



Caryatid Mirror Depicting a Young Girl, Lila Acheson Wallace Gift and Gift of Diane Carol Brandt in memory of her husband, Martin Lewis, 2019 (2019.25)



The face of a beautiful young girl

Acquisitions

A Caryatid Mirror. The Department of Egyptian Art was fortunate this year to be able to purchase an exceptionally well-preserved caryatid mirror (2019.25). A generous gift from Diane Carol Brandt in memory of her husband, Martin Lewis and the Lila Acheson Wallace Fund made the acquisition possible.

The handle of the leaded bronze mirror takes the form of a statuette of a young nude woman, whose youth is clearly conveyed by her slender body and high breasts. She wears a fancy braided wig capped by a lotus flower as well as lavish jewelry, including a broad collar, earrings, and a hip belt. Her left palm cups a *dom*-nut, while the object grasped by her right hand is most likely a *menat*-necklace. The lotus on top of her head accepts the mirror disk's tang. Her beautifully cast features as well as the style provide the mirror's Ramesside date.

Mirrors in which a statuette of a nude woman forms the handle first appeared in early Dynasty 18 (ca. 1479–1425 B.C.). A woman's uplifted arms on these early mirrors support a papyrus umbel that secures the disk's tang. By late Dynasty 18 (ca. 1350–1295 B.C.), the women carried objects—flowers, ducks, monkeys—while their legs, attached now to a base, are shown in motion. All of the women display elaborate coiffures and jewelry.

The use of mirrors with figural handles is not well understood, but they are drenched in elements that symbolize the goddess Hathor, a deity who was both emblematic of fertility and a fierce protector of the sun. Almost certainly, mirrors, especially those decorated with Hathoric elements, symbolized or even called forth the goddess at certain events. Given the presence of a base and considering later Dynasty 25 ritual (ca. 713–664 B.C.), it seems likely this caryatid mirror was, at some point in its life, offered to the goddess, perhaps during a festival.

A Letter and its Sealing. Letters and private documents are among the rarest finds from ancient times, and this year we were able to enrich our collection of such documents through a generous bequest from the late Mrs. Kate Purches. This letter and sealing (2018.595.1 and .2) once belonged to Heqanakht, an official who lived during the early years of Dynasty 12 (ca. 1956–1953 B.C.). The Department holds an important collection of his accounts and letters as a result of The Met’s excavations in Thebes in 1921–22. This example records flax production. However, papyrus was either expensive or hard to get, and this account, like others, was written over a previous letter that was largely, but not completely erased.

The gift follows the piece’s loan to the Museum for more than decade thanks to the friendship between its owner and James P. Allen, previously a curator in our department and now the Wilbour Professor of Egyptology at Brown University. Jim demonstrated that Heqanakht himself probably wrote this account.



Sealing with scarab impression from a Heqanakht Letter, Gift of Mrs. W. Kate Purches, 2018 (2018.595.2)



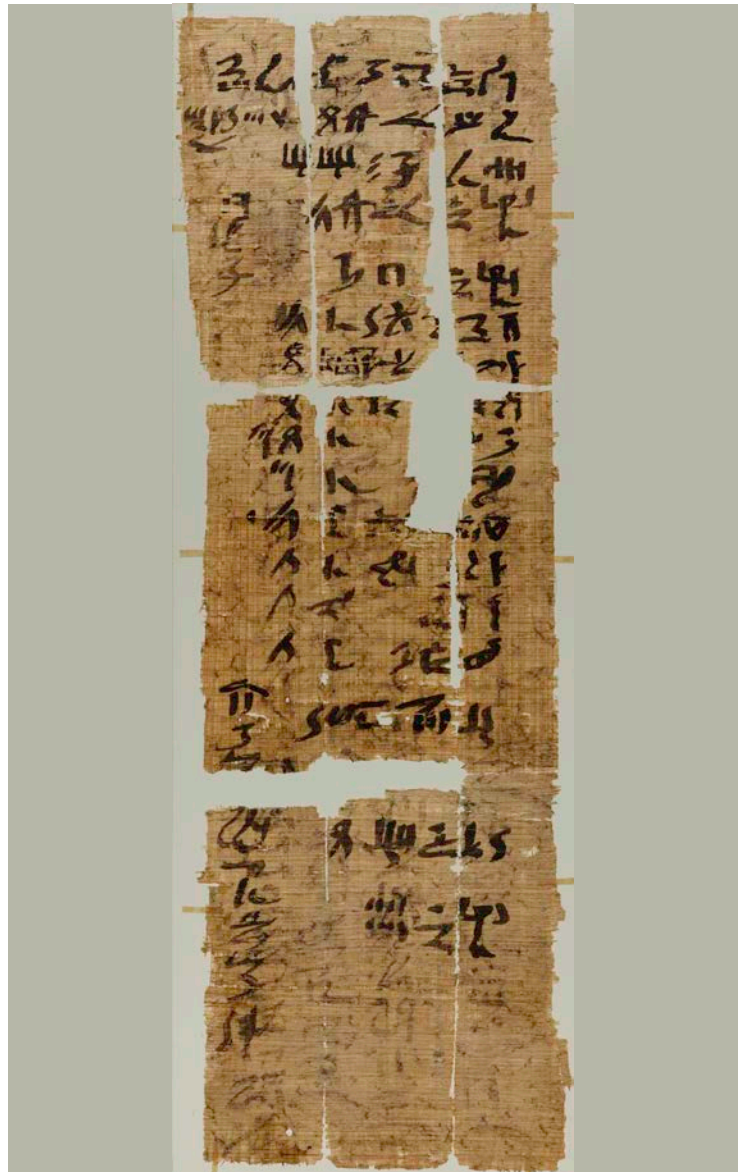
Letter from Heqanakht to Merisu (22.3.518) folded, with sealing (25.3.269). (From Egyptian Expedition Photograph M3C 234)

The letter arrived with a mud sealing whose impression matches that found on another missive in our collection. Such small lumps of clay or mud were often used to seal goods, doors, or documents. Here, the sealing still bears the string with which Heqanakht may have sealed the document after he folded it, like one of the other letters, which was excavated with its sealing still intact.

The Coffin of Nedjemankh. The highlight of last year’s acquisitions was of course the gilded coffin of the Priest of

Heryshef, Nedjemankh. A team of curators and conservators examined the piece, and their research allowed us to develop a fascinating picture of how this stunning work of art communicated Ptolemaic funerary tradition. This object was brought to life in our exhibition *Nedjemankh and His Gilded Coffin*, which demonstrated how the priest thought about reaching and then maintaining eternal life.

We were all devastated when the District Attorney’s office informed us late last fall that documents pertaining to the coffin of Nedjemankh were falsified and that, in fact, the coffin had been looted from Egypt in 2011. In February 2019, The Met delivered the coffin to the District Attorney’s office for return to the government of Egypt, being in unequivocal agreement. The Ministry of Antiquities has indicated the coffin will be displayed prominently in the new Grand Egyptian Museum when it opens.



Heqanakht’s account, written over an erased letter regarding two female servants, Gift of Mrs. W. Kate Purches, 2018 (2018.595.1)

In the Field

Dahshur. During fall 2018, Dieter Arnold and Adela Oppenheim, Dahshur's co-directors, continued excavation in the South Temple of the Pyramid Complex of Senwosret III. The project is funded by The Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley families; and the Institute for Bioarchaeology. This season we opened the temple's west side, which had been partially cleared in the 1990s, and continued clearing the temple's north side. So far we have excavated about 1600 sq m, which is nearly half the original 3500 sq m surface.



