

EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2014, the Epigraphic Survey, in cooperation with the Egyptian Ministry of State for Antiquities Affairs/Supreme Council of Antiquities (MSA/SCA), completed its ninety-six-month field season in Luxor; Chicago House's activities ran from October 15, 2013, through April 15, 2014. Projects in Medinet Habu included epigraphic documentation, conservation, and restoration work in the small Amun temple of Hatshepsut and Thutmose III, the Domitian Gate, the Ramesses III southern well, the Medinet Habu blockyard, and a conservation student training program. All work was funded by a grant from USAID Egypt. Documentation work continued at Luxor Temple, TT 107, and Khonsu Temple. A new digital documentation program was inaugurated and a digital drawing manual composed for electronic publication.

Medinet Habu

MSA inspectors who worked with us at Medinet Habu this season included Miss Soaad Mahmoud Galal Mohamadin, Miss Hanaa Mamoud Mohamed Soliman, Miss Eman Haggag Yousef,



Figure 1. Johannes at work in the stone yard, December 19, 2013, Medinet Habu (photo by Ray Johnson)

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Figure 2. Sue and Margaret working on the Medinet Habu small Amun temple Pinedjem inscription using a “Companion” drawing tablet (photo by Ray Johnson)

Mrs. Zeinab Aly Mohammed, Miss Essraa Mohamed Mohamed Mohamed, Miss Salwa Fathalla Hassan, and Mr. Atito Mohamed Hassan.

Epigraphy

Small Amun Temple

Documentation continued for the full six-month season this year in the Small Temple of Amun, focusing on the recording of materials in the ambulatory and on the façade, destined for publication in *Medinet Habu X*, along with the late additions to the temple and marginal inscriptions, to appear in *Medinet Habu XI*. The epigraphy was supervised by senior epigrapher J. Brett McClain, and the epigraphic team consisted of epigrapher Jen Kimpton, senior artists Sue Osgood and Margaret De Jong, and artists Krisztián Vértés and Keli Alberts. Thanks to the efforts of the artists and epigraphers at the site, all but four of the remaining enlargements for *Medinet Habu X* were corrected, revised, and approved by the Field Director, so that it is now possible to plan for the completion of all materials for that volume within the next field season (i.e., by spring 2015). *Medinet Habu X* will contain the documentation of the following portions of the temple:

- the façade (including the Eighteenth Dynasty decoration as well as all later revisions of the decorative scheme)
- the pillars of the Thutmosid peripteros (including the interior and lateral pillar faces, but excluding the exterior Ramesses III decoration)
- the interior architraves of the Thutmosid peripteros

Work on facsimile drawings for *Medinet Habu XI* has occupied the bulk of this season. This volume is planned to consist of the following elements:

- the exterior scenes and texts added to the temple under Ramesses III (to be published primarily in photographs)
- the marginal inscriptions of Pinedjem
- the columns, gateway, and blocking stones of Achoris

The following volume, *Medinet Habu XII*, will contain the publication of the bark shrine, while the Kushite pylon, chapels of the God's Wives of Amun, and the later monuments will appear in subsequent volumes. The publication scheme outlined above will continue to guide our prioritization of the work in upcoming seasons.

What follows is a breakdown of the drawings that have passed through the following stages of the Chicago House process:

Penciling completed:	17
Inking completed (incl. summer 2013):	32
Collation completed:	2
Transfer Check completed:	4
Director Check completed:	11

Epigraphers Tina Di Cerbo and Richard Jasnow continued their digital facsimile documentation and collation of the Late Period graffiti in the small Amun temple northern annex, southern Ptolemaic gate, and the Ramesses III mortuary temple roof.

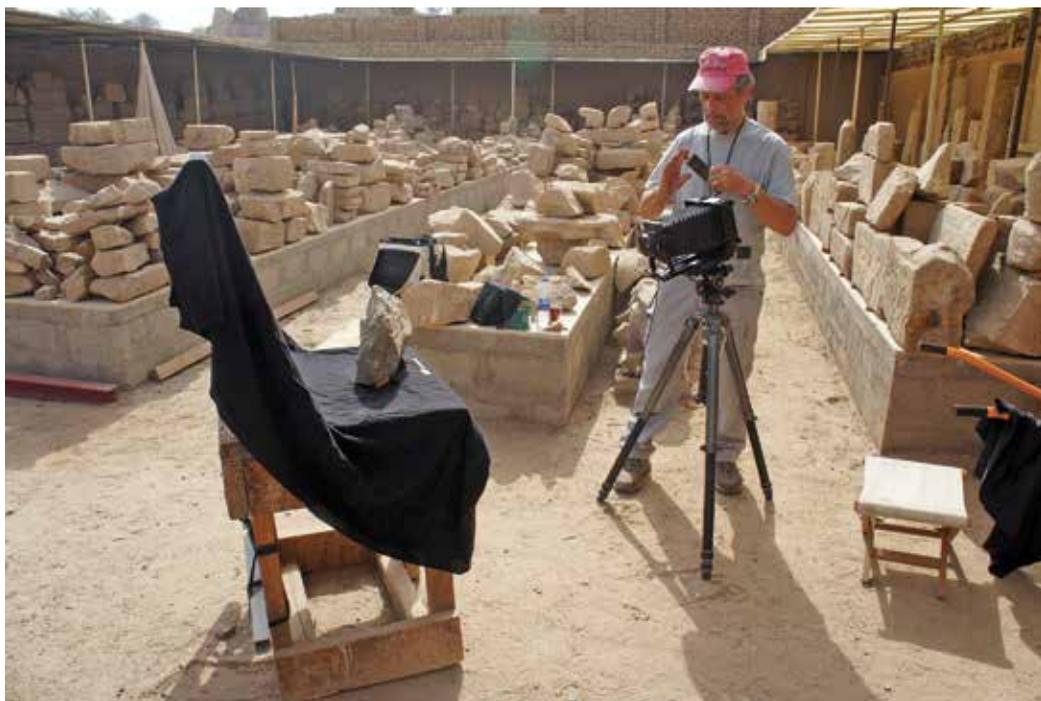


Figure 3. Yarko Kobylecky photographing fragments in the Medinet Habu blockyard (photo by Ray Johnson)

