

# EPIGRAPHIC SURVEY

W. RAYMOND JOHNSON AND J. BRETT MCCLAIN,  
WITH CONTRIBUTIONS BY JENNIFER KIMPTON, OWEN MURRAY,  
FRANK HELMHOLZ, MOHAMED ABO EL MAKAREM, JAY HEIDEL,  
KRISZTIÁN VÉRTES, AND ANAIT HELMHOLZ

---

From October 15, 2021, to April 15, 2022, the Epigraphic Survey returned to Luxor after a year's absence due to the COVID-19 crisis and resumed the work of documentation, conservation, restoration, and site management at Medinet Habu, Theban Tomb (TT) 107, Luxor Temple, and Khonsu Temple at Karnak in cooperation with the Supreme Council of Antiquities (SCA) and the Ministry of Tourism and Antiquities (MoTA). It was a great relief to be back in the field and to make up for the lost time. Our work at each site is summarized below.

## MEDINET HABU

During the 2021–22 field season, we focused on a range of ongoing projects within the Medinet Habu temple precinct, made possible by a grant from USAID Egypt that supports our documentation, conservation, restoration, and site management programs. Our work at Medinet Habu this year was supervised by SCA/MoTA inspectors Ms. Fatma Ahmed Salim Hussein, Mr. Mohammed Sayed Yousef Mohammed, Ms. Shaimaa Hamed Mohammed Ibrahim, Mr. Mohamed Ahmed Selim Abu el-Haggag, Mr. Hassan Youssef Mohammed Ahmed, Mr. Mahmoud el-Azzab Abd el-Razek Mahmoud, Ms. Heba el-Nady Abu Zaid Ahmed, Ms. Wafaa Abu el-Hamd Mohammed Mahmoud, Ms. Doaa Awadd Allah Gad Ahmed, Ms. Nahed Ali Mohammed Mohammed, Ms. Sahar Mohammed el-Mahdi Amin Ibrahim, and Ms. Christine Oncy Fahim Abd el-Qodos, along with SCA/MoTA conservators Mr. El-Tayib Abu el-Haggag Hussein Qandil and Mr. Gaber Mohammed Ahmed Louth.

### ***Epigraphic Documentation***

Epigraphic documentation in the Small Temple of Amun this year (fig. 1) focused on photography, drawing, and collation of scenes and inscriptions to be published in *Medinet Habu X* (the pillars of the Thutmocide peripteros), *Medinet Habu XI* (later additions to the Thutmocide peripteros), *Medinet Habu XII* (the bark shrine of Thutmose III), and *Medinet Habu XIII* (the Late Period portico, Taharqa gate, and Kushite pylon), as well as documentation of the graffiti in the North Annex. Team members working on these projects included senior artists Susan Osgood and Margaret De Jong; artists Krisztián Vértés, Keli Alberts, and Dominique Navarro; assistant director/senior epigrapher J. Brett McClain; epigraphers Jennifer Kimpton, Ariel Singer, Christina di Cerbo, and Aleksandra Hallmann; and digital photographer Owen Murray. Field director W. Raymond Johnson checked and gave final approval to eight drawings for publication, and significant progress was made on approximately fifty additional drawings at various stages of completion.

Chicago House senior photographer Yarko Kobylecky, assisted by Gharib el-Wair and photo archivist Susan Lezon, continued large-format photography of the inscribed wall surfaces in the chapel of the God's Wife of Amun Amenirdis (fig. 2). Yarko completed the photography of the west and

