

EPIGRAPHIC SURVEY

W. Raymond Johnson

The Epigraphic Survey completed its seventy-ninth, six-month field season in Luxor, Egypt, on April 15, 2003. Epigraphic and conservation work continued at Medinet Habu in the small Amun temple of Hatshepsut and Thutmose III, in the Hatshepsut sanctuaries, and the bark sanctuary and ambulatory of Thutmose III. Paint collation and large-format final publication photography continued in the two central Hatshepsut sanctuaries after the painted reliefs were cleaned by the conservation crew. Restoration work was completed on the rooftop of the entire Eighteenth Dynasty temple, including channels and drain spouts for directing rainwater off the roof. New sandstone flooring was completed in the central sanctuary room, two floor slabs were laid in the northwesternmost “naos” room, and sandstone wall patches were placed in the back central sanctuary. At Luxor Temple, 227 meters of new damp-coursed brick storage and treatment platforms were constructed for the decorated sandstone wall fragments formerly on the ground, 6,311 decorated wall fragments were raised from the damp ground onto the new mastabas, and 80 meters of covered aluminum framing were installed over selected wall fragment treatment and storage platforms for additional protection of deteriorating wall fragments awaiting treatment. Analysis suggests that a considerable amount of the fragmentary material at Luxor Temple was quarried in the Middle Ages from the Mut Temple precinct at Karnak.

Small Amun Temple of Hatshepsut and Thutmose III at Medinet Habu

The epigraphic team continued its ongoing documentation work in the Medinet Habu small Amun temple of Hatshepsut and Thutmose III from October 21, 2002 to April 15, 2003, and made excellent progress on all fronts (fig. 1). One new Egyptologist / Epigrapher, Jen Kimpton, was trained on-site this season, and she also very capably supervised the Chicago House library. The primary epigraphic work of the season focused on material for volumes 1 and 2 of the small Amun temple publication series. Penciling, inking, and collating of facsimile drawings took place in the Eighteenth Dynasty bark sanctuary and ambulatory, including the façade, for volume 2. The paint collation of the six interior chapels, the focus of volume 1, also continued; the front central sanctuary was completed, and paint collation was begun in the back central sanctuary. In all, seventeen drawings from these two rooms were paint collated by the artists and epigraphers, then reviewed and passed by the director for publication (fig. 2). Staff Photographer Yarko

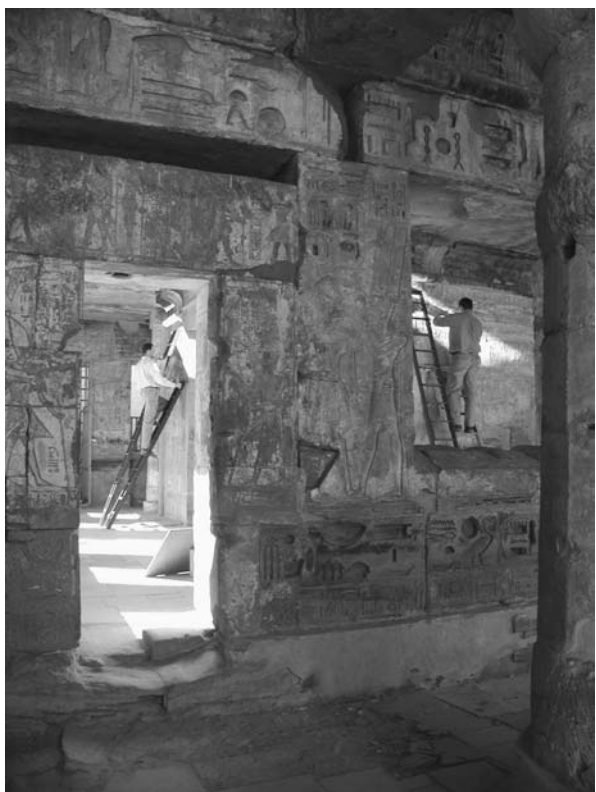


Figure 1. Epigraphers Brett McClain and Randy Shonkwiler collating at the small Amun temple, Medinet Habu. Digital photograph by Ray Johnson

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Kobylecky, assisted by Photograph Archives Assistant Ellie Smith and Photo Archivist Sue Lezon, photographed pre- and post-conservation sanctuary walls with 4 × 5 B&W and color transparency film in the two central sanctuaries for the volume 1 publication. Our schedule calls for all of the material for this volume to be finished by the end of next season, and production of that volume to begin next summer.

A total of thirty-nine new drawings for volumes 1 and 2 of the small Amun temple series were penciled at the wall by Artists Tina Di Cerbo, Margaret De Jong (fig. 3), Susan Osgood, and Will Schenck — assisted occasionally at the hard-to-reach places by Assistant to the Director Emily Napolitano — and eleven new drawings were inked. Eleven additional drawings were collated by Epigraphers J. Brett McClain, Harold Hays, Randy Shonkwiler, and Jen Kimpton at the wall, and the artists transferred corrections to eighteen drawings that were checked and passed by the epigraphers. Director's checks were completed by me on twenty drawings, which are now ready for publication.

