

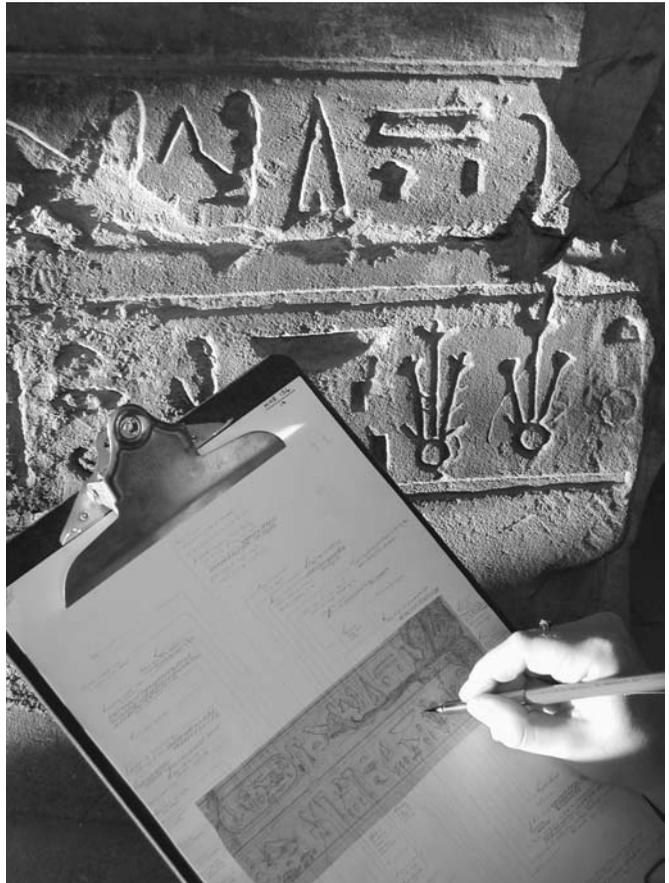
EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2004, the Epigraphic Survey completed its eightieth six-month field season in Luxor. At Medinet Habu the conservators finished cleaning the walls of the last two inner sanctuaries and started cleaning the sanctuary façade. Painted details of the newly cleaned wall surfaces were added to the facsimile drawings by the epigraphic team, thus completing the documentation for the first volume in the Medinet Habu small Amun temple series. Over the central sanctuary roof the installation of the new skylight was completed. At Luxor Temple more storage mastaba platforms were constructed around the precinct onto which large blocks and column drums were raised, as well as hundreds more small wall fragments. Treatment and monitoring of deteriorating fragments was resumed and expanded by the Luxor Temple conservation team, and protective canvas siding was added to the “hospital” mastabas where decaying fragments are stored. Finally, the third volume in our Khonsu Temple series was printed, *Temple of Khonsu, Volume 3: The Graffiti on the Khonsu Temple Roof at Karnak: A Manifestation of Personal Piety* (Oriental Institute Publication 123; Chicago: The Oriental Institute, 2004), by Helen Jacquet-Gordon.

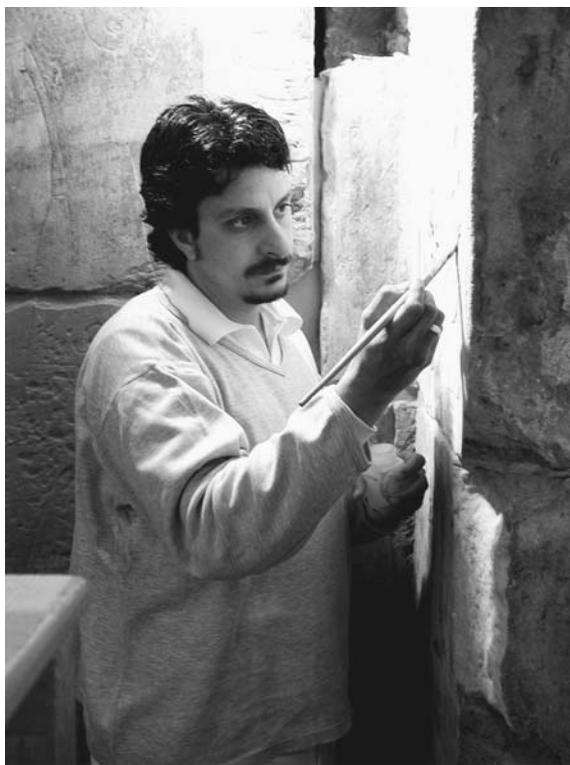
Small Amun Temple of Hatshepsut and Thutmose III at Medinet Habu