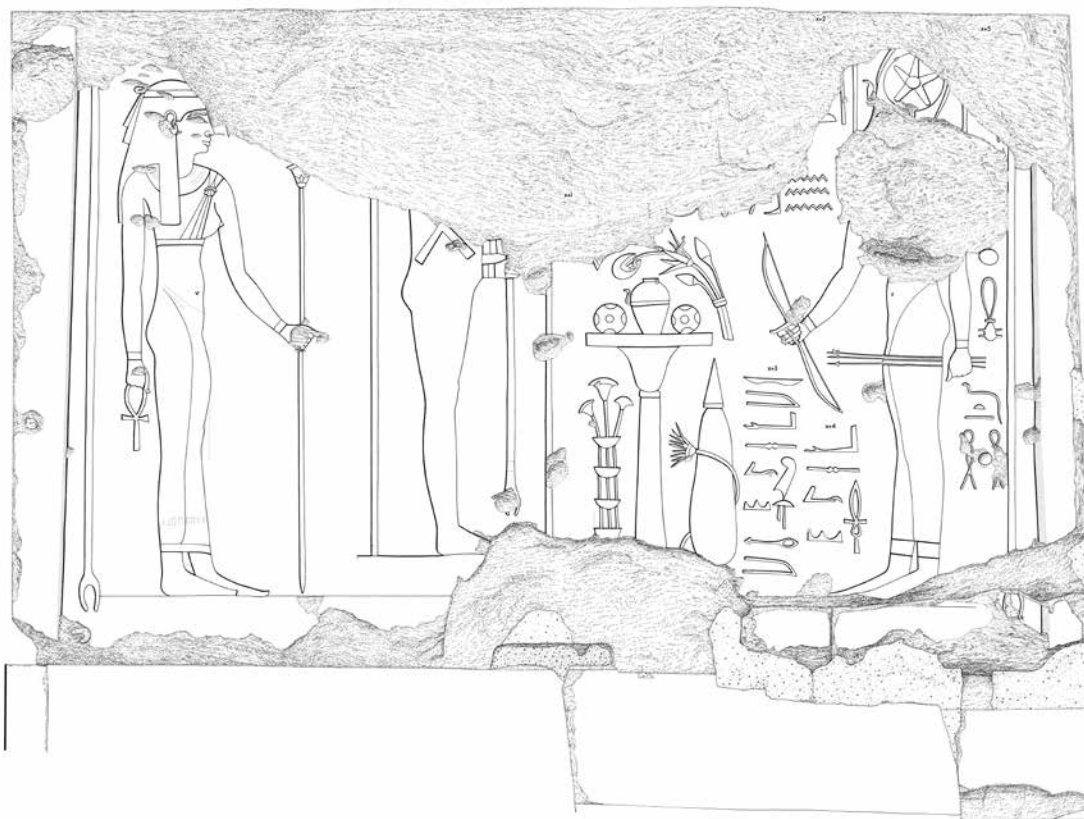


Figure 1. Inscribed window blocking stone from the Small Temple of Amun, east facade, to be published in *Medinet Habu X* (forthcoming). Drawing by Susan Osgood.

north corridors, the corridor entrance, and the interior of the cella, and he also carried out reference photography of the Amenirdis court and pylon/gateway. Photographic recording of the chapels of Shepenwepet II, Nitocris, and Mehetenweskhet will continue in October 2022.

Julia Schmied returned to the Medinet Habu blockyard this season to assess, reorganize, and continue the documentation of the blockyard holdings. About three quarters of the more than 4,000 blocks currently stored there have been numbered and cataloged; the rest need to be sorted and entered into the new database.

The 2021–22 season’s work at the Western High Gate (WHG) was undertaken by artist Keli Alberts and epigrapher/WHG supervisor Jennifer Kimpton, along with senior photographer Yarko Kobylecky (assisted by Gharib el-Wair) and digital photographer Owen Murray



Figure 2. Yarko Kobylecky photographing the north corridor of the chapel of Amenirdis. Photo by Dominique Navarro.



Figure 3. Photography and drawing in progress at the Western High Gate. Photo by Jennifer Kimpton.

(fig. 3). The WHG team continued documentation of the gate fragments, including the penciling of new drawings, photography and photogrammetry of blocks and fragments, and a comprehensive review of the WHG corpus. As in previous seasons, Keli undertook the entire task of penciling the blocks and fragments of the WHG, producing ninety-five new drawings. The material she recorded was primarily from the WHG's interior chambers (including the slab reveals thought to belong to the structure's mudbrick rooms), along with fragments newly recognized as belonging to groups already penciled in previous seasons.

In all, Yarko photographed forty-one fragments from the WHG, including both film and digital shots of each object (fig. 4). Owen made digital photographs of several blocks and fragments to build 3D computer models, from which orthographic drawing enlargements can be derived. This material included decorated cornices and sculptural fragments, whose curved surfaces are impossible to render without distortion in a film photograph. In total, Owen photographed forty-two separate fragments and applied image enhancement techniques to the digital images of four painted WHG blocks.

Jen's work during the 2021–22 field season included reexamining several blocks and



Figure 4. Joined window reveal from the Western High Gate. Photo by Yarko Kobylecky.



## PROJECT REPORTS | EPIGRAPHIC SURVEY

fragments in response to questions or hypotheses that had been formed during the extended off-site period of 2020–21. These evaluations included thirty-one field tests for proposed joins (fig. 5). Several more join tests involved fragments too large to be manipulated safely on-site; for these tests, Jen did the field photography required to produce photogrammetric models of the twenty-nine fragments in question. She also reexamined 241 blocks and fragments, recording the new information in the database, including extensive field notes and isometric drawings.

