



*Painted Linen Depicting the Priest Tjanefer and His Family before the Goddess Hathor.* New Kingdom, Dynasty 19 (ca. 1300–1250 BCE). Said to be from Thebes, Deir el-Bahri, Temple of Hathor. Paint on linen. The Metropolitan Museum of Art, New York. Gift of Liana Weindling, 2022 (2022.332)

## Acquisitions

**Painted Linen.** In the past year, the Department acquired a rare piece that weaves together a family history with historical memory. This linen ([2022.332](#)), which dates to Dynasty 19 (ca. 1300–1250 BCE), was offered by the priest Tjanefer to Hathor, shown here in her guise as a cow, sheltered in a shrine on the deck of a boat moving through a papyrus marsh. Tjanefer faces her, hands raised in reverence, while three generations of his family, including his wife, children, and mother-in-law, carry gifts for the goddess. Below Hathor’s head is a small figure, identified by a hieroglyphic inscription as the deified Nebhepetre Mentuhotep II, first ruler of the centuries-older Middle Kingdom (ca. 2051–2000 BCE). Like Hathor,

Nebhepetre Mentuhotep II was honored with his own temple at Deir el-Bahri, and Tjanefer served as a priest in both cults.

The superb preservation of the textile allows us to see that it was cut from a larger piece of linen. The artist then stiffened and smoothed its surface with huntite (an intensely white mineral), sketched the scene in red and black, and used different colors to fill in the decorative scheme.

The linen, which has been here on loan and displayed at the entrance to our galleries for the past ten years, was published in London in 1906 as “the earliest known painting on cloth.” It entered G.M. Heckscher’s collection in 1915 and later went to the Heckscher Museum of Art in Huntington, NY. We are grateful to the late Liana Weindling, a much-missed Friend of the Department, as



we were able to acquire this amazing piece for the collection with a generous gift from her estate. With the help of Senior Research Fellow Emilia Cortes in Textile Conservation and Exhibition Design Manager Daniel Kershaw, a designer at The Met, it was given a new and beautiful mount, and it will soon be on display in Gallery 124.

**Feline-Headed Cobra.** In December 2022, the Department was delighted to receive the gift of a feline-headed uraeus from donor Adina Savin (2022.420). Once in the collection of the Minneapolis Institute of Art and published in 1956 in a major work on ancient Egyptian bronzes, this statuette was purchased at auction in 1979 by Ben Harer, who gave the piece to Ms. Savin in 2019.

The rearing cobra sits on two long tangs, suggesting that it once might have been attached to a base and set up in a temple or affixed to a standard that was carried in procession. The iconography is unusual—some amulets in this form are known, but most are made from materials such as lapis, and thus far this seems to be the only bronze cobra with a feline head. Two-dimensional versions are found in several temple reliefs; in one, four feline-headed goddesses are shown protecting an “Abydos fetish,” symbol of Osiris, the ruler of the underworld. Our cobra is likely to be identified as a fierce lioness deity such as Wadjet or Sekhmet.



Figure of a Rearing Cobra with a Feline Head. Late Period–Ptolemaic Period (664–30 BCE). Bronze or cupreous alloy, The Metropolitan Museum of Art, New York. Gift of Adina Lei Savin in honor of Dr. William Benson Harer Jr., 2022 (2022.420)

## In the Field

**Dahshur.** Excavation at Dahshur, under the direction of Adela Oppenheim and Dieter Arnold, continues to focus on Pharaoh Senwosret III’s South Temple (Dynasty 12, ca. 1878–1840 BCE), a structure of particular interest as it includes both innovative architectural elements and key changes in the formulation of its decorative program. It was erected at a later point in the king’s reign and, as its



View of the east side of Senwosret III’s South Temple showing the areas excavated in spring 2023

designation implies, was placed to the south of the pharaoh’s pyramid. Painstaking work over several seasons is gradually producing an overall understanding of the grandeur and magnificence of the temple, despite the fact that no walls remain in position, and the precise ground plan cannot be reconstructed. It was an extraordinary monument that enriches our picture of pyramid complexes. This year we worked from March 11 to April 18, concentrating on the temple’s northeast corner; the area adjoined a later corridor that connected the South Temple to the earlier, original pyramid complex. We were able to make observations about how the brick subfoundation was constructed and the methods used to build the outer edges of the temple foundation: the upper courses of the substructure were not flush with the foundation pit, but



instead were about half a meter inside it, and the resulting gap was filled with limestone debris.

A number of pieces of columns were recovered; added to those found in previous seasons, these suggest that the temple had perhaps as many as thirty papyrus bundle columns in two sizes, an outstanding number. There were also at least two lotus columns, a rarer type in the Middle Kingdom. Another interesting discovery was a large foundation deposit pit placed near the temple's



northeast corner. Although its contents had been plundered in ancient times, the location may signal that an important architectural feature once stood nearby.