Egyptologist / Artist Tina Di Cerbo compiled a database this season of all the known graffiti in the Medinet Habu precinct, including over 1,450 individual entries with negative numbers, locations, and descriptions. This was a process begun by the Epigraphic Survey more than seventy years ago, but never completed. William Edgerton's publication, *Medinet Habu Graffiti Facsimiles* (OIP 36; Chicago, 1937), and Heinz Thissen's *Die demotischen Graffiti von Medinet Habu: Zeugnisse zu Tempel und Kult im Ptolemäischen Ägypten*

(*Demotische Studien* 10; Sommerhausen, 1989) present a sample of this material, although luckily much more of it was actually photographed in the past. Tina is matching graffiti to photographs, identifying new ones, plotting the locations on key plans, and continuing the facsimile documentation of the material for eventual publication (fig. 4). In addition, Tina compiled another illustrated database for use as a paleographical reference by the artists and epigraphers based on scanned finished drawings for volumes 1 and 2 of the small Amun temple. The electronic paleography includes hieroglyphic signs (by Gardiner number), examples of cartouches, human and divine figures, and iconographic elements printed out for use on-site at the temple.



Figure 2. *Inscribed wall surface MHB 32, front central sanctuary, west wall left side, small temple of Amun at Medinet Habu. Hatshepsut (name changed to Thutmose III) being offered life by Amun. Facsimile drawing by Sue Osgood and Margaret De Jong. Photograph by Yarko Kobylecky*

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This season marked the seventh year of a grant approved by the Supreme Council of Antiquities from the Egyptian Antiquities Project of the American Research Center for documentation and conservation of the small Amun temple at Medinet Habu. As in past years, this season's conservation work focused on the rooftop over the Eighteenth Dynasty temple and inside the painted chapels. Senior Conservator Lotfi Hassan and Conservators Adel Aziz Andraws, Nahed Samir, and Lamia Hadidy completed the cleaning of the painted reliefs in the two middle sanctuary chambers with excellent results (fig. 5). They extracted salts from the lower wall sections where the humidity was greatest and replaced deteriorated mortar where necessary between the wall courses with hydraulic lime and sandstone powder in distilled water. Sepiolite and distilled water poultices were applied effectively to wall surfaces for cleaning and desalination. Organic solvents used in the cleaning process included Butylamine, Dimethyl Sulphoxide, and Dimethyl Formamide, depending on the nature of the dirt and deposit on the stone surface. Paraloid B72 and Paraloid 44 were used as surface consolidation of the paint layer in selected areas. On the west wall of the front sanctuary, left side (MHB 32; see fig. 2), a small sandstone fragment preserving the king's hand grasping *ankh*-signs was re-affixed to its original position on the wall. Artist Margaret DeJong added that detail to the facsimile drawing, after which it went through the normal collation process.

This spring, Stonecutter Dany Roy completed the restoration and stabilization of the small Amun temple sanctuary roof, one of the major goals of the grant project (fig. 6). He completed the grouting of the entire Eighteenth Dynasty temple roof area and the restoration of missing



Figure 3. Epigraphic Survey Artist Margaret DeJong penciling at the small Amun temple bark sanctuary, Medinet Habu. Digital photograph by Ray Johnson

roof blocks over the bark sanctuary and ambulatory. In all, thirty-five new sandstone slabs (covering approximately 5 square meters in total surface) were laid over the bark sanctuary this season, and sixteen original sandstone blocks were dismantled and reinstalled. In addition, he installed three new stainless steel drain spouts which now direct rainwater off the roof, two off the south side and one off the north. Dany stabilized the westernmost roof block over the bark sanctuary by reinforcing it with five stainless steel dowels set in araldite (two 1 cm in diameter, 70 cm in length; and three 1 cm in diameter, 25 cm long). Dany also stabilized a roof block in the back central sanctuary with four stainless steel dowels set in araldite (two 2 cm in diameter and 100 cm in length; two 0.5 cm in diameter by 30 cm in length).

In the front central sanctuary, Dany laid two last floor slabs (95 × 55 × 15 cm; and 85 × 75 × 15 cm), which completes the new flooring for that chamber (fig. 7). In the back central sanctuary, he carved and placed two sandstone wall patches in the bottom eastern section of the south wall (40 × 27 ×

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8 cm; and 40 × 25 × 8 cm). In the northwesternmost sanctuary, the “naos room,” Dany laid two new floor blocks (40 × 27 cm and 40 × 25 cm), both 8 cm thick. He also carved a new sandstone threshold slab for the new entryway to the sanctuary area with an emplacement for the new doorway that will be installed next season. Dany also designed and began the installation of the aluminum framing of the new skylight over the first chamber, which will be completed next fall.