Photogrammetric documentation and 3D scanning were undertaken by Owen and 3D consultant Luke Hollis at a variety of locations throughout the Medinet Habu complex (fig. 6), including architectural details in the small Amun temple bark shrine, a series of conservation photographs of the Taharqa and Claudius Gates taken in November 2021 prior to conservation, and documentation of the Taharqa Gate while it was being disassembled. At the Claudius Gate, reconstruction elevations were produced in November from photographs taken during our previous season, and we recorded the removal of the gate's deteriorated foundation stones in mid-January. A detail of the walkway north of the main temple was produced before the restoration work continued at the beginning of November 2021. Subsequently, documentation of the north pavement restoration in progress was overlaid with Uvo Hölscher's 1934 chronological plan of the area.

Luke laser-scanned the exterior of the Eastern High Gate in February 2022, with the scans referenced to the Medinet Habu local coordinate system. Thereafter, the exterior model of the Eastern High Gate will be merged with an earlier 3D computer model that our team produced in 2018–19 to produce a full composite. Laser scanning and production photography for the documentation of the first pylon of the chapels of the God's Wives of Amun was also carried out in March 2022. Twelve hundred photos were shot and will be processed together with



Figure 5. Testing a join at the Western High Gate. Photo by Jennifer Kimpton.



Figure 6. Owen Murray photographing in the Small Temple of Amun. Photo by Dominique Navarro.

the laser-scan data to produce models, profiles, sections, drawing enlargements, and high-resolution color photographs.

### ***Stone Restoration/Site Development in the Medinet Habu Complex***

This component of our USAID-funded restoration project, supervised by master mason Frank Helmholtz, included several areas of activity:

1. *General site management.* At the request of the SCA/MoTA, more than 716 m of chain barriers were installed around the temple to block access to some areas and to protect the sensitive surfaces from tourist traffic. These chains were installed with sixty-five vertical metal posts attached to the new paving stones, so as not to damage the historic paving stones.
2. *Ramesses III pavement restoration.* This season, the restoration and re-creation of the Ramesses III pavement around the main temple continued on the north side. In the western part of this area, mostly new stone was required (fig. 7). Farther east, a large number of historic stones, in varying states of preservation, were still in situ, requiring several different treatments depending on their individual state of preservation. The guiding principle was to preserve as many of the historic stones as possible. Many were only partially replaced with restoration inserts of varying sizes and shapes, which were blended with the historic stones.
3. *Claudius Gate.* A small gate erected during the Roman period under the emperor Claudius was in imminent danger of collapse (fig. 8). During the 2019–20 field season, the gate was documented using photography, survey with a Leica Total Station, and photogrammetry. After the documentation was sufficiently completed to obtain all necessary data, scaffolding



Figure 7. Restored Ramesses III pavement north of the main temple, April 2022. Photo by Frank Helmholtz.

## PROJECT REPORTS | EPIGRAPHIC SURVEY

was erected and most of the stones were removed and transported inside the temple precinct, to an area adjoining the blockyard.

At the beginning of this field season, the site was cleared of debris and vegetation. The foundation stones still in place were documented and then carefully removed and taken inside the precinct. There, they were treated by the conservation team led by Mohamed Abo El Makarem. The lowest course consisted of large blocks of sandstone, most of which were decayed and partially or mostly disintegrated. Two stones, one on the east side and one on the west side, had the carvings typical of a door socket and groove to place a door leaf. The portions of the stones with the door sockets were saved and will be integrated into new stones. A historic foundation consisting of irregular small fragments of sandstone and large natural limestone gravel was revealed below the lowest course of foundation stones and cleaned, studied, and documented by archaeologist Gregory Marouard. Most of the fragments were not inscribed, but a few that had traces of carving were taken to the blockyard. After a final survey of the area, a new foundation was built, consisting of a layer of sand over the smaller fragments and a thick plastic layer for waterproofing, on top of which a 15 cm thick concrete slab was then poured (fig. 9). The top of the concrete was covered with a 2 cm layer of white cement and lime mortar with the additive Sicka for waterproofing. The sides will be covered with bitumen for further waterproofing at the beginning of next season.



Figure 8. Claudius Gate prior to dismantling.  
Photo by Frank Hemholz.



Figure 9. *Left*, Claudius Gate foundation before dismantling, January 2022.  
*Right*, new subfoundation slab, April 2022. Photos by Frank Helmholz.





Figure 10. Removing the lintel block of the Taharqa Gate, January 2022. Photo by Frank Helmholz.



Figure 11. Dismantled Taharqa Gate blocks prepared for conservation, April 2022. Photo by Frank Helmholz.