Small Bes-amulets from a necklace found with a post-New Kingdom child burial in the South Temple of Senwosret III at Dahshur

Several relief fragments revealed previously unrecognized aspects of the temple's decorative program. Of particular interest are large-scale depictions of the king followed by smaller figures with accompanying inscriptions indicating that they represent historical persons. These images stand in contrast to what seems to be the more common Dynasty 12 practice of captioning representations of officials solely with generic titles. One newly excavated relief includes part of the figure and inscription of



A ram-headed deity probably from a doorframe in the South Temple



Excavation of the northeast corner of Senwosret III's South Temple in spring 2023

Sobekemhat, almost certainly the same individual whose mastaba was excavated by The Met in 2005–6 directly north of the Senwosret III complex. Another block has part of an inscription for an Amenemhatankh, likely the owner of another tomb in the same area. A third piece depicts a “king’s son” whose name is unfortunately destroyed; little is known about the male royal children of Dynasty 12.

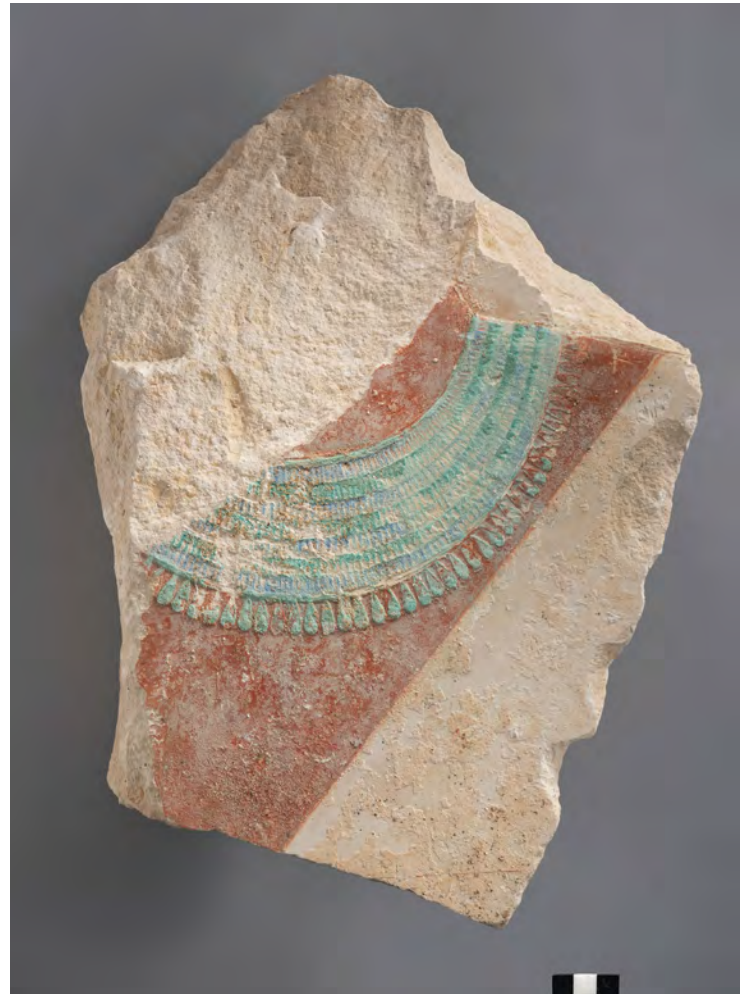


Part of a relief figure of Senwosret III wearing a beaded hip-drape with a swallow amulet from the South Temple

Interesting elements of royal garments were preserved on three pieces. Two depictions of broad collars are notable for their vibrant colors, while another block shows a beaded hip-drape from which hangs a delicately detailed swallow amulet.

Adela and Dieter directed the work at the site and in the storeroom. Jacek Kościuk did the surveying and made 3D models of architectural fragments, and Yoshifumi Yasuoka assisted with site management and studied column fragments. Sara Chen of the Department of Egyptian Art drew objects previously excavated in the king’s North Chapel in preparation for a publication of this material. Richard Lee and Christopher Heins of the Imaging Department took photographs and made photogrammetry images of old and new finds. Anna Serotta of the Objects Conservation Department and Conservation Fellow Ahmed Tarek restored, cleaned, and consolidated the new finds. Susan Allen continued her pottery studies and Amy Butner served as registrar.

We know that major parts of Senwosret III’s complex were still standing in the New Kingdom, because visitors left numerous inked graffiti on the complex’s walls. Thanks to an Antiquities Endowment Fund grant from the American Research Center in Egypt, Hana Navratilova is in the final stages of preparing a manuscript on these



Part of a relief figure of Senwosret III wearing a broad collar from the South Temple

texts. Even later, after the destruction of the Senwosret III complex in the later New Kingdom, hundreds of individuals were interred in the area, certainly because the site was still viewed as a place of spiritual power. Christine Marshall, Amira Shahin, and Maha Abd El Tawab continued their study of the human remains found in previous seasons. This year four new burials were uncovered, including one that belonged to a child who was laid to rest with the largest set of beads, amulets, and bracelets thus far found in a single burial in the complex.

**Lisht.** In March 2023, Adela delivered ten copies of James Allen’s new book, *Inscriptions from Lisht: Texts from Burial Chambers*, to Nashwa Gabr, Director of Foreign Missions Affairs and Permanent Committees of the Egyptian Ministry of Tourism and Antiquities, in Cairo. We are proud to honor our commitment to sharing our research with our Egyptian colleagues.

