

## EPIGRAPHIC SURVEY

W. Raymond Johnson and J. Brett McClain

We are happy to report that the Epigraphic Survey finished a productive and successful 2016–2017 archaeological field season in Luxor on April 15 in collaboration with the Egyptian Ministry of Antiquities (MoA). Chicago House’s projects during this ninety-third season focused on the sites of Luxor Temple, Medinet Habu, and TT 107, the tomb of the noble Nefersekeru, and included epigraphic documentation, conservation, restoration, and training programs. What follows is a report of the work that took place during the six months from October 15 to April 15.

### LUXOR TEMPLE

At Luxor Temple we launched a new documentation initiative in the blockyard open-air museum and storage areas supervised by blockyard site manager Jay Heidel. Because most of the Luxor Temple blockyard material — about 50,000 blocks and fragments — have never been documented in any form, photographer Hilary McDonald, assisted by Owen Murray, worked with Jay to develop a program that utilizes digital photography and Agisoft Photoscan software to create photogrammetric “maps” of stacked block rows for reference, as well as individual block faces. This technique allows precise photography of the blocks without dismantling the rows, and saves a tremendous amount of time. We have started with the Akhenaten Karnak talatat holdings — brought to the Luxor Temple settlement in the Middle Ages for house construction — because they will be among the first groups to be transferred back to Karnak from whence they came.



Figure 1. Medinet Habu conservation team group shot, March 24, 2017 (photo: Frank Helmholz)

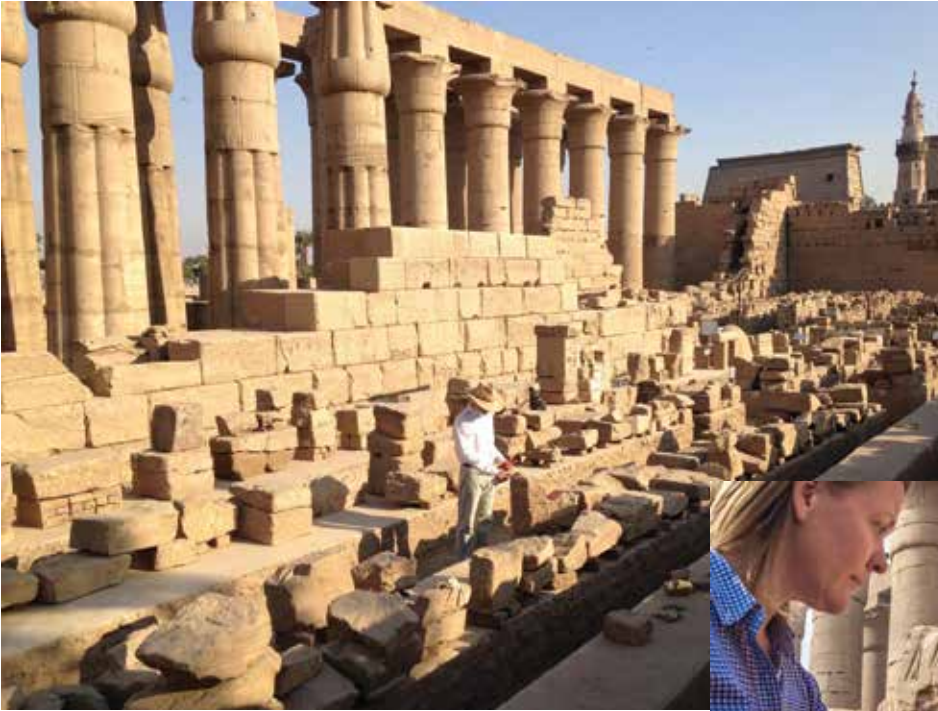


Figure 2. Jay Heidel working on blockyard database entries, March 2017 (photo: Ray Johnson)



Figure 3. Hilary McDonald putting photographic targets on Karnak talatat, January 2017 (photo: Sue Lezon)

