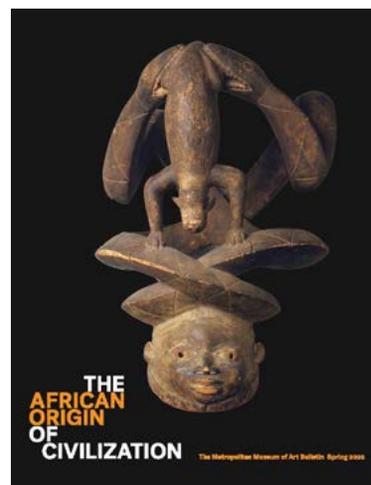




Overview of *The African Origin of Civilization* exhibition. Photograph Paul Lachenauer

## The African Origin of Civilization

At the end of last year, our Department celebrated the opening of *The African Origin of Civilization*, a collaboration between the Department of Egyptian Art and the Michael C. Rockefeller Wing. The exhibition is now on view in our Gallery 136. The display highlights extraordinary works of African art drawn from the permanent collections of these two Departments. Juxtaposed in twenty-one visually striking pairs, these masterpieces connect thematically and address topics such as “Primary Partnership,” “Supreme Beasts,” and “Commemorating Beauty.” The result is a fascinating exploration of similarities and contrasts, celebrating five millennia of exceptional artistry. A Metropolitan Museum of Art Bulletin, published in the spring of 2022, accompanies the show, expanding on the content in the exhibition and providing an additional opportunity to explore shared human concerns while celebrating the arts of Africa.



Cover of *The Metropolitan Museum of Art Bulletin* celebrating *The African Origin of Civilization* exhibition

The African continent—home to a seventh of the world’s population and an impressive third of the world’s languages—is the birthplace of humanity. Africa produced the earliest people, who moved across the globe and, by around 70,000 B.C., began producing decorated objects that reflect abstract thought. The continent represents

an especially rich concentration of cultural diversity, a direct outcome of the unparalleled longevity of its occupation.

Scholars today recognize Africa as the source of our common ancestry. But in 1974, Senegalese Egyptologist and humanist Cheikh Anta Diop (1923–86) shocked and challenged historians by asserting the widespread influence of ancient African civilizations in his groundbreaking book, *The African Origin of Civilization: Myth or Reality*, from which the exhibition’s title is drawn. He emphasized Egypt’s foundational role in the development of global traditions and its inextricably deep cultural connections to the entire African continent. This exhibition pays homage to Diop’s argument by presenting masterpieces from the Museum’s collections from west and central Africa alongside art from ancient Egypt for the first time in The Met’s history.

The Department of Egyptian Art was delighted to collaborate with Alisa LaGamma, the Ceil and Michael E. Pulitzer Curator in Charge of The Michael C. Rockefeller Wing, in organizing this exhibition after the renovation of the Michael C. Rockefeller Wing was announced in the fall of 2019. The major re-envisioning of these galleries meant that the Arts of Africa collection would be off display for an extended period. This gave both Departments the opportunity to fulfill an aspiration also held by many of our visitors: to unite works from these two African

collections. *The African Origin of Civilization* will remain on view through the summer of 2024 while the Michael C. Rockefeller Wing is closed. It has been a great pleasure to share this exhibition with visitors and Friends of the Department.

The Department is deeply grateful to Louise Grunwald and The Daniel P. Davison Fund for making this exhibition possible.



Personifying Forces: [The Ritual Figure \(2003.154\)](#) shown in conversation with the [Male Power Figure \(Nkisi\) \(1979.206.127\)](#). Photograph Paul Lachenauer



Primary Partnership: [The King’s Acquaintances Memi and Sabu \(48.111\)](#) and the [Seated Couple \(1977.394.15\)](#) at the entrance to the exhibition in Gallery 136. Photograph Paul Lachenauer

# Excavations

**Dahshur.** After a two year-hiatus, the members of the Egyptian Expedition to the Pyramid Complex of Senwosret III, Dahshur were delighted to return to the site and revive the project. Thanks to the efforts of colleagues in the local inspectorates and project manager Hassaan Mohamed Ali, the team was pleased to find the site, storerooms, and excavation house all in fine condition. Proceeding cautiously because of the continuing pandemic, Adela Oppenheim and Dieter Arnold led a smaller team of specialists and workmen from Egypt, the US, and Europe in a shorter season than usual (October 9 to December 3, 2021). Despite these constraints, and as detailed below, significant progress was made. 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.

Concentrating our work in the same area that we have been excavating for the past several seasons, we returned to the South Temple, a once imposing 45 x 54 m structure built south of the original Senwosret III pyramid complex at a later point in the king's reign. In 2021 we focused on the southeast portion of the temple, including its rectangular south extension. The feature was previously described as a "palace," because its position resembles similar structures attached to New Kingdom temples. However, since only the South Temple's subfoundation remains—along with masses of architectural, relief, and statue fragments—understanding the layout, meaning, and ritual purpose of its different sections is challenging, and the correspondence to later temples is uncertain.



The south end of the South Temple forecourt and the south extension. Photograph Dieter Arnold

The entire temple seems to have been constructed concurrently. Few pieces of wall relief were discovered in the south extension, suggesting that for some reason this portion of the temple was not fully decorated. Several recovered fragments include iconography and inscriptions related to one or more royal women, perhaps indications that aspects of queenship were celebrated here. The most interesting find was a portion of a limestone object inscribed in shallow sunk relief with the titles and epithets of a queen or princess. The piece may have served as the base for a statue or a frame for a stela.



Frame or base for an object belonging to a royal woman, from the South Temple. Photograph Anna-Marie Kellen

The area of the South Temple was surveyed by Jacek Kosciuk, and relief and statue fragments were drawn by Sara Chen, photographed by Anna-Marie Kellen, and conserved by Johannes Walz. Susan Allen continued to study the pottery from different parts of the complex.

Later in the season, excavation work advanced into the South Temple's forecourt, the exit point for the causeway that extended from the cultivated land to the temple. Some of the relief fragments recovered here clearly originate from the causeway, including a carefully carved piece with small representations of crenelated ovals enclosing non-Egyptian place names and topped with heads of Syrians and Libyans. Well-known from the New Kingdom, this type of iconography began at least in early Dynasty 12.

Several blocks discovered in 2021 originate from complex systems used to drain rainwater from the roof and ritual liquids from the temple interior. The drainage system of the roof was so elaborate and unusual for Egyptian temple architecture that one might even suggest



Workmen excavating the South Temple forecourt. Photograph Dieter Arnold

that there was increased precipitation during the reign of Senwosret III.

Various pieces of evidence indicate that Senwosret III's complex remained a sacred site in the New Kingdom and later; these indications include about a dozen stelae donated by individuals who hoped they and their family members would benefit from association with an esteemed ruler of an earlier era. A partially preserved example was dedicated by the son of man probably named Nesy, who served as a gardener in the nearby Ptah Temple at Memphis. The upper part of the stela likely showed members of the family worshipping an enthroned Senwosret III. Also related to the later importance of the

site are the graffiti studied by Hana Navratilova, and the human remains from post-New Kingdom burials examined by Christine Marshall, Amira Shahin, and Maha Abd El Tawab.

In March 2022, we were saddened to learn of the passing of our former reis Ali Aoud from Gourna Village. He had worked with The Met's missions at Lisht and Dahshur since the 1980s, and even earlier with Dorothea and Dieter Arnold during their first seasons in Egypt in the mid-1960s. We are incredibly grateful for Ali's partnership during his many years working with us, and his immense contributions to the preservation and understanding of Egypt's cultural heritage.



