



# The Metropolitan Museum of Art

## The Department of Egyptian Art

### Annals

Volume 1

2014-2015

#### *Dear Friends and Colleagues,*

*This is the first issue of a newsletter designed to share with you the research and initiatives that The Department of Egyptian Art undertook over the past year. As you will see, we carried out a wide variety of activities whose results contributed to The Met's mission. We hope you enjoy our **Annals**.*

*Best wishes,*

**Diana Craig Patch**

*Lila Acheson Wallace Curator in Charge*

#### NEW ACQUISITIONS

**The Architectural Stela of Kemes.** The Department was able to acquire three significant objects this year. We now own a rare type of memorial stela inscribed for the Overseer of Percussionists, Kemes, whose installation establishes a powerful architectural presence in the center of Gallery 113. The finest example of its type, it incorporates the principal elements found in a tomb complex, both above and below ground, that are recombined into a single novel and evocative monument. Inscriptions identify family members and include a rare Coffin Text. Kemes himself is shown as the focus of shrines on the upper element: at one end, he wears the proper dress of an official at prayer and, opposite, a mummiform Kemes signals his successful transition into the afterlife.

**Tomb Group from Haraga.** The Department was quite pleased to be able to rescue from auction this important set of cosmetic vessels and fragments of silver jewelry, including elements of a pectoral and several other pieces bearing cartouches. This group was originally given by the Egyptian government to a chapter of the American



*Group of cosmetic equipment, Haraga, Tomb 124, Dynasty 12, reign of Senwosret II-III (ca. 1887-1750 B.C.), Haraga, Tomb 124, travertine (Egyptian alabaster). Purchase, Lila Acheson Wallace Gift, 2014 (2014.619.1-36)*

Institute of Archaeology in St. Louis. The chapter decided to sell the gift and The Met stepped in to keep this exceptional set of objects together in a public institution.

The original tomb was disturbed, but during excavation skeletons of a man and woman were noted. The set of alabaster vessels includes several rare forms, but it is the silver jewelry that is unique and probably a royal gift.

Most fragments belong to a pectoral whose central symbol represented the goddess Hathor, but two other elements record the names of Senwosret II and Senwosret III.

**Bes-image Rattle.** This striking figure displays the distinctly proportioned body of a dwarf with leonine characteristics. Because the piece is un-inscribed, the god is given a general identity: the Bes-image. The deity is surrounded by monkeys, five in all, and cradles a baby, who looks to be a tiny version of himself. Behind his crown, a bound oryx signifies control over dangerous forces. The holes along the top

and in his ears most likely held metal rings so that when the piece was shaken, they made a light noise imitating movement through a papyrus marsh.

The complex set of imagery on this rattle reflects the myth of the Faraway Goddess, a story about a lion or cat goddess who departs Egypt, leaving the land in peril, and whose return was engineered by Bes and Thoth. This rattle was probably shaken at associated rites or rituals.



*Bes-image rattle, Dynasty 22-25 (ca. 945-664 B.C.), faience. Purchase, 2007 Benefit Fund and Lila Acheson Wallace and Diane Carol Brandt Gifts, 2015 (2015.11)*

## EXPEDITIONS

**Malqata.** The four week season began January 30 with the arrival at the site of Diana Craig Patch, co-director, Catharine H. Roehrig, and Janice Kamrin. This year, the Joint Expedition to Malqata (JEM), a project that is co-sponsored by The Met through John



*Looking west across the King's Palace at the walls capped in new mudbrick outlining the palace architecture.*

and Carol Moran and by the Ancient Egyptian Heritage and Archaeology Fund, had three main objectives: support the reconstruction of the King's Palace; explore a new settlement; and investigate industrial debris previously noted west of the Audience Pavilion. Dr. Peter Lacovara, JEM's co-director, was in charge of the work at the palace of Amenhotep III, where he oversaw the laying of new mudbrick to protect the ancient brick and to continue defining the palace's outer enclosure wall and the western rooms of the Central Court.

Initial excavation began this season on the remains of walls (now called the West Settlement) documented during the 2012 magnetometer survey. These undisturbed walls are west of the North Vil-



*Looking northwest across the remains of mudbrick walls that reveal the structures of the planned West Settlement.*

lage, a settlement whose structures have been under restudy and detailed recording by Diana since 2010. Although initial analysis suggested that these new walls might be an extension of the North Village, once Janice began to excavate the settlement, it was clear that its rooms were bigger and more regular, quite different in plan from the small and irregular layout so typical of the North Village. Very little of the walls remain – only the foundation bricks – but some of the rooms contained garbage, including discarded tools.

