

New Acquisitions



Lid and base of a coffin of the priest of Heryshef, Nedjemankh, Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Leona Sobel Education and The Camille M. Lownds Funds; and 2016 Benefit Fund, 2017 (2017.255a, b)

The Coffin of Nedjemankh. The Department was excited last summer to acquire the literally dazzling coffin of the priest of Heryshef, Nedjemankh. Although Diana Craig Patch was shown the coffin in Paris during the summer of 2016, its purchase took more than a year due to a careful study of its 1971 export license from Egypt, its subsequent history in a private collection, and the current structure and stability of the coffin. The pieces all came together last summer, and thanks to the generosity of The Met we added the richly adorned cartonnage coffin to our collection.

The coffin’s lid went on exhibit in September 2017. Since then many visitors have admired Nedjemankh’s cover with its beautiful and detailed vignettes. These illustrations were carried out with raised gesso in a technique known as *pastiglia*, and then the surfaces were gilded in gold or silver. The vignettes are known from various funerary contexts, including the Book of the Dead. The weighing of the heart and the embalming of the mummy are well known images, but the depiction of the baboons worshipping the sun is rarer.

The inscription above Nedjemankh’s feet lists his titles: priest, *sameref*-priest, priest who adorns the divine image, and priest of Heryshef-who-resides-in-Herakleopolis (Magna). The numerous priestly titles suggest he spent his entire career in service to this ram-headed god. The inscription also has a brief family tree, providing the name of his mother, Banabes. Most important, however, is the hymn that talks about gold and silver and the flesh of the gods. Nedjemankh cleverly commissioned a coffin that took the actual metals mentioned in the hymn, which allude to the divine, and applied them to the exterior (gold) and interior (silver) of his coffin. Thus through the combination of the hymn and the metals, the house for his mummy actually divinizes his being for eternity.

The Colossal Head of a Captive. This imposing head joined our collection this year through the generous gift of Lewis and Elaine Dubroff. Its eyes are large beneath a sharply receding brow, and its rugged face shows prominent cheeks and a fragmentary broad nose. Underneath, his mouth is slightly ajar, as if he is baring his teeth in a



Monumental head of a foreigner, Gift of Lewis and Elaine Dubroff, 2017 (2017.657)

grimace. With its short and rounded beard, it depicts an Asiatic, one of Egypt's prototypical enemies.

The head emerges from a rectangular block, suggesting it was originally an architectural element, like the series of foreign captive heads found in Medinet Habu, the great temple complex of Ramesses III on the west bank of Thebes. There, and in other palaces in temples, rows of foreigners' heads decorated the Window of Appearances through which the king would appear to an audience, symbolizing Egypt's control of areas beyond its traditional borders. The schematic nature of this piece may be tied to its architectural use, but this decoration probably would have been painted in antiquity.

In recent years, the Department has set as one of its main goals to expand its representation of art of the Ramesside Period (1295–1070 B.C.), a time that saw intensive military activities and extensive monumental constructions. This imposing head of a foreign captive is, therefore, a key addition to our collection.

Head of a Noblewoman. Nanette B. Kelekian generously donated this rare example of a richly colored Ramesside head of a noblewoman. Adorned with a floral headband, her hair falls in braids on either side of her full round face, which is colored in bright pinkish brown. The headband's leaves are marked schematically, while two buds and a lo-

tus flower rest above her forehead. Most captivating, however, are her wide-open eyes and her sweet slight smile.

Originally, she was probably shown with her husband, their statues carved into a niche in a tomb chapel. There, family members and visitors could appreciate this lifelike art, give offerings, pronounce their names, and thereby



Head of a noblewoman, Gift of Nanette R. Kelekian, 2018 (2018.50)

contribute to their continued existence in the afterlife. The piece can be safely dated to the Ramesside Period, between the later years of Ramesses II's reign and the end of Dynasty 20 (ca. 1220–1070 B.C.). To this time belong the round face, the drilled corners of the mouth, the style of the elaborate wig, and the extensive use of red and yellow in the fillet. The date of the piece, its context, and the remarkable preservation of its pigments render it unique in our collection and a crucial addition.

A Face on a Plaque. Through Isabel Stünkel's initiative, the Department reacquired a beautiful fragment of a faience plaque decorated with a man's head. The Egyptian Expedition to Lisht originally excavated this small piece, and the Museum received it in the division of finds at the end of the 1911 season. During a major deaccessioning initiative in the 1950s, the piece's significance was not recognized, and regrettably, it was sold.

The object belongs to an unusual group of faience plaques and tiles from the pyramid complex of King Amenemhat I, some of which feature royal names of



Faience fragment with the head of a man, Fund from various donors, 2018 (2018.133)

Dynasty 13 kings. Intriguingly, this piece is the only faience relief work with figurative decoration known from the Middle Kingdom! We are very happy to have this rare and exquisite object back in our collection.

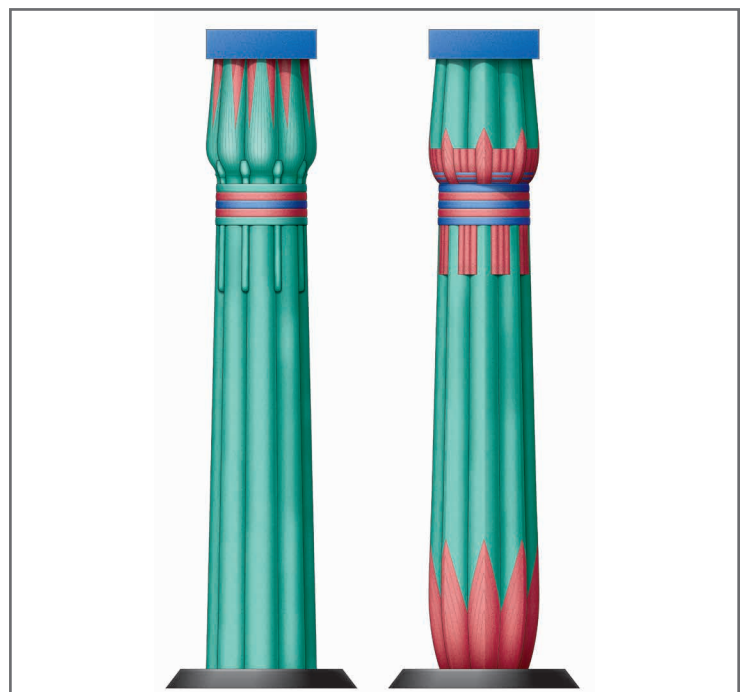
In the Field

Dahshur. Dieter Arnold and Adela Oppenheim resumed work in the South Temple of the Pyramid Complex of Senwosret III in fall 2017 with Danielle Morgan Zwang registering the finds and Jens Kibilka surveying the area. While partially excavated by the Egyptian Expedition in