Syrian and Libyan place names from the causeway. Photograph Anna-Marie Kellen



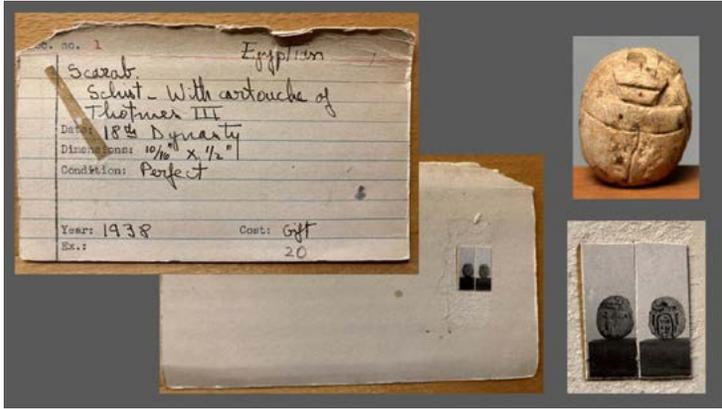
Stele of Nesy, gardener in the Ptah Temple at Memphis, found in the South Temple. Photograph Anna-Marie Kellen



Dieter Arnold and Reis Ali Aoud. Photograph Stephen Arnold

# Friends of Egyptian Art

**September 22, 2021.** For our first event of the season, we joined the Friends of Greek and Roman Art for a virtual celebration in honor of the late Nanette B. Kelekian. Joan R. Mertens and Alexis Belis, our colleagues in the Department of Greek and Roman Art, presented



A slide from Diana's presentation about Nanette's early collecting years, showing one of her handwritten inventory cards

fascinating details about Nanette's life and her bequest to their department. Diana Craig Patch closed the program with highlights from Nanette's bequest to Egyptian Art. She shared the story of how Nanette formed her collection, starting as a child with gifts of small scarabs and sealings (largely from her father) then developing a passion for sculpture, often focusing on faces.

**October 19, 2021.** The following month, we gathered virtually to consider more deeply Nanette's gift to our Department. Niv Allon, Janice Kamrin, Aude Semat, and



One of the slides from Niv's presentation, showing two sides of the piece he discussed, [Baboon Holding an Inscribed Stela \(2021.41.163\)](#). Photograph Gustavo Camps

Isabel Stükel each shared their favorite piece and discussed how these objects enrich our understanding of ancient Egypt. Their selections ranged from [An Unknown Woman from a Pair Statue \(2021.41.123\)](#), chosen by Aude, to a [Seated Figure of Amun \(2021.41.165\)](#), presented by Janice. The virtual format allowed us to zoom in on the details of each piece, which was especially helpful given how small three of them are; the work Niv presented, a [Baboon Holding an Inscribed Stela dedicated to Iretherukhef \(2021.41.163\)](#), is less than two inches high and the [Pataikos \(2021.41.99\)](#), chosen by Isabel is barely three inches! Photography by the Imaging Department and by Gustavo Camps enhanced these presentations enormously. Adela Oppenheim also joined us in a surprise live dispatch from the Lisht excavation house and showed a photo of the newly discovered base or frame (see Dahshur).

**December 13, 2021.** In our first in-person event in a year and a half, we celebrated the opening of our latest exhibition, *The African Origin of Civilization*, with our Friends



Guests gather in the Temple of Dendur to celebrate the opening of *The African Origin of Civilization*. Photograph Gustavo Camps

and colleagues. As discussed above, this exhibition, created in partnership with the Michael C. Rockefeller Wing, presents twenty-one paired masterpieces from The Met's collections of west and central African art and ancient Egypt. On December 13, we gathered in the Temple of Dendur to hear welcoming words and acknowledgements from Max Hollein, Marina Kellen French Director, Alisa LaGamma, Curator in Charge of the Michael C. Rockefeller Wing, and Diana. We then shared drinks and small bites and went in small groups to tour the exhibition. It was lovely to enjoy the Temple of Dendur again in person.

**March 31, 2022.** In the spirit of our previous joint event on Egyptian faience in March 2020, our Friends joined the Friends of Objects Conservation for an entertaining evening devoted to painting on papyrus. After an introduction by Diana and Lisa Pilosi, Sherman Fairchild Conservator in Charge of Objects Conservation, Aude discussed how ancient Egyptian painters and draftsmen learned their craft, as well as the different processes used in painting, particularly in tombs. Anna Serotta, Associate Conservator responsible for the Egyptian Art collection, presented the

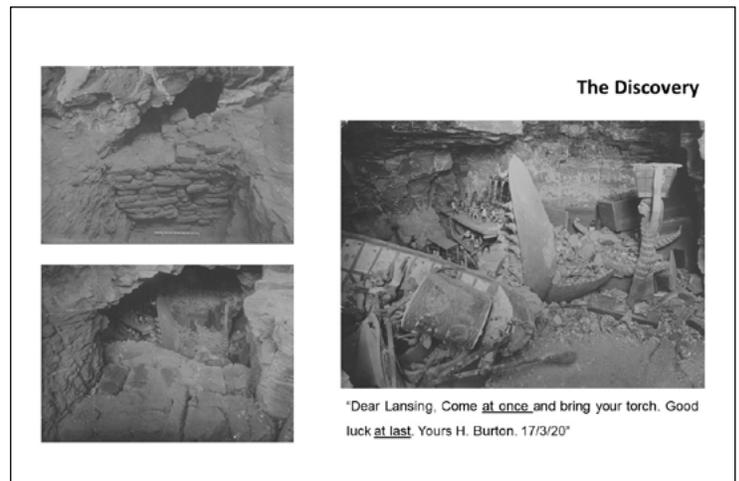


Two of our Department's dear Friends try their hands at painting like the ancient Egyptians

technological aspects, from sourcing pigments to making reed pens and brushes. Sophia Kroft, a Fellow in Egyptian Art, concluded the presentations by demonstrating how she has learned to paint Predynastic figures on pots (modern ones, that is!). The evening was above all an occasion for everyone to paint like an ancient Egyptian, making reed pens and brushes, mixing ochre with gum arabic, and drawing and painting on real papyrus brought back from Egypt courtesy of Adela and our project manager Hassaan Mohamed Ali.

**May 19, 2022.** During the work-at-home period of the pandemic, Diana convened three discussion groups that examined different aspects of race, ethnicity, and

collection practices as they relate to The Met's Egyptian art collection. Adela and Aude (along with Dieter Arnold, Morena Stefanova, and Lucas Galante) examined how our collection was formed. Some of the results of this research and the lively conversations they generated were presented during the May 19 event. Aude assessed the complex system of partage (division of finds) that allowed early Met excavators to retain a portion of the objects uncovered at Met excavation sites such as Lisht, Deir el-Bahri, and Malqata. These gifts were the foundation of the important displays we share today. Adela looked at some of the fascinating and quirky personalities whose donations of objects and funds were instrumental in shaping our collection.



One of the slides from Aude Semat's fascinating presentation on the history of our collection from the Friends event on May 19, 2022

This season we acknowledge our dedicated group of Friends, whose support helps the Department accomplish its mission, with a package of notecards and postcards that display five of the masterpieces on view in *The African Origin of Civilization*. The cards will be in the mail by the end of June.



Some of the masterpieces displayed on the cards for the Friends of Egyptian Art include the stunning [Fragment of a Queen's Face](#) (26.7.1396) and [Estate Figure](#) (20.3.7)

# Researching Our Collection

**Lacau Archives.** In the fall of 2021, Aude Semat started research in the archives of French Egyptologist Pierre Lacau (1873–1963). The head of the Egyptian Service of Antiquities from 1914 to 1936, Lacau’s directorship is closely related to the period when The Met’s Egyptian Expedition worked in the Theban region, Lisht, and the Kharga Oasis. This was the time when the Department of Egyptian Art benefitted significantly from the system of division of finds, often referred to as *partage*, and when important decisions were made about the protection of Egypt’s heritage through tighter control of foreign excavations.