Section showing the mud brick subfoundation of the Senwosret III South Temple with the destruction layers above. Photo Dieter Arnold

Large portions of the temple's mud brick subfoundation were exposed, along with limestone fragments of wall decoration, limestone papyrus bundle columns in two sizes, and granodiorite statue fragments. While it is regrettable that the loss of the higher levels of the temple make it impossible to determine the precise arrangement



Donkey munching on greenery from a scene depicting foreigners bringing tribute to the king in the South Temple of the Senwosret III pyramid complex, Dahshur. Photo Oi-Cheong Lee, Imaging Department

of the structure's interior spaces, the exposure of the subfoundation and the surrounding foundation pit shed light on how the temple was built, a process normally hidden by standing walls.

The builders first cut a 1.80 m deep pit through the desert surface and the limestone debris remaining from the complex's earlier construction phases. L-shaped brick constructions reinforced the pit's corners and its side walls were lined with bricks. A five-course brick subfoundation was laid with about 100,000 bricks. They carried two courses of sizeable limestone blocks, followed by a third, uppermost course of paving slabs that supported walls and columns. The temple originally may have contained about 12,000 blocks, which were later removed for Ramesside constructions.



West end of the South Temple of the Senwosret III pyramid complex facing to the north. The pyramid of Senwosret III is in the background. Photo Dieter Arnold

The most dramatic find of the season was several hundred fragments of a magnificently carved colossal statue originally 3-4 m high representing the enthroned Senwosret III. The statue fragments were found in a burnt layer above the limestone debris, suggesting that the statue remained standing after the temple had been largely demolished. Many pieces could be joined together, including some found scattered as far as 70 m apart. Recovered portions of the statue include a substantial portion of the *nemes* headdress, parts of the uraeus and ears, the nose, and the top of the mouth. Also parts of the king's feet and legs were found, along with portions of an under-life-size queen or princess that would have stood to the side of the king's leg.

Most significant was the discovery of the statue's proper right eye, with a raised cosmetic line and eyebrow. Applied eyebrows are rare among the statuary of Senwosret III and cosmetic lines appear to be otherwise unknown. Furthermore, the wide-open eye found at



Proper right eye of a colossal statue of Senwosret III with eyebrow, cosmetic line, and front of the *nemes* headdress found in the South Temple of the Senwosret III pyramid complex, Dahshur. Photo Oi-Cheong Lee, Imaging Department

Dahshur lacks the distinctive heavy upper lid characteristic of this king's imposing sculptures, which are known from numerous examples, including two in the collection of the Metropolitan Museum. Also interesting is that these statue fragments are the first excavated examples of Senwosret III's head and face found north of Abydos, a site in Upper Egypt where the king's actual burial place was likely located.

More fragments were found of a relief scene depicting kneeling foreigners paying homage to the king. The most engaging piece preserves part of a file of donkeys brought to the pharaoh, one of which bends his head to snatch a grassy snack. Other fragments from the scene include fine images of Libyans and Asiatics, with superbly detailed costumes. The representations resemble Old Kingdom royal reliefs.

During the 2018 season, Isabel Stünkel continued her study of the relief decoration from the queens' chapels. Sara Chen drew the door lintel discovered in 2017, and she digitized drawings and plans from the excavation in New York. Oi-Cheong Lee, from The Met's Imaging Department, photographed old and new finds. Simon Connor and Kei Yamamoto assisted with site supervision, Danielle Morgan Zwang registered new finds, and Jens Kibilka surveyed the newly excavated areas. Anna Serotta, our Department's Objects Conservator, along with Johannes Walz and

Ahmed Tarek restored and cleaned new finds and objects found in previous seasons. Other work included the study of pottery by Susan Allen, post-New Kingdom burials by Christine Marshall and Amira Shahin Abd el-Tawab, textiles associated with the burials by Emilia Cortes, and New Kingdom visitors' graffiti by Hana Navratilova. Our manager Hassaan Mohamed Ali provided crucial support.

Malqata. For another season, the generosity of John A. and Carol O. Moran allowed Diana Craig Patch (director) and Janice Kamrin (site archaeologist) to spend February excavating at Malqata, the festival city of Amenhotep III, located on the west bank at Luxor. Work continued at three different locations within the city this year.

King's Palace: Under Diana's supervision, Jan Picton, Piet Collet, and Ivor Pridden carried out work in the King's Palace that focused on cleaning and planning what remains of the northern and eastern enclosure walls and



The newly uncovered staircase in the King's Palace at Malqata

Rooms T1-T9. Piet, our surveyor, planned and surveyed the walls, while he and Ivor photographed them, using both traditional methods and photogrammetry, the latter of which is becoming an increasingly important way to document architecture. Our field director, Hassaan Mohamed Ali, oversaw the workmen and supervised the delivery and storage of almost 27,000 mud bricks—made in the summer of 2018—that will be used to cap the walls next season.

During the season, Piet identified several features either not recognized or poorly recorded by previous expeditions, including an almost complete mud brick oven structure. The team also uncovered a stairway of wide but shallow risers that had been outlined on early Egyptian Expedition plans, but not recorded in detail. This might be an entrance into the palace from the kitchen area thought to be east of the main palace.

Industrial Site. This area of Malqata continues to produce very interesting pieces of industrial waste ranging from vitrified materials, chunks of glass, fragmentary tools, and carnelian debris to ceramic molds for decorative objects, beads, or rings. It definitely has the flavor of a garbage dump created from the trash produced in a series of



Diana and Danielle record artifacts excavated around the trenches at the Industrial Site

workshops that were used to manufacture decorations for Malqata's palaces. This season Diana and Jan, with wonderful assistance from Danielle Zwang, recorded many sherds from crucibles—vessels used to melt glass—and a variety of well-preserved molds for faience decorations. We also uncovered nine trenches, each several meters long, whose purpose continues to mystify Jan and Diana, although they must somehow relate to one of the industrial processes carried out at the site.



Senior excavator Azib Ahmed Ibrahim and his assistant undertake a final cleaning of three of the nine trenches found this season at the Industrial Site



A ceramic mold for making a faience openwork rosette, which probably was used as a decorative element in the palaces of Malqata; glass cane fragments

We also discovered more of the enclosure wall of the Audience Pavilion to the east of the Industrial Site, extending that wall much farther south. The trenches are all west of that wall.

West Settlement. The West Settlement team, under Janice's supervision, continued to uncover the architectural footprint of the site and collect cultural material (primarily pot sherds and animal bones) for analysis and interpretation. We began the season by expanding to the north and east to see if we could relate this area to Diana's Industrial Site. Unfortunately, we found only decayed mud surfaces indicating that a wadi has washed away whatever originally might have been there.