View of the South Temple of Senwosret III facing south. The corners of the temple are indicated by red arrows

the 1990s, we now plan a complete exploration of this fascinating, albeit badly destroyed temple, which originally measured some 47 x 76 m. This season's work began in the temple's northwest corner and proceeded along the north side; an area about 10 x 40 m was exposed, revealing



Reconstruction of a lotus bundle column (left) and a papyrus bundle column (right) from the South Temple of Senwosret III (computer reconstruction by Sara Chen)

the brick subfoundation and masses of limestone debris, including fragments of the temple's wall decoration and parts of papyrus bundle columns. Although we cannot determine the arrangement of the temple's rooms, the recovery of 400 column fragments now and in earlier seasons indicates that it incorporated one or more large hypostyle halls and/or columned courts. Previous discoveries have also shown that red granite shrines occupied the west end of the temple, which presumably held statues of the king and perhaps also deities.

Recovered fragments of wall decoration indicate the presence of a chamber decorated with scenes depicting food offerings presented to the king, and a room with processions of deities. Other fragments originate from what seems to have been representations of episodes of the *sed*-festival, a renewal ritual that ideally took place once the king had reigned for thirty years. The conquest of foreigners was also depicted. One of the most exquisite pieces found this season preserves part of the figure of a kneeling Asiatic raising his arms in submission and reverence, presumably towards the king. His foreign identity can be seen in the intricate wavy hair held by a filet, a jagged beard, a necklace with a long bead, a kilt with red rectangles, and a patterned belt.

Along the north wall of the temple were a series of rectangular pits, presumably intended to house burials, cut after the Middle Kingdom structure had been destroyed. An unexpected and exciting find lining the easternmost pit, which was neither completed nor used, was

thirty-three blocks from a beautifully carved door lintel. At the center is the Khakaure cartouche flanked by the cobra goddess Wadjet, with epithets behind her. At the outer edges of the lintel, the king's Horus name is confronted by the vulture goddess Nekhbet. The lintel probably originates from a side entrance to the South Temple.



Figure of a kneeling Asiatic found in the South Temple of Senwosret III

The purpose of the South Temple remains uncertain. It may have been connected to the celebration of the king's *sed*-festival, and it seems likely that one or more deity cults were included. Continued excavation in fall 2018 should shed further light on this enigmatic temple.



Horus falcon and Nekhbet vulture from the left side of a door lintel found in the South Temple of Senwosret III



Looking east to the reconstructed portion of the King's Palace with the royal bedroom to the back right and the enclosure wall of the complex in the foreground

Other work undertaken this season included: the continued study of the relief decoration of the queens' chapels by Isabel Stünkel, the pottery by Susan Allen, post-New Kingdom burials by Christine Marshall, and the textiles associated with the burials by Emilia Cortes of Textile Conservation. Carolyn Riccardelli from Objects Conservation and Johannes Walz restored a portion of the Senwosretankh tomb at Lisht South, which was damaged during the Egyptian revolution. Sara Chen, Egyptian Art's artist and draftsman, drew relief fragments from several parts of the site, and Anna Kellen and Oi-Cheong Lee, both from The Met's Imaging Department, photographed old and new finds.

Malqata. We want to thank John A. and Carol Moran for their dedicated support of this fieldwork. We couldn't do it without them.



Diana and Tony in discussion about how the staircase to the palace roof might have been built

King's Palace. This season Diana Craig Patch directed the preservation work at the King's Palace, which was largely funded by an Antiquities Endowment Fund grant awarded to The Met in 2016. The King's Palace is the primary mud brick structure Amenhotep III built at Malqata to celebrate his *heb-sed*, or rejuvenation festival. The palace was in a poor state of preservation and the Joint Expedition to Malqata has been hard at work recording the remains of walls excavated by the Egyptian Expedition from 1910–20. This season we drew about fifteen walls in various parts of the palace interior and then capped them with modern mud brick. Mud brick conservator Anthony Crosby supervised this process with critical assistance from archaeologist and Egyptologist Jan Picton, and surveyor and draftsman Piet Collet. During the clearing work, many isolated fragments of painted mud plaster, mostly from ceilings, were uncovered in the debris from early excavators. Catharine H. Roehrig photographed all of them and with Hiroko Kariya, our conservator, securely buried them.

Diana had an exciting find this season with the discovery of an *in situ* threshold that held a pivot hole for a



A sandstone threshold with the mud plaster structure that was part of the doorframe. The door's pivot hole, here filled with mud, is just in front

wood door that is no longer in evidence. However, the mud plaster structure forming the doorframe against which the door would rotate was still in place. The doorjamb is also missing; its circular shape, pole-like, is identifiable in both the doorframe and the preserved bright white gypsum plastering the threshold.

West Settlement. Janice Kamrin continued to excavate this interesting site with assistance from Susan Allen, our ceramicist, and former intern Serenela Pelier, focusing on the north and east areas. A principal goal of the 2018 season was to look for a connection between this site and Diana's Industrial Area to the east. We began work at the north end of the excavation area, and chose a line to the east that would avoid modern archaeological spoil heaps. In the first 2.5 m, we found the continuation of architecture mapped in the previous seasons, including a deep deposit lying under the remains of a wall consisting of almost complete vessels of palace ware; mud bricks; animal bones;



Leveling deposit beneath a newly excavated wall in the West Settlement

charcoal; and some painted mud plaster. It is most likely material used to level the desert surface prior to building. The presence of these materials under extant architecture also tells us that the site was used, reused, or extended after its first construction phase. However, anything that might have been east of this is gone. This is probably because the area lies in a shallow wadi, and the walls did not survive the periodic floods from the Theban hills.

Another goal of the season was to continue defining the boundaries of the complex, which appear to be delineated by walls laid using headers rather than stretchers. By the end of the season, we had outlined most of

the eastern edge of the site outside the wadi. We also made significant progress with the analysis of the West Settlement ceramics: Susan has refined our pottery forms and done a preliminary pass through much of the material collected in 2016. At this point, most of the sherds she has



Serenela and Susan sort West Settlement pottery from the 2016 season

analyzed are of Nile silt and come from forms that include bowls and dishes of all sizes and medium-sized jars. A small percentage of the sherds are of marl clay, and we always find fragments of blue-painted pottery.