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Blockyard Documentation

Another ongoing component of the recording work at Medinet Habu has been the documentation and processing of fragmentary material from the precinct, now securely stored in the new Medinet Habu blockyard. Initiated in the 2007–08 season, the blockyard project continued throughout this season, resulting in the photography and preliminary documentation of additional inscribed sculpture and relief fragments. Staff photographer Yarko Kobylecky conducted the photography assisted by registrar Ellie Smith and photography assistant Gharib. Members of the team are now undertaking analysis of specific fragment groups, and two articles concerning material from this corpus are currently in press; it is envisioned that the study and publication of the fragments will continue to be a core component of our work at the site in seasons to come. Thanks to Oriental Institute Museum Archivist John Larson for his long-distance assistance in this process.

Western High Gate

A new initiative this year has been the documentation of the sandstone fragments of the destroyed western High Gate at the back of the Medinet Habu complex that was pendant to the intact, eastern High Gate at the front. This project, left unfinished after initial excavations in 1932, will ultimately involve epigraphic recording, conservation, and restoration of the structure. Since the architecture and decoration of the western High Gate has remained almost wholly unpublished since its discovery, it is intended that a future volume in our Medinet Habu series will be devoted to the presentation thereof.

Coordinated by epigrapher Jen Kimpton, the project this season took several phases. The first involved creating databases to record the miscellaneous inscribed blocks and frag-



Figure 4. Western High Gate block, Nubian battle scene (photo by Ray Johnson)

mentary remains of the destroyed gate, one for use on-site in the field. The other major task was to establish a system for recording the positions of the blocks and fragments that were to be included in the catalog. The position of each block was recorded (1) by assigning them coordinates in Üvo Hölscher's grid system (used in the *Excavations of Medinet Habu* volumes), and (2) by indicating the blocks with their newly assigned numbers in "general view" photographs taken from multiple perspectives.

The survey of the western High gate (WHG) material began on January 15, 2014. Each block was first assigned a number (continuing the MH block series established for blocks and fragments in the Medinet Habu blockyard) and the following information is entered into the database: Hölscher grid coordinates, location area, material, dimensions, condition, number of decorated surfaces, type of decoration, at least one field photo, whether it belongs to the WHG, whether it has been reused, the architectural features associated with it, and a brief description of the content of the decoration. In some cases isometric notes are also recorded. When a block has more than one decorated surface, each surface is given its own record in the database, and the block number is appended with a capital letter (A, B, C, and so on as necessary). Each block is then photographed digitally from various angles, and the final two digits of its newly assigned number are chalked onto a broken surface. Finally the block is located and labeled on the area photographs in which it appears.

Summary

Total of blocks/fragments cataloged:	177
Total new records in database:	212
Total of photographs taken with camera:	923
Total of photographs taken with iPad:	232

The Domitian Gate

This season marks the fourth season in our Medinet Habu Domitian Gate restoration work. Four years ago we noted that the first century AD sandstone gate of the Roman emperor Domitian, reassembled by George Daressy from scattered blocks in the late nineteenth century behind the small Amun temple, was in danger of collapse due to groundwater salt decay of its foundations. After consultation with the MSA/SCA, conservator Lotfi Hassan, stone mason Frank Helmholz, and our structural engineer, Conor Power, it was decided that the gate had to be completely dismantled in order to properly replace the foundations with new sandstone, specially damp-coursed against any future groundwater problems. Permission was granted by the MSA/SCA to begin that work in 2011, and dismantling began then.

This season master mason Frank Helmholz and the Chicago House workmen cut and shaped nine new replacement blocks for courses four and five of the gate, with five more blocks started. All of the new sandstone was quarried from Gebel el-Silsileh, the source of the ancient stone. Courses two and three — old and new stones — were mortared into place and those courses completed. Courses four and five were positioned in place without mortaring to check the fit. The remaining blocks from the gate are stored on platforms to the north of the gate and were documented, condition-assessed, and consolidated this season by the conservation team headed by Lotfi Hassan. Frank and assistant Johannes Weninger and their Egyptian stone team will finish cutting and shaping new stone blocks that will replace some of the missing blocks next season, and it is hoped that most of the gate will be back in place by April 2015. Another decaying Roman-period gate from the time of the Roman emperor

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Figure 5. Medinet Habu, Ramesses III mortuary temple (background); Domitian Gate restoration (foreground) (photo by Ray Johnson)

Claudius outside the Medinet Habu eastern enclosure was stabilized and photographed this season and will be dismantled and brought into the Medinet Habu precinct for restoration next season.

