

ARCHAEOLOGY

The Epigraphic Survey

Lanny Bell

The 1981–82 season of the Epigraphic Survey was our fifty-eighth. During the course of it we celebrated the golden anniversary of the present Chicago House, opened in October of 1931. With age comes the need for ongoing renovation; this year's projects included electrical cables, repairs to sidewalk and masonry, a new water tank, preparing a new

floating dock for our landing, rewinding the coil of our electric generator and pulling and replacing the 12 m. pipe of our deep water well. We also installed new draughting lamps on tables in the library, offices and studios, prepared three portable light tables for tracing drawings and examining photographic negatives, and leveled and adjusted our antique enlarger in the darkroom. Two improvements in darkroom safety were the ac-

quisition of a breathing mask for Youssef, our photographer's assistant, to help filter out the chemical fumes to which he is exposed in his work; and the sending of the remainder of our disused cyanide stock to the laboratory of the Franco-Egyptian Center at Karnak, where they can use and care for it properly. All this work was done either directly by or under the careful supervision of our capable chief engineer and two conservators. Three administrative matters affecting the well-being of the house were continued from last season: securing our claim to the landing-stage on the river bank in front of the house, for the protection of our peace, privacy and security, involved submitting new applications to the Qena Navigation Authority and the Nag Hammadi Irrigation Authority; a workman fired in the spring of 1981 has now filed a countersuit for compensation; and our appeal for real estate tax relief is still pending. But time passes, and the odometer of our 1950 Chevrolet finally recorded 40,000 miles.

As usual, the thrust of our scientific work revolved

around preservation. Our well-known epigraphic technique focuses on the team approach to the problem of preserving ancient records, where the separate skills of several individual staff members (Egyptologists, artists and photographer) are combined in the production of every completed facsimile drawing. But we are concerned for the total needs of the monuments entrusted to our care, and we were pleased to be able to include two archaeological conservators on our team this season. Recording and conservation are two complementary aspects of our effort to prevent the loss of cultural data through deterioration.

These interrelated interests were combined in an unanticipated way this year, when we were requested by representatives of the Egyptian Antiquities Organization (in view of our experience on top of the columns as reported last year) to help place plaster breaks between the architrave blocks of the columns in the Court of Amenhotep III at Luxor. Given the fragile condition of much of the ancient sandstone there, the recent

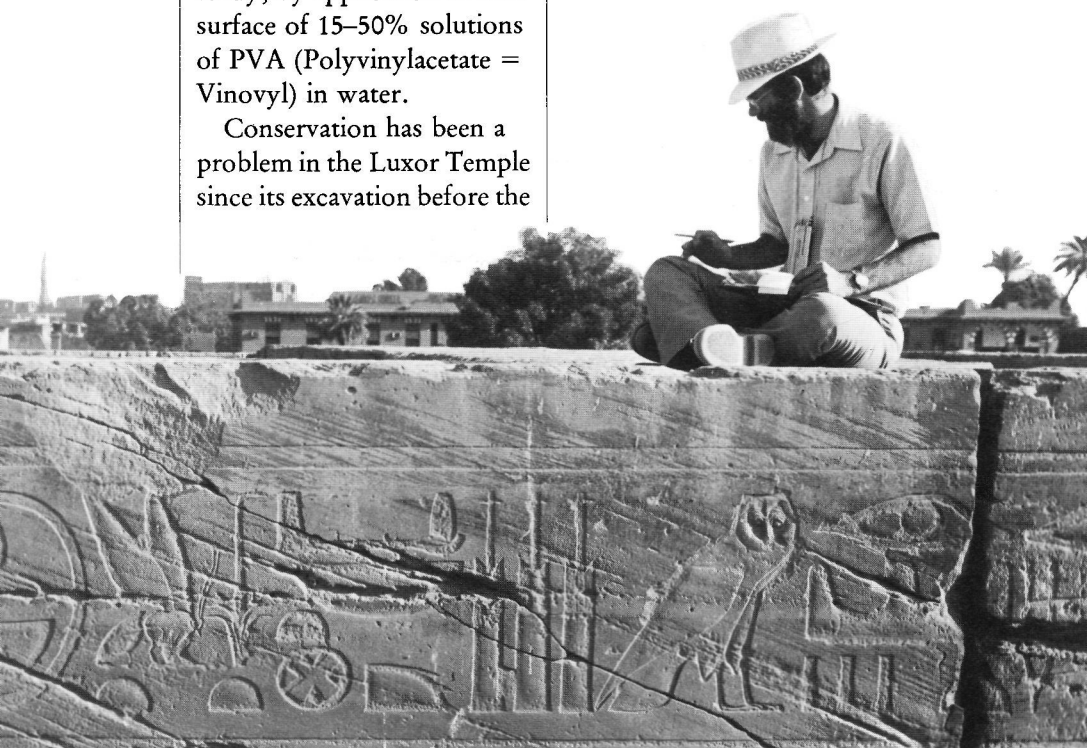
earthquakes, the possible settling of the ground under the columns by infiltration from the high water table, and the armies of tourists marching past daily, we were all anxious to determine whether any shifting was occurring which might destabilize the columns. We shall return to check the results next fall. While in such a position, however, (walking 13 m. above the ground level on stone paths about 1.5 m. wide) we took advantage of the opportunity to make the first complete photographic record of the inscriptions on the sides of these architraves, collating older copies of them, and recording the eleven not published previously. We can now make some 65 improvements in the earlier copies. This documentation will be of use in our study of the inscriptions on the architraves of the Colonnade and in our understanding of the role of Luxor Temple in ancient Egyptian religion. Tourists were either fascinated by this activity—some attempting to climb up the scaffolding behind us—or annoyed that our presence spoiled the pictures they wanted to take of the un-