The last area, located to the west of the Audience Pavilion, was only dug for two weeks, but during that time, the team uncovered ancient rubbish that contained the remains of industrial debris. It was very exciting to find large quantities of carnelian debitage, glass waste, flint tools, and pottery molds used in faience manufacture. Although no *in situ* industrial site was discovered, the material found this season indicates that such an installation was once in the immediate vicinity and a search for this site will be a focus of next season's work.



*Four flint awls found in the industrial debris west of the Audience Pavilion.*

**Dahshur.** The campaign at the pyramid complex of Senwosret III took place from October 16 to December 11, 2014. The fieldwork was carried out under the supervision of Dieter Arnold and the participation of the following staff: Susan Allen (ceramicist), Sara Chen (artist), Emilia Cortes (textile conservator), Oi-Cheong Lee (photographer), Helena De Almeida Pereira (Egyptologist), Isabel Stünkel (Egyptologist), and Kei Yamamoto (Egyptologist).

Excavation this season was limited because work on the Middle Kingdom catalogue required attendance in New York in the fall. The focus of the fieldwork was along the southern enclosure wall of the pyramid complex. The leveling of a major debris hill north of projections 9 to 12 led to the exposure of the ancient court surface between the enclosure wall and the South Temple. A 2 m. wide walkway appeared; this was paved with bricks and Nile mud. The walkway leads along the inner side of the southern enclosure wall, the south side of the South Temple, and the west side of the extension of the South Temple. A shallow parapet wall separated the walkway from the pebble surface of the court. This arrangement



*The niched façade of the base of Senwosret III's pyramid has been reconstructed in new limestone based on archaeological work at Dahshur.*

shows that the empty spaces between the buildings of an Egyptian temple were not left void but occasionally were designed and structured.

As we know from earlier work, the foot of the king's pyramid as well as those of his queens was originally surrounded by vertical walls articulated by projections and recesses, similar to the enclosure wall of King Djoser at Saqqara. In order to visualize this rare and unexpected feature, our stonemason Johannes Walz reconstructed three of the projections on the pyramid's north side.

The most important event during the season was the start of the construction of a magazine for storing and studying our objects. The Met, supported by ARCE and USAID, is building the facility, now almost complete, for the Ministry of Antiquities.



*The new magazine to house the reliefs and other finds from The Met excavations at Dahshur under construction.*

During the season, Isabel Stükel continued her study of the queens' chapels. Susan Allen continued with the documentation and study of previously collected Middle Kingdom pottery. Our artist Sara Chen continued her laborious task of creating detailed

drawings of fragments from several of Dahshur's badly destroyed buildings. Christine Marshall and Maha Siah Abdeltwab carried out anthropological analysis of 67 burials excavated in 2000.

**Amarna.** Marsha Hill joined the Amarna Project at the Great Aten Temple for three weeks in March 2015. Re-excavation of sectors incompletely studied in the past continued and the ancient structures were subsequently defined using fine Tura limestone or new mudbrick.



*Masons working at the back of the northern colonnade to outline the thin pylon and its torus moldings that stood before the Long Temple courts.*

Earlier excavators believed a brick pylon preceded the colonnade along the entryway to the Long Temple, but the brick proved to be remains of building ramps and walls used to construct high box foundations of gypsum and limestone for gigantic columns that were raised in year 12 or later of Akhenaten's reign. The bricks then became part of a vast leveling rubble, including broken columns and statuary that covered a first phase in this area and formed a basis for the raised floor. In the process, traces of diverse and unexpected activities from the first phase temple enclosure were preserved. Processing of new finds of statuary and over three hundred relief fragments from the 2012 season was accomplished. Two remnants parallel The Met's beautiful grapes and libation reliefs.



*Talatat decorated with a grapevine, Amarna Period, Dynasty 18, reign of Akhenaten (ca. 1353–1336 B.C.), limestone. Gift of Norbert Schimmel, 1985 (1985.328.23)*

## FRIENDS OF ISIS

The most important support for our Department's work comes from our loyal patrons, many of whom support us yearly as members of Friends of Isis. The Department hosted five events for this group over the course of this past year, emphasizing new research relating to the Department's collection. During these events, we try to provide opportunities whenever possible to look closely at the art under discussion as well as other pieces from our collection relevant to the topic.