**Amarna.** In October 2022, Marsha Hill rejoined the Great Aten Temple excavation project at Tell el-Amarna under the direction of Barry Kemp. The excavations of the





A view toward the north showing the ground plan and offering table reconstruction underway in the sixth court of the Long Temple

westernmost temple (Long Temple) in the vast Great Aten Temple enclosure are nearly complete, and the ground plan and offering table reconstructions (supported by a GoFundMe campaign) are well advanced. The project is moving on to examine the east gateway of the temenos and selected areas in the vast stretches of the enclosure that appear empty in order to elucidate patterns of usage.



An exposure of the gypsum concrete foundations of the Long Temple where ancient setting ridges for *talatat* are visible along with swirling finger marks of an ancient concrete spreader

This year Marsha focused on studying sculptural material found in the last seasons and on acquainting herself with the emerging understanding of the inner courts of the Long Temple. All this work has brought new context and understanding to the fragments from the Sanctuary area of the same temple in the Museum’s collection. Marsha will present these results in a study of sculptural fragments from the site coauthored with Amarna Project member Kristin Thompson. The completion of this manuscript was another major focus of the field season, and the text is now in the hands of publishers.

## Tutankhamun 100

On November 4, 1922, a team of Egyptian workers led by Howard Carter and financed by Lord Carnarvon uncovered the tomb of Tutankhamun in the Valley of the Kings. The Department of Egyptian Art commemorated the hundred-year anniversary of this important moment in Egyptology through a variety of events and programs in the Egyptian Art galleries, as well as with online features.

**Tutankhamun’s World: A Self-Guided Tour.** The reign of Tutankhamun represents barely ten years (ca. 1336–1327 BCE) in the three-thousand-year history of ancient Egypt. Yet since his tomb was uncovered, Tutankhamun’s name has been one of the most evocative in history. The young monarch’s short life has been overshadowed by the highly publicized excavation of his tomb led by Howard Carter between 1922 and 1933 and the fabulous finds it contained (now installed in the Grand Egyptian Museum, Cairo).



One of the special displays for the self-guided tour *Tutankhamun’s World*

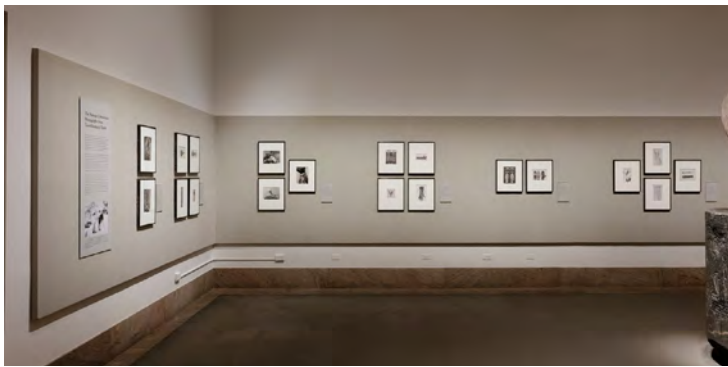
The young king’s reign came after the tumultuous Amarna Period (ca. 1353–1336 BCE) and falls within the larger Thutmoseid era at the heart of Dynasty 18 (ca. 1550–1295 BCE). Looking at what could be considered “markers” of this time, Aude Semat selected twenty-one individual artworks and groups of objects from Dynasty 18 to introduce our visitors to the people, places, and lifeways that defined Tutankhamun’s Egypt.

This self-guided tour, *Tutankhamun’s World*, is available in the Egyptian Art galleries until October 31, 2023.

**The Human Connection: Photographs from Tutankhamun’s Tomb.** The exhibition *The Human Connection: Photographs from Tutankhamun’s Tomb*, curated by Isabel Stünkel, comprises a selection of thirty-three photographs taken by Harry Burton. Among them

are pictures of personal belongings and simple grave goods that provide a more intimate glimpse of the king. The exhibition also features images of the textiles and plants used in the burial, which bring us closer to some of the human acts that took place over three thousand years ago.

Burton was a Metropolitan Museum Expedition photographer known for superb images created under difficult conditions. When Tutankhamun's tomb was uncovered in 1922, he was considered the best archaeological photographer in Egypt. Howard Carter, director of the Tutankhamun excavation, therefore requested the services of Burton from The Met, and he subsequently spent part of the years between 1922 and 1933 documenting the work and the finds.



Exhibition view of *The Human Connection: Photographs from Tutankhamun's Tomb*

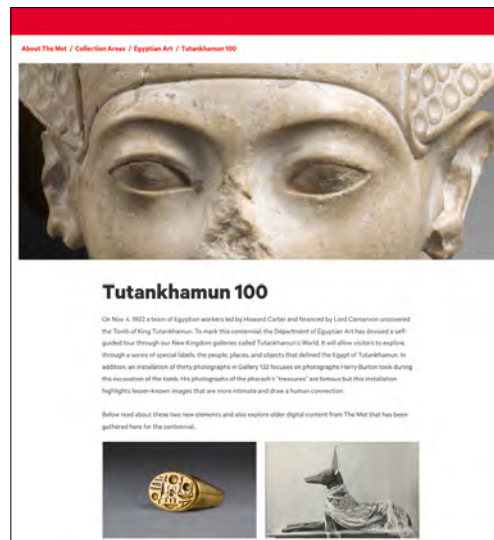
While the primary archive of Carter's excavation records resides in the Griffith Institute, University of Oxford, another set of Burton's glass negatives and hundreds of gelatin silver prints are here at The Met. Because the light-sensitive originals from the 1920s cannot be displayed for extended periods, this exhibition features twenty-nine prints made in 2022 by the Museum's Imaging Department from Burton's photographs (matching the size and orientation of those in the archive) as well as one original print that highlights participants in the excavations and is changed every three months.