Site Preservation. We continue to protect the entire site through extensive garbage collection and removal of huge amounts of invasive camel thorn. We installed 129 m of barbed wire fence to protect the Amun Temple from the ravages of trucks chasing descending hot air balloons. We also added improvements, such as site lighting, to the guardhouse we built in 2016–17.

Distinguished Visitors. We were delighted to welcome to Malqata this season The Met's President, Dan Weiss, and his wife, Sandra Jarva Weiss. Dan and Sandra spent an entire day with us in the field at Malqata so that they had a chance to experience our excavation first hand. While exploring Luxor's impressive antiquities, they stayed with us at our hotel, The New Memnon, for four days.

Amarna. Marsha Hill joined Barry Kemp's Amarna Project for two weeks this past March. The archaeological team is excavating the early floors of the Great Aten Temple that were preserved below leveling rubble put down to raise the ground for the final temple. Surprising evidence of an early, apparently multipurpose temple yard has emerged:



Diana and Janice show Dan and Sandra the excavations at the West Settlement

offering tables, some likely constructed by private initiative, basins that may be connected with funerary cult, and buildings constructed of poles and mats, including one intended for the king. Modern building crews continued their work permanently marking major features and outlines of the temple by establishing the northeastern-most corner, which they will eventually join to the work being done on the outlines at the front parts of the temple.



An offering table still standing at nearly full height at Amarna



The northeast corner of the stone Long Temple marked in modern limestone blocks at Amarna

A stone dump left probably by Sir Flinders Petrie on the south side of the stone temple zone is being cleared so that the underlying ground of the temple can be investigated in that area. Marsha cleaned and studied these hard stone fragments, many of them from balustrades or parapets likely broken up in preparation for the final temple. On one diorite fragment an artist had executed a royal sandal in dark stone, but positioned the carving precisely so that one isolated bright white quartz crystal represented the sandal's padded strap.

Friends of Egyptian Art

Our dedicated and generous Friends once again supported the Department's many activities:

- Research Supporting membership for The Met in the American Research Center in Egypt (ARCE)
- Honoraria for our outside lecturers
- New frame and conservation mounting for a Ptolemaic Book of the Dead papyrus illustrating a judgment scene (66.99.142)
- New decorative scrims to enhance the art in Galleries 116, 124, and 127
- Replacement of a cracked glass panel in a Gallery 103 case
- Preparation of our special exhibition gallery for the upcoming *Nedjemankh and His Gilded Coffin*
- Security camera for Nedjemankh's coffin in Gallery 138

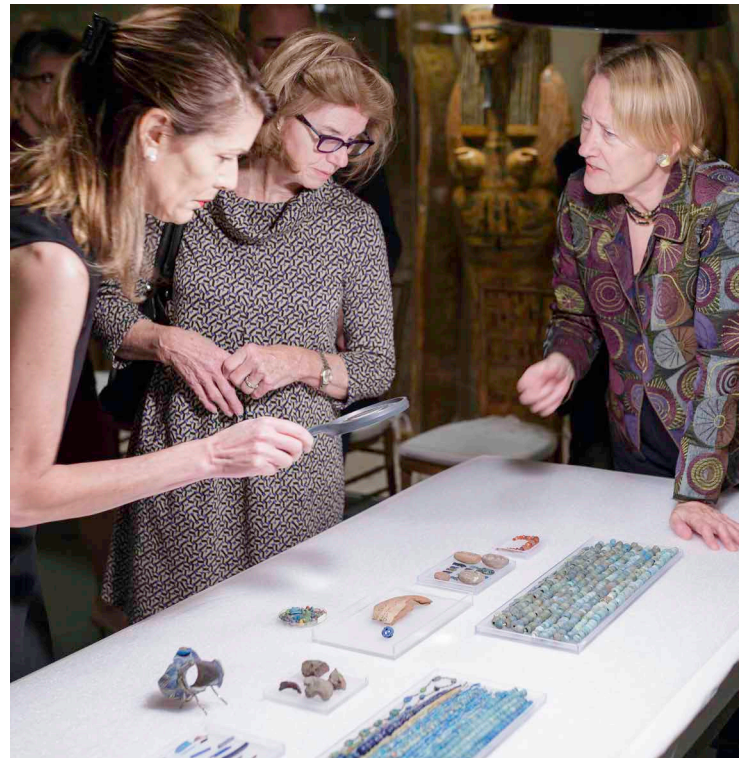
September 25, 2017. Diana Craig Patch and Janice Kamrin introduced the Department's latest acquisition in "Nedjemankh's Coffin Tells Its Story." Sometime in the first century B.C., the priest Nedjemankh was laid to rest in a gilded coffin elaborately decorated with funerary vignettes and inscriptions meant to secure his rebirth into eternal life. During the presentation, we shared insights gained during recent study of this spectacular example of funerary art of the late Ptolemaic Period.



Marsha shows Louise Grunwald and friends Nedjemankh's coffin lid

November 16, 2017. The Department has been working at Malqata since 2008 and this year we decided it was time to update the Friends on our work. Therefore, Diana Craig Patch, Janice Kamrin, and Catharine H. Roehrig presented "From Industrial Waste to Table Scraps,

Recent Discoveries at Malqata." This great festival-city of Amenhotep III has been a source of fascinating finds and The Met's recent excavations have continued to uncover new information about how this site functioned. Diana spoke about recent work in the Industrial Area, Janice discussed discoveries at her settlement, including workshop debris and abandoned hearths, and Catharine talked about the crucial work necessary to protect this unique site from the harsh pressures of modern life.



Catharine shows material excavated in the early 20th century at Malqata to our Friends

January 11, 2018. We had an unexpected opportunity to invite our Friends to join the Friends of Africa, Oceania, and the Americas for a special evening tour of the *Modigliani Unmasked* exhibition at the Jewish Museum. In the exhibition, Modigliani's art was complemented by works representative of the various multicultural influences –African, Greek, Egyptian, and Khmer– that inspired the young artist during his lesser-known early period. Mason Klein, the exhibition curator, led the tour and he was joined by African art historian Joshua Cohen and our Department's Marsha Hill.

March 21, 2018. It was especially exciting to offer our Friends a lecture by Dr. José M. Galán, Professor in the Center for Humanities and Social Science at the National Research Council in Madrid, Spain, and the Director of the Spanish Mission at Dra Abu el-Naga. He discussed highlights of his fifteen seasons of fieldwork at Dra Abu

el-Naga in western Thebes. His talk revolved around two tombs in the Theban cliffs from the 17th and early 18th Dynasties (ca. 1640–1450 B.C.), a time when Egypt was forming a massive empire. In addition to important discoveries from the beginning of the New Kingdom (ca. 1550 B.C.), the area was heavily reused, and finds included the interment of the earliest known ram mummy.



