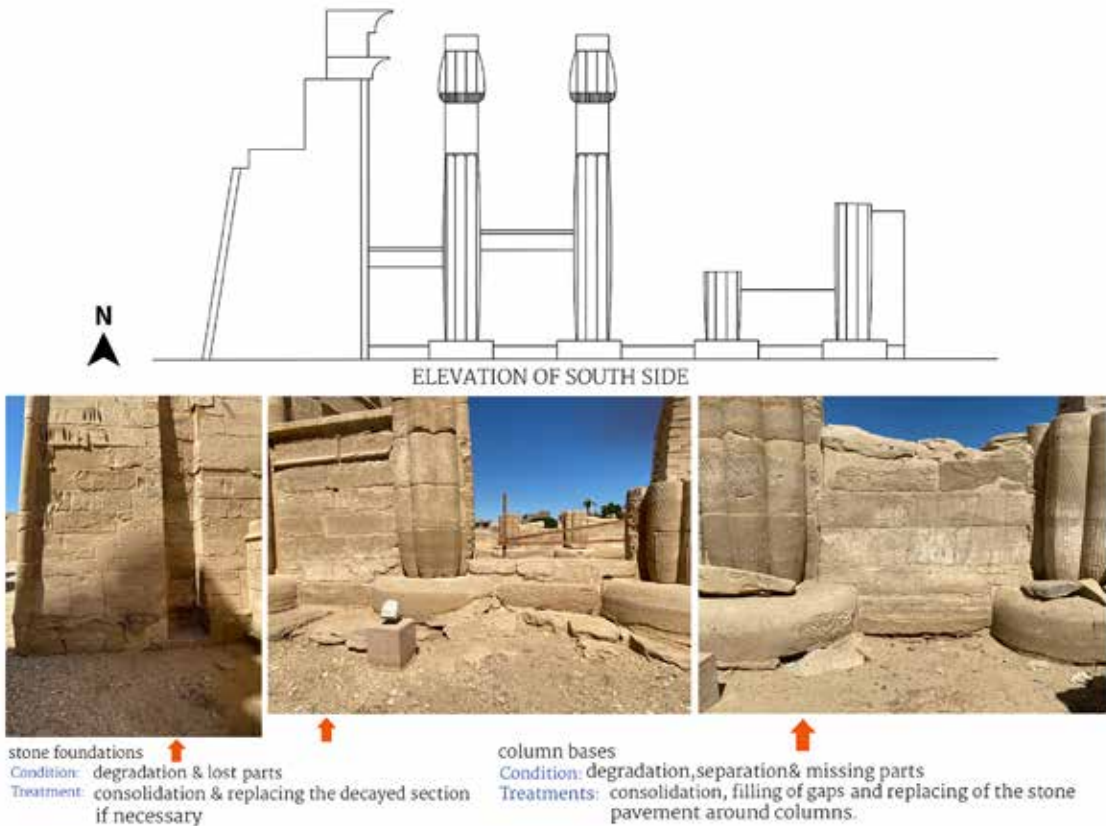
Figure 19. Medinet Habu—preliminary facsimile drawing from the Kushite Pylon Portico (MH.B 257B). Drawing by Dominique Navarro.

conservation supervisor developed a work plan for the conservation processes to be implemented in this section of the temple complex, as follows:

- removing the filling to detect the condition of the stone underneath;
- consolidating the decayed stone;
- cleaning and removing the filling to detect the condition of the stone underneath;
- consolidating the decayed stone;
- replacing the decayed stone and missing parts with new stone if necessary; and
- replacing the stone pavement around columns.

This work plan will be used to guide the implementation of conservation and site management measures during the 2021–22 field season.

PROJECT REPORTS | EPIGRAPHIC SURVEY



ABOVE: Figure 20. Schematic overview of conservation plan for the Kushite Pylon Portico. Elevation and photographs by Lotfi Hassan. Conservation and Stone Masonry—Claudius Gate.

LEFT: Figure 21. Claudius Gate, site cleaned, before removal (February 2020). Photograph by Frank Helmholz.



The small remains of a gate erected during the Roman period under the emperor Claudius were in imminent danger of collapse. The initial dismantling of the stones of the Claudius Gate was undertaken by the stonemasonry team during the 2019–20 field season, and complete photographic documentation was carried out on site. From these data, the digital photographer has created a series of 3D photogrammetric models of the gate prior to its dismantling, and based on these models the master stonemason has developed an AutoCAD plan and elevation drawings that will be used to guide the reinstalla-

tion of the feature, including a new foundation and carving replacement stone blocks where necessary, when fieldwork resumes.