Janice takes levels in the West Settlement, while senior excavators Mahmoud Mohamed Hassan and Sa'ad Tagi Ahmed clean an emerging wall

Along the western edge of our area is a trench excavated by archaeologist Barry Kemp in the 1970s. This season, we successfully connected our excavations to the northern end of this trench (Kemp's Trench P). Working east to west, we cleared four squares, uncovering typical architecture: walls that are one brick high and one brick wide. Although there is a significant slope as we move into Trench P, the walls we are uncovering join with Kemp's previously excavated architecture. In the corner of one

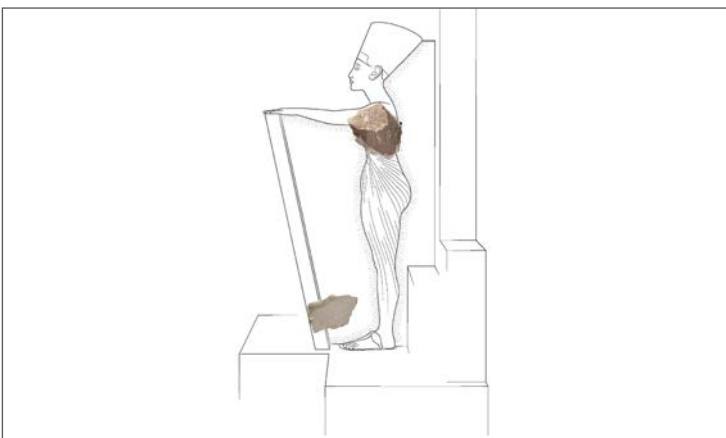


Ceramicists Aisha Mohamed Montaser and Susan Allen analyze and record pottery from the West Settlement

square where two walls join, we uncovered a large vessel (probably an amphora) set flush with the floor surface. Nearby there may be another *in situ* installation.

The team also uncovered a large midden that spans an area almost 2 m in diameter. We have already collected twenty-four bags of sherds, along with lots of animal bone! Ceramicists Susan Allen and Aisha Montaser worked at analyzing much of the pottery from 2016. To be continued next season.

Amarna. The spring field season was delayed, and the next field season is expected to be in October 2019. In Cairo, Barry Kemp and Miriam Bertram continue to study the results of previous seasons at the Great Aten Temple and on preparation of the publication of the excavations, which will probably be a digital publication housed on the Amarna Project website. Marsha Hill continued work on analysis of the statuary fragments of the site, and communicated with the Cairo team about details of reconstructing the large quartzite list of offerings that stood near the rearward temple in the complex.



Amarna boundary stela type with two fragments (S-7844 and S-8197) superimposed. Drawing by Sara Chen

Friends of Egyptian Art

Our Friends of Egyptian Art continues as an active group providing support crucial to the work of the Department. Over the course of the year, support from this important group has allowed us to enhance our gallery installations, remain an active member of the American Research Center in Egypt, buy books for our departmental library, and support the Department's endowment fund (see *Curating Our Collection*). Heather Masciandro, the Department's Associate Administrator, keeps our friends abreast of each event through the gorgeous invitations produced with Gustavo Camp's expert assistance, and takes care of all arrangements for each event, with Morena Stefanova helping with the digital presentations.

September 4, 2018. The season began with a bang with a tour of the Department's exhibition *Nedjemankh and His Gilded Coffin*. Diana Craig Patch opened the evening with a discussion of the coffin's history, followed by Niv Allon, who examined the roles of ancient Egyptian priests. Isabel Stünkel then talked about objects that related to funerary ritual, while Anna Serotta from Objects Conservation concluded the event by sharing her insights into the coffin's construction.

October 22, 2018. Vanessa Boschloos, who was concluding her year as a Mellon Curatorial Fellow (see *Annals* vol. 4, p. 15), impressed everyone with her mastery of our collection of over 3,500 scarabs and seals. Her dynamic presentation, with lots of close-ups of these very small objects, was literally "a world in miniature."



Vanessa shows a selection of scarabs



Diana explains a set of funerary jewelry belonging to a foreign wife of Thutmose III

January 16, 2019. Jewelry has an extraordinary capacity to capture, activate, and embody the divine, and Diana shared her understanding of the way this worked in ancient Egypt alongside her colleagues from the Departments of Ancient Near Eastern Art and Arts of Africa, Americas, and Oceania. Our Friends had the opportunity to tour the exhibition *Jewelry: The Body Transformed*, stopping in the galleries to chat with various curators about why specific pieces of jewelry had been chosen for display. The set of jewelry from the tomb of the three foreign wives of Thutmose III has never looked better. The Department also shared copies of the catalog with our Friends.

April 9, 2019. Last year the Department was lucky to be able to retrieve a piece from our excavations at the pyramid complex of Amenemhat I at Lisht that had been deaccessioned from our collection in 1957 (*Annals*, vol. 4. p. 3). The brilliant blue faience fragment (2018.133) depicting a

man's head intrigued Isabel and she researched a number of faience fragments from the Lisht excavations. Her work led her to understand much about the incredible variability of the faience fragments from Lisht, and she shared her insights in a remarkable presentation, making many of our excavated Lisht fragments available for viewing by our Friends.



Isabel gives a talk on faience fragments from Lisht



A Friend chats with Diana about jewelry

May 16, 2019. Tara Prakash, one of our Andrew W. Mellon Fellows (see *The Fellows of Egyptian Art*), treated our Friends to a great lecture, called "Not Everybody Hurts: Picturing Pain in Ancient Egypt." She explored the ancient Egyptian concept of pain and the significance of its depiction in ancient Egyptian art. This unusual but fascinating topic grew out of her research on prisoner statues from late Old Kingdom pyramid complexes, two of which belong to our collection (47.2 and 64.260).

Curating our Collection

The Endowment Fund for Egyptian Art. Last year the Department's curators decided that we wanted to set aside some of our general funds for long term support of our work. Therefore, with the assistance of Lindsay Shields in Finance and Jennifer Brown in Development, our Endowment Fund for Egyptian Art was created. Each year, the monies spun-off from this endowment will be used to enhance and update our gallery displays and take good care of our collection. These funds will allow us to purchase equipment for use in our galleries, make new mounts and lights, produce labels, and undertake curatorial research, enabling us to better interpret our collection. Looking to the future, we hope other donors will enrich this endowment, thereby helping us to remain one of the world's leading departments of Egyptian art.

Kelekian Fund. This year, Nanette Kelekian established the Kelekian Fund, an endowment fund within the Department, which will support our scholarly projects and activities, including curatorial research, exhibitions, publications, and care of the collection. We are tremendously grateful to Nanette for her dedication to the Department and for this generous and important gift, which provides essential support for the future.

Updating Our Galleries. With thirty-eight galleries, 85% of our collection is on view, so we are always at work on our installations. This year, small changes included: improved lighting in Gallery 106, installing in Dendur the loan of a striking Ptolemaic male torso (2nd -1st century B.C.) from Lewis Dubroff, and reinstalling two Late Period private statues on stone bases at much better heights for experiencing their strong sculptural styles. Marsha Hill tackled improving the labels for the Ptolemaic study case in Gallery 134; the holders designed for the original installation blocked both light and the art. The new system, which places translucent vinyl labels inside on the glass, is a big improvement.

Gallery 116: Private Tombs of the Early New Kingdom. In Gallery 116, which contains material dated to the first half of the New Kingdom, Diana Craig Patch and Catharine H. Roehrig reinstalled two New Kingdom funerary masks of a man named Amenhotep and an unidentified woman (30.8.68-.69). The two masks came to the Museum as part of the Theodore M. Davis collection in 1915 and previously had been located in Study Gallery 117. A detailed study of Amenhotep's mask by Nicholas Reeves, while he was working in the Department, led to the careful cleaning



The new installation in Gallery 116 of the masks of Amenhotep and an anonymous woman, and two fragments of Amenhotep's *Book of the Dead*, Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 (30.8.68-.70a, b)

of both masks by Ann Heywood, formerly of Objects Conservation. Her superb work highlighted the gilded faces and the masks' detailed decoration, resulting in the decision to reinstall them in a principal gallery. In the same gallery, we were able to install a new stone pedestal for the statue of Neferkhawet, acquired in 2012 (2012.412), and we are in the process of acquiring new plexi pedestals for the objects from his family tomb, excavated by the Department in 1935.

