

EPIGRAPHIC SURVEY

W. Raymond Johnson

On April 15, 2006, the Epigraphic Survey of the Oriental Institute, University of Chicago, in collaboration with the Supreme Council of Antiquities (SCA), Egypt completed its eighty-second field season in Luxor. What follows is the report on Chicago House's activities at Medinet Habu Temple and Luxor Temple for the last six months.

Medinet Habu Small Amun Temple

Epigraphic Documentation

During the 2005/2006 season the staff of the Epigraphic Survey continued its ongoing epigraphic program of photography, drawing, and collating facsimile drawings of the reliefs and inscriptions in the small temple of Amun at Medinet Habu. Epigraphers Brett McClain and Jen Kimpton and Artists Susan Osgood, Margaret de Jong, and Tina di Cerbo made up this year's returning epigraphic staff, while new artist Krisztián Vértes and new epigraphers François Gaudard and Vanessa Davies were trained in the Chicago House method of epigraphic collation this year. The bulk of the artists' and epigraphers' time was devoted to drawing and collation in the ambulatory and the bark shrine of the small temple for the projected publications *Medinet Habu X* and *Medinet Habu XI*. Some time, however, was devoted to finalizing the documentation of the inner chambers for the forthcoming publication *Medinet Habu IX: The Eighteenth Dynasty Temple, Part 1: The Inner Sanctuaries*. Collation was also begun on the drawings of scenes in the Late Period portico, ultimately to be published in *Medinet Habu XII*. A breakdown of drawing progress for this season follows:

- Penciling completed: nine drawing enlargements
- Inking completed: twelve drawing enlargements
- Collation completed: fifteen drawings
- Transfer Check completed: three drawings
- Director Check completed: four drawings

EPIGRAPHIC SURVEY



Artist Krisztián Vértés drawing at the Medinet Habu small Amun temple. Photo by Ray Johnson

Photography

Chicago House photographer Yarko Kobylecky assisted by Ellie Smith photographed the floor in the king's chamber and all wall and ceiling areas prior to conservation in the sanctuaries. They also shot the frontispiece for *Medinet Habu IX* from the top of the small Amun temple Ptolemaic Pylon, additional color and black and white details from the interior chapels for the same publication, and two polygonal columns for *Medinet Habu X*. Total large-format negatives for Medinet Habu generated during the 2005/2006 season: seventy-seven.

Graffiti

Egyptologist Tina Di Cerbo assisted by Richard Jasnow continued the systematic mapping, documentation, and translation of all of the graffiti found at the small Amun temple and mortuary temple of Ramesses III, the roof of which was the primary focus this season. Tina generated a more detailed key plan of the roof blocks and has organized the graffiti block by block. This project is an extension of a recording program started by William Edgerton and continued by Hans Thissen and will result in companion volumes to those respective studies.

extension of a recording program started by William Edgerton and continued by Hans Thissen and will result in companion volumes to those respective studies.

Conservation

The Medinet Habu conservators Lotfi Hassan, Adel Aziz Andraws, and Nahed Samir continued the systematic cleaning of the star-painted ceilings of the six sanctuary rooms of the Eighteenth Dynasty temple; they will finish the front central chamber and king's chamber ceilings next season. Cleaning methods continued to include poulticing with Sepiolite to extract salts and moisture, and chemical cleaning with Butylamine to remove greasy stains and encrustations, while cement infilling was removed and replaced with hydraulic lime and sandstone powder mortar infill. The conservation team continued to consolidate deteriorating exterior wall blocks on the southwestern and western sides of the sanctuary with acrylic emulsion (primal AC33) diluted 1:1 in water, and in-filled losses with hydraulic lime and sandstone powder mortar. Similar consolidation was undertaken in the king's chamber, particularly the western wall. The conservators finished the consolidation of the granite offering table inscribed for the god Amun's wife Shepenwepet II — previously found in the floor debris of the naos room — and the table was moved back to the funerary chapel of Shepenwepet II from where it originally came. Also, crack monitors installed on the walls were observed and recorded by conservator Hiroko Kariya.

It is our great pleasure that two of the Chicago House conservation team, Adel Aziz Andraws and Nahed Samir, were married in March; alf mabruk and best wishes to them both for a wonderful, lifelong collaboration!