Complete documentation and recording were carried out for all cases of damage and manifestations of alteration on the stone blocks of the gate (signed as coded graphics using Adobe Photoshop) as a first process before starting the conservation work on the individual blocks. The graphic documentation signed as the coded graphics for most cases of alteration and damage of stone blocks has been prepared and recorded from previous reports and recent photographs and will be verified on site next season.

TT 107—THE TOMB OF NEFERSEKHERU

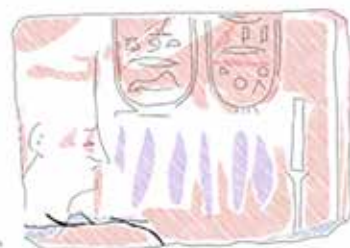
Our work on material from the Tomb of Nefersekheru (TT 107) this winter was also constrained by the lack of a field season. Nevertheless it has been possible to utilize this time of remote work for processing of photographs and inking drawings of fragments and groups that had been penciled during the winter 2020 campaign. Photographers Yarko Kobylecky and



Location: Medinet Habu, Claudius Gate
 Description: North Profile, January 16/2020.
 Scale: 1:10 @ 200dpi
 Produced by: Owen Murray for Frank Heineholz

TOP: Figure 22. Claudius Gate, northern face of western jamb. 3D photogrammetric model by Owen Murray.

BOTTOM: Figure 23. Claudius Gate documentation—state of conservation.



□ cracks
 ■ lime
 ■ plaster's remains
 ■ degradation
 ■ aggregation



Medinet Habu - Claudius gate
 Documentation
 State of conservation

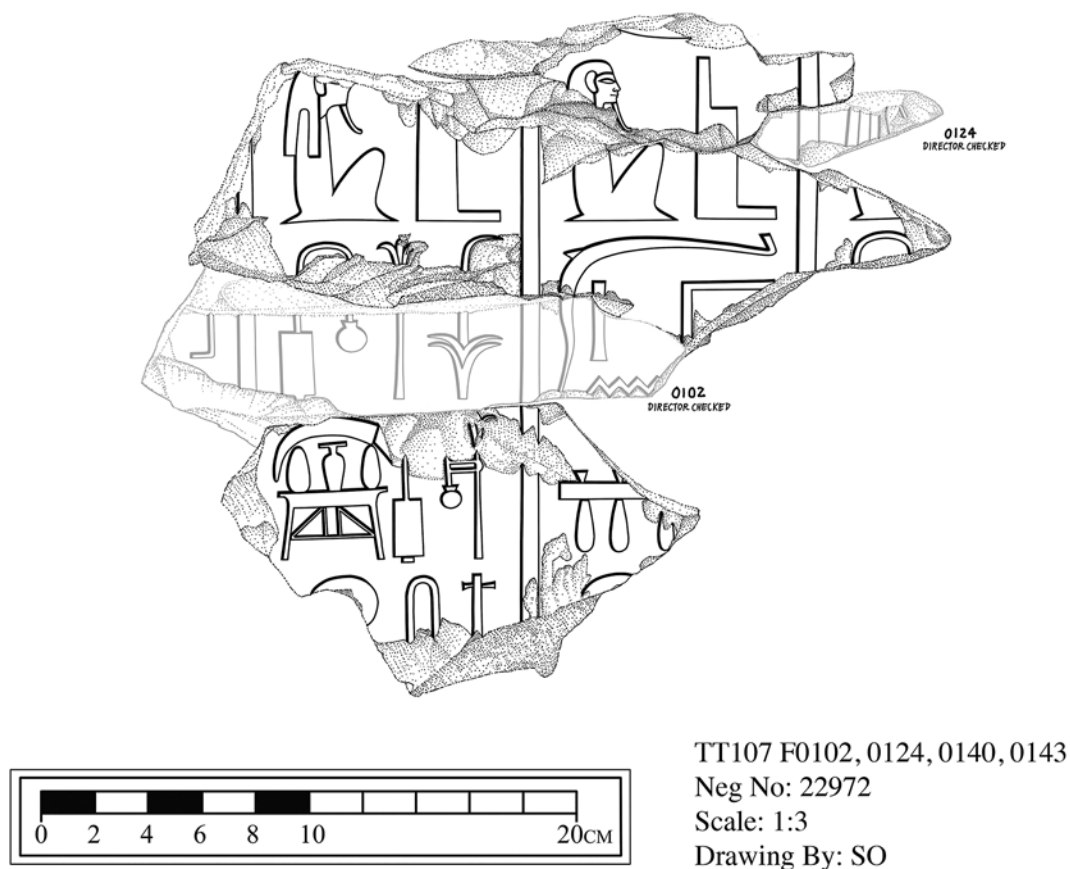


Figure 24. Fragment group from the façade of TT 107. Drawing by Susan Osgood.