*The Human Connection* was generously funded by the Friends of Egyptian Art. It is on view in Gallery 132 from November 4, 2022, to October 31, 2023.

**Events.** On November 4, 2022, the exact date of the Centennial, we participated in the first Teen Fridays, a new program organized by The Met's Education Department. Aude and Isabel offered tours of *Tutankhamun's World* and *The Human Connection: Photographs from Tutankhamun's Tomb*. Additionally, we had an "Ask the Expert" station, where Aude, Isabel, Diana Craig Patch, and our two Andrew W. Mellon Fellows, Daniel González

Léon and Jun Yi Wong, answered numerous questions from visitors of all ages. In June 2023, Isabel gave a tour of her exhibition to our colleagues in Visitor Experience. See "Friends of Egyptian Art" below for additional events related to the Tutankhamun Centennial.

**Tutankhamun Online.** In celebration of the Tutankhamun Centennial, Isabel and Aude contributed online essays to the Department of Egyptian Art section of The Met's website: Isabel highlighted her exhibition of photographs taken by Harry Burton during the clearance of Tutankhamun's tomb, while Aude discussed her self-guided tour and provided visitors with a map of the featured displays. Thanks to the training and support offered by the Museum's Digital Department, our digital specialists, Elizabeth Miller and Janice Kamrin, produced these essays in-house. They also built a "Tutankhamun 100" hub that links to these essays as well as to older Tutankhamun-related digital content. In addition, our partners in the Digital Department facilitated a new section on our landing page called "Special Installations," where we can highlight new gallery displays; this again links to the new Tutankhamun essays.



"Tutankhamun 100" hub on metmuseum.org

**Library and Archival Projects.** With the assistance of departmental volunteer Barbara Dolgin, Morena Stefanova organized, digitized, and archived clippings from old newspapers and magazines relating to Howard Carter's excavations and The Met's Tutankhamun exhibition in the 1970s. In addition, Morena continued to work with colleagues from Watson Library to catalogue and digitize our collection of papers from Howard Carter's archive. The material related to the discovery of Tutankhamun's tomb is now available [online](#) as one of Watson Library's Digital Collections.



# Friends of Egyptian Art

**October 12, 2022.** We kicked off our Friends season in the galleries with a special preview of Aude Semat's self-guided tour, *Tutankhamun's World*, which examines twenty-one objects from Dynasty 18 as "markers" of this era (see above). Aude highlighted selected pieces, explaining their significance and what they tell us about this period in ancient Egyptian history.



Friends gather around Aude Semat at one of the first stops on the *Tutankhamun's World* tour

**November 17, 2022.** Our second event of the season was similarly centered on Tutankhamun as we gathered on Zoom to explore Isabel Stünkel's exhibition, *The Human Connection: Photographs from Tutankhamun's Tomb* (see above). In addition to discussing the items captured in these photographs, she elaborated on the larger context in which the images were taken, sharing fascinating insights into the excavation and Burton's photographic process. Burton had even used movie cameras to document the excavation, and Isabel showed a brief video of part of one of Tutankhamun's beds being removed from his tomb.

Isabel highlighted Arthur Mace and Walter Hauser, Met staff members who also assisted Carter in the



Harry Burton, *Child-Sized Glove*. 1923–25. Gelatin silver print. Department of Egyptian Art Archives (TAA 807)

excavation, sharing the following passage written by Mace for *The Metropolitan Museum of Art Bulletin* in 1923:

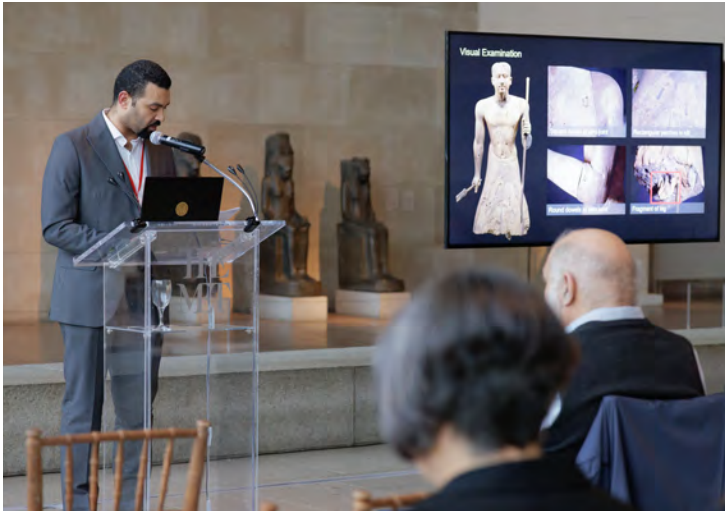
*No trouble could be too great, for we have been given an opportunity such as archaeology has never known before, and in all probability will never see again. Now for the first time we have what every excavator has dreamt of, but never hoped to see, a royal tomb with all its furniture intact. The increase to our sum of archaeological knowledge should be enormous, and we, as a Museum, should count it as a privilege to have been able to take such a prominent part in the work.*