Restoration

Stonecutter Dany Roy and his crew carved and laid a new, sandstone foundation emplacement for the granite naos in the back naos room. When the last slab is laid next season, the floor level will be restored to its original height and the red-granite naos inscribed for Ptolemy IX will be returned to its original location against the western wall. Dany and his team also replaced some of the lime mortar infill on the roof over the sanctuary and bark sanctuary areas, and erected two, 16 m scaffolding towers against the Ptolemaic pylon to allow photography of the small Amun temple from above. After the conservators had finished consolidating the Shepenwepet II offering table, Dany and the workmen carefully moved it on rollers to the forecourt of her chapel and mortared it into place on a damp-coursed, sandstone platform. Chicago House constructed a steel and rope guardrail for its protection, and another for the Amenirdis offering table in the adjacent chapel; both were set up by the season's end.

Site Management

Starting in February Chicago House participated in the American Research Center in Egypt Site Management Training Program based at the newly restored Castle Carter, with site visits to Medinet Habu and to Chicago House. It is a great pleasure to be collaborating in this valuable program, whose aim is to propose a development plan for the Medinet Habu site and to establish basic guidelines for future site management programs throughout Egypt.

Luxor Temple: Luxor Fragment Project

Hiroko Kariya and Ray Johnson

The Luxor Temple conservation project was carried out between November 7 and December 20, 2005, and January 15 and April 15, 2006. The project included the following tasks: condition surveying; conservation treatment; reconstruction of the eastern wall of the Colonnade Hall; removing materials from the water table lowering project;



Consolidation and infilling the outer southwestern wall of the small Amun temple sanctuary. Photo by Ray Johnson



Conservator Lotfi Hassan cleaning the star-painted ceiling in the dyad room, small Amun temple, Medinet Habu. Photo by Krisztián Vértes

EPIGRAPHIC SURVEY



Conservation of the offering table of Shepenwepet II, small Amun temple, Medinet Habu by Lotfi Hassan and Nahed Samir. Photo by Ray Johnson

removing materials from temple magazines; database updating; and site management.

Condition Survey and Conservation

All fragments treated in the previous seasons were examined and recorded based on written and photographic documentation, including the large blocks of Amenhotep III treated in situ in previous seasons. The condition of the treated fragments and blocks was largely improved. Fragments and blocks that required treatment were determined based on this examination. The fragments that will be reconstructed on standing walls or on display mastaba platforms (the east wall Sun Court bark scene and Colonnade Hall towboat scene) were examined and recorded, as well as the thirty-eight Kushite column sections in the south blockyard. Most fragments were in stable condition.

Thirty small decayed fragments were consolidated with Wacker OH 100 (ethyl silicate). Two courses of treatment of large blocks of Amenhotep III were carried out; thirteen in the first course and ten in the second (mostly a re-treatment of the first

course). These blocks were too large to move to the treatment area. Based on the successful treatment of the previous seasons, they were consolidated on mastabas (in situ) using Wacker BS OH 100 (ethyl silicate). A favorable environment for the consolidant was created using a screen consisting of plastic, cotton, and canvas sheets. In addition, a temporary sunshade was installed during the treatment. A few loose and detached pieces from the Kushite column sections were secured with acrylic and/or epoxy resin. Based on the condition survey, most fragments on the five “hospital mastabas” were found to be rapidly and actively decaying. Approximately 270 fragments were treated with acrylic resin for emergency stabilization.

Reconstruction of the Eastern Wall of the Colonnade Hall

Forty-eight fragments depicting the Khonsu barge were prepared for the reconstruction of the east wall of the Colonnade Hall. Their condition was assessed, and the decorated faces were digitally photographed. All sides except for the decorated faces were coated with a thin layer of acrylic resin to protect them from handling and moisture from the mortar. Some fragments that were broken or cut during reuse were joined with epoxy resin. The faces to which the epoxy was applied were further coated with a thick isolating layer of acrylic resin.

Luxor Temple Water Table Lowering Project

The water table lowering project begun last season continued to the east of the modern enclosure wall of Luxor Temple, and the archaeological monitoring and recovery of artifacts was coordinat-

ed by the SCA team supervised by Mansour Boriak. Approximately 200 reused, decorated fragments were uncovered and brought to the blockyard for permanent storage and treatment. Some fragments required emergency stabilization prior to removal from the site, such as paint consolidation, stone consolidation, and cleaning and joining broken pieces. The fragments were sorted by the SCA team and, directed by Hiroko and Ray, were stored on designated mastabas either temporarily or permanently. A map indicating the position of these fragments was created.