encumbered architectural features of the temple in the limited time they had set aside to visit it. A distraught tourist tried to take one of our short ladders to use as a stretcher for the transport of a fellow tour member who had collapsed in the heat; on another occasion our ladder-men literally carried a tourist out to a waiting taxi to be rushed back to her air-conditioned hotel.

Our two staff conservators were with us for three months, from January to April; fortunately, we expect them to return for the whole of the next season. In Luxor Temple we collaborated very closely with the Egyptian Antiquities Organization restorers and also received welcome advice on materials and techniques from Dr. Abdel-Latif Arfani, Director of the Cairo Museum's Restoration Section. This season six loose fragments in danger of falling from the columns and walls of the Colonnade were reattached by the Antiquities Organization's restorers at our request; these specialists also assisted in the removal of modern pencil, ink and chalk graffiti. In return, we made our ladders

and adjustable aluminum scaffolding available to them as needed elsewhere in Luxor Temple. Our conservators assisted in the consolidation of a small stele found during the Antiquities Organization's clearance of the Court of Ramesses II; they have strengthened 27 crumbling sandstone fragments which we have included in our study, by application to their surface of 15–50% solutions of PVA (Polyvinylacetate = Vinovyl) in water.

Conservation has been a problem in the Luxor Temple since its excavation before the



Richard Jasnow checks earlier copies of architrave texts from the Court of Amenhotep III in Luxor Temple (photograph by L. Bell).

turn of the century: consolidation of columns had to be carried out practically in the footsteps of the excavators, and the flood waters of the Nile were deliberately conducted into the temple shortly thereafter, in hopes of leaching out some of the destructive salts from the stone. At Medinet Habu, our conservators monitored the needs of that site so that recommendations may be presented to the Antiquities Organization for its immediate and long-term care. The high water table is a major problem there, and it was necessary this year to impregnate one particularly fragile block, crumbling to sand in a wall of the Eighteenth Dynasty Temple, with a 15% PVA solution. The disintegration of the lowest courses of sandstone has led to the shifting of walls, with the result that the downward pressures exerted by the roofing slabs are now distributed unevenly. Large flakes have already been forced out of the walls where the pressure has become too great.

The walls and ceilings behind the barque shrine in the Amun Temple at Medinet Habu, where nearly all the

roof is still in place, were blackened with smoke from domestic fires when the whole temple area was inhabited in post-pharaonic times. Later ages added further encrustations of dust and dirt, completely obscuring the wealth of painted detail in the reliefs of Hatshepsut and Thutmose III. Having observed the salutary effects of occasional rainstorms washing over the reliefs in areas where the roof has fallen, chances for the successful removal of this overlay by the application of chemical solvents seemed very good. From the beginning it was clear that a much earlier cleaning effort on selected walls had already removed much of the paint by scrubbing, smearing the residue across the adjacent reliefs. The extent of repairs possible in these areas is unfortunately slight. However, the two innermost rooms of the sanctuary area (rooms Q and P of the plan published in fig. 61 of *United with Eternity*) seem to have been untouched previously. After experimentation, cotton swabs dipped in a 5% solution of nitric acid in water were gently rolled across the deco-

rated surfaces (the operators wore rubber gloves), dissolving the sooty layers and revealing the brilliant colors of the underlying paint layer. The most spectacular results were achieved in the left innermost room (Q). Completely cleaned this season, this room now gives the appearance of a practically new monument. Photographing the newly exposed decoration will provide a vastly improved base for the facsimile drawings to be made here. This achievement represents a significant advance in the process of recovering the data available from this important temple.

To facilitate the conservation work at Medinet Habu we installed electricity in the Small Temple, which we were then also able to make available to the Antiquities Organization restorers working in one of the nearby chapels of the Saite princesses. Although most erratic in this sector of the Theban necropolis, the electricity itself marked a milestone of sorts. Illumination of these gloomy chambers for the first time meant that the walls and ceilings could be viewed as they never had

been. The combination of cleaning and adequate light revealed several ancient graffiti, some written in black ink and others lightly incised, whose existence has never been reported. So far we have six demotic graffiti and two hieroglyphic ones to add to those collected in the temple by William F. Edgerton in 1928–33. One graffito (No. 236) published in his facsimile edition has since fallen to the floor; written on plaster, it apparently was forced out of the wall during some recent shift, and shattered. In a careful examination of the debris on the floor before cleaning was undertaken, some eleven pieces of this graffito were recovered, cleaned, reassembled and prepared for remounting. The fate of this graffito provides the most palpable evidence so far of the danger looming over this monument.