This season the Epigraphic Survey conservators at Medinet Habu — Lotfi Hassan, Adel Aziz, and Nahed Samir — finished the cleaning of the last two rooms of the sanctuary of the Eighteenth Dynasty temple: the “naos room” and the “king’s chamber,” after which artists Margaret De Jong, Susan Osgood, and senior epigrapher Brett McClain completed the final paint collation of those rooms and the back central Amun sanctuary. In March, Brett McClain and I reviewed on site the sixty-four facsimile drawing enlargements of all six sanctuary rooms and their façade, all of which are now cleared for publication. Egyptologist/artist Tina Di Cerbo finished the drawings of the graffiti in the sanctuaries, including several new graffiti found in this year’s cleaning process. Collation was completed by the epigraphers



Epigraphic copying at the small Amun temple, Medinet Habu; epigrapher Jen Kimpton. Photograph by Ray Johnson

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Conservator Lotfi Hassan cleaning painted reliefs in the “king’s chamber,” small Amun temple, Medinet Habu
 Photograph by Ray Johnson

with the kind assistance of former Chicago House epigrapher Richard Jasnow, who with Tina produced translations and commentary for the publication of the Demotic graffiti. The graffiti include hieratic, black-ink restoration guidelines used by the post-Akhenaten restorers in the late Eighteenth Dynasty; miscellaneous figurative graffiti; and painted or incised Demotic. The drawings were produced and corrected by Tina digitally, an exciting new phase of our documentation process. At the end of the season Tina and I reviewed all forty-seven graffiti at the wall (twenty-six in the “naos room” alone).

Once all of the sanctuary drawings were cleared for publication, photographer Yarko Kobylecky, assisted by Ellie Smith, did the final, large-format, color and black & white photography for the season in both sanctuaries, and photographed all of the drawings in 8 × 10 inch format negatives for backup and publication production. Production of *Medinet Habu 9: The Eighteenth Dynasty Temple, Part 1: The Sanctuary*, the inaugural epigraphic volume in our Medinet Habu small Amun temple series

(the first of four), will begin this summer in Chicago and will feature almost 200 plates, about a dozen in color.

Epigraphic work for volume 2, *Medinet Habu 10: The Eighteenth Dynasty Temple, Part 2: The Bark Sanctuary and Ambulatory*, continued as well during the season by epigraphers Brett McClain, Harold Hays, Jen Kimpton, and Randy Shonkwiler, and artists Margaret De Jong, Tina Di Cerbo, and Sue Osgood. The drawings of the Thutmose pillars in the ambulatory are now mostly complete, with only a few requiring the addition of final corrections. The collation of the bark sanctuary exterior scenes of Thutmose III (including the famous foundation ritual scenes) is also in the final stages, and collation has begun on the interior bark sanctuary scenes. Documentation of these wall scenes is particularly challenging because of the subsequent modifications to the Thutmose III reliefs: the original deities were hacked by Akhenaten, were restored in the late Eighteenth and early Nineteenth Dynasties, were totally re-carved by Ptolemy VIII (who kept the original decorative program but updated the figures in the Ptolemaic style), and were mutilated again in the medieval period. Numerous traces of the earlier versions are present throughout the walls and are carefully added in trace-weight lines to the facsimile drawings.

In addition to the successful completion of the wall cleaning and documentation of volume 1 at Medinet Habu, stonemason Dany Roy finished the installation of a new, waterproof, aluminum and frosted glass skylight over the central “dyad chamber” roof, which replaces a wooden one installed twenty years ago. Screened openings on the north and south long ends allow for ventilation. Next season Dany will continue the wall and floor patching around the Eighteenth Dynasty temple where needed. Lotfi and his conservation team will continue to clean the star-painted ceilings in the sanctuary chambers and will extend the cleaning and infilling into the

bark sanctuary and ambulatory. The epigraphy, conservation, and restoration work at the Medinet Habu small Amun temple has been funded by a grant from USAID through the Egyptian Antiquities Project (EAP) and the American Research Center in Egypt (ARCE); the conservation and restoration work will eventually be published in the EAP publication series. I have just received word that this grant has been extended for another two years, and the extension will cover the epigraphic recording as well as the conservation and restoration work.

