

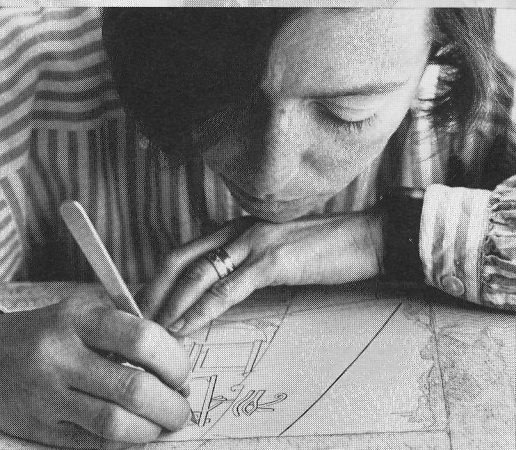
THE EPIGRAPHIC SURVEY

Peter F. Dorman

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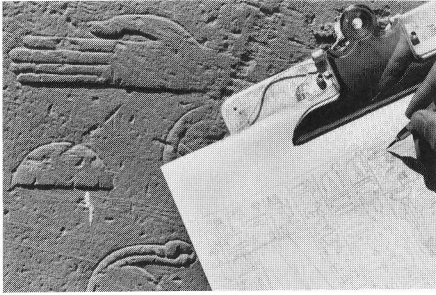
ARCHAEOLOGY

The sixty-sixth season of the Survey opened on October 15, 1989, and ended on April 15, 1990. During these six months, the staff of Chicago House devoted most of their field work to the Colonnade Hall in Luxor Temple, renowned for its exquisite reliefs laid out during the reign of Tutankhamun and which depict the festival of Opet, enacted annually by the inhabitants of ancient Thebes. ▼ Much of the work of past Survey seasons has been devoted to final corrections on the drawings of the end walls of the Hall and of the great riverine procession of Opet, whose enormous wealth of detail has been recorded at a 1:3 scale. During the present season, the artists and epigraphers finalized certain correc-



Artist Carol Meyer makes a delicate correction with a surgeon's scalpel during a final director's check.

tions on these superb 1:3 drawings, but concentrated primarily on several major sections of the Hall that depict the more prosaic offering scenes and the priestly parades connecting the riverbank to the temples, these executed at a scale of 1:6. The scenes on the west wall showing the departure of the divine



Thirty feet above the ground in the Colonnade Hall, senior artist Ray Johnson pencils a correction onto a blueprint of the offering scene of Column 12.

barks from Karnak and their arrival at Luxor were largely inked and collated; on the east wall, the return departure from Luxor was virtually completed, and the preliminary penciling was begun on the triumphal return to Karnak. Artists Carol Meyer and Sue Osgood completed much of this work. For the first time, it was possible for us to make an extensive comparison between the 1:3 and 1:6 scale drawings, and it is heartening to note that nothing is lost to accuracy or detail in the smaller scale drawings—but much has been gained in efficiency and time.

One of the challenges presented by the Colonnade Hall has been the recording of the great offering scenes on the colossal columns, which stand 20 m. high. Corrected collations were penciled this year on four of the offering scenes, a difficult task undertaken mostly by Vivienne Groves for inking over the summer, and other portions of the Hall were documented as well, many of them by Tina Di Cerbo: the north jamb of the ruined Ptolemaic gateway leading into the Hall from the Ramesside court; the west thickness of the north portal, decorated with an offering scene of Seti II; and two of the three statues still in situ at the north end of the Hall.

Epigraphers Richard Jasnow and John Darnell and the author undertook collations on forty-one drawings and wrote or revised several epigraphic reports dealing with specific questions raised during this work. At the end of the field season, the epigraphers also completed 35 mm. photography on all inked drawings of the Colonnade Hall, permitting us to bring back to Chicago a complete, though informal, record of our documentation and allowing us to proceed with our major summer project: the revision of the translations and commentary on the dictionary cards.