Our ongoing study of the graffiti in the Luxor Colonnade has now revealed the existence of a single demotic graffito (discovered by Richard Jasnow) incised on the east side of the Philip Arrhidaeus gateway, as well as several additional graffiti

Smoke-blackened wall surface inside the Small Temple at Medinet Habu, before cleaning (photograph from the Chicago House archives).



written in a form of archaic Greek script atop the roof of the portico of Ramesses II.

The graffiti in our concession number more than 90, including pharaonic, demotic, ancient Greek and Coptic, modern European and Arabic. We now have modern graffiti firmly dated from 1804 to 1884, bringing us almost up to the time of the removal of the house of Mustafa Agha Ayat from the Colonnade in 1889. Near the so-called Amarna princess' cartouche, at practically the same height on the column, we have also found a European signature, further evidence for the accessibility and popularity of this spot for graffiti writers in the last century. With the assistance of information kindly made available to us from the extensive files of Mr. Roger de Keersmaecker of the Belgian Elkab Mission, we have made some progress in the identification of the early visitors to the Colonnade. The most colorful character known to us up to now is the Italian Giovanni Finati, who lived from 1787 to at least 1829. Serving in the army of Mohammed Aly in his youth, this soldier of fortune participated in the capture of Mecca and Medina from the Wahhabis in 1811-13. From

1815 to 1829 he acted as dragoman for several European travelers and antiquities collectors in Egypt, Nubia, Syria and Palestine, including W. J. Bankes, Sir Frederick Henniker, and Lord Prudhoe. He went as far up the Nile as Abu Simbel before returning to Cairo to open a hotel.

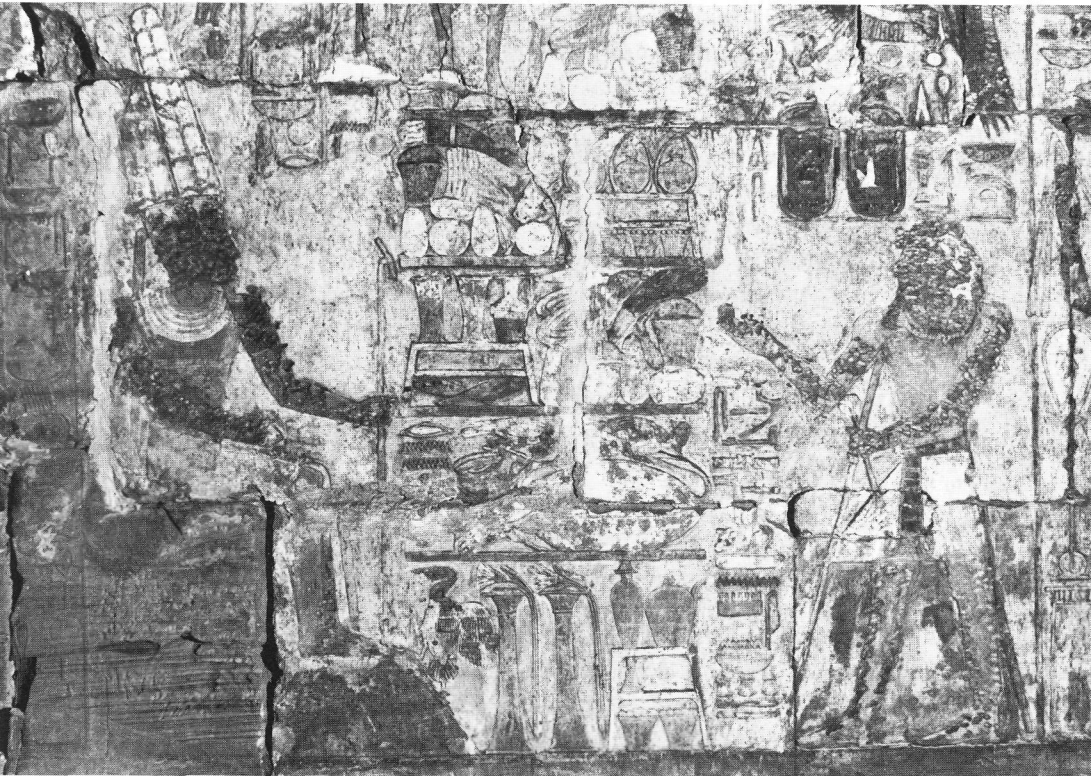
The work of the photographer this season was primarily archival, with most of the negatives from our Luxor project being described and registered, prints of each made for our files, and duplicates prepared for sending to the Oriental Institute. In November and December, with the assistance of Ms. Brigit Crowell, we were able to begin solving some long-standing problems, gathering together stacks of dusty prints from various cabinets and file drawers, identifying them, salvaging genuinely valuable records and disposing of the rejects. Among the collections we organized and made available this year are the unpublished photographs of Theban tombs made by Charles F. Nims and Keith C. Seele. As most of these tombs are normally in-

accessible, and many have suffered damage, natural or man-made, since being photographed, these prints represent an important addition to our documentation on the ancient monuments of the Theban area. We continued the duplication of our disintegrating nitrate-based negatives, preserving several more precious images. Able to spread the disease from which they suffer to adjacent negatives, and highly flammable, the brittle originals are burnt after they have been copied satisfactorily.