I should point out that in their free time the whole Medinet Habu conservation team — Lotfi, Adel, and Nahed — cleaned and restored three extraordinary statues for the new extension of the Luxor Museum, which opened in April 2004: Thutmose III, in granodiorite; Sety I, in calcite; and Ramesses III, in greywacke. Congratulations to them all for their remarkable achievement(s).

Luxor Temple

This season marked the first year of a new, two year World Monuments Fund (WMF) and “Robert W. Wilson Challenge for Conserving Our Heritage” matching grant awarded to the Epigraphic Survey for work at Luxor Temple. With this assistance we continued our protective measures in the Luxor Temple blockyard and constructed 265 m of new, damp-coursed mastaba platforms in the northern, western, and southern blockyard storage areas. Dany and our workmen lifted fourteen large Roman column drums and four large Eighteenth Dynasty blocks in the western, Roman gate area; three large blocks from the Colonnade Hall east of the hall; and



Installation of aluminum and frosted glass skylight over “dyad room,” small Amun temple, Medinet Habu. Photograph by Ray Johnson

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Moving of Kushite column drums onto protected mastaba platforms, east area, Luxor Temple. Photograph by Ray Johnson



Reconstructed fragment group of goddesses from the Luxor Temple blockyard, with addition of new text at the bottom. Late Ptolemaic period. Photograph by Ray Johnson



Conservator Hiroko Kariya and assistant Nan Ray condition-surveying consolidated sandstone fragments in the treatment tents. Photograph by Ray Johnson

thirty-five large Kushite column drum sections, thirty-one large Amenhotep III blocks, and three miscellaneous blocks from the southern area up onto the new protected platforms. Emily Napolitano, Jamie Riley and I supervised the moving of the last of the smaller wall fragments onto the new mastabas. Sailcloth siding was added to the aluminum framing of the five “hospital” mastabas in the eastern blockyard for greater protection, and sailcloth flaps secured with velcro to the siding of the two treatment mastabas in the main blockyard for easier access. Stone conservator Hiroko Kariya condition-surveyed all of the fragments in the blockyard, and treated 117 deteriorating wall fragments with Wacker-OH (ethyl silicate), as well as sections of two large Amenhotep III blocks from the southern end of the precinct. Digital recording and monitoring of 347 severely deteriorating fragments was undertaken by Hiroko, assisted by Nan Ray, and a priority list for treatment was put together in consultation with me, based on iconographic importance. Epigrapher and computer wizard Harold Hays and Nan Ray worked on a new database for the tracking, identification, and treatment of the fragmentary material. Yarko and Ellie conducted on-site photography of selected fragments and fragment groups for analysis (343 total), including corpora of Thutmose III, Kushite, and Ptolemaic blocks, partly recorded last season, all of which reassemble into major wall and gate sections, currently under study. You might compare the fragment group of Ptolemaic goddesses illustrated in this report with a photograph of the same group published in last year’s *Annual Report*; in one year it has grown considerably taller! Emily Napolitano helped supervise block moving: she painstakingly painted identification numbers on each fragment as it was photographed, and created maps of all of the numbered fragment mastaba platforms in each blockyard area for tracking and monitoring purposes.

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In February conservator John Stewart, who has worked on the fragment project since the 1980s, spent a week consulting with us on future program strategy. In mid-February Structural Engineer Conor Power returned to continue his structural condition study of Luxor Temple, part of our WMF supported program. Three plumb bobs set up along the southern flank of the eastern pylon and several crack monitors up above showed no discernible signs of movement, which indicates that the monument is stable. Thanks to WMF support we made extraordinary progress this season, and it is my great pleasure to report that the majority of the fragmentary inscribed and architectural material around the Luxor Temple precinct is now finally off the ground and protected. We have much still to do, but we have made great progress in our short-and long-term preservation goals.

Khonsu Temple Volume 3

In early April we were delighted to receive the first copies of Helen Jacquet-Gordon's *Temple of Khonsu, Volume 3: The Graffiti on the Khonsu Temple Roof at Karnak: A Manifestation of Personal Piety* (Oriental Institute Publication 123). This volume documents over 350 graffiti found on the rooftop of Khonsu Temple at Karnak, painstakingly recorded and analyzed by Helen over many decades. Now a whole category of Egyptian priests, who had few or no other monuments, take their place in immortality among their more illustrious peers. They would be very, very pleased. Our warmest congratulations are extended to Helen and the Oriental Institute Publications Office. This publication was generously underwritten by the Getty Grant Program of the J. Paul Getty Trust.

