

## EPIGRAPHIC SURVEY

### W. Raymond Johnson

On April 15, 2010, the Epigraphic Survey, in cooperation with the Egyptian Supreme Council of Antiquities (SCA), completed its eighty-sixth, six-month field season in Luxor. Chicago House's activities included documentation work at Khonsu Temple at Karnak; documentation and conservation work at Medinet Habu; conservation, restoration, and an open-air museum at Luxor Temple; and the inauguration of a new program at the Theban Tomb (#107) of Nefersekeru.

#### Khonsu Temple, Karnak

##### *Epigraphic Documentation*

This year marked the second season of an Epigraphic Survey and American Research Center in Egypt (ARCE) collaboration at Khonsu Temple, Karnak. Chicago House senior epigrapher Brett McClain supervised the epigraphic team (epigrapher Jen Kimpton and artists Keli Alberts and Krisztián Vértes) in the recording of reused, inscribed stone-block material in the flooring, foundations, and



*Figure 1. Brett, Jen, and Keli documenting foundation blocks in the Khonsu Temple court. Photo by Ray Johnson*

western roof area of Ramesses III's Khonsu Temple (figs. 1–2). Photographer Yarko Kobylecky, assisted by Ellie Smith, provided large-format photography of selected blocks. ARCE's photographer Owen Murray provided additional photography of others. This documentation is necessary before ARCE's floor restoration work makes the reused material inaccessible. This season we recorded 226 reused, inscribed blocks and produced 167 drawings, of which 161 drawings were reviewed and cleared by the director. Jen Kimpton drew 62 isometric drawings of blocks with architectural details that will allow important analysis of the original structure(s). The material included loose fragments recovered from the floor fill in the 2008–2009 season, blocks reused in the first court and ramp leading to the porch, a small corpus of reused blocks from the western sanctuary roof, and reused blocks removed from the court during the 1970s and stored on platforms near the temple. A good number of the blocks that were reused in the court date to the time of Sety I. The documentation and preliminary analysis of the blocks and fragments — which appear to be part of an earlier, dismantled Khonsu Temple — will be completed next season. A preliminary report of this second season's work will appear in the *Journal of the American Research Center*. This



*Figure 2. Keli tracing in the Khonsu Temple court. Photo by Ray Johnson*

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project is funded by a grant from United States Agency for International Development (USAID) Egypt through ARCE.

## Medinet Habu

### *Epigraphic Documentation and Publication*

Epigraphic documentation supervised by Brett and senior artists Margaret De Jong and Susan Osgood continued in the small Amun temple of Hatshepsut and Thutmose III at Medinet Habu in the Thutmoside bark sanctuary ambulatory and its facade (*Medinet Habu* Volume X) and bark sanctuary (*Medinet Habu* Volume XII). Photography of the four, faceted Twenty-ninth Dynasty Akoris columns in the ambulatory (reused from the Twenty-fifth–Twenty-sixth–Dynasty gods’ wives’ chapels across the way) for *Medinet Habu* Volume XI was completed by photographer Yarko Kobylecky assisted by Ellie Smith, and the final drawing enlargements of the inscribed faces were produced for Sue. This season Sue also recorded two Thutmoside pillars concealed by the Akoris doorway on the north side of the ambulatory by squeezing herself *inside* the hollow lintel and carefully tracing the upper parts of each pillar (fig. 3). Her tracings will be photographed by Yarko and used as the basis for reduced, facsimile drawings that will receive the standard collation procedure. Margaret concentrated her drawing on the ambulatory and facade of the Thutmoside temple and finished the well-preserved but extremely complex Ptolemy VIII recarved lintel on the facade. The facsimile drawings that were penciled, inked, and collated this season at Medinet Habu are as follows: penciling completed: 18; inking



**Figure 3.** Sue inside Akoris lintel at the Medinet Habu small Amun temple. Photo by Ray Johnson

completed: 26; transfer check completed: 2; director’s check: 3. We are very pleased to note here that all Medinet Habu volumes as well as the latest — Oriental Institute Publications 136, *Medinet Habu* Volume IX, *The Eighteenth Dynasty Temple, Part 1: The Inner Sanctuaries* (Chicago 2009) — are now available for free PDF download from the Oriental Institute Publications Web site. Thanks to friends Lewis and Misty Gruber who funded the digital scanning, and Tom Urban and Leslie Schramer of the Oriental Institute Publications Office, all publications under the category “Egypt,” including everything the Epigraphic Survey has ever published, are now available for download in the new digital format free of charge.