José Galán presents his work at Dra Abu el-Naga, Thebes, to our Friends

May 29, 2018. James B. Heidel, a member of our Department’s Visiting Committee, is the architect for the Archaeological Mission to Antinoupolis directed by the University of Florence. During his lecture “Antinoupolis: the Cult City of Osir-Antinous,” he presented an overview of the many years of excavation at the site. The Italian mission’s work there has been extensive, and he shared what is currently known about the urban form and architecture of the Egyptian city built by Hadrian in the 2nd century A.D.



James B. Heidel at Antinoupolis.

Curating our Collection

The Faraway Goddess. Last year we announced plans for a new display focused on the tale called the “Return of the Faraway Goddess.” This fall Marsha Hill, working closely with Elizabeth Fiorentino, our Collections Manager, and Seth Zimiles, one of our technicians, created the display in Gallery 125, complete with new labels and attentive lighting. The visual presentation of an ancient narrative is a new venture for the Department, and one of the ways in which we plan to create different kinds of experiences and foci in the galleries.



The new Faraway Goddess display in Gallery 125

Funerary Cones. Catharine H. Roehrig has been working on our large collection of funerary cones, objects made of baked clay that were used to decorate the tomb façades of Theban officials in the New Kingdom (ca. 1550–1070 B.C.). They are usually stamped on the round end with the name and titles of the owner. In many cases, the inscrip-



Funerary cone of the royal scribe Djehutynefer, Gift of Herbert E. Winlock, 1909 (09.185.19)

tion on a cone is the only record of an individual, as the owner's tomb has not been identified. The majority of the cones in museums today have no recorded find spot. However, many of The Met's cones were excavated by the Museum's Egyptian Expedition, which uncovered more than 1300 of them during its work at Thebes; 371 now reside in our collection. Catharine is hoping that a careful study of the excavation records will provide clues about the location of some of the unidentified tombs.

“William 100.” With the help of Egle Zygas from Communications, the Department held a “William 100” celebration during the weekend of November 17–19. Isabel Stünkel, who was the organizer of all things William this year, kicked off the weekend with two “Conversation with a Curator” gallery talks on Friday evening. On Saturday, our Department hosted a series of well-attended pop-up talks by four of our curators, Diana Craig Patch, Janice Kamrin, Marsha Hill and, of course, Isabel. Two conservators, Emilia Cortes of Textile Conservation and Objects Conservator Debbie Schorsch lectured as well. Our “Ask the Curator” station, however, drew the largest crowds;



Catharine and Debbie answer questions at the “William 100” celebration.

here the lecturers listed above as well as Catharine H. Roehrig and Fellow Simon Connor conversed with 300 visitors.

In addition, Education held several William-related, family gallery activities on Saturday and Sunday. The shop participated as well with a William raffle and a coloring activity for kids. Adults could enjoy a wonderful blue William cocktail at the Balcony Bar, and there were William cookies. Visitors to the Watson Library could see the original *Punch* article that told the story of how William got his name.

TMS. Working gallery by gallery, we continue to make progress on the integrated TMS cleanup and Digital Shelf List project. Under the supervision of Janice Kamrin, our interns assist by checking our TMS records against our original accession cards, focusing on material and dimensions, and on making sure that all records have at least reference images attached. Using gallery photographs taken by Gustavo Camps, we lay out and annotate each



Maud Slingenberg, Janice, and Maxence Garde carry out inventory in Gallery 122

shelf in Adobe InDesign, and then carry out inventory to check the accuracy of our TMS locations and shelf lists. Over the past year, we completed preliminary TMS checks, shelf lists, and inventory of Gallery 130 and inventoried all of the accessioned objects in the Egyptian Study Room. In addition, we have made significant progress in Study Galleries 120 and 122.

All of the curators continue to work in TMS, thoroughly checking and correcting individual records and writing web labels and curatorial interpretations. Over the past year, we have added 329 web labels and 10 curatorial interpretations. Niv Allon is also engaged in a long-term



Interns Arianne de Asis and Sidney Pickens in our garden

project to add translations to TMS for all of our inscribed material; last year, he added ninety-eight translations.

Training Interns. Over the past year, the Department has hosted eight interns, a record number. High school students Julia Granger and Azulmar Escalera spent the summer of 2017 with us; summer MuSe intern Sydney Pickens, a junior majoring in archaeology, came to us from Columbia University; and Arianne de Asis, with an M.A. from St. Andrews in Scotland, put in many long hours. Continuing into 2018, Maud Slingenberg, who holds an M.A. in Egyptology from Leiden University, was an outstanding intern, and this spring's additions to the team, Maxence Garde, who holds degrees from L'Ecole du Louvre; Robert Mosher, who recently finished his M.A. at Durham University, and high school senior Lillian Remler, are dedicated to their assignments.

These interns, who work primarily with Janice Kamrin, are involved in a variety of projects. Two of their principal tasks are helping to create our digital shelf lists, which involves checking information in TMS, adding reference photos, laying out the lists in Adobe InDesign, and participating in gallery inventory; they are also part

of a project to digitize our Theban Expedition Archives. In addition, they also take on a number of other tasks, such as assisting with other collections management projects, drafting web labels, and carrying out targeted research. Last summer Azulmar worked with Elizabeth Fiorentino, our collections manager, on an ongoing project to accession over 500 objects from our early Lisht excavations, and worked with Marsha Hill to collect information from departmental archives for new gallery object labels.

Archives and Volunteers. The Department is very lucky to have people who are willing to help us with various archival projects. Nanette Kelekian this year has continued her project of populating our database of Egyptian objects that have been on the art market.

Research Associate Morena Stefanova continued her work organizing the archive of sales catalogs and processing the donation of a small scholarly library. She also oversees volunteer Barbara Dolgin in finalizing the contents of the first six boxes of the Arthur Weigall Archive so they can go online this summer through The Met's Thomas J. Watson Library Digital Collection. We are grateful for the assistance of Ken Soehner and his team. Linda Seckelson continues to process a group of Howard Carter's papers associated with the discovery of Tutankhamun's tomb so they too can be shared online.