**October 16, 2014:** Marsha Hill introduced the Friends to a new acquisition, the exquisite silver figure of Nephthys whose purchase was made possible by Liana Weindling. Marsha discussed the phenomenon of temple pendants like this statuette, and showed that the donor, Mereskhonsu, was probably the mother of the great Chief Steward of the Divine Wife Shepenwepet II, who lived about 660 B.C. Diana Craig Patch introduced the elegant statuette of an official who is a dwarf from the Middle Kingdom. She reflected on the implications of this highly observant rendering for understanding attitudes toward physical deformity in ancient Egypt.



*The goddess Nephthys, inscribed for Mereskhonsu, late Dynasty 25-early Dynasty 26 (ca. 715-650 B.C.), gilded silver. Purchase, Liana Weindling Gift, 2014 (2014.159)*

**November 24, 2014:** Diana Craig Patch and Debbie Schorsch, Objects Conservator, jointly lectured on one of ancient Egypt's most famous surviving pieces of royal jewelry. Diana placed the



*Diana Craig Patch (center) chatting with guests at the Friends event in Gallery 111 in front of a case with Sithathoryunet's jewelry.*

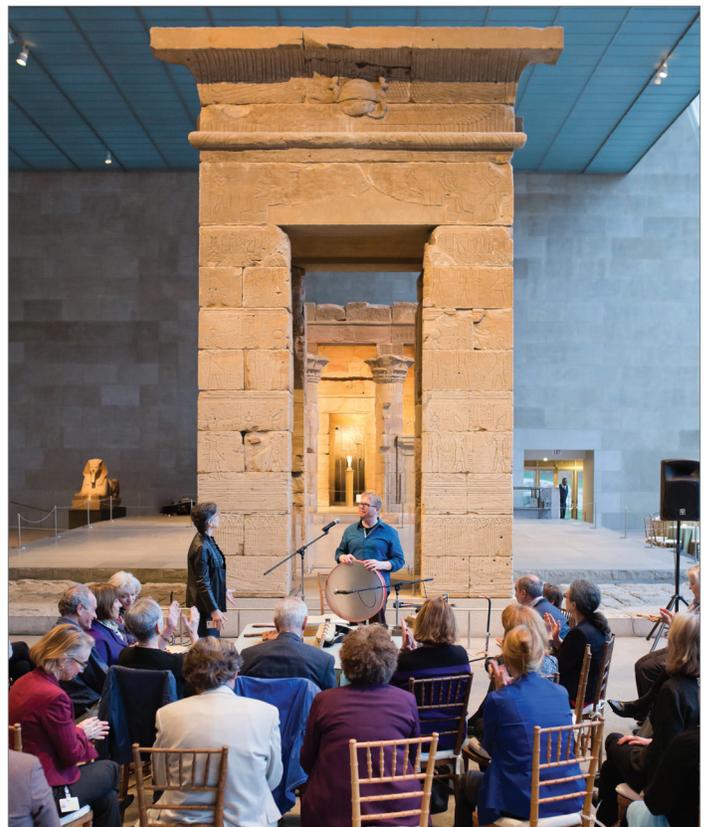
pectoral of the Princess Sithathoryunet (16.1.3a, b) in its cultural context, including a discussion of her new work on the development of pectorals. Debbie considered aspects of its manufacture as revealed by her recent research.

**February 10, 2015:** Adela Oppenheim, Dieter Arnold, Kei Yamamoto, and Ron Street (Senior Manager, 3D Image, Molding, and Prototyping), presented highlights of *Ancient Egypt Transformed: The Middle Kingdom*, the Department's exhibition, opening on



*Sphinx of Senwosret III, Dynasty 12, reign of Senwosret III (ca. 1878-1840 B.C.), possibly from Karnak, gneiss. Gift of Edward S. Harkness, 1917 (17.9.2)*

October 5, 2015. Adela first gave an overview of the exhibition and then spoke on the sculpture of Senwosret III. Next, Dieter briefly talked about Senwosret III's pyramid complex at Dahshur, a site The Met has been investigating since 1990. Ron discussed the impressive model of Senwosret III's pyramid complex he is creating for the exhibition and Kei concluded the event by presenting the two ancient models of ceremonial boats from the tomb of Meketre.



*Diana Craig Patch introducing Doug Irvine to the Friends group in The Temple of Dendur in The Sackler Wing.*

**April 14, 2015:** Douglas Irvine of William Sound is a composer, sound artist, and instrument maker. He entertained all when he demonstrated for the Friends a variety of modern musical instruments that he has made based on observations of surviving examples and depictions seen in painting and relief from temples and tombs. Among the numerous instruments he demonstrated were a shoulder harp, clappers, drums, and a lute.