**Figure 4.** Margaret teaching a seminar on epigraphy for the archaeological field school. Photo by Ray Johnson

### *Medinet Habu Blockyard*

The conservation team, supervised by Lotfi Hassan (Nahed Samir and Mohamed Abu el-Makarem), continued the moving of fragmentary material from the old Medinet Habu blockyard to the new blockyard facility we recently built against the inside southern Ramesses III enclosure wall (fig. 5). During February and March, Lotfi was assisted by Frank Helmholz and his team in the moving of the heavy blocks, about forty of them from a small Thutmose temple of Sobek in Rizziqat, south of Esna, that had been dismantled and reused as a stone breeding tank for the sacred crocodiles in the Ptolemaic period. This material was brought to the Gurna



*Figure 5. Lotfi and team moving material to the new blockyard. Photo by Nahed Samir*

Inspectorate in the late 1960s and eventually made its way to Medinet Habu for storage. Some fragmentary material required consolidation before it could be moved, and some after moving in the covered area against the south wall designated for that purpose. Julia Schmied and Christian Greco continued to coordinate the inventorying and documentation of the miscellaneous fragmentary architectural and sculpture fragments prior to moving from the old blockyard, all entered on Julia's illustrated database, and they worked with the conservation team in the physical moving as well (fig. 6). Over two thousand blocks have now been transferred to the new blockyard. The transfer will be finished next season, as well as a small open-air-museum component in front of the new blockyard that has been constructed for appropriate joined fragment and display groups. All of the conservation work at Medinet Habu and some of the epigraphic documentation are covered by a grant from USAID Egypt.



*Figure 6. Julia working in the new blockyard. Photo by Ray Johnson*

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## The Tomb of Nefersekheru (TT 107)

This winter the Epigraphic Survey initiated a condition study and preliminary, photographic documentation at the tomb of Nefersekheru (TT 107), west of el-Khokha, for which we have long held the concession. Initial investigation of the tomb and its courtyard was undertaken in early January by Ray, Brett, Boyo Ockinga, and Susanne Binder. Colleagues Boyo and Susanne (Macquarie University, Sydney) have had extensive experience working on private tombs in the area and have joined our team to help us with this one. Nefersekheru was Steward of Amenhotep III's sprawling jubilee palace complex south of Medinet Habu at Malkata, currently being surveyed and archaeologically investigated by the Metropolitan Museum of Art and Emory University with the SCA. Nefersekheru's tomb is one of the largest late Amenhotep III-period private tombs in Thebes. Instead of facing east, as do all the others (like Kheruef, Ramose, Amenemhet Surer, etc.), it faces south, toward Malkata and the setting sun. No complete plan has ever been made for the tomb, and it has never been cleared.

In January, we examined the courtyard and the portico in view of proposed archaeological, documentation, and conservation work to be undertaken on the exterior of the monument. We also removed the blocking stones from the entrance and explored the interior of the broad hall of the tomb — approximately 25 m wide — which is almost entirely filled with debris, to determine its condition. Our examinations included the unfinished sunken court and portico of the tomb, including the later (Dynasty 19) modifications to the court associated with the tomb of Paser (TT 106).

In February, the epigraphic team members Ray, Brett, Margaret, Sue, Yarko, and Ellie made a visit to the site to plan the documentation of the tomb portico, including the generation of negatives for photographic drawing enlargements. The scene divisions were laid out, and the scale of 1:3 was decided upon. Yarko and Ellie subsequently returned to the tomb over a period of ten days in order to complete the necessary photography. The negatives have now been prepared, and drawing enlargements will be made at the beginning of next season. Senior artists Margaret and Sue will undertake the penciling of the enlargements for the facade scenes (fig. 7) next year, supervised by Ray and Brett. On March 19, 2010, Chicago House's structural engineer Conor



Figure 7. Nefersekheru tomb facade. Photo by Ray Johnson



Figure 8. Restoration of Amenhotep III wall. Photo by Ray Johnson

Power inspected the tomb portico and court. He suggested that the poor condition of the limestone rock matrix around the tomb necessitates stabilization measures before drawing can begin next season (fig. 7). That will be the first course of action in October 2010, in consultation with Kent Weeks (who has offered to lend us pillar jacks and steel I-beams for that purpose) and the SCA. It is hoped that in the course of the 2010–2011 field season, considerable progress can be made on the initial copying of the very damaged but beautiful sunk relief scenes on the facade.