As our study of the Luxor Temple progresses, we are making increasing use of early photographs (supplemented by the information available from older drawings), not only to confirm details of the history of the latest stages of the modern occupation of the Colonnade, its excavation and consolidation, but also to document its rapid deterioration. Several prints from the Oriental Institute's photographic archive have been made available to us for this purpose by Mr. John Larson. The oldest reasonably reliable drawing of the Colonnade was made in 1799 by Cécile

for the Napoleonic Commission in Egypt. A transparency of this unpublished watercolor, now in the Louvre, has generously been made available to us by Dr. Christiane Desroches-Noblecourt. From contemporary accounts it is clear that one column was freed from the encumbering debris at that time, so that measurements could be taken. The earliest photograph we have of the Colonnade was taken in 1850 by Maxime du Camp, traveling in Egypt with his friend Gustave Flaubert. Between this photograph and another taken by Francis Frith no later than 1857, the ground in the Colonnade was leveled, perhaps as the result of an "excavation" attested as having occurred somewhere in Luxor Temple in 1852, or possibly in preparation for the construction of the house of Mustafa Agha Ayat. A photo attributed to Antonio Beato shows the tracks of a Decauville railway running the length of the Colonnade during its final clearance at the end of the nineteenth century. A drawing by Denon, also a staff member of the Napoleonic Commis-

The wall surface, pictured on page 10, after cleaning. (photograph by L. Bell).



sion of 1798–1801, shows a Nile channel running past the southwest corner of Luxor Temple, and early plans indicate the remnants of a stone embankment along the river in the same area, possibly part of the Roman waterfront. Neither of these features can be traced after 1888, perhaps buried beneath the dumps of debris removed from Luxor Temple during

its excavation. It may be worthwhile to note that trenching for laying sewer pipes under the modern road south of the temple was halted this spring when a stone structure identified as a gate in the Roman enclosure wall was uncovered.

The earliest photographic record of the interior decoration of the walls of the Colonnade was published by

Georges Daressy in 1894. Despite their small scale and the bad quality of their reproduction, these photographs, made shortly after the completion of the excavations, are the only source for many important details of decoration which have vanished from large areas of the Colonnade's walls since that time. So important is this documentation that we intend to search for the negatives, original prints, and any relevant commentary in Daressy's field notes now kept in the Collège de France in Paris. The next series of photographs we have, those taken in 1926 and published in Wreszinsky's *Atlas*, supplemented by close-ups and detail shots made in 1928 by Sir Alan Gardiner (prints of whose unpublished photographs were kindly supplied to us by the Griffith Institute), reveals that the most serious damage associated with the present condition of the Colonnade had already occurred by then. The dramatic loss of surface through salting, the disappearance of detached fragments, and chipping along edges, corners and cracks, probably occurred shortly after excava-

tion and is most likely the result of abrupt ecological changes which the temple suffered through that process. A comparison of the walls with our own photographs, dating from the mid-1930's to the project planning photos taken in 1974-75, completes the testimony to the horror of the continuous degradation of the walls of the Colonnade in the last 90 years. We have so far identified some 30 discrete areas where the stone surfaces have eroded so badly that even the faintest traces of the decoration which are sometimes left are often intelligible only by reference to these old photographs. The most extensive damage is found in the northeast corner of the hall where, ironically, the wall is preserved to its greatest height. Confirmed reconstructions derived from this study will be included in our drawings, clearly distinguished, and with a citation for the source of every lost detail.

Another aspect of our rescue of the original decoration of the Colonnade is our work with the stones which were pried out of the walls when the temple was serving as a

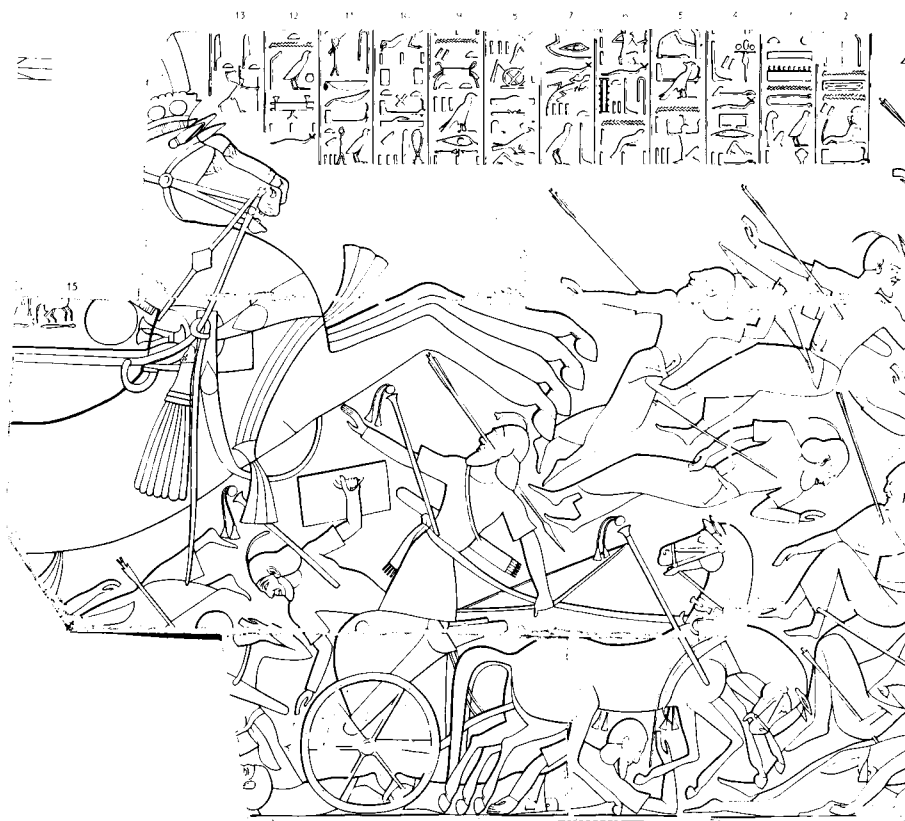
quarry for materials used in building the houses north of the pylon. These stones were discovered in the modern excavation of the Avenue of Sphinxes. We have continued to cooperate with the Antiquities Organization in dismantling the stone stacks around the Luxor Temple and repositioning them on newly constructed brick mastabas with damp courses to protect them from the penetration of ground water. Ray Johnson examined each fragment as it was moved, looking for additional pieces to include in our reconstruction of the upper reaches of the Colonnade's walls. By the end of the season, 93 new fragments had been identified, tentatively placed, and moved to our block yard; these, along with 37 others from our previous work, still await photography and drawing next season. Three of the new fragments actually join the standing walls or may be fitted into them in holes previously filled with modern concrete. The subtlety, ingenuity and imagination required for the recognition of these fragments can be likened to that which would be needed to put together a