Luxor Temple

This year marked the end of the grant approved by the Supreme Council of Antiquities from the Egyptian Antiquities Project (EAP) of the American Research Center in Egypt (ARCE), for the protection and consolidation of deteriorating decorated sandstone wall fragments at Luxor Temple. Our sincerest thanks go to ARCE and EAP for this invaluable assistance, which has allowed the preservation of thousands of wall fragments for future analysis and restoration. Stone Conservators John Stewart and Hiroko Kariya are preparing the final report for the six seasons of treatment funded by the grant. Because of the Iraq war, Field Conservator Hiroko had to postpone her return to Luxor to monitor the condition of the treated material until next fall.

With the assistance of a Robert Wilson matching grant and the World Monuments Fund (WMF), the Epigraphic Survey successfully completed the second year of a two-year funded program to raise all of the decorated stone wall fragments in the Luxor Temple precinct up off the wet ground onto protective, damp-coursed platforms designated by category. The results were spectacular. This season, 216 additional meters of damp-coursed storage and treatment mastabas were constructed in ordered, numbered rows around the temple precinct south of the Abul Haggag mosque on the east (fig. 8), directly east of the Colonnade Hall, and west of the Ramesside first court by the Roman gateway. An 11 meter platform was constructed at the southern end of the precinct. 6,311 decorated wall fragments (not counting the thousands of un-inscribed blocks) were raised from the ground onto the new, damp-coursed platforms for storage, conservation, and analysis (fig. 9), including over 3,000 Akhenaten *talatat* blocks. In the west area, nine new platforms were constructed between the Roman gate and the fragments of the partly reassembled Ramesses II granodiorite colossus, with ample space intentionally left around the colossus for any future restoration work there. Thanks to the diligence of Blockyard Assistant Jamie Riley (my right hand at Luxor Temple) and our remarkable workmen Mohamed, Mustafa, Saoud, Saber, Sayid, Hassan, and Ali, we were able to accomplish all of our goals for the season, and then some! We still have some large blocks to raise next season, but the

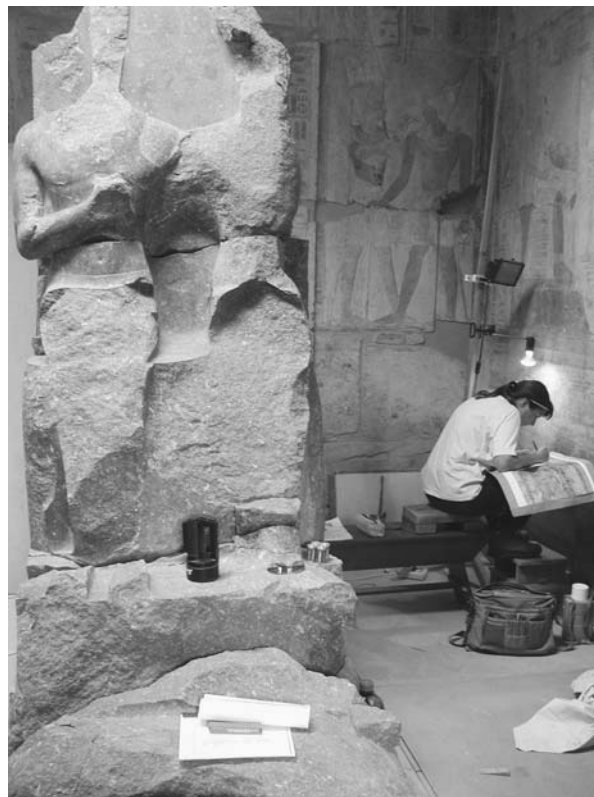


Figure 4. Tina Di Cerbo copying graffiti in the small Amun temple front central sanctuary, Medinet Habu. Digital photograph by Ray Johnson

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bulk of the protective work is done. My heartfelt thanks to WMF for its vital assistance at this critical time.

There were surprises. This winter, during the sorting process, over two hundred decorated fragments were isolated for reassembly in the blockyard east of the Amenhotep III sun court. The categories included square Hathor pillars inscribed for Ramesses III, parts of a Kushite doorway, and several Ptolemaic gateway sections (fig. 10), one group inscribed for Ptolemy II, and another for Ptolemy VIII. All of the blocks were photographed by Staff Photographer Yarko Kobylecky, assisted by Ellie Smith. Preliminary analysis of this material indicates that it was quarried in the medieval period from the Temple of Mut, two and a half kilometers to the north! The bases of the Hathor pillars and the Ptolemy VIII gate, for instance, still survive *in situ*. While it has long been known that Karnak had been partly quarried for building stone in the medieval period — the *talatat* blocks, for example, found at Luxor Temple were quarried from Horemheb's Karnak pylons where they had been reused after Akhenaten's death — the pinpointing of Mut Temple as another major source for building stone has not been made until now and is a very exciting discovery with some far-reaching implications.