Of all the Colonnade Hall drawings, sixty-three were penciled, inked, or collated this season; nineteen were given final director's approval, of which six are the new 1:6 scale drawings.

It is not often acknowledged that the drawings produced by the Survey are more than accurate depictions of "what is on the wall." For example, the precise placement of a line, the extent of damage, and the correct use of sun and shadow conventions are hotly debated topics on our scaffolds in Luxor Temple and in the artists' studios at Chicago House, because the resolution of such issues depends to a large extent on experience, practical skill, personal judgement, and a commitment to clarity. Survey drawings are highly interpretive documents. As part of a general

stock-taking, therefore, and in preparation for the publication of the Colonnade reliefs, a complete survey was made of drawings approved in past seasons, for the purpose of verifying both internal logic and the consistency of the standards used by past artists and epigraphers. All fifty-five of these drawings were reviewed, as well as their associated epigraphic reports, and minor adjustments were made accordingly.

In a continuing study of the shattered temple blocks recovered in recent excavations, senior artist Ray Johnson registered an additional 152 fragments of decorated relief that belong to the Colonnade Hall, the sun court of Amenhotep III, or the talatat groups reused by Tutankhamun and Ay. All of these were photographed by Danny Lanka in the three blockyards around Luxor Temple, in addition to 275 fragments identified in previous years, for a total of 427. Many of the newly registered blocks belong to the third register of the Colonnade Hall, entirely missing from the Hall itself, which depicts a series of offerings to the great ennead. Several of these blocks are in fragile condition, and during the winter the Survey erected two more mastabas behind the temple to increase the safe storage area for these perishable reliefs. New ropes and signs were set up to keep ever-curious tourists at a distance from the fragile material in our study area.

In addition to the eventual publication of the Colonnade Hall, planning for forthcoming years of work involved a hard look at our next major project: the small temple of Hatshepsut and Tuthmosis III at Medinet Habu. At the beginning of the season, staff photographers Sue Lezon and Danny Lanka completed the final chromes required for the forthcoming color publication of the painted chapels in the temple, to be produced as a very generous gift to the Survey by Walter Tower of Nimrod Press in Boston. Also reviewed was the existing black-and-white photography for the small temple, which is essential for making the enlargements that serve as the artists' drawing surface. It was discovered that virtually all the exterior views of the small temple must be redone, since the existing photographs are either too small to be used, poorly lighted, out of plumb, or incomplete in their coverage. Photography at the small temple will be a major priority for next season, as it represents the first step in the epigraphic process for any Survey project. The question of appropriate scale was discussed as well, and Sue Lezon produced a series of enlargements to test the scales chosen both for our planning photographs—essential for laying out the work of the temple as a whole—and for the artists' drawings.

The photographers were kept busy in their tasks of bleaching and blueprinting by the voracious demands of the staff working at Luxor Temple, and took special delight in equipping the darkroom with modern equipment made possible through a special gift of money from the Amoco Foundation, designated for photographic purposes. The arrival of an 8" x 10" Besseler enlarger and a Gravity Works archival print washer has allowed the photographers to process film and prints in a fraction of the time it took previously, in a manner that approaches archival quality. In the course of the season forty rolls of 35 mm. film and 848 large-format



A block fragment from the Colonnade Hall is set in position on a new mastaba in the blockyard behind Luxor Temple. Shown (L-R): Hassan, Aly, Ray Johnson, Gharib, Abu'l Gossam.

negatives were newly recorded in the photo registry at Chicago House. Thirteen individuals or expeditions received prints from our photo archives for study purposes, and author Jill Kamil was loaned forty-four prints for inclusion in her planned biography of Labib Habachi. The contribution from Amoco also permitted the purchase of badly needed peripheral equipment to replace deteriorating stock.

Especially welcome was the visit to Chicago House in November of artist Will Schenck and architect Bill Davis. Will completed the inking of several pencil drawings he had previously made of small objects found by the Survey during the early years of excavation at Medinet Habu, and Bill created an interior perspective view of the great Colonnade Hall, which can be used for the reconstructions of the upper registers upon completion of the fragment project at Luxor Temple.