Once the talatat are fully documented, we will systematically record all the rest of the blockyard holdings, section by section. Hilary did most of the on-site digital photography and was assisted by Gina Salama and Ellie Smith, who helped tag the blocks with numbers and place small targets on each block for squareness. The end result is a TIFF image that can be used for Jay's blockyard database, archiving, drawing, and publication. This season, 2,600 Akhenaten Karnak talatat blocks were recorded using this new process, and, since some are decorated on more than one face, 2,720 inscribed surfaces were registered. The digital archive will be invaluable for referencing the data within and outside of Egypt and will be augmented by film photography as groups of blocks and fragments are analyzed and joined. Jay continued to develop the blockyard database and update the records for fragments, including photos and location data from our records at Chicago House; so far he has created 3,742 records in the database, excluding talatat. In the blockyard itself, his work consists of verifying the location of each fragment based on the



Figure 4. Hilary and Gina photographing at Luxor Temple, February 1, 2017 (photo: Ray Johnson)

recorded data, locating fragments whose data has been lost, figuring out the numbers assigned to fragments we have studied in the past whose numbers have fallen off or become illegible, and adding new fragments to the database based on what is found, especially, at the moment, the Akhenaten Karnak talatat. He has also been systematically tagging all of the blocks with numbered aluminum tags for identification; this season he and Gina glued 1,533 tags making a total of 2,592 tagged blocks. The process of checking in the field proceeds mastaba by mastaba and will continue until all 50,000 relevant fragments have been accounted for and all new relevant fragments have been added to the database. This season, 1,064 fragments were field checked and verified and 2,602 have been entered with confirmed location data.



*Figure 5. Hiroko Kariya condition-monitoring blockyard fragments (photo: Ray Johnson)*

Conservator Hiroko Kariya rejoined the team in January and condition-surveyed the blockyard holdings and did necessary cleaning and repairs on selected fragments and blocks in the open-air museum display and storage areas. She is utilizing the new blockyard database to record necessary conservation treatment, pending or accomplished, in coordination with Jay. During the month of February, Chicago House lent Jay to the Italian Mission from Florence working at Sheikh Abada/Antinoupolis headed by Rosario Pintaudi, where Jay and the team uncovered major



*Figure 6. Moving Sety I blocks, March 15, 2017 (photo: Ray Johnson)*

new material from the Osiris Antinous temple complex built by the Emperor Hadrian in the second century AD.

After his return, Jay coordinated the move of 124 Colonnade Hall block fragments from the Sphinx road area to the main blockyard east of the Amenhotep III court. These fragments were quarried from the Colonnade Hall third register, west side, south end, an area whose carving, started by Tutankhamun and finished by Sety I, depicted a very large Great Ennead offering scene. Jay also worked on the penciling and inking the Bentresh/Ptolemy I corpus of fragments. Out of 103 fragments, 39 have been inked, 46 have been penciled, and 18 await penciling next season.

In the Luxor Temple King's Chamber/Roman Imperial Cult Chamber, Egyptologist/artist Krisztián Vértés continued his precise digital drawings of the Diocletianic frescos on the southern and eastern walls. He has been greatly assisted by, Owen who provided the digital images stitched together with Agisoft Photoscan software for the photographic "layer" of Krisztián's drawings. He also produced the background digital photography for the sample digital drawing of a scene in the same chamber, showing a kneeling Amenhotep III blessed by an enthroned Amun that Krisztián will be presenting in all stages of photography, drawing, and collation for the updated *Digital Epigraphy* ebook. The second edition of this invaluable reference work will be available for free download from the Oriental Institute Publications webpage very soon.

Structural engineer Conor Power returned in February to review the structural stability of Luxor Temple and found that the temple is stable and secure, with no signs of change. This is totally the result of the successful dewatering initiative for Karnak and Luxor temples that was sponsored by USAID and activated in 2007. Our work in Luxor Temple was supervised by MoA inspectors Miss Dalia Mohammed Bahaa, Miss Fatma Sayed, Mr. Hadir Abd el-Magded Aly



Figure 7. Jay Heidel drawing Bentresh blocks, March 28, 2017 (photo: Ray Johnson)



Figure 8. Krisztián with laptop at the wall, January 2017 (photo: Sue Lezon)



Figure 9. Krisztián digitally penciling Amenhotep III reliefs at Luxor Temple (photo: Ray Johnson)



Figure 10. Brickmaking, Medinet Habu, December 16, 2016 (photo: Ray Johnson)

Mohamed, Miss Moushira Ahmed Abd el-Wahab, Miss Marwa Nabil Rasheed Mohammed, Miss Lamia Gahlan Hussein, and Miss Esraa Ahmed el-Taher.

