



CHICAGO HOUSE BULLETIN



VOLUME XXIX

Privately Circulated

SEPTEMBER 2019



THE 2017-18 & 2018-19 FIELD SEASONS

OI CENTENNIAL DOUBLE ISSUE





Above: Full Chicago House staff photo, January 2019. Photo: Sue Lezon.

*Cover: (top) Epigraphic Survey photographer John Hartman in the
Ramesses III mortuary temple second court, Medinet Habu, ca. 1926;
(bottom) Medinet Habu documentation, conservation, and restoration
teams, March 2018. Photo: Frank Helmholz.*

The Oriental Institute, Chicago
1155 East 58th Street
Chicago, Illinois 60637 USA
oi.uchicago.edu

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The Oriental Institute of the University of Chicago



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THE CHICAGO HOUSE FIELD SEASONS OCTOBER 15, 2017–APRIL 15, 2018 AND OCTOBER 15, 2018–APRIL 15, 2019

W. Raymond Johnson, Field Director

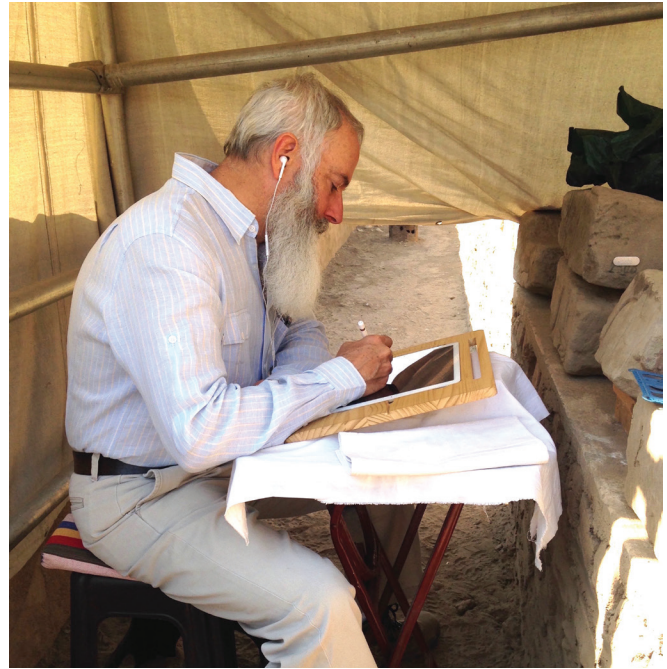
In this historic centennial year of the Oriental Institute, we offer a special double issue of the *Chicago House Bulletin*, combining two seasons of Chicago House activities in Luxor, Egypt: our ninety-fourth and ninety-fifth archaeological field seasons, 2017–18 and 2018–19, respectively. It has been an excellent two years, and we have much to report and share with you about the Oriental Institute's exciting long-term projects in Luxor.

During each of the past two seasons, Chicago House officially resumed archaeological fieldwork on October 15 in collaboration with the Egyptian Ministry of Antiquities (MoA) and the Supreme Council of Antiquities (SCA). The Chicago House Library opened about a week later. State security clearance came several weeks late both last year and this year, now a problem for all missions, but by November of each season we were able to resume our documentation, conservation, restoration, and training activities at our three current sites: Luxor Temple, Medinet Habu, and Theban Tomb 107. Work finished annually on April 15, after which the team returned home to process data, translate texts, ink penciled drawings, organize digital files, and work on the production of publications, including our next folio publication, *Medinet Habu Volume X: The Eighteenth Dynasty Temple, Part II. The Façade, Pillars, and Architrave Inscriptions of the Thutmose Peripteros*, now nearing completion.

What follows is an illustrated description of our activities by site over the past two seasons.

Jay digitally penciling on iPad Pro, Luxor Temple blockyard, March 14, 2018. Photo: Ray Johnson.

Luxor Temple blockyard: Brett working on digital collation of Bentresh blocks, March 15, 2018. Photo: Ray Johnson.



LUXOR TEMPLE

Epigraphy

Work in Luxor Temple during the last two seasons has involved two primary areas of focus. The first is the cataloging and wholesale digital photography of the fifty thousand fragments in the Luxor Temple blockyards, as well as digital drawing and collation of selected fragment groups, coordinated by Luxor Temple site manager Jay Heidel. The second area of focus at Luxor Temple is the facsimile copying of standing-wall

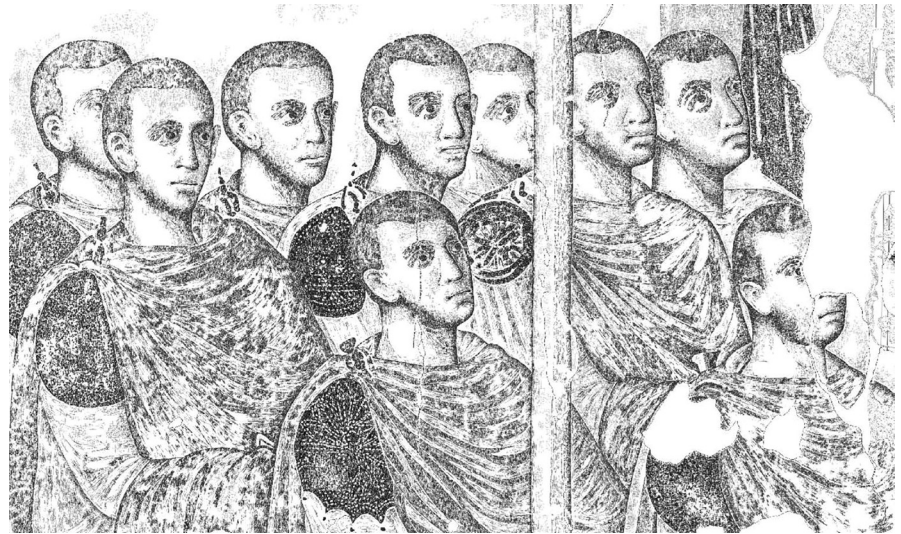
decoration in the temple proper, including the Late Roman fresco paintings in the Imperial Cult Chamber by artist Krisztián Vértés and, in the adjoining Hall of Offerings, by Jay, with assistance from digital photographer Owen Murray in creating photogrammetric background imagery in both chambers.

Last year, in the Roman Imperial Cult Chamber, Krisztián finished digitally drawing the Roman frescoes on the west wall of the chamber and the west half of the north wall. This season he finished digitally drawing the

large painted figures and Roman eagle in the great apse, thereby completing the documentation of the Roman frescoes to be published in the first volume covering this section of the temple. In future seasons, he will continue digitally drawing the chamber's pharaonic reliefs for publication in a second volume. Owen used photogrammetry to create a 3-D model of the west and north walls, from which he generated digital enlargements for Krisztián's drawings. This revolutionary technique is being used for modeling and creating background enlargements for



Krisztián drawing Roman apse frescoes on his iPad Pro, February 12, 2019. Photo: Ray Johnson.



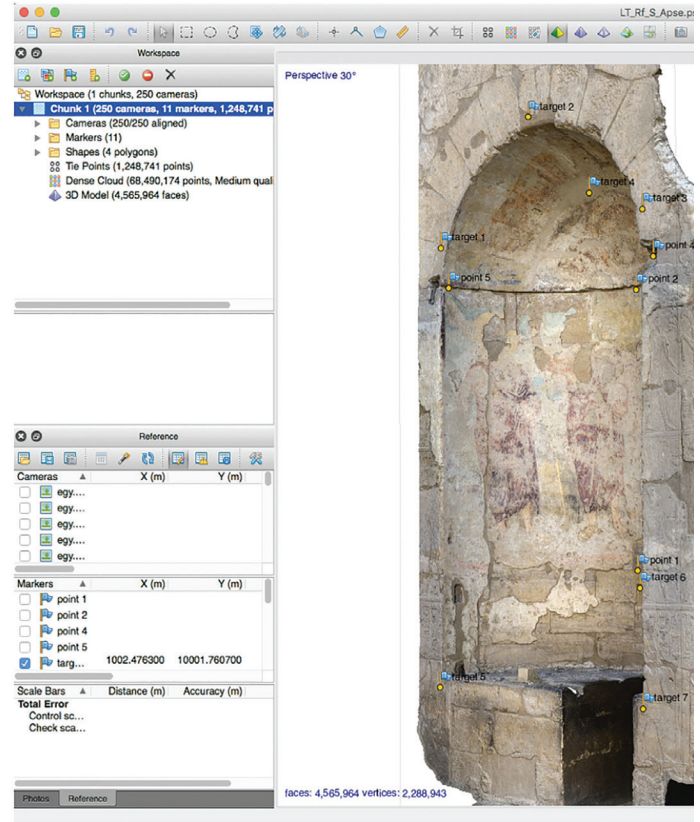
Detail of Roman fresco. Drawing: Krisztián Vértés.