Last summer the Survey submitted a proposal to the Getty Grant Program of the J. Paul Getty Trust to preserve and catalogue our extensive photographic archives, portions of which have been threatened by the gradual deterioration of nitrate or early safety-based negatives. In November 1989 the Getty Grant Program announced the award of a generous grant, over the course of the next three seasons, to permit the salvage of these endangered negatives and provide them with proper archival storage. An important outcome of the project will be a computerized catalogue of the archival registry, for use both by staff and academic colleagues, that will provide internal cross-references, as well as indexed notations to The Oriental Institute photographic archives and to the monuments themselves. Sue Lezon initiated the project this season with the assistance of Di

Grodzins and Ellie Smith. Di completed a survey of all 15,000 negatives, noted their condition, and pulled those in need of immediate duplication, while Ellie transferred hundreds of negatives into archival envelopes and boxes for safe storage. The cabinets containing Chicago House and Metropolitan Museum prints of Theban monuments were also reorganized and numerous problems corrected. A group of unregistered glass plates from the tomb of Mereruka were recorded, and several hundred negatives and plates were identified by John Darnell. For many of these tasks, we enjoyed the valuable assistance and congeniality of two visitors who volunteered their services in the photo archives: Susan Johnson of the U.S. Embassy in Cairo and Charlie Secchia of the U.S. Embassy in Rome. This summer (1990), a beginning will be made on entering the negative registry onto a data base.

Under the direction of Richard Jasnow, the library acquired 253 new books and offprints, bringing the accession registry to 15,773. With the help of Tina Di Cerbo, Ellie Smith, and John Darnell, Richard also reorganized the librarian's office, taking stock of established procedures for ordering books and identifying duplicate monographs and offprints. Ellie spent six weeks taking a complete inventory of our major shelf holdings, updating and verifying the shelf list, and xeroxing the result, which has provided the Survey with a means to computerize the library in a manner that will make our research collection far more accessible to scholars and that will facilitate book ordering and administration as well. In early April, we were very grateful to receive the assistance of our colleague May Trad, who supervised the packing of books that needed binding and arranged for their shipment to Cairo, where she will continue to oversee them during the summer.

With the invaluable help and advice of Rita Joyce, Peter Piccione took over the administrative aspects of the Survey, with the myriad details this daunting task imposes, from making local shopping trips and greeting daily visitors (1,066 signed our guest book this year) to handling the monthly payroll and dispensing medication to our workmen. Special priorities this year have been the streamlining of our financial procedures and the investigation of software programs for our projected needs in the library and photo archives. Kathy Dorman skillfully handled the daily kitchen and household routine at Chicago House, with Peter assuming these tasks in her absence. Aside from many colleagues who came to use the library, we extended the use of other facilities to the Cambridge Theban Tomb Project, The Brooklyn Museum Expedition to the Temple of Mut at Karnak, the Polish-Egyptian Mission to the Temple of Hatshepsut at Deir el Bahri, the Hierakonpolis Expedition of The University of South Carolina, and the joint Bersheh Tombs Project of the Boston Museum of Fine Arts, The University Museum in Philadelphia, and The Leiden Museum.

Jill Carlotta Maher continued to spearhead the fundraising efforts for the Survey, and in this regard we completed a most satisfactory year. In addition to the Getty grant, the Xerox Foundation also made us a generous

award of unrestricted funds for the next three years, to further our efforts in studying the history of the written word. Numerous tour groups continue to stop by Chicago House during our six-month season: this year Carlotta, Peter Piccione, Kathy Dorman, and the author gave thirty-one library tours to organized tour groups, seven of which were followed by courtyard receptions to meet the staff of the Survey. Forty-seven other tours were given to individuals, often Oriental Institute members interested in visiting our headquarters and stopping by for afternoon tea. To keep our friends more in touch with our activities, we initiated this season the *Chicago House Bulletin*, which is distributed to our mailing list and discusses not only our official work but describes how we live in Luxor and reports unusual items of local news. The initial response to the *Bulletin* has been very gratifying, and Debbie Darnell worked part-time in the Survey office in our absence during the winter to record the many contributions sent in by new donors. Other fundraising projects are planned, including the development of a video film, made possible by the generous gift of a VCR camera from Jack and Fran Getman, showing the Survey at work in the temple and in our studios.