Gallery 124: Ramesside Art. Following discussions with colleagues, Niv Allon focused on updating the display in



A corner of the newly-reinstalled Gallery 124, featuring the Head of a Noble Lady, Gift of Nanette R. Kelekian, in celebration of the Museum's 150th Anniversary, 2018 (2018.50)

Gallery 124. One of the biggest steps was hanging a new scrim that provides the backdrop for the reinstallation of Sety I's brilliant blue shabti (26.7.919) and an elevated statue fragment depicting Ramesses II (90.6.1). Nanette Kelekian's generous and important gift of the Head of a Noble Lady (2018.50) was also installed to much satisfaction. Sara Chen prepared reconstruction drawings that help to clarify the original function of the tiles from Qantir.


Collections Manager Elizabeth Fiorentino oversaw many changes in the refreshed look and the Department’s technicians moved bases, sanded and repaired old pedestals, and improved object mounts. Along with updated labels, the gallery now speaks more succinctly to issues of foreignness, kingship, and interactions with the divine.

Gallery 130: The Kingdom of Meroe. As the first step in developing a gallery tour of Nubia, which will highlight objects in our galleries, Marsha Hill and Fellow Faïza Drici installed a group of art—jewelry, vessels, and a rare archer’s ring—from Faras, a site in Nubia. These pieces represent



An archer’s ring, Gift of Oxford University Expedition to Nubia, 1926 (26.4.127)

New label for the Meroitic display in Gallery 130



Finds from Faras in Lower Nubia
Meroitic Period, late 1st century B.C.–2nd century A.D.
Nubia, Lower Nubia, Faras, Cemetery 1; Oxford Expedition to Nubia excavations, 1910–13

Pottery vessels: 08.202.47 (site unknown); 13.125.33–37, 43; 26.4.68
Bronze vessels: 13.125.47, .50; 26.4.105, .108, .109
Glass bottle: 26.4.128
Anklets, jewelry: 13.125.51a, b, .53, .54, .57, .65, .75; 26.4.110a, b, .111a, b
Archer’s ring: 26.4.127
Rogers Fund 1908, 1913
Gift of Oxford Expedition to Nubia, 1926

Faras was a Meroitic town between the first and second cataracts some distance south of the Temple of Dendur. Faras flourished from the late first century B.C. through the fourth century A.D. contemporary with the trade relations established among the kingdom of Meroe, which extended from regions around Khartoum to Aswan, through Roman Egypt to the Mediterranean. All but one of the objects on these shelves derive from excavations of the town’s cemetery between 1910 and 1913.

The pottery here likely dates to the first century A.D., and is termed Fine Ware because of its thin walls, fine clay, and decoration. Motifs such as the overlapping feather pattern or the *ankh* on a crescent recall Nubia’s age-old interactions with Egypt. The design of oval or round forms strung together probably derives from the strings of large beads that adorn Meroitic royalty. Vines on two pots relate to Hellenistic funerary vessels, probably signifying their funerary use. Also displayed is a cup with an impressed design, and one with applied decoration (*barbotine*).

The stone archer’s thumb ring is a distinctive Meroitic item. In use such thumb rings protected the archer’s thumb from the bowstring as it was released, but in a grave various meanings might be intended. Other funerary provisions included massive bronze anklets, possibly intended only for the afterlife.

Kandake Amanishakheto (30 B.C.-0) in regalia, from pylon of her tomb at Meroe. After Patrice Lehoucq, fig. 6 in Kerma et Méroé. Cinq conférences d’archéologie soudanaise (Khartoum, 2006).

the important Kingdom of Meroe, which controlled northern Sudan at the same time Rome occupied Egypt and Caesar Augustus built the Temple of Dendur.

Shabti Project. As part of an ongoing project to sort and number all of our excavated shabti collections, Anna Serotta completed the conservation of five painted gesso on wood shabti boxes and 292 faience shabtis of Nany, excavated by the Egyptian Expedition of The Met in the 1920s (30.3.26.1—30.3.30.51). After study, Janice Kamrin and Niv Allon assigned the shabtis to their original boxes,



Liz and Janice reinstall the Nany shabtis in Gallery 126

and Janice and Liz worked with the registrars to give each shabti its own accession number. Gustavo Camps photographed each object, and the boxes and shabtis were reinstalled, newly conserved, in Gallery 126.

Special Accessioning. For many years, the department has been working to clarify the accessioning records of our objects. Working with the Counsel’s Office and the registrars, Janice Kamrin now leads this important initiative. This past year, we have re-accessioned three important objects that had been officially deaccessioned, but never left the museum: a magnificent relief of Thoth pouring libations over a king (11.154.3); a Middle Kingdom offering table excavated at Lisht (15.3.1150); and a string of glass beads (10.130.3371). In addition, we have accessioned 327 mud sealings (12.180.439–.764) from Malqata that have been in the Museum since they were excavated between 1910 and 1920.



One of the masterpieces re-accessioned this year, Cornice Block with Relief Showing the Baptism of Pharaoh, Rogers Fund, 1911 (11.154.3)

TMS. The Department continues to work on enhancing our TMS records, checking and correcting individual records, and adding web labels, translations, and curatorial interpretations. This year, we added 590 web labels, 30 curatorial interpretations, and translations of 135 inscriptions. Objects Conservator Debbie Schorsch also added technical analysis for a bronze statuette.

Catharine continued to coordinate the photography of our collection with the Department's Imaging and Design Specialist Gustavo Camps (483 objects) and the Imaging Department (79 objects) to address the needs of the department. We added 663 color images to TMS, most of which are or will be online and Open Access. Working with the NetX team and a photographic system set up by Gustavo, we have been able to upload 269 reference photos taken by Fellows Vanessa Boschloos and Elizabeth Hart. Janice's intern team has also continued attaching reference images (for internal use only) to TMS.

With the assistance of Janice's team of interns, we continue to make progress on our digital shelf list project: working gallery by gallery, we are doing basic TMS clean-up, laying out and annotating gallery and shelf photos taken by Gustavo, then carrying out gallery inventory. This

year, we finished the Ramesside Study Gallery (122), and made substantial progress on the Malqata Study Gallery (120); once this last is finished, we will have only one main and one study gallery left to do.

Archives. Under the supervision of Morena Stefanova, with volunteers Barbara Dolgin and Linda Seckelson, we are collaborating with the Thomas J. Watson Library to get the Arthur Weigall and Howard Carter archives online. The cataloging and digitizing of the Arthur Weigall Archive is complete and will be available on The Met website shortly. This summer the Howard Carter Archive will become part of the Thomas J. Watson Library Digital Collection.

The Department also processed Liana Weindling's gift of Egyptological books to our Department, as well as purchasing 97 books for the Department library and suggesting 287 to the Watson Library.

Interns. The Department hosted five interns and one extern from April 2018 through March 2019. Extern Robert Mosher and high school intern Lillian Remler, with us since the spring of 2018, stayed throughout the summer. Robert and Lillian, along with high school intern Catie



The Department's collections management team (left to right): Liz Fiorentino; Serge Salerno; Seth Zimiles; Lenka Curtin



Four of last year's interns (left to right): Catie Hernandez, Hannah Oscar, Bridget Molloy, and Lillian Remler

Hernandez and six-month MuSe graduate intern Bridget Molloy, formed Janice's team, working primarily on our digital shelf list project and the digitization of our Theban archives. They also drafted some web labels and assisted with other projects as needed. In addition to delving into some of our collections and archives, they gained experience with the TMS database; scanning; using Adobe Creative Suite; and gallery inventory alongside Janice.