Medinet Habu Blockyard Conservation

The conservation team supervised by senior conservator Lotfi Khaled Hassan assisted by Nahed Samir Andraos continued conservation, consolidation, and display of fragmentary material in the new, protected blockyard built by Chicago House against the southern Ramesses III enclosure wall. This season as part of our USAID funding, we also sponsored a conservation-student training program for six students: Safaa Saad Mohamed, Sekina Mohamed Orabi, Hanni Mahmoud Hassa, Nehad Badri, Doaa Mohamed Hassan, and Magda Hasaan Abo Al Hagag Al Taher. The training program focused on the Domitian Gate, the Medinet Habu blockyard, and the Ramesses III southern well, and provided the students with their first hands-on field experience.

Domitian Gate. The students were taught to assess and document damage and alteration on the sandstone blocks of the gate, using Adobe Photoshop and coded graphics as a first step before conservation. Conservation measures included (1) mechanical cleaning of all block surfaces, (2) consolidation with acrylic resin of the paint layers and smaller decayed areas, (3) consolidation of the larger areas of decay with ethyl silicates, and (4) filling of gaps and cracks using hydraulic mortar and stone powder. In addition, two sections of broken stone block number 37 were reunited with fiberglass dowels and epoxy resin.



Figure 6. Conservation of Medinet Habu southern well blocks, March 2014 (photo by Ray Johnson)

Blockyard. (1) Mechanical cleaning and desalination of selected stone blocks inside the blockyard using brushes and due to weather conditions (rain water), which brought a lot of salts to the surface; (2) poulticing techniques for extraction of salts using sepiolite and distilled water; (3) moving of selected granite blocks for cleaning and presentation; and (4) conservation and treatment of two previously restored sandstone blocks inside the blockyard (removing old cement and iron dowels).

Southern Well of Ramesses III. Restoration and reassembly of shattered sandstone blocks from the upper courses of the well, adversely affected by groundwater salt decay and removed by us several years ago for conservation.

The students successfully completed the program on March 15, 2014, and received certificates in the Chicago House Library followed by a special lunch.



Figure 7. Medinet Habu conservation team on graduation day, March 15, 2014: Medinet Habu conservator Nahed Samir Andraos, Medinet Habu conservation supervisor Lotfi Hassan, senior epigrapher J. Brett McClain, Ray Johnson, Nehad Badri, Doaa Mohamed Hassan, Safaa Saad Mohamed, Magda Hassaan Abo Al-Hagag Al-Taher, Sekina Mohamed Orabi, and Hanni Mahmoud Hassa (photo by Frank Helmholz)

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TT 107, Theban Tomb of Nefersekheru

The Epigraphic Survey's short season at TT 107, the Theban Tomb of Amenhotep III's Malqata Palace steward Nefersekheru, began on February 4 and concluded on February 27, 2014. Our work was supervised by MSA Inspector Mr. Mahmoud Aly Abd el-Aty.

Sue and Margaret returned to the site to make final checks on their inked enlargements of the tomb façade in advance of bleaching. Thereafter, Sue remained on site to digitally document the limestone relief fragments found in the court, most of which relate to the in-situ reliefs on the façade. During the same period, Brett began collation of the available facsimile drawings, which for this year were those of the texts on the polyhedral column.

All of the remaining enlargements for TT 107 will be available for collation beginning in October 2014, and finishing these collations will be a primary goal of the 2014–2015 field season. It is hoped that it will be possible to continue the archaeological and conservation work on the site as well. Special thanks to Priscilla (Peppy) Bath for her generous support of this work.



Figure 8. TT 107 (photo by Ray Johnson)

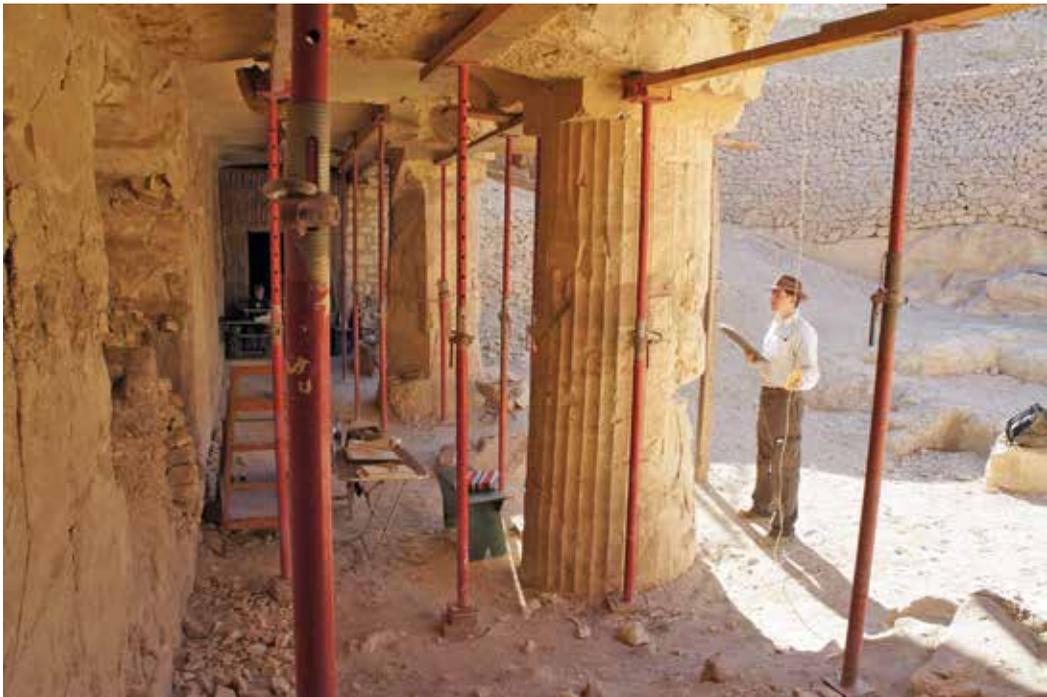


Figure 9. Brett collating a pillar in TT 107 (photo by Ray Johnson)

Luxor Temple

Projects at Luxor Temple ran from December 12, 2013, until April 12, 2014, and included documentation of Roman-period frescos in the Imperial Cult Chamber; conservation, restoration, and maintenance of the blockyard and open-air museum; documentation of architectural blocks from the Basilica of St. Thecla in front of the Ramesses II eastern pylon; documentation of Ptolemy I blocks reused in the church; a condition study of the Luxor Temple structure; and site management discussions with the Luxor Temple inspectors. The documentation and conservation work was partly funded by a grant from USAID Egypt.