## MEDINET HABU

The Medinet Habu documentation, conservation, and restoration programs were funded by grants from USAID Egypt and the Rockefeller Brothers Fund (RBF), for which we are very grateful. These grants have allowed us to continue and expand our development of the southern and western sectors of the complex around the Ramesses III mortuary temple (USAID), to continue the Ramesses III southern well restoration project (RBF), to hire more workmen and conservators for both sets of projects, and to inaugurate training programs for Egyptian conservation students and Egyptian epigraphic artists.



Figure 11. Lotfi and Medinet Habu conservation students, November 15, 2016 (photo: Frank Helmholz)

There are several primary areas of focus for the USAID grant, the first being the sandstone pavement of Ramesses III bordered by a mudbrick enclosure wall that runs along the exterior southern wall of the mortuary temple. The restoration of this walkway is one of our immediate goals, since it will allow visitor access to the western sector of the complex, also part of the program. The mudbrick wall that



Figure 12. USAID-funded restoration work on southern area M., February 22, 2017 (photo: Ray Johnson)

ran parallel to the walkway is being restored up to a certain level to contain the sandstone paving slabs, to direct visitors to parts west and to keep them from straying off the path into fragile, unrestored areas. This important restoration work is by necessity a collaboration of our conservation and restoration teams, headed by senior conservator Lotfi Hassan and master stone mason Frank Helmholz respectively, who together have synchronized truly



Figure 13. Laying new paving at Medinet Habu, March 29, 2017 (photo: Ray Johnson)



Figure 14. Brick wall restoration going up, Medinet Habu (photo: Ray Johnson)

beautiful work. This season Frank and the stone team laid over 60 m of interlocking sandstone pavement along the southern side (213 large paving stones 12 cm thick, totaling 150 m) in the irregular style of Ramesses III's stone masons.

Next season that area will be finished and the western side at the back of the temple will be started. We are creating our own mudbricks for the restoration, stamping them with a "U" and "C" (for the University of Chicago). Lotfi is also carefully matching the size of the new bricks to those of the period of wall being capped. For instance, Ramesses III bricks are considerably larger than the bricks used in later Twenty-Fifth Dynasty walls that intrude in places, and our new mudbricks match the dimensions of the originals exactly. Sincerest thanks to ARCE Luxor Director John Shearman for the donation of



*Figure 15. Stone paving and brickwork finished, April 2017 (photo: Ray Johnson)*



*Figure 16. Butehamun House restoration work (photo: Ray Johnson)*



*Figure 17. Butehamun House restoration finished, April 2017 (photo: Ray Johnson)*



Figure 18. Medinet Habu Western High Gate Panorama (photo: Hilary McDonald)

mudbrick material from ARCE’s cleanup work in Dira Abu el-Naga, which has greatly speeded our mudbrick restoration work.

The second focus of the USAID grant is the “House of Butehamun” in the southwestern back corner of Medinet Habu. Its four white-plastered pillars from a central hall stand in stark contrast to the brown enclosure walls behind them and are clearly visible across the site. This complex — part house, part office, and part chapel — was cleared by archaeologist Uvo Hölscher for the Oriental Institute in 1930 and 1931, but the extent of his excavations is not known. Oriental Institute archaeologist Grégory Marouard’s test excavations at the site last season determined that Hölscher had indeed completely excavated, cleaned out, and refilled the brick casemate platform upon which the hall columns were erected, and this new knowledge has allowed us to proceed with our restoration work. This season, Lotfi’s conservation team has carefully consolidated and remapped the area and has capped mudbrick walls from the original structure, as well as walls partly restored by Hölscher, clearly differentiating one phase from the other. Next season we will construct a walkway around the structure for public viewing, accompanied by educational signage.