When not reading over proofs of Khonsu III this winter, Helen continued preparing her next publication, that of the pottery remains she and husband Jean excavated in the Thutmose I Treasury at Karnak North, which she will publish in three fascicles. Jean Jacquet continued to pre-

pare the publication of three sites excavated by the late Serge Sauneron in the 1960s, the first a fortified C-Group village near Wadi es-Sebua, now covered by the waters of Lake Nasser; the second an unpublished church associated with the hermitages of Esna West; and the third three additional hermitages at Adaima, 10 km south of Esna. This work will be published by the French Archaeological Institute in Cairo this fall.



Epigraphers Brett McClain and Harold Hays and artist Sue Osgood conferring at the wall, small Amun temple, Medinet Habu. Photograph by Ray Johnson

Chicago House

It is my great pleasure to report that the first version of the Chicago House Photo Archives large-format negative database (FileMaker Pro 6) with thumbnail images of all 17,099 negatives has been finished and a copy turned over to the Oriental Institute Museum Archives. The completion of the database is a major milestone in our Photo Archives preservation program, and follows the transfer to the Oriental Institute last autumn of 242 CD-ROMs containing high resolution scans of the 17,099 large-format negatives housed in the Chicago House Photo Archives. It is a great relief to have this priceless data here at our home base! From

now on, all large and some small format negatives produced by Chicago House in Luxor will be physically duped and scanned for transfer home (we have been bringing back to the Oriental Institute duplicate large-format negatives for more than twenty years now). Our ultimate goal is to have hard-copy duplicates of all negatives presently stored at Chicago House back at the Oriental Institute. As time goes by and the monuments continue to deteriorate, the value of these images, frozen in time, is becoming inestimable.

All credit for this accomplishment must go to Chicago House Photo Archivist Sue Lezon, who has painstakingly supervised all aspects of the project since its inception during our 1998/1999 season. Since 1999, she has coordinated the high resolution scanning of our entire large-format negative holdings at the Karnak Franco-Egyptian Center scanning facility (thanks to the kindness of its director, Dr. François Larché), and she personally examined each image after scanning for quality control (negative reversal, etc.) and optimizing. She produced all 242 CDs of the 17,099 high-resolution scanned images, and coordinated the transfer of one set of them to the Oriental Institute Museum Archives last fall, a major goal in our backup program. For the last year, she and Ellie Smith have been tweaking the database (originally produced by Jason Ur and John Sanders) with Harold Hays and producing low-resolution thumbnails of all the scanned images for inclusion in the database. Most of the data entering has been done by our tireless Photo Archives assistant Ellie Smith. Sincerest congratulations to all involved, past and present, for this far-reaching achievement.