Much of the fragmentary wall material in the Luxor Temple blockyard was quarried from Luxor Temple itself, and many groups from all sections of the temple can be reassembled and eventually put back on the temple walls, thereby restoring beautiful, long-vanished wall scenes and architectural details. There is exciting potential for the material from Karnak eventually to be returned to its original site, once it has been documented, analyzed, and reassembled in the

Luxor Temple blockyard. And if the bases of the original walls cannot be determined or do not survive, our plan calls for the fragment groups to be reconstructed either at Mut Temple or in the Luxor Temple blockyard, which has been designed to function as an open-air museum for reassembled groups. I have been in touch with the current excavators of Mut Temple, Richard Fazzini of the Brooklyn Museum and Betsy Bryan of Johns Hopkins, and will coordinate any and all future efforts with them.

The priority for the last two seasons in Luxor Temple has been the protective storage of the fragmentary wall material stored around the temple, essential for its long-term preservation. Now that this has largely been accomplished, during the next field season the Epigraphic Survey will begin the process of dismantling fragment rows stacked in the east long ago, which are all mixed up, with the bulk of the decorated surfaces inaccessible. Our goal is to sort and store them by category, to document each one and consolidate them when necessary, and to reassemble all reconstructible groups. As we do so, we will learn more about where the ma-

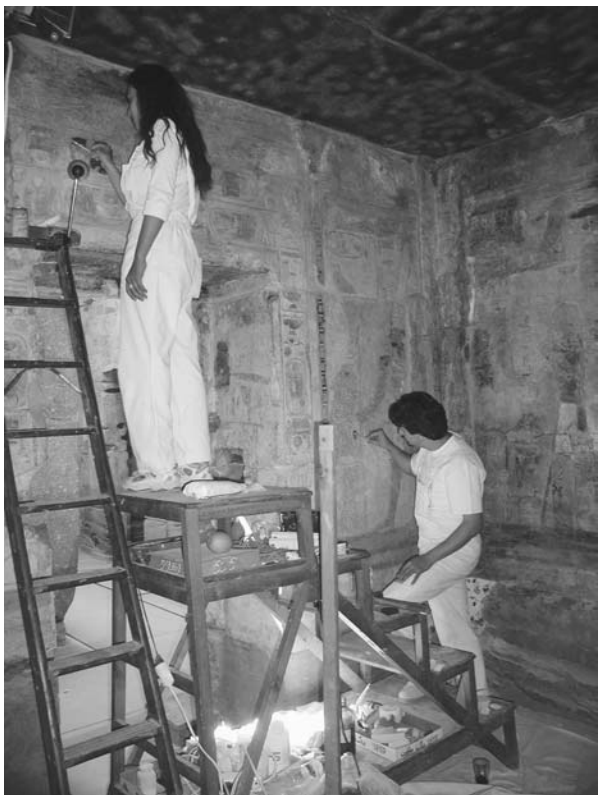


Figure 5. Conservators Nahed Samir and Lotfi Hassan cleaning the painted reliefs of the back central sanctuary, small Amun temple, Medinet Habu. Digital photograph by Ray Johnson

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Figure 6. Dany Roy and Chicago House workmen doing restoration work on the roof of the small Amun temple, Medinet Habu. Digital photograph by Ray Johnson

terial came from and to where we will eventually return it. This is a project that will definitely grow more interesting with every passing year!

At the end of this season 80 meters of fiberglass-covered aluminum framing (fig. 11) were installed over selected wall fragment treatment and storage platforms in the Luxor Temple eastern blockyard areas for additional protection of deteriorating wall fragments. Almost a thousand decaying fragments are now housed on protected “hospital” platforms awaiting future consolidation. Sadly, when we uncovered the bottommost layer of blocks in the row of Akhenaten *talatat* piled against the length of the eastern exterior wall of the Colonnade Hall, we found them so decayed they could not be moved. Our conservators determined that leaving them exposed to the air would activate the migration of salts and insure their rapid disintegration. So 108 decorated Akhenaten *talatat* were carefully photographed in B&W, color print, and slide film *in situ* and were then reburied with their original soil to re-establish a stable environment, i.e., a balance of salt in the blocks and soil around them. When the Epigraphic Survey soon inaugurates a new expanded wall-fragment consolidation program at Luxor Temple, we will uncover the blocks, consolidate them, and store them properly.

Luxor Temple Structural Condition Study

During the last three seasons, Chicago House has sponsored a study of the structural stability of the Luxor Temple monument in light of changed environmental conditions that are adversely affecting the ancient monuments all over Egypt. The steady rise of salt-laden groundwater is a particular problem. This study has been generously supported for the last two seasons by our Robert Wilson matching grant and the World Monuments Fund. From December 3 to 12, 2002,

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Structural Engineer Conor Power continued his monitoring of the temple structure. He reported to us that no additional cracks have opened up during the last year, nor has there been any discernible movement in the pylons recorded in the two crack monitors (“calibrated telltales”) we placed on the south wall of the East Pylon and its upper west side door opening. No significant changes were noted in the Colonnade Hall walls or column-architrave structure, nor was there any noticeable change in efflorescence levels. No changes were noted in the rest of the temple complex. It should be noted that the plumb bobs and targets that were installed last season (one by the Epigraphic Survey and two by SWECO) had all been moved, and the Chicago House plumb bob had been completely replaced. The targets all required re-affixing to the pavement and realigning by Jamie Riley, and they will now be monitored on a regular basis.