Under the encouraging oversight of Marsha Hill, the guides had a rich training program this year that brought them new views on our collection. Diana Craig Patch and Janice Kamrin began the year in October with an introduction to the beautiful, rare, and intricately encoded coffin of Nedjemankh. In December, Dorothy Mahon, Paintings



Interns from across the Museum test our Apollo Circle Scavenger Hunt

Conservation, and Julie Arslanoglu, Scientific Research, brought them up to date with findings from their study of the Department's painted panels as part of the APPEAR Project, reprising their very popular presentation to the Friends group the year before. In March and April, respectively, Andrew W. Mellon Fellow Simon Connor taught a fascinating session on "reading" damages in ancient sculpture, and Andrew W. Mellon Curatorial Research Fellow Vanessa Boschloos provided a new understanding and richer appreciation of the scarabs that populate our collection in droves. In May, Isabel Stünkel, taking up her

In addition, we participate in events for the Membership and Development Departments. In particular, Marsha Hill, Niv Allon, Catharine H. Roehrig, and Fellow Simon Connor spent an evening in the galleries talking about the collection during the April 19th "The Grand Tour Event" for Members and Patrons. Janice Kamrin and Isabel Stünkel created a much enjoyed scavenger hunt for an Apollo Circle event on September 13, 2017.

Diana Craig Patch annually gives a tour to members of the program *East-West: the Art of Dialogue*. Mr. Shafik Gabr, a member of our International Council, sponsors this



Our collections manager and departmental technicians (left to right): Lenka, Sergio, Liz, and Seth

new role as liaison, accompanied the guides on their yearly outing, this time to The Brooklyn Museum to visit and study the revised installation there.

Tours. Each year all of our curators contribute to sharing our collection with other members of The Met staff through various tours and presentations, especially for our colleagues in Security and Visitor Services, as well as staff lectures. This year Janice Kamrin gave a presentation on our new coffin of Nedjemankh, while Isabel Stünkel spoke about a reacquired faience plaque fragment. We also share our love for our collection in response to requests from outside the Met, in particular from the State Department on behalf of our Middle Eastern colleagues.

important initiative, which brings a group of Americans and Egyptians together to build bridges towards sustainable peace and cross-cultural understanding. On September 14, 2017, this year's group of participants got an in-depth tour of our Egyptian collection.

Maintenance of the Galleries. We must acknowledge that the Department could not do its work without the strong support of Elizabeth Fiorentino, our collections manager, and our three technicians, Sergio Salerno, Seth Zimiles, and Lenka Curtin. In addition to caring for the galleries daily, they oversee the full schedule of events that are held in The Temple of Dendur in The Sackler Wing. We appreciate all they do!

Sharing our Collection

Special Exhibitions. In 1917, The Met acquired a small faience hippopotamus. He received his now famous nickname, William, in 1931, and today he is the informal mascot of the Museum, beloved by visitors from around the world. Together with Adrienne Spinozzi from the American Wing, Isabel Stünkel created a small exhibition, *A Conversation between Two Hippos*, which celebrated the 100th anniversary of William's arrival at The Met. In Gallery 107, William was juxtaposed with a ceramic hippo (2017.134) sculpted about 4,000 years later by the American artist Carl Walters, who had been inspired by Egyptian art during his visits to The Met starting in 1919.



A Conversation Between Two Hippos in Gallery 107

Loans. The Egyptian Department sent loans to several important exhibitions in the US and Europe in 2017–18, making for a busy year of preparing objects and undertaking courier trips. Our outgoing loans are overseen by Adela Oppenheim. The largest loan was to a comprehensive exhibition about ancient music entitled *Musiques! Échos de l'Antiquité*, held at the Louvre, Lens and the Caixaforum, Barcelona; it continues this summer in the Caixaforum, Madrid. Our curators are serving as couriers, giving them the chance to see the exhibition as well as Egyptian collections in other cities.

Our Department loaned important Middle Kingdom objects, including the sphinx of Senwosret III, to the Ny Carlsberg Glyptotek in Copenhagen for *Pharaoh: The Face of Power*. The Jewish Museum borrowed the Saite Period statuette of a woman in silver (30.8.93) for its exhibition *Modigliani Unmasked*. This graceful sculpture was used to explore the influence of Egyptian art on this



Harp, Rogers Fund, 1925 (25.3.306a)

late 19th–early 20th century artist. We also supported colleagues at the Institute for the Study of the Ancient World for the *Islamic Transformations of the Classical Past*, and at The J. Paul Getty Museum for the exhibition *Egypt and the Classical World*.



Sphinx of Senwosret III, Gift of Edward S. Harkness, 1917 (17.9.2)

Our Research

Publications. James Allen's publication *Inscriptions from Lisht: Objects Associated with the Burial Chamber* is being prepared for publication. Dieter Arnold and Adela Oppenheim continued to prepare the volume *Middle Kingdom Tombs at Dahshur*, including spending four days of photography and study in the Egyptian Museum, Cairo with Met photographer Anna Kellen. Niv Allon was appointed to serve as the secretary, a demanding job, for the Board of *The Metropolitan Museum Journal*.

Online Publication. For some time now, Janice Kamrin and Catharine H. Roehrig, with support from Diana Craig Patch, have been working closely with the Digital Department to create an online publishing platform using the Sites Module of the Museum's TMS database. This platform will allow us to publish information from the Department archives, including both the excavation records of our early 20th century Egyptian Expedition and the hundreds of photographs and facsimiles that were produced by its Graphic Section. Over the past six years, we have made significant progress in digitizing, processing, and uploading archival material from Thebes, and are

beginning the process of preparing specific tombs and assemblages for publication. [Note: Interns are assisting with many aspects of this work, learning about archives, museum practices, and Egyptology in the process.]

After much discussion, we have decided to make the first test of this platform a presentation of the Theban tomb of Nakht (TT 52). The offering chapel of this well-known tomb has a single decorated room that was completely reproduced in facsimiles painted by Norman de Garis Davies and his assistants, Francis Unwin and Lancelot Crane, between 1907 and 1910. Harry Burton photographed the decoration after he was hired in 1914, while Davies excavated the tomb shaft and burial chamber in the same year. As a result, this little tomb will allow us to find the best way of presenting not only graphic material (facsimiles, photographs, and drawings), but also information on excavated objects, some of which are in our collection. Our colleagues in the Digital Department, in particular Lauren Nemroff, Jennie Choi, and Sumi Hansen, have been very enthusiastic and helpful, and we hope to have this pilot project ready for publication very soon.

Teaching. This spring Niv Allon taught a graduate level course at the Institute for the Study of the Ancient World of New York University. This course examined inscribed objects and monuments in our collection, for example, Ukhhotep's coffin, the Heqanakht papyri, the graffiti on Neferu's tomb, and the Metternich Stela. He focused on the inscriptions and their interpretation, while taking into account issues relating to grammar, paleography, lexicography, and multimodality as well as their physical, social, and historical contexts.