Our work at Luxor Temple this year was supervised by MSA Inspectors Mr. Walid Abdel-Rahman, Mr. Medhat Ramadan, Mr. Ahmed Shawky Saady Ahmed, and Mr. Omar Yousef Mohammed.

Documentation

Imperial Cult Chamber Facsimile Drawing

This season we continued the full facsimile documentation of the Late Roman fresco paintings in the Imperial Cult Chamber (Room V). Chicago House artist Krisztián Vértés spent one month of the 2013–2014 season at Luxor Temple, from January 22 to February 20, facsimile documenting the third century AD Roman-period frescos, south wall, east side, upper section. Continuing the documentation process that was started a year ago on the northeastern wall depicting the emperor's courtiers, the initial drawing of the largest preserved area of the fresco is now completed. Krisztián finished pencil drawings on three photo enlargements in situ (shot and developed by Yarko), covering all the human figures remaining on the wall for digital inking over the summer. There were further preparations made for next year's work, examining the lower sections of the same wall for documentation purposes. The drawing



Figure 10. Krisztián penciling Roman frescos at Luxor Temple (photo by Ray Johnson)

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process was based on a modified Chicago House technique specifically invented by Krisztián for these particular wall paintings, applying a certain pencil texture over the areas where pigment is preserved. The goal of this initiative is the definitive publication of the frescos added to this chamber during the First and Second Tetrarchies.

Thecla Church and Blockyard Projects

As part of the Thecla Church and blockyard project coordinated by Chicago House architect/artist Jay Heidel (and kindly funded with a gift from Nassef Sawiris), two 3-meter granite pilasters reused in the Thecla Church sanctuary from a doorjamb of Thutmoses III (split in half) were digitally inked by Jay and collated by Brett this season; one piece is stored along the Sphinx Road in front of Luxor Temple and the second is stored in the eastern blockyard, north end (immediately to the south of the Abul Haggag Mosque). The main focus of the work this season in the Luxor Temple blockyard was the digital penciling of a corpus of fragmentary material from the reign of Ptolemy I used in the sidewalls of the Thecla Church, dismantled by the Egyptian Antiquities Organization in 1960. Thirty-nine sandstone fragments containing parts of the “Bentresh” monumental inscription were penciled, and work was begun on an additional forty that are a small part of the second group related to the first group by various characteristics.

The first group of text blocks were initially recognized by former Epigraphic Survey director Lanny Bell as being a monumental version of a text preserved on what is known as the Bentresh stela now in the Louvre in Paris, a historical inscription describing events from the



Figure 11. Jay digitally penciling Bentresh blocks at Luxor Temple, March 2014 (photo by Ray Johnson)

reign of Ramesses II. Robert Ritner has been working on the translation and analysis of the material with the Epigraphic Survey. The second group of blocks, offering scenes of Ptolemy I, is related to the first by style, paleography, and surface treatment. All the fragments in these two groups appear to be from the same building of Ptolemy I, and the second group contains royal and divine figures of varying sizes performing offering rituals as well as architectural fragments such as cornice fragments and the abacus of a column (the square part at the top just below the architrave). To date, 158 fragments have been identified as belonging to this set of Ptolemy I material, which together with the thirty-nine text blocks makes a related set of 197 fragments altogether. Work on this set of fragments will continue next season.

Another important part of the blockyard management and study as a whole is the maintenance of a careful system of information management for tracking the thousands of fragments in the Luxor temple blockyard and keeping up with their physical condition, their location, and at what stage they are in the process of study, documentation, and conservation. This year Jay supervised the creation of a new FileMaker Pro database for the fragments in the blockyard to enhance the management of the information related to the material (with input by Jen Kimpton, Tina Di Cerbo, and Andrea Dudek). The design of the database was finished this season (thanks to Andrea!), and the data entry for the 3,000–4,000 numbered fragments in the blockyard is about half complete. After this initial data entry is finished, this database will be an ever-expanding system to accommodate all of the new fragments we will add to the system in the future as well as to keep track of the ones in the process of study and publication. In addition to the database, a map of the location of each numbered mastaba/platform is being prepared to help those working with the fragmentary material locate the mastaba on which a desired fragment is stored. Field measurements have been taken for the creation of this map that will be produced over the summer.

Luxor Temple Structural Condition Study

In March structural engineer Conor Power, P.E., spent several days at Luxor Temple doing his annual assessment of the Luxor Temple structure. On March 11 Conor checked the three plumb bobs that Chicago House set up on the south side of the east pylon and determined that there was no discernible movement of the pylon during the last year. He also checked the calibrated telltale monitoring device installed over a crack on the west side of the eastern pylon at the top of the interior stairs and determined that there were no signs of any movement during the past year. This means that the MSA/USAID dewatering program for Luxor and Karnak temples, activated in 2006, is effective and doing its job. The foundations of the temple are now dryer and stable.

