

EPIGRAPHIC SURVEY

W. RAYMOND JOHNSON AND J. BRETT MCCLAIN

This has been an unusual and challenging year for the world, the Epigraphic Survey included. The Chicago House team returned to Luxor, Egypt, on October 15 to resume our collaboration with the Egyptian Ministry of Tourism and Antiquities (MoTA) and the Supreme Council of Antiquities (SCA). The Chicago House Library opened about a week later, on October 21. Due to a delay in receiving Government of Egypt security clearance for site work, the period up to the third week of December was devoted to planning and preparations to resume fieldwork at our three major sites: Luxor Temple, Medinet Habu, and Theban Tomb 107. This included the development of educational signage for the Medinet Habu Temple and Luxor Temple precincts that will be produced in cooperation with the Egyptian Supreme Council of Antiquities, with permanent installation expected in 2021. Usually our season ends on April 15 each year, but this year we stopped work at the end of March 2020, at which time all antiquities sites in Egypt were closed and the foreign professional staff were obliged to evacuate Egypt due to the COVID-19 crisis. Despite the delayed start and unexpectedly early closure, we were able to accomplish all of our primary objectives for the field season, a testament to the extraordinary abilities of our team, including our workmen. We gratefully acknowledge here a grant from USAID Egypt that supported the bulk of the work at Medinet Habu this season.



Figure 1. Full Chicago House professional staff photo, February 2020. Photo by Sue Lezon.



Figure 2. digitalEPIGRAPHY web site cover page.

ONLINE ACCESS

As many of you know, in response to the COVID-19 crisis the Oriental Institute has adjusted to social distancing by making more and more resources available online—including lectures—and Chicago House is a major part of that effort. Our **digitalEPIGRAPHY** web site, masterminded by Epigraphic Survey senior artist for digital drawing Krisztián Vértés, assisted by epigrapher Juli Schmied, posts regular news and articles on current epigraphic work in Egypt (ours and others), on new digital technologies utilized in current epigraphic recording, on the history of epigraphy in Egypt, links to epigraphic publications, and many other online resources:

www.digital-epigraphy.com

I am very pleased to announce that the Harvard University Giza Project (Peter Der Manuelian) and KU Leuven University, Belgium (Marleen De Meyer), have recently joined forces with the Epigraphic Survey to make **digitalEPIGRAPHY** a truly collaborative effort. Both institutions have also brought funding to support the web site.

Also, digitalEPIGRAPHY features are regularly posted on Instagram and Facebook:

www.instagram.com/digitalepigraphyofficial/

www.facebook.com/digitalEPIGRAPHY/

Additionally, every week the Oriental Institute posts articles and news items from the **digitalEPIGRAPHY** web page on the OI's Facebook, Instagram, and Twitter platforms, thanks to epigrapher Ariel Singer, who coordinates with Krisztián, and Matt Welton at the OI:

www.facebook.com/OrientalInstitute

twitter.com/orientalinst

www.instagram.com/theorientalinstitute

Oriental Institute lectures are also accessible online, including one of mine from June, and several of Brett's from August:

www.youtube.com/c/TheOrientalInstitute

We are proud to be such a visible and accessible face of the Oriental Institute online during this challenging time.

What follows are brief reports on our work during the 2019–20 field season, site by site.



CLOCKWISE: Figure 3. Luxor Temple blockyard team. Gina, Inspector Hala, conservator Hala, Shamaa, and Mohamed. Figure 4. Inspector Dalia and Chicago House workmen moving granite fragments. Figure 5. Krisztián showing the team his drawings of the Imperial Roman frescos. Photos by Ray Johnson.

LUXOR TEMPLE

EPIGRAPHY

Work in Luxor Temple coordinated by site manager Jay Heidel focused on the tracking, numbering, cataloging, and digital photography of the fifty thousand fragments in the Luxor Temple blockyards, including digital drawing and collation of selected fragment groups, and the facsimile copying of the inscribed walls of the temple proper. This part of our program includes the late Roman fresco paintings and pharaonic reliefs in the Imperial Roman Cult Chamber being digitally drawn by senior artist for digital drawing Krisztián Vértés, and the Amenhotep III reliefs in the adjoining Hall of Offerings, being digitally drawn by Jay. Photographer Owen Murray continued to create digital photogrammetric background imagery in both chambers, used as the basis for the drawings. Ministry of Tourism and Antiquities (MoTA) inspectors with whom we worked at Luxor Temple during the 2019–20 season were Wael Abdel Satar Ahmed, Hala Ahmed Mohamed El Samann, and Dalia Mohamed Bahaa El Din.

This season Krisztián focused on digitally penciling Amenhotep III reliefs in the Imperial Roman Cult Chamber, particularly on the southeastern wall, for inking this summer. In future seasons, he will continue digitally drawing the chamber’s pharaonic reliefs for publication in a second volume additional to the—now finished—Roman murals that will appear in a separate volume, the final plates on which Krisztián is working now. Before Krisztián began, Owen used photogrammetry to create a high-resolution orthomosaic photo coverage of the entire wall, with each segment output as flat, rectified drawing enlargement TIFs for Krisztián’s drawings.

Last season we began implementing our new end-to-end digital process by inaugurating our documentation of the back shrine area of Luxor Temple. The first room chosen was Amenhotep III’s Great Offering Chamber, between the Imperial Cult Chamber and the Bark Sanctuary. The season before last, Owen completed photography for the room’s east wall, and this past season, with assistant Azab Ahmed, he completed the photography for the chamber’s west wall after a light brushing by Chicago House conservator Lotfi Hassan. During the summer Owen produced the drawing enlargements for the chamber’s second register for Jay, who was able to finish the penciling of the first register and most of the second before the end of our season.