4. *Taharqa Gate*. This Twenty-Fifth Dynasty sandstone gate, to the north of the Small Temple of Amun, was in danger of collapse from salt-induced erosion of its foundation courses. It has therefore proven necessary to dismantle the entire gate and rebuild it with a stronger foundation, including a damp-proofing layer and new stones in the first courses where needed (figs. 10 and 11). Documentation of the gate took place using photography, survey with a Leica Total Station, and photogrammetry. The images produced by this process not only documented the gate's condition but will also be used to create the necessary drawings for the future reconstruction of the gate after dismantling.

To start the dismantling process, the ground around the gate was stabilized so that it would be firm enough for a forklift. Gravel and road base were distributed and compacted. Two storage areas were created with eleven temporary storage platforms consisting of stone bases and wooden boards. Then the mortar between the blocks of the gate was carefully cleared away, and each block was raised with lifting slings and the forklift. Smaller stones were dislodged and lowered to the ground manually. Following treatment of the gate blocks and installation of a damp-coursed foundation layer, the Taharqa Gate will be rebuilt during the 2022–23 field season.

### ***Conservation and Conservation Training Program at Medinet Habu***

The Epigraphic Survey's conservation program in the Medinet Habu temple precinct continued this year in conjunction with our ongoing conservation training program. These activities were directed by Medinet Habu head conservator Mohamed Abo El Makarem. Areas of focus included conservation and restoration of the Ramesses III mudbrick walls to the north of the great mortuary temple, conservation of the blocks from the Claudius and Taharqa Gates, restoration of small objects, site management, and general cleaning of the temple, including bird mitigation.

1. *Conservation and restoration of Ramesses III mudbrick walls.* At the beginning of this season, we completed the restoration of the mudbrick walls of Ramesses III to the north of the main temple, including the reconstruction of the northeast part of the wall, which was a little more than 21 m long. This work was carried out by fifteen restorers, including eleven conservators and four new student trainees, in addition to the inspectors from the MoTA. Sixty-five temporary workers were hired for the project.

Careful cleaning of the area permitted observation of the mudbrick walls of Ramesses III, which were made of large bricks, along with later mudbrick walls made of smaller bricks located at the east end of this sector, as recorded on Hölscher's 1934 map.

New mudbricks were manufactured to complete the Ramesses III walls to the northeast of the main temple (fig. 12). About 150 m<sup>3</sup> of soil were used to make approximately 18,500 bricks; 6,000 bricks were used in the wall restoration, and 12,500 blocks were stored for use at the beginning of the next season.

The reconstruction work was carried out after the tops of the original mudbrick walls were cleaned. The walls were strengthened if necessary, and then an insulation layer was made using fiberglass netting as a first layer and clay as a second layer before the new bricks were laid in the style of Ramesses III (fig. 13).



Figure 12. Manufacturing new mudbricks with molds, January 2022. Photo by Ray Johnson.





Figure 13. Finishing the restored mudbrick wall of Ramesses III. Photo by Ray Johnson.

2. *Condition study and conservation of Claudius Gate blocks.* A survey of the blocks of the Claudius Gate revealed many types of damage, including natural abrasion, intentional damage, and later reuse of the stones when the structure was incorporated into medieval buildings. Various types of decay were observed, including superficial decay, intentional damage, salt efflorescence, soiling, soot, surface deposits, previous intervention mortar (black cement), loss of stone, cracking of stone, detachment, scaling, powdering, discoloration, fragmentation, and deposits of mud or grass inside the joints. The types of decay for each stone were recorded, with the documentation carried out by the conservation assistants and students (fig. 14). Treatment techniques included preconsolidation, removal of previous intervention, mechanical cleaning, desalination, and consolidation, as well as treatment of detached fragments, filling of gaps and joints, final mortar application, and treatment of moisture.



Figure 14. Conservation assessment of Claudius Gate blocks, Medinet Habu. Photo by Mohamed Abo El Makarem.

3. *Conservation of the Taharqa Gate blocks.* The blocks of the Taharqa Gate have suffered from many different types of stone deterioration in addition to instability of the walls due to decaying lower courses and foundations. The decision was made to dismantle the gate so that the blocks and foundations could be consolidated, and during a survey of the blocks we found many types of both natural and intentional damage, which were all documented prior to dismantling. This documentation included suggested methods of treatment.
4. *Bird mitigation efforts in the Medinet Habu complex.* Past attempts by the MoTA to displace pigeons and prevent them from soiling the walls of various structures in the Medinet Habu temple complex have been unsuccessful. This year, at the request of MoTA personnel, we experimented with using mirrors to flash the sun's rays at the pigeons to drive them away from the buildings. Although this idea proved somewhat effective, it requires continuous work throughout the day, every day.