Krisztián presenting his Roman fresco drawings to the Chicago House team, February 2, 2019. Photo: Ray Johnson.



Owen using total station for photogrammetric recording of wall reliefs, Luxor Temple, November 7, 2018. Photo: Ray Johnson.



Luxor Temple Apse 3-D digital deroule. Image: Owen Murray.

recording the chamber's pharaonic reliefs, as well.

As part of Krisztián's work, a test scene from among the pharaonic wall reliefs was selected in 2017 to explore our still-developing digital drawing techniques. The purpose of this test was to take a scene through all stages of our epigraphic process (photography, penciling, inking, collation, and director's check) using only digital/electronic means. This allowed an evaluation of the digital techniques and workflow. The chosen scene (Nelson Number LD 177) shows a kneeling Amenhotep III being blessed by seated Amun. The digital drawing, digital collation, digital correction transfer and

Krisztián digitally inking LD 177 Amenhotep III face, Luxor Temple, detail. Photo: Krisztián Vértés.



transfer check, and digital director's check were completed during the season before last, with the author and Jonathan Winnerman acting as epigraphers. All parts of the experiment were successful, and the experience of this test is being published by Krisztián in our new *Digital Epigraphy* website (see below). Included in this case study will be a special section dedicated to digital conservation assessment of the wall (undertaken by conservator Hiroko Kariya), plus an additional section dedicated to digital color documentation and enhancement using different software tools (developed by Hilary McDonald and Tina Di Cerbo) for study of the extant wall graffiti.



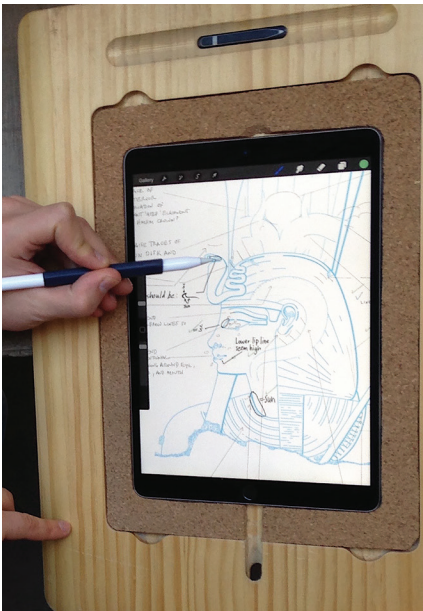
LD 177, detail of rectified image from RTI. Image: Hilary McDonald.



First digital collation of LD 177; (from left) Sue, Ariel, Margaret, Dominique, Ray, December 8, 2017. Photo: Krisztián Vertés.



Ray digitally Director Checking LD 177 relief of Amenhotep III, February 22, 2018. Photo: Sue Osgood.



Digital collation sheet of LD 177, January 26, 2018. Photo: Ray Johnson.



Krisztián and Jonathan, during epigrapher and artist consultation, digital collation, January 26, 2018. Photo: Ray Johnson.



Sue and Krisztián, LD 177 Director Check completed, February 22, 2018. Photo: Dominique Navarro.

In late 2017, when Krisztián and I were discussing the second and third editions of our *Digital Epigraphy* drawing manual, we realized that our original conceptions of the later editions were already out of date. It became clear that the data, technological developments, and new information that we needed to communicate in this manual were happening too quickly, even for a totally electronic publication. So when Krisztián proposed an open-ended webpage format for the

manual that could be updated instantly and whenever necessary, I knew with all my heart that this was the answer.

Hence **digitalEPIGRAPHY** was conceived, reconfigured, and developed by Krisztián and was launched on November 1, 2018. The limits of the hardcopy book, and even the electronic book, have now been removed, and we have a manual with no boundaries, where information can be communicated instantly, and where the conversation can now be

more than one-way. Check it out: <http://www.digital-epigraphy.com>.

The website incorporates all of the information in the first edition of *Digital Epigraphy*, as well as an enormous amount of additional material that was originally planned for later editions, and much more. The website has the benefit of being able to change and evolve as fast as we do, and it will allow the Epigraphic Survey to continue leading the way in cutting-edge epigraphic documentation. In recognition of

the enormous contribution Krisztián has made to the Epigraphic Survey's digital epigraphy program, last year he was officially promoted to "senior artist for digital documentation" with oversight over our entire digital drawing program. This season Krisztián continued to refine the digital drawing techniques that we are utilizing and coordinated training sessions with the entire epigraphic team of artists, photographers, and epigraphers—individually and in groups—to make sure that everyone's tools and techniques were up to date and consistent.

As a result of the successful LD177 test, digital photography and drawing of the adjacent offering chamber

immediately to the south of the Roman chamber (and north of the bark shrine), Nelson Number LE VIII, was initiated this season by Owen and Jay. At the beginning of the season, Owen photographed the eastern wall, created a photogrammetric 3-D model, and generated drawing enlargements for the lowest register of decoration (LE 69–72). Jay finished the digital penciling of most of those scenes and is digitally inking them over the summer. This room will be the first in the history of the Epigraphic Survey to be documented completely digitally, and our plan is to include a 3-D component of the entire chamber, including the pillars, as well. Stay tuned!



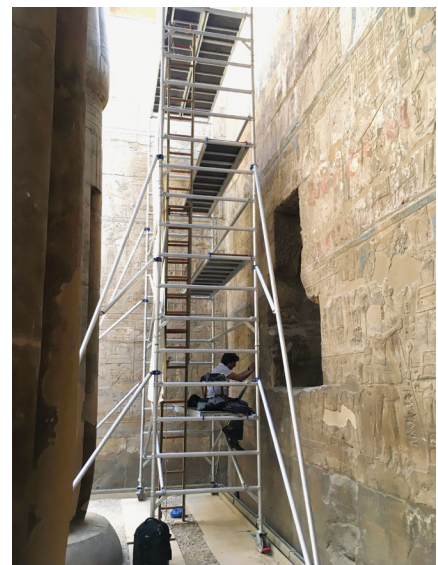
LD177 finished drawing. The first completely digitally photographed, penciled, inked, collated, Director Checked, and corrected wall relief in the history of the Epigraphic Survey. Drawing: Krisztián Vertés.



digitalEPIGRAPHY webpage, tutorials section, by Krisztián Vertés.



Owen doing photogrammetric photography in the Hall of Offerings, February 6, 2019. Photo: Ray Johnson.



Lotfi preparing the east wall of the Hall of Offerings for photogrammetric photography and drawing, November 7, 2018. Photo: Ray Johnson.



Hall of Offerings, Luxor Temple, detail of Amenhotep III-period wall relief. Photo: Ray Johnson.



Jay digitally penciling in the Hall of Offerings, December 8, 2018. Photo: Hilary McDonald.

Under Jay's supervision, the work in the Luxor Temple blockyard continues to focus on developing the Luxor Temple Fragment Database and the digital documentation of the entire blockyard holdings. The field checks proceed *mastaba* by *mastaba* and will continue until all previously numbered/studied fragments have been accounted for and added to the database. Digital photographer Hilary McDonald, assisted by chief 3-D-model/data engineer and field assistant Gina Salama and data assistant Hala Mohamed Ahmed, has continued our fragment documentation project incorporating digital photography and photogrammetry. Hilary and Owen have pioneered a technique whereby completely square, orthogonal (distortion-free) images of carved wall and fragment surfaces can be extracted from a digital 3-D model created using the software Agisoft Photoscan/Metashape. Hilary has continued using this technique on the corpus of Akhenaten-period Karnak *talatat* blocks stored in the Luxor temple blockyard and western *talatat* magazine, capturing the data for 3-D models of the carved faces. Since many of the fragments do not

have to be removed from their stack on the storage *mastabas*, and since the photos taken to create the 3-D model are not square to the surface nor are taken at any particular scale, this kind of field documentation increases the number of fragments that a photographer can shoot in a day to approximately thirty, depending on conditions. Then, as with film-based photography, many work hours are devoted to processing the data offsite and putting it into the required format. With film-based photography, this means developing the film and generating prints. With digital photography, it means processing the field photographs into 3-D models and extracting orthogonal images of the carved surfaces. With both methods, the amount of processing time and effort is similar, but with the digital method, the work can be done anywhere on a computer—no dark-room is needed. Altogether, since we began the project, approximately six thousand *talatat* have been photographed using this technique.

