

W. Raymond Johnson

This was a full year for Research Associate **W. Raymond Johnson**. In September he was promoted to Assistant Director of the Epigraphic Survey, and he also received additional funding from the Samuel H. Kress Foundation through the Oriental Institute for his personal field research and photographic documentation of fragmentary, unpublished monuments of Amenhotep III at sites in Egypt as well as museum collections in England, Belgium, California, New York, and Boston. In early November Ray took

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some time off from his Chicago House duties to supervise the recording of limestone blocks of Amenhotep III reused by Ramesses II in his small temple to Ptah at Memphis for the Egypt Exploration Society of London. He was able to identify thirty-one reused blocks in the deteriorating structure, and their inscriptions and decoration suggest that Ramesses dismantled a bark sanctuary of Ptah Sokar built late in Amenhotep III's reign for reuse in his monument. Because there is much more material to be recorded than was originally estimated, Ray will continue the salvage documentation next season at the same time, when the water table is low and the monument is left fairly dry.

In September Ray spoke at the 'Friends of the British Museum' Lecture Series in London on the problem of Amenhotep III and Amarna, and again on the subject in Brussels, Belgium in April. In May he gave another lecture entitled, "Piecing Together Egypt's Past" at the San Diego Museum of Art. He wrote several articles this season, "The Year of the Goddess," for the *Chicago House Bulletin*; "The Nfrw Collar Reconsidered," for the Edward Wente *Festschrift*; "The University of Chicago in Luxor, Egypt," for *Aujourd'hui l'Égypte*; "The Memphis Amenhotep III Reused Block Project," for *Egyptian Archaeology: The Bulletin of the Egypt Exploration Society*; and collaborated with Peter Lacovara and Nicholas Reeves on an article entitled "A Composite-Statue Element in the Museum of Fine Arts, Boston," for *Revue d'Égyptologie*. He continued his study of naturalistic sculpture produced late in Amenhotep III's reign and identified a stylistically related portrait head of Akhenaten that could be the earliest known portrait of that king, which he will be publishing shortly.