The Met’s excavation permit issued for fieldwork in Asasif, Malqata, and Lisht, signed by Pierre Lacau from the Department of Egyptian Art Archives. Correspondence with Herbert E. Winlock, 1919–21

Most of the Service’s archives in Egypt are no longer accessible, but copies are kept in the Lacau archives at the Centre Vladimir Goussiencheff in France (École pratique des hautes études, Paris). Several research trips will enable Aude to look at the documentation related to the Department’s excavations in Egypt, acquisitions through *partage*, and the scholarly relationships of Met staff and European and Egyptian colleagues before WWII. These trips should produce important and fascinating information that will augment our knowledge about our collection.

**Fellows.** Amy Butner, our 2020–22 Andrew W. Mellon Postdoctoral Curatorial Fellow, has been working closely with Diana Craig Patch to organize a major exhibition that will focus on how ancient Egyptians recognized their divinities through visual cues. Amy has created and maintained an extensive database of artwork from The Met and from other museum collections around the world, which has been used to develop the loan list and will provide source material for the catalogue and exhibition.

For the Fellows Colloquium, held in May 2022, Amy presented a paper titled “Digital Davies: The Rock Tombs of El-Amarna,” which highlighted her project to create models of non-royal tombs built during the reign of the



*Statuette of Anubis*, Ptolemaic Period (332–30 b.c.). Plastered and painted wood. The Metropolitan Museum of Art, New York. Gift of Mrs. Myron C. Taylor, 1938 (38.5)

Pharaoh Akhenaten. This undertaking uses technology such as 3D modeling and virtual reality to explore the experience of visiting the tombs and interacting with the architecture and decoration.

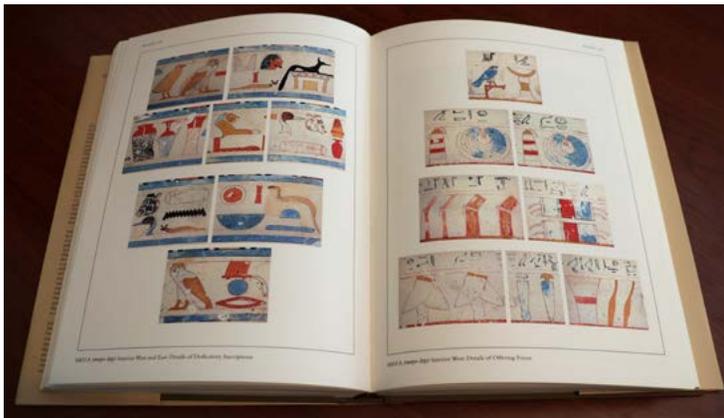
**Sophia Kroft** joined us in the fall of 2021 as our Marica and Jan Vilcek Curatorial Fellow. A PhD student at the Institute of Fine Arts (IFA), she is carrying out dissertation research on Predynastic decorated ware pots dating to Naqada II–III (ca. 3450–3200 b.c.) that are painted with human images. The meaning of the scenes displaying such figures, often seen in association with boats, animals, and mountains, remains a topic of scholarly debate. *Dawn of Egyptian Art* (2012), for example, was an exhibition that initiated fresh discussion around these fascinating depictions. Over the course of the past year, Sophie has used close observation to study the ancient painting techniques and has practiced painting on modern vessels as a new way of investigating and understanding the imagery. She believes that that the human figures were painted on the vessels first, suggesting they are the focus of each scene. To understand the sequence of motifs, Sophie is replicating elements from the scenes on modern vessels. She believes such experimental archaeology will assist her

in addressing how ancient painters approached composition and spatial orientation, and details of the iconography such as hierarchical scale. The project will continue to delve into these themes as she presents her understanding of the meaning of the complex river and desert scenes on these decorated vessels.



A modern pot, decorated by Sophia Kroft, on which she has attempted a Predynastic painting style with a reed implement and ochre paint. Photograph Sophia Kroft

**Publications.** After a pandemic-related delay, James P. Allen's volume *Inscriptions from Lisht: Texts from Burial Chambers* is now in print. Volume 31 in the well-regarded Publications of the Egyptian Expedition series, the book provides detailed analysis and illustrations of inscribed material found at Lisht North and Lisht South, with a particular focus on coffins. The Malcolm Hewitt Wiener Foundation and the Lila Acheson Wallace Foundation Fund generously funded the volume.



A spread from James P. Allen's *Inscriptions from Lisht: Texts from Burial Chambers*. Photograph Adela Oppenheim

Adela Oppenheim published an article on solar cult in the Senwosret III pyramid complex in the conference proceeding *The Rise and Development of the Solar Cult and Architecture in Ancient Egypt: Latest Researches and Recent Discoveries*, and she and Dieter Arnold wrote about Lisht and Dahshur for *The Pyramid Fields of Ancient Egypt: A Satellite Atlas*; both were published by Charles University, Prague this past year.

## Curating Our Collection

**Collections Management Team.** Our Collections Management Team—Elizabeth Fiorentino, Lucas Galante, Jessica Vayo, and Seth Zimiles—have been hard at work on several major projects this past year (see also Malqata Niche). The first was arranging for the pieces bequeathed to the Department by Nanette Kelekian to be conserved, photographed, numbered, and placed in the galleries. They also installed the ancient Egyptian objects featured in *The African Origin of Civilization* exhibition (see above), some of which, such as [The Statue of the Official Merti \(26.2.4a-c\)](#), had not been moved from their “homes” in the galleries for many years. Additionally, they are responsible for maintaining the exhibition.



Lucas Galante, Seth Zimiles, Niv Allon, and conservator Anna Serotta removing the [Estate Figure \(20.3.7\)](#) from her case to transport her to Gallery 136 for installation in *The African Origin of Civilization*. Photograph Amy Butner

Since the easing of pandemic-related restrictions, the Egyptian Art galleries have once again been full of events, and the team has been kept quite busy supervising the use of our galleries—the Temple of Dendur Wing in particular—and ensuring that our art is carefully protected. There were two Costume Institute galas in the span of nine months—a first for the Museum—as well as twenty-two receptions, dinners, and special performances.

Liz has been working closely with colleagues in Scientific Research, Objects Conservation, and Asian Art on a system to monitor vibration in the galleries created by different activities, but especially from entertainment during events as well as the setup and breakdown of large productions in or near collection spaces. This is a complex task that requires thoughtful analysis. Results from the monitoring carried out this spring demonstrated that their work was worthwhile, as these studies confirm that loud music can be played safely if certain guidelines are followed.

In addition to their work in the galleries, the Collections Management Team was actively engaged in interdepartmental initiatives. Liz and Jessica are part of the Preventative Conservation Working Group created by the Director's Office, and Seth completed his term as a member of the Collections Care Group leadership team.

**Photography and Design.** This past year, Gustavo Camps took over 1,600 object photographs, documenting more than 400 pieces. Among the objects he photographed were many of Nanette Kelekian's gifts to the Department;



[Seated figure of Amun](#), one of the objects from Nanette's bequest. Third Intermediate or Saite Period (first half of the first millennium b.c.). Limestone. Bequest of Nanette B. Kelekian, 2020 (2021.41.165). Photograph Gustavo Camps

scarabs and seals for the upcoming catalogue by Geoffrey Martin; jar labels from Malqata; and requests from outside scholars. He also photographed events and took gallery images for our shelf lists (object locators). In addition, he processed archival scans; laid out and printed labels; and designed the Annals.

In addition to working on excavation materials from both Dahshur and Malqata—creating plans of excavated areas from photogrammetry data and digitizing pencil drawings of relief fragments—Sara Chen continued to provide graphic support as needed to the Department.