## Luxor Temple

### *Conservation and Restoration Milestones...!*

The Luxor Temple blockyard conservation program, coordinated by Hiroko Kariya and assisted by Tina Di Cerbo, conservator intern Siska Genbrugge, and Nan Ray, continued with preparations for the Luxor Temple blockyard open-air museum (figs. 9–10), supported by the World Monuments Fund (a Robert W. Wilson Challenge to Conserve Our Heritage grant). It is my great pleasure to announce that the open-air museum was completed and opened to the public on March 29, 2010. More than sixty-two fragment groups ranging in date from the Middle Kingdom through the present day were selected and reassembled in chronological order for display. Additional display platforms were designated for material recovered during the USAID-funded Luxor Temple dewatering program, trenching around the temple, conservation, and “rotating” exhibits. All displays are accompanied by educational signage in English and Arabic (thanks to Francis Amin and Mennat-Allah el-Dorry for their translation assistance). Sandstone pavement to guide the viewer, protective fencing, and lighting for night-time viewing are now in place to the east of the Luxor Temple sanctuary along the platforms that support fragment groups, reassembled over the last thirty years from the Middle Kingdom (Dynasty 12), New Kingdom (Dynasties 18, 19, 20), and later (Dynasties 21, 25, 26, 29, and 30), through the Ptolemaic, Roman, Christian, and Islamic periods. It is the only chronologically displayed — and labeled — open-air museum of its kind, and it represents a vital study collection that will educate and dazzle all visitors, scholars, and laymen alike. An online catalog is being prepared now.



*Figure 9. Hiroko and workmen preparing Nectanebo II joined group. Photo by Ray Johnson*



*Figure 10. Luxor Temple blockyard open-air museum. Photo by Ray Johnson*

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We are excited to report yet another milestone. The restoration of 111 inscribed wall fragments to the original east interior wall of Amenhotep III's solar court at Luxor Temple was finished at the end of January by mason Frank Helmholz and the Chicago House workmen. The lime plaster surface between the stone fragments was applied by SCA conservators Salah Salim and Anwar Fouad Mahdi Jaama in early March, and missing details were added in paint on the plaster between the fragments by me in March and April. This project has been twenty-four years in the making and is very sweet to see completed. Restoration was begun under former director Lanny Bell and by conservator John Stewart, who between 1986 and 1988 restored twenty-seven fragments to the wall based on the reconstruction drawings of the present director. The work was interrupted and not resumed until 2007, when Hiroko began the treatment of each wall fragment in preparation for reassembly, after which Frank began the process. The 111 fragments were among the last quarried from the court of Amenhotep III (fig. 11) and complete the raised-relief depiction of the bark of the god Amun, followed by Amenhotep III and the royal *ka*, complete

to the top of the king's *khepresh* crown. The whole bark scene preserves many painted details and has a wonderful and long history: it was carved by Amenhotep III, destroyed by Akhenaten, restored by Tutankhamun, appropriated by Horemheb, enlarged by Sety I, quarried and reused within the last few centuries, recovered during excavations between 1958 and 1962 that uncovered the Avenue of Sphinxes in front of Luxor Temple, recovered and recorded by Chicago House in the early 1980s, and now restored to its original wall in 2010. The final chapter of this fragment wall is included in the Epigraphic Survey's publication of the inscribed walls and architraves of the entire court.



**Figure 11.** Ray painting the missing bits on the Amenhotep III wall. Photo by Jay Heidel

Readers might remember that several hundred broken-up fragments of Nectanebo I sphinxes, originally from the Avenue of Sphinxes, were recovered during the clearance of the eastern tetrastyle and great Roman gate in 2006–2007. Chicago House helped recover the material and transport it into the Luxor Temple blockyard for storage and analysis. Shortly thereafter, in 2008, we initiated the reconstruction of sixteen sphinxes on three large mastabas, two small ones, and a section of the eastern blockyard south of the Abu el-Haggag mosque. Further reconstruction was carried out by SCA conservator Salah Salim this season, sponsored by Chicago House as a contribution to the SCA's current restoration efforts on the avenue. Salah is extremely adept at this work; by the middle of April, all the sphinxes and fragments had been transported to the recently cleared Avenue of Sphinxes area, north of Luxor Temple, and were reassembled on new pedestals, where they can now be seen.