giant jigsaw puzzle, most of whose pieces are missing, with those which survive having their surfaces abraded and their interlocking edges worn off. By close observation of details and familiarity with the parallels (almost like looking at the picture on the lid of a puzzle box), Ray is able to propose reconstructions of individual scenes to be refined and ordered in subsequent discussions. Significant increases in some of our major groupings of fragments now give us the following new statistics: Min procession (50), Khonsu barge and towboats (26), Amun procession (18), king before Mut with offering list (15).

Inside the Colonnade our Egyptologists and artists were engaged in checking drawings for most of the season, systematizing them, and preparing to make final adjustments for publication. The 159 individual drawings of the 18 episodes in the depiction of the Opet festival (9 in each direction going between Karnak and Luxor) have now been joined together, with 6 scenes containing between 13 and 20 enlargements each. In all, 224

separate enlargements have been prepared, representing all the decoration of the Colonnade, except for the fragments. Of these drawings, 82% were double checked this season; only 21 still need to be checked completely, with 38 more requiring final clearance next season. Among the drawings completed this year are the texts of the marginal inscription

running under the Opet festival scenes. First cut by Merneptah, then erased (presumably by his half-brother and short-lived successor, Amenmesse), they were later recut (with different texts, running in directions opposite to the orientation of the original versions) by Rameses IV. Our drawings show the inscriptions of Rameses IV surcharged over the Mer-



neptah traces, then reconstruct these for the benefit of our readers. The traces of the erased decoration of the ephemeral King Eye, the successor of Tutankhamun, have now also been reinforced on photographic mosaics of the façade of the Eighteenth Dynasty temple.

The single most vexing historical controversy involving Tutankhamun is that

of his parentage. Our publication of the Colonnade will present fully for the first time eight texts in which Tutankhamun names Amenhotep III as “his father.” The importance of the evidence from the Colonnade lies in its absolute insistence on this relationship, claimed only one other time on the base of one of a pair of pink granite statues of recumbent lions originally from the Temple of Soleb in Nubia (found at Gebel Barkal and presented to the British Museum by Lord Prudhoe in 1835). In each of these inscriptions, Tutankhamun declares that he is “renewing” or “restoring” his father’s monument. Indeed, we know that Tutankhamun was the son of a king, and Amenhotep III is the only ruler he calls father. In renewal texts on the wooden remains of a small astronomical or surveying instrument on display in the Oriental Institute Museum (OIM 12144), Tutankhamun also seems to call Thutmose



Detail of plate 23 from The Battle Reliefs of King Sety I (forthcoming); the Egyptian assault on Kadesh, with a herdsman driving his cattle into the bush (drawing by Martyn Lach).

IV "his grandfather" (literally, "father's father"). Unfortunately, the matter is not so simple, because of the ambiguity of the designations "father" and "grandfather." Quite apart from the suggestion that "father" could be merely an abbreviation for "(father's) father," both of these terms can also be used in the sense of "forefather," referring to ancestors or predecessors (not even necessarily blood relatives). In addition, writings used for "grandfather" can also represent "great grandfather." Clearly Tutankhamun wanted to be associated with the illustrious Amenhotep III, a fact borne out by the extensive decoration which he did in his name at Luxor, and his frequent representation of him in the Opet festival reliefs and the Min procession. It is understandable that Tutankhamun might wish to suppress Akhenaten in his genealogy, even if he actually were his father, but it must be noted that Akhenaten nowhere acknowledges a son of his own. The question remains so far unresolved. Moreover, if Tutankhamun is regarded as a son of Amenhotep III, then two re-

lated problems have to be reconciled: either there must have been a long coregency between Amenhotep III and Akhenaten, or the estimate of the age of the so-called "boy king" Tutankhamun at the time of his death will have to be adjusted upward. Most of these questions have been discussed by Ed Wente in *JNES* 28 (1969), pp. 278-9, and in Harris and Wente, *An X-Ray Atlas of the Royal Mummies* (1980), p. 258.

