



An early hippo goddess, Dynasty 3-early Dynasty 4 (ca. 2649–2465 B.C.), painted indurated limestone. Purchase, Mr. and Mrs. John A. Moran Gift, 2015 (2015.595)

Acquisitions

An early hippo goddess. The generosity of our supporters in the past year allowed the Department to acquire three important objects. The first exciting piece is a small but powerful sculpture that is one of the earliest known statues to join multiple animal features to a human body, here a pregnant woman. This quintessential Egyptian concept produces striking imagery. The woman's gravid body was given a hippo's head from which a great crocodile tail emerges, while long hairs of a lion enhance her forehead and cheeks. Traces of pigment indicate she was once painted red with black details.

Hippo goddesses were responsible for the safe delivery of pregnant women and the protection of a newborn's health. The best known — Ipy and Taweret — are first

widely recorded in the late Old Kingdom (ca. 2323–2150 B.C.), and are generally depicted with a fiercer demeanor than is communicated in this earlier example.

The stela of a temple singer, Djedbastetemtehou.

Auctions are often a challenging arena for the Department to compete in for the acquisition of art. This winter, however, we were unusually successful due to skillful bidding by a supporter and as a result acquired two beautiful, as well as interesting, pieces. The funerary stela depicts a seated woman, Djedbastetemtehou, receiving



Stela of Djedbastetemtehou, late Dynasty 25-early Dynasty 26 (ca. 690–650 B.C.), probably from Mefkat (Kom Abu Billu), limestone. Purchase, Patricia A. Cotti Gift, and Elaine A. Evans Bequest, in memory of Dr. William C. Hayes, 2016 (2016.122)



A face from a coffin, Dynasty 22-24 (ca. 945–712 B.C.), painted and plastered wood. Purchase, Friends of Egyptian Art, 2016 (2016.123)

offerings from a second woman, Irtiru. The stela illustrates stylistic tendencies at the end of the Third Intermediate Period as well as those heralding the Late Period (Dynasty 25–26, ca. 690–650 B.C.).

Djedbastetemtehou's title is Singer in the Interior of Amun, an important office held in the Karnak Temple in Thebes. The inscription asks Hathor of the town of Mefkat in the West Delta, newly prominent at this time, for offerings on behalf of Djedbastetemtehou. This suggests that the singer is from Mefkat, but served about 400 miles to the south in Thebes, probably sent there to work by her family.

A face from a coffin lid. This sweet face dominated by large eyes and an enormous wig once graced an anthropoid coffin. The sweeping white wings of a vulture curve around to protect the face, while above the forehead a beetle pushes a red sun disk. Together they represent the daily journey of the sun god Re across the sky. Particularly distinctive is the beetle's form. One would expect the classic looking scarab beetle, but that is not the case here as this one appears almost spider-like.

The northern area of Upper Egypt from which this coffin derives draws at this time on a strong tradition of Libyan heritage, so possibly the artist producing this coffin knew what was supposed to decorate the lid — a scarab beetle — but was less sure about how to depict one.

Excavations

Malqata, the festival city of Amenhotep III. With the support of John A. and Carole Moran, the beginning of January saw a team headed by Diana Craig Patch, with Catharine Roehrig and Janice Kamrin along with their colleague Peter Lacovara of the Ancient Egypt Heritage and Archaeology Fund, back at Amenhotep III's festival city for another season of excavation at the *West Settlement* and the *Industrial Zone* near the Audience Pavilion, and restoration at the *King's Palace*.

This was a particularly productive season at the *West Settlement*. Janice opened two new squares that exposed ancient settlement remains with superbly preserved lower walls and associated household debris. This year the spaces around the walls produced lots of smashed pottery and the bones of cattle, probably sheep and goats, fowl, and fish, all sources of food. There were also some plant remains, including dates. In a few places, it looked as if someone had dumped the remains of an entire meal. The pottery was principally reconstructable, non-elite storage jars and bowls, although some blue-painted sherds were also found. Current thought suggests this area may have been some sort of "dining hall," with cooking facilities and storage areas to the south.

Diana Craig Patch continued to explore the spoil heaps west of the Audience Pavilion. These were created during The Met's 1910–20 seasons and they contain very



An elaborate bead created by fusing a series of small ring beads together. Found in the debris from the *Industrial Zone*.



The 2016 excavation area in the *West Settlement*, looking south. The rooms here were filled with pottery sherds, animal and fish bones, and plant remains.



A view looking east showing the reconstructed northwest corner of the King's Palace. Support structures of the storeroom shelves are visible to left.