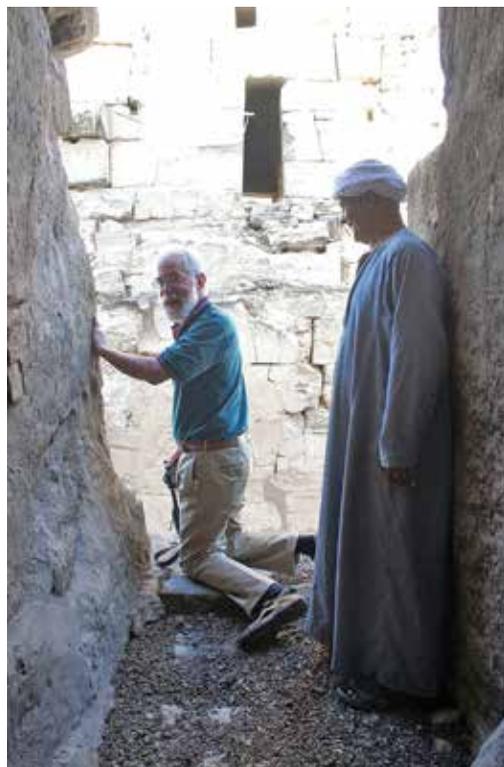


Figure 12. Conor and Mohamed checking calibrated telltale, Ramesses II pylon, March 2014 (photo by Ray Johnson)

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Figure 13. Hiroko supervising installation of “hospital” mastaba new cloth and roof copy (photo by Ray Johnson)



Figure 14. Newly installed “do not climb” signs for the walls of the Amenhotep III court (photo by Ray Johnson)

Conservation

Conservator Hiroko Kariya worked at Luxor Temple this season between January 26 and March 26, 2014. She undertook her annual condition survey of the blockyard and blockyard open-air museum and performed small-scale consolidation where needed. Minor friable spots in about forty display groups/fragments were consolidated with a 2–3 percent Paraloid B-72 in acetone/ethanol (1:1) solution. Some losses in the inscribed faces of two Amenhotep III blocks at the south end of the blockyard were filled with weak lime mortar. Prior to filling, the loss areas were consolidated/isolated with 2–3 percent B-72 in acetone. In addition to replacing the canvas fabric covering our protective storage tents or “hospital mastabas” (Mastabas 79, 89, and 94), over 300 fragments were cleaned, photographed, and briefly condition-checked for future evaluation of the new protection materials.

Site management. This season Hiroko initiated a discussion with the temple inspectors regarding site management of the blockyard and open-air museum areas. As of March 2014, there are sixty-four inspectors at Luxor Temple alone (over thirty were hired post-revolution). Meetings were set up with the inspectors assigned to us during the course of the season, as well as the temple directors, Mr. Sultan Eid and Mr. Gamal Husein, to discuss site sustainability and maintenance, especially in the open-air museum, while we are present during the winter and when we are away during the summer. Based on the discussions, a simple trial program was created for the off-season, a collaboration between the MSA temple staff and Chicago House. Each lamp and lamp stand was numbered in western and Arabic writing with a permanent marker (#1–36) and a map was created to find a location of each lamp. A package including a simple checklist in English and Arabic, a suggestion notebook, a map of the open-air museum and Chicago House staff contact information was provided to the inspectors. The checklist will be used during regular walk-throughs by the inspectors. If necessary, they will contact the Chicago House administrative staff, who will send a person to fix or deal with a problem, such as broken lights. In addition, Hiroko supervised the construc-

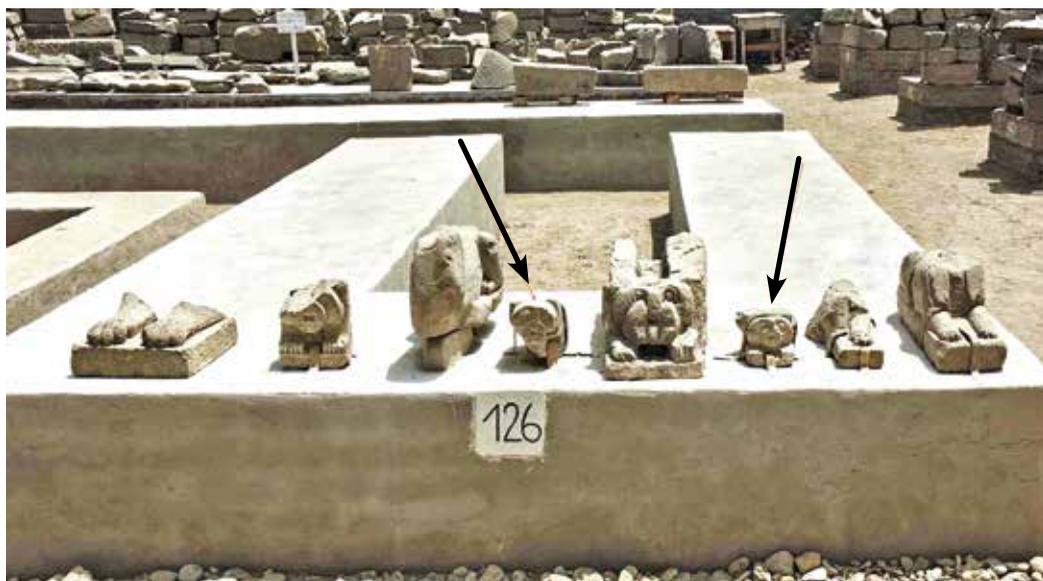


Figure 15. Luxor Temple — mastaba 126 with missing Coptic lions (photo by Ray Johnson)

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tion of several “do not climb” signs for the walls of the Amenhotep III court that run along the blockyard on the eastern side of the temple, to help visitors understand that climbing on the ancient stone walls is not allowed. In May, Hiroko presented the blockyard conservation work at the 42nd meeting of the American Institute for Conservation (AIC) in San Francisco.