Broader issues raised by our current research are the significance of the Opet festival itself, the liturgical role of Luxor Temple, and its relationship both to Karnak and to Medinet Habu. An unusual feature at Luxor Temple is the presence of the "birthroom" near the barque sanctuary, depicting the divine conception and birth of Amenhotep III as the physical son of the god Amun-Re. In an inscription on one of the architraves in the court of Amenhotep III, the king describes Luxor as a place "in which he might become young (again)." Two colossal statues of the deified Rameses II were set up in Luxor Temple; the only other deified statue of him known

in the Luxor area is found at the Ramesseum, his mortuary temple on the west bank of the Nile, dedicated to his resurrection and eternal life. Perhaps not accidentally, colossal statues of the deified Amenhotep III are found in Thebes only in front of the Tenth Pylon at Karnak (at the north end of the sacred processional way to Luxor) and at his mortuary temple near Medinet Habu. The nature of the importance of Luxor Temple in the Graeco-Roman era is perhaps suggested by the fact that Alexander the Great, who regarded himself as the physical son of Zeus-Ammon, renewed the barque chapel there, and that a Roman shrine set up before this chapel celebrated the cult of the divine emperors. An especially close relationship existed between the Amun of Luxor and the Amun of the Medinet Habu Small Temple—regarded in the Theban cosmogony at the same time as both the birthplace and the burial ground of the oldest of the gods—with Amun of Luxor crossing to Medinet Habu every ten days. Although the significance of much of the

above remains speculative, these data, if they are correctly associated, indicate in Luxor Temple specifically a cult place dedicated to the rebirth of the divine king, perhaps celebrated annually during the Opet festival, when the king's barque joined those of Amun, Mut and Khonsu in a great procession from Karnak to Luxor and back again. Bill Murnane has already written about several of these matters in *Lexikon der Ägyptologie* IV (1981), 574–9.

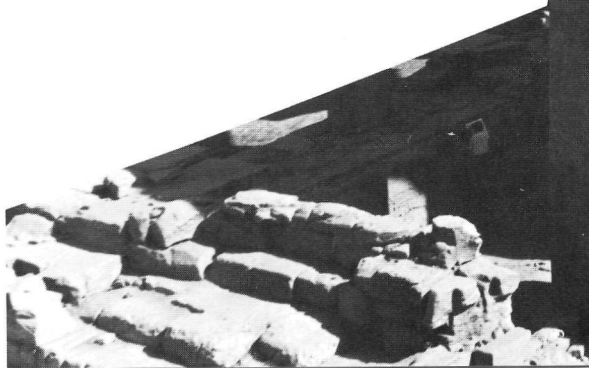
In the library, 130 new monographs on Egyptology were accessioned this season, in addition to the periodicals received. Nearly 24 meters of new shelving were brought into use to ease overcrowding; the journals were rearranged before closing in May, with the assistance of Salvatore and Barbara Garfi. The monographs and series will be respaced before the beginning of the next season, in early October. Additional security locks were also installed on the exterior library doors this season. A further development in regard to the rare Rifaud volumes referred to last year was the discovery in one of our magazines of

the original paper covers in which the original fascicles of plates were distributed. These also seem to be unique, apparently discarded in other libraries around the world; but they contain valuable publication information which does not appear on the plates themselves. Among the many visitors to our library may be mentioned Mr. and Mrs. Lawrence P. Bachman: a biographer of Julius Rosenwald of Sears, a major benefactor of Breasted's in the establishment of the Chicago House library in 1927. Mr. Bachman came especially to see the "Rosenwald Library," as it is still known officially.

Chicago House continued to serve the needs of the scholarly community in Luxor, with its library facilities and guest rooms made available this year to expedition members and individual scholars representing not only the United States and Egypt, but also Canada, Great Britain, France, Germany, Poland, Belgium,

Switzerland, the Netherlands, Denmark, Sweden, Italy, Israel, Australia, New Zealand and Japan. Our house guests included Ed Wentz as well as President and Mrs. Richard Pedersen of the American University in Cairo at Thanksgiving; Janet Johnson, Donald Whitcomb and Bruce Williams with the Quseir Project staff members during late December and the middle of March; and Ambassador and Mrs. Alfred L. Atherton, Jr. and their son Reed in February. In February we hosted the members of the Oriental Institute's Egyptian tour, led by John Larson; we were also glad to receive 15 other Oriental Institute members traveling individually in Egypt; and we welcomed three University of Chicago Trustees and their families during the course of the season: Messrs. Irving B. Harris and Jay A. Pritzker, and Sen. Charles H. Percy.