Preserved wall decoration in one of the reconstructed rooms in the King's Palace.

interesting debris that must have come from manufacture of decorative items. Finds included crucibles for melting glass ingots, faience molds for little ornamental elements, and raw materials such as carnelian used for making jewelry. At the very end of the season, the first indications of undisturbed structures were recovered in the form of sloping channels cut into the desert surface. However, their purpose currently escapes our understanding, so we need to explore further next year!

Catharine Roehrig oversaw all sorts of crucial work at the site. This included working with photographer Yarko Kobylecky (from Chicago House) to facilitate photography of the finds from the past six excavation seasons. She also worked in the desert with our surveyor, Joel Paulson, to begin mapping a group of enigmatic deposits of broken pottery whose purpose is a big mystery.

All of us helped Peter Lacovara continue preserving the *King's Palace*. Currently we have made huge strides in the palace's reconstruction and half of the central hall, four sets of adjoining rooms, and the western part of the palace exterior and enclosure walls have been finished. Now you can really begin to see the original structure.

Dahshur. The long-awaited storeroom The Met has been building to house and protect reliefs and other objects from our excavations at the pyramid complex of Senwosret III



A view of the new storeroom from the back looking south towards the pyramid of Amenemhat III.



Interior of the new storeroom looking at shelving holding large pieces from Senwosret III's south temple. Carolyn Riccardelli, objects conservator, working in the background.

was completed in December 2015. The builder formally handed it over to The Met and the Ministry of Antiquities in March 2016. We expect that the facility will set a new standard for storerooms in Egypt. The storeroom will allow us to study our finds in a secure and well-lit environment, with expanded space and flexible work areas. It will allow significant advances in our continued study of the thousands of relief fragments recovered from the temples and chapels created for the king and his royal women, as well as objects found in other parts of the site. The material includes masterpieces of late Twelfth Dynasty temple decoration and subject matter essential for understanding kingship and religious belief during this period.

The paperwork for the transfer was begun during a two week visit in late November into early December 2015 when Dieter Arnold and Adela Oppenheim traveled to Egypt to initiate the process for moving the objects. In March and April 2016 approximately 15,000 fragments of varying sizes were transported with the assistance of Isabel Stünkel, Carolyn Riccardelli, Kei Yamamoto, Helena Pereira, and our team of Egyptian workmen. In addition, Sara Chen continued her work of drawing relief fragments from Senwosret III's North Chapel and the Queens' Chapels, while Christine Marshall and Maha Abdeltawab resumed their study of the human remains found in post-New Kingdom burials in and around the pyramid complex. The storeroom was partially funded with a grant from US AID and the American Research Center in Egypt.

Amarna. Unfortunately the political situation in Middle Egypt this spring caused the Ministry of Antiquities to decide that area was unsafe for work. As a result, they did not give the Amarna team permission to excavate in spring 2016 so Marsha Hill remained in the U.S. We hope that next year her important work at the Great Aten Temple will move forward.

Friends of Egyptian Art

We had another dynamic year with our loyal group of donors whose support has assisted the Department with many activities. This year they sponsored the acquisition of art — the lovely face from a Third Intermediate Period coffin (2016.123), sent five curators to important conferences, including the annual meeting of the American Research Center in Egypt (ARCE), sponsored the Department's annual membership in ARCE, assisted in the production of an Optium plexi case for our wonderful wall hanging of a woman (09.181.8), brought Erin Peters to the opening of "Coloring the Temple," and assisted the Cultural Affairs section of the U.S. Embassy in Cairo in bringing two colleagues from the Grand Egyptian Museum (GEM) to observe our work during the installation of *Ancient Egyptian Transformed*. During the season, the Department hosted five events for our Friends group, which were superbly coordinated, as always, by Heather Masciandro.

October 21, 2015. Adela Oppenheim gave a compelling tour of our newly opened exhibition *Ancient Egypt Transformed: The Middle Kingdom*. At the entrance and in the first gallery, she set the time and place for the evolution of a newly unified Egypt. Adela then moved on to the spectacular display of images of pharaohs who ruled Egypt over nearly four hundred years. In the next galleries, she highlighted Middle Kingdom queens, the elite, daily life, funerary ritual, and concluded with a discussion of the amazing pieces that once graced Middle Kingdom temples. Adela was supported by presentations from Diana Craig Patch on the reconstruction of Senebtisi's funerary garment and Kei Yamamoto on the sacred site of Abydos. The model of Senwosret III's pyramid complex created by Ron Street using Dieter Arnold's years of research was a magnificent addition to the exhibition and Sara Chen was of enormous help finalizing its display.



Adela giving the tour of the exhibition.