The third focus of the USAID grant, at the back center of the complex, is the destroyed western High Gate. This fortified stone and brick entryway served as the main administrative and supply entryway to Medinet Habu, and, while similar to the intact eastern High Gate that fronts the Medinet Habu precinct, it was considerably bigger and constructed mostly of mudbrick faced with stone blocks. Unlike its mate on the east, the western High Gate was completely destroyed at the end of the Twentieth Dynasty during a period of civil war. Like the eastern tower, it was inscribed with battle-related scenes on the exterior and domestic scenes on the interior, and like the eastern tower it appears to have been used as a royal residence. The blocks from the crenelated tower were thrown down in two phases: the top two stories of the tower in the first phase, and the rest of it in a second, final destruction phase. The passage was eventually completely bricked up, and the great sandstone blocks from the main body of the tower were quarried for reuse; some are to be seen in a Ptolemaic side gate leading to



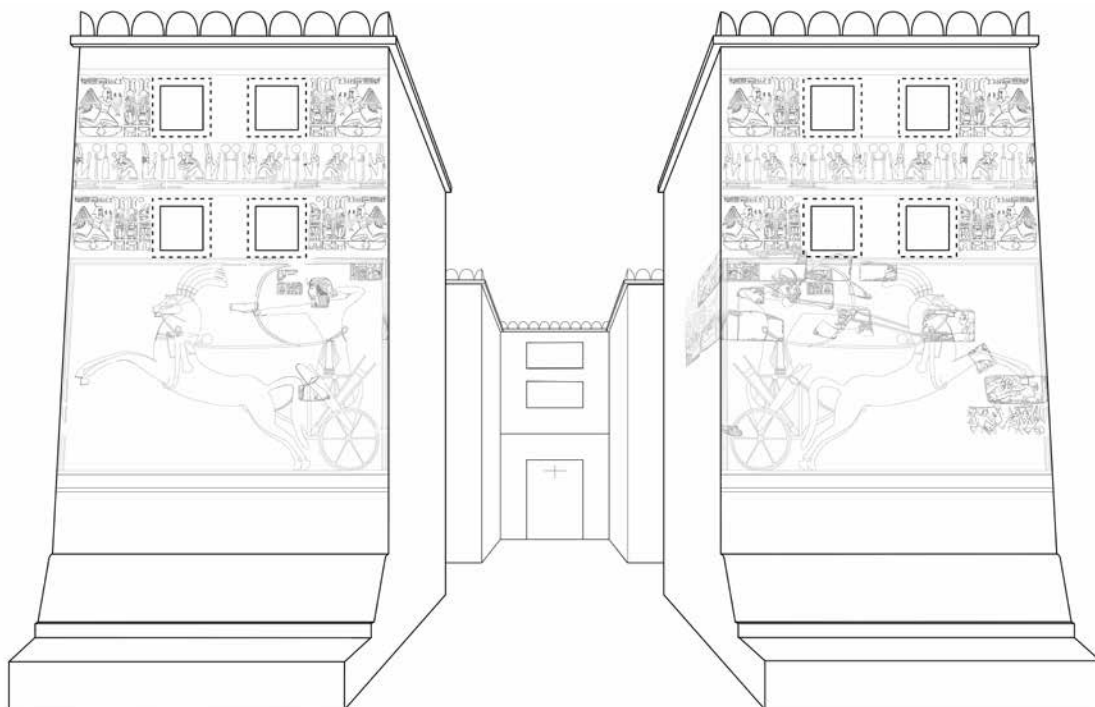


Figure 19. Medinet Habu western High Gate digital reconstruction (image: Keli Alberts)

the small Amun temple. Project supervisor Egyptologist Jen Kimpton is directing the team working on the documentation, analysis, and database entry of the blocks and fragments that remain, and to date they have recorded 1,068 total. Jen is assisted by Anait Helmholz with the processing of the data and by Keli Alberts, who is drawing the inscribed material. Keli finished penciling seventy-eight blocks this spring from the main exterior tower scenes, the exterior rebus frieze, and selected interior scenes; collation by Jen and Brett began on the forty-six block drawings Keli inked during the previous summer. Keli has also produced a preliminary drawing of the completed gate with blocks floated into place.