This year the work in the Luxor temple blockyard centered on continuing to develop the Luxor Temple Fragment Database. Since its creation six years ago, the database has moved beyond entering our “core group” of fragments that have been periodically studied over the last forty years, and we began photographing and entering new material. Photographer Hilary MacDonald, assisted by Digital Data Engineer Gina Salama and Conservator Hala Mohamed, continued to expand the number of fragments documented using photogrammetry, the database, and spreadsheets to record location data. This year we were joined by two new team members, Nadia Ahmed Abdul Latif and Al Shaimaa Mohamed Ahmed, who were able to help photograph the iPad reference shots for the database. They made reference shots for five mastabas that contain 909 blocks in total. Before the team could begin photography and tagging, most of the mastabas were dismantled by our men, and several large mastabas required restacking and reorganizing, all overseen by Gina. This season Hala glued 3,479 block number tags on twenty-eight mastabas.

Hilary and Owen have pioneered a technique whereby completely square, orthogonal, aspective (that is, without perspectival diminution) images of carved wall and fragment surfaces can be extracted from a digital 3-D model created using the software Metashape. Hilary used this technique this season to continue photographing the corpus of Akhenaten-period *talatat* blocks (originally from the Karnak Aten temples) stored in the “western *talatat* magazine” at Luxor temple that she began last season. Hilary began shooting on December 26, 2019, and in fifty-one days at the temple



TOP ROW: Figure 6. Jay penciling in the Hall of Offerings. Figure 7. Jay digitally penciling Amenhotep III relief. Figure 8. Azab and Owen photographing in the Imperial Cult Chamber. BOTTOM ROW: Figure 9. Azab photographing fragments for the blockyard database. Figure 10. Shima'a gathering data in the blockyard for the database. Figure 11. Brett collating the Bentresh block corpus. Photos by Ray Johnson.

photographed 750 *talatat* and also completed all reshoots from last season, around fifty fragments. With Owen's assistance, Hilary also shot master map 3-D models of all mastabas in the magazine. In the west *talatat* magazine there remain about one hundred blocks to be shot next season, after which our work in the magazine will be completed. The documentation from the first season of shooting 2016–17 has now been completely turned over to archivists Alain and Emmanuele Arnaudès, and this summer (2020) all post-processing from the 2017–18 season will continue, and post-processing of the current season will begin. Altogether, since digital photogrammetry of fragments began, Hilary has photographed 7,278 blocks and fragments, with each requiring twenty-five to thirty photographs per decorated side for digital “stitching” into 3-D images. The next priority is the thousands of Amenhotep III fragments located at the south end of the main block yard that have been identified as belonging to the back shrines of Luxor temple.

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Chicago House assistant director Brett McClain continued collating the Ptolemy I fragment group of 163 blocks and fragments drawn by Jay, of which the Bentresh inscription is found on thirty-nine blocks. All of the core Bentresh text blocks have now been collated by Brett and epigrapher Ariel Singer, analyzed, and corrections transferred. Ariel has also been doing photogrammetric documentation of the core group for virtual 3-D model making.

CONSERVATION

Conservator Hiroko Kariya arrived this year on January 15 and alternated her work time between Luxor temple and Tomb of Nefersekheru (TT107). She worked in the Luxor temple block yard, focusing on treatment of broken inscribed blocks that were noted by Hala during the tag gluing process for the database. She also conducted a condition assessment of *talatat* blocks in the western magazine and consolidated about twenty pieces. In the block yard/open air museum, she conducted a condition survey and regular maintenance, including spotlight lamp repair and replacement of twenty canvas covers for the covered-shelf storage. Structural engineer Conor Power was not able to return to Luxor this winter to conduct his annual condition study of the Luxor Temple structure, but we hope to get him back for a review next winter.



CLOCKWISE: Figure 12. SCA west gate colossus reconstruction work. Figure 13. West Gate colossus reconstruction in progress. Figure 14. West gate colossus almost complete. Photos by Ray Johnson.



WEST GATE STATUE RECONSTRUCTION

This season Chicago House was pleased to continue assisting our SCA and Tourism and Antiquities Ministry friends at Luxor Temple in the reassembly and re-erection of the northernmost standing colossal granite statue of Ramesses II in front of the Luxor Temple first court exterior west gate. These two colossal statues, in the standing Osiride pose holding the crook and flail, faced the Nile and guarded the approach to the temple from the river but were destroyed in the Middle Ages. Luckily, quite a few granite fragments from the statues were recovered in excavations around that part of the temple, enough to allow restoration. While the focus was on the northern colossus this year, the plan is to restore the southern colossus next year. After consultation with the SCA and as part of this project, Gina oversaw the dismantling of a large mastaba full of granite fragments, and the SCA was able to find sixty pieces that will be used for future restoration work. Gina also was able to take reference shots of all the fragments with the help of El Azab, who photographed all the fragments that have been recovered by the SCA for the statue project.

LEFT: Figure 15. Brick making for reconstruction work. Adding straw to mud. Photo by Lotfi Hassan. RIGHT: Figure 16. Aleksandra and Krisztian at the wall, small Amun temple. Photo by Dominique Navarro.