Chicago House

It is a great pleasure to announce a major milestone in the digital duplication and backup program of the Chicago House Photo Archives. The digital scanning of all of the large format negatives in our Luxor archive (17,099 of them) was finished in April, resulting in 242 CDs that are now in the U.S. (another set remains in Luxor). These CDs, a digital duplicate of the Chicago House archive, are being transferred to Chicago in batches this summer and permanently housed in the Oriental Institute Museum Archives. Photo Archivist Sue Lezon, who has painstakingly coordinated the entire effort, is currently finishing the careful checking of each image and the converting of each scanned images into thumbnails for our new, illustrated Chicago House Photo Archives database, the first version of which will also be turned over to the Oriental Institute later this summer, another happy milestone. In these uncertain times, this new technology



Figure 7. New sandstone floor and newly cleaned walls, front central sanctuary, small Amun temple, Medinet Habu. Digital photograph by Ray Johnson

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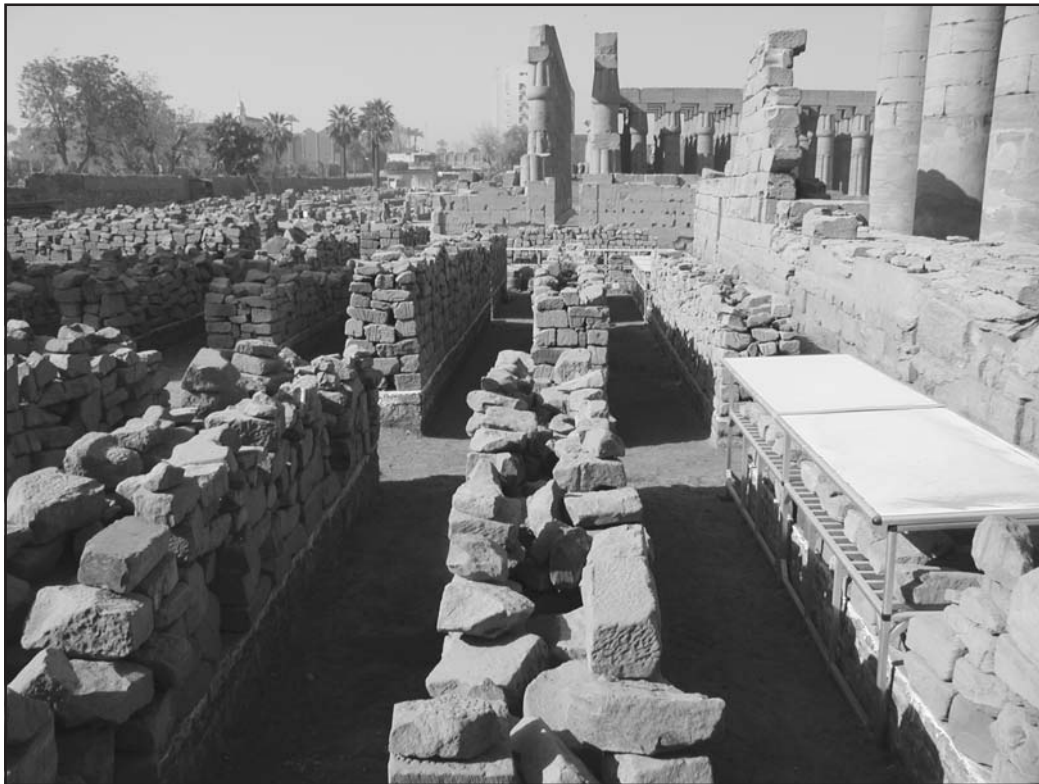


Figure 8. Newly constructed blockyard east of the Colonnade Hall, Luxor Temple. Digital photograph by Ray Johnson

has allowed us the assurance that priceless and unique information formerly accessible only in Luxor is now also available here. The scanned images and database will now allow the Oriental Institute Museum Archives to assess exactly what negatives are solely to be found in Luxor, and what are in Chicago. Our long-term, ultimate goal is to make sure that hard copy duplicates of all of the negatives in Luxor are also in Chicago; the database and digital images will greatly facilitate that effort. In addition, 430 CDs of our 35 mm archive are also back in the U.S. (1,218 rolls of film and 32,900 images) and will also be transferred to Chicago once they have been checked and added to the new Chicago House 35 mm database. Thanks to Photo Archives Assistant Ellie Smith for the careful entering of all that data. The scanning of that part of the Chicago House Photo Archives is still incomplete and will continue next season.