Blockyard theft. On Tuesday, April 8, 2014, I am saddened to report that two small limestone Coptic “lions” in the Epigraphic Survey Luxor Temple blockyard open-air museum display were discovered by the Luxor Temple Antiquities Ministry authorities to be missing from their mounts. They were displayed on mastaba 126 in the center of the blockyard display area, part of two mastaba/platforms that display ancient Egyptian animals in sculpture and relief. Both “lions” were bolted to the platform with aluminum bands and were in a section of the blockyard that is usually well guarded and in full view from all sides. The purpose or use of the Coptic “lions” (or cats) is not known, but they may have been set into mudbrick walls and used to support wooden beams, or in some cases might have supported lamps. So far the two objects have not been recovered.

Khonsu Temple, Karnak

The Epigraphic Survey’s season at Khonsu Temple began on January 20, 2014, and continued through the end of the 2013–2014 field season. The focus of this season’s work was the documentation of reused blocks among the pavement stones of the Hypostyle Hall, these being temporarily exposed by ARCE’s project of repairing the floor. Our work was supervised by MSA Inspectors Mr. Haytham Mohammed Saad el-Din, Miss Asmaa Mostafa Rabea, Miss Shaimaa Mohammed Mahmoud Mohammed, Mr. Peter Fady Hanna, Miss Amira Fawzy Ali Ibrahim, and Miss Aisha Mohamed Montasser Ahmed.

In-situ Reused Blocks

The paving stones of the Hypostyle Hall yielded ten reused blocks bearing decoration; four of these were inscribed on two sides. All the blocks were drawn (with the exception of KhF0374,

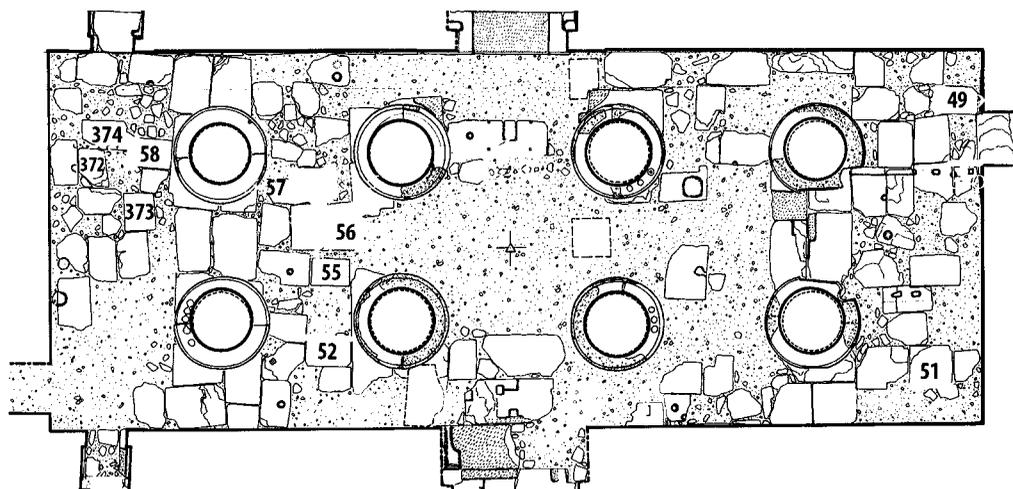


Figure 16. Plan of the Hypostyle Hall showing positions of the reused blocks documented this season. Architectural plan by Françoise Traunecker



Figure 17. MSA Inspector Peter tracing wall relief, coached by Keli (photo by Keli Alberts)

which cannot be recorded until cleaning and conservation efforts are rendered), resulting in thirteen drawings — all of which were produced by Keli Alberts, collated by Jen Kimpton, and director-checked by Ray. All decorated surfaces were photographed by Yarko and his assistants; isometric drawings were also made for these blocks by Jen.



Figure 18. Jen collating in the Hypostyle Hall at Khonsu Temple (photo by Ray Johnson)

In addition to the work in the Hypostyle Hall, Keli also continued our campaign to document reused materials in the walls of the temple by drawing KhF0344A in Room 11. This drawing is rendered on two drawing enlargements and includes not only the underlying Eighteenth Dynasty carving, but also the later Ramesside inscribed and painted decoration. The same will be done for KhF0345 (directly above KhF0344A).

Of the ninety-three fragments recorded during the season, fifty-three of them required drawings; a total of fifty-six drawings (three of the fragments possessed two inscribed surfaces) were produced, collated, and director-checked. Keli Alberts drew forty-eight of these; one was produced by our

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inspectors Al-Shaimaa Mohamed Mahmoud Mohamed and Peter Fady Hanna, and seven were drawn by Jen Kimpton.