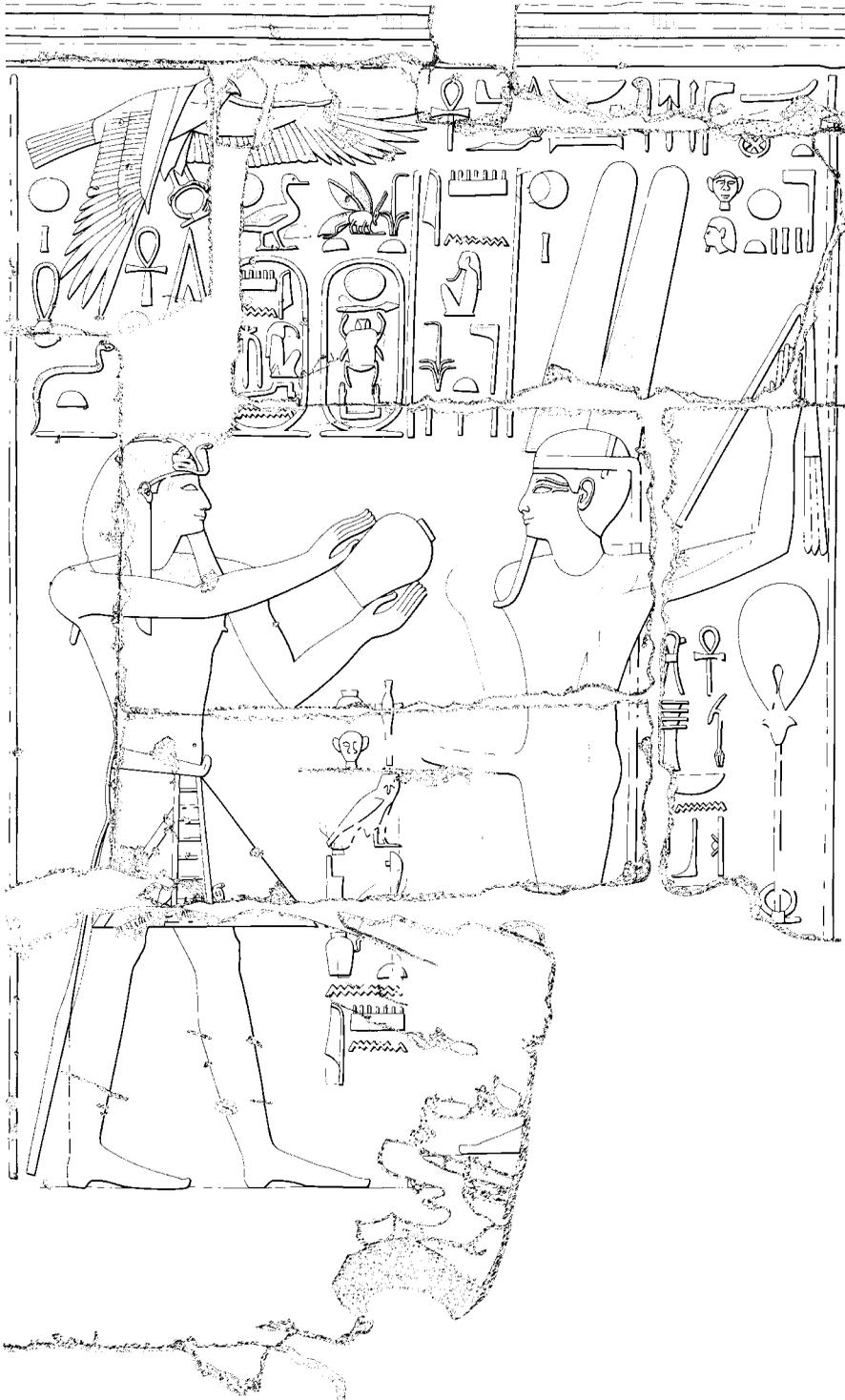
This season staff photographer Yarko Kobylecky assisted by Ellie produced and processed 471 large-format photographs at Medinet Habu and Luxor Temple; thirty-one rolls of 35 mm film (color and black & white); fifteen rolls of slide film; and forty-five color transparencies of the cleaned wall surfaces of the Medinet Habu small Amun temple. Harold Hays helped Sue and Ellie create several new databases for some of the smaller collections housed in the Chicago House Photo Archives, including the Labib Habachi photographic archives (for which Ellie made 7,050 small-format entries, and 470 large-format entries this season), and the Special Collection of glass plate negatives Chicago House purchased in 1989 (796 entries).

In addition to supervising the smooth running and maintenance of the Chicago House library and patiently assisting library patrons, epigrapher/librarian Jen Kimpton designed a new database for the library, also using FileMakerPro. This database now allows her to record and track book orders, donations, and acquisitions and is also a big help in the accessioning process. During the course of the season, Jen accessioned 290 new additions to the library, with forty-six of those items representing gifts. When she was not working in the blockyard, assistant to the director Emily Napolitano gave eleven library talks for interested patrons and groups, managed the front office and house, coordinated food and supply purchases throughout the season, worked with



Ray and Brett reviewing a drawing in the King's Chamber, small Amun temple, Medinet Habu. Photograph by Margaret De Jong

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Facsimile drawing of Thutmose I (originally Hatshepsut) offering a nemset jar to the ithyphallic Amun, southern “vestibule,” small Amun temple, Medinet Habu. This will be published in the first volume of the small Amun Temple series. Photograph by Yarko Kobylecky, drawing by Jay Heidel, Ray Johnson, and Sue Osgood



Chicago House professional staff, 2003/2004 season. Our faithful guard dog Nikon, at far left, passed away this spring after fourteen years with us. We will miss him. Photograph by Yarko Kobylecky

the kitchen staff daily planning menus, and helped coordinate special events (holidays, visits of the United States Ambassador and family, etc.). Finance manager Safi Ouri, assisted by accountant Marlin Sarwat Nassim, kept us to budget in these hard financial times and really made our dollar go far! Safi and Marlin may be behind the scenes, but they are the very backbone of our operation; particular thanks must go to Safi for her budgeting skills at this critical time. Special thanks must also go to Tina Di Cerbo, who comes several weeks early each season to open and clean the house, and who stays several weeks after the season's end to close and pack up the facility for the summer.