### ***Roman Wall and Thecla Church Projects***

In another collaboration with the SCA and ARCE at Luxor Temple, the cleaning of remnants of the third-century AD Roman fortification wall — where it abuts the eastern pylon of Ramesses II — was begun in preparation for consolidation and restoration of the wall next season. The

project was supervised by archaeologist Pamela Rose, with surveying done by architects Pieter Collet and Jay Heidel, and additional assistance by Andrew Bednarski (fig. 12). Cleaning revealed that the wall was made of mudbrick above baked-brick lower courses and foundations. While the baked brick is in good condition, the mudbrick wall surface above has eroded to the point where only the interior of the wall survives, like an apple core, and requires infilling with new brick, scheduled for 2011. We are pleased to report that a gift from the Sawiris family in Egypt will allow the Epigraphic Survey to catalog, document, and survey the



*Figure 12. Roman wall and bastion surveying by Jay and Pieter.  
Photo by Ray Johnson*

remains of the sixth-century AD Basilica of St. Thecla, which was built just north of the Roman wall and is the earliest-known church in Luxor. This exciting new program will allow us to integrate the church into the fortification-wall study and is expected to provide vital information about the transition period between the pagan and Christian religions, a hitherto little known chapter in the history of Luxor Temple. Over 150 blocks from the basilica sanctuary have already been located and entered into a special database by Nan Ray and will be moved to a special holding area for drawing and analysis next season. Future plans include studying the possibility of partial reconstruction of the sanctuary blocks in their original positions, as part of a comprehensive site management program for that area.

### ***Epigraphic and Other Documentation***

As part of the Epigraphic Survey's continuing study of Roman Luxor Temple, epigrapher Christian Greco continued to document and prepare full translations of the Latin and Greek inscriptions from Luxor Temple, inscribed on the walls and Roman monuments and fragments from the blockyard. He is studying the material firsthand and collating digital drawings made by Tina with a Wacom drawing tablet.

Educational signage for the temple proper was also initiated this season, designed by architect Jay Heidel, beginning with an orientation panel for the entire temple complex that will appear outside the main entrance (now on the east side of the temple), and in the fore area of the temple itself. Panels currently being designed include the Sphinx Avenue in front of the temple, the Ramesses II pylon entryway, the Ramesside Court, the great Colonnade Hall, the Amenhotep III court, the Roman Sanctuary, and the temple sanctuary.

## **Chicago House**

### ***The Chicago House Library***

The Chicago House library opened on October 23, 2009, and closed on April 9, 2010. Access to the library was made somewhat challenging during the last half of the season, when the government of Egypt started installing a buried, reinforced concrete access tunnel for new water

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mains, electric cables, and telephone lines for the new Corniche (now under construction). But that did not deter our patrons. Librarian Marie Bryan, assisted by Anait Helmholz (during the latter part of the season) monitored accessions, oversaw the conversion of the library holdings to the Library of Congress system, and saw to the needs of the many library patrons, who totaled 808 this season. These included SCA officials and inspectors, Egyptian Egyptology students, foreign archaeological mission members, conservators, and this season the ARCE/SCA Archaeological Field School students who were working on the Luxor Temple medieval occupation mound from January into March. Occasionally, we would also see inspectors or engineers working on the USAID-funded dewatering project being implemented now in western Thebes, designed — like its counterpart on the east bank — to drain water away from the major west bank antiquities sites to reduce groundwater salt decay. Marie accessioned 180 new items to the library holdings, including sixty-eight monographs/books, eighty-two journals, and twenty-five series volumes (sixty-five of these items were gifts, some of them from Marie herself; thank you, Marie). Our CD publication collection grew by four, and 124 volumes were repaired by Anait. A total of 1,316 titles were completely converted to the Library of Congress classification system and reshelved accordingly. Foy Scalf of the Oriental Institute Research Archives and Vanessa Desclaux of the Institut français d'archéologie orientale library in Cairo kindly helped us out with scans of several articles for our users and to help us repair damaged volumes; special thanks to them both.

### *Photo Archives*

Photo Archives registrar Ellie Smith registered 115 large-format negatives this season, and assisted photographer Yarko with block photography at Khonsu Temple (thirty-nine large-format negatives), in the Medinet Habu small Amun temple (eleven negatives), and at the



*Figure 13. Yarko photographing in the Nefersekheru portico. Photo by Ray Johnson*

Theban tomb (107) of Nefersekheru (thirty negatives). In addition to his site work, photographer Yarko (fig. 13) continued to take reference shots of fast-changing Luxor City and the west bank (particularly Gurnet Murai, south of Gurna, half of which was demolished this season), and the changing landscape around Chicago House, especially along the Corniche in front of our facility. Sue Lezon spent much of her time at Chicago House with Tina as they compiled and organized images for backup and external storage back home (thanks to a new grant for that program from ARCE's Antiquities Endowment Project). She also made time to document some of the changes in Luxor for the Photo Archives. It is my great pleasure to report that Sue received tenure from SUNY Plattsburgh this past summer and is now Associate Professor in Art, specializing in large-format film and digital photography and photographic archiving. MABRUK, SUE!