The 1989-1990 staff at leisure in the artists' courtyard. Seated (L-R): Sue Lezon, Emily Dorman, Kathy Dorman, Carlotta Maher, Di Grodzins, Vivienne Groves, Tina Di Cerbo (with Fuzzy), Richard Jasnow; standing (L-R and upstairs): Peter Piccione, Carol Meyer, Danny Lanka, Sue Osgood, Peter Dorman, Ray Johnson, John Darnell, Margaret Dorman. Not pictured: Elinor Smith, Dr. Henri Riad.

The staff this season consisted of the author as field director; Richard Jasnow and John Darnell, epigraphers; W. Raymond Johnson, Carol Meyer, Christina Di Cerbo, Vivienne Groves, and Susan Osgood, artists; Susan Lezon and Daniel Lanka, photographers; Kathy Dorman, Peter Piccione and Rita Joyce, house and office administrators; Jill Carlotta Maher, assistant to the director; Diana Grodzins and Elinor Smith, library and photo archive assistants; and Saleh Suleiman Shehat, chief engineer. For most of the season we enjoyed the delightful and distinguished presence of Dr. Henri Riad, who administered the Labib Habachi Archives on behalf of the Survey and continued to assist us, and intervene where necessary, in the areas of public relations and local contacts in town. The physical facilities were kept running by the efforts of our twenty-seven Egyptian employees, some of whom have worked at Chicago House for over 30 years. We are especially grateful to the members of the Egyptian Antiquities Organization who contributed directly to the success of the season: Dr. Sayed Tawfik, Chairman; Mutawia Balboush, Supervisor of Antiquities for Upper Egypt; Dr. Mohammed el-Saghir, Director of Antiquities for Southern Upper Egypt; Sayid el-Hegazy, Chief Inspector of Karnak and Luxor and Co-Director of the Centre Franco-Égyptien at Karnak; Abd el-Hamid Marouf, Inspector of Karnak; and Dr. Mohammed Nasr, Chief Inspector of Qurna.

In addition to those mentioned for specific contributions, I gratefully wish to acknowledge the assistance and support of many other colleagues and friends: the United States ambassador to Egypt, His Excellency Frank G. Wisner, and Mrs. Christine Wisner; Mark Johnson, Kenton Keith, Frank Ward, and Ken Robinson of the United States Embassy in Cairo; Ann and Ron Wolfe; Marc and Charlene Volland; Ashraf and Henny Ghoneima; Candace Raphoon of British Airways; John Marrs of Xerox Egypt; Gerry Vincent; Terry Walz, Robert Betts, Amira Khattab, and Albert Abdel Ahad of the American Research Center in Egypt; Helen and Jean Jacquet; François Larchet, Phillippe Martinez, and Robert Vergnieux of the Centre Franco-Égyptien at Karnak; Saad Riad; Fathi Salib; Bill Spreadbury; and Gretel Braidwood, Evada Waller, and Florence Bonnick of The Oriental Institute.

As in past years, we will be delighted to welcome members of The Oriental Institute and other friends to Chicago House from October 1 to April 1 (please note that the dates of our season have shifted slightly). Please write to us in advance, to let us know the dates of your visit, and call us as soon as you arrive in Luxor to confirm a time that is mutually convenient. Our address in Egypt: Chicago House, Corniche el-Nil, Luxor, Arab Republic of Egypt; the telephone is 382525 (direct dial from the United States 011-20-95-382525).