The Chicago House Library was supervised this winter, starting at the beginning of December, by Epigrapher/Librarian Jen Kimpton. She was assisted during the month of January by volunteer Meg Dorman (who also kindly helped out in the Photo Archives). During the season, Jen accessioned 199 new publications, including journals, series, and monographs; maintained subscriptions and standing orders; conserved and repaired books; and assisted library patrons week-day afternoons and all day Friday. At the beginning of the season, Assistant to the Director Emily Napolitano capably supervised the library until Jen arrived, and in the course of the winter, gave twenty-three library tours to interested groups and friends. Emily ran the office and maintained the house — including daily food procurement — with maximum efficiency and ensured the smooth running of our whole operation, for which she is owed special thanks. Finance Manager Safinaz Ouri assisted by Accountant Marlene Sarwat Nassim continued to firmly oversee the financial end of our operation. The devaluation of the Egyptian Pound and poor stock

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market returns this winter had Safi working overtime occasionally, but thanks to her great skill we still managed to stay within our reduced budget!

Helen and Jean Jacquet were with us in Luxor from mid-November until the end of the season. During the winter Helen worked with Emily Napolitano and Tom Urban on refinements for her *Graffiti from the Khonsu Temple Roof at Karnak: A Manifestation of Personal Piety* (Khonsu Temple 3). Katherine Strange Burke, under Tom Urban's supervision, has scanned the nearly 700 pieces of artwork and finished the page layout in PageMaker, and we expect to print this landmark volume before we return to Luxor. Congratulations to Helen on this exciting culmination of nearly fifty years of work.

Because of ill health, our beloved Dr. Henri Riad remained in Cairo this season with his family and was missed terribly by us in Luxor. But Henri received a wonderful honor this winter. In December, he was celebrated as the oldest living former director of the Egyptian Museum, Cairo, and received a trophy in the form of the goddess Maat from Egyptian First Lady Susanne Mubarak at the centenary celebration of the museum (fig. 12). We are very proud of Henri and rejoice with him at this well-deserved recognition.

On a sadder note, when we returned to Luxor in October, we learned of the passing of our well-loved former *safragi* Shafei and Second Cook Abdel Zaher, both long retired. They were venerable institutions unto themselves and had been part of the Chicago House family for over thirty years, from the time of George Hughes and Charles Nims. Now their children and even grandchildren work for us, continuing the long tradition, but no one can ever replace those two.

The month of April saw another chapter in the history of Chicago House come to a quiet close with the death of our beloved Chief Engineer, "Bosh Mohandis" Saleh Shahat Soliman,

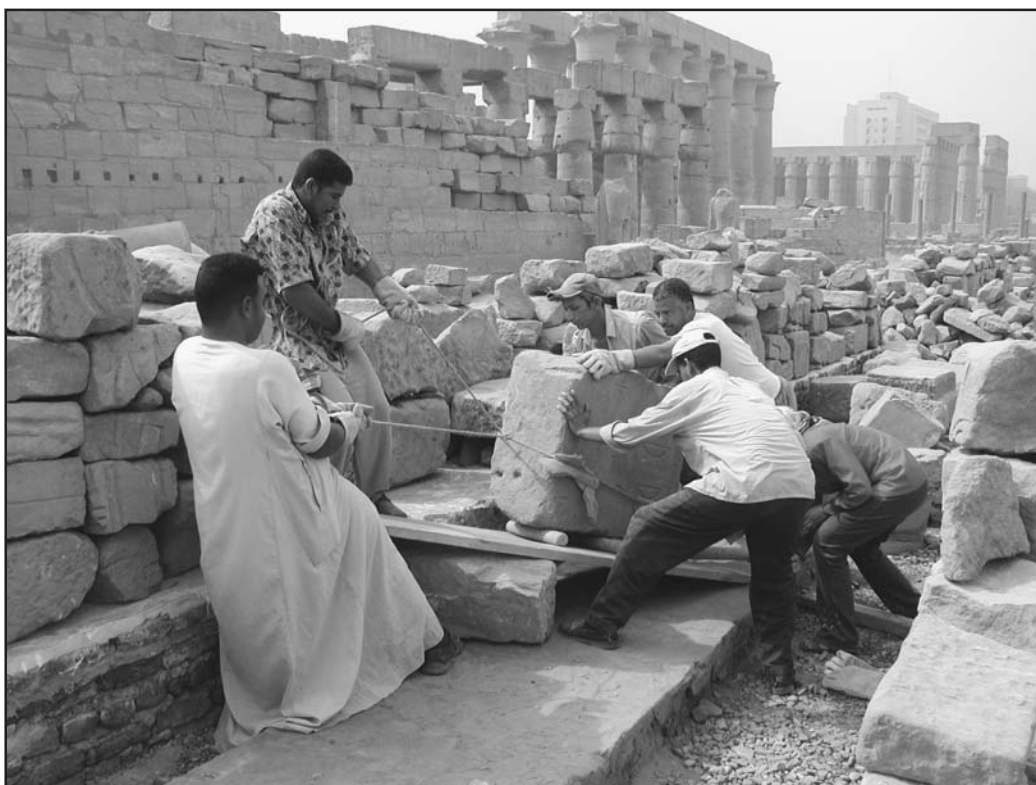


Figure 9. Chicago House workmen and SCA inspector moving blocks in the west area, Luxor Temple. Digital photograph by Ray Johnson