Also over the summer, high school intern Hannah Oscar worked with Elizabeth Fiorentino to check scans of paper climate records. This project involves transferring our paper history of gallery climate conditions recorded over some twenty-five years into digital records so that we can dispose of the paper. Technician Serge Salerno has been diligently scanning the records that Hannah proofed. She also scanned images of exhibition mounts and, together with Marsha Hill, Hannah organized research material for the labeling of Gallery 127. She also helped Adela Oppenheim to update a searchable index of the massive archive of Dahshur excavation drawings.

Maintaining Our Collection. It was one of the busiest years in The Temple of Dendur in The Sackler Wing for intensive use of the space for special events, performances, and education programming. We supervised the use of the space for 50 events, which occupied 75 days of Department time. Of course, the external events help support the entire institution's work, while the education programming explores our great collection, and MetLiveArts brings active artists into our space. We have to thank Liz, who stays abreast of all gallery work, and our hardworking and extremely dedicated technicians, Serge Salerno, Seth Zimiles, and Lenka Curtin. They also take care of all our galleries, cleaning, installing, and de-installing art and labels, and repairing many of the little things that go wrong.

Sharing our Collection

Loans. Adela Oppenheim oversaw Department of Egyptian Art loans to other U.S. institutions in 2018-19. She processed and, with Seth Zimiles, installed eight objects at the Institute for the Study of the Ancient World for the exhibition *Hymn to Apollo: The Ancient World and the Ballets Russes*. Two gold lotus flowers—jewelry elements—were displayed in the Bard Graduate Center in the exhibition *Statement Jewelry 1887 BCE – Present: A View from the Jeweler's Bench*. We also sent on a long-term loan to the Michael C. Carlos Museum at Emory University, an interesting New Kingdom stela (24.2.20, ca. 1479–1391 b.c.). This was dedicated by a priest who, along with his father, served a royal cult that seems to have been operating for some 500 years after it was established.

In addition, we regularly review the condition of our long-term loans. This year, Diana Craig Patch, Elizabeth Fiorentino, Isabel Stünkel, and Adela along with the Registrar and Anna Serotta, our Objects Conservator, worked extensively with The Institute of Egyptian Art and Archaeology at the University of Memphis, and the McClung Museum, University of Tennessee, Knoxville, to resolve critical issues surrounding their gallery renovations and climate control.



The stela of Amenemopet, a priest of Senwosret I, now on long-term loan to the Michael C. Carlos Museum in Atlanta, Rogers Fund, 1924 (24.2.20)

Tours for The Met. As usual, the curators participated in public programs organized by the Education Department. Diana Craig Patch, Janice Kamrin, Niv Allon, and Isabel Stünkel conducted several well-attended exhibition tours of *Nedjemankh and His Gilded Coffin*. Diana participated in several events surrounding *Jewelry: The Body Transformed*.

Other programs included a *Conversation with a Curator* gallery talk (Gallery 112) by Isabel, focusing on Middle Kingdom funerary art and beliefs. She also discussed ancient Egyptian funerary beliefs and the display of human remains with University of Southern California students as part of their seminar on the cultural handling of death. Later Isabel gave two Egyptian Art highlight tours for Fashion Institute of Technology students, motivating them to engage more closely with ancient art. Marsha Hill took on a tour for the 2018 summer interns, both high school and college age. Niv did a tour for students at NYU and ISAW studying Egypt and the ancient Near East as well as tours for students from classes at FIT. Adela Oppenheim did a presentation on cultural heritage and the Dahshur excavations for The Met's Apollo Circle members. Janice gave a tour to the Consul General of Egypt and his family.

Diana also gave two tours at the request of the U.S. State Department for Egyptian Ministry officials interested in our collection and questions of cultural heritage.

Digital Egyptology. Niv organized the information needed to finalize the Department of Egyptian Art's landing page on The Met's website and all curators were contributors to the process. The Joint Expedition to Malqata continued

their excavation blog (<https://imalqata.wordpress.com/>) again this year and posted eleven blogs about the ongoing fieldwork.

Lectures. Diana took her "Egyptian stories" on the road this year, first to Madrid, Spain, where she presented "Looking Behind the Art: Investigating Five Objects from The Metropolitan Museum of Art" at the National Archaeological Museum. Later in the year, she offered "Egyptian Stories Revealed: The Met's Exciting New Acquisitions" to three local Egyptological chapters in LA, Orange County, and Berkeley, California.

Teaching. Niv taught "Advanced Ancient Egyptian II" this spring to NYU, IFA, and ISAW students. He brings the students to The Met to read various inscriptions on our objects.

Arts of Egypt Volunteer Guides. The Met has an active volunteer program of wonderful dedicated volunteer guides, who give tours in the Egyptian Wing to bring our collection to life for thousands of visitors! In summer 2018, Marsha passed on her role as departmental liaison to Isabel. Now Isabel arranges training sessions with volunteer captain Angela Duff, as well as discussing with them the complexities of Egyptian art. This year's training included sessions held by our Fellows as well as several Department curators. One piece of exciting news is that the group has welcomed five new members, including Peggie Kui, Yuhpyng Weng, and Juliana Young, who are native Mandarin-speakers, and started the first weekly non-English tours through the Egyptian art galleries. In



The marquee for the new Department of Egyptian Art landing page, featuring some of our masterpieces.



Lesley Hoopes (third from the right) with fellow docents and curators in December 2018

addition, Barbara Biel and Sheila Lalima joined as weekend guides. They all are wonderful additions to this program and greatly expand the offerings on ancient Egypt for our visitors.

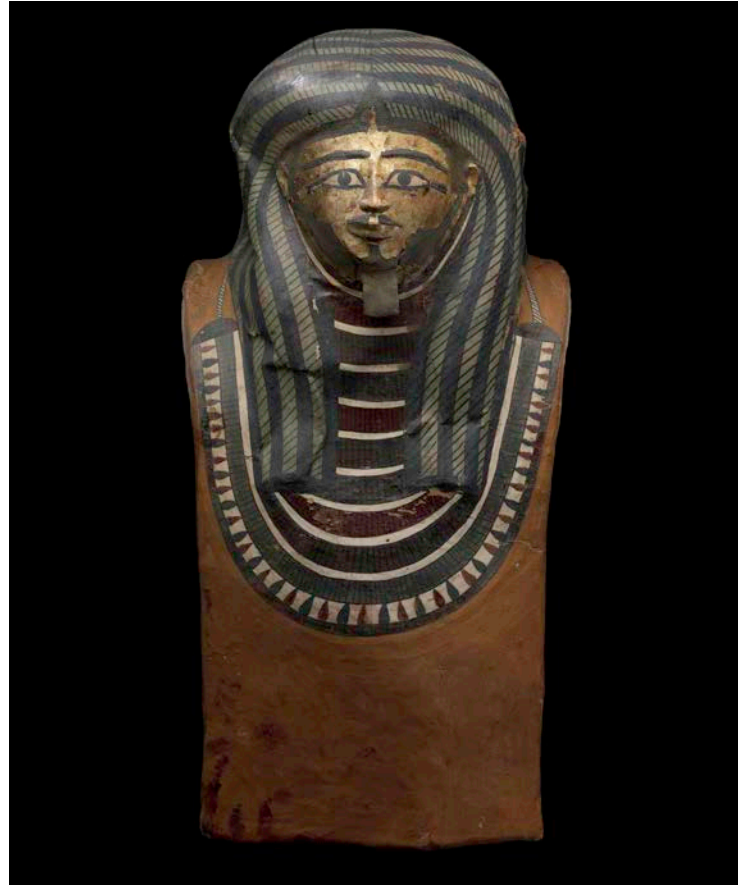


Janice with some of the travelers on The Met Tour to Egypt, in the conservation labs at the Grand Egyptian Museum

Travel with The Met. For the first time, Janice spent late December and early January in Egypt as a lecturer with a joint Met/Harvard tour. Everyone had a fantastic time; the highlights were a visit to the conservation labs at the Grand Egyptian Museum, access to the area in front of the Great Sphinx at Giza, and a tour of the temples at Abu Simbel. Several of the participants in this trip have already come to visit our collections, and more will be coming later this spring for a “reunion” that includes a tour of the Egyptian galleries.