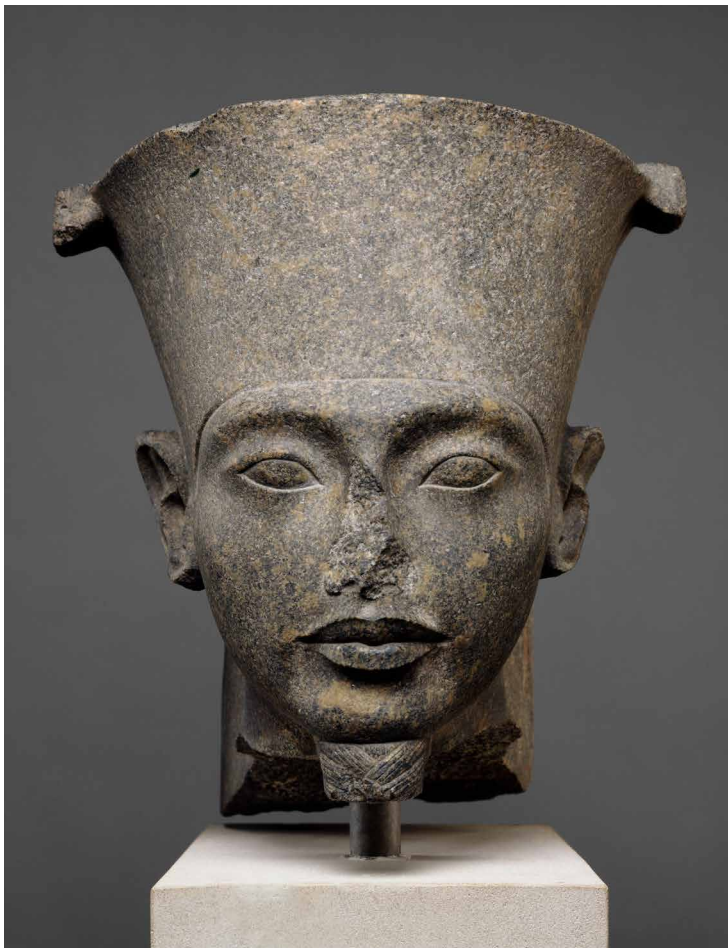
Fellows. Andrew W. Mellon Fellow Simon Connor has spent this past year studying "iconoclasm" in ancient Egypt. The visitor who walks through an archaeological site or a museum gallery will notice that most of the ancient statues, reliefs, and paintings have been damaged. In his research project, Simon established criteria that allowed him to differentiate intentional defacement from accidental breakage. He has proposed different interpretations to account for the various types of mutilation one may encounter: proscription, personal rivalry, iconoclasm against pagan images, as well as reuse for building material. The various archaeological contexts documented in the Egyptian collection, which attest to numerous phases of the mutilation of images, offer an opportunity to confront and analyze the social, historical, and cultural processes that can lead to an object's "deactivation." Conducting this research at The Met has allowed an in-depth analysis of a number of cases, taking advantage of the richness of



Photograph of the Tomb of Nakht (TT 52) taken by Harry Burton for the Graphic Expedition

the museum's collection, library, and archives. Simon has shared his insights in a number of local and international presentations.

The more than 3500 scarabs on view in our galleries represent one of the largest collections of this type of artifact in a museum. They either come from Met excavations or were acquired from other collections. The Met collection encompasses a wide variety of scarab types, inscriptions, and figurative or geometric decorations, and date from the First Intermediate Period to the Late Period. The collection is heterogeneous, representing nearly two millennia of scarab production, and almost every object is unique. While certain small groups have been studied for research projects or exhibitions, the majority has never been properly catalogued. Vanessa Boschloos from Ghent University and the Art and History Museum in Brussels, specializes in the study of scarabs and currently is our Andrew W. Mellon Curatorial Research Fellow. Vanessa is systematically checking and enhancing the tombstone information in TMS on scarabs: she assigns dates to the individual objects, identifies the incised decorations, and writes concise web labels. During the first months of the project, she focused on the rarely studied first millennium



Damaged face of the god Amun, Rogers Fund, 1907 (07.228.34)

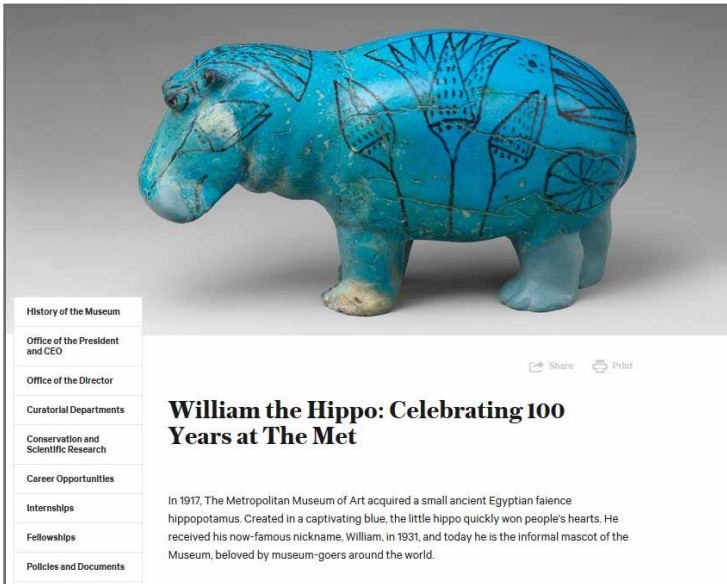


Vanessa studies a scarab from Gallery 130

scarabs in Gallery 130, several of which she has been able to recognize as bearing royal names or inscriptions forming religious blessings.

Timeline and Blogs. Marsha Hill expanded and updated the important Heilbrunn Timeline of Art History essay on Egypt in the Third Intermediate Period (ca. 1070–664 B.C.) and in the Late Period (664–332 B.C.) in March 2018. In November 2017, Isabel Stünkel added an essay to the Timeline on “Hippopotami in Ancient Egypt.”

In a blog, Isabel Stünkel and Kei Yamamoto explained how William got his name, and republished the charming 1931 story from the British humor magazine *Punch* where it all started. For our worldwide web audience, Isabel worked with Digital to create the landing page “William 100” (www.metmuseum.org/william100), which offered ten pieces of related content for different audiences. Online visitors could learn in detail about William or explore other hippos in our collection, and kids were invited to an online



The landing page for the “William 100” celebration

hippo hunt developed by the Education Department. Not surprisingly, William was very popular online as well and his landing page received over 15,000 page views in only six months.