Summary

Completed tracings/penciling

In-situ material: 14

Loose fragments: 56

Total: 70 drawings, 69 of which were director-checked

Chicago House

Digital Inking Program and Digital Epigraphy manual

In order to make accessible to our colleagues in the fields of Egyptology and archaeology the digital epigraphic recording techniques that we have developed over the last two seasons, now a permanent part of our program, Chicago House Egyptologist/artist Krisztián Vértés has authored a ground-breaking technical, "how-to" manual. I am pleased to announce it is now available for free download in both PDF (through the Oriental Institute Publications webpage) and iBooks format. Krisztián has led the way in designing our new digital program and this exhaustive 200-page document, entitled *Digital Epigraphy*, presents the background and principles of the Chicago House Method, followed by a detailed, step-by-step guide to replicating the Survey's recording methodology — including our drawing conventions —



Figure 19. Krisztián experimenting with digital inking using Wacom drawing tablet (photo by Ray Johnson)

in digital form, and with new digital tools. Beginning with the basic configuration of the Wacom drawing tablet and Macintosh computer system, the manual continues with in-depth instructions on the use of basic and advanced Adobe Photoshop functions and techniques to produce digital facsimile drawings of wall reliefs that preserve and even improve upon the quality and accuracy of the Survey's traditional pen-and-ink drawings. Accompanied by extensive illustrations and hyperlinked instructional and explanatory video clips, it is hoped that *Digital Epigraphy* will prove a useful reference for any expedition desiring to apply this level of computer technology to the problems of field documentation, making available to our colleagues the experience Chicago House has gained over the past two years of experimentation and development. Special thanks to Dr. Margie Fisher and the Women's Board of the University of Chicago, whose generous support has allowed the inauguration of this exciting new chapter in the history of the Epigraphic Survey.

The Marjorie M. Fisher Library, Chicago House

The Chicago House Marjorie M. Fisher Library opened for the season on October 28, 2013, and closed on April 9, 2014, under the direction of librarian Marie Bryan assisted by assistant librarian Anait Helmholz. Because Marie was delayed for a month, assistant Anait capably supervised the opening and running of the library until Marie's arrival in mid-November. Added to the collection this year were 143 titles (149 volumes), of which 55 were monographs/books, 65 were journals, 20 were series volumes, and 3 were parts of sets. Forty-one of these were gifts from thirteen individuals and institutions. Anait repaired 214 volumes during the season.

Physical conversion of records from the old Chicago House system to the Library of Congress classification system is now complete, thanks to the assistance of Oriental Institute Visiting Committee member Andrea Dudek in November/December. During her three-week stay Andrea finished converting 170 titles/211 volumes. At the end of the season Tina and the workmen successfully shifted the Chicago House Library books to their new locations. Sincerest thanks and congratulations to Marie, Anait, Andrea, Tina, and library volunteer Gina Salama! Gina was a huge help in the library this season. Additional thanks must go to our colleagues Mohammed Heragi and Ahmed Temerik for their donations of many PDFs of scanned articles and books.

The Tom and Linda Heagy Photographic Archives

This season Chicago House Tom and Linda Heagy Photographic Archives registrar Ellie Smith assisted photographer Yarko with the field photography, registered twenty-three new large-format negatives taken by Yarko primarily at Khonsu Temple (numbers 21571–21593). She assisted Yarko in the scanning of some of our more fragile books, and diligently scanned 2,175 photographs, dictionary cards, hand copies, and notes (thank you, Ellie). Tina continued to update the Photo Archives data storage and backup systems (including our LaCie 5 network system), scanned more Jacquet archives slides, labeled 165 large-format negatives, and started scanning the old Chicago House guest books. Archivist Sue Lezon worked with Tina on data storage, continued to optimize images for the Jacquet and other archives/databases, and assisted in the upgrading of the Photo Archives database to FileMaker Pro 12. Yarko continued our ongoing photography of blocks and sculpture fragments at Medinet Habu, reference photos of the Claudius gate outside of Medinet Habu, condition-reference photography at Luxor

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Temple, and in-situ reused blocks at Khonsu Temple. He also produced photographic drawing enlargements for the art team; bleached inked drawings for collation; and coordinated the blueprinting process with assistant Gharib. Alain and Emmanuelle Arnaudies worked in the Photo Archives from March 15 to 29 with Tina and Sue on the Jacquet database, created a new 35 mm slide database for Ellie, and continued to enter data on the master database from the Epigraphic Survey's Medinet Habu and Luxor Temple documentation work.

Chicago House

Sincerest thanks as always to Tina, who opened, cleaned, and later closed the house this season and dealt with the myriad maintenance and upkeep issues. This fall before we arrived she and the workmen replaced a section of the driveway behind the house, and finished completely redoing the kitchen, with new plumbing installed, a new tile floor, repainting, and staining of the woodwork. The place looks terrific and is functioning even more smoothly now. Sadly, we lost one of our beloved kitchen crew this season, cook Ibrahim Elias, who succumbed suddenly to heart failure on his way to Chicago House on the first day of work. A big, burly, but gentle man, with a ready smile, he was always on hand, arriving at 5:00 a.m. every day to start up the kitchen activities. We will miss him very much. During the season Tina supervised the construction of an extension to our eastern enclosure wall, over the garage and workshop area, over which now towers the new Luxor Telephone Office. All of the construction work is now done by our own workmen, several of whom are gifted builders and bricklayers. While we didn't have as many visitors through as usual, it was still a busy season for guests and colleagues passing through our doors. On November 18 Dr. Rosario Pintaudi, director of the Istituto Papirologico "G. Vitelli" of the University of Florence, Italy, and also director of the Sheikh Abada/Antinoupolis mission (where Jay works a few weeks each winter), took a break from building a new guard house at Sheikh Abada, traveled to Luxor with MSA inspector Fathi Awad, and stayed with us at Chicago House for a few pleasant days. From December 3 to 5 we were pleased to help host the visit of acting US Ambassador, Chargé d'Affaires David Satterfield on a review of USAID, ARCE, and Chicago House projects in Luxor. ARCE director Gerry Scott, ARCE associate director John Shearman, the Chicago House team, and I had much to show him, and the conversations, on site and at Chicago House, were stimulating and lively. Over Christmas and New Year's our friends, former Egyptian Museum director Dr. Wafaa El-Saddik and husband Azmy El-Rabbat stayed with us over the holidays and brightened them considerably. We hosted several on-site reviews for USAID Egypt friends, including Sylvia Atalla, during the course of the season — always a pleasure!