## TT 107: THE TOMB OF NEFERSEKHERU

The Epigraphic Survey resumed fieldwork at TT 107, the tomb of Nefersekeru (fig. 15), from February 14 to April 6, 2022, focusing on epigraphic documentation of inscribed doorway fragments recovered during clearance in previous seasons and on collation of the in situ wall reliefs. The work was supervised by SCA/MoTA inspectors Ms. Shaimaa Mohammed Ahmed Shahat and Ms. Iman Abd el-Nasser Labib.

Senior artist Sue Osgood and assistant director/senior epigrapher Brett McClain checked the drawings of the wall scenes in the upper facade register, and Sue continued to pencil inscribed wall and portal fragments found during the 2019–20 season (fig. 16). Epigrapher Ariel Singer collated



Figure 15. Overview of the courtyard and portico of TT 107, the tomb of Nefersekeru, from the west. Photo by Ray Johnson.





Figure 16. Sue Osgood penciling a limestone fragment at TT 107. Photo by Ray Johnson.



Figure 17. Hiroko Kariya testing a fragment join at TT 107. Photo by Ray Johnson.



Figure 18. Inspector Iman Abd el-Nasser Labib, Gharib el-Wair Ghaba, and Yarko Kobylecky photographing fragments at TT 107. Photo by Sue Osgood.

fragment drawings from earlier seasons. Conservator Hiroko Kariya inventoried the inscribed fragments, rehoused them in protective storage boxes, and entered each fragment and joined group into the TT 107 fragment database (fig. 17), while Yarko Kobylecky, assisted by Gharib el-Wair Ghaba, photographed the last of the fragments recovered during the 2019–20 season (fig. 18). Because of COVID-19 travel restrictions, no excavation or clearance took place at TT 107 this season.



## LUXOR TEMPLE

The Epigraphic Survey's documentation and conservation work at Luxor Temple this year focused on four main areas: the west Akhenaten *talatat* magazine, the blockyard, the divine king's chamber/Roman imperial cult chamber, and the chamber of offerings (second hypostyle hall). Our work was supervised by SCA/MoTA inspectors Ms. Mahasen Abdel Hamid Ahmed Mansour, Ms. Ebtahag Ahmed Ali Ahmed, Ms. Hala Ahmed Mohamed El Samman, Ms. Sabah Mahmoud Abdel Galil Mohamed, and Ms. Esraa Ahmed El-Taher Mohamed Ibrahim Awad.

In the divine king's chamber, Owen Murray completed the photogrammetric recording of a portion of the south wall east of the apse. Digital artist Krisztián Vértés continued penciling of the pharaonic reliefs on the south wall (fig. 19). His drawings of the Roman frescoes are now complete and will be published in a volume in our Luxor Temple series. A companion volume will be dedicated to the Amenhotep III reliefs partially covered by the frescoes.

In the adjacent hypostyle hall, site manager Jay Heidel continued penciling the reliefs on the east wall (fig. 20). This season he finished the penciling for the Mut and Amun bark processions, thus completing the second register and part of the third register, more than half of the 10.5 × 11.5 m wall. Ariel Singer and Brett McClain finished the first and second collations, respectively, of first-register scene LE 71 (fig. 21). Ariel also completed the first collation of LE 69 and began the first collation of LE 70, and Ray Johnson completed the second collation of LE 69.

This year, the work in the Luxor temple blockyard was focused on cleanup and reorganization, as well as on the expansion of the Luxor Temple fragment database. After the Sphinx Road inauguration in November, our workmen spent many weeks assisting Luxor Temple SCA director Ahmed Araby and his MoTA personnel in cleaning up (fig. 22). Chicago House workmen also repaired and replaced lights and chain stanchions in the blockyard open-air museum, and they spent more than a month spreading gravel between the mastaba rows to thwart the local dogs, whose holes have been undermining the platforms' structural integrity. This gravel was kindly made available to us by Director Araby and has greatly cut down on the dust in the blockyard storage area.

Our workmen also moved various granite statue pieces to a mastaba with related pieces located west of the Colonnade Hall. One of them, discovered by Luxor Temple project manager Gina Salama and identified by Ray as part of a colossal black granite foot, was reattached to the left foot



Figure 19. Krisztián Vértés drawing in the imperial cult chamber. Photo by Ray Johnson.



Figure 20. Jay Heidel drawing in the Hall of Offerings. Photo by Ray Johnson.