Alain and Emmanuelle Arnaudès continued to coordinate the Chicago House Digital Archive Project, utilizing 4th Dimension Program and FileMaker Pro software. The ultimate goal of the project is to make a searchable database of everything the Epigraphic Survey has ever produced, including the entire large-format holdings of the Photo Archives (with Tina's and Sue's assistance), and eventually direct links from the Nelson Key Plans of all the sites in Luxor to picture files and published scenes produced by the Epigraphic Survey, as well as unpublished paleography and dictionary card files. To date, 1,785 bibliographical references have been entered in the database — 948 relating to Medinet Habu temple, 324 for Luxor Temple, 270 for Karnak Temple — eighty book review references have been recorded, and 481 PDF files have been downloaded and registered with bookmarks and page numbering. Bibliographies of the staff members have also been detailed.

### ***Chicago House***

Finance manager Safi Ouri and administrator Samir el-Guindy continued to ensure the smooth running of the Chicago House facility and our field operations in Luxor this year. With the help of Tina, who opens and closes the house for us each season with maximum efficiency (thank you, Tina!), Samir takes care of the day-to-day administration of the house and the Egyptian staff of temple workers and housemen. Safi keeps a watchful eye over the financial end of all our programs and in particular continues to manage our USAID, Antiquities Endowment



***Chicago House staff, 2009–2010. Photo by Yarko Kobylecky and Sue Lezon***

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Fund, and World Monuments Fund grants that cover work in Luxor Temple, Medinet Habu, the Nefsekheru tomb, and the Photo Archives. Those grants are all expiring soon, so Safi and I are going to be very busy preparing new grant proposals this coming season. Our sincerest thanks go to Safi for her formidable accomplishments in the past, and the future!

In February, we were pleased to continue to house and lend the use of our Land Rover to the staff of the Joint Expedition to Malqata (JEM) for their second season of surveying work and archaeological investigations at the site of Amenhotep III's 5-kilometer-long palace complex south of Medinet Habu. Project directors Dr. Diana Craig Patch from the Metropolitan Museum of Art in New York and Dr. Peter Lacovara from the Michael C. Carlos Museum, Emory University in Atlanta, Georgia, coordinated the work in the Amun Temple and central workmens' village, with excellent results. The team also included Dr. Catharine H. Roehrig (MMA), Epigraphic Survey epigrapher Ginger Emery, surveyor Joel Paulson, and architect Charlie Evers†. I am pleased to report that the survey maps generated during the first season that delineate the area of Amenhotep III's palace complex have been used by the SCA in the planning and construction of an 11-kilometer protective wall around the site, 4 m in height, that is in the final stages of completion; I have seen it, and it is a wonder. It is a sad fact that measures like this are becoming necessary all over Egypt in the SCA's increasing efforts to protect archaeological sites from growing agricultural and residential expansion.

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This season, the Epigraphic Survey's professional staff, besides the director, consisted of J. Brett McClain as senior epigrapher, Jen Kimpton, Christina Di Cerbo, Ginger Emery, and Christian Greco as epigraphers; Boyo Ockinga and Susanne Binder as archaeologist/epigraphers; Margaret De Jong and Susan Osgood as senior artists; Krisztián Vértés and Keli Alberts as artists; Julia Schmied as blockyard and Archives Assistant; Pamela Rose as archaeologist; Jay Heidel and Pieter Collet as architect/surveyors; 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 el-Guindy as administrator; Marie Bryan as librarian; Anait Helmholz as librarian assistant; Frank Helmholz as master mason; Lotfi K. Hassan as conservation supervisor; Nahed Samir Andraus and Mohamed Abou el-Makarem as conservators at Medinet Habu; Hiroko Kariya as conservation supervisor at Luxor Temple, and conservator intern Siska Genbrugge, who worked with Hiroko. Nan Ray worked as Hiroko's assistant in the Luxor Temple blockyard; Alain and Emmanuelle Arnaudières worked on the Digital Archives database, Louis Elia Louis Hanna worked as database architect, Conor Power worked as structural engineer, Helen Jacquet-Gordon and Jean Jacquet continued to consult with us from afar, and Girgis Samwell worked with us as chief engineer.