She worked with numerous curators and conservators on drawings and maps for publications, web content, and gallery panels. She helped Isabel Stünkel prepare for her upcoming exhibition on Burton's Tutankhamun photographs by creating mock-ups (see Looking Ahead). With translation help from our Egyptian colleague Hassaan Mohammed Ali, she designed informational brochures in both English and Arabic on the Department's excavations at Malqata and Dahshur for the Ministry of Tourism and Antiquities. She also worked with Liz and the technicians to update the Temple of Dendur Gallery 131 floor plan for special events.

**Human Remains Working Group.** Anna Serotta from Objects Conservation and Isabel continued to lead The Met's cross-departmental Human Remains Working Group. The team has drafted guidelines, now under review, for the stewardship of human remains in the Museum's collection. The goal is to ensure that they will be cared for with dignity and respect while taking into account the interests and beliefs of descendant communities, visitors, and Museum staff. They also considered specific questions related to the Museum's larger holdings and held informal discussions with colleagues from other institutions working on similar issues.

**Writing Case.** This year, Egyptologists and Egypt-enthusiasts around the world mark two important anniversaries that have shaped the way we have come to understand ancient Egypt. The first of these events celebrates the two hundred years that have passed since Jean-François Champollion determined the main principles of the ancient Egyptian hieroglyphic script. As royal names



[Hatshepsut statue base](#), ca. 1479–1458 b.c.. Limestone, The Metropolitan Museum of Art, New York, Rogers Fund, 1923 (23.3.172a–c). Photograph Bruce Schwarz

and the cartouches that surround them were central to the decipherment. Niv Allon has envisioned an installation for Gallery 111 that showcases the importance of this symbol, seen on objects from statues to scarabs as it encircles names of the kings, gods, and women in the royal household. The second, focused on Tutankhamun, is part of next year's program (see Looking Ahead).



Installation overview of the renovated Malqata Niche. Photograph Gustavo Camps

**Malqata Niche.** The niche in the southwest corner of Gallery 119 houses objects from the early excavations at Malqata (1910–20), the festival-city of Amenhotep III (ca. 1390–1352 B.C.). In August 2019, a small leak above the niche damaged this installation—although not the art—requiring replacement of the fixtures and paneling. Unfortunately, the pandemic significantly delayed the work, but as soon as the Museum reopened in 2021, the Buildings Department immediately went back to the task at hand. This winter, Diana Craig Patch and Niv, with robust support from Liz and the technicians, finished reinstalling these important pieces in an updated presentation.



An extraordinary example of the blue painted pottery (11.215.460) found at Malqata at the turn of the twentieth century. Photograph Bill Barrette

Our impressive collection of blue-painted pottery is shown once again on pedestals along the south wall, with those pieces grouped together that reflect aspects of the goddess Hathor. Above them, the mud paintings of a calf and a basket of fruit that once decorated support structures for benches dominate the wall. Along the west side, a mud painting from the floor depicting birds in a marsh is set alongside more vessels, one of which has similar decoration. Above them, two new panels illustrate the variety of decorative styles found in the pottery at this site and highlight a group of jar label sherds bearing important inscriptions.



Up-close look at a jar label (17.10.1134) inscribed with the jubilee pavilion hieroglyph in black ink, now on display in the Malqata Niche. Photograph Gustavo Camps

Of particular interest is the massive bowl displayed on its side in the corner. Although it was smashed in antiquity, and few of the body sherds were recovered, the surviving rim sherds provide an accurate width for the bowl—this is one of the largest ceramic bowls documented from ancient Egypt. The rim of this vessel is folded inwards in eight places, creating an undulating effect. The folded segments of rim are decorated with lotuses and mandrakes, both plants that elicit narcotic side effects. Diana and Danielle Zwang are now studying its meaning and use.

**Gallery 103 Old Kingdom royal heads case.** Nanette Kelekian's generous 2020 bequest included two small heads depicting Old Kingdom kings. This important contribution prompted Adela Oppenheim to reassess the Old Kingdom royal sculpture in our collection, consider the revised dates proposed by colleagues for other works, and install a new case at the entrance to Gallery 103. Included in the display are the Kelekian Khafre head (2021.41.80), which was part of the 2000–2001 exhibition *Egyptian Art in the Age of the Pyramids*, and the lower part of a face of the same king (26.7.1392). Back on view after many years in storage is an unfinished statuette of Menkaure (37.6.1), which originates from excavations undertaken in the Giza necropolis by the Museum of Fine Arts, Boston, and a small royal head (66.99.152) that James F. Romano, a former curator at The Brooklyn Museum, dated to

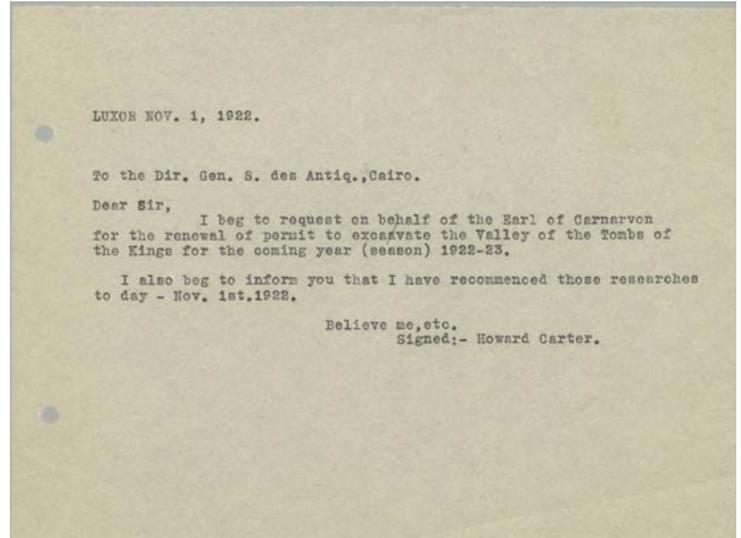
Dynasty 6. Also in the case is a larger head ([66.99.3](#)) that Dorothea Arnold suggests comes from the very beginning of Dynasty 11, allowing us to show the transition to Middle Kingdom royal imagery. Seth, Jessica, and Lucas provided Adela with key assistance in the arrangement of the case.



New display featuring a group of royal heads from the Old Kingdom, now on display in Gallery 103. Photograph Gustavo Camps

**Gallery 110 Pedestal.** Adela moved several objects with royal affiliations into a new display, now on view in the wall case on the south side of Gallery 110. Visitors can see two elaborately decorated shabtis and model coffins ([11.151.763a, b](#); [14.3.69a, b](#); [.70](#); [44.4.5](#)), inscribed for the king's son Wahneferhotep and the palace official Bener, from our early excavations at Lisht South, as well as a ritual peseshkef-implement ([24.2.1](#)) and a bowl fragment ([09.180.543](#)) that, exceptionally, are inscribed with the names of both Dynasty 11 and 12 kings. The reinstallation of these and other important objects in a primary gallery further highlights significant aspects of The Met's Middle Kingdom collection.

**Archives.** One of Morena Stefanova's many tasks has been the preparation of Howard Carter's papers for digital publication. This is one of the projects the Department is carrying out in preparation for the centennial commemoration of the discovery of Tutankhamun's tomb. These papers include correspondence, documents, and various manuscripts from the years 1918 through 1926. Some contain discussions of Carter's discoveries in the tomb as well as information about his archaeological work at other Egyptian sites. The documents will be accessible from the [Watson Library Archive](#) section on the website.