In the last year our processing of the field data into 3-D models and orthogonal digital images has increased, and it continues during the summers,

thanks to Gina's efforts. As of this writing, processing is completed for 2,227 *talatat* with another 1,438 in progress. Gina builds models and creates rectified digital images for five months each summer, and she also uses the time to enter those that have been processed into the Luxor Temple Fragment Database. In addition, the data for the *talatat* (the field photography, 3-D models, high-resolution TIFFs, and low-resolution JPEGs) are all turned over to Alain and Emmanuelle Arnaudiès for incorporation and permanent storage in the new Chicago House Digital Photo Archive. The Arnaudiès have designed the database and are entering groups of material (including the *talatat*), refining the design as they go. As the fragment data are entered into the Digital Archive, they will subsequently be securely stored in the permanent archive at the Oriental Institute. There they will be available for study, analysis, and virtual reassembly by scholars in the future.

Last season, Gina affixed 2,455 inventory number tags to the blocks and fragments in the blockyard, and with the help of conservator Hala this season she affixed almost



Hilary taking photos for photogrammetry, west talatat magazine, Luxor Temple, March 14, 2018. Photo: Ray Johnson.



Jay and Gina tagging blocks, March 24, 2018. Photo: Ray Johnson.



Conservator Hala and inspector Kerolos, Luxor Temple west talatat magazine, December 1, 2018. Photo: Ray Johnson.



Gina working in the Chicago House photo archives scanning dictionary cards, November 1, 2017. Photo: Ray Johnson.



Hilary photographing in the west talatat magazine, Luxor Temple, November 28, 2018. Photo: Ray Johnson.



Brett discussing the Bentresh block material with Jay, Alain, and Emmanuelle in the blockyard, March 24, 2018. Photo: Ray Johnson.



Hiroko consolidating blocks in a "hospital" mastaba, March 2018. Photo: Hilary McDonald.



Hiroko condition-surveying talatat blocks, February 6, 2019. Photo: Ray Johnson.

6,000 more. Gina glued tags to all of the fragments on seven *mastabas* of Amenhotep III sanctuary material at the southern end of the blockyard, and we will begin photography of this corpus next winter. Work this

season focused on the locked *talatat* magazine immediately to the west of the Luxor Temple “Hall of Offerings” containing approximately three thousand more *talatat*. Hilary photographed the entire magazine for general overall 3-D maps of the *mastabas*, as well as individual blocks, and will finish this area next winter.

Jay finished penciling the Bentresh/Ptolemy I fragment group using a transitional digital drawing technique, whereby the fragments were drawn first with a Wacom Companion and now with an iPad Pro tablet in files using a scanned, large-format film negative as a background. The whole corpus is made up of 163 blocks and fragments, of which the Bentresh

inscription is found on 39. Digital collation of the block drawings was started by Brett McClain and will continue next season.

Conservator Hiroko works in the blockyard during February and March each year. Last season she worked with Hilary on “hospital” *mastabas* that were opened so that the *talatat* and other fragments therein could be tagged, photographed, and cataloged. She did spot cleaning, condition checking, photo preparation, and emergency treatment. She oversaw moving many *talatat* in fairly good condition out of the hospital *mastabas*, and in turn many *talatat* and other fragments in bad condition into the hospital *mastabas*. She also worked on Open Air Museum maintenance and oversaw the replacement of the canvas covers for fragment shelf storage areas where needed. This season she condition-inspected all of the fragments in the western *talatat* magazine, consolidated the surfaces of a small group of them, and moved others to more protected parts of the magazine.

Between March 18 and 20 of 2018, structural engineer Conor Power con-



Luxor Temple gang. Back row, from left: Jay, LT director Ahmed Araby, Ray, Krisztián, Gina, Hiroko, inspector Mohamed, and Saoud. Front row, from left: Sayid, Mohamed, and Hilary. March 2018. Photo: Hilary McDonald.



Conor Power checking plumb bobs, Luxor Temple, March 19, 2018. Photo: Hilary McDonald.

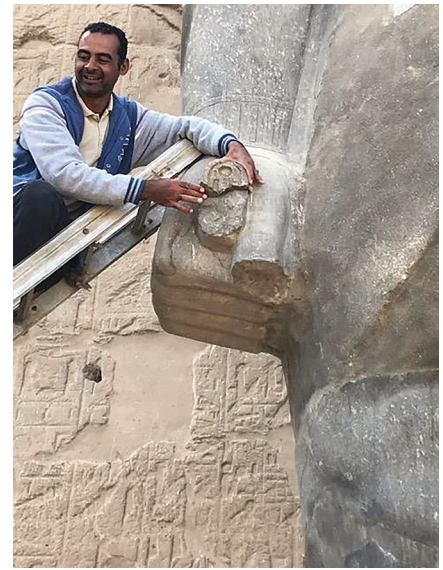
ducted a condition study of the Luxor Temple structure, finding no evidence of movement or instability. The temple structure remains stable and sound, thanks to the USAID sponsored groundwater-lowering project in 2006. He was not able to come to Luxor this season, but we hope to get him back for another review next winter.



Seated Ramesses II toe join, November 28, 2018. Photo: Ray Johnson.



Ramesses II cartouche restoration, November 29, 2018. Photo: Ray Johnson.



Ramesses II granodiorite cartouche reattached, November 29, 2018. Photo: Ray Johnson.

Finally, this season Chicago House was pleased to offer assistance to our Antiquities Ministry friends at Luxor Temple in re-erecting the last and easternmost colossal statue of Ramesses II in front of the Luxor Temple pylon. The two colossal seated statues of Ramesses II that still guard the great pylon doorway were originally flanked by two sets of equally colossal standing statues of the king, all but one of which were pulled down in the medieval period and broken into pieces for reuse. Hundreds of fragments of the sculptures were excavated beneath the buildings in front of the temple pylons by Egyptian archaeologist Mohamed Abdel Qader Mohamed between 1958 and 1960, and in 2017 and 2018 the Antiquities Ministry restored and re-erected two of them. Chicago House consulted with our colleagues on the reassembly, and even provided a few pieces we noted in the blockyard for restoration.

A third and final colossus in red granite remained to be restored—the easternmost—and in conversations with SCA secretary general Dr. Mostafa Waziri in November of 2018, Chicago House agreed to help with

the necessary materials and supplies. The actual restoration work was undertaken by the ministry under the supervision of Dr. Waziri, Luxor Temple director Ahmed Araby, and the chief engineer for restoration Ahmed Mohamed Ali (Abdel Razk), who supervised the re-erection of the other two statues. The U.S. Embassy in Cairo kindly provided a grant that covered

half of the cost of the project, while Chicago House covered the rest. Restoration of the 12-meter-tall red-granite colossus was completed and the statue inaugurated on April 18, 2019, with some tweaking of details later. Luxor Temple is now the only temple in Egypt where one can view all of the original colossal statuary of the entrance. It is a dramatic sight.



Luxor Temple façade and base (on left) of easternmost colossus. Photo: Ray Johnson.

THE 2017-18 & 2018-19 FIELD SEASONS OF THE EPIGRAPHIC SURVEY



Minister of Antiquities Dr. Khaled el-Enany discussing restoration of the last colossus, November 23, 2018. Photo: Ray Johnson.



Mostafa Waziri (seated), standing from left, chief conservator Mohamed, chief inspector Ahmed, Luxor Temple director Ahmed Araby, Ray, Luxor director Mohamed Yahia, and Luxor PR director Ahmed, November 12, 2018. Photo: Jay Heidel.



Luxor Temple engineer Abdel Razk and inspector Nadia documenting colossus fragments, December 6, 2018. Photo: Ray Johnson.



Statue restoration team, Luxor Temple, December 27, 2018. Photo: Ray Johnson.



Easternmost colossus going up, April 14, 2019. Photo: Ray Johnson.