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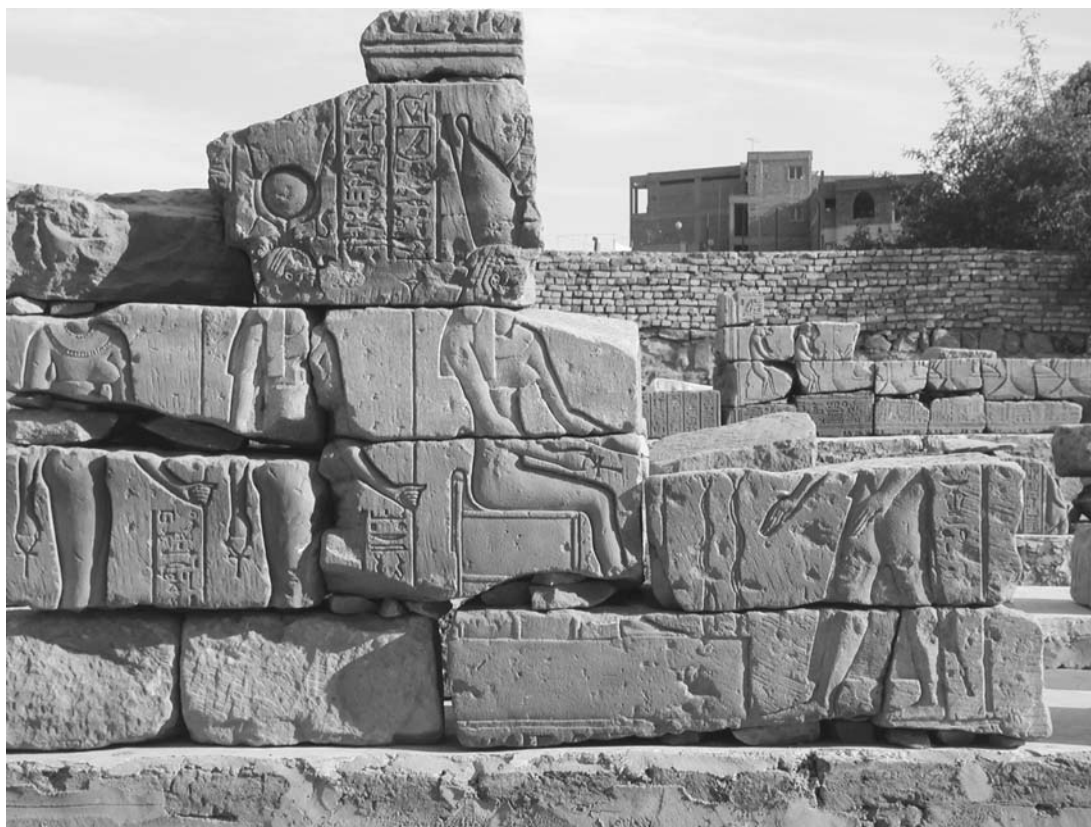


Figure 10. Newly reassembled wall fragment group, Ptolemaic king offering to the goddess Mut (seated) and accompanying goddesses, Luxor Temple eastern blockyard. Digital photograph by Ray Johnson

who was 86 (fig. 13). Hired full time by Kent Weeks in the mid-1970s, Saleh was one of those brilliant mechanics that is needed and longed for by every expedition in the field. He kept Chicago House maintained and running smoothly for more than thirty years and was a surrogate “Papa” to many of us. He will be missed beyond words.

We were very fortunate that the events in Iraq did not negatively impact our operation in Luxor. Despite the widespread unhappiness with American policies throughout the Mideast, at no time did we feel any threat, and we were able to continue our work and finish our normal work season. For that we are extremely grateful and look forward to another year of fruitful work and collaboration with our Egyptian friends and colleagues. Here’s to a more peaceful 2004!

The professional staff for the 2002/2003 season, besides the Field Director, consisted of J. Brett McClain, Harold Hays, and Randy Shonkwiler as Epigraphers; Jen Kimpton as Epigrapher and Librarian; Christina Di Cerbo, Margaret De Jong, Susan Osgood, and Will Schenck as Artists; Yarko Kobylecky as Staff Photographer; Susan Lezon as Photo Archivist and Photographer; Emily Napolitano as Assistant to the Director and Office Manager; Jill Carlotta Maher as Assistant to the Director; Safinaz Ouri as Finance Manager; Marlin Sarwat Nassim as Accountant; Elinor Smith as Photo Archives and Library Assistant; Margaret Dorman as Photo Archives and Library Volunteer; and Saleh Shehat Suleiman as Chief Engineer. Lotfi Hassan, Adel Aziz Andraws, Nahed Samir, and Lamia Hadidy worked with us as Conservators; Jamie Riley worked as Blockyard Supervisor; Dany Roy as Stonecutter; and Conor Power, P.E., as Structural Engi-

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neer Consultant. Special thanks go to Drs. Helen and Jean Jacquet who lent their considerable expertise to our work.