Howard Carter's request to the Director General of the Antiquities Service in Cairo for the renewal of a permit to excavate in the Valley of the Kings in the 1922-23 season, November 1, 1922

**Interns.** One of our graduate interns from the spring of 2021, Pilar Ferrer, continued working with the Department as a summer MuSe intern. She was joined by undergraduate interns Kayley Boddy and Joshua Miller. In addition to continuing the long-term project to digitize our Theban



Summer MuSe interns Pilar Ferrer, Joshua Miller, and Kayley Boddy. Photograph Danielle Zwang

excavation and Graphic Expedition archives, the team focused much of their attention on the upcoming reconfiguration of our First Millennium Study Gallery (130), assisting Janice Kamrin and Jessica to produce a digital mockup, participating in brainstorming sessions, and checking TMS entries. They also worked with Janice on new didactic material for Gallery 126 (Decorated Coffins from Thebes). Additionally, the intern team took the lead, with Danielle's support and participation, on a study of social media options for the Department and presented their recommendations to intern supervisor Janice and Diana

at the end of the summer session. Joshua stayed with us through the fall, continuing to work primarily on the first millennium galleries as well as on a potential Perspectives article on a print by Edward Hopper, an artist in whom he is very interested.

**Committees.** Our curatorial team has continued to serve on larger museum-wide committees throughout the last year. Isabel and Janice are members of the Forum of Curators, Conservators, and Scientists' DEIA (Diversity, Equity, Inclusion, and Accessibility) Committee. Isabel is a member of the Museum Language and Translation Advisory Group and of the Women's History Month Planning group. Janice has joined Isabel in co-organizing events for the Museum's Ancient Art & Archaeology interest group that brings together staff working on ancient art.

Janice is also co-chair this year of the Forum's Scholarship Committee, which, among other priorities, is working with the Assembly's Research and Projects Committee on a definition of scholarship at The Met.

Adela continued to serve as co-chair of the Publishing Committee of the Forum, and to contribute to the DEIA Language Usage Committee. She is also on the editorial boards of the *Journal of the American Research Center in Egypt* and the *Prague Egyptological Studies*.

Niv remains a Research Associate at the Institute for the Study of the Ancient World. He was also invited to contribute to a new group-authored book spearheaded by Max Hollein, which will explore the human urge for connection through objects across cultures in The Met's collection.

Diana continues to serve as a member of the Scientific Committee for the Museo Egizio in Turin. She attended their first in-person annual meeting at the end of May after two years of virtual meetings. Diana also is assisting the Carnegie Museum of Natural History through a new NEH grant on their renovation of the ancient Egyptian galleries she helped to create and install in 1990.

**Coffin Group.** As part of their long-term First Millennium Coffin Project, Anna Serotta and Janice have convened a group of curators and conservators from the British Museum, the Louvre (including one of our former interns), the Egyptian Museum, Cairo, and the Fitzwilliam Museum, Cambridge to share information and inspiration. The group, which now includes Objects Conservation fellow Ahmed Tarek, a conservator from the Grand Egyptian Museum in Cairo, meets about every six weeks and has already proven to be a wonderful resource for their study of the material in Galleries 126 and 130.

## Our Commitment to Antiracism: Presenting Reconsidered Narratives

During the summer of 2020, the Museum made thirteen commitments to foster an environment at The Met that is anti-racist and diverse to create a stronger community. Two elements were substantial initiatives pertaining to collections. To support this work, the Department identified four places where important narratives about ancient Egypt had not been brought to light or where current didactics needed to be reconsidered. The research that members of the Department did throughout the pandemic was put to good use and content for four panels has been drafted.

The first discusses the diversity of the people who came to live in the Nile Valley over the course of some 4,500 years of ancient Egypt's cultural history. The second considers how we acquired our collection, clarifying that the process surrounding partage, or division of finds, between 1907 and 1937 was substantially more complicated than traditionally we understood it to be. In the Temple of



[Talatat with Nubians and Syrians in Adoration](#), ca. 1349–1336 b.c., Limestone.



Fragments of Osiride Statues of Hatshepsut (including [31.3.163](#), [31.3.153](#), [31.3.155](#), and [31.3.154](#)) found by The Met's Egyptian Expedition at Deir el-Bahri. Photograph Harry Burton, April 1928

Dendur Wing, a new panel will be added to the series produced in 2017 for the anniversary of Dendur's arrival here; this will highlight Nubia, ancient Egypt's southern neighbor. Finally, in the area where visitors exit the Egyptian



The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.172). Photograph Gustavo Camps

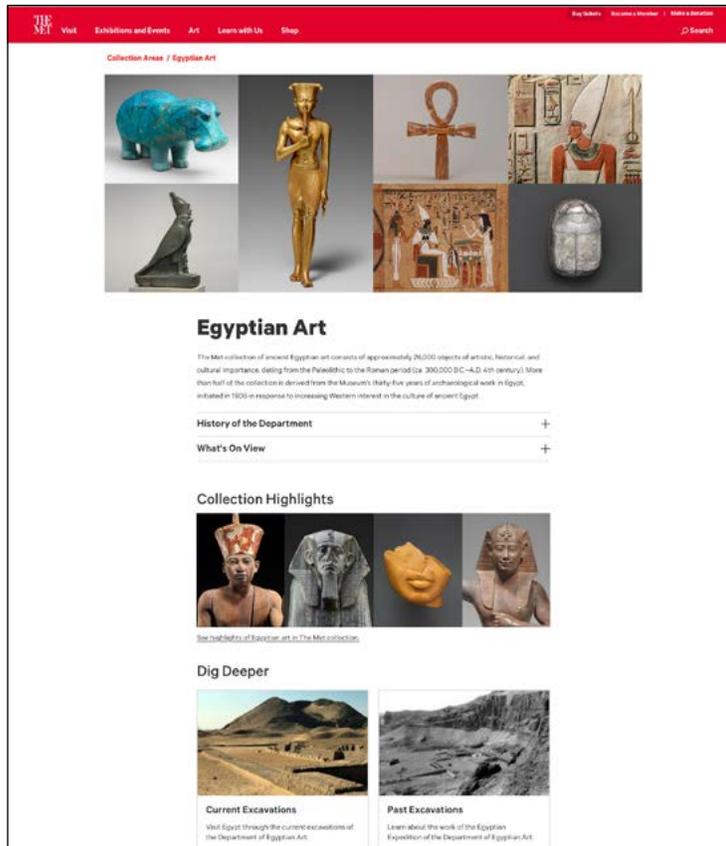
galleries, we plan to add a panel that will direct people to other locations within the Museum with displays from subsequent periods of Egyptian history.



Map by Sara Chen of Ancient Nubia and Egypt for the planned panel

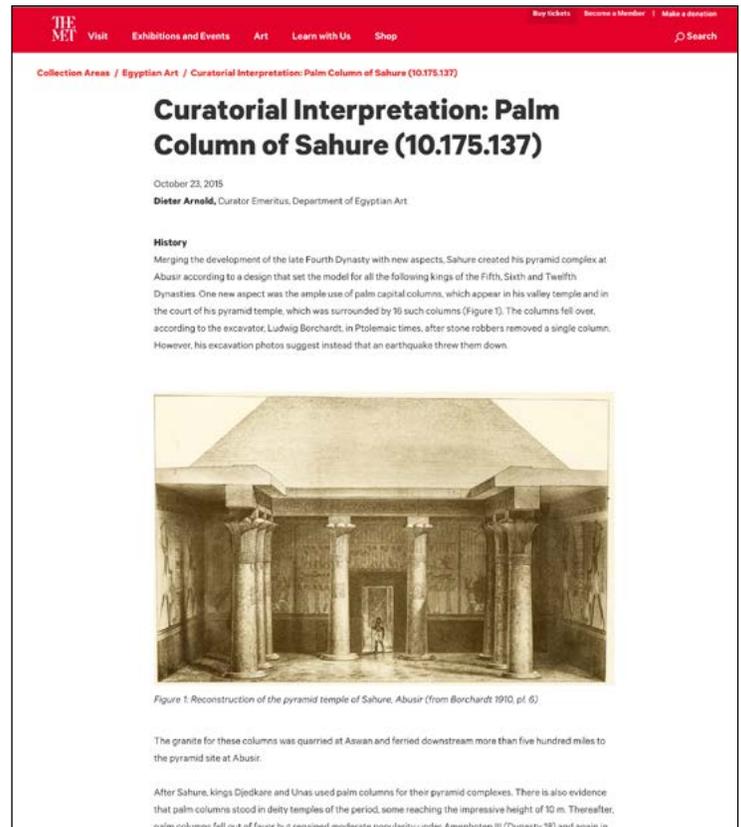
# Sharing Our Collection

**Department Pages.** Elizabeth Miller and Janice Kamrin were two of the first staff members from curatorial departments to be trained by the Digital Department to work in Sitecore, the platform used for hosting The Met's website.