Our Research

Making the Met. For the past eighteen months, Catharine H. Roehrig has been part of an organizing committee for an exhibition celebrating the Museum’s milestone 150th anniversary in 2020. The exhibition, *Making the MET: 1870-2020*, will include a section on the Museum’s excavations. Catharine has just finished an essay, “Collecting



The *Making of the Met* exhibition will include our Funerary Mask of Wah, Rogers Fund and Edward S. Harkness Gift, 1940 (40.3.54)

through Excavation,” for the catalog, which covers work conducted by the Departments of Egyptian Art (1906–36), Arms & Armor (1926), and Near Eastern Art (now Ancient Near Eastern Art and Islamic Art, conducted 1932–39, 1948). The exhibition will open March 30, 2020 and includes eight works of Egyptian art.

Jar Labels. The Museum holds an important collection of about 1400 jar labels from a pit discovered outside the wall of the Amun Temple at Malqata. These objects identify the vessels’ contents, making them a fascinating source for the study of the ancient Egyptian economy. This year, however, Diana van Renswoude—an intern in the Department—and Niv Allon focused on a different aspect of the labels, beginning a systematic investigation



Hieratic jar label from Malqata dated to Year 38, Rogers Fund, 1917 (17.10.2)

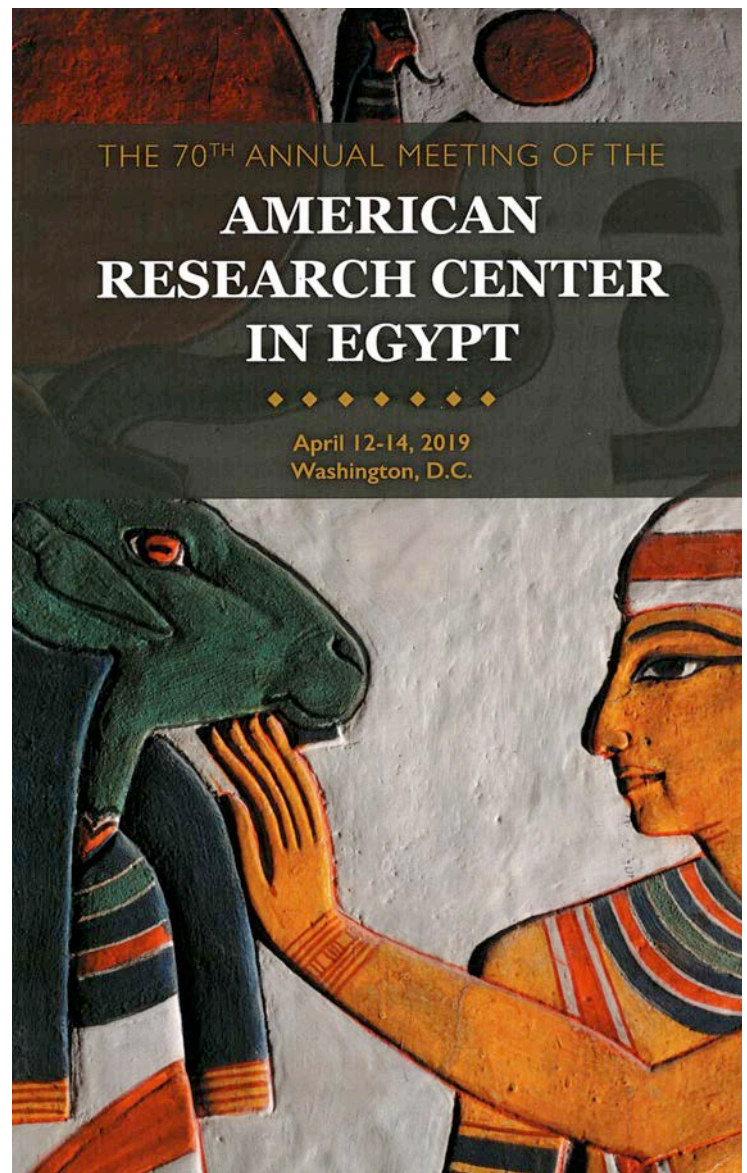
of the scribal hands that wrote them. They plan to share insights from this invaluable corpus in a conference, which will take place next year in Mainz, focusing on Dynasty 18 hieratic.

Serving our Colleagues. Diana Craig Patch continued as a member of the Scientific Committee of the Museo Egizio in Turin, Italy. Niv Allon remained as secretary on the board for The Met’s *Journal*. Adela Oppenheim continued to serve as president of the Egyptological Seminar of New York, organizing lectures and editing its journal, and also joined the Editorial Board of the *Journal of the American Research Center in Egypt*. Janice Kamrin continues to serve on the American Research Center in Egypt’s Board of Governors, chairing the Board Management Committee and sitting on the Bylaws and Practices and Ad-hoc Web and U.S. Programs committees. Diana serves on ARCE’s Archaeological Expeditions Research Committee and Adela represents The Met on the committee of Research Supporting Members.

Many curators reviewed abstracts for the committee overseeing the upcoming International Congress of Egyptologists in Cairo in October of 2019.

Conferences: CIPEG. In September, Janice traveled to Swansea for the Annual Meeting of CIPEG (the Egyptological committee of ICOM), where she presented “Taking Advantage of TMS.” After the conference, she visited museums in the United Kingdom to continue her study of coffins.

ARCE Meeting. Our Department was well-represented this year at the 70th Annual Meeting of the American Research Center in Egypt, held from April 12–14, in Alexandria, Virginia, the major conference of North American Egyptologists. Curators Diana Craig Patch, Adela Oppenheim, Isabel Stünkel, Niv Allon, and Janice Kamrin attended, accompanied by Met Fellows Tara Prakash, Michael Chen, and Elizabeth Hart. Adela presented “A Fragmentary Colossal Statue and Other



Cover of the abstract booklet from the 2019 Annual Meeting of the American Research Center in Egypt



Nakht and his family fowling and fishing in the marshes, detail of facsimile from the west wall of his offering chapel, Rogers Fund, 1915 (15.5.19e, l–m)

New Finds from the Pyramid Complex of Senwosret III Dahshur”; Isabel gave a talk on “A Middle Kingdom Relief Work in Faience”; and Niv organized a panel on *ma’at* and contributed a paper entitled “War and Order in New Kingdom Egypt (1550–1070 B.C.).” Tara’s paper was entitled “Aggression is Bravery, Retreat is Vile: Uncovering Emotions in the Ancient Egyptian Smiting Scene”; Michael talked about “Inscribing Gods onto Statuary and Shifting Divine Relationships”; and Beth presented her work on “Factory to Farm: Changes in Egyptian Harvesting Technologies.”

ASOR. Niv delivered “Mediated Violence: Royal Violence in Non-Royal Art” at the annual meeting of the American Schools of Oriental Research, Denver, in November 2018.

Mammisis of Egypt. Adela participated in this conference, which was held at the French Archaeological Institute, Cairo in March 2019, as an invited participant.