The Joint Expedition to Malqata maintains a blog (<http://iMalqata.wordpress.com>) and during this past season (February 2018) Diana, Janice, Catharine, as well as mud brick conservator Tony Crosby and ceramicist Susan Allen, wrote seven blogs covering topics focused on the King’s Palace and the West Settlement.

Lectures. William’s 100th anniversary at The Met coincided with the 25th anniversary of The Met’s William Society, which was celebrated in September 2017, with a highly acclaimed lecture by Isabel Stünkel on “Good and Evil: William and the Power of Hippopotami in Ancient Egypt,” followed by a reception at The Temple of Dendur in The Sackler Wing. The Met’s William Society recognizes and honors those friends and members of The Metropolitan Museum of Art who have made a commitment to the future of this institution by including the Museum in their estate plans.

Marsha Hill was an invited speaker at the Amarna Study Day in Cambridge, England, on May 26th, 2018 and talked about the statuary from the Great Aten Temple. The event celebrated the 40th anniversary of the current Amarna Project mission under Barry Kemp and Anna Stevens.

Janice Kamrin, with Egyptian colleague Yasmin El-Shazly, spoke on “The Coffins of the Priest of Horus of Hebenu, Imhotep” at the Second Vatican Coffin Conference, held from June 6–9, 2017, which Isabel Stünkel also attended. Janice delivered “Unearthing Amenhotep: Current Excavations by The Joint Expedition to the Festival Palace of Amenhotep III at Thebes,” for the Biblioteca Alexandria on March 5, 2018. At Truman State in Kirksville, MO, she also taught a class in “Documentation and Collections Management at The Egyptian Museum, Cairo and The Metropolitan Museum of Art, New York.”



Middle Kingdom, reign of Senwosret I–Senwosret II (ca. 1961–1878 B.C)

From Meir, tomb of the steward Senbi; Said Bey Khashaba excavations, 1910

Ex collection: Maurice Nahman, Dikran G. Kelekian

Gift of Edward S. Harkness, 1917 (17.9.1)

Isabel Stünkel lectures to the 25th Anniversary of The Met’s William Society. Photo: Christine Butler

Diana Craig Patch gave a lecture entitled “Egyptian Stories Revealed: The Met’s Exciting New Acquisitions” to two ARCE chapters in Orange County and Berkeley and to the Egypt Exploration Organization in Los Angeles between May 5 and 6, 2018.

In May, Adela Oppenheim spoke about the pyramid complex of Senwosret III, Dahshur, for the Society for the Study of Egyptian Antiquities in Toronto.

American Research Center in Egypt (ARCE). Diana Craig Patch, Isabel Stünkel, Janice Kamrin, and Adela Oppenheim, along with our Mellon curatorial fellow Vanessa Boschloos and intern Maud Slingenberg, attended the annual meeting of ARCE held in Tucson, Arizona from April 20–22. Janice, with Diana as co-author, delivered “The Gilded Coffin of the Priest of Heryshef,



Relief depicting the offering table of Queen Weret I from the North Chapel of her pyramid in the Senwosret III complex at Dahshur

Nedjemankh,” while Diana presented a paper on the 2018 season at Malqata, coauthored with Janice and Catharine. Adela spoke on “Sed-Festivals, Foreigners, Doors, and Columns: Renewed Excavations in the South Temple of Senwosret III, Dahshur” and Isabel shared her research on “The North Chapel of Senwosret III’s Mother at Dahshur.” The Department participates in this important society of the Egyptological community year round as Janice serves on the Board of Governors, Adela is our Research Supporting Member representative, and Diana has just been appointed to the Archaeology and Research Expeditions Committee.

Research and Travel. Adela Oppenheim received a Theodore Rousseau Memorial Travel Grant to view *Pharaoh: The Face of Power*, an exhibition of Middle

Kingdom art held at the Ny Carlsberg Glyptotek in Copenhagen. She was particularly interested to see the rarely exhibited, monumental quartzite head of Senwosret III owned by the National Museum of Denmark. On their way to Dahshur, Adela Oppenheim and Dieter Arnold stopped off in Bayeux, France and spent a morning in the Musée Baron Gerard, examining some of the archives of Jacques de Morgan, the 19th century excavator of the Senwosret III complex at Dahshur.

Niv Allon was awarded a Postdoctoral Fellowship from the Graduate School “Distant Worlds” of the Ludwig Maximilian University, Munich to spend several weeks in Germany focusing on his research on violence in ancient Egypt. He presented results from this 2017 research trip at the annual meeting of the American Schools of Oriental Research in Boston, MA, November 15–18, 2017 and at a lecture in New York for the local chapter of ARCE.

Diana Craig Patch continued to serve on the Scientific Committee for the Museo Egizio in Turin, Italy, which holds an impressive collection of Egyptian art. She attended meetings in July 2017 and March 2018.

Travel with The Met Every year since 2016, *Travel with The Met* has organized a wonderful highlights trip to Egypt. In early January, Isabel Stünkel, along with Nick Vincent from the Director’s Office, accompanied a group to some of our favorite sites, including the area in front of the Sphinx’s paws, Nefertari’s beautiful tomb, and the grand temples at Abu Simbel. They had a fabulous New Year’s Eve celebration in the Old Winter Palace Hotel in



Dr. Tarek Tawfik, General Director, shows the Travel With The Met group the conservation labs at The Grand Egyptian Museum