The landing page for our [Department Pages](#)

They finished rebuilding our department pages last year, and now meet weekly to update finished pages and add new ones. Regular tasks include keeping our staff and fellowship pages up to date and adding entries to our Collection Insights page, where we highlight new research on our objects by curators or outside scholars. Elizabeth and Janice have also used a new template provided by the web team to create illustrated essays that can be used to enhance our object pages (examples so far have been built for the [“Palm Column of Sahure \(10.175.137\)”](#) and the [“Portrait of a Youth \(09.181.4.\)”](#) Most excitingly, Digital has supported our efforts to create a hub dedicated to our excavations and archives, which we are calling “Dig Deeper.” The first four essays, authored by Catharine H. Roehrig, Diana Craig Patch, and Adela Oppenheim, are now available online, creating a portal through which visitors will be able to find additional essays and eventually links to full publications, many of which will focus on results from the Department’s past and current fieldwork.



Screen shot of the Curatorial Interpretation for the [“Palm Column of Sahure” \(10.175.137\)](#), by Dieter Arnold

**Supporting Colleagues.** The Department answered almost 150 inquiries concerning our collection in particular or aspects of ancient Egyptian art and culture in general. Many of these were requests by scholars and students for information about or images of our objects; others were queries from the general public or from media outlets. A number of scholars also came to visit us in person to work on specific projects:



Sarah Vilain, a Marie Skłodowska-Curie Fellow at the Université Paris-Nanterre, looking at objects on display in Gallery 117. Photograph Niv Allon



Sarah Vilain is exploring the way stone vessel forms, such as this [Jug with rope pattern \(26.8.18\)](#), mimics metal examples. Photograph Bill Barrette

In early April, the Department hosted one of the first researchers to visit and study objects in the collection since the pandemic started. Sarah Vilain is currently a Marie Skłodowska-Curie Fellow at the Université Paris-Nanterre, in France. Her project, entitled ITEM, “Imitations and inTeractions in the Eastern Mediterranean,” deals with imitations of Cypriot shapes and motifs in the Levant and in Egypt during the second millennium B.C. Within the framework of this project, she came to study such objects as the [Jug with rope pattern \(26.8.18\)](#) and a colorful model vase ([12.182.24](#)), both from Dynasty 18.

In November 2021, Rodrigo Alcaino Olivares, a PhD candidate in Geology Engineering (York University, Toronto) and part of a team investigating geological features and activity in the Valley of the Kings, came to our Department to look at our photographic archives from the Valley of the Kings, especially images of the tomb of King of Thutmose III (KV 42).

In June 2022, Andrzej Niwinski, world-renowned expert on early first millennium coffins and funerary papyri, brought a team to The Met to study the iconography of our excavated Dynasty 21 coffins.

**In America: A Lexicon of Fashion.** In the summer of 2021, the Department agreed to support our colleague, Andrew Bolton, by allowing his exhibition *In America: A Lexicon of Fashion* (opened September 18, 2021) to use our Gallery 132, where we traditionally display facsimile rotations, as the introductory space for the show. This assistance was a significant show of support by Egyptian Art because the facsimile rotation “*Drink and Be Merry!*” was taken down to accommodate the Costume Institute’s needs. In addition, our next rotation, slated for the beginning of 2022, had to be delayed until late 2023. However, our Department tries always to assist our colleagues and *In America: A Lexicon of Fashion* has had great attendance.

**Conferences and Presentations.** In December 2021, Janice taught a virtual class on “Exploring Death in First Millennium Egypt” at Washington University in St. Louis; in January 2022 she lectured for the Chesterfield Egyptology Society on “Digging in Winlock’s Archives,” and in April 2022, she gave a joint in-person presentation on the “Unusual Coffin of Shep ([O.C.6b, c](#))” with Anna Serotta, Chantal Stein, and Caroline Cartwright of the British Museum at the American Research Center in Egypt’s 73rd Annual Meeting. In May, she was the expert for a Flipgrid event, streamed for classrooms around the world, on the coffin set belonging to the Chantress of Amun-Re, Henettawy ([25.3.182–.184](#)).

Coinciding with Women’s History Month, Isabel Stünkel gave a lecture in March 2022 for Colby College on her research on the queens attested at Dahshur.

Adela Oppenheim attended the in-person Annual Meeting of the American Research Center in Egypt in Irvine, California, where she was happy to see friends and colleagues after a gap of three years; she presented a paper on the 2019 and 2021 excavation seasons at the pyramid complex of Senwosret III, Dahshur. In June, she attended the eighth Old Kingdom Art and Archaeology conference in Jaén, Spain, speaking about Old Kingdom models for Middle Kingdom royal relief decoration.

On November 13, 2021, Niv Allon shared his current research on images of violence in ancient Egypt with The Thames Valley Ancient Egypt Society (TVAES), a group of the learned public with over 150 members from Berks, Surrey, London, and beyond.



A view of Gallery 132 with the [sarcophagus of Wennefer \(11.154.1a, b\)](#) surrounded by a set of costumes from *In America: A Lexicon of Fashion*. Photograph Anna-Marie Kellen

**Volunteer Guides.** Our group of Egyptian Art guides includes some of the longest-serving volunteers in the Museum, and we are grateful to all of them. Two members of the group decided to retire in the last year: Fritzie Wellborn after 50 years of service and Ann Knapp after 25 years. We cannot thank them enough for their dedication and for the joy, knowledge, and inspiration they have brought to our visitors.

We were excited that in March 2022, after a two-year hiatus, volunteer guides resumed in-person tours through the ancient Egyptian art galleries, albeit on a reduced schedule. Throughout the year, the group has discussed Egyptian art with their captain, Andrea Lakian, and Isabel, their departmental liaison. The two arranged a variety of training sessions, given by Amy Butner, Diana, Niv, and Sophia Kroft. In addition, several cross-departmental sessions were held in conjunction with Alisa LaGamma of the Michael C. Rockefeller Wing and Michael Seymour of the Department of Ancient Near Eastern Art.

New offerings this year include virtual tours of the special exhibition *The African Origin of Civilization*, for which five of our volunteers joined forces with five guides from the Michael C. Rockefeller Wing. These tours will allow online visitors from anywhere in the world to discover unexpected similarities and contrasts in pairings of works from ancient Egypt and west and central Africa.

**Departmental Volunteers.** Barbara Dolgin, our long-time, devoted volunteer, returned to her regular schedule of two days a week. She has been hard at work helping us consolidate our library, review and process book donations, and continue to refine and improve the documentation and housing of our departmental archives.

After more than thirty years of work, the Dahshur project has generated a substantial amount of important archival material. Volunteer Andrea Lakian has been providing essential support to our ongoing efforts to keep these records organized for future research. This year she has focused particularly on digitizing and labeling film photographs from the beginning of the project in the early 1990s, taken before it was possible to have high-quality digital images.

We were also joined in January by a new volunteer, Cliff Brannan, the son of our Friend Rachel Brannan. Cliff has been helping to clean up TMS records in preparation for publication of Geoffrey Martin's *Scarabs and Other Seals from Lisht*. He is also scanning various types of material as part of our efforts to digitize our Theban archives, and is working with Janice and Jessica Vayo on reconfiguration of the displays in Galleries 126 and 130. Currently, he is reviewing object records and assisting with research;

in the coming months, he will also be assisting with our digital mockup of Gallery 130 and helping with didactic material.