Publications. Our curators continue to carry out research and publish their work in a variety of ways, including the Curatorial Research portion of the Online Collection. This web feature, developed by our department and now standard for many departments, allows curators as well as conservators and scientists to add new research about an object and sign their work. This lets interested individuals see the most recent interpretations of our objects.

Diana and Adela, with exceptional assistance from editor Elizabeth Powers, advanced the production of James P. Allen’s book *Funerary Inscriptions from Lisht: Materials from the Tomb*; it is scheduled to be printed this summer.

Online Publications. Janice, Catharine, and Diana continued working with the Digital Department to create an online platform for publishing the Department’s excavation archives. Catharine finished two essays, one to introduce the work of the Graphic Section, the artists that created our amazing collection of facsimiles from tombs and temples, and one on the Tomb of Nakht, our “test case” for this online publishing venture. Thanks to Gustavo Camps, we also have new photographs of the facsimile paintings of Nakht’s tomb and of the objects excavated during clearance of the burial shaft. This is a very important project, and we have been working with the Digital Department for eight years to figure out how to do this effectively. We feel confident that within the next year we will have the essay on Nakht available through our Department of Egyptian Art landing page on the website.

The Heilbrunn Timeline of Art History. A number of our early Timeline essays have been chosen for inclusion into an upcoming book based on the Timeline. Adela Oppenheim, Tara Prakash, and Isabel Stümel quickly updated several essays to reflect recent research.

The Fellows of Egyptian Art

Sponsored through the Education Department's program led by Marcie Karp, this year's Fellows have brought to the Department an abundance of talent and fresh insights into our collection. The research they carry out and share through lectures and discussions has enriched us all and they are very innovative, having created their own newsletter last December. This year's Fellows were mentored by Diana Craig Patch, Marsha Hill, Niv Allon, and Isabel Stünkel.

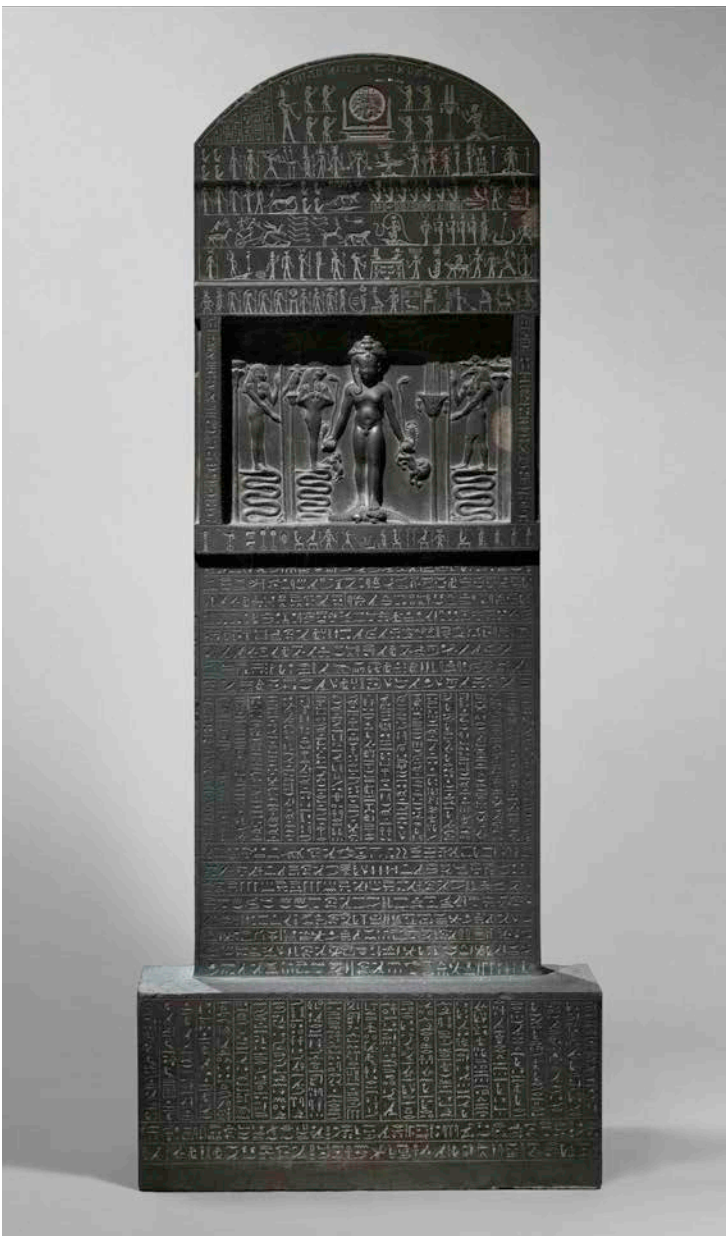
Michael Chen, J. Clawson Mills Scholar. Michael is a PhD Candidate at UCLA. He spent his fellowship year working on his dissertation, which focuses on Late Period healing

statues. His research into the compositional design of magical spells and mythological images on these statues strives to uncover how Egyptians created ritual objects and used them in their personal commemoration. He has closely examined The Met's collection of healing objects, including its famous Metternich Stela (50.85), which still present many intriguing puzzles. Michael has given talks on his research and private religion in Egypt to the Egyptian Art volunteers and his colleagues in the fellowship program. Furthermore, he presented his ongoing research at conferences in Göttingen, Germany; Denver; Indianapolis; and Alexandria, Virginia.

Elizabeth Hart, J. Clawson Mills Scholar. Beth is studying changes in Egyptian agricultural technology from the 5th–1st millennia B.C. by analyzing sickles made from flint inset into wood hafts, which were used to reap grain for bread and beer. The Met collection includes over 100 flint sickle inserts, many of which come from our excavations at Lisht. By documenting key attributes of sickle inserts in different periods, Beth is demonstrating how sickle production and use changed over time, and exploring whether political and social factors, not just functional and economic issues, influenced these changes. This research is significant for understanding how farmers got their tools, and how their lives might have been affected by issues outside of their control.

Faïza Drici, Andrew W. Mellon Fellow. Faïza has been examining our collection to identify the objects belonging to ancient Nubian culture, especially the Meroitic civilization (300 B.C.–A.D. 450). Her research interests include the iconography of combat, the figures and expressions of warlike power in Meroe, as well as the origins, influences, and connections between ancient Nubia and the Mediterranean world. She has contributed to the Department's work through web labels for the "Met Collection Online" (archer ring of Faras, 26.4.127), and a talk on ancient Sudanese Nubia to Museum volunteers. She has also presented her research at the International Conference for Nubian Studies in Paris, as well as giving lectures at Columbia University and Drew University.

Tara Prakash, Andrew W. Mellon Fellow. Tara is researching representations of foreigners in our collection and considering issues surrounding their portrayal, including their ethnicity, why the foreigners were depicted, the objects' contexts, and how they might have been used. The work will be part of a book considering how ethnicity was visualized in ancient Egypt. Her research on foreigners is also part of a study on the representation of pain and



Magical Stela (the "Metternich Stela"), Fletcher Fund, 1950 (50.85)



Our Fellows for 2018-19 (left to right): Michael Chen, Faiza Drici, Tara Prakash, Julia Commander, Beth Hart



Julia works on the Cartonnage of a Woman, Gift of Mrs. G. W. Neville and Miss Cardwell, 1906 (06.1232.1)

emotion in ancient Egypt. Additionally, she has investigated two statues of foreign captives (47.2 and 64.260) that are important examples of a unique sculpture type.