**May 14, 2015:** Piotr Uklański, artist, and Photographs Department curator, Douglas Eklund, gave a tour of the exhibition *Fatal Attraction: Piotr Uklański Selects from the Met's Collection*. Mr. Uklański discussed why he chose specific pieces of art from The Met's collection for inclusion, including what he finds special about



*Fragment of a face of a queen ("the jasper lips"), Amarna Period, reign of Akhenaten, year 8-12 (ca. 1346-1342 B.C.), yellow jasper. Purchase, Edward S. Harkness Gift, 1926 (26.7.1396)*



*Diana discusses the "jasper lips" with Piotr Uklański and Douglas Eklund.*

the *Fragment of a Face of a Queen*, which the Department lent to the exhibition. Diana Craig Patch concluded the tour with a discussion of the lips as an amazing work of art.

We must note that Heather Masciandro, with the support of Morena Stefanova, is the unflinching organizer of the Friends' events and Elizabeth Fiorentino oversees the art displayed.

## EXHIBITIONS

***Ancient Egypt Transformed: The Middle Kingdom.*** This exhibition will be shown in The Tisch Galleries from October 5, 2015 to January 24, 2016. Co-curated by Adela Oppenheim, Dorothea



*Head of Senwosret III, late Dynasty 12 (ca. 1878-1840 B.C.), quartzite. The Nelson-Atkins Museum of Art, Kansas City, Missouri (Purchase: William Rockhill Nelson Trust) 62-11*

Arnold, Dieter Arnold, and Kei Yamamoto, *Ancient Egypt Transformed* will be the first comprehensive presentation of the Middle Kingdom, a transformative period of Egyptian art and culture. The exhibition brings together objects from collections in North America and Europe, many of which have never been exhibited in this country. Over the past year, the catalogue for the exhibition has been under preparation; it will include 21 essays followed by individual entries for all the objects. The Department's curatorial staff and prominent outside scholars specializing in this period have written the catalogue's content, which will be superbly illustrated with new color photographs, the majority taken by our Photo Studio's Anna Marie Kellen. This catalogue will serve not only as a guide to the exhibition, but also as an important resource for anyone interested in the study of the Middle Kingdom.

***Ancient Egyptian Queens and Goddesses: Treasures from The Metropolitan Museum of Art.*** The Department was pleased to organize a loan of 200 important pieces of art to the Tokyo Metropolitan Art Museum and Kobe City Museum from July 18, 2014 to January 12, 2015. The spectacular objects shared with our Japanese fans included Henettawy's



inner coffin and mummy board (25.3.183a, b and .184), the head of Queen Tiye (11.150.26), the almost life-size statue of deities Isis and Wepwawet (17.2.5), a kneeling statue of Hatshepsut (23.3.1), a faience statuette of Isis and Horus (55.121.5), and many pieces from the treasure of the foreign wives of Thutmose III.

*Seated statuette of Isis with Horus, Macedonian-Ptolemaic Period (332-30 B.C.), faience. Purchase, Joseph Pulitzer Bequest Fund, 1955 (55.121.5)*



Inner coffin and mummy board of Henattawy, late Dynasty 21 (ca. 1000-945 B.C.), Deir el-Babri, Tomb 59, painted and gessoed wood. Rogers Fund, 1925 (25.3.183a, b and .184)

and the technicians, hung a new temporary exhibition of nine facsimiles. *Transforming the Dead* focused on funerary ritual in ancient Egypt with each facsimile highlighting an aspect of the funeral or an event in the afterlife. A new panel and label copy shared our insights with the visitor. The topic was most timely and coincided with the Costume Institute's exhibition *Death Becomes Her* and the Civilians' performance of "The End and the Beginning," executed in The Temple of Dendur in The Sackler Wing.



A facsimile illustrating a scene showing a mourner and priest with a coffin in front of its tomb, Dynasty 18, reign of Amenhotep III–Akhenaten (ca. 1390–1349 B.C.), original: Thebes, Nebamun and Ipuky, TT 181, tempera on paper. Rogers Fund, 1930 (30.4.108)

The exhibition included a catalogue in Japanese whose main essay was written by Dorothea Arnold, Curator Emerita and the exhibition's architect. The Department's curatorial staff wrote the entries and chats. The fees generated from this important exhibition will support the renovation of our Ptolemaic galleries (Gallery 133 and Gallery 134).