In view of the Epigraphic



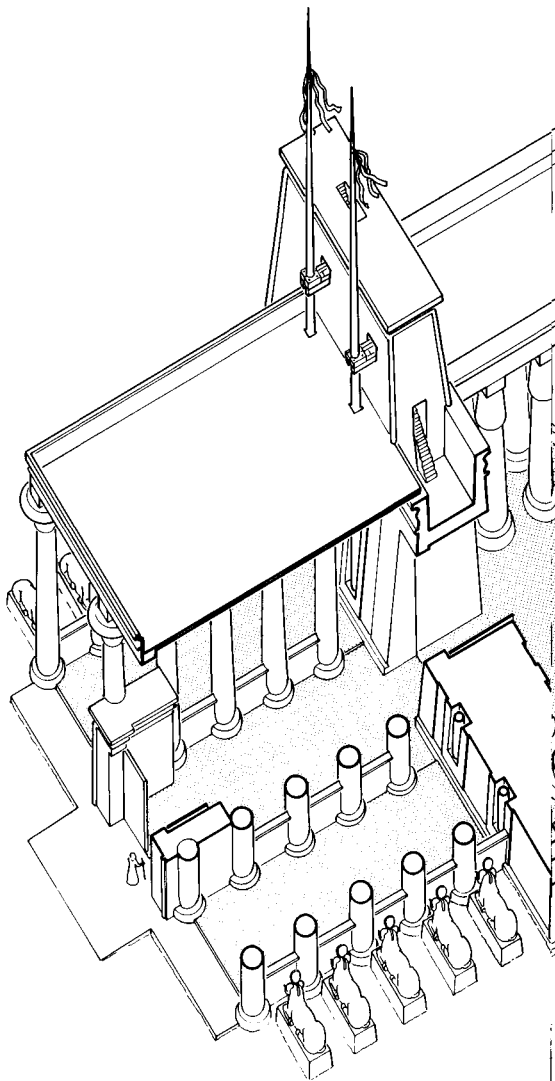
Survey's lifelong association with Medinet Habu, we were happy to prepare, at the request of the local Antiquities Organization officials, a bilingual plan of that site, which will be erected near the High Gate to help orient visitors. The plan was prepared

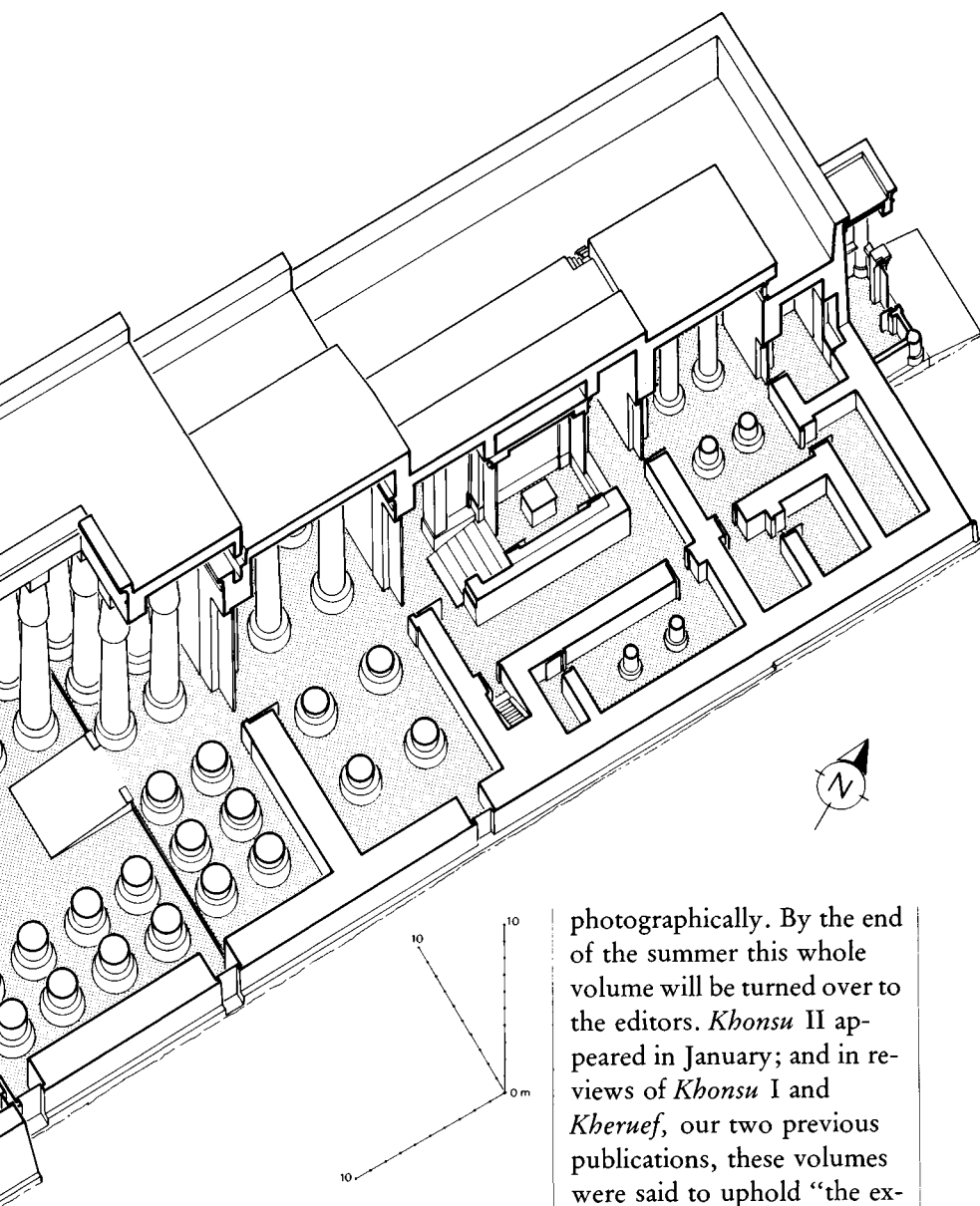
The Processional Colonnade at Luxor, seen from the southeast (photograph by L. Bell).