**January 31, 2023.** Our third event of the season and first of 2023 brought us together with the Friends of Greek and Roman Art for three presentations inspired by The Met's marble bust of Herodotos ([91.8](#)). The Department of Greek and Roman art loaned the bust to our Department while objects from our collection were displayed in their *Chroma: Ancient Sculpture in Color* exhibition. In his presentation, Niv Allon explored the textual evidence for some of Herodotos's accounts of Egyptian history and shared surprising parallels between stories captured in papyri and other Egyptian sources and those recounted by the Greek historian.



Niv Allon shares his insights about Herodotos with the Friends of Egyptian Art and the Friends of Greek and Roman Art

**March 23, 2023.** In March, our Friends enjoyed a very special presentation by Ahmed Tarek, Andrew W. Mellon Fellow in Objects Conservation at The Met and former Head of the Human Remains Laboratory and Conservation Specialist at the Grand Egyptian Museum in Cairo. Ahmed shared his research on a group of Old Kingdom wood statues (ca. 2381–2323 BCE) that belonged to a man named Mitry and his wife, bringing the story of their fabrication to life through his technical evaluation and analysis of their manufacture.



Ahmed Tarek presents his research to the Friends of Egyptian Art

**May 8, 2023.** Our 2022–23 Friends events season concluded on May 8 with a multi-part, in-person discussion of the ancient Egyptian staples bread and beer led by Adela Oppenheim. She began the evening with a PowerPoint presentation, using depictions from The Met’s collection to outline how these interrelated commodities were produced, from the harvesting of grain through the baking of bread. Adela highlighted recent discoveries of ancient bakeries and breweries along with current attempts to recreate ancient recipes. Our Friends then moved to Gallery 105 to examine the granary, bakery/ brewery, and kitchen boat models of the Dynasty 11 official Meketre, which show many of the stages of bread

and beer production. Actual pieces of ancient bread were also viewed. Finally, during our reception in the Temple of Dendur, our Friends had the opportunity to sample pieces of bread made using some of the same general baking practices that were employed by the ancient Egyptians. The samples were a big hit with our guests!

**Dendur Society Special Viewings.** We invited members of the Dendur Society to participate in private viewings of a selection of Burton’s photographs of the excavation of Tutankhamun’s tomb. While browsing through these images in our departmental archive room, Isabel pointed out intriguing details of some of these photographs and discussed the important role that photography played—and still plays—in art history and archaeology.

**ARCE Donation.** In early 2023, the American Research Center in Egypt (ARCE) announced that it was moving its Cairo office from Midan Simon Bolivar to the former Canadian embassy building in Garden City. With the purchase of this new “Cairo House,” ARCE will build on its legacy and invest in its future. The Department of Egyptian Art decided to support this initiative, with funds from our Friends, because four previous curators were founding members of ARCE in 1948: Ludlow Bull, William C. Hayes, Ambrose Lansing, and Herbert E. Winlock; in addition, former curator James P. Allen served as Cairo Director of ARCE from 1980–82. We are proud that The Met has supported this important endeavor.



Adela Oppenheim talks to the Friends of Egyptian Art about ancient bread and beer



## Core Values

In December 2022, President Dan Weiss and Director Max Hollein asked each department head to include all their staff in a discussion centered around The Met's core values: Respect, Inclusivity, Collaboration, Excellence, and Integrity. After reviewing and reflecting on these five values individually, the Department gathered on January 30, 2023 to discuss how each value figures into our current work and where we can do better. In the weeks that followed, the Department continued to consider these issues by developing an action plan based on our discussion. The resulting document was shared with Max and Dan.



Niv Allon, Ahmed Tarek, and Seth Zimiles deinstalling the statue of Mitry's wife (26.2.5) for conservation

## Researching Our Collection

**Mitry.** Among the most important Old Kingdom sculptures in The Met's collection are a group of five wood statues (26.2.2–6) representing the high official and provincial governor Mitry and an anonymous woman who is presumed to be his wife. These statues, along with five now in the Egyptian Museum, Cairo and one in the Medelhavsmuseet, Stockholm, were discovered by Cecil Firth in the mid-1920s in Mitry's mastaba, which is located near the Step Pyramid of Djoser.



Ahmed Tarek using a portable X-ray machine on the statue of Mitry's wife (26.2.3) to determine how best to remove it from its mount

Wood statues are among the most fragile objects in our care, and these had not been assessed or treated for some time. Conservation and examination of the sculptures has been a major project of Ahmed Tarek, an Andrew W. Mellon Conservation Fellow in the Department of Objects Conservation, in consultation with Objects Conservator Anna Serotta. Among the most interesting discoveries made thus far are the varied methods used to join the wood pieces that compose the statues and the visualization, using multi-spectral imaging, of beautifully painted necklaces on the female figure. Moving the statues to Objects Conservation also revealed aspects of the present display and support system that need to be modified. As part of Ahmed's project, old fills and restorations were replaced. Ahmed has not only undertaken a comprehensive examination of the works in The Met's collection, but has also studied the statues in Cairo and Stockholm in preparation for a major article about the construction, condition, and treatment of the group.