Figure 21. Ariel Singer collating in the Hall of Offerings. Photo by Ray Johnson.



Figure 22. Mohammed Selim and Mustafa Shimi cleaning in the blockyard open-air museum. Photo by Jay Heidel.



## PROJECT REPORTS | EPIGRAPHIC SURVEY

of the eastern seated colossus at the south end of the Ramesses II court (fig. 23).

In January, digital photographer Mariusz Caban joined our blockyard documentation team (fig. 24). He continued to expand our corpus of fragmentary material that has been photographed for 3D modeling, archiving, and use as the basis for future drawings. He started with the fragment shelf storage units that run along the inside of the blockyard's east wall. After that, he began the documentation of the fragments stacked in a special area and found to originate from the Amenhotep III-era southern shrines of Luxor Temple itself. With thirty-seven storage shelves and four Amenhotep III mastabas, Mariusz photographed 1,175 fragments in total and set up a system for recording many more. He will process the data during the summer months, building a 3D model of each fragment. Part-time Chicago House employees Ms. Nadia Hassan and Dr. Shaimaa Mandour assist in processing and building the 3D models. This season, they built about 400 models of Akhenaten *talatat* from the west *talatat* magazine.



Figure 23. Luxor Temple director Ahmed Araby, inspector Ms. Sabah, and Chicago House workmen Ahmed and Mohammed joining the colossal statue's foot fragment. Photo by Ray Johnson.



Figure 24. Mariusz Caban photographing fragments in the Luxor Temple blockyard. Photo by Ray Johnson.



Figure 25. Hala Mohammed numbering fragments in the blockyard. Photo by Ray Johnson.



Gina Salama supervised the cleaning and restacking of material in the main blockyard and shelf storage units in preparation for photography, and she also supervised the work of Ms. Hala Mohammed and Mr. El Azab Hassan. Over the past several years, Hala has diligently glued thousands of numbered aluminum

tags on fragments in the main blockyard and elsewhere, and this season she helped verify fragment locations and ensured their tags were still sound and uniformly applied (fig. 25). Moreover, she verified the location of 2,366 fragments in the west *talatat* magazine, and together with El Azab, she numbered 1,080 fragments in preparation for photogrammetry and 3D modeling. El Azab worked behind Hala after the tagging, taking an iPad reference snapshot of each fragment (with a scale) and recording its location (the side, section, and mastaba where it may be found). This information, including the snapshot, is entered into the Luxor Temple fragment database ahead of the photogrammetric documentation, so that Mariusz can more easily keep track of what has been done and what he has yet to do. This season, El Azab worked through twenty-two mastabas and approximately 3,000 fragments and also glued tags on about 200 fragments.

Owen Murray returned to the Luxor Temple blockyard to carry out 3D modeling of the thirty-nine fragments that form the Bentresh corpus, containing part of a famous text also recorded on a stela in the Musée du Louvre. The digital models will help with virtual reassembly



Figure 26. Gina Salama and Chicago House workmen organizing the *talatat* magazine. Photo by Jay Heidel.

## PROJECT REPORTS | EPIGRAPHIC SURVEY

of the fragments as we prepare the inscription to be included in our Luxor Temple publication program.

In the west *talatat* magazine, Gina Salama supervised the restacking of the southernmost row of *talatat*, which had been stored here during the 1970s by the Akhenaten Temple Project and had partially collapsed during the summer of 2021 (fig. 26). This involved moving and assessing each block and rebuilding the row atop a new “foundation” of unmortared sandstone blocks.

Conservator Hiroko Kariya reorganized fragments stored on shelves to create more space for fragments needing protection and did her annual condition survey of the blockyard and open-air museum holdings (fig. 27). In the west *talatat* magazine, she completed consolidation, mending, and loss compensation on about a dozen blocks. In the main blockyard, in consultation with Ray, she treated ten priority fragments.

Finally, Luke Hollis made more than 600 laser scans throughout the Luxor Temple precinct for a 3D model framework on which Owen Murray will locate our data-intensive photogrammetry of scenes and walls (fig. 28). This experimental collaboration has provided the opportunity to



Figure 27. Hiroko Kariya conserving fragments in the *talatat* magazine. Photo by Ray Johnson.



Figure 28. Luke Hollis making 3D scans in Luxor Temple. Photo by Ray Johnson.



test the combination of laser-scanning technology with photogrammetry and to evaluate its potential application for use in future documentation projects.