November 12, 2015. This presentation was an unusual opportunity for our Friends to hear from a museum director whose institution houses only Egyptian art. With PowerPoint, Dr. Christian Greco gave an informative tour of the largely chronological, but occasionally thematic, organization of the newly rebuilt Museo Egizio in Turin. This museum owns a world-class collection of Egyptian art and archaeology, one of the best outside of Egypt. The opportunity to be introduced to the new displays by the museum director himself was a treat.

January 25, 2016. Dieter Arnold presented our two monumental granite blocks of Ramesses II (13.183.2a, b) that are part of a doorjamb from a temple gateway. They were excavated by The Met in the early 1910s as reused blocks in the foundations of a massive temple begun under Ramesses IV. In his talk, Dieter investigated the blocks' history and the most likely building for which they were made — the Ramesseum — the funerary temple of Ramesses II, famous for its fallen colossus. Following Dieter's presentation, there was a lively discussion.

March 29, 2016. Work for the exhibition *Ancient Egypt Transformed* led to a great deal of new research, including an investigation Catharine Roehrig carried out on Meketre's sporting boat (20.3.6) for her entry in the exhibition catalog. During her presentation, Catharine talked about how study of the boat had led her to realize that a number of pieces had been placed incorrectly on its deck during the reconstruction following excavation. She also spoke about the



Dr. Christian Greco talking about the Museo Egizio in Turin.

impact her rearrangement of those figures had on understanding what the boat was meant to do for Meketre in the afterlife.

June 30, 2016. Our final Friends meeting will be special because it will take place just before the formal opening of our newly renovated Ptolemaic galleries. Marsha Hill, Janice Kamrin, and Isabel Stünkel will speak about their research on this important group of art, including royal sculpture, bronze gods and goddesses, temple decoration, a Book of the Dead papyrus, and mummies and their decorated coffins. The art of this period of Greek rule reveals both Hellenistic and Egyptian influences and some pieces illustrate a mix of both.



Ann Heywood (left) and Catharine Roehrig (right) examine Meketre's sporting boat. Rogers Fund and Edward S. Harkness Gift, 1920 (20.3.6)

Renovation of the Ptolemaic Galleries

On June 30, 2016 after almost a year in storage, over 200 works of art created in Egypt during the Ptolemaic Period (332–30 B.C.) will return to view in Galleries 133-134. The Ptolemies, a dynasty of Macedonian rulers of Egypt descended from one of the generals of Alexander the Great, oversaw a 300-year-period until the death of Cleopatra VII during which Greek settlement of Egypt increased, and Hellenistic and Egyptian artistic styles coexisted and blended.



A statue of Arsinoe II in Greek style. Rogers Fund, 1920 (20.2.21)

The need for renovation was recognized five years ago as the galleries' structure had seriously aged; they opened in 1976. Dorothea Arnold, then the Chairman of Egyptian Art, began the plans for the reconstruction in conversation with Marsha Hill. Dorothea organized partial support for the project through the large loan exhibition to Japan in 2014-15, and during the last year and a half Diana Craig Patch guided the project to completion, including securing additional funding. The renovation of these galleries was made possible in part by Marica and Jan Vilcek and John A. and Carole Moran.

The new galleries include not only large attractive cases of ultra-clear glass with a pale blue-green linen backdrop, but the gallery space was reconstructed to include a raised ceiling that provides an airier feel. The Department appreciates all the work our colleagues in the Construction and Design Departments have put into these galleries, especially Mahan Khajenoori and Michael Langley.

Two themes anchor the new exhibition. One, focusing on temples, which were at the center of Egyptian towns and



A head attributed to Arsinoe II in Egyptian style. Gift of Abby Aldrich Rockefeller, 1938 (38.10)



Closeup of the mummy of Nesmin. Funds from various donors, 1886 (86.1.61)



Detail of crocodiles depicted in a vignette on the 63-foot papyrus of Imhotep. Gift of Edward S. Harkness, 1935 (35.9.20a–w)

populations, includes the large faience tiles from a shrine, an array of statuary of gods, and temple offerings ranging from gold jewelry and silver vessels to the wrapped animal mummies associated with animal cults. The other highlights royalty and the elite, including sculptures of queens Arsinoe II and Cleopatra VII, faience wine vessels bearing the delicate likenesses of Ptolemaic queens, elegant relief plaques associated with royal cults, statuary of officials, and personal, domestic, and funerary items. All these lovely objects have been freshly studied by Marsha, lead curator in the project, along with Ann Heywood from Objects Conservation. We also are delighted that Nanette Kelekian was willing to loan to the installation five compelling pieces.