To our partners in preservation, the Supreme Council of Antiquities, we owe a special debt of thanks for our extraordinarily productive collaboration this season: especially to Dr. Zahi Hawass, Secretary General of the SCA; Dr. Magdy El-Ghandour, General Director of Foreign Missions; Dr. Sabry Abdel Aziz, General Director of Antiquities for Upper and Lower Egypt; Dr. Mohamed Abdel Fattah Abdel Ghani, Director General of Upper Egypt; Drs. Holeil Ghaly and Mohamed El-Bialy, General Directors of Luxor and Southern Upper Egypt respectively; Dr. Ali Asfar, General Director for the West Bank of Luxor; Dr. Mohamed Assem and Mr. Bakit, Directors of Karnak / Luxor Temples respectively; Dr. Atteya Radwan, General Director of Excavations in the Egyptian Antiquities sector; Mme. Nawal, Chief Inspector of Luxor Temple; and Mme. Sanaa, Director of the Luxor Museum. Sincerest thanks must go to our small army of inspectors over the course of our six-month field season; at Medinet Habu: Mr. Ahmed Ezz El-Din Ismail; Mr. Mohsen Ismail Ali Yousef; and Mr. Mohsen Helmi Yousef Badawi. And at Luxor Temple: Mr. Abdul Satar Badri Mohamed Hameed; Ms. Hanem Sadeek Kenawy Mahmoud; Mr. Mustafa Mohamed Mohamed El-Soghayer; and Ms. Manal Mohamed El-Sayed. It was a tremendous pleasure working with them all. Heartfelt thanks to all our friends and colleagues for helping make our field season so very productive this year.

At this time I would like to express my sincerest thanks once again to the many friends of the Oriental Institute whose support has allowed us to continue our vital documentation and conser-



Figure 11. Aluminum and fiberglass covered “mastaba” platform for protected storage of deteriorating sandstone wall fragments, Luxor Temple eastern blockyard. Digital photograph by Ray Johnson

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Figure 12. Dr. Henri Riad and “Maat” lifetime achievement award. Cairo, January 2003. Digital photograph by Ray Johnson



Figure 13. Chief Engineer “Bosh Mohandis” Saleh Shahat Soliman. Chicago House, 2001. Digital photograph by Ray Johnson

vation work. Special thanks must go to the American Ambassador to Egypt, the Honorable David Welch; the former Ambassador to Egypt, the Honorable Daniel Charles Kurtzer, and Sheila Kurtzer; Reno Harnish, Deputy Chief of Mission of the U.S. Embassy in Cairo, and Leslie Harnish; Elizabeth Thornhill of the U.S. Embassy; Bill Pearson of the United States Agency for International Development and Genie Pearson; Exa Snow; Ahmed Ezz, EZZ Group, Cairo; David and Carlotta Maher; David and Nan Ray; Mark Rudkin; Dr. Barbara Mertz; Daniel Lindley and Lucia Woods Lindley; Dr. Marjorie M. Fisher; Eric and Andrea Colombel; Piers Litherland; Dr. Fred Giles; Marjorie B. Kiewit; Nancy LaSalle; Tom and Linda Heagy; Debora Long; Donald Oster; Dr. William Kelly Simpson; Kelly and Di Grodzins; Bob and Anne Hamada; Dr. Ben Harer; Dr. Roxie Walker; Louis Byron, Jr.; Dr. Irene Bierman, Dr. Jere Bacharach, Dr. Bob Springborg, Mary Sadek, Amir Abdel Hamid, and Amira Khattab of the American Research Center in Egypt; Dr. Chip Vincent, Dr. Jarek Dobrolowski, Cynthia Scharter, and Janie Abdul-Aziz of the Egyptian Antiquities Project; Dr. Michael Jones of the Antiquities Development Project; and all of our friends back home at the Oriental Institute. I must also express special gratitude to British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, the American Research Center in Egypt, and the World Monuments Fund for their invaluable support. Thank you!

Members of the Oriental Institute and other friends of Chicago House are welcome to stop by to see us. We suggest that you write or call in advance to schedule a meeting that is convenient to all. Chicago House is open from October 15 until April 15, and closed Saturday afternoons

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Figure 14. Staff photograph by Yarko Kobylecky. Chicago House, Luxor, Egypt

and Sundays. Our address in Egypt: Chicago House, Corniche el-Nil, Luxor, Egypt. The phone number is (from the U.S.A.) 011-20-95-37-2525; fax 011-20-95-38-1620.

The Epigraphic Survey home page is at:

<http://www-oi.uchicago.edu/OI/PROJ/EPI/Epigraphic.html>