MEDINET HABU

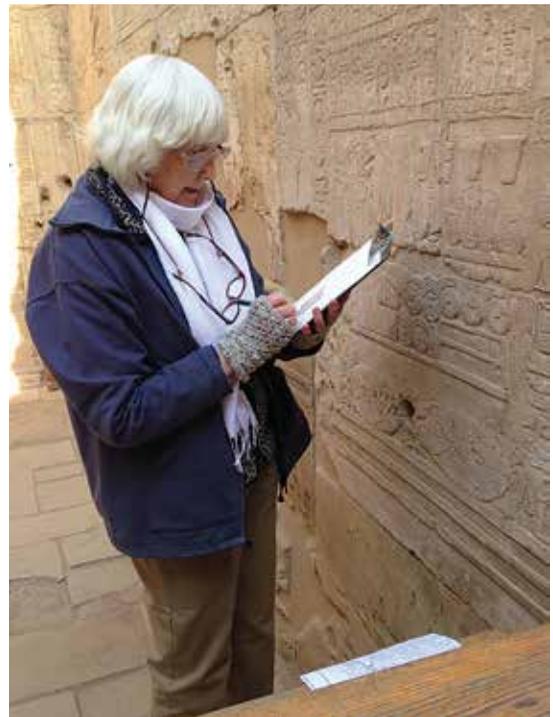
Work resumed onsite at Medinet Habu on December 21, 2019, and extended until the last week of March 2020, at which time all antiquities sites in Egypt were closed and the foreign professional staff were obliged to evacuate Egypt. Despite the delayed start and unexpectedly early closure, we were able to accomplish all of our primary objectives for the field season, including the following: 1) cleaning, preliminary photographic and photogrammetric documentation, and conservation assessment of the Claudius Gate in preparation for dismantling and conservation of the sandstone blocks; 2) dismantling of the Claudius Gate down to its foundations; 3) removal of all blocks of the Claudius gate to the interior of the Medinet Habu precinct for conservation/stabilization; 4) continuation of the sandstone-paved walkway along the northwest and north exterior of the Ramesses III mortuary temple; 5) continued restoration of mud brick walls and ancillary structures along the north exterior of the Ramesses III temple; 6) preliminary photographic and epigraphic documentation of the Taharqa Gate in preparation for conservation assessment; 7) preliminary conservation assessment and temporary structural stabilization of the Taharqa Gate; 8) continued photographic, photogram-

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metric, and epigraphic documentation and analysis of the Western High Gate fragment corpus; 9) continued development of Western High Gate open-air museum, including completion of open-air museum fragment group display; and 10) continued development of USAID-funded program for local Egyptian conservation students, now in the fifth consecutive season of this program, with thirteen participants for 2019–20. In addition to our conservation training participants, our USAID grant-funded projects employed forty full-time workers and over 120 seasonal workers from the local workforce. Our work at Medinet Habu was supervised by SCA Inspectors Mahmoud Abd el-Rahim Salman Ahmed, Hassan el-Tawab Musa Asran, Mahmoud Abd el-Gawad Mahmoud Abu el-Hasan, Essaad Mahmoud Galal, Abd el-Baset Ahmed Soltan, and Do'aa Ali Fawzi el- Noubi, along with SCA Conservators Mohammed Mahmoud Mohammed Mahmoud, Gamal Mohammed Ahmed Hassan, and El-Tayib Abu el-Haggag Hussein Qandil.

EPIGRAPHY

Documentation continued this year at the Small Temple of Amun (MH.B) under the supervision of Brett and senior artists Margaret De Jong, Susan Osgood, and Krisztián Vértés. Epigraphers were Jen Kimpton, Ariel Singer, and Aleksandra Hallmann, and artists included Keli Alberts and Dominique Navarro. *Medinet Habu X*, wherein will be presented the façade, pillars, and architraves of the Thutmoside peripteros, is now being edited by the Oriental Institute Publications Office, and we expect the volume to be in print within the next year. We concentrated our fieldwork on the later additions and modifications to the temple exterior and the marginal inscriptions, to appear in *Medinet Habu XI*, as well as on the bark shrine, to be published in *Medinet Habu XII*. We also continued to work on drawings in the Late Period portico and the Kushite gate for *Medinet Habu XIII*. In addition, documentation of the graffiti and paintings in the north Ptolemaic annex and in adjacent exterior sections of the Small Temple by Tina Di Cerbo and Rich-



LEFT: Figure 17. Ariel collating Pinudjem inscription, small Amun temple. RIGHT: Figure 18. Margaret checking collations, small Amun temple. Photos by Ray Johnson.

ard Jasnow was continued throughout the course of this season.

Survey and documentation of the sandstone blocks and block fragments of the destroyed Western High Gate of Ramesses III, supervised by Jen Kimpton and assisted by Anait Helmholz, Ariel Singer, and artist Keli Alberts, also continued this year, including cataloging, photography, 3-D modeling, drawing, and collation of the material. Photographer Yarko Kobylecky continued to take large-format film and digital photographs of the inscribed material that were also entered into the database.

Since the architecture and decoration of the Western High Gate, an integral part of Ramesses III's mortuary complex, has remained almost wholly unpublished since its discovery, it is intended that a future volume in our Medinet Habu series will be devoted exclusively to its presentation.

Comprehensive photographic documentation of the reliefs and inscriptions within the tomb-chapels of the God's Wives of Amun (MH.C) was successfully continued this year by Yarko, assisted by Photo Archives registrar Ellie Smith and assistant photographer Amanda Tetreault. All of the scenes and inscriptions in the east, west, and south corridors of the Amenirdis shrine have now been photographed in large format, and it is planned that the north corridor, along with the interior of the Amenirdis cella, will be recorded in 2020–21.

What follows is a tally of the drawing enlargements that passed through all stages of the Chicago House method during the course of the 2019–20 winter season:

Penciling completed: 30 drawing enlargements

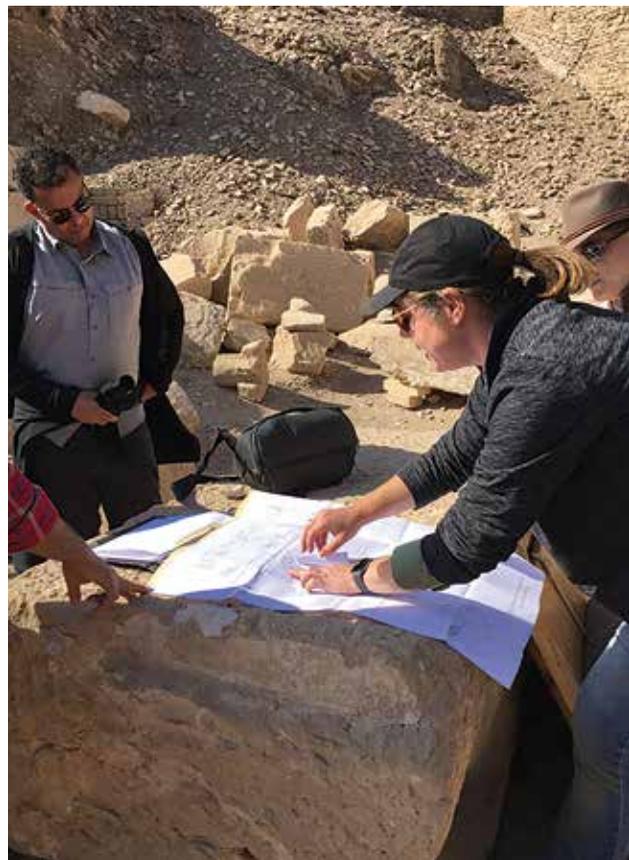
Inking completed (including summer 2019): 89

Collation completed: 8

Transfer check completed: 18

Director check completed: 3

TOP TO BOTTOM: Figure 19. Conservators working on the reassembled block group, WHG. Figure 20. Keli and Jen with the WHG block group reconstruction. Figure 21. Jen briefing Chris on the West High gate work. Photos by Ray Johnson.



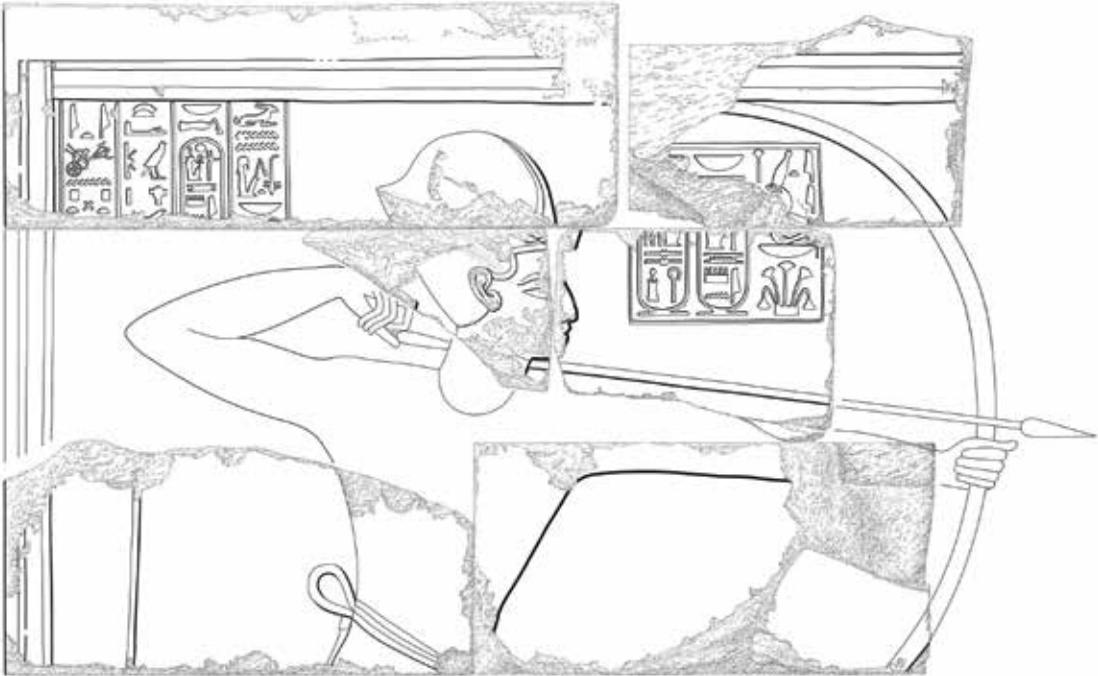
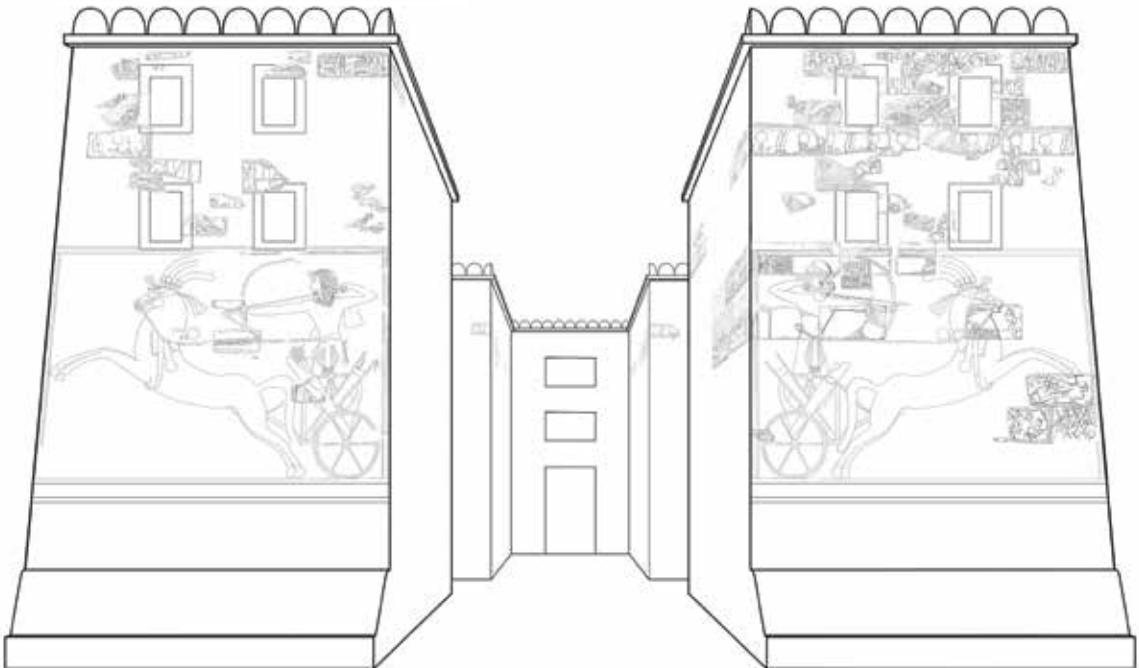


Figure 22. West High gate façade blocks, drawing detail, King in chariot. Drawing by Keli.