Figure 20. Owen Murray surveying at Medinet Habu 2017 (photo: Ray Johnson)

Anait was able to finalize isometric renderings of seven blocks begun last year and finished the preliminary recording for seventeen additional isometric drawings that Jen will process this summer using Adobe Illustrator; isometric drawings greatly assist in the joining and presentation of joined block groups. Staff photographer Yarko Kobylecky photographed in large-format film and digital format 373 inscribed blocks and fragments this season, making a total of 715 photographed so far in the project, with the goal of documenting them all. As we clean and organize the area, more fragments are



Figure 21. Medinet Habu Domitian Gate stone and conservation teams, January 13, 2017 (photo: Frank Helmholz)

constantly turning up. This season, Jen organized the various types of blocks and fragments into ordered rows, making processing easier and more efficient. Photographer Owen has supervised the creation of a photogrammetric map of the entire area using Agisoft Photoscan software to stitch together thousands of digital images, taken by hand and with an aerial camera. To access our 3D models on Sketchfab, check out this link: <https://sketchfab.com/search?q=epigraphic+surey>. He is also keying the 3D plans into a topographic plan initially created by archaeologist Uvo Hölscher, with the help of topographers from ARCE and the Franco-Egyptian Center (sincerest thanks to John Shearman and Christophe Thiers for the “loans”!).

This season saw the completion of the Domitian Gate restoration project, with the final restoration floor blocks laid in place by Frank and Assistant Stone Mason Johannes Weninger (who cut and shaped most of the sandstone floor blocks), and with the infilling with mortar between the courses finished by the conservation team, supervised by Lotfi. Frank and Lotfi are now designing a small open-air museum around the gate, with displays on platforms of some of the completely salt-decayed lower-course blocks and educational signage that will explain the history of the site and the reasons for the project. We may decide to do some more work on the monument itself, initially put together by Georges Daressy in the nineteenth century from blocks he found reused in buildings of the Christian city of Djeme on the site, but for now the basic reassembly and restoration is finished. Mabruk to the stone and conservation teams for a magnificent collaboration, and a job well done!

While he was with us in February, structural engineer Conor Power studied the structural stability of the Twenty-Fifth and Twenty-Sixth Dynasties God’s Wives Chapels at Medinet Habu. He left specific instructions on how to repair some loose blocks at the

back end of the Amenirdis chapel, which we will finish next winter, but otherwise reported that the God's Wives Chapels and all other structures at Medinet Habu were stable, thanks to the USAID-funded west bank dewatering project, which is doing exactly what it was intended to do.

The epigraphic documentation work in the small Amun temple, coordinated by senior epigrapher J. Brett McClain, primarily focussed on the drawings of Medinet Habu Volumes XI and XII. Brett also worked with photo archivist Sue Lezon this winter finalizing the photography for Medinet Habu Volume X, whose drawings are completely finished and awaiting publication production back in Chicago. This season we have had the pleasure of training two new epigraphic team members: student epigrapher Jonathan Winnerman and artist Dominique Navarro. We were joined in the training program by two Antiquities Ministry inspectors, Nadia Ahmed Abd El-Latef from Luxor Temple and Al-Shimaa Mohamed Mahmoud Mohamed from Karnak. The ministry is encouraging the inclusion of interested inspectors in training programs sponsored by the archaeological missions, and we were very happy to include Nadia and Shimaa in ours. Lotfi continued a student conservation training program at Medinet Habu this season as well, and Ministry Conservator Radwa Ibrahim Naeem from Karnak joined the conservators for that.



Figure 22. Jonathan Winnerman collating in the small Amun temple, Medinet Habu, February 14, 2017 (photo: Ray Johnson)



Figure 23. Dominique, Sue, and Nadia at the wall, Medinet Habu small Amun temple, December 16, 2016 (photo: Ray Johnson)



Figure 24. Epigraphy training program, Chicago House, December 10, 2016; Margaret, Sue, Dominique, Shimaa, Nadia, and Jonathan (photo: Ray Johnson)



Figure 25. Aleksandra Hallmann working in the Amenirdis Chapel, April 5, 2017 (photo: Ray Johnson)

Tina Di Cerbo, assisted during the first two weeks of January by husband Richard Jasnaw, continued her painstaking documentation of Demotic and Christian graffiti in the north Ptolemaic annex of the small Amun temple, focusing on the west interior wall. Using the software program ImageJ with the filter DStretch, which allows almost invisible ink traces to become visible, she has detected at least four distinct layers of text and images on the wall, including at least two Christian phases. This is true detective work, and it is critical that it be done now, with increasing humidity in the air causing much of this data to fade to invisibility. This season we were also pleased to host visiting epigrapher Aleksandra Hallmann, 2016–2017 ARCE fellow and the next OI postdoctoral scholar, working on the decorative programs in the tomb chapels of the divine wives of Amun from the Twenty-Fifth and Twenty-Sixth Dynasties.