To the Egyptian Supreme Council of Antiquities we owe sincerest thanks for another, fruitful collaboration this season: especially to Dr. Zahi Hawass, secretary general of the SCA; Dr. Mohamed Ismael, general director of Foreign Missions; Dr. Sabry Abdel Aziz, head of the Pharaonic Sector for the SCA; Dr. Mansour Boraik, general director of Luxor; Mr. Mustafa Waziri, general director for the west bank of Luxor; Dr. Mohamed Assem, deputy director of Luxor; Mr. Ibrahim Suleiman, director of Karnak and Luxor Temples; Mr. Sultan Eid, director of Luxor Temple; and Mme. Sanaa, director of the Luxor Museum. Special thanks must go to our inspectors this season, at Luxor Temple: Mr. Gamal Mohamed Mostafa Hussein, Mr. Yehia Abdel Latif Abdel Rahim, and Mme. Hana Morsy Aldsoky; at Medinet Habu temple: Mr. Abu el-Haggag Taye Hussein Mahmoud, Mr. Abd el-Nasser Mohammed Ahmed, Mr. Imad Abdallah Abd el-Ghany, and Mr. Mohammed Ahmed Hussein; at Khonsu Temple: Mr. Ezzat Abou Bakr

Saber, Mrs. Ghada Ibrahim Fouad, Mr. Omar Yousef Mahmoud, and Ms. Wafaa Jumaa Amin; and at the tomb of Neferskheru: Mr. Abd el-Ghani Abd el-Rahman Mohammed and Mr. Mostafa Mohammed Saleh. SCA conservators working with us included Salah Salim and Anwar Fouad Mahdi Jaama (at Luxor Temple) and Boghdady Abdel Hakam, El Tayeb abo el-Hagag, Abd el-Rahim Qenawy, and Iman Wasfy (at Medinet Habu). It was a pleasure working with them all.

Once again it is a pleasure to acknowledge the many friends of the Oriental Institute whose support allows Chicago House to maintain its documentation, conservation, and restoration work in Luxor. Special thanks must go to the American ambassador to Egypt, the Honorable Margaret Scobey; former American ambassador to Egypt Frank Ricciardone and Dr. Marie Ricciardone; former ambassador to Egypt David Welch and Gretchen Welch; Haynes Mahoney and Helen Lovejoy, Cultural Affairs Office of the U.S. Embassy; Hilda (Bambi) Arellano, director of the United States Agency for International Development in Egypt; Ken Ellis, former director of the USAID Egypt; Mr. Shafik Gabr, ARTOC Group, Cairo; Ahmed Ezz, EZZ Group, Cairo; David and Carlotta Maher; 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; Tom Van Eynde; Helen and Jean Jacquet; Marjorie B. Kiewit; Nancy N. Lassalle; Julius Lewis; Tom and Linda Heagy; Misty and Lewis Gruber; O. J. and Angie Sopranos; Judge and Mrs. Warren Siegel; Barbara Breasted Whitesides and George Whitesides; Miriam Reitz Baer; Andrea Dudek; Khalil and Beth Noujaim; James Lichtenstein; Jack Josephson and Magda Saleh; the Secchia Family; Roger and Jane Hildebrand; Douglas and Nancy Abbey; Charles Michod Jr. and the Nuveen Benevolent Trust in memory of Marion Cowan; Gail Adèle; Karim and Janet Mostafa; Anna White; Emily Fine; Waheed and Christine Kamil; Kenneth and Theresa Williams; Thad and Diana Rasche; Louise Grunwald; Lowri Lee Sprung; Andrew Nourse and Patty Hardy; Kate Pitcairn; Drs. Francis and Lorna Straus; Michael and Mrs. Patricia Klowden; Donald Oster; Patrick and Shirley Ryan; Dr. William Kelly Simpson; Dr. Ben Harer; Dr. Roxie Walker; Tony and Lawrie Dean; Mr. Charles L. Michod, Jr.; Dr. Gerry Scott, Kathleen Scott, John Shearman, Mary Sadek, Amir Abdel Hamid, and Amira Khattab of the American Research Center in Egypt; 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 our gratitude to Nassef Sawiris and his family, British Petroleum, the Getty Grant Program of the J. Paul Getty Trust, LaSalle National Bank, Mobil Oil, Coca-Cola Egypt (Atlantic Industries), Vodafone Egypt, and the World Monuments Fund (and especially Robert Wilson) for their support of our work. Many, many thanks to you all!

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