**Coffin Project.** Our First Millennium Coffin Project continued to make good progress this year. Over the past few months, Janice Kamrin and Anna, with Ahmed’s assistance, have focused on a wood coffin (26.3.13a, b) excavated by Herbert Winlock and his team during the 1923–24 season in the forecourt of the Hatshepsut Temple at Deir el-Bahri.

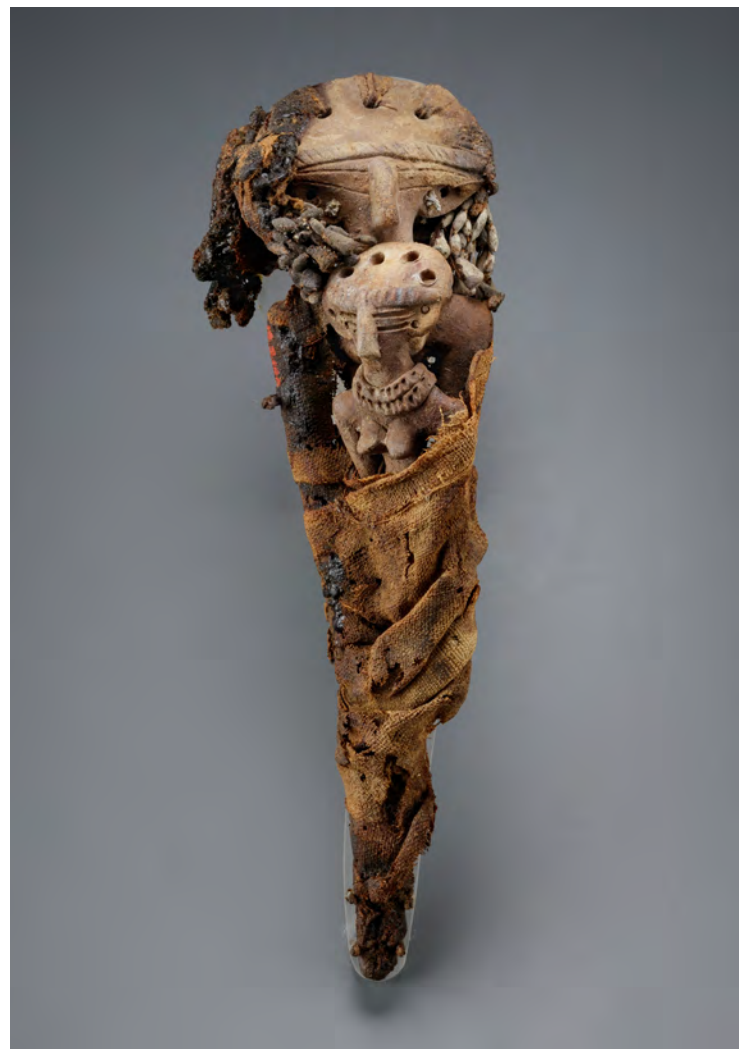


The embalming coffin labelled for Khamhor (26.3.13a, b) in situ, during its excavation by Herbert Winlock and the Egyptian Expedition of The Metropolitan Museum of Art. Photograph by Harry Burton, Department of Egyptian Art Archives (M5C 33)

The coffin was found in a shallow pit, with the rope that had been used to lower it into place still wrapped around its legs. Laid on top were large jars, mats, and a wood frame; inside were smaller jars and bags of natron and sawdust, remains from an embalming workshop. The coffin is well made, with a mummiform body, a long wig, and a long, curved “divine” beard. Stylistically, it can be dated to late Dynasty 25 or early Dynasty 26 (ca. 700–650 BCE). Thanks to high-resolution photographs taken by Anna Kellen of the Imaging Department, we were able to ask language specialist Günter Vittmann for assistance with the short inscription in abnormal hieratic scribbled on one shoulder. It turns out that this is a name, Khamhor, connecting the coffin with a well-known high official of early Dynasty 26, a member of the Mentuemhat family that controlled the Theban area during this era. Janice and Anna

have just finished a Departmental Dispatch about this coffin, which is now available through the Department of Egyptian Art’s web pages (with thanks to Elizabeth Miller for her assistance in building the page!).

**Pair of Figurines.** During the 1918–19 season of The Met’s Egyptian Expedition to western Thebes, Field Director Ambrose Lansing uncovered a *rishi*, or feathered, coffin (30.3.7a, b) inscribed for a person named Puhorsenbu in debris east of a large Late Period tomb (664–332 BCE). The coffin, dating to the Second Intermediate Period (ca. 1600–1550 BCE), was intact and contained a fully wrapped mummy, a small faience dish, and an unusual pair of female figurines still in their original linen wrappings (19.3.190). Installing *The African Origin of Civilization*, where the figurines are currently on display, gave Diana Craig Patch, Anna and Debbie Schorsch of Objects Conservation, and Adriana Rizzo of Scientific Research a chance to study and thoroughly analyze these fragile and complex objects.