Luxor Temple Storerooms

A number of miscellaneous artifacts, mostly made of stone, were moved from the Mut and Khonsu bark sanctuary storerooms to the blockyard and Luxor Temple talatat storeroom. Ray sorted the artifacts and placed them on the proper mastabas by category. Some were photographed and recorded. Miscellaneous small limestone inscription fragments of stela, tomb, and temple reliefs form another category and are being kept together.

Three large lockable wooden boxes $1.0 \times 1.5 \times 0.5$ m were constructed by Chicago House for the long-term storage of this material and the smaller sculpture fragments, and all three were set up on mastaba 19.

Additional large granite sculpture fragments were moved from the magazines by the Chicago House workmen for the SCA to a holding area at the southern end of the temple sanctuary for storage and eventual display. These include fragmentary Sekhmet statues; seated and standing royal statues from various periods, from small to life-size; private statue fragments in various scales from small to larger than life-size; a colossal (headless) granodiorite cobra; a large (headless) granodiorite baboon; and an uninscribed sandstone standing figure of Tutankhamun with crossed arms and a nemes which originally came from between the forepaws of one of the ram-headed sphinxes between the Tenth Pylon and Mut temple.

A 2 m tall gray granodiorite statue of Nefertari — intact from the tip of her plumed crown to just above her knees (eyes damaged) — was moved by our workmen from the Khonsu bark sanctuary magazine to the blockyard (mastaba 3) for storage and cleaning. The surface of the statue was covered with a thick layer of dust and bird droppings. After conducting a cleaning test, the statue was cleaned by Hiroko and Ellie Smith, primarily with distilled water, with excellent results. The statue's lower legs and feet were missing, but a plaster cast of the lower body of a standing statue north of the West Pylon was made at Ray's suggestion and confirmed that the statue of Nefertari from the magazine directly joins this statue. Application will be made to the



Yarko Kobylecky photographing the apse in the Roman Vestibule, Luxor Temple. Photo by Ray Johnson

EPIGRAPHIC SURVEY



Hiroko Kariya cleaning Nefertari statue from the Khonsu bark sanctuary magazine; Luxor Temple. Photo by Ray Johnson

SCA to reconstruct the queen next season. Meanwhile a protective box was constructed for summer storage on the mastaba.

Miscellaneous fragments found in the magazine (including red granite ears, eyes, black granite statue parts, etc.) were cleaned and recorded for analysis. Additional granite fragments moved to the talatat magazine from the Khonsu and Mut bark sanctuaries were also recorded and were placed in a large wooden crate for protection, documentation, and future analysis.

Database and Site Management

Volunteer Nan Ray completed the database entries for the 2004/2005 and 2005/2006 seasons, including the triennial condition survey of the original collection (approximately 1,700 fragments) and the annual survey of approximately 250 fragments carried out during this season. Locations of the original collection were also identified and marked on digital images.

Annual cleaning of the blockyard, mastabas, storage tents, and fragments took place at the beginning and end of the season. Ropes surrounding the blockyard were replaced. The didactic signs for visitors to explain the conservation project were also replaced or updated and translated into Arabic. A data-logger recording annual temperature and relative humidity and a rain gauge were downloaded.

Luxor Temple Colonnade Hall Eastern Wall Stabilization Project

Ray Johnson

Because of concerns over the stability of an outer wall section on the eastern side of the Colonnade Hall, the Epigraphic Survey, supported by the World Monuments Fund (a Robert Wilson Challenge for Conserving Our Heritage matching grant) initiated the stabilization of this wall section by constructing a brick buttress against its inner face in the spring of 2005. It was decided for aesthetic purposes to face the brick with a sandstone slab veneer designed to integrate the buttress into the ancient fabric of the temple. Since a group of forty-eight decorated wall fragments joins the wall at that spot, completing a scene featuring the divine barge of the god Khonsu in the Opet water procession, it was decided to integrate that group into the stabilization program and build it into the brick matrix at the base of the buttress. Thus the project accomplishes two major goals: the entire wall is stabilized, and the restored fragment group, which will also assist in supporting the wall, completes the first register of the Opet reliefs in that spot. Construction of the brick buttress began during the first week of February 2005 and was completed during the second week of March. It stands seven courses high, a little over 6 m in height. Total volume of brick buttress: 20 cubic m. Building material: 7,600 bricks (380 bricks/cubic m) and 5,000 kg of mortar (250 kg/cubic m).