Also returning to the galleries will be three wrapped mummies and their coffins. Isabel Stünkel, collaborating with NYU Langone Medical Center’s Department of Radiology, produced CT scans that reveal a remarkably large set of amulets within the wrappings of the man named Nesmin (a blogpost on The Met’s website). The case in which Nesmin, other mummies, coffins, and a sarcophagus reside has new glass, larger doors for easier access, and a deep rich blue-green color as the backdrop.

The largest work in the galleries is a 63-foot-long exemplar of the *Book of Coming Forth by Day*, a *Book of the Dead*, belonging to Imhotep (35.9.20a–w). Featuring a continuous frieze of vignettes, this papyrus now has been hung at a lower height to make the illustrations more intimate for our visitors. With the dedicated assistance of Paper Conservation, especially Rebecca Capua, the papyrus has been remounted in a new frame with conservation-approved backing. Janice Kamrin, with the assistance of the Digital Department, has produced two new Audio Guide messages (the Audio Guide is supported by Bloomberg Philanthropies) containing brief slide shows with text and audio about this papyrus. The videos can be downloaded on cell phones too.



A statuette of the goddess Taweret holding a sa-sign. Purchase, Edward S. Harkness Gift, 1926 (26.7.1193)



Entrance to the exhibition with an imposing King Nebhepetre Mentuhotep II. Rogers Fund, 1926 (26.3.29)



The gallery with images of officials including Gebu (Copenhagen, AEIN 27) on the left and Sebekemsaf (Vienna, 1889:503.2) on the right. The gallery with imagery related to foreign relations is in the background.

Exhibitions

Ancient Egypt Transformed. The exhibition *Ancient Egypt Transformed: The Middle Kingdom* was held at The Met from October 12, 2015 to January 24, 2016, curated by Adela Oppenheim, Dorothea Arnold, Dieter Arnold, and Kei Yamamoto and designed by Dan Kershaw. Well reviewed by the *New York Times* and other publications, it was seen by over 187,000 visitors. Eleven galleries highlighted the beginning of the Middle Kingdom in the southern part of Egypt, the return to the traditional capital in the north, imagery and objects related to kings, royal women, and officials, and the Middle Kingdom understanding of life, death, and religious belief, as exemplified by the holy city of Abydos and the creation of stone temples dedicated to deities. The exhibition featured 230 objects and groups ranging from monumental stone sculptures to small, intimate objects. This first comprehensive exhibition of Middle Kingdom art and culture presented masterpieces generously lent by 37 museums and private collections; many of these objects had never before been seen in the United States.

An in-depth catalog featuring individual entries on each object and beautiful new photography by Anna-Marie Kellen of the Imaging Department accompanied the exhibition. A symposium and workshop highlighting new discoveries and research into the period took place at the end of exhibition, despite New York City's record-setting blizzard. The exhibition was made possible by Dorothy and Lewis B. Cullman. Additional support was provided by The Andrew W. Mellon Foundation, Diane Carol Brandt, and The Daniel P. Davison Fund.

Romance along the Nile: Ancient Egyptian Love Poetry.

Diana Craig Patch and Niv Allon chose a different direction for this year's exhibition in Gallery 132, where we have our rotation of facsimiles. The topic was ancient Egyptian love poetry, so each facsimile's imagery gave expression to the accompanying texts.

The ancient Egyptians, like people everywhere, wanted to find that special person with whom to share their lives. The subjects of the poems range from ardent descriptions of a beloved and the intoxication of love, to the difficulties and challenges of pursuing a love interest, or the illness that follows unrequited love. The words chosen to express these concepts invoke strong images as they draw on the ancient Egyptian world, including flowers, fruit, and honey as comparisons to a woman's charms or the physical dangers of crossing the Nile to reach one's beloved.



Winemaking in the tomb of Ipuy. Rogers Fund, 1930 (30.3.118)



Troop of female musicians. Rogers Fund, 1930 (30.4.9)



The gallery featuring images of Twelfth and Thirteenth Dynasty kings.

Egyptian Art and the Digital Department

Coloring the Temple. In the fall of 2013, Media Lab, a section of The Met's Digital Department, wanted to develop a project that brought our departments together around the Temple of Dendur. Diana Craig Patch thought it could be interesting to focus on the color that might once have decorated the temple by projecting light onto one of the lovely vignettes located on the temple's exterior. That winter Erin Peters, a Chester Dale Fellow in Egyptian Art and a specialist in Augustan temples, researched the appropriate colors and worked with two Media Lab interns, Matt Felsen and Maria Paula Saba, and their supervisor, Don Undeen, to finalize the projection. They succeeded beautifully, but due to Met scheduling issues we were unable to share our project with visitors. Marco Castro Cosio, the recently named head of Media Lab, however, was successful in promoting the project this winter and it is due to his efforts that from January 22 to April 26, 2016 a vignette of Caesar

Augustus offering to Horus and Hathor was bathed in perfectly colored light each weekend for our visitors. It has been extremely popular and received lots of positive press.