**Outreach. Loans.** The Egyptian Art Department loaned five objects to the exhibition *Akhmim: Egypt's Forgotten City* held in the Ägyptisches Museum und Papyrussammlung, Berlin in summer 2021; and two objects to the exhibition *Pharaon des Deux Terres: L'épopée africaine des rois de Napata* on display in the Louvre,



The *Menat of Taharqa* (41.160.104) is now on display in the *Pharaon des Deux Terres* exhibition at the Louvre Museum

Paris, until July 25, 2022. Adela continued to oversee the Department's outgoing loans with the assistance of Anna Serotta, Elizabeth Fiorentino, and the Department's technicians.

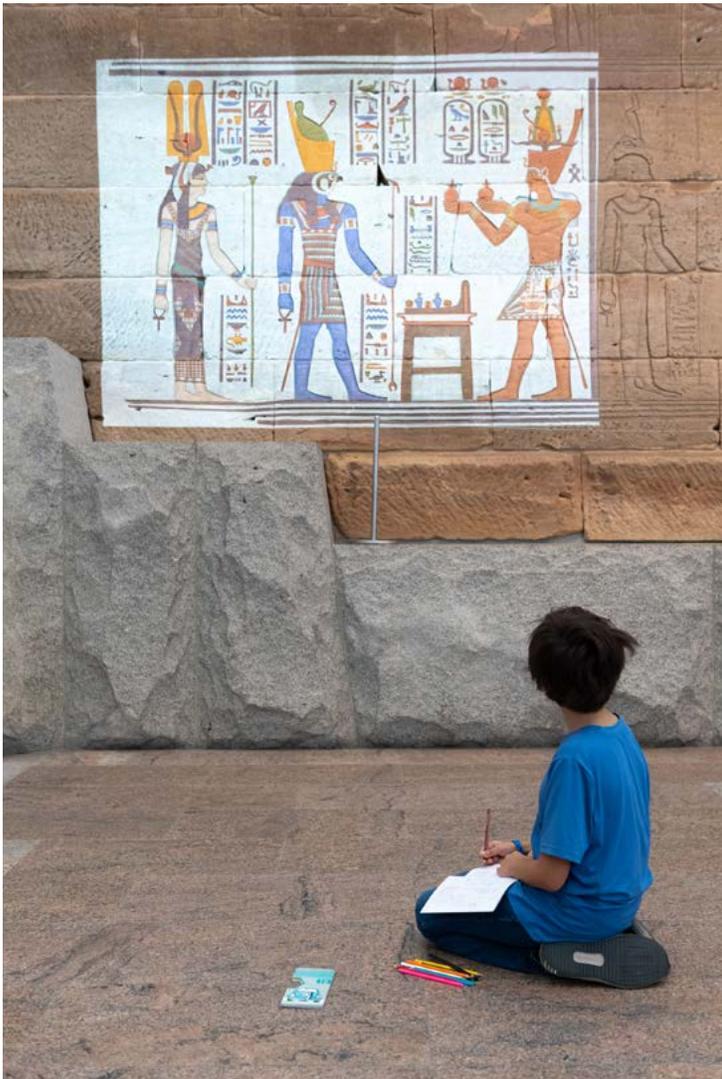
**Charles K. Wilkinson Lecture Series.** On November 9, 2021, we co-hosted the annual Charles K. Wilkinson Lecture Series with the Departments of Islamic Art and Ancient Near Eastern Art. Holding the talks virtually for the first time created a wonderful opportunity to share the insights of three scholars from different fields on the topic of "African Communities: Reflections of Coexistence and Cooperation." Our Department's presenter, Aaron M. de Souza, at the time a Lise Meitner Postdoctoral Fellow at the Austrian Archaeological Institute of the Austrian



The signature image from Dr. Aaron de Souza's presentation, a decorated goat skull from SJE Site 47, Deiberia East, Sudan. Courtesy of the Gustavianum Museum, Uppsala University. Photograph: A. de Souza

Academy of Sciences in Vienna, spoke about his fascinating research on the ancient Nile Valley's Pan-Grave culture. A lively question and answer session, moderated by Diana, followed the three lectures. Anyone who was not able to tune in live can watch a [recording of the lectures on The Met website](#).

**MetFest.** On Saturday October 2, 2021, the Museum hosted MetFest, the first-ever outdoor and indoor Museum-wide block party celebrating the transformative power of the arts. Our Department contributed with a six-hour long Ask the Expert station in front of the Temple of Dendur. Diana, Amy, Isabel, and Janice discussed various aspects of the temple and answered questions from several hundred visitors of all ages. We also distributed Dendur Family Guides and pencils. Throughout the event, Color the Temple was running for everyone to enjoy. The timing of the event was perfect, as the Department had just invested in a new projector for this popular display and



A young visitor during MetFest. Photograph by Filip Wolak

the dynamic images inspired many kids to spontaneously spread across the floor and enjoy the coloring section of the Dendur Family Guide.

**Podcast recording.** The Department participated in the new monthly podcast series *Spotlight*, which features new perspectives on a single work from The Met collection. In the June episode, Aude Semat talked with Egyptian-American author and activist Mona Eltahawy about the *White Hatshepsut* (29.3.2). Aude and Mona explored the unusual nature of Hatshepsut's depictions, female rulers in ancient Egypt, and how these topics resonate today beyond Egyptology.

**Netflix.** The Egyptian galleries were featured in the episode "Why Is Hair So Major?" of the new Netflix series *Getting Curious with Jonathan Van Ness*. After a light-hearted musical number that was filmed in the Temple of Dendur Wing, Aude Semat conversed with Jonathan about wigs and hairstyles in ancient Egypt while walking through the galleries, looking at the Department's collection.



Aude Semat discussed this wig (30.3.35), found in the inner coffin of Nanuny, with Jonathan Van Ness in an episode of *Getting Curious with Jonathan Van Ness*. Photograph Gustavo Camps

**Merchandizing.** Throughout the year, Diana, Isabel, and Niv have supported other departments with projects that involve objects in our collection. This work has included reviewing content planned for children's books, objects for licensing, and various types of games.

## In Memoriam

**Alexander Garvin (1941–2021)** Our Department was saddened to learn of the passing of Alexander Garvin on December 21, 2021. Alex had a long and impressive career as an urban planner in New York City and worked with five mayoral administrations. He was the president and CEO of AGA Public Realm Strategists, a planning and design firm. Most notably, he was the vice president for planning, design, and development for the Lower Manhattan Development Corporation, where he was responsible for the design plans to rebuild on the site of Ground Zero. Beginning in 1967, Alex taught at Yale University in the School of Architecture. He joined our Friends of Egyptian Art in 2017, after taking a Travel with The Met trip to Egypt with Diana Craig Patch, and became a regular participant at those events. In 2021, he joined our Visiting Committee. As a dedicated supporter of our Department, Alex will be greatly missed.



Diana Craig Patch and Alexander Garvin catching up during the Tour of Ancient Egyptian Coffins in November 2019. Photograph Gustavo Camps

**James M. Vaughn Jr. (1939–2022)** It is with our deepest regret that we announce the passing of James M. Vaughn Jr. on February 14, 2022, who had served alongside his wife Salle as a member of our Visiting Committee since 1983. James was a great philanthropist to the sciences through his Vaughn Foundation Fund and at The Met, James and Salle contributed to the purchase of three pieces of Egyptian art: a vase in the shape of a mother monkey with her young ([1992.338](#)), an ibex amulet ([1980.2](#)), and a statuette of a ram ([1998.77](#)). We extend our deepest sympathies to Salle.