Brick Buttress and Sandstone Veneer

In March 2005 Dany and our workmen installed the first two levels of veneer blocks (25 cm in diameter) over the brick buttress. Level 4 = 6 slabs, 4.5 m long, using 1.25 cubic m of sandstone (weight of 2,500 kg). Level 5 (above 4) = 6 slabs, 4.23 m long; using 0.95 cubic m of sandstone (weight of 1,900 kg). This season, in October and November 2005 Dany supervised the completion of the two upper rows of veneer blocks, levels 6 and 7 (from bottom to top), completely concealing the brick matrix of the buttress. Four sandstone slabs were carved and installed for row level 6 measuring 140 × 68 × 25 cm; 90 × 68 × 25 cm; 85 × 68 × 25 cm; and 60 × 68 × 25 cm — totaling 1.25 cubic m of sandstone (weight of ca. 2,500 kg). The sandstone slabs were anchored to the brick wall with steel clamps measuring 300 × 20 × 6 mm. Three blocks were carved and installed on the uppermost level — row 7 — measuring 130 × 70 × 40 cm; 120 × 70 × 30 cm; and 105 × 70 × 20 cm. The outer surface of the new stone slabs was distressed to imitate the ancient wall surfaces, and pigment was applied on the newly carved surfaces to match the original color of ancient wall.

Khonsu Barge Fragment Group

By December 24, 2005, all forty-eight fragments from the Khonsu Barge group were laid in a brick and mortar matrix prepared by Dany and the workmen after positioning by Ray. The brick between the fragments was then covered with a lime mortar rendering. In January a final lime plaster surface was added, on which Ray carefully painted with acrylic paint a simple outline of the missing decoration between the fragments and the surviving wall to make the fragment group comprehensible to viewers from the ground. The fragments project 1.5 cm out from the wall.

Building material for whole project: 9,600 bricks; 6,500 kg of mortar; 3.5 cubic m of sandstone (6,680 kg); and ca. 1 cubic m of original fragments (2,000 kg).



Hiroko Kariya doing emergency treatment of deteriorating decorated sandstone wall fragments. Northern blockyard treatment area, Luxor Temple. Photo by Ray Johnson

Three blocks were carved and installed on the uppermost level — row 7 — measuring 130 × 70 × 40 cm; 120 × 70 × 30 cm; and 105 × 70 × 20 cm. The outer surface of the new stone slabs was distressed to imitate the ancient wall surfaces, and pigment was applied on the newly carved surfaces to match the original color of ancient wall.



Brick buttress built against projecting eastern wall section of the Colonnade Hall, Luxor Temple, view from the south, showing four levels of veneer blocks and below, the brick matrix into which the Khonsu Barge fragment group will be inserted. Dany, Mustafa, Saber, and Sayid. Photo by Ray Johnson

EPIGRAPHIC SURVEY



*Stabilized and restored eastern wall section of the Colonnade Hall, Luxor Temple, with restoration drawing; view from the west.
Photo by Ray Johnson*

cleaning. The cleaning will continue during the 2006/2007 season. Yarko also photographed twenty-eight inscribed pharaonic blocks in situ, reused in one of two flood access tunnels that run under the Corniche. These tunnels allowed Nile floodwaters to drain back into the river at the conclusion of the inundation. The block fragments range in date from Amenhotep III, Akhenaten, Tutankhamun, and Ramesses II. The tunnel is now inaccessible due to the placement of the permanent exit pipe for groundwater intercepted and pumped into the Nile.

Luxor Temple Structural Condition Study

Structural Engineer Conor Power, P.E., continued his annual monitoring of the Luxor Temple structure in February 2006. He noted no structural changes in the Colonnade Hall and no discernible cracks not already noted elsewhere in the temple. No movement was recorded in the two calibrated telltales located on the eastern wall of the East Pylon and the upper west side door opening. Conor noted that a tilt-meter had been installed on the side of the East Pylon as part of the groundwater lowering monitoring, but that the plumb bobs are good back up and should remain in place.

An aluminum framed sign with diagrams of the stabilization work, drawings of the fragments to be restored, and text description was set up last season in front of the scaffolding to explain the project to the public. This season a second aluminum sign was added with additional illustrations and translations of the text in Arabic.