**Transforming the Dead.** In 2013, the Department inaugurated a gallery for small exhibitions that highlight our important collection of facsimiles. In October 2014, Diana Craig Patch and Marsha Hill, with the assistance of Liz Fiorentino

## OTHER EVENTS

**Publications of the Egyptian Expedition.** This year, Dieter Arnold completed *The Pyramid Complex of Amenemhat I at Lisht: The Architecture*. This important publication, volume 29 in the Egyptian Expedition series, documents the architectural remains of Amenemhat I's pyramid and its extensive complex from the original work undertaken about 100 years ago. The publication analyzes two false doors and a massive altar (09.180.526), reconstructs the cult temple, and proposes the building history of the two kings, Amenemhat I and Senwosret I, associated with complex. Sara Chen, the Department's draftsman, produced many of the drawings. The Department is most grateful to Malcolm Wiener for his unwavering support of the Department's work; the volume's funding was supplied through the Malcolm Hewitt Wiener Foundation.

**A Special Loan.** The Department was pleased to share the fabulous *Fragment of a Queen's Face* (26.7.1396) with *Fatal Attraction: Piotr Uklański Selects from the Met Collection*, which opened on March 17 and runs through June 14, 2015. This special exhibition was organized by Doug Eklund, Curator in the Photographs Department.



Funerary mask probably of the Mistress of the House Mutresti, Dynasty 18, reigns of Amenhotep II–Thutmose IV (ca. 1427–1390 B.C.), probably from Thebes, tomb TT A7, cartonnage, gold, copper alloy, and faience. Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 (30.8.68)

The "jasper lips," as the fragment is often called, was chosen by the artist for inclusion in the exhibition. While the *Fragment of a Queen's Face* is displayed on The Met's second floor, the newly conserved cartonnage mask of the Lady Mutresti (30.8.68) takes up residence in Gallery 121. This funerary mask was studied by Nicholas Reeves in 2010-11, while he was a Sylvan C. Coleman and Pamela Coleman Memorial Fellow. Subsequently Ann Heywood, Objects Conservator, undertook conservation of the previously heavily restored mask. She carefully removed thick coatings on the wig and face to reveal a glowing gold countenance, bringing new life to the object.

**The Jane and Morgan Whitney Fellow.** The Department was delighted to host Sanda Heinz as this year's Fellow. Working on bronze statuettes recovered from the submerged Alexandrian harbor site of Thonis-Heracleion, Sanda's research focuses on the meaning of such objects in the Macedonian-Ptolemaic Period (332-



*Naophorous block statue of a governor of Sais, Psamtik, Dynasty 26 (664–525 B.C.), from Tivoli, Italy, Hadrian's Villa, greywacke. Purchase, Lila Acheson Wallace Gift, 1982 (1982.318)*



*A man holding a shrine with an image of Osiris, Late Period (5th–4th century B.C.), greywacke. Rogers Fund, 1925 (25.2.10)*

30 B.C.). She is interested in the development of certain deity cults and the relationship between bronze statuettes and the deities carried by naophorous statues, of which the Department has several superb examples: *Statue of a Governor of Sais, Psamtik* (1982.318) and *A Man Holding a Shrine Containing an Image of Osiris* (25.2.10).

**Global Museum Leaders Colloquium (GMLC).** This year the Department was delighted to note that one of the members of the GMLC, an international program implemented by Director Thomas P. Campbell, was Ms. Sanaa Aly, the Director of Upper Egyptian Museums for the Ministry of Antiquities. Many of us have known Ms. Aly for a long time in her role as Director of the Luxor Museum, where she oversaw its impressive new extension highlighting Egypt's Golden Age of Empire, the New Kingdom. During the 12



*Sanaa Aly delivering her lecture during a session of the Global Museum Leaders Colloquium.*

days she was here in April, Ms. Aly presented her work at the Luxor Museum to her conference colleagues, participated in numerous focus sessions, and visited our Department. The Chair of the Department's Visiting Committee, Louise Grunwald, graciously held a reception for Ms. Aly and distinguished guests.