[Vase in the Shape of a Mother Monkey with Her Young](#), ca. 2289–2255 B.C. (1992.338) funded in part by the Vaughn Foundation Gifts

**Geoffrey Almeric Thorndike Martin (1934–2022)** Egyptologist Geoffrey Martin was a regular visitor to our Department and was a great scholar and a dear friend. We are saddened to report that he passed away earlier this year. Geoffrey graduated with his BA in from University College London and his MA and PhD from the University of Cambridge, where later he became a Senior Fellow at the McDonald Institute for Archaeological Research. He taught Egyptology at University College London, where he was appointed Edwards Professor of Egyptian Archaeology and Philology. Throughout his career, Geoffrey participated in and directed fieldwork and epigraphic missions for the Egyptian Exploration Society (EES) and may be best remembered for leading the EES-Leiden projects at Saqqara that discovered the New Kingdom tombs of Haremhab and Maya and Meryt. For the last decade, we were working with him to publish his monograph on ancient Egyptian scarabs and other seals from Lisht, an online publication that the Department plans to complete in the coming year.



Geoffrey Martin working in the Valley of the Kings alongside Rais Aly el-Quftawy in 2006. Photograph courtesy of Jacobus Van Dijk

## Looking Ahead

The Department is working on a number of great projects that we hope to bring to fruition in the coming year. The following initiatives have largely been in the works, but a few are unexpected.

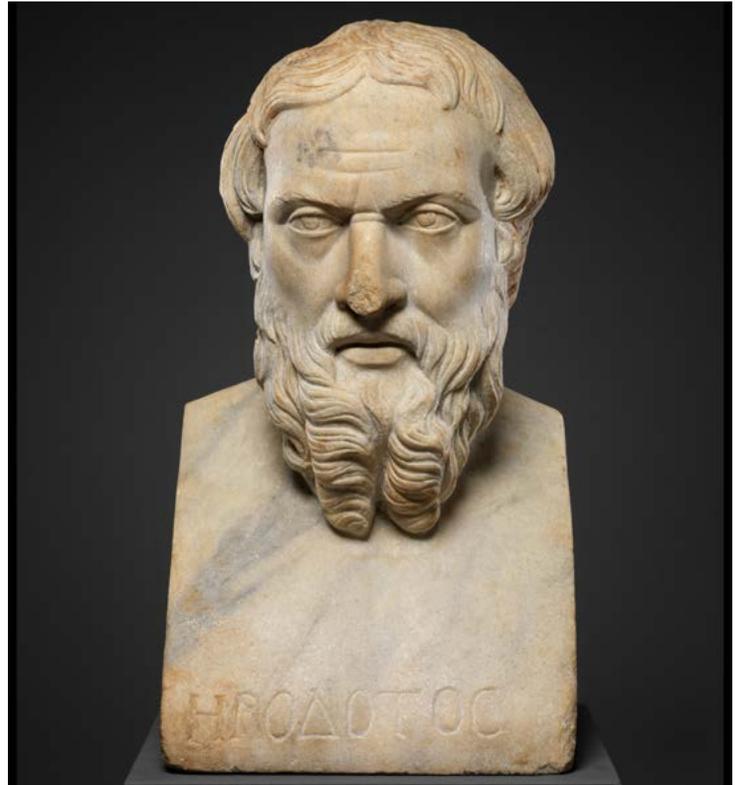
- On November 4, 2022, the world will celebrate the hundred-year anniversary of the discovery of the tomb of King Tutankhamun in the Valley of the Kings. Our Department will participate with two special features. First, a self-guided tour organized by Aude Semat will be offered in the New Kingdom galleries.



Harry Burton's photograph of a bouquet from the tomb of Tutankhamun. Photo from the Archives of the Department of Egyptian Art

The tour will highlight approximately forty pieces that can be considered “markers” of Tutankhamun’s time and special labels will examine how they defined his era. The second feature will be a rotation in Gallery 132. Isabel Stünkel has selected thirty-three photographs taken by Met photographer Harry Burton. His photos of Tutankhamun’s legendary treasures are world famous, but his more intimate images, for example of the more mundane objects in the king’s tomb, are less known and will be the focus of this small exhibition.

- The Department of Greek and Roman Art is loaning us a bust of Herodotus ([91.8](#)). It will be displayed in our galleries while Egyptian Art loans two important pieces to *Chroma: Ancient Sculpture in Color* (July 5, 2022, to March 23, 2023).
- We are planning five Friends of Egyptian Art events, including a joint event with Philadoroi, the Friends of Greek and Roman Art, where Niv Allon and Sara Lepinski will discuss the bust of Herodotus and consider the historian’s impact on both cultures.



[Marble bust of Herodotus](#), 2nd century A.D., The Metropolitan Museum of Art, New York. Gift of George F. Baker, 1891 (91.8). Photograph Oi-Cheong Lee

- The Egyptian Expedition to Dahshur will conduct another season, emphasizing work in the South Temple and continued study of decorative programs in the complex, pottery, and the human remains from the first millennium.
- The Department is very excited to welcome three Fellows next year. Hany Ahmed, a member of the The Ministry of Tourism and Antiquities, is returning to continue his study of the mastaba of Rashepses; Jun Yi Wong will be working on the destruction of Hatshepsut’s monuments at Deir el-Bahri; and Daniel Gonzalez Leon will be diving into the Coptos decrees, five of which are at The Met, in order to study their paleography.
- We will also be hosting Heba Khairy Metwaly, curator and exhibition coordinator at the Grand Egyptian Museum, Cairo, who has received a Fulbright award to study documentation and collections management procedures at The Met.
- In 2023, The Charles K. Wilkinson lecture series will include a presentation by Adela Oppenheim focusing on Meketre’s model boats.
- After working as a research assistant in the Department for the last three years, Danielle Zwang will sadly be leaving at the end of the summer to start a PhD. program in Near Eastern Languages and Civilizations at the University of Pennsylvania.



**Left to right: Top row:** Seth, Janice, Elizabeth, Aude, Isabel, Niv, Liz, Gustavo  
**Second row:** Lucas, Morena, Diana, Danielle, Amy



**Insert:** Adela, Dieter, Sara, Jessica, Sophie

## Staff of the Department of Egyptian Art

*Lila Acheson Wallace Curator in Charge*  
 Diana Craig Patch

*Senior Collections Manager*  
 Elizabeth Fiorentino

*Supervising Departmental Technician*  
 Seth Zimiles

*Departmental Technicians*  
 Lucas Galante  
 Jessica Vayo

*Draftsperson*  
 Sara Chen

*Associate Administrator*  
 Elizabeth Miller

*Senior Photographer*  
 Gustavo Camps

*Research Associate*  
 Morena Stefanova

*Research Assistant*  
 Danielle Zwang

*Curators*  
 Adela Oppenheim  
 Isabel Stünkel

*Associate Curators*  
 Niv Allon  
 Janice Kamrin

*Assistant Curator*  
 Aude Semat

*Curators Emeriti*  
 Dieter Arnold  
 Dorothea Arnold  
 Marsha Hill  
 Christine Lilyquist  
 Catharine H. Roehrig

*Andrew W. Mellon Postdoctoral  
 Curatorial Fellow*  
 Amy Butner

*Marica and Jan Vilcek Curatorial  
 Fellow*  
 Sophia Kroft

*Interns*  
 Kayley Boddy  
 Pilar Ferrer  
 Joshua Miller

*Department Volunteers*  
 Clifton Brannan  
 Beatrice Cooper  
 Barbara Dolgin  
 Andrea Lakian

If you are interested in the activities of the Department of Egyptian Art,  
 please contact [egyptianart@metmuseum.org](mailto:egyptianart@metmuseum.org) or 212 570 3770.

If you are interested in learning more about the Friends of Egyptian Art or would like to make a gift designated to the Department of  
 Egyptian Art please contact Jennifer Brown in Development at 212 650 2366 or [FriendsOfEgyptianArt@metmuseum.org](mailto:FriendsOfEgyptianArt@metmuseum.org).