TMS and the Online Collection. The Department has done a great deal of work with both TMS (The Met's collection database) and our shelf-list project this year under the leadership of Janice Kamrin, our TMS whiz. For our enhanced web presence, the curators have added a total of about 1200 web labels, curatorial interpretations, and translations and have begun reviewing our object bibliographies and putting these on line as well. Thanks in large part to Gustavo Camps's great photography, we have also added more than 1300 color images to TMS, covering over 550 objects. As part of our shelf-list project, our interns have continued to help us clean up basic object information such as dimensions and media, and have added reference photos to many object records. This year, we finished the shelf lists for Galleries 109 (a study gallery containing almost 3000 objects) and 127. We are well on our way to completing Gallery 130 (another study gallery with over 2600 objects).



A presentation of "Coloring the Temple" on the south wall. Given to the United States by Egypt in 1965, awarded to The Metropolitan Museum of Art in 1967, and installed in the Sackler Wing in 1978 (68.154)

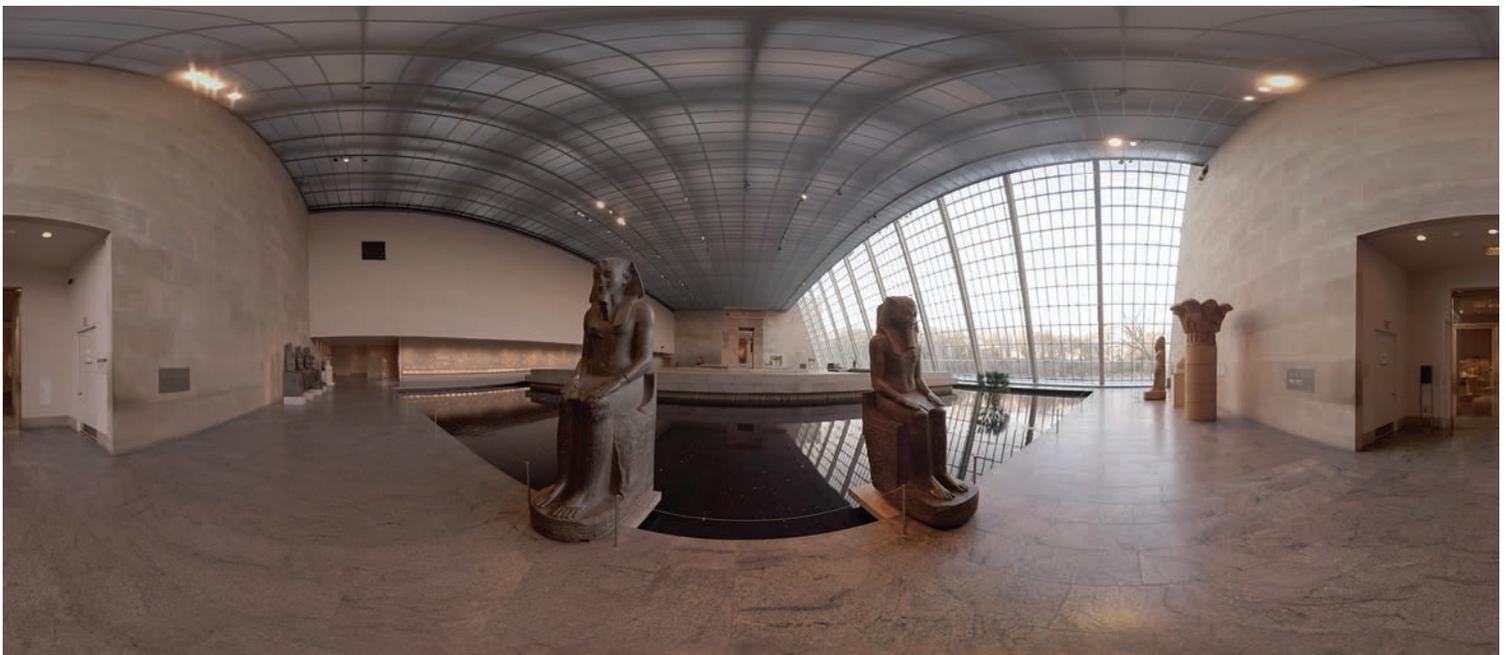


Jar label recording fat donated by the scribe Ahmose. Rogers Fund, 1917 (17.10.2)

The Department hosted 12 interns over the course of this past year supervised by Janice. In addition to their work in TMS and on shelf lists, they have assisted us with our Theban Archive project. At this point, we have scanned more than a third of our expedition photoboards (mounted photos taken between 1906–36), including many taken and printed by the great Harry Burton. Much of this important task remains to be done to preserve the records of our Department’s early fieldwork, but we have already made excellent progress. One of our more advanced interns has also resumed work on our Theban map, which we hope eventually to make an interactive feature in our Department’s online publications.