Easternmost Ramesses II colossus, June 30, 2019. Photo: Ray Johnson.



Luxor Temple façade with easternmost (far left) colossus in place, June 30, 2019. Photo: Ray Johnson.



Dominique drawing Taharqa gate reliefs, Medinet Habu, January 2018. Photo: Ariel Singer.

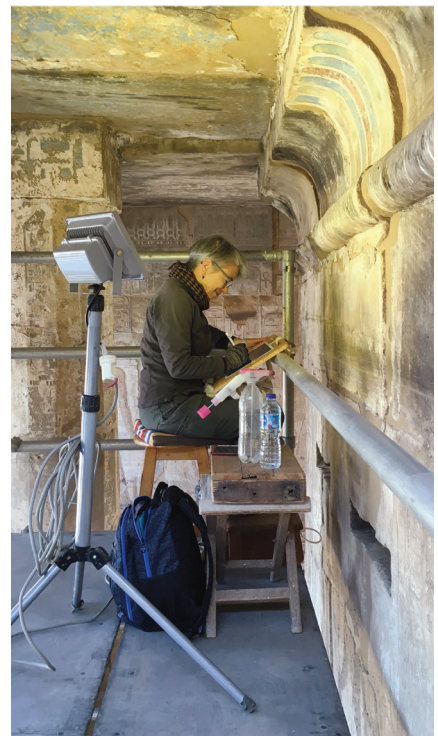
MEDINET HABU

Epigraphy

The epigraphic team in the small Amun temple of Hatshepsut and Thutmose III, under the supervision of Brett and senior artists Margaret De Jong, Susan Osgood, and Krisztián, continued work on the drawings for *Medinet Habu XI* and *XII*, while Tina Di Cerbo and Richard Jasnow continued their digital documentation of Coptic graffiti in the northern Ptolemaic annex and Demotic graffiti in the stairwell of the Ramesses III first pylon. Epigrapher Ariel Singer began her training in the small Amun temple with the team last season, while artist Dominique Navarro worked on a gate from the time of Taharqa immediately to the north of the small Amun temple Kushite pylon, to be published in *Medinet Habu XIII*. Dominique also started digital drawing of



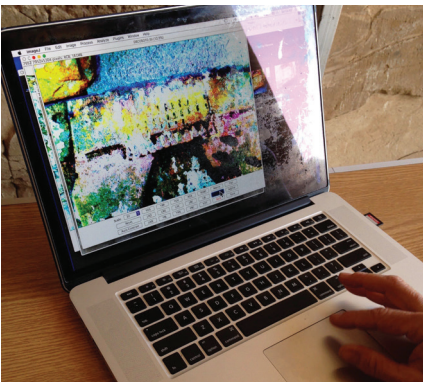
Margaret penciling Ptolemaic lintel scene, December 10, 2018. Photo: Ray Johnson.



Sue Osgood digitally drawing bark sanctuary exterior, small Amun temple, December 10, 2018. Photo: Ray Johnson.



Tina and Aleksandra copying in the northern annex, December 27, 2018. Photo: Amanda Tetrault.



Tina using D-Stretch software to tease out faded graffiti, January 5, 2019. Photo: Ray Johnson.



Brett and Sue discussing digital drawing, small Amun temple, Medinet Habu, February 7, 2019. Photo: Ray Johnson.



Ariel collating Pinudjem inscription, small Amun temple, Medinet Habu, February 23, 2019. Photo: Ray Johnson.

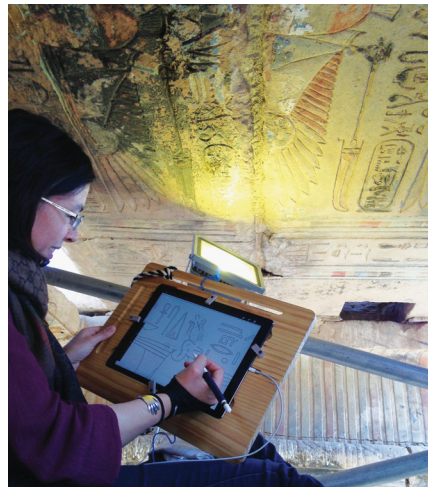
the small Amun temple bark sanctuary inscribed ceiling. Brett and photographers Sue Lezon and Yarko Kobylecky produced the final photographs for *Medinet Habu Volume X*, now in production in Chicago.

Epigrapher Jen Kimpton, assisted by Anait Helmholz, continued cataloging and analysis of blocks and fragments from the destroyed Medinet Habu Western High Gate, while artist Keli Alberts continued the facsimile drawing of selected fragments and groups. Ariel is helping to collate some of those drawings and is also

experimenting with photogrammetric 3-D renderings of a group of blocks that we are reassembling on the site of the great gate for public view. The scene, from an upper-story room inside the gate, depicts a seated Ramesses III drinking with a princess, who is offering him a bouquet, and gives a preview of many more reassembled groups to come. Jen and Keli continue to make wonderful joins with the material, furthering our knowledge not only of the exterior and interior scenes of the destroyed gate, but also of the architecture of the gate itself.



Inspector Shima practicing drawing and collation of Ptolemaic texts, March 14, 2019. Photo: Ray Johnson.



Dominique drawing ceiling Nekhbet, small Amun temple bark sanctuary, March 25, 2019. Photo: Ray Johnson.



Margaret drawing reused stela fragment, Medinet Habu blockyard, March 25, 2019. Photo: Ray Johnson.



Brett collating bark sanctuary facade, March 14, 2019. Photo: Ray Johnson.



Krisztián digitally drawing in the small Amun temple, March 14, 2019. Photo: Ray Johnson.



Keli in her studio with drawing printouts of the small Amun temple bark sanctuary interior, February 16, 2019. Photo: Ray Johnson.



Jen briefing team on Western High Gate strategy, December 10, 2018. Photo: Ray Johnson.



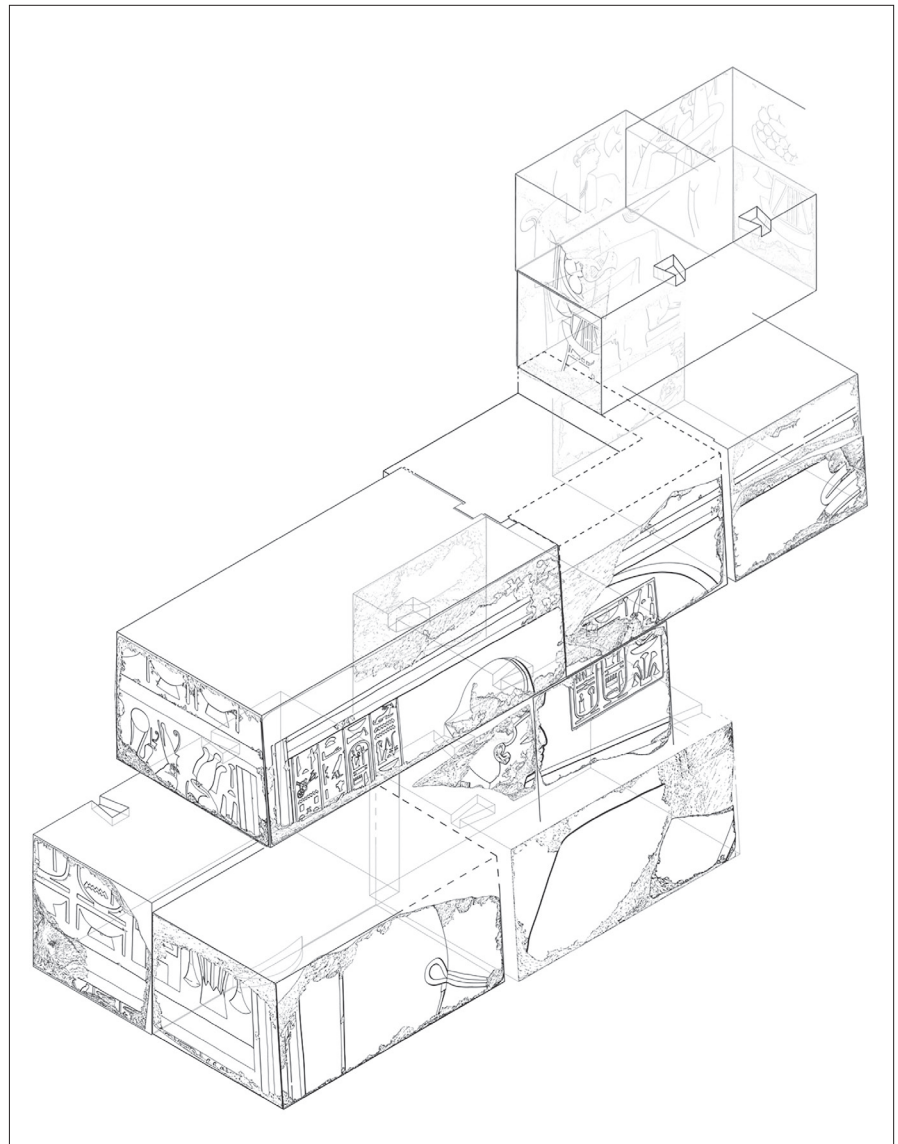
Keli and Sue discussing block drawing from the western High Gate, February 24, 2018. Photo: Yarko Kobylecky.