Figure 23. Western High Gate reconstruction by Jen and Keli 2020.



CONSERVATION AND RESTORATION

Medinet Habu senior conservator Lotfi Hassan, assisted by Assistant Conservators Doaa Mohamed el-Sadek and Al Azab Ahmed, continued to oversee all of the Medinet Habu conservation programs. These included the grant-funded conservation student-training program (three junior conservators and seven students this year); the cleaning, capping, and restoration of the mud-brick walls bordering the stone pavement around the Ramesses III mortuary temple on the northern side; the consolidation of three sandstone door thresholds from doors that pierced those walls; and the laying of a new mud-brick paved path along the outside. During our season Lotfi also organized and oversaw the 120 additional seasonal workmen who augmented our core team and made our expanded conservation and restoration work at Medinet Habu possible.

At the request of the Gurna Antiquities Inspectorate and the SCA, part of the conservation team was tasked with cleaning several pigeon-dropping-soiled sections of the Ramesses III mortuary temple exterior walls. The large, deeply cut hieroglyphs are perfect for nesting pigeons, and the battered walls catch all of the acidic droppings. So far, no techniques have been effective in keeping the pigeons away from the structure, so periodic cleaning becomes essential, and Chicago House has added that to our annual MH conservation-maintenance program, starting with the southern exterior wall.

RESTORATION

From December 23, 2019, through March 23, 2020, the Epigraphic Survey under the supervision of master mason Frank Helmholz, assisted by stone mason Johannes Weninger and the stone team, continued the restoration of the stone-paved walkway surrounding the Great Mortuary Temple of Ramesses III, a major component of our site management/development program funded by USAID. During this three-month period, good progress was made on the restoration of the pavement on the north side; 209 new paving stones were laid with a surface area of 151 sq m and over 40 m in length. In addition,

LEFT: Figure 24. Conservation team removing pigeon droppings from the Ramesses III mortuary Temple. RIGHT: Figure 25. Cleaning of the restored paving, southern precinct. Photos by Ray Johnson.





TOP: Figure 26. Western and southern areas of restoration work. LEFT: Figure 27. Claudius Gate before dismantling. RIGHT: Figure 28. Claudius Gate dismantling. BOTTOM: Figure 29. Transfer of Claudius Gate blocks to the treatment area. Photos by Ray Johnson.



the Claudius Gate outside the eastern wall of the MH precinct was dismantled to its foundations in preparation for restoration and rebuilding, which will take place in 2020–21. All of the blocks were carefully moved inside to the Medinet Habu blockyard holding area for consolidation by the conservation team before reassembly. The Taharqa Gate of the small Amun Temple complex, immediately to the north of the Kushite court, was surveyed and prepared for dismantling and restoration, which will also take place next season. Under Lotfi and Frank’s joint supervision, a group of blocks from the great Western High Gate was reassembled for public view, the first increment of our projected open-air museum for the site. The five blocks, now joined, depict a seated Ramesses III drinking with a princess who is offering him a bouquet, and was originally from an upper story room high inside the gate. Ariel has created a 3-D model of the group and its mates using Metashape software, with the ultimate aim of integrating all of the gate blocks into the model. Jen and Keli continue to make astonishing joins, clarifying the decorative program of the gate inside and out.

We are happy to acknowledge here, with gratitude, a grant extension from USAID Egypt for the development and restoration of the western, northern, and eastern sectors of the Medinet Habu precinct, including the dismantling, consolidation, and development of the Claudius Gate and Taharqa Gate. The extension funded this season’s work and will allow us to continue our site development and restoration work for another three years and make the site even safer and more accessible to its visitors.



LEFT: Figure 30. Tahrqa gate, stabilized prior to dismantling. Photo by Frank Helmholz.
RIGHT: Figure 31. Pavement restoration work on south side, west end. Photo by Ray Johnson.



LEFT: Figure 32. Finished restored pavement, northern walkway.
RIGHT: Figure 33. Brickmaking for restoration work. Photos by Ray Johnson.



LEFT: Figure 34. Brendan, Chris, Jimmy, and Jean visit Medinet Habu.
RIGHT: Figure 35. Lotfi showing the OI party the work at the House of Butehamun.
Photos by Ray Johnson.



Figure 36. Panorama of broad hall clearance, February 4, 2020. Photo by Ray Johnson.



LEFT: Figure 37. Epigraphic Survey archaeological team 2020 led by archaeologists Boyo Ockinga and Susanne Binder, and guests (Chris, Jimmy, Brendan, Jean). Photo by Boyo Ockinga. RIGHT: Figure 38. Hiroko, Sue, Inspector Heba, and conservator Mohamed. Photo by Ray Johnson.



LEFT: Figure 39. Hiroko organizing door fragments for photography and conservation. RIGHT: Figure 40. Brett joining door fragments. Photos by Ray Johnson.