The OCR and the Malqata ostraca. During the past year Niv Allon and Catharine Roehrig worked with a team of engineers and software developers from Learning Sites on a collaborative project funded by the National Science Foundation. The project is developing a software system of automatic recognition and translation of ancient hieratic texts to facilitate the analysis of more than 1400 jar labels from Malqata displayed in Gallery 120. These labels were written originally on the outside of jars to record their contents. When the jar was smashed to remove the food or drink, the labels survived on these sherds. Throughout the year, Niv and Catharine worked closely with the team, providing transliteration and translation of prime examples from the corpus and creating a database whose fields record each example’s text, context, handwriting, and sherd material. Additionally, more than 800 jar labels now have high-quality photography.

360° Project. The Temple of Dendur was chosen as the first of The Met’s iconic spaces to be part of the creation of a 360-degree video. A small camera captured all 360 degrees of this gallery simultaneously and the resulting video, “The Temple of Dendur: From the Nile to NYC in 360°,” available on The Met’s Facebook page, allows a viewer the freedom to explore the Temple of Dendur from different angles. This video will enable a global audience to “visit” the temple in unprecedented ways. The video was a collaboration with the Digital Department, KonceptVR-Total Cinema 360, and Egyptian Art, especially Catharine Roehrig, Elizabeth Fiorentino, and our technicians, all of whom ensured that the art in the Sackler Wing housing the Temple of Dendur was properly cared for during the videotaping.



Panoramic view of the Temple of Dendur in The Sackler Wing for the 360° project.

Other Activities

Publications. We are delighted to announce the publication of the lavishly illustrated *The Pyramid Complex of Amenemhat I at Lisht: The Reliefs* by Peter Jánosi, an Associate Professor at the Institute of Egyptology, University of Vienna. This companion to Dieter Arnold's volume on the pyramid complex's architecture published last year, documents and analyzes a key corpus of several hundred relief blocks discovered in this pyramid precinct. Careful analysis of reliefs resulted in the unexpected conclusion that they originate from three different locations or structures. Beyond their art historical significance, these blocks touch on the controversial issue of ancient Egyptian coregencies. The Department is most grateful to Malcolm H. Wiener for his dedicated support of these two volumes' publication through the Malcolm Hewitt Wiener Foundation.

Archives. The Department holds important archives from its years of field work and their care is an important part of our curatorial responsibilities. Although we all work on different aspects of protecting and publishing these documents, Morena Stefanova sees to their overall care. This year she began working with Watson Library to prepare the digital publication of our Weigall archive and contributed to the Watson Library and the Archive survey of archival

materials at The Met. She also assisted Diana Craig Patch with a donation by Wayne Thompson of two albums (EAA-3146) of 1920s photographs of ancient Egyptian monuments and people

The Department created a database a year ago to identify and organize our vast archives. Although we all add to it, the Department could not move forward so efficiently if not for three volunteers, Beatrice Cooper, Nanette Kelekian, and Liana Weindling. They have reviewed and cataloged this past year large numbers of documents related to three different archive projects. We could not have done so much without their dedicated assistance.

Travel with The Met. Early in 2016, after a five year hiatus, a *Travel with The Met* trip headed off to Egypt and Jordan once again. Led by Isabel Stünkel, the group visited many magnificent Egyptian locations, including the Giza pyramids with special access to the sphinx, the Valley of the Kings, the tomb of Nefertari, the Karnak and Edfu temples, and world famous Petra in Jordan. At the Luxor Museum, they were graciously greeted by Sanaa Aly, the Director of the Luxor Museum and General Director of Upper Egyptian Museums.

The two week trip included a luxurious Nile cruise to enjoy the country's beautiful landscape and a private plane to Abu Simbel, and to Jordan. The 29 passengers fully enjoyed their visits of the empty sites; the country's economy, of course, suffers from the low visitor numbers.



Travel with The Met group at Abu Simbel, January 2016.



Wael Ibrahim Mohammad and Eissa Zidan confer with Diana Craig Patch about the installation of a Meketre model.