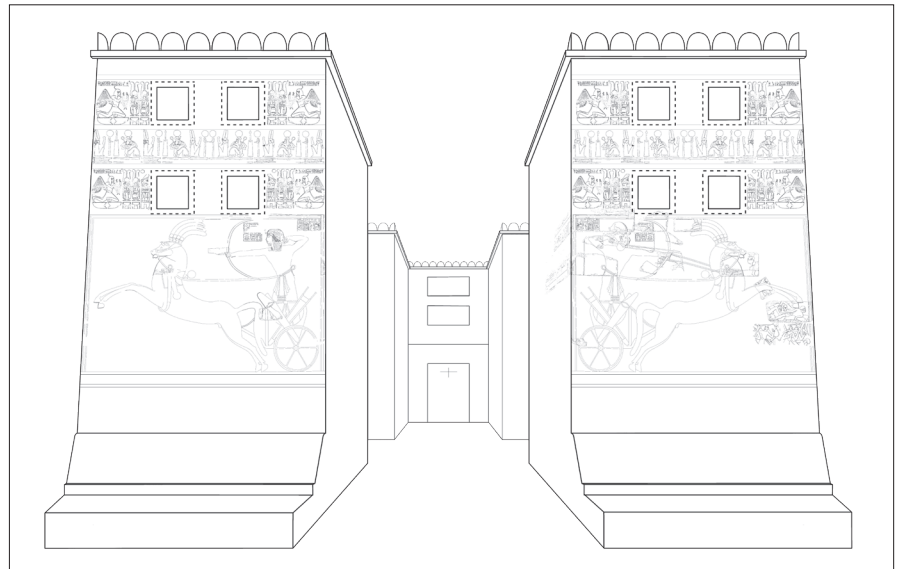
Lotfi, Jen, and Frank discuss block moving and reconstruction, January 30, 2019. Photo: Ray Johnson.



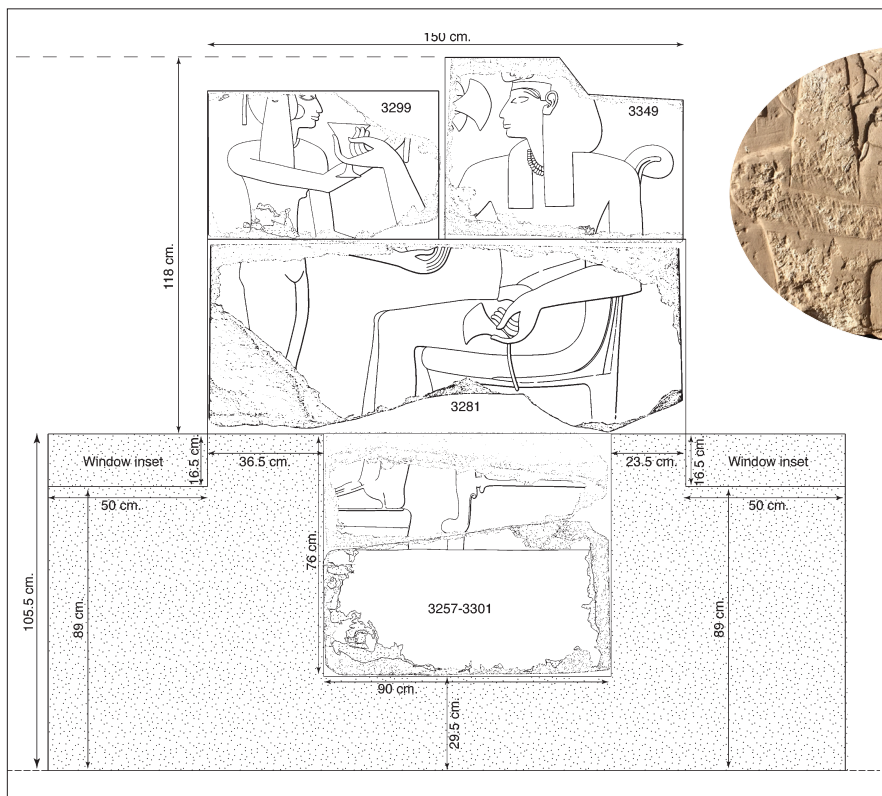
Western High Gate block group being assembled, March 25, 2019. Photo: Ray Johnson.



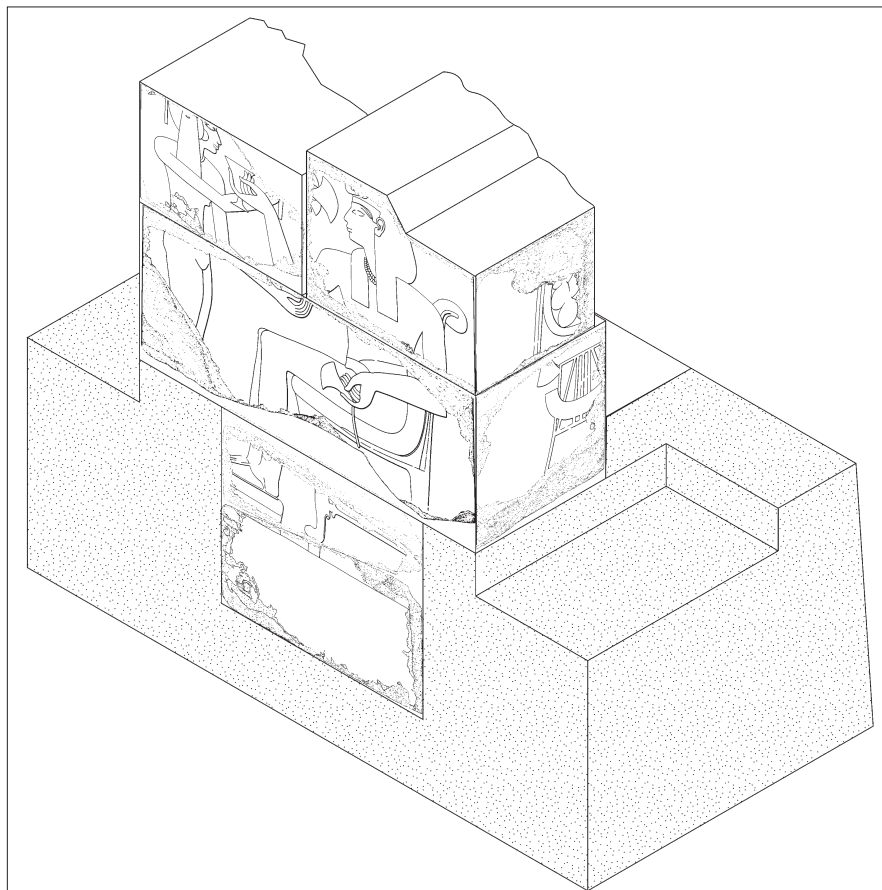
Medinet Habu Western High Gate reconstructed group by Keli Alberts and Jen Kimpton.



Western High Gate reconstruction by Keli Alberts and Jen Kimpton. Drawing: Keli Alberts.



Western High Gate group elevation. Drawing: Jen Kimpton and Keli Alberts.



Western High Gate proposed isometric rendering of restored block group. Drawing: Jen Kimpton and Keli Alberts.

Western High Gate block detail, interior drinking scene. Photo: Ray Johnson.