## KHONSU TEMPLE, KARNAK

On March 17 and 19, 2022, Ray Johnson, accompanied by SCA/MoTA inspector Ms. Fatema Ahmed Mohamed, conducted a survey on the rooftop of Khonsu Temple of reused blocks used in the roof's construction (fig. 29). This survey was a continuation of the Epigraphic Survey's recording of the reused material in Khonsu Temple, starting with the foundations when the American Research Center in Egypt (ARCE) conducted pavement and foundation restoration work throughout the temple in 2008–13. Our team provided the epigraphic documentation component of that project, recording the inscribed faces on the reused blocks before they were paved over with new stone.

Ramesses III constructed Khonsu Temple out of stone taken from several earlier monuments that were dismantled for the purpose. The Epigraphic Survey had previously started to record the reused blocks on the north part of the roof, but not on the south section, over the hypostyle hall and court, or on the pylon exteriors (fig. 30). Mapping the positions of the inscribed fragments in this section was the focus of this season's work. These maps will be used as a guide for later documentation of the reused blocks.

Thirty-six additional reused blocks were noted and mapped. Fifteen were from the mortuary temple of Amenhotep III (fig. 31), eighteen were from the mortuary temple of Ay/Horemheb, and three were from an unidentified temple of Ramesses II. Special thanks are due to Nicholas Warner, project manager for the ARCE Khonsu Temple conservation program, and to project conservator Theo Gayer-Anderson for their kind assistance.



Figure 29. Inspector Fatema Ahmed Mohamed on Khonsu roof, east side. Photo by Ray Johnson.



Figure 30. View toward the south from the roof of Khonsu Temple. Photo by Ray Johnson.



Figure 31. Amenhotep III mortuary temple jubilee block on north side of Khonsu east pylon. Photo by Ray Johnson.



## CHICAGO HOUSE AND THE MARJORIE M. FISHER CHICAGO HOUSE LIBRARY

On our return to Chicago House after eighteen months' hiatus, we found the Chicago House library cleaned, repainted, reorganized, relabeled, and completely relit by Tina Di Cerbo and our workmen, who had accomplished this refurbishment during this difficult period. We are grateful to them and to our administrative and finance team, Essam el-Sayed, Samir el-Guindy, and Samwell Maher, for taking such good care of Chicago House in our absence. While many precautionary measures were taken to prevent the spread of COVID-19 in the library this season, it was a joy to reopen the facility and to welcome our friends once again. According to head librarian Anait Helmholz and assistant librarian Martina Roshdy, approximately 400 professional colleagues used the facility, including numerous Egyptian graduate students working on advanced degrees, MoTA inspectors and colleagues, and members of foreign archaeological missions. We added 168 new titles to the library's collection, including thirty-four journal issues and twenty-nine monographs. Nineteen of the new titles were gifts. Moreover, this season we were able to provide our library patrons with a new digital catalog of all our holdings. A designated computer for the digital catalog is now located on the card catalog cabinet for use by library patrons and Epigraphic Survey staff.

## THE TOM AND LINDA HEAGY CHICAGO HOUSE PHOTOGRAPHIC ARCHIVES

This season staff photographer Yarko Kobylecky, assisted by Gharib el-Wair Ghaba and Sue Lezon, produced one hundred seventy-five 8" × 10" film negatives in the chapel of the God's Wife of Amun Amenirdis. All of these film negatives were accessioned in the Chicago House photo archives and our large-format photo database, along with forty-two 4" × 5" negatives of blocks and fragments taken at the Western High Gate and fifty-eight negatives from TT 107. All new film negatives were scanned and contact proofed, with a duplicate set sent to the OI. Alain and Emmanuelle Arnaudès continued to enter digital data into the Chicago House archives database. This spring, 551 files were entered, making a total of 10,799 entries and counting. They are also working closely with Chicago House centennial historian Emily Teeter on archival material, including photographs and correspondence, which will form the basis of an upcoming Epigraphic Survey centennial publication, supported by a new purpose-built "Chicago House Papers" database.

## digitalEPIGRAPHY WEBSITE

Editor-in-chief Krisztián Vértés, Julia Schmied, and many contributing colleagues, including other members of the Chicago House team, continue regularly to post new material on the digitalEPIGRAPHY website ([www.digital-epigraphy.com](http://www.digital-epigraphy.com)), with articles, tutorials, reviews, and relevant contemporary studies of historic epigraphic documentation efforts related to ancient Egypt. These resources now include the Painted Hieroglyphs Database and the Visual Documentation Database, both of which are growing, as well as thoughtful reviews of the new digital drawing equipment and tools that are transforming our field with every passing year.

\* \* \*



Figure 32. Ray Johnson's retirement party, Chicago House, March 12, 2022. Photo by Sue Lezon.