The Egyptian Ministry of Antiquities. Every year the Ministry supports our excavations in Egypt by granting concessions and assigning inspectors. Our excavations, however, are not the only projects The Met carries out with the Ministry. Last summer Dr. Tarek Tawfik, the Director of the Grand Egyptian Museum (GEM) visited The Met to discuss his plans for this new museum being constructed on the Giza plateau. He also asked our assistance with the sharing of our packing and mount making expertise. As a result of these conversations, Wael Ibrahim Mohammad and Eissa Zidan, both high-level conservators at the GEM, joined us for two weeks to observe how we moved and installed the art during *Ancient Egypt Transformed*. This project was generously sponsored by the Cultural Affairs section of the U.S. Embassy in Cairo with assistance from our Friends of Egyptian Art. We especially want to thank Mark Wenig, Cultural Attaché, for his help.

This spring, at the request of the new Minister of Antiquities, Dr. Khalid El-Enany, Ashraf Abolyazeed, Director of Training at the National Museum of Egyptian Civilization (NMEC), spent ten days speaking with the Department and educators about education programs and collections management. We appreciate the strong support for this visit from members of the Education Department led by Sandra Jackson-Dumont, and especially the help of Marcie Karp and William Gassaway. Isabel Stünkel coordinated

Ashraf's visit and spent a lot of time sharing her expertise on Egyptian Art's education programs.

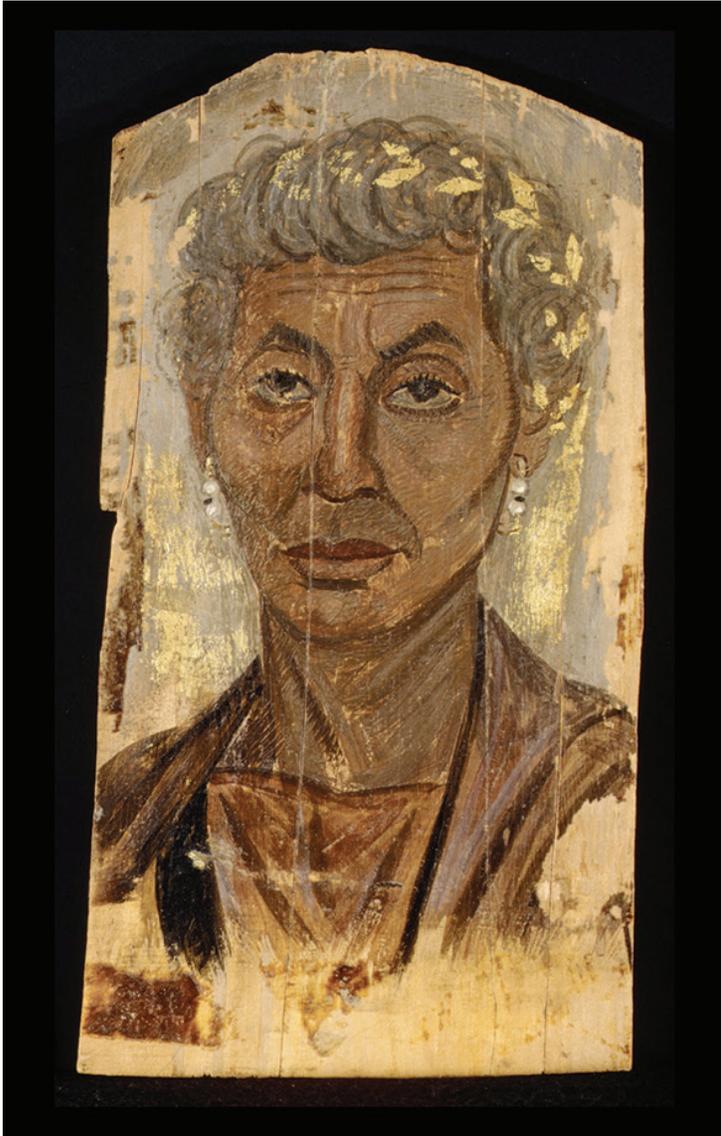
Hisham Elleithy, General Director of the Center of Documentation for the Ministry and Moamen Othman, Director of Conservation at the Egyptian Museum, Cairo were invited by the American Research Center in Egypt (ARCE) to attend this year's annual meeting in Atlanta, Georgia. On their way back to Cairo, they stopped in New York to see our collection and that of The Brooklyn Museum. On April 20, 2016, the Department hosted a luncheon in Ashraf, Hisham, and Moamen's honor. A week later, we enjoyed the company of Basem Gehad, a conservator at the Grand Egyptian Museum, at lunch. He had just presented an interesting lecture on encaustic paintings during his visit to The Met's Scientific Research Department.