The breakdown of drawings and collation accomplished during the 2016–2017 season at Medinet Habu (including the western High Gate) is: penciling completed: 81 drawings; inking completed: 44 drawings; transfer checked: 6 drawings. Our work at Medinet Habu this winter was supervised by MoA In-

spectors Mr. Mohammed Ahmed Salim, Miss Fatma Ahmed Salim, Mr. Wagdy Ismail Mohammed Ismail, Mr. Mahmoud Hosny Mahmoud Abdallah, Mr. Yousri Mahmoud Abd el-Basset Ali, Mrs. Sabah Mahmoud Abd el-Galil, and Mrs. Shereen Montasser Hassan Ali.

## TT 107

Debris clearance work in the portico of Theban Tomb 107 (TT 107), belonging to the Steward of the palace of “Nebmaat-re-is-the-Dazzling-Sun-Disk,” the noble Nefersekeru, was resumed by Boyo Ockinga and Susanne Binder on January 19, 2017, for Chicago House, and was finished on January 30. More decorated limestone fragments from the inscribed wall and several large fragments of inscribed doorjambs (completely broken away) were recovered from the debris, including another patchstone. Some of these substantial fragments were found broken into several pieces and were consolidated/rejoined by conservator Hiroko on site. Once that was accomplished, Yarko photographed each piece in both large-format film and digital format during the first week of March for integration with the wall-relief photography and drawing. When the blocked doorway is cleared next season for the installation of a steel gate, we expect to recover more fragments that washed into the tomb entryway during repeated flooding of the sunken court over the millennia. Once the cleaning was finished for this season, Brett



Figure 26. TT 107 team 2017 (photo: Boyo Ockinga)

and Ray returned to the site in February to continue the collation of the beautiful wall relief drawings done by Sue Osgood and Margaret De Jong. Ray finished the second collation of the inscribed faceted column of the façade, and, after meeting with first epigrapher Brett, director's-checked it with artist Sue Osgood at the wall (eight enlargements); all corrections were added before Sue departed for home at the end of February. Our work at TT 107 this season was supervised by MoA inspector Eman Haggag Yousef.



Figure 27. TT 107 Brett and Sue collating pillar, February 3, 2017 (photo: Ray Johnson)

## CHICAGO HOUSE

After the Chicago House staff departs for home in April and before we return in October, Tina and the workmen do maintenance and construction work throughout the Chicago House complex. This fall they raised the southern enclosure wall another 2 m in response to increasing Luxor City activity in the vacant lot to the south of Chicago House. Just before our arrival in October, a new solar water-heating system was installed at Healey House, the Photo Lab, and the library wing, replacing energy-draining electric water heaters. These improvements were laboriously effected by Tina and our workmen while it was still quite hot (bless them), and were funded in part by a gift from our "Friend of Chicago House" Shafik Gabr, to whom we extend our sincerest thanks.

The Marjorie M. Fisher Chicago House Library opened on October 21, 2016, and closed for the season on April 7, 2017. We now have a new head librarian; Anait Helmholz took on the position this fall after the



Figure 28. Chicago House southern wall raising (photo: Tina Di Cerbo)

library. Acquisitions this season totaled 164 titles (59 journals and periodicals and 105 books) of which 57 were gifts.

The Tom and Linda Heagy Photo Archives has been filled with digital photographers downloading and processing images, as well as photo archivist Sue Lezon, registrar Ellie Smith, Tina, Alain, and Emmanuelle Arnaudière (in March). In addition to the registering and housing of our own film images and the processing/organizing of our archives, they have been working on the scanning, organizing, and archival housing of our colleague Ted Brock's photographic archives, partly funded by an Institute of Museum and Library Services (IMLS) Museums for America grant to the Oriental Institute for digitizing records for inclusion into the University's Integrated DataBase (IDB). IT and photo archives consultants Emmanuelle and Alain Arnaudières joined us in March and helped us formulate a plan for data management of our digital photographic archives — a major step forward. The Photo Archives is the heart and soul of our operation, and its importance is growing. In July, Sue joined Brett and Jen in the Epigraphic Survey office at the OI and finished the photographic plates for *Medinet Habu Volume X: The Eighteenth Dynasty Temple Part II. The Façade, Pillars, and Architrave Inscriptions*