Amanda Tetreault and senior artist Susan Osgood worked on these tasks during 2020–21, and inking of additional fragments and wall scenes from the tomb continued this year. An additional sixty-three fragments have been photographed, and these photographs will be prepared for penciling when we return to the field during the 2021–22 season. Project conservator Hiroko Kariya is presently putting together a database to track the fragments, their treatment, and their reassembly.

digitalEPIGRAPHY WEBSITE 2020–21

Most of the year has been spent writing and releasing articles written by our core team and many contributing colleagues. digitalEPIGRAPHY’s most recent article series focuses on the “evolution of epigraphy” by introducing professionals who played vital roles in shaping visual documentation of ancient Egyptian monuments. A wide range of articles were presented at www.digital-epigraphy.com in the past year, a number of them authored by Chicago House team members. In addition, we created two supplementary collections that extend the information provided by the regularly added articles of digital documentation tools, methods, and case studies. The Visual Documentation Database (<https://www.digital-epigraphy.com/visual-documentations>) aims to collect relevant contemporary and historic visual documentation efforts related to ancient Egypt and present them



Figure 25. Hieroglyph sample for the digitalEPIGRAPHY painted hieroglyph database. Photograph by Krisztián Vértés.

To reach a broader audience, digitalEPIGRAPHY launched an Instagram feed (<https://www.instagram.com/digitalepigraphyofficial/>) that is mirrored to the website's Image Gallery section (<https://www.digital-epigraphy.com/instagram-gallery>), presenting brief descriptions of the Survey's epigraphic work. Thanks to our growing collection of Instagram posts and successful campaigns serializing some of dE's case studies, @digitalepigraphyofficial has gained almost ten thousand followers in a mere year, thereby gaining some much-deserved recognition and lots of praise for the Survey's work.

Additionally, every week the OI continues to post articles and news items from the digitalEPIGRAPHY web page on the OI's Facebook, Instagram, and Twitter platforms: <https://www.facebook.com/OrientalInstitute>, <https://twitter.com/orientalinst>, and <https://www.instagram.com/theorientalinstitute>. Oriental Institute lectures are also accessible online at <https://www.youtube.com/c/TheOrientalInstitute>.

in a searchable card system (of ninety-six entries so far). The other collection, called the Painted Hieroglyphs Database (<https://www.digital-epigraphy.com/painted-hieroglyphs>) is built around a similar idea and presents painted details and design variants of ancient Egyptian hieroglyphs (174 entries so far).

Another aspect of teaching our colleagues about digital documentation techniques consists in workshops. Last autumn, digitalEPIGRAPHY held a three-day online course organized by Universität Basel, followed in the spring by Scanning the Horizon, an open discussion about the future of epigraphy, held by Swansea University. Finally, one of digitalEPIGRAPHY's case studies was presented as an online lecture at Universität Wien on its YouTube channel (<https://www.youtube.com/watch?v=8tATLWEHIQs>).



Figure 26. Sample card of the many Visual Documentation database entries presented on the dE website.

CHICAGO HOUSE AND THE MARJORIE M. FISHER CHICAGO HOUSE LIBRARY

Throughout the period of remote work imposed by the COVID-19 crisis, although it has been impossible for our professional staff to work on site, we have nevertheless continued the full-time employment of our Luxor-based permanent work force during this time. Finance manager Essam el-Sayid, administrator Samir Guindy, and administrative assistant Samwell Maher have continued to provide financial oversight and monthly reporting to Brendan Bulger at the OI per usual. Our forty full-time workmen, supervised by *reis* Badawy Abdullah and chief engineer Nashat Sidhom, have protected the Chicago House facility, provided logistical support, and carried out a wide range of infrastructure repairs and maintenance at Chicago House in our absence under the capable direction of Tina Di Cerbo. These tasks include the cleaning and repainting of both halls of the Chicago House Library; dismantling, cleaning, and reassembling all the bookshelves; replacing the lighting in both halls; completely replacing the hot-water heating pipes in the library and office wing; and reorganizing and restacking the entirety of the library's holdings, as well as conducting a massive overhaul of the library's database (accomplished by Tina, Ariel Singer, and Chicago House librarian Anait Helmholz). We will publish more details of this and much more work in the next *Chicago House Bulletin*, but I must acknowledge here that we owe Tina, Badawy, Nashat, and all our workmen an enormous debt for safely accomplishing these projects at the House during this challenging time. Our gratitude to Tina and our Luxor staff is simply beyond words.

Figure 27. Chicago House Library Second Hall, reassembly of bookshelves. Photograph by Tina Di Cerbo.