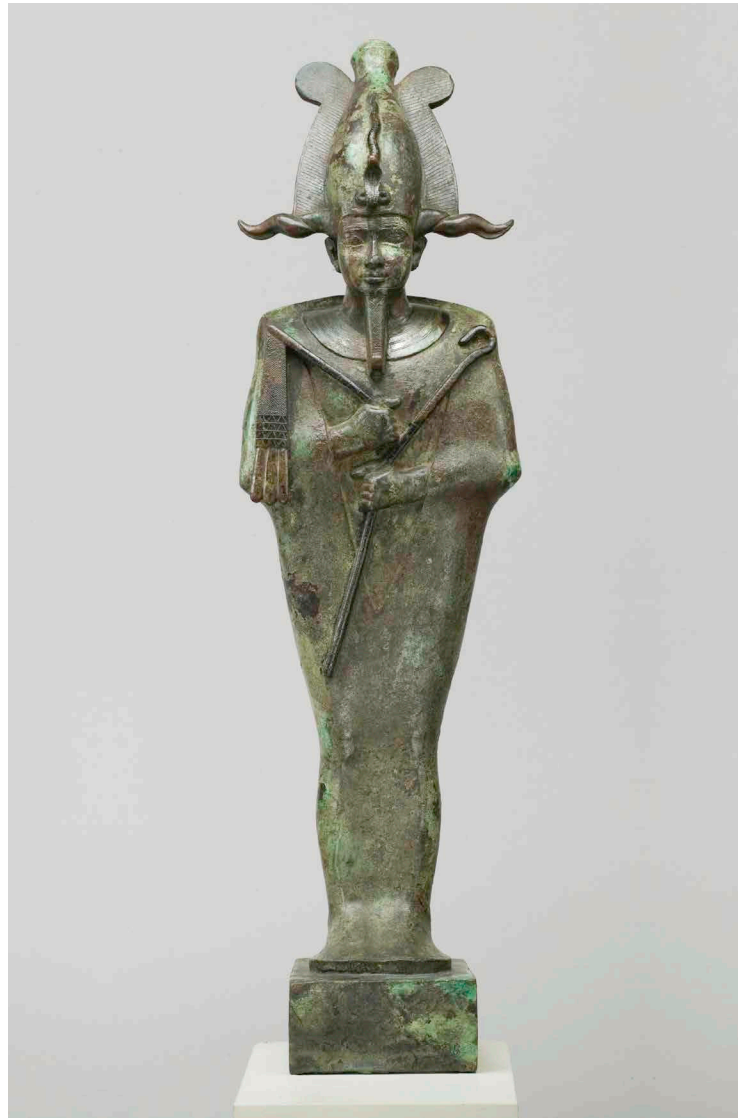
Luxor, where they were able to spend several days exploring the ancient wonders. A specially arranged visit to the Grand Egyptian Museum in Giza—currently still under construction—allowed the group to experience the conservation lab with Dr. Tarek Tawfik, the General Director.

Heads Up for 2018-19

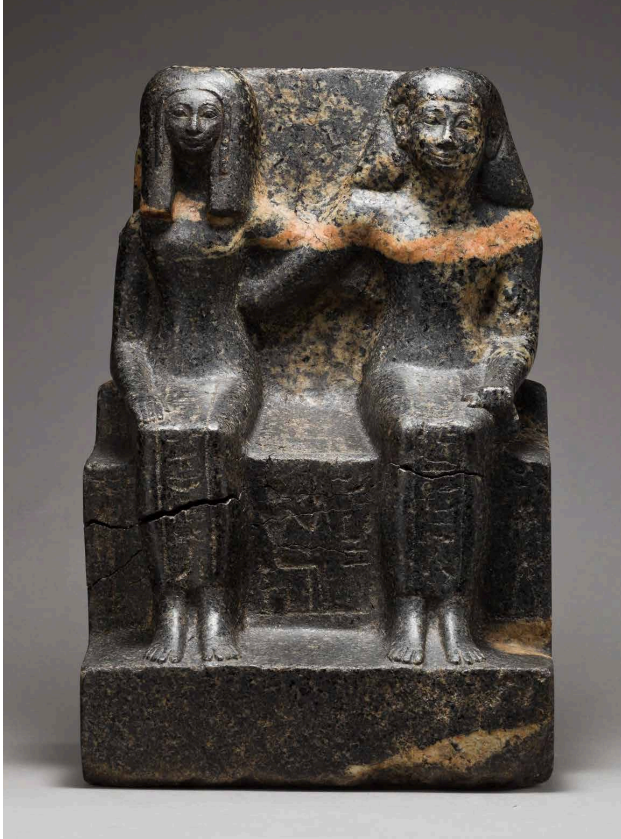
Next year is going to be busy as always and here are a few exciting highlights:

- *Nedjemankh and His Gilded Coffin*, an exhibition focused on our new coffin, opens in the Department's special exhibition space (Gallery 136) on July 20, 2018 and will run through April 2019.
- *Jewelry: The Body Transformed*, an exhibition exploring The Met's jewelry collection, runs from November 12, 2018 to February 24, 2019. The Department has contributed a significant group of ancient Egyptian jewelry to this exhibition, including a set of funerary jewelry from a burial of a foreign wife of Thutmose III and of course, several well known pieces from the burial of Princess Sithathoryunet. Diana Craig Patch has also written for its catalog.

- There will be a new rotation of facsimiles focused around the use of jewelry in ancient Egypt to coincide with the larger exhibition *Jewelry: The Body Transformed*.
- Marsha Hill's new panels and texts for Gallery 121 will be installed.
- Niv Allon will finalize the installation of two new objects in Gallery 124 as well as other changes.
- Catharine H. Roehrig and Diana Craig Patch will have finished updating Gallery 116.
- Four Fellows will be joining the Department for the year to carry out research on captives and foreigners, flint tools, Nubia, and sculpture bearing magical inscriptions.



Left: Figure of Horus, Lord of Sekhem (Letopolis), Museum Accession (X.291); Right: Statuette of Osiris, Rogers Fund, 1961 (61.45), for *Nedjemankh and His Gilded Coffin*



Pair Statue of Neferkhatet and Rennefer, Purchase, Mr. and Mrs. John A. Moran, Liana Weindling, Lila Acheson Wallace and Malcolm Hewitt Wiener Foundation Gifts, 2012 (2012.412), from Gallery 116



Pectoral and Necklace of Sithathoryunet, Purchase, Rogers Fund and Henry Walters Gift, 1916 (16.1.3a, b), for *Jewelry: The Body Transformed*



Akhenaten Sacrificing a Duck. Gift of Norbert Schimmel, 1985 (1985.328.2), from Gallery 121



Front L to R: Heather, Adela, Catharine, Diana, Marsha, Dieter, Lillian; Middle: Simon, Sara, Janice, Niv, Vanessa, Morena, Liz, Gustavo; Back: Robert, Maud, Isabel, Maxence, Serge, Lenka, Seth

Staff of the Department of Egyptian Art

Lila Acheson Wallace Curator in Charge
Diana Craig Patch

Curators Emeriti
Dorothea Arnold
Dieter Arnold

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
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Senior Departmental Technician
Seth Zimiles

Departmental Technician
Lenka Curtin

Andrew W. Mellon
Curatorial Research Fellow
Vanessa Boschloos

Andrew W. Mellon Fellow
Simon Connor

Interns
Arianne de Asis
Sydney Pickens
Maud Slingenberg

Externs
Maxence Garde
Robert Mosher

High School Interns
Azulmar Escalera
Julia Granger
Lillian Remler

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