**Digital Media. Heilbrunn Timeline of Art History.** Janice Kamrin has contributed a strong essay on *Papyrus* and Marsha Hill wrote a comprehensive essay on *The Amarna Period*. **Department Blogs.** The Met has a blog to which the Department has just begun to contribute occasional entries. Niv Allon, Assistant Curator, has taken on the task of coordinating our efforts. So far these have included several by Catharine Roehrig and Diana Craig Patch from the field season at Malqata and an upcoming blog from Marsha Hill's work at Amarna. **TMS and Online Collection.** Over the past year, the Department has continued to cooperate with the Collections Information Group on various Museum-wide TMS cleanup projects. We have continued to add studio images and web labels to our object records, greatly enhancing our online



*One of the recently scanned excavation photographs. It depicts the Egyptian Expedition crew in 1920-21 lifting the sarcophagus of Ashayet (MCC 183).*

presence. In addition, Janice Kamrin has worked with Collections Management and the web group to develop protocols that allow us to add additional information to objects in our online collection in the form of signed curatorial interpretations, scientific analyses, translations, and bibliographic references. The Department is also focusing on several digitization projects. All of our accession cards have been scanned, and work has begun on our supplemental files. A project to digitize significant field records from our Theban excavations is also well underway. **Archives.** The Department is actively organizing our archives, which are extensive because of the large number of excavation records we house. This year we have completed the recording of the location of all the plans and maps in the flat files in the Archive Room in TMS, much of this with Morena Stefanova's help and that of dedicated interns.

## HEADS UP FOR 2015-16

On October 5, 2015, The Met will celebrate the opening of *Ancient Egypt Transformed: The Middle Kingdom* in The Tisch Galleries on the second floor. This exhibition will explore important changes in ancient Egyptian art and culture during one of the greatest periods of its history, Dynasties 11-13 (ca. 2030-1650 B.C.). Including a significant contribution from the Department's fine collection, the exhibition will display 230 objects or object groups from 36 lenders located across the U.S., Canada and Europe. *Ancient Egypt Transformed* will explore 11 themes, including the reorganization of a reunited Egypt under Mentuhotep II, Amenemhat I's move back north to a new capital, Egypt's rulers and administrators, and important changes to religious practices.

During the spring of 2015, the galleries housing our important collection of Macedonian and Ptolemaic Period art will be emptied of their objects, which will be placed in storage for the next ten months. During that time, Gallery 133-

134 will be renovated and given a raised ceiling and brand new glass cases. Our newly acquired lion prototype for a water spout (2012.235), Imhotep's Book of the Dead (35.9.20a-w), and the column adorned with multiple Hathor emblems (28.9.7) will all get special installations. Two large glass four-sided cases will display objects that explore the themes of kingship, the elite, and temple practices. The galleries' re-opening is planned for early March 2016. Marsha Hill is the curatorial lead for the renovation, supported by Janice Kamrin and Niv Allon (Imhotep papyrus) and Isabel Stünkel (mummy of Nesmin).

The Department anticipates the publication of Peter Jánosi's *Pyramid Complex of Amenemhat I at Lisht: The Reliefs*, volume 30 of the Publications of the Egyptian Expedition. Peter's book covers the same complex, that of Amenemhat I, as volume 29, but this time the subject is fragments of relief from the same early excavations of The Met. This work includes identifying fragments belonging to the Middle Kingdom complex and those belonging to disassembled Old Kingdom buildings.



*A pendant in the shape of a catfish, Dynasty 12-13 (ca. 1878-1640 B.C.), Haraga, cemetery A, tomb 72, gold over an unknown core. The Trustees of the National Museums of Scotland, Edinburgh (1914.1079)*

*On the cover: An official who is a dwarf. Purchase, Elaine A. Evans Bequest, in memory of Dr. Henry G. Fischer, and Friends of Isis Gifts, 2013 (2013.626)*

### Staff of the Department of Egyptian Art

*Lila Acheson Wallace Curator in Charge*  
Diana Craig Patch

*Curators*  
Dieter Arnold  
Marsha Hill  
Adela Oppenheim  
Catharine H. Rochrig

*Associate Curator*  
Isabel Stünkel

*Lila Acheson Wallace*  
*Assistant Curator*  
Niv Allon

*Assistant Curator*  
Janice Kamrin

*Curator Emerita*  
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*Research Associates*  
Morena Stefanova  
Kei Yamamoto

*Imaging Design Specialist*  
Gustavo Camps

*Draftsperson*  
Sara Chen

*Associate Administrator*  
Heather Masciandaro

*Collection Manager*  
Elizabeth Fiorentino

*Technicians*  
Isidoro Salerno – Supervising  
Tim Dowse  
Seth Zimiles

*Jane and Morgan Whitney Fellow*  
Sanda Heinz

*Research Scholar*  
Erin Peters