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The Epigraphic Survey professional staff this season, besides the director, consisted of J. Brett McClain as senior epigrapher; Jen Kimpton, and Christina Di Cerbo as epigraphers; Boyo Ockinga and Susanne Binder as archaeologist/epigraphers (from afar); Margaret De Jong and Susan Osgood as senior artists, Krisztián Vértés and Keli Alberts as artists; Julia Schmied as blockyard supervisor (long-distance this year); Jay Heidel as architect/artist; Yarko Kobylecky as staff photographer; Susan Lezon as photo archivist and photographer; Elinor Smith as photo archives registrar and photography assistant; Carlotta Maher as assistant to the director; Essam El Sayed as finance manager; Samir Guindy as administrator; Samwell Maher as administrative assistant; Marie Bryan as librarian; Anait Helmholtz as assistant librarian;

Frank Helmholtz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Nahed Samir Andraus as conservator at Medinet Habu; and Hiroko Kariya as Luxor Temple conservator. Alain and Emmanuelle Arnaudès worked on the Chicago House Digital Archives database; Conor Power worked as structural engineer; and Girgis Samwell worked with us as chief engineer.

We would like to thank the Egyptian Ministry of State for Antiquities/Supreme Council of Antiquities for an excellent collaboration this season: especially to Dr. Mamdouh el-Damaty and Dr. Mohamed Ibrahim, current and former Minister of State for Antiquities Affairs respectively; Dr. Mustafa Amin, SCA Chairmen; Dr. Mohamed Ismail and Dr. Hany Abu El Azm, General Directors of Foreign Missions respectively; Dr. Adel Hosein and Dr. Ali Asfar, Heads of the Pharaonic Sector for the SCA respectively; Dr. Abdel Hakim Karrar, General Director of Luxor; Ibrahim Soleiman, Assistant General Director of Luxor; Dr. Talat Abdel Azziz, Director General of Gurna and the West Bank; Dr. Mohamed Abdel Azziz, General Director for Gurna; Mr. Sultan Eid, Director of Karnak and Luxor Temples; Mr. Gamal Mohamed Mostafa Husein, Director of Luxor Temple; Dr. Amin Ammar, Director of Karnak; and Mme. Sanaa Ahmed Ali, Director of Museums in Upper Egypt. Sincerest thanks go to all the inspectors with whom we worked this season, listed above, site by site. Finally, very special thanks must go to USAID



Figure 20. Chicago House staff, 2014 (photo by Yarko Kobylecky and Sue Lezon)

EPIGRAPHIC SURVEY

Egypt for the grant that has funded the better part of the documentation, conservation, and restoration work outlined above.

It is another pleasure to acknowledge 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 U.S. Embassy Chargé d'Affaires the Honorable David Satterfield; to former American Ambassador to Egypt, the Honorable Anne Patterson and David Patterson; former American Ambassador to Egypt the Honorable Margaret Scobey; Cynthia Whittlesey and Andrew Mitchell, Cultural Affairs Office of the US Embassy; Mary Ott, director of the United States Agency for International Development in Egypt; and former USAID Egypt directors Walter North, Jim Bever, Hilda (Bambi) Arellano, Ken Ellis, and Bill Pearson; Curt Ferguson and Coca-Cola Egypt (Atlantic Industries); Dr. Marjorie M. Fisher; David and Carlotta Maher; O. J. and Angie Sopranos; Misty and Lewis Gruber; Nassef Sawiris; Mark Rudkin; Dr. Barbara G. Mertz†; Daniel Lindley and Lucia Woods Lindley; Eric and Andrea Colombel; Piers and Jenny Litherland; Dr. Fred Giles; Tom Van Eynde; Jean Jacquet; 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 (Peppy) Bath; Charlie Secchia; Emily Fine; Nan Ray; Anna White; Janet and Karim Mostafa; Waheeb and Christine Kamil; Caroline Lynch; Polly Kelly; Howard and Diane Zumsteg; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy, Kate Pitcairn; Drs. Francis† and Lorna Straus; Dr. William Kelly Simpson; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr.; Kitty Picken; Howard Hallengren; Bonnie Sampsell; Anita and Solon Stone; Richard and Mary Grey; Alice Sgourakis; Mr. and Mrs. Robert Schloerb; Thad and Diana Rasche; Dr. Gerry Scott, Kathleen Scott, Mary Sadek, Amira Khattab, and Jane Smythe of the American Research Center in Egypt; Dr. Michael Jones of the Egyptian Antiquities Conservation Project; and all of our friends and colleagues at the Oriental Institute. I must also express our special gratitude to the Egyptian Ministry of Antiquities and Heritage (formerly the Egyptian Ministry of State for Antiquities [MSA]); USAID Egypt, British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, Vodafone Egypt, and the World Monuments Fund (and especially Robert W. Wilson†) for their support of our work. Sincerest thanks to you all!

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