Julia Commander, Objects Conservation Fellow. Julia has been working with our Objects Conservator Anna Serotta on a rare Dynasty 22–24 (ca. 945–712 B.C.) cartonnage depicting a woman, which was discovered in 1906 at Meidum (06.1232.1). Julia and Anna have found evidence that substantial restoration, including the addition of a modern wood arm, was carried out before the cartonnage came into our collection. Using a variety of techniques to clarify these previous interventions, they then carried out new stabilization work, as the coffin’s structure was weak. Most exciting is their collaboration with The Met’s Advanced Imaging Team, with whom they are developing a 3D model that will allow the manufacture of a contoured internal support to preserve this important artifact.

In Memoriam

Liana Weindling (1933–2018). The Department lost a dear friend, volunteer, donor, and Visiting Committee member when Liana Weindling passed away on August 10, 2018. We extend our deepest sympathy to her husband Lester, and we feel her absence in our Department deeply.



Liana Weindling (1933–2018)

Since 1990, Liana was a dedicated member of The Met's Volunteer Guide program. She loved Egyptian art and over the years, she enriched the experience of thousands of visitors through her insightful tours. She also volunteered weekly in our office, working on our archives. Liana was an important donor, who helped us to acquire wonderful pieces, among them a statuette of the god Onuris (2017.7), whose sweet face she adored. Liana surprised us quietly after her death by generously leaving the Department a bequest that will allow us to continue to enrich our collection.

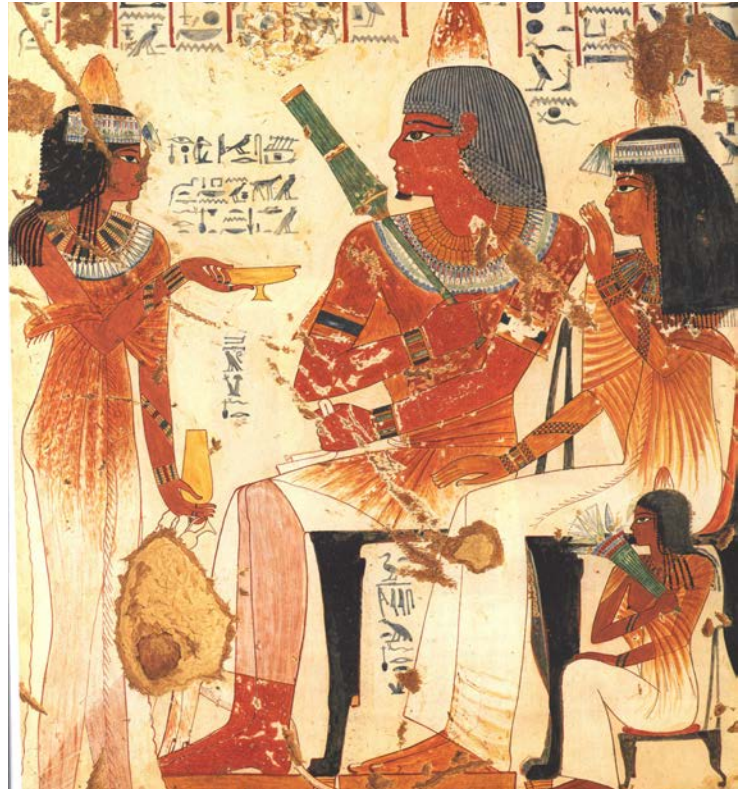
Liana's name and memory will live on, not only through the art she so generously supported and future acquisitions, but also in our very fond memories of her.



Left: The face of a Figure of Onuris, Purchase, Liana Weindling Gift, 2017 (2017.7). Right: Head of a Goddess, Purchase, Liana Weindling Gift, in memory of her mother, 2008 (2008.353)

Heads Up!

- *Making The Met* opens March 30, 2020 and features a section organized by Catharine H. Roehrig called "Collecting through Excavation" highlighting eight of our historic pieces.
- Curated by Isabel Stünkel, "Drink and Be Merry" opens in September 2020. The rotation of facsimiles explores festivals and celebrations in ancient Egypt.



The Deceased and His Mother Drink Wine, from the Tomb of Nebamun and Ipuky, Tempera on paper. Nina de Garis Davies, Rogers Fund 1930 (30.4.106)

- James P. Allen's publication in the Egyptian Expedition series will appear.
- In January 2020, two pieces of Egyptian art will go on loan to the Department of Greek and Roman Art in their Cypriote gallery. These pieces will demonstrate cross-currents in the ancient world.
- The Department is happy to again welcome four Fellows: Vanessa Boschloos returns to continue her study of our massive scarab collection; Hany Ahmed will work on a publication of the recently re-excavated tomb of Reshepses at Saqqara, which originally stood adjacent to Perneb; Maxence Garde, one of our externs last year, now will study the purposes of provenance by documenting private and public collections; and Vera Rondono will assess funerary objects to consider ideas of economic development in Late Period Egypt.



The Temple of Ramesses II at Abu Simbel, taken during the 2018-19 Travel with The Met tour

- Niv Allon will spend three weeks at the Kunsthistorisches Museum Vienna (KHM) as part of the Young Curators Exchange Program. The program is funded by the American Austrian Foundation (AAF) to provide opportunities for curators to carry out research abroad while promoting cultural exchange.
- Travel with Met trips to Egypt will be led by Diana Craig Patch in October 2019 and Isabel Stünkel will take a group on a Lake Nasser cruise in March 2020.
- Niv Allon's book on *Writing, Violence, and the Military: Images of Literacy in Eighteenth Dynasty Egypt (1550-1295 B.C.)* is to be published, summer 2019.
- The department will celebrate the 100th anniversary of the discovery of the Meketre tomb.



The Naos Sistrum, Gift of J. Pierpont Morgan, 1917 (17.190.1959) will be on loan to the Greek and Roman Department



Meketre's Model Sporting Boat, Rogers Fund and Edward S. Harkness Gift, 1920 (20.4.7)



Left to Right: Front: Tara, Faïza; **Middle:** Lenka, Dieter, Catharine, Diana, Marsha, Adela; **Back:** Niv, Michael, Isabel, Diana, Heather, Liz, Sara, Serge, Morena, Seth, Beth, Janice, Gustavo

Staff of the Department of Egyptian Art

Lila Acheson Wallace Curator in Charge

Diana Craig Patch

Curators Emeriti

Dieter Arnold
Dorothea Arnold
Christine Lilyquist

Curators

Marsha Hill
Adela Oppenheim
Catharine H. Roehrig

Associate Curators

Janice Kamrin
Isabel Stünkel

Assistant Curator

Niv Allon

Research Associate

Morena Stefanova

Associate Administrator

Heather Masciandaro

Imaging Design Specialist

Gustavo Camps

Draftsperson

Sara Chen

Collections Manager

Elizabeth Fiorentino

Supervising Departmental Technician

Isidoro Salerno

Senior Departmental Technician

Seth Zimiles

Departmental Technician

Lenka Curtin

Andrew W. Mellon Fellows

Faïza Drici
Tara Prakash

J. Clawson Mills Scholars

Michael Chen
Elizabeth Hart

Interns

Bridget Molloy
Diana van Renswoude

Externs (2017-18)

Robert Mosher
Maxence Garde

High School Interns

Catie Hernandez
Hannah Oscar
Lillian Remler

Department Volunteers

Barbara Dolgin
Nanette Kelekian
Linda Seckelson

If you are interested in the activities of the Department of Egyptian Art, please contact egyptianart@metmuseum.org or 212 570 3770.

If anyone would like to make a contribution to The Endowment Fund for Egyptian Art please contact Jennifer Brown in Development at 212 650 2366.