Luxor Temple Photography

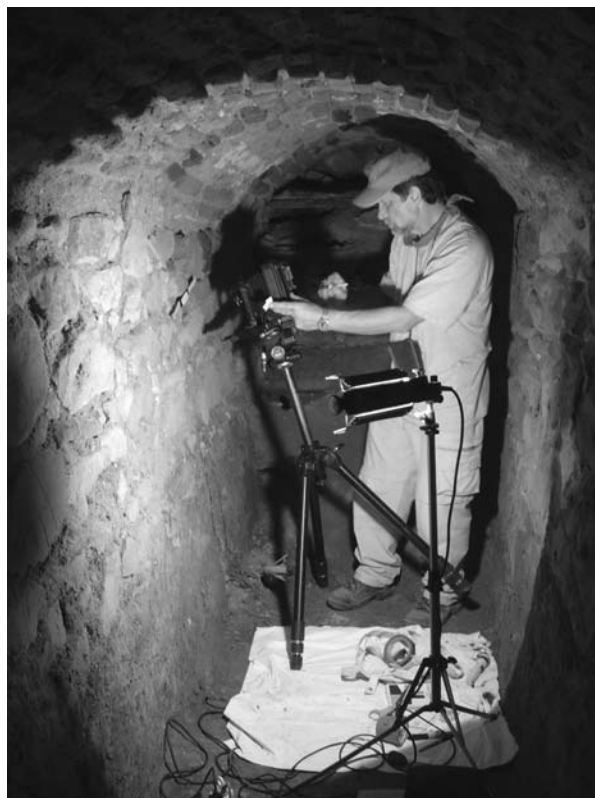
Between October 15 and April 15 Chicago House photographer Yarko Kobylecky took 35 mm reference photography of Colonnade Hall column bases and wall sections, as is done every year. In October Yarko began the large-format photography of the entire Roman Vestibule in black and white and color transparency (151 negatives) before conservation, as part of the collaboration between Chicago House and ARCE/EAC on the third-century A.D. Roman Wall Painting Cleaning Project. Four areas were test cleaned in November, and Yarko did preliminary photography of the four areas after

KV 63

It was the Epigraphic Survey's great pleasure to assist the University of Memphis team at KV 63 by "loaning" some of the Chicago House staff and offering logistical support when the nature of this extraordinary new find in the Valley of the Kings became clearer. Conservator Hiroko Kariya lent her expertise on the treatment and storage of the material found in the tomb until April, and conservator Adel Aziz — who supervises SCA conservation and restoration work in southern Upper Egypt and also works with us at Medinet Habu — worked in the tomb most of the spring and summer. Artist Susan Osgood did extremely painstaking, measured pencil drawings of the first four coffins as they were found, supplementing the photography, before consolidation changed them utterly. Yarko Kobylecky opened his darkroom to KV 63 photographer George Johnson and assisted in the developing and printing of the first, crucial black and white photographs taken at the initial entering of the tomb. Of course our library was open to any and all of the KV 63 staff members. We were mindful of the last great discovery in the Valley of the Kings, that of KV 62, the tomb of Tutankhamun, when Oriental Institute founder James Henry Breasted assisted Howard Carter with the first translations of the texts found in the tomb. We look forward to many such future discoveries, in the Kings' Valley and elsewhere, and assisting in any way we can.

Chicago House

Marie Bryan completed her second season capably maintaining the Chicago House library, and seeing to its patrons. This season 130 monographs, 46 journals, and 31 series were accessioned plus 90 back issues of the *American Journal of Archaeology* donated by the publisher, totaling 297 accessions. Of the new books, 26 were gifts. Photo Archivist Sue Lezon continued to coordinate the digital scanning of the Chicago House Photo Archives holdings of large and small format negatives. This season several archives were scanned thanks to a special grant from the ARCE Egyptian Antiquities Fund (AEF): Forty-two Chicago House large-format negatives; 7,400 frames from the Helen and Jean Jacquet 35 mm photo archives; and 10,202 negatives from the Labib Habachi archives (4,670 35 mm negatives and 5,532 6 × 6 cm negatives). Most of the scanning was done through the digital scanning facility of the Franco-Egyptian Center at Karnak, and for this assistance let me once again express our gratitude to the Karnak Center for this inestimable help. Special thanks must also go to Ellie Smith, who not only registers all of the new negatives taken each season (179 black and white large-format negatives at Luxor Temple, and seventy-seven at Medinet Habu; 180 large-format color transparencies at Luxor Temple), but also coordinates the tracking



Yarko photographing reused fragments in the tunnel under the Corniche Boulevard. Photo by Ray Johnson