THEBAN TOMB 107

ARCHAEOLOGY

During the period January 14–March 20, 2020, the Epigraphic Survey continued the excavation, conservation, and documentation of TT 107, tomb of the Steward of Amenhotep III’s Malqata Palace, the noble Nefersekheru. The archaeological work, coordinated by Dr. Boyo Ockinga and Dr. Susanne Binder, extended over a period of approximately four weeks, and significant progress was made in clearing the upper strata of the central aisle of the broad hall within the tomb. This led to the confirmation of an inner doorway at the back of the broad hall on the north side—one of our main objectives for the season—as well as to the recovery of numerous inscribed limestone fragments. Now we know that at least one additional chamber exists beyond the broad hall, a major question now answered. We had hoped that the new doorway might be inscribed, but the top of the door and doorjambs that are now partly exposed show no sign of carving. The inscribed fragments, found just inside the main entryway, are mainly from the broken doorway itself and include outer doorjamb fragments inscribed with vertical text columns in sunk relief, as well as additional pieces of the exterior lintel scene above with back-to-back enshrined figures of Osiris and probably Re-Horakhty. New fragments found this season indicate that the inner thickness figure of Nefersekheru was accompanied by text above him, and that both his figure and text above were carved in the fine raised-relief style of the late Eighteenth Dynasty. There is still much to clear in the entryway, and many more fragments of the inscribed doorway await us next season.

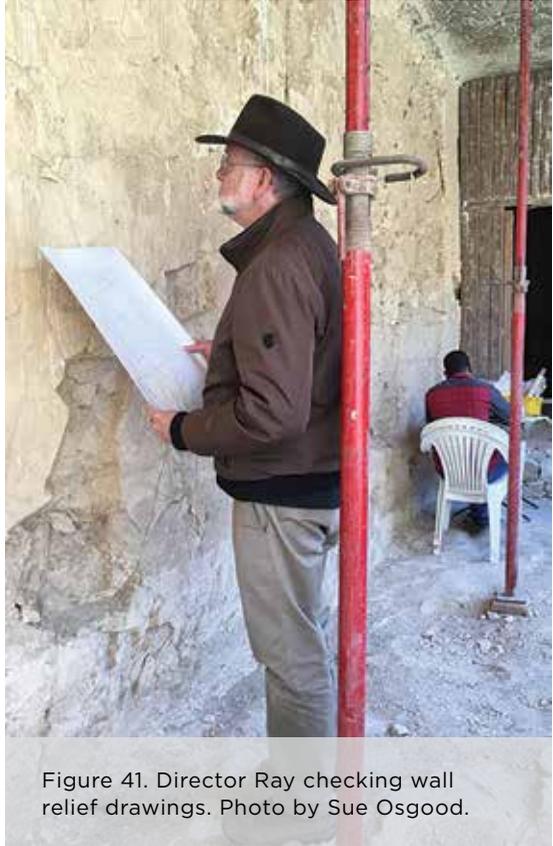


Figure 41. Director Ray checking wall relief drawings. Photo by Sue Osgood.

CONSERVATION AND EPIGRAPHY

Conservation and documentation of these fragments continued throughout the remainder of the field season. Over sixty fragments were treated, consolidated, and partly reassembled by Epigraphic Survey conservator Hiroko Kariya and recorded by Epigraphic Survey photographer Yarko Kobylecky. Senior artist Susan Osgood and epigrapher Ariel Singer continued the facsimile drawing, collation, and analysis of the growing corpus of fragmentary material from this tomb. Additionally, five drawing enlargements comprising the scenes on the lower register of the tomb façade were completed by Susan and approved for publication by director Ray.

Our work at TT 107 this year was supervised by SCA Inspectors Hanan Hassan Ahmed Hussein, Heba el-Nadi Abu Zaid Ahmed, Wafaa Abu el-Hamd Mohammed, and Salwa Nur el-Din Ahmed Mohammed, along with SCA Conservator Mohammed Mahmoud el-Naggfar Fath el-Bab.



LEFT: Figure 42. Sue and Inspector Heba working in the TT 107 entryway. RIGHT: Figure 43. Sue drawing TT 107 door thickness relief. Photos by Ray Johnson.

CHICAGO HOUSE

Every year Tina Di Cerbo supervises our workmen in the closing up of the facility in April, coordinates the maintenance work with them, and cleans and opens the facility in advance of each season. This past season, because of the COVID-19 situation, the Chicago House staff was obliged to depart a month early. As the situation changed sometimes quite rapidly, half of our team was able to depart on normal air carriers, while half of us found ourselves without a means of returning home when the airlines cancelled flights and countries started closing their borders. In the end, thanks to the efforts of OI Director Chris Woods and the University of Chicago Risk Management Office, eleven of us were evacuated on March 28 and returned safely to Chicago on March 29. Epigrapher Aleksandra Hallmann, husband (and CH stone mason) Johannes Wening, their baby Alek, and Aleksandra's parents Eugeniusz and Doris Hallmann were evacuated to Germany the following week by the Polish Embassy. But Tina stayed behind to oversee the closing of the house, to ensure that our workmen and administrators were safe and taking every precaution against the virus, and she was not able to return to Germany until June 24. She took full advantage of her extra time in Luxor to effect much-needed maintenance work at Chicago House, including replacing all of the hot-water heating pipes in the flooring of the Chicago House Library with engineer Nashet Sidhom and our workmen, all masked and kept at a safe distance from one another. Chicago House, the Oriental Institute, and the University of Chicago owe Tina a great debt and the highest regard for keeping our facility in Luxor safe, under even these extraordinary circumstances. Thank you, Tina!

The Chicago House Marjorie M. Fisher Library

The Chicago House Marjorie M. Fisher Library opened this season on October 21 under the supervision of Head Librarian Anait Helmholz and Assistant Librarian Martina Roshdi. Mira Salama assisted part-time with the library cataloging. Over a thousand patrons used the library between October 21 and March 19, including many Egyptian graduate students and Antiquities Ministry colleagues working on advanced degrees, and foreign mission members doing research. We added 172 new titles to the library collection, including 37 journals and 34 periodicals, and approximately 1,700 more titles were entered this season into the digital library catalog.