*Mother and “Child.”* Second Intermediate Period–Early New Kingdom (ca. 1580–1479 BCE). From Thebes, Asasif, East of Pabasa, Burial B44. Pottery, linen, and unfired clay. The Metropolitan Museum of Art, New York. Rogers Fund, 1919 (19.3.190)



Both figurines belong to a type of nude female statuette with elaborate hairdos and fancy jewelry. They are believed to either represent or manifest the goddess Hathor, and their presence in this burial was likely meant to assist the deceased with her rebirth into the next life.

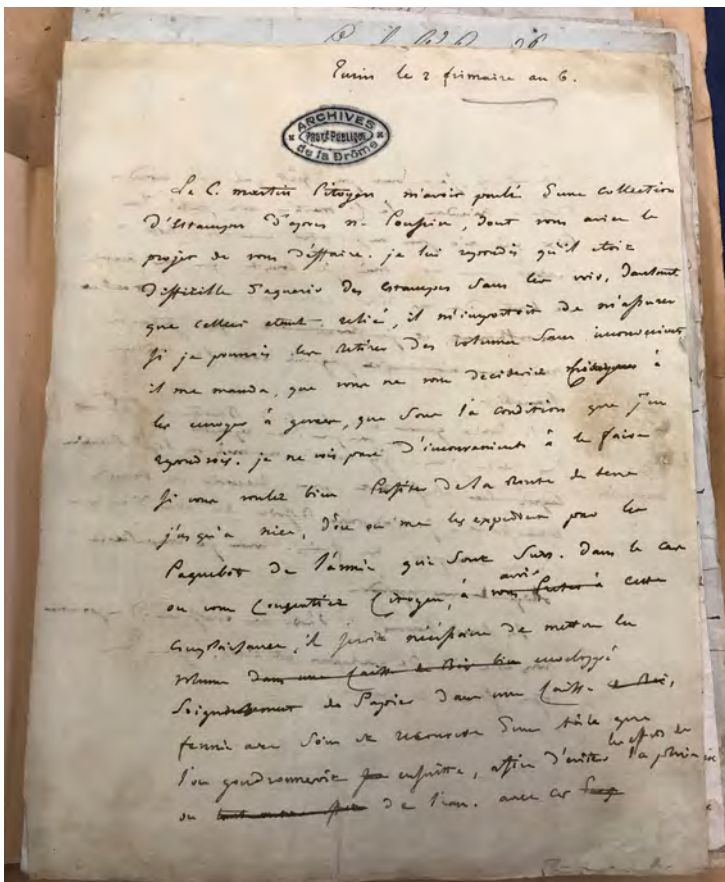
X-rays revealed that both figurines were wearing pieces of separately made jewelry. Puhorsenbu's mummy had been unwrapped in Egypt at the time of excavation (something we would no longer do), and Lansing recorded jewelry on her body that paralleled the ornaments added to the figurines. Perhaps whoever buried the woman wanted to connect her to the figurines' power through the placement of the same objects on both the mummy and the statuettes. Diana gave presentations on these objects at conferences in Pisa, Italy last fall and in Minneapolis this spring. She is now writing a paper about these fascinating pieces.

**Theodore Rousseau Travel Grant.** In July 2022, thanks to a Theodore Rousseau Memorial Travel Grant, Aude Semat traveled to France to conduct archival research on former director of the Egyptian Service of Antiquities Pierre Lacau (1873–1963) and the French antiquarian Simon de Sacy (1764–1799). During her two weeks of research, Aude

consulted archives in Paris related to The Met's excavations between 1910 and 1936 and the heritage legislation in Egypt after World War I. She also reviewed letters, drawings, reports, and other materials kept in private and public archives in Valence, Drôme on Simon de Sacy, his family, and his collection of antiquities. While in France, Aude also met with many colleagues, saw several exhibitions (including *L'aventure Champollion* and *Pharaons Superstars*), and visited the newly reopened Museum of the Bibliothèque Nationale in Paris.

**Provenance and the History of Collecting.** The Department of Egyptian Art was founded in 1906 with the mandate to carry out annual excavations in order to build a collection of Egyptian art and at the same time contribute to a better understanding of ancient Egypt's culture and history. As a result of the Egyptian government's generous policy of partage—the gifting of a portion of a season's finds to the archaeologist—about 65% of our collection was excavated by our Egyptian Expedition or by other early missions. We also have acquired significant groups of objects from collectors, primarily before World War II, either through gifts, like Helen Miller Gould's generous donation in 1910 of her father's collection, or purchases, such as the Carnarvon collection in 1926. Since 1945, the collection has continued to grow slowly, through purchases, gifts, and bequests.

The history of how we have built our collection has been a focus of the Department for many years. During 2010 and 2011, we completed a project to add to The Met's online collection all the information we had at that time about how we acquired our approximately 30,000 artifacts and works of art. The goal of this effort was to make each object's history as transparent as possible. The Department's curators are now actively engaged in trying to better document the provenance of each of our pieces, beginning with those that arrived after the landmark 1970 UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. We are also working to develop an enhanced understanding of the history of each component of our collection. The Museum has announced an initiative to increase resources for provenance research across the institution and has indicated that they will support a specialist in the history of collecting ancient Egyptian art to help us for the near future. This is very welcome news.