Ray digitally collating High Gate block group, March 23, 2019. Photo: Keli Alberts.

The Western High Gate block catalog currently contains 1,477 entries, representing 1,376 separate objects (the difference between the two numbers is due to the practice of dedicating a separate entry in the catalog to each decorated surface). All inscribed fragments and blocks included in the catalog are provided with identifying numbers, reference photographs, dimensions, and basic descriptions. Photographer Yarko continued to generate large-format film documentation of the inscribed material, while Owen Murray continued his digital documentation of the western area for photogrammetric mapping. University of Chicago archaeologists Nadine Moeller (University of Chicago faculty) and Gregory Marouard (OI research associate) coordinated the clearance and documentation of the foundation trenches of the northern tower; Greg rejoined the team for two weeks in March of 2018 in order to finish the northern foundation work. Since the architecture and decoration of the Western High Gate have remained almost wholly unpublished since its discovery in 1931, it is intended that a future volume in our Medinet Habu series will be devoted to its presentation, as well as to a new examination of the Eastern High Gate.

Yarko, assisted by Photo Archives registrar Ellie Smith and assistant photographer Amanda Tetreault, also generated large-format film negatives of the funerary reliefs in the Twenty-fifth and Twenty-sixth Dynasty God's Wives Chapels for their publication, starting in the chapel of Amenirdis I. We will study these funerary chapels while we document the Twenty-fifth Dynasty additions to the small Amun temple, since they were part of the same monumental program. Yarko developed an innovative "rail" system on which he mounted his large-format field camera, allowing seamless overlapping of photographs of entire registers of the beautiful offering scenes inside the chapel. Aleksandra Hallmann, current Oriental Institute postdoctoral fellow, joined us during the last two seasons to continue her documentation and study of the chapels. I am very pleased to report that she and assistant stonemason Johannes Weninger were married this January, and she will be joining the epigraphic team this fall. Welcome to the family, dear Aleksandra!

In December 2017, Nadine and Greg conducted a survey of the areas outside of the Medinet Habu enclosure walls to determine the current state of preservation of the remains, to check on the potential for conducting geophysical surveys, and in due time to resume excavation work. The area covers about 15 hectares and matches the original limits of Chicago House's



Yarko photographing in the chapel of the God's Wife of Amun Amenirdis I, December 27, 2018. Photo: Amanda Tetreault.

archaeological concession from the 1920s to 1930s. Included were the mortuary temple of Ay and Horemheb on the north, the eastern end of which the OI never finished excavating, and the area to the west of Medinet Habu, including a small Rameside necropolis. There a campaign of coring, and a geomagnetic or Ground Penetrating Radar survey is recommended to verify the existence of an extensive earlier urban settlement



Aleksandra Hallmann at work. Photo: Dominique Navarro.

from the time of Amenhotep III, of which Uvo Hölscher found extensive traces inside and outside of the later Ramesses III enclosure walls. Nadine and Greg confirmed that there is still much archaeological work to do around the Medinet Habu complex!



Medinet Habu. Overview of Ay Horemheb Temple by Gregory Marouard and Nadine Moeller.

CONSERVATION AND RESTORATION

During the last two seasons, senior conservator Lotfi Hassan has continued to supervise all components of the Medinet Habu conservation work. This has included the capping of Ramesses III mudbrick walls along the stone pavement around the Ramesses III mortuary temple with new bricks, as well as supervising our ongoing Egyptian conservation-student training program. Twenty-five Egyptian conservators participated in the USAID grant-funded work last season, including nine students, with another eight this season. During that time, Lotfi also coordinated up to one hundred additional seasonal workmen who, under his watchful eye, helped us in all aspects of the work. Lotfi supervised the brickmaking for the mudbrick wall restoration



Conservation team working on mudbrick restoration, March 2019. Photo: Lotfi Hassan.



Bricks stamped with University of Chicago initials, Medinet Habu. Photo: Ray Johnson.



Restoration brickmaking, Medinet Habu, December 10, 2018. Photo: Ray Johnson.

work (including stamping with the University of Chicago initials) and also coordinated the careful cleaning and preparation of the ancient walls prior to restoration.

In the House of Butehamun at the back of the precinct, Lotfi and his team stabilized the four slender columns of the main hall and laid compressed mudbrick paving slabs and protective rope fencing around the house that will allow visitors to view the house from the outside on two sides without touching the fragile plastered columns. As a finishing touch for this season, Lotfi and Sami built a balustraded wooden bridge across an open foundation trench, allowing safe visitor access to the house.

Master mason Frank Helmholz, assisted by stone mason Johannes Wening and their stone team, continued to supervise the restoration of the Ramesses III-period paved walkways on the southern, western, and northern sides of the mortuary temple with thick new sandstone slabs, facilitating public access to the western precinct, the House of Butehamun, and our future open-air museum in the area of the destroyed Western High Gate. The paved walkway now extends along the entire length of the southern side of the mortuary temple, turns the southwest corner, and extends along the western side, and Frank's teams have started restoration of the pavement

along northern end of the western side. During the last two seasons, 378 paving stones were laid with a path length of 116 meters and an approximate surface area of 407 square meters. This includes newly laid and partially historic pavement, restored and completed with new stone. Under Lotfi and Frank's supervision, Chicago House carpenter Sami also built a balustraded wooden viewing platform halfway up the southern stone walkway, which overlooks the Ramesses III southern well and allows visitors to see the ongoing conservation work in the area. Our teams have worked very hard, and it shows; the quality of their work is extraordinary.



Wood and stone for construction and reconstruction work, Medinet Habu, February 2, 2019. Photo: Ray Johnson.



Lotfi and the conservation students, December 2018. Photo: Sakina Oraby.



Conservation students working on mudbrick restored wall, west area Medinet Habu, March 14, 2019. Photo: Ray Johnson.



Butehamun House work from above, January 24, 2018. Photo: Yarko Kobylecky.



Chicago House carpenter Samy preparing bridge parts, March 14, 2019. Photo: Ray Johnson.



Butehamun House pavement installation, January 2019. Photo: Lotfi Hassan.



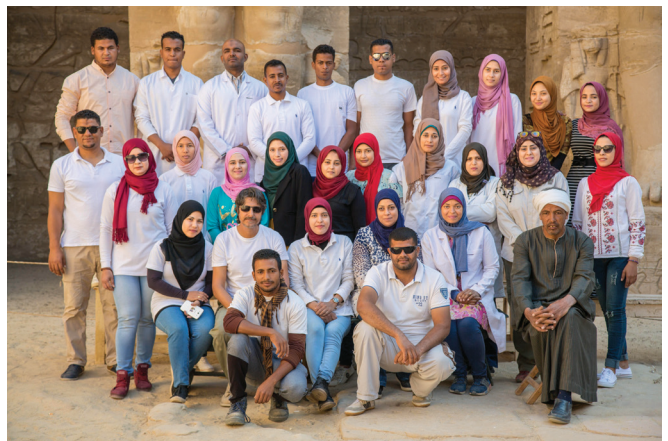
Bridge nearing completion, March 23, 2019. Photo: Ray Johnson.



Completed bridge, April 11, 2019. Photo: Ray Johnson.



House of Butehamun complex, April 2019. Photo: Lotfi Hassan.



Medinet Habu conservation team, including conservation students and assistants, March 2018. Photo: Frank Helmholz.



Conservation students and assistants from the 2018-19 season, April 1, 2019. Photo: Frank Helmholz.

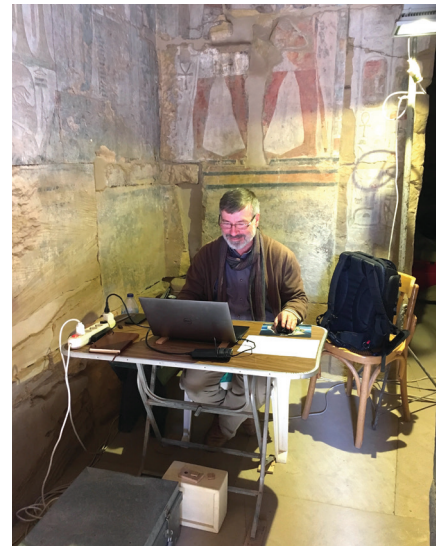


Medinet Habu conservation students, western area, February 2, 2019. Photo: Ray Johnson.