EPIGRAPHIC SURVEY



Cleaned figure from Roman wall frescoes, southern wall, Roman Vestibule, Luxor Temple. Photo by Ray Johnson

of what's being scanned. Finance manager Safi Ouri assisted by Samir El-Guindy continued to maintain the financial framework and support so crucial to our expanding operation. Thanks in large part to Safi's expertise, Chicago House received the first part of a three-year grant from USAID that now covers most of our operating expenses in Luxor. Helen and Jean Jacquet rejoined us in November and continued to work on publications and consult with us. Jean finished his book on the excavations he conducted at Esna West and another at Adaima with Serge Sauneron in the 1960s, while Helen wrote the chapter for the pottery. Jean's article on a C-Group village at Wadi es-Sebua appeared in the *Bulletin de l'Institut français d'archéologie orientale* 105. Special thanks as always go to Tina Di Cerbo for coming especially early this season to open and clean the house and to replace part of our deteriorating driveway, and for staying later, after the season's end to close up the house and mothball it for the summer.

The Epigraphic Survey professional staff this season, besides the field director, consisted of J. Brett McClain, Jen Kimpton, François Gaudard, and Van-

essa Davies as epigraphers; Christina Di Cerbo, Margaret De Jong, Susan Osgood, and Krisztián Vértés as artists; Yarko Kobylecky as staff photographer; Susan Lezon as photo archivist and photographer; Elinor Smith as photo archives registrar and photography assistant; Carlotta Maher as assistant to the director; Safinaz Ouri as finance manager; Samir Al-Guindy as accountant; Marie Bryan as librarian; Dany Roy as stone cutter; Lotfi Hassan, Adel Aziz Andraws, and Nahed Samir as conservators at Medinet Habu; and Hiroko Kariya as field conservator at Luxor Temple. Conor Power worked as structural engineer; Helen Jacquet-Gordon and Jean Jacquet continued to work and consult with us in the library and photo archives; and Girgis Samwell worked with us as chief engineer.

To the Supreme Council of Antiquities we owe a tremendous debt of thanks for another excellent 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; Dr. Mansour Boriak, General Director of Luxor and Southern Upper Egypt; Dr. Ali Asfar, General Director for the West Bank of Luxor; Dr. Mohamed Assem, Director of Karnak / Luxor Temples; Mr. Ibrahim Suleiman, Director of Karnak Temple; Mr. Taha, Director of Luxor Temple; and Mme Sanaa, Director of the Luxor Museum. Special thanks must go to our three sets of inspectors over the course of our six-month field season; at Medinet Habu: Mr. Yasser Yousef Ahmed Yousef, Mr. Mahmoud Mohamed Moussa Saleh, and Mr. El-Tayib Gharib Mahmoud; at Luxor Temple: Ms. Hanaa Morssy El-Desouky, Mr. Omar Yousef Mahmoud Ibrahim, and Mr. Kamel Kamal Temsah. We enjoyed working with them all very much.

It is always a pleasure to acknowledge and extend thanks to the many friends of the Oriental Institute whose loyal support allows us to continue our preservation work in Luxor. Special



Figure 12. Chicago House staff 2005/2006

thanks must go to the American Ambassador to Egypt, the Honorable Frank Ricciardone; the former Ambassador to Egypt (now Undersecretary of State for the Middle East) the Honorable David Welch; Elizabeth Thornhill, Cultural Affairs Officer of the US Embassy; Ken Ellis, Director of the United States Agency for International Development in Egypt; Exa Snow; Ahmed Ezz, EZZ Group, Cairo; David and Carlotta Maher; Jean and Helen Jacquet; 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; Dr. Miriam Reitz Baer; Nancy LaSalle; Tom and Linda Heagy; Donald Oster; Dr. William Kelly Simpson; Kelly and Di Grodzins; Dr. Ben Harer; Dr. Roxie Walker; James and Louise Glasser; John Bachelor and Suzanne Bell; Andrew Norse and Patti Hardy; Tony and Lawrie Dean; Drs. Francis and Lorna Strauss; Dr. Gerry Scott, Kathleen Scott, Mary Sadek, Amir Abdel Hamid, and Amira Khattab of the American Research Center in Egypt; Dr. Chip Vincent, Dr. Jarek Dobrolowski, and Janie Azziz of the Egyptian Antiquities Project; Dr. Michael Jones of the Egyptian Antiquities Conservation Project; and all of our friends and colleagues 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, Vodafone Egypt, and the World Monuments Fund for their invaluable support of our work. Thank you all!