by Ray Johnson with the assistance of Mr. Rashid Migalla of the Franco-Egyptian Center at Karnak and Chief Architect for Southern Upper Egypt, who also translated the captions into Arabic. The English explanatory text was prepared by Bill Murnane, while Mr. Mohammed el-Sughayyir composed the Arabic version. We are pleased to announce that Bill Murnane's detailed guidebook to Medinet Habu, *United with Eternity*, has recently been released by the American University in Cairo, and that limited quantities are even now available at the Oriental Institute. Bill's edition of volume I of Harold H. Nelson's *Hypostyle Hall* appeared in June, with work on volume II (translations and commentary to the plates) well under way. Further work on the architrave and abaci inscriptions and the fragments will be in collaboration with the Franco-Egyptian Center at Karnak. Bill's study includes 120 fragments fallen from the walls of the Hypostyle Hall, with 41 of these identified this year. While searching through the fragments on the

ground to the north of the Hypostyle, Bill was also able to isolate 22 new fragments from the Sety wall. These were all photographed this season, bringing to 36 the total number of fragments to be included in our publication, either in drawings or





Isometric reconstruction of the Temple of Khonsu (drawing by Françoise Traunecker).

photographically. By the end of the summer this whole volume will be turned over to the editors. *Khonsu II* appeared in January; and in reviews of *Khonsu I* and *Kheruef*, our two previous publications, these volumes were said to uphold “the extremely high standards in recording and publishing ancient Egyptian monuments so

justly associated with the Chicago epigraphic survey” (Kitchen, *BiOr* 38 [1981], 301–2), and to maintain “the usual high standards of accuracy for which the Oriental Institute’s Epigraphic Survey is renowned” (Weinstein, *AJA* 86 [1982], 136). Our next publication after *The Battle Reliefs of King Sety I* will be *Khonsu III*, an architectural study of that temple by Mme. Françoise Traunecker of the Franco-Egyptian Center at Karnak. Françoise’s contribution on the architecture of the Luxor Colonnade, with special reference to the Hypostyle Hall at Karnak, is also well advanced.

Our professional staff for the 1981–82 season consisted of my wife Martha, who functioned as librarian this year; Dr. William Murnane and Messrs. Bernard Fishman and Richard Jasnow, epigraphers; Messrs. Thad Rasche and W. Raymond Johnson, artists; Ms. Diana Olson, photographer-artist; Richard and Helena Jaeschke, conservators; Dr. Labib Habachi, consulting Egyptologist; and Mr. Saleh Shehat Suleiman, chief engineer. In addition to those

cited above in this report for their assistance in making the past season a success, we would also like to thank MM. Jean-Claude Golvin, Claude Traunecker, and Alain Bellod of the Franco-Egyptian Center at Karnak; Ms. May Trad; Mr. Richard Fazzini of the Brooklyn Museum’s Mut Temple Project; and Dr. Ricardo A. Caminos. Special appreciation is due to those members of the Egyptian Antiquities Organization with whom we worked most closely and whose cooperation, support, encouragement and friendship throughout the season have enabled us to achieve the results described above. These include Dr. Ahmed Kadry, Chairman of the Egyptian Antiquities Organization; Mr. Mohammed el-Sughayyir, Director of Antiquities for Southern Upper Egypt; Mr. Sayid Abd el-Hamid, Chief Inspector for Karnak and Luxor; Mr. Mohammed Baha, Inspector at Luxor; and Mr. Mohammed Nasr, Chief Inspector of Qurna. International travel and funds for our operations in Egypt were provided by a counterpart grant from the Foreign Currency Program

of the Smithsonian Institution, administered through the offices of the American Research Center in Egypt. Unfortunately this source of funding will no longer be available after our 1984–85 season. In these times of increasing financial difficulties, we are especially grateful for the generous gifts made to us by several private benefactors concerned about the future of the Epigraphic Survey.

The international publicity resulting from the featuring of the Epigraphic Survey in several newspaper articles and in the National Geographic television special “Egypt: Quest for Eternity” (aired on PBS in February) was most welcome. The television documentary is now

being reedited into a 23-minute educational film entitled “Preserving Egypt’s Past,” to be released in September. These notices brought the Epigraphic Survey to the attention of a whole new audience, many of whom were anxious to find out more about our work and eager to see the inside of Chicago House. We tried to accommodate as many of them as our work would allow. We would like to repeat here once more our invitation to our friends to try to visit us during our season in Luxor. We do request, however, that you let us know your plans as far ahead as you can, so that we will be able to prepare the best possible welcome for you.