Fellows. Kristin Thompson, the registrar of sculptural stone fragments for the Amarna Project at the site of Tell el-Amarna under Dr. Barry Kemp's direction, has a J. Clawson Mills Scholarship to work in the Department from April through June 2016. The fellowship allows her to consult with Marsha Hill, with whom she is co-authoring the book *Royal Statuary from Amarna*. While in residence Kristin is revising drafted chapters using The Met's great libraries and working out the illustration program for the book.

APPEAR (Ancient Panel Painting, Examination, Analysis and Research) Project. This year The Met agreed to participate in an international collaborative project and database launched by the Antiquities Conservation Department at the J. Paul Getty Museum to collect information on Roman panel portraits from Egypt. Our Egyptian Art collection includes eleven panel portraits and as such The Met is considered an important participant in this project. Our panel portraits will be analyzed in detail by the talented staff of the Paintings Conservation, Scientific Research, and Objects Conservation departments, who, through careful examination and initial non-invasive analysis, are collecting a wide range of information about the creation of these magnificent portraits of ancient people living in Roman Egypt. This project will continue over the rest of the year. Results will be presented at a conference and also published in various independent research papers.

Below a digital photograph — left — depicts a portrait of an elderly woman. To the right, the image of the same portrait was taken using infrared reflectography which brings out the underpainting around the eyes and on the cheeks. Underpainting is a rare technique in the painting of panel portraits and as a result a significant new piece of information about this piece.

Columbia Business School. This year Diana Craig Patch was chosen to participate in a two week program on executive education held at The Met. During the program, eight professors shared their expertise on institutional change, power and influence, constructive conflict, negotiation, and management strategy. It was quite a learning experience and one Diana plans to put to good use.



An elderly lady with a gold wreath. Rogers Fund, 1909 (09.181.5)



An infrared reflectogram of the same portrait illustrating the underpainting.

Heads Up for 2016–17

Since 2010 the Department has created, installed, and deinstalled four major exhibitions: *Dawn of Egyptian Art*, *Cleopatra's Needle*, and *Ancient Egypt Transformed* here in New York; *Queens and Goddesses* in Tokyo and Kobe, Japan. In addition, we deinstalled and reinstalled some 17,000 objects because of Costume Institute construction, and are about to complete renovation our Ptolemaic galleries!

So in the upcoming year, the Department intends to focus intensely on researching and caring for our collection. Curators will work on content for the Online Collection; continue to excavate at Malqata, Dahshur, and Amarna, conduct research on material from our vital archaeological program; and plan future exhibitions and publications. We also hope to do some rearranging in Gallery 116 to highlight two archaeological groups: Neferkhawet and Rennefer statue (2012.412) and the owner's burial equipment, and the wonderful masks of Amenhotep and his wife (30.8.68-69).

As always, Liz Fiorentino, Serge Salerno, Seth Zimiles, and Tim Dowse will make sure our galleries look spotless and our art well cared for.

Next fall, we plan to install another small exhibition of facsimiles in Gallery 132. The topic will be foreigners in Egypt. Diana Craig Patch, Marsha Hill, and Niv Allon want to explore the issue of how Egyptians viewed people in their country whose origin was a region or culture outside the Nile Valley. This exhibition will be the first stage in a response to recent news articles about the status of people living and creating art in ancient Egypt.



Nubians with a giraffe and a monkey. Rogers Fund, 1931 (31.6.40)



Splash page of Christine Lilyquist's proposed digital publication—a work in progress.

On December 26, 2016, *Travel with The Met* leaves for twelve days in Egypt. This year Diana Craig Patch will lead the tour and the group will get to visit the beloved sites of Giza, Saqqara, Abu Simbel, Valley of the Kings, and Karnak, to name just a few. Diana also wants to arrange a special visit to Malqata where one team of the Department's archaeologists work each year.

On the publications front, the Department will continue to be quite active. James P. Allen's manuscript on the inscriptions from funerary objects at Lisht has been written and is ready for editing and production when funding is identified. It will be Volume 31 in the Egyptian Expedition series.

Also Janice Kamrin, Catharine Roehrig, and Diana Craig Patch are taking the first steps into digital publication. The database created by Christine Lilyquist on the results of The Met's and Carnarvon's Asasif excavations from 1908-16 will be turned into Egyptian Art's first online publication. This is a new step for us and it is difficult to predict how long it will take to transform Christine's PC database into an online presence, but we hope to have something formalized next year.

While *Learning Sites* moves forward with the software side of the project, Niv Allon and Catharine Roehrig will go ahead with the analysis of the jar labels from Malqata, which contain significant information about ancient Egyptian economy and its administration.



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