A letter from Simon de Sacy to Martin Fils concerning engravings (An II, 6 Frimaire [1797, November 22]). Archives de la Drôme, 1E79

**Fellows. Daniel González León.** In the fall of 2022, the Department welcomed Daniel González León as one of our Andrew W. Mellon Fellows. Daniel is currently a PhD

candidate in Egyptology at Universitat Autònoma de Barcelona, where he is researching non-royal Old and Middle Kingdom court titles for his dissertation, with a focus on the common characteristics of their holders. It was precisely this research that led him to The Met, where he intends to gain a better understanding of the nature of the hieroglyphic script and how meaning and context may affect the graphic features of signs. Daniel is carrying out a paleographic study of the Old Kingdom Coptos decrees, a well-defined corpus of royal legal texts. The most significant part of this corpus is housed at The Met (14.7.10–14) and in the Egyptian Museum in Cairo, which Daniel visited at the end of 2022.



Andrew W. Mellon Fellow Daniel González León carrying out photogrammetry

**Heba Khairy.** We were delighted to have Heba Khairy in the Department as a Fulbright Fellow for the last three months of 2022. Heba is an Exhibition Coordinator at the Grand Egyptian Museum in Cairo and is also on the museum's board. She is working on a PhD dissertation about



Fulbright Fellow Heba Khairy (right) with Curator Janice Kamrin (left)

collections and museum management and spent her time here learning about various systems within The Met, working directly with us on a variety of collections-related projects, and visiting many of our other departments.

**Hany el-Tayeb.** The impressive mastaba of the Dynasty 5 official Perneb greets Met visitors as they enter the Department of Egyptian Art galleries from the Great Hall. In ancient times, Perneb's façade could not be viewed from afar as it is now, as it adjoined the older mastaba of an important official named Rashepses. This earlier tomb, which still stands in Saqqara just north of the Djoser complex, has been excavated and conserved by Dr. Hany el-Tayeb, who has a six-month Andrew W. Mellon Fellowship to continue his research on this key Old Kingdom monument. During his time at The Met, Hany has written an important article on the astounding thirty-six titles held by Rashepses, charting where they appear in the tomb and attempting to untangle his familial relationships. Hany has concluded that Perneb was a grandson of Rashepses and that another member of the family is a man named Netjeruser, a part of whose tomb is in the Field Museum in Chicago. Additional research concentrates on the tomb's burial chamber, which contains important inscriptions and stunning paintings of animals.



Andrew W. Mellon Fellow Hany el-Tayeb

**Jun Yi Wong.** Jun Yi Wong holds an Andrew W. Mellon Fellowship in our Department this year. A PhD candidate in the Department of Near and Middle Eastern Civilizations at the University of Toronto, he is working on his dissertation, "Signs of the Times: Destruction and Change at the Monuments of Hatshepsut." While with us, Jun is conducting research on the statues of Hatshepsut, the female pharaoh who ruled ca. 1479–1458 BCE and whose monuments were systematically attacked after her death. By studying archival records about the statues'





Andrew W. Mellon Fellow Jun Yi Wong speaking to our volunteer guides about Hatshepsut

discovery, Jun is hoping to shed light on the events and circumstances that led to their destruction. Hatshepsut is a source of fascination to many, and we are confident that this research will tell us more about the aftermath of her reign.

**Publications.** Aude’s article “Depicting the Mountain and the Tomb at Thebes: Ancient Images of the Theban Necropolis” was published in July 2023 in the peer-reviewed proceedings of the last Deir el-Medina workshop, *Deir el-Medina through the Kaleidoscope: Proceedings of the International Workshop, Turin 8th–10th October 2018*, edited by Susanne Töpfer, Paolo Del Vesco, and Federico Poole and published by the Museo Egizio in Turin.

Isabel Stünkel’s essay “Elevated or Diminished? Questions Regarding Middle Kingdom Royal Women” appeared in fall 2022 in the peer-reviewed volume *Women in Ancient Egypt: Revisiting Power, Agency, and Autonomy*, edited by Mariam Ayad and published by the American University in Cairo.

Diana, Aude, Isabel, Niv Allon, and Adela Oppenheim each contributed an entry to *The Met Bulletin Recent Acquisitions: A Selection 2020–2022* (fall 2022) on selected objects from Nanette Kelekian’s bequest (see *Annals* Vol. 7). The essays demonstrated the breadth of her collection, which comprised pieces from all periods and a wide variety of materials. Our selections included the head of an early Dynasty 18 queen ([2021.41.86](#)), a vase fragment depicting the Ptolemaic queen Berenike II ([2021.41.178](#)), an Old Kingdom limestone head of a king, probably Khafre ([2021.41.80](#)), a fragment of a jar in the shape of a female musician ([2021.41.134](#)), and the wood figure of a striding man ([2021.41.111](#)).

Daniel’s co-authored article, “A Memphite High Priest at the Fall of the Old Kingdom,” was published in *Egyptian Archaeology* magazine this spring.

## Curating Our Collection

**Collections Management Team** Over the past year, the Collections Management Team—Elizabeth (Liz) Fiorentino, Lucas Galante, Jessica Vayo, and Seth Zimiles—has undertaken several gallery installations