We gratefully acknowledge here a grant from USAID Egypt for the development and restoration of the southern and western sectors of the Medinet Habu precinct, which has supported all of this work and made it possible. This season marks the last season of the grant, for which we extend our sincerest thanks to USAID Egypt here. I am happy to report that thanks to the generosity of our USAID friends in Egypt; an extension of this grant will allow us to continue this work for another four years.



Finished pavement restoration, southern side, February 13, 2019. Photo: Ray Johnson.



Frank in his “office,” the small Amun temple, December 10, 2018. Photo: Ray Johnson.



Frank, Saber, and Johannes laying stone slabs, February 27, 2018. Photo: Ray Johnson.



Stone team, April 1, 2019. Photo: Frank Helmholz.



Pavement laying in the western sector, April 1, 2018. Photo: Frank Helmholz.



Pavement laying by Saber, Mohamed, Johannes, and Tayib, January 2019. Photo: Frank Helmholz.



Western pavement before restoration, November 14, 2018. Photo: Ray Johnson.



Sylvia Atalla, USAID review of completed southern work area, March 14, 2019. Photo: Ray Johnson.



Slab edge smoothing, December 29, 2018. Photo: Ray Johnson.



Medinet Habu group photo of the conservation, stone, and documentation teams and workers, 2017-18 season, March 2018. Photo: Frank Helmholz.



Medinet Habu epigraphic, conservation, and restoration teams, April 1, 2019. Photo: Frank Helmholz.



Pavement and brick work on the northern side of the Ramesses III mortuary temple, March 2019. Photo: Frank Helmholz.



Wooden viewing platform, southern walkway, Medinet Habu. Photo: Lotfi Hassan.



TT 107 from above, January 2019. Photo: Ray Johnson.

THEBAN TOMB 107

Archaeology

Archaeological cleaning of the inscribed portico of TT 107, the Theban tomb of NefereSekheru, the steward of Amenhotep III's palace at Malqata, was supervised by Boyo Ockinga and Susanne Binder for the Epigraphic Survey in late January of last year, as well as the beginning of 2019. Their work in 2018 included the removal of blocking and debris in the entryway of the unexcavated broad hall and the insertion of a steel security door in a brick frame. During the clearance an unexpected *in situ* larger-than-life-size raised-relief figure of the tomb owner was found in the western door thickness, preserved from the waist down, facing out of the tomb. Additional inscribed fragments

of the destroyed limestone doorjamb and portico wall were also recovered and were consolidated and joined where possible by conservator Hiroko in preparation for photography, drawing, and eventual restoration. The tomb's pillared broad hall has never been cleared and is filled with flood-washed debris that goes up to the ceiling in most places. This past season Boyo and Susanne were able to start the removal of the debris at the entryway and discovered that the front right column just inside the doorway is fluted,



TT 107, new relief figure of NefereSekheru in the door thickness. Photo: Ray Johnson.



TT 107, Yarko and Ellie photographing doorway relief, February 5, 2018. Photo: Ray Johnson.



TT 107, Owen digitally photographing tomb entrance for photogrammetry, February 1, 2018. Photo: Ray Johnson.



TT 107, new steel gate, March 23, 2019. The reis of the Assasif, Brett, and inspector Amani. Photo: Ray Johnson.



TT 107 archaeological team headed by Boyo Ockinga and Susanne Binder (second and third from right), January 17, 2019. Photo: Ray Johnson.



TT 107, Sue drawing and Hiroko consolidating wall fragments, February 14, 2018. Photo: Ray Johnson.



TT 107, Hiroko and Brett reassembling broken doorjamb fragments, February 14, 2019. Photo: Ray Johnson.



TT 107, doorjamb texts coming together, February 14, 2019. Photo: Ray Johnson.



TT 107, Sue digitally inking wall fragments, February 4, 2019. Photo: Ray Johnson.



TT 107, Ariel and Brett collating, February 4, 2019. Photo: Ray Johnson.



TT 107, inspector Ebtahag, Brett, and Sue at work, February 14, 2019. Photo: Ray Johnson.

as are the columns in the portico of the court. Next season we will continue the clearance, including a sondage at the back of the completely buried hall to see if there is a doorway and perhaps other chambers beyond.

Epigraphy

Brett continued the first collation of the facsimile drawings of the portico façade reliefs done by senior epigraphic artists Margaret De Jong and Sue Osgood, while this author, Jonathan (last season), and Ariel (this season) continued the second collation of the drawings. Sue Osgood did digital drawings of the new fragments for integration with the wall-relief drawings, and this season she tackled the new inscribed doorjamb and lintel fragments. In late March of last year, debris from the archaeological cleaning work was removed by the Chicago House workmen, supervised by Chicago House Reïs Badawy Muhammad Abd el-Rahman.

CHICAGO HOUSE

In addition to closing the house every season after the staff departs in mid-April, Tina Di Cerbo arrives in September every year to open the house and to do repairs and maintenance work that are difficult to accomplish when the house is occupied. In addition to the enormous task of cleaning the house after its summer sleep, this past September Tina and our workmen

continued repairs and painting in the main house, replaced the water tanks in both the main residence and Healey House, completely replaced the floor tiles in the residence courtyard (an enormous job) including the water pipes, and had the place ship-shape by the time team arrived on October 15. Kudos and sincerest thanks to her and our amazing workmen for their extraordinary efforts on our behalf.



Chicago House full-time local staff, administrator Samir (left) beside finance manager Essam; Reïs Badawy and assistant administrator Samwell (far right). Photo: Ray Johnson.

The Chicago House Marjorie M. Fisher Library was deftly supervised during these two seasons by Head Librarian Anait Helmholz, assisted by Martina Roshdi. Two thousand patrons used the library over the last two years, including numerous Egyptian graduate students and foreign mission members. We added 410 new titles to the library collection, including 98 journals and 60 periodicals, and work continues apace on the digital library catalog, with approximately 2,500 titles entered and more to come. Sharing the Chicago House Library facility—the only Egyptology library of any size in southern Egypt—with our friends and colleagues is a great joy. A growing section of the library is made up of completed masters and PhD dissertations produced by our Egyptian graduate-student patrons, a testament to the value of sharing this resource.

During the last two seasons, Ellie Smith, registrar at the Tom and Linda Heagy Chicago House Photographic Archives, numbered and entered 607 new large-format film negatives generated and scanned by Yarko, primarily from the Western High Gate and God's Wives Chapels, in the Chicago House database. She and Tina also

continued to process data from the Ted Brock Photographic Archives, donated to Chicago House by Lyla Brock after Ted's death. In addition to working with Ellie and Tina on the Brock archives during December and January each season, photo archivist Sue Lezon worked with Brett and Yarko on the final photographs for *Medinet Habu Volume X*, and again in March 2018. Sue regularly condition-surveys our large-format negative holdings and this past year culled several hundred deteriorating nitrate negatives for Yarko to duplicate, scan, and store in isolation.

Each season Alain and Emmanuelle Arnaudies are with us in November and December and again in March and April, working on the new Chicago House Digital Photo Archive storage system. It is clear that film photography and digital photography must be maintained in perpetuity at Chicago House for complete and balanced documentation and archiving of the primary temple and tomb sites in Luxor. That said, we are utilizing digital photography more and more in documentation programs, including drawing, and the Arnaudies have designed a storage system that can

properly accommodate the enormous amount of data being generated. Emmanuelle also did a survey of our Luxor Temple photographic archive in order to determine what has not yet been photographed, generating a detailed report that is now being used by us in our grant-application writing for this project. I am pleased to announce that in December of 2018



Ellie organizing and numbering Amenirdis Chapel images, January 2, 2019. Photo: Ray Johnson.

Emmanuelle successfully defended her PhD at the Sorbonne. Congratulations, Dr. Emmanuelle! We must also congratulate Jonathan Winnerman on his successful PhD defense in July of 2018, and also for his teaching position in UCLA. We miss him in Luxor.



Chicago House Chief Librarian Anait, February 5, 2019. Photo: Ray Johnson.



Assistant Librarian Martina and husband assistant administrator Samwell, March 30, 2018. Photo: Ray Johnson.



Yarko and Sue taking staff photo, February 12, 2018. Photo: Ray Johnson.



Alain, Jay, and Emmanuelle going over Dropbox protocols, March 30, 2019. Photo: Ray Johnson.