The Tom and Linda Heagy Chicago House Photo Archives

Ellie Smith, our Tom and Linda Heagy Chicago House Photo Archives registrar numbered and registered 105 new large-format film negatives generated and scanned by Yarko and Amanda from the God's Wives Chapels, 10 new negatives from the Western High Gate, 159 duplicate negatives from nitrate negatives, and 32 new negatives from the Claudius Gate (before dismantling), and entered them in the Chicago House large-format film database. She, Photo Archivist Sue Lezon, and Tina also continued to process and organize data from the Ted Brock Photographic Archives, donated to Chicago House by Lyla Brock after Ted's untimely death. This season we had the pleasure of acknowledging Ellie's thirtieth year working at Chicago House with a festive, surprise "jubilee" celebration in her honor. For three decades Ellie has tirelessly organized, numbered, and registered the image holdings of the Photo Archives as our photography team generated the negatives, and also organized the additional archives holdings donated to us, an enormous amount of work. I speak for us all when I extend my congratulations and sincerest thanks to Ellie for her devotion and extraordinary service over the years.

We are pleased to announce that this season Chicago House received an ARCE Antiquities Endowment Fund (AEF) grant entitled *The Scanning, Conservation, Image Identification, Database Design, Data Entry, and Archival Housing of the Photographic Archives of Edwin (Ted) Brock and Albert Raccach*. Ted worked for more than thirty years in Egypt, including on a number of projects for ARCE, and his photographic archives is encyclopedic and enormous. Albert Raccach's stunning black-and-white images cover his years of work in Egypt from the 1940s until 1958, including work he did with Jean Leclant in the 1950s. The funding is allowing the organizing, scanning, processing, and archiving of the material for access in the Tom and Linda Heagy Chicago House Photo Archives, as well as one-on-one meetings between Sue and the Raccach family. Many thanks to our ARCE friends for this much-appreciated help. In addition to working with Ellie and Tina on the Brock and Raccach archives in December and January, Sue worked with Ellie to reorganize the Labib Habachi and Jean and Helen Jacquet archives to create additional secure, accessible storage space. She also continued her condi-



Figure 44. Aleksandra, Aleks, and Johannes, Chicago House. Photo by Ray Johnson.

tion survey of our large-format negative holdings, and selected a number of deteriorating nitrate negatives for Yarko and Amanda to duplicate and scan.

This season Alain and Emmanuelle Arnaudies worked with us in the Photo Archives in November and March, where they entered digital image data into the new Chicago House Digital Photo Archive cataloging and storage system. This season they entered 2,154 digital images from the Luxor Temple Fragment catalogue (LTF), including orthomosaic photographs generated by Hilary and Gina, 1,503 images from the Medinet Habu Block catalogue (MH BL), and another 71 scanned large-format film negatives from the Large Format Collection (total Large Format negatives = 23,278). While Chicago House utilizes film photography as well as digital photography, with separate databases for each, everything gets scanned, duplicated, and archived digitally. The Arnaudies are also researching and organizing archival photographs from our early years for our own centennial celebration in 2024. This past March, while they were with us at Chicago House, we were very fortunate to be contacted by Mrs. Yoshi Funaki, who had found a photo album with images of early Epigraphic Survey staff members in Edinburgh, Scotland, and who very kindly scanned every page and sent them to us. After a little research, our archives sleuths determined that the album belonged to Epigraphic Survey staff member John Anthony Chubb, whose sister, Mary Chubb, worked at Amarna with John D. S. Pendlebury in 1930–32. John Anthony Chubb was a gifted photographer who worked with the University of Michigan at Karanis in that capacity from 1926 to 1927, but from 1927 to 1936 he worked with the ES as an artist, and his drawings are published in the Medinet Habu temple volumes. In 1929 he married Mabel Katharine Montgomery, who lived with him in Luxor, and who passed away in 1993 in Edinburgh, ten years after her husband. Our working hypothesis is that the album was put together—and very well labeled—by Mabel Chubb, who perhaps took most of the photographs, since she is not in any of them. Our investigations continue, and we are enormously grateful to Mrs. Yoshi Funaki for sharing this treasure trove of archival images with us.

Despite the truncated nature of our season this year, we enjoyed the visits of many colleagues and friends, especially before and after the International Congress of Egyptology (ICE) that was held in Cairo November 3–8. Margie Fisher was in Luxor for several months conducting a photographic documentation project in the Valley of the Queens starting in October, a real treat. OI Advisory Council member Anthony Diamandakis and his family stopped by for a visit that month, as well as former staff member Peter Piccione, and former epigrapher Jonathan Winnerman in December. We



TOP: Figure 45. Ellie's surprise thirtieth year celebration, January 10, 2020. BOTTOM: Figure 46. Ariel, Jen, Sue, Ellie, Keli, and Amanda. Photos by Yarko Kobylecky.

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were very pleased to host the Oriental Institute tour to Egypt led by Matt Welton and Emily Teeter to a very festive Thanksgiving dinner at Chicago House. We were also pleased to welcome our Aswan colleague Dr. Adel Kelany, who consulted the Labib Habachi Archives for information concerning the position of certain granite quarries in Aswan, now lost under modern development. Dr. Adel also very kindly represented Chicago House and its archives collections at a symposium hosted by the German Archeological Institute in Cairo on January 18 on Egyptian Egyptologists and their archives, where he discussed the Habachi Archives. We were very happy to have Nadine Moeller and Gregory Marouard return with their team for a short Edfu season in January, and we look forward to seeing them in future seasons in Luxor and Edfu. From January 19 to 24, OI director Chris Woods, OI assistant director Jean Evans, OI director of administration and finance Jimmy Gurchek, and OI assistant director for administration and finance Brendan Bulger all came to Luxor for a firsthand look at the Chicago House facility, our work, and our project sites. It is always good to have visits from our folks back home, and the visit was a most successful and pleasant one.