In January we had the pleasure of the company of Oriental Institute Director Gil J. Stein, wife Elise, and daughters Abbie and Hannah, who spent a pleasant week with us on a review tour of the Institute's work in Egypt. While they were with us, Chicago House hosted a dinner in their honor to which we invited our SCA friends, colleagues, and foreign archaeological missions in Luxor.

The professional staff this season, besides the field director, consisted of J. Brett McClain, Harold Hays, Randy Shonkwiler, and Jen Kimpton as epigraphers; Richard Jasnow as epigraphy consultant; Christina Di Cerbo, Margaret De Jong, and Susan Osgood as artists; Yarko Kobylecky as staff photographer; Susan Lezon as photo archivist and photographer; Elinor Smith as photo archives and photography assistant; Emily Napolitano as assistant to the director, office manager, and blockyard assistant; Carlotta Maher as assistant to the director; Jamie Riley as blockyard supervisor; Safinaz Ouri as finance manager; Marlin Sarwat Nassim as accountant; Jen Kimpton as librarian; Dany Roy as stonecutter; Lotfi Hassan, Adel Aziz Andraws, and Nahed Samir as conservators at Medinet Habu; and Hiroko Kariya and John Stewart as conservators at Luxor Temple. Nan Ray worked as assistant to Hiroko Kariya on tracking and database

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management; Conor Power worked as structural engineer; Helen Jacquet-Gordon and Jean Jacquet continued to work and consult with us in the library and photo archives; and Girgis Samwell worked with us as chief engineer.

To the Supreme Council of Antiquities we owe a special debt of thanks for a particularly productive collaboration this season: especially to Dr. Zahi Hawass, Secretary General of the SCA; Dr. Magdy El-Ghandour, General Director of Foreign Missions; Dr. Sabry Abdel Aziz, General Director of Antiquities for Upper and Lower Egypt; Dr. Mohamed Abdel Fattah Abdel Ghani, Director General of Upper Egypt; Dr. Holeil Ghaly, General Director of Luxor and Southern Upper Egypt; Dr. Ali Asfar, General Director for the West Bank of Luxor; Dr. Mohamed Assem, Director of Karnak/Luxor Temples; Mr. Ibrahim Suleiman, Director of Karnak Temple; Mme. Nawal, Chief Inspector of Luxor Temple; and Mme. Sanaa, Director of the Luxor Museum. Sincerest thanks must go to our inspectors over the course of our six-month field season; at Medinet Habu: Abdel Naser Mohamed Ahmad Saad, Imad Abdullah Abdul Ghany, and Mohamed Khalil Mohamed; and at Luxor Temple: Mme. Sanaa Yousef El Taher, Mme. Manal Mohamed El-Sayed, and Mme. Wafaa Guma Amin. It has been a great pleasure working with them all.

At this time I would like to express my sincerest thanks once again to the many friends of the Oriental Institute whose support has allowed the Epigraphic Survey to continue its vital documentation and conservation work in Luxor. Special thanks must go to the American Ambassador to Egypt, the Honorable David Welch, and Gretchen Welch; the former Ambassador to Egypt, the Honorable Daniel Charles Kurtzer, and Sheila Kurtzer; Elizabeth Thornhill, Cultural Affairs Officer of the United States Embassy; Ken Ellis, Director of the United States Agency for International Development in Egypt; Exa Snow; Ahmed Ezz, EZZ Group, Cairo; David and Carlotta Maher; David and Nan Ray; Mark Rudkin; Dr. Barbara Mertz; Daniel Lindley and Lucia Woods Lindley; Dr. Marjorie M. Fisher; Eric and Andrea Colombel; Piers Litherland; Dr. Fred Giles; Marjorie B. Kiewit; Nancy LaSalle; Tom and Linda Heagy; Donald Oster; Dr. William Kelly Simpson; Kelly and Di Grodzins; Dr. Ben Harer; Dr. Roxie Walker; Louis Byron Jr.; Dr. Gerry Scott, Kathleen Scott, Mary Sadek, Amir Abdel Hamid, and Amira Khattab of the American Research Center in Egypt; Dr. Chip Vincent, Dr. Jarek Dobrolowski, Cynthia Scharzter, and Janie Abdul-Aziz of the Egyptian Antiquities Project; Dr. Michael Jones of the Antiquities Development Project; and all of our friends back home at the Oriental Institute. I must also express special gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, and the World Monuments Fund for their invaluable support. Sincerest thanks to all.