Figure 29. Chicago House Librarian Anait Helmholz, April 3, 2017 (photo: Ray Johnson)



Figure 30. Emmanuelle and Alain Arnaudières, Chicago House Photo Archives, March 30, 2017 (photo: Ray Johnson)

retirement of former librarian Marie Bryan. Anait has had years of experience as assistant librarian and now has her own assistants: Gina Salama and Martina Roshdy Maher. They are a very dynamic trio, cheerfully and enthusiastically serving patrons, shelf-reading, repairing books, ordering new books, creating a digital catalog of the library holdings (700 titles added so far), and reorganizing the librarian's office. They have brought some very good energy to the li-

of the *Thutmoside Peripteros*. This monumental publication of the peripteros of the Eighteenth Dynasty temple will be submitted to the OI Publications Department at the end of the summer for review, the first step in our publication process. We are almost there!

Tourism noticeably increased during the winter and was quite brisk in Luxor. We have had an amazing array of friends, colleagues, and visitors passing through, including the Oriental Institute November and March tours to Egypt led by former Chicago House Director Lanny Bell and OI Development Director Brittany Mullins; US Ambassador Stephen Beecroft; USAID Mission Director Sherry Carlin; Marnie Pillsbury, Ana Heeren, and Stephen Heintz of the Rockefeller Brothers Fund (RBF); David and Susan Rockefeller, Jr. and friends; Margie Fisher; Wafaa El-Seddik; and a host of others. We were pleased to participate in the four-day “Sekhmet Omnipresent” Conference in Luxor from March 23 to 26, during which seventeen colleagues along with Ray spoke about the powerful lion-headed goddess so beloved of Amenhotep III, an event organized by colleagues Betsy Bryan and Hourig Sourouzian.

Before closing, it should be mentioned that Chicago House participated in the filming of two documentaries this fall. One was for the University of Chicago and featured all aspects of our work, as well as the archaeological work of Nadine Moeller and Grégory Marouard, a preview of which was shown at the OI Gala in May, now accessible here: <https://www.youtube.com/watch?v=b-X0sZwce6E>.

We also took part in the filming of a BBC documentary on the career of the photographer Harry Burton, best known for his extraordinary photography of Tutankhamun’s tomb and its contents. Both Sue Lezon, who is an authority on Burton and early photography, and Yarko were interviewed and filmed, and our on-site work was featured, since we still shoot large-format film as well as digital photography. The documentary aired on Wednesday, March 8, 2017, and is available for viewing here: <https://www.youtube.com/watch?v=Q4spSKJ9mc8>.

Finally, Ray was pleased to give an OI Members’ Lecture on June 7 in Breasted Hall about the current work of Chicago House and new technologies that are assisting the team in the field. This lecture is now available for viewing online: <https://youtu.be/T-pDr7hGUKg>.

The Epigraphic Survey professional staff this season, besides the director, Ray Johnson, consisted of J. Brett McClain as senior epigrapher, Jen Kimpton and Christina Di Cerbo as epigraphers; Jonathan Winnerman as student epigrapher; Boyo Ockinga and Susanne Binder as archaeologist/epigraphers; Margaret De Jong and Susan Osgood as senior artists; Krisztián Vértés and Keli Alberts as artists; Dominique Navarro as artist-in-training; Julia Schmied as blockyard supervisor; Jay Heidel as architect/artist/data manager; Yarko Kobylecky as chief staff photographer; Owen Murray and Hilary McDonald as photographers; 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 senior accountant; Samir Guindy as administrator; Samwell Maher as administrative assistant; Anait Helmholz as head librarian and Medinet Habu blockyard assistant; Gina Salama as librarian assistant and Luxor Temple assistant; Martina Roshdy Maher as librarian assistant; Frank Helmholz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Hany Diab, Al Azab Ahmed, Nehad Badry, Skina Oraby, Safaa Nuby, Anhar Hassan, Fatma Ahmed, Neema Ahmed as Medinet Habu conservators; and Hiroko Kariya as Luxor Temple conservator. Alain and Emmanuelle Arnaudière worked on the Chicago House Digital Archives database. Special thanks must go to Nadine Moeller and Grégory Marouard for their wisdom and assistance with our archaeological work. And special thanks must go to our forty year-round Egyptian workmen, the core of the house and temple staff, our family in Luxor.