The Epigraphic Survey professional staff during this past season consisted of Ray Johnson as director; J. Brett McClain as assistant director; Jen Kimpton, Christina Di Cerbo, Ariel Singer, and Aleksandra Hallmann as epigraphers; Boyo Ockinga and Susanne Binder as project archaeologist/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértés as senior artists, and Keli Alberts and Dominique Navarro as artists; Jay Heidel as Luxor Temple site manager/architect/artist; Gina Salama as Luxor Temple assistant/digital data engineer; and conservator Hala Mohammed Ahmed as Luxor Temple data assistant; Yarko Kobylecky as chief staff photographer; Owen Johnson.

Figure 47. Krisztian leading a digital drawing tutorial. Photo by Ray Johnson.



Murray, Hilary McDonald, and Amanda Tetreault 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 *emerita*; Essam El Sayed as finance manager; Samir Guindy as administrator; Samwell Maher as assistant administrator; Anait Helmholtz as CH head librarian and Medinet Habu Western High Gate assistant; Martina Roshdy Maher as assistant librarian; Mira Salama as temp assistant librarian; Frank Helmholtz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Doaa Mohamed el-Sadek and Al Azab Ahmed as Medinet Habu conservator assistants; and Hiroko Kariya as project conservator for Luxor Temple and TT 107. Alain and Emmanuelle Arnaudières worked on the Chicago House Digital Archives database. Special thanks must go to Nadine Moeller and Gregory Marouard for overseeing our archaeological work at Medinet Habu, and special thanks as always must go to our forty full-time Egyptian workmen, without whom we could do very little.

Sincerest thanks to the Egyptian Ministry of Tourism and Antiquities (MoTA) and the Supreme Council of Antiquities (SCA), Minister of Antiquities Dr. Khaled el-Enany, SCA secretary general Dr. Mostafa Waziri, general director of foreign missions Dr. Nashwa Gaber, general director of Luxor and southern Upper Egypt Dr. Mohamed Yahia, Gurna general director Dr. Fathi Yaseen, and all of our friends and colleagues in Egypt for a short but productive collaboration this year. Sincerest thanks must go to the many friends of the Oriental Institute, whose generous support allows Chicago House to conduct its documentation, conservation, and restoration programs in Luxor. Special thanks must go to USAID Egypt for the four-year grant extension that will support our restoration and site development efforts at Medinet Habu. Thanks to the former Charge d'Affaires of the US Embassy, the Honorable Thomas Goldberger; to former 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; 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; to Sylvia Atalla and Mohamed Abdel Rahman, USAID Egypt; Curt Ferguson and Coca Cola Egypt (Atlantic Industries); to David Rockefeller, Sr.† and Marnie Pillsbury; to Dr. Marjorie M. Fisher; David and Carlotta Maher; O. J. and Angie Sopranos; Misty and Lewis Gruber; Ward and Diane Zumsteg; Andrea Dudek; Nassef Sawiris; Mark Rudkin; Kitty Picken; Daniel Lindley and Lucia Woods Lindley; David and Allison Harley; Eric and Andrea Colombel; Piers and Jenny Litherland; Dr. Fred Giles†; Tom Van Eynde; Marjorie B. Kiewit; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; Priscilla (Peppy) 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. Ben Harer; Nancy N. Lassalle; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr; Dr. Louise Bertini and Mary Sadek of the American Research Center in Egypt; and all 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, the Rockefeller Brothers Fund (RBF) and the World Monuments Fund (WMF) for their past support of our work. Sincerest thanks and best wishes to you all for a safe and healthy year ahead.

ADDRESSES OF THE EPIGRAPHIC SURVEY

October through March:

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Figure 48. Chicago House full staff photo, February 2020. Photo by Sue Lezon.

First Row:

Abdel-Wahab Aady Ahmed, Sami Qomos Tawadrous,
Saad Bakry Hamid, Tayib Abdel Aziz Mohammed,
Nashaat Seidhom Awad, Lotfi Hassan, Amanda Tetreault,
Sue Osgood, Ellie Smith, Yarko Kobylecky,
Mohamed Selim Khalafallah, Saied Hussein Abou Zeid,
Mostafa Mohamed Ibrahim, Saoud Kamal Khalafallah,
Gamal Mohamed Hassan, Gharib El Wair Ghaba,
Hegazi Mohamed Amin

Second Row:

Mary Greece, Zienb Mohie, Shiana Sayed, Martina Ezzat,
Hala Mohamed, Doaa El-Sadek, Essam El Sayed,
Jay Heidel, Ray Johnson, Marjorie Fisher,
Margaret De Jong,
Samir Guindy, Saber Ahmed Taye, Baha Mohammed Amin,
Abdel Nasser El Wair Ghaba, Sayed Ali Handaqa,
Abdel Harris El Samman, Abdel Nabi Abdel Aziz

Third Row:

Ahmed Mohamed Mahmoud, Doaa Hussein,
Ahmed Al-Azab,

Al-Taieb Mohmoud, Habiba Ahmed, Eman Mostafa,
Marwa Al-Nagar, Myra Salama, Gina Salama, Anait Helmholz,
Frank Helmholz, Martina Roishdi Tawadros,
Samwell Maher Mofeed, Nadia Latif, Shima Mandor,
Mohamed Ahmed Mohamed (Hamada),
Badawi Mohamed Abdel-Rahman, Ahmed Abdel-Harris,
El-Tayib Hassan Ali Mohamed, Alaa Mohamed Amin,
El Raheem Samir Shafiq

Fourth Row:

Alazab Ahmed, Eid El-Shafei Ibrahim (Gamal),
Nasser Rabiea Hassan Mohamed (Ramadan),
Mohamed Saieed Salman (Adel), Zakaria Mohamed,
Owen Murray, Colleen Kinder, Ariel Singer,
Dominique Navarro, Brett McClain, Jen Kimpton,
Keli Alberts,
Johannes Weninger holding Aleks, Aleksandra Hallman,
Hilary McDonald, Krisztian Vertes, Mahmoud Abdel Harris