TRANSITIONS

It is with a heavy heart that I must note here the passing of several friends and former team members since I wrote last: former Chicago House librarian Marie Bryan; our beloved Carlotta Maher, who was the heart and soul of Chicago House for almost forty years; our dear colleague and friend Prof. Robert Ritner; and long-term Chicago House supporters and friends Dan and Lucia Woods Lindley. They all are a cherished part of the history of Chicago House, and we are terribly diminished by their passing. Proper tributes will be forthcoming.

The Epigraphic Survey professional staff during this past season consisted of W. Raymond Johnson, director; J. Brett McClain, assistant director/senior epigrapher; Jen Kimpton, epigrapher and MH Western High Gate site manager; Christina Di Cerbo, Ariel Singer, and Aleksandra Hallmann Weninger, epigraphers; Boyo Ockinga and Susanne Binder, project archaeologist/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértés, senior artists; Keli Alberts and Dominique Navarro, artists; Jay Heidel, Luxor Temple site manager/architect/artist; Gina Salama, Luxor Temple assistant/digital data engineer; Yarko Kobylecky, chief staff photographer; Amanda Tetreault, assistant photographer; Owen Murray, senior digital photographer; Hilary McDonald, digital photographer; Susan Lezon, photo archivist; Elinor Smith, photo archives registrar; Carlotta Maher†, assistant to the director emerita; Essam El Sayed, finance manager; Samir Guindy, administrator; Samwell Maher, assistant administrator; Anait Helmholz, Chicago House head librarian/Medinet Habu Western High Gate assistant; Martina Roshdy Maher, assistant librarian; Frank Helmholz, master mason; Johannes Weninger, assistant stonemason; Lotfi K. Hassan, Medinet Habu conservation supervisor; and Hiroko Kariya, project conservator for Luxor Temple and TT 107. Alain and Emmanuelle Arnaudis worked on the Chicago House digital archives database. Special thanks as always must go to our forty full-time Egyptian workmen, without whom we could do nothing.

Sincerest thanks to the Egyptian Ministry of Tourism and Antiquities (MoTA) and the Supreme Council of Antiquities (SCA), Minister of Tourism and Antiquities Dr. Khaled el-Enany, SCA Secretary General Dr. Mostafa Waziri, and all our friends and colleagues in Egypt for our remote collaboration this year. Sincerest thanks must go to the many friends of the Oriental Institute and Chicago House, whose generous support allows us to conduct our documentation, conservation, and restoration programs in Luxor. Thanks to the former Chargé 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; former mission directors of the United States Agency for International Development in Egypt directors Sherry Carlin, Mary Ott, Walter North, Jim Bever, Hilda (Bambi) Arellano, Ken Ellis, and Bill Pearson; to Sylvia Atalla and Mohamed Abdel Rahman, USAID Egypt; to David Rockefeller Sr.† and Marnie Pillsbury; to Dr. Marjorie M. Fisher; David and Carlotta Maher†; O. J. and Angie Sopranos; Misty and Lewis Gruber; Ward and Diane Zumsteg; Andrea Dudek; Nassef Sawiris; Kitty Picken; Daniel Lindley† and Lucia Woods Lindley†; Ellen and Tom Granger; David and Allison Harley; Eric and Andrea Colombel; Piers and Jenny Litherland; Tom Van Eynde; Jan Johnson and Donald Whitcomb; Marjorie B. Kiewit; Nancy N. Lassalle; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Holly J. Mulvey; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; Priscilla (Peppy)

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Bath; Charlie Secchia; Emily Fine; Nan Ray; Anna White; Willard White; Janet and Karim Mostafa; Elisabeth R. French; Waheeb and Christine Kamil; Caroline Lynch; Polly Kelly; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy, Kate Pitcairn; Dr. Lorna Straus; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod Jr; Dr. Louise Bertini and Mary Sadek of the American Research Center in Egypt; and all 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), Curt Ferguson and Coca Cola Egypt (Atlantic Industries), and the World Monuments Fund (WMF) for their past support of our work.

Finally, we would like to express special gratitude to USAID Egypt for the continuing and vital support of our conservation and site-management program for the temple complex of Medinet Habu, especially during this most difficult year of the COVID-19 crisis, as well as to our colleagues in the Ministry of Antiquities/Supreme Council of Antiquities, without whose consideration none of our work in Egypt would be possible. This year of enforced remote work has posed numerous challenges for us all, but thanks to the ongoing funding provided by this award we have been able to adapt our work plan to an unprecedented set of circumstances and to continue our support and economic stimulus of the local community and the cultural heritage sector in Luxor. USAID Egypt's support has enabled us to prepare for the efficient implementation of the planned on-site measures with the goal of conserving the monumental area and enhancing visitors' access to the complex when our team returns to Medinet Habu in October 2021. The gratitude of the Luxor community—and Chicago House—is heartfelt.

ADDRESSES OF THE EPIGRAPHIC SURVEY

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