*Figure 31. Chicago House 2016-2017 Professional Staff Photo by Sue Lezon*

*Back Row: Jen Kimpton, Brett McClain, Jonathan Winnerman, Hilary McDonald, Krisztián Vértés, Hany Diab*

*3rd Row: Fatma Ahmed, Doaa Sadek, Johannes Weninger, Samwell Maher, Martina Roshdy, Anait and Frank Helmholz, Boyo Ockinga, Susanne Binder, Keli Alberts*

*2nd Row: Samar Ibrahim, Doaa Adbdel Aty, Manar Hagag, Lotfi Hassan, Gina Salama, Jay Heidel, Ray Johnson, Marjorie Fisher, Yarko Kobylecky, Essam el Sayed, Alazab Ahmed*

*Front Row: Nema Ahmed, Anhar Hassaan, Safaa El Nuby, Dominique Navarro, Hiroko Kariya, Sue Osgood, Ellie Smith, Sami and Samir Guindy, Owen Murray*

## ACKNOWLEDGMENTS

Sincerest thanks to the Egyptian Ministry of Antiquities and the Supreme Council of Antiquities (SCA), Minister of Antiquities Dr. Khaled el-Enany, and all of our friends and colleagues in Egypt for another productive collaboration this season. Sincerest thanks as well to the many friends of the Oriental Institute whose generous support allows Chicago House to maintain its documentation, conservation, and restoration programs in Luxor, especially to USAID Egypt for a new four-year grant that now supports a major new restoration and site development effort at Medinet Habu. Sincerest thanks must also go to the Rockefeller Brothers Fund (RBF) for the Ramesses III southern well conservation project. Thanks to the Honorable US Ambassador to Egypt R. Stephen Beecroft; to former US Ambassador to Egypt the Honorable Anne Patterson; former US Ambassador to Egypt the Honorable Margaret Scobey; former US Embassy Cultural Attaché Mark L. Wenig; US Embassy Counselor for Public Affairs Adnan Siddiqi; to Sherry Carlin, mission director of the United States Agency for International Development in Egypt; former USAID Egypt directors Mary Ott, Walter North, Jim Bever, Hilda (Bambi) Arellano, Ken Ellis, and Bill Pearson; Anne Patterson, Bill Patterson, and Sylvia Atalla, USAID Egypt; Curt Ferguson and Coca Cola Egypt (Atlantic Industries); to David Rockefeller, Sr.† and Marnie



Pillsbury; to Ward and Diane Zumsteg for launching our new endowment campaign; Marjorie M. Fisher; David and Carlotta Maher; O. J. and Angie Sopranos; Misty and Lewis Gruber; Nassef Sawiris; Mark Rudkin; Kitty Picken; Daniel Lindley and Lucia Woods Lindley; David and Allison Harley; Eric and Andrea Colombel; Piers and Jenny Litherland; Fred Giles; Tom Van Eynde; Marjorie B. Kiewit; Nancy N. Lassalle; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Andrea Dudek; Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; Priscilla (Peppy) Bath; Charlie Secchia; Emily Fine; Nan Ray; Anna White; Janet and Karim Mostafa; Waheeb and Christine Kamil; Caroline Lynch; Polly Kelly; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy; Kate Pitcairn; Dr. Lorna Straus; Dr. William Kelly Simpson†; Ben Harer; Roxie Walker; Tony and Lawrie Dean; Charles L. Michod, Jr; Gerry Scott, Kathleen Scott, Mary Sadek, Amira Khattab, and Jane Smythe of the American Research Center in Egypt; Michael Jones; and all of our friends and colleagues at the Oriental Institute. I must also express our special gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, Vodafone Egypt, and the World Monuments Fund for their past support of our work. Sincerest thanks to you all!



*Figure 32. Medinet Habu conservator Fatma Ahmed working on the small Amun temple north exterior wall (photo: Ray Johnson)*

## ADDRESSES OF THE EPIGRAPHIC SURVEY

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