In conclusion, a final note from Ray. Many of you know that I retired as director of the Epigraphic Survey in August (fig. 32), so this is my last annual report. During the past four decades I have served Chicago House first as apprentice artist, then as artist, senior artist, assistant director, and finally, almost twenty-five years ago, Epigraphic Survey director. The time has flown by. Chicago House has been my classroom and my home for most of my life, and I feel tremendously privileged to have served this noble institution for so long with so many dedicated and talented people. While the projects of the Epigraphic Survey became my projects, it is now time for me to pass on the baton and pursue my own research and writing (Amenhotep III and the Amarna period, of course). I am pleased to tell you that Chicago House assistant director Dr. J. Brett McClain, well known to you all from his twenty-four years working for the Epigraphic Survey, will take on the duties of Chicago House interim director and will continue to uphold the highest standards of the Epigraphic Survey in Luxor. Chicago House is truly blessed.

The Epigraphic Survey professional staff during the 2021–22 field season consisted of W. Raymond Johnson, director; J. Brett McClain, assistant director/senior epigrapher; Jen Kimpton, epigrapher/Medinet Habu Western High Gate site manager; Christina Di Cerbo, Ariel Singer, Aleksandra Hallmann, and Julia Schmied, epigraphers; Gregory Marouard, project archaeologist; Boyo Ockinga and Susanne Binder, remote project archaeologists/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértes, senior artists; Keli Alberts and Dominique Navarro, artists; Jay Heidel, Luxor Temple site manager/architect/artist; Gina Salama, Luxor Temple project manager/digital data engineer; Yarko Kobylecky, chief staff photographer; Owen Murray, senior digital photographer; Mariusz Caban, digital photographer; Susan Lezon, photo archivist; Essam el-Sayed, finance manager; Samir Guindy, administrator; Samwell Maher, assistant administrator; Anait Helmholz, Chicago House head librarian/Medinet Habu Western High Gate assistant; Martina Roshdy Maher, assistant

librarian; Frank Helmholtz, master mason; Johannes Weninger, assistant stonemason; Mohamed Abo El Makarem, Medinet Habu head conservator; and Hiroko Kariya, project conservator for Luxor Temple and TT 107. Alain and Emmanuelle Arnaudès worked on the Chicago House digital archives database. As always, special thanks must go to our forty full-time Egyptian workmen, as well as to our seasonal workmen, who provide indispensable support of all aspects of our fieldwork.

Sincerest thanks are due to the Egyptian Ministry of Tourism and Antiquities and the Supreme Council of Antiquities (SCA), Minister of Tourism and Antiquities Dr. Khaled el-Enany, SCA Secretary General Dr. Mostafa Waziri, General Director of the Pharaonic Sector Dr. Ayman Ashmawy, General Director of Foreign Missions Dr. Nashwa Gaber, General Director of Antiquities in Luxor Dr. Fathy Yaseen, Gurna Inspectorate General Director Bahaa el-Din, Luxor Temple Director Ahmed Araby, and all of our friends and colleagues in Egypt for another fruitful collaboration this year.

We also extend special thanks to the many friends of the OI and Chicago House whose generous support has funded our preservation programs in Luxor. Thanks to USAID mission director Leslie Reed, former director Sherry Carlin, and USAID representatives Mohamed Abdel Rahman, Mustansir Barma, and Sylvia Atalla; Dr. Marjorie M. Fisher; Nicole Williams and Larry Becker; David and Carlotta Maher<sup>†</sup>; O. J. and Angie Sopranos; Misty and Lewis Gruber; Ward and Diane Zumsteg; Andrea Dudek; Nassef Sawiris; Kitty Picken; Ellen and Tom Granger; David and Allison Harley; Piers and Jenny Litherland; Tom Van Eynde; Jan Johnson and Donald Whitcomb; Marjorie B. Kiewit; Tom and Linda Heagy; Shafik Gabr, ARTOC Group, Cairo; Holly J. Mulvey; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Beth Noujaim; James Lichtenstein; Priscilla (Peppy) Bath; Charlie Secchia; Emily Fine; Nan Ray; Anna White; Willard White; Janet and Karim Mostafa; Elisabeth R. French; Waheeb (Ricky) 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; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod Jr.; Dr. Louise Bertini, Mary Sadek, and Nick Warner of the American Research Center in Egypt; and all our friends and colleagues at the OI.

We must express very special gratitude to USAID Egypt for the vital support of our documentation, conservation, restoration, and site management programs at Medinet Habu. These have been most challenging years, and this grant has enabled us to get through them.

---