Kitchen crew. Back row, from left: Adel, Ray, Tayib, Administrator Samir, Mohamed. Front row, from left: Zakaria, Gamal, and Ahmed. March 26, 2019. Photo: Ray Johnson.



Marianne Eaton-Krauss, Chicago House Library, November 29, 2018. Photo: Ray Johnson.

I am very happy to announce that, in July of 2018, Brett McClain was appointed assistant director of the Epigraphic Survey, Chicago House. Brett is receiving long-overdue recognition for the hard work, high standards, and responsibility that he brings to the Epigraphic Survey. The caliber of the epigraphic work and publications produced today under Brett's

supervision continue to raise the bar on the definition of "excellence" in epigraphic recording and presentation. Many, many congratulations, dear Brett!

Finally, as you all know, in May of this year the Oriental Institute turned one hundred, and in November 2019 the Epigraphic Survey turns ninety-five. James Henry Breasted was

passionate about the need to preserve our increasingly threatened ancient cultural heritage and equally passionate about how modern technology could be utilized toward that end. We at the Oriental Institute continue to live by and build upon the precepts and highest standards that Breasted developed so long ago, and I believe that he would be particularly pleased



Dominique with her Tutankhamun coloring book, Tutankhamun Exhibition, LA, May 2018. Photo: Dominique's mom.



Director's check in progress, drawing enlargement by Sue Osgood, December 31, 2018. Photo: Ray Johnson.



Former chief engineer John Healey's son Valentine Healey and wife Sheila, November 27, 2018. Photo: Ray Johnson.





Sue Osgood, Emily Teeter, and Linda Heagy at Medinet Habu, February 23, 2019. Photo: Ray Johnson.



Margie Fisher, Salima Ikram, and Peter Lacovara at Edfu Temple, February 2019. Photo: Ray Johnson.



Getty Conservation Institute Chicago House visit on February 6, 2019, taking in the library, looking at Epigraphic Survey and Description volumes. Tim Whalen and Sue Osgood on the right. Photo: Yarko Kobylecky.

to see how we utilize new and innovative technological tools in our preservation work in Luxor today. In honor of the OI's centennial and to James Henry Breasted and his farsightedness, here's to the next hundred years of the Oriental Institute, a living testament to the vision of its extraordinary founder.

The Epigraphic Survey professional staff during the last two seasons

consisted of Ray Johnson as director; J. Brett McClain as assistant director; Jen Kimpton, Christina Di Cerbo, Jonathan Winnerman, and Ariel Singer as epigraphers; Boyo Ockinga and Susanne Binder as archaeologists/epigraphers; Margaret De Jong, Susan Osgood, and Krisztián Vértés as senior artists, and Keli Alberts and Dominique Navarro as artists; Jay

Heidel as Luxor Temple site manager/architect/artist; Gina Salama as Luxor Temple assistant/digital data engineer and Hala Mohammed Ahmed as data assistant; Yarko Kobylecky as chief staff photographer; Owen Murray, Hilary McDonald, and Amanda Tetreault as photographers; Susan Lezon as photo archivist and photographer; Elinor Smith as photo



James Henry Breasted at Karnak, 1935(?) (University of Chicago Photographic Archive, apf1-02230, Special Collections Research Center, University of Chicago Library).



Jay, Reis Badawy, and Lotfi on the scaffolding in the Hall of Offerings, November 5, 2018. Photo: Ray Johnson.



The Chicago House "gang," Samy, Karim, Hany, and Soher, February 2, 2019 (Samy and Soher are the sons of Samir. Karim and Hany are the sons of Lotfi). Photo: Ray Johnson.



Tina and “Chicago,” a baby donkey that wandered into our compound at the end of the 2017–18 season, April 2018. Tina gave it a good home with one of our workmen. Photo: Hiroko Kariya.

archives registrar and photography assistant; Carlotta Maher as assistant to the director; Essam El Sayed as finance manager; Samir Guindy as administrator; Samwell Maher as administrative assistant; Anait Helmholz as CH head librarian and Medinet Habu Western High Gate assistant; Martina Roshdy Maher as assistant librarian; Frank Helmholz as master mason; Johannes Weninger as mason; Lotfi K. Hassan as Medinet Habu conservation supervisor; Hany Diab, Al Azab Ahmed, Nehad Badry, Sakina Oraby, Safaa Nuby, Anhar Hassan, Fatma Ahmed, and Neema Ahmed as Medinet Habu conservators; and Hiroko Kariya as Luxor Temple conservator. Alain and Emmanuelle Arnaudis worked on the Chicago House Digital Archives database.

Special thanks must go to Nadine Moeller and Gregory Marouard for their wisdom and assistance with our archaeological work, and special thanks must also go to our forty year-round Egyptian workmen, the core of the house and temple staff, our family in Luxor.

Sincerest thanks to the Egyptian Ministry of Antiquities and the Supreme Council of Antiquities (SCA), Minister of Antiquities Dr. Khaled el-Enany, SCA secretary general Dr. Mostafa Waziri, and all of our friends and colleagues in Egypt for our continued and productive collaboration. Sincerest thanks as well to the many friends of the Oriental Institute, whose generous support allows Chicago House to maintain its documentation, conservation, and restoration programs in Luxor. We are enormously grateful to the OI

Frank, Jay, Amenhotep III, and OI director Christopher Woods, Luxor Museum of Art, November 5, 2017. Photo: Ray Johnson.

Publications Office managing editor Charissa Johnson and editor Steven Townsend for their magic touch with this *Bulletin*. I must also mention the wonderful efforts in the past of former managing editor Tom Urban, whose special magic brought all of our publications to life. Special thanks must go to USAID Egypt for the four-year grant extension that will support our restoration and site development effort at Medinet Habu. Blessings and thanks to all.

— Ray Johnson, Director,
Epigraphic Survey



If you are planning a trip to Luxor and would like to stop by and see our work and the Chicago House facility, please contact us in advance to determine the best time for a meeting. Chicago House is open from October 15 until April 15 each year and is closed Saturday afternoons and Sundays. To arrange a visit during the season, please contact the Oriental Institute Membership Office at 773.834.9777, or contact me, Epigraphic Survey director Ray Johnson, directly at wr-johnson@uchicago.edu.

Opposite: Professional staff photo, January 2019. Photo: Sue Lezon.

Back row, from left: Owen Murray, Colleen Kinder, Ariel Singer. Second row, from left: Mohamed Sayed, Al Azab Ahmed, Soher Guindy, Richard Jasnow, Tina Di Cerbo, Dominique Navarro, Gina Salama, Brett McClain, Jen Kimpton, Johannes Weninger, Samwell Maher. Third row down, from left: Sakina Oraby, Marwa El Nager, Hanaa Al Azab, Lotfi Hassan, Samir Guindy, Jay Heidel, Ray Johnson, Anait Helmholz, Frank Helmholz, Yarko Kobylecky, Aleksandra Hallmann, Hilary McDonald. Front row, from left: Eman Mostafa, Shiamia Salah, Hala Mohamed, Amanda Tetrault, Sue Osgood, Ellie Smith, Kristián Vertés, Keli Alberts, Martina Roshdi Maher.



SUPPORT THE EPIGRAPHIC SURVEY AND CHICAGO HOUSE

The Epigraphic Survey relies heavily on tax-deductible private and corporate contributions and grants to support its continued efforts to preserve the cultural heritage of ancient Egypt through documentation and conservation.

Have you considered a bequest?

Contributions may be made in the enclosed envelope or online! Visit <https://oi.uchicago.edu/getinvolved/donate> and type “Epigraphic Survey” in the “Special Instructions” box.

For further information on contributions to the Epigraphic Survey and the Oriental Institute, University of Chicago, please contact the Oriental Institute Development Office at 773.702.5062 or visit oi-development@uchicago.edu.

ADDRESSES OF THE EPIGRAPHIC SURVEY

October–March

Chicago House
Nile Corniche, Luxor
Arab Republic of EGYPT
TEL: (011) (20) (95) 237-2525
FAX: (011) (20) (95) 238-1620

April–September

The Oriental Institute
1155 East 58th Street
Chicago, IL 60637
TEL: 773.702.9524
FAX: 773.702.9853

The Epigraphic Survey home page is located at:
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THE ORIENTAL INSTITUTE
The University of Chicago
1155 East 58th Street
Chicago, Illinois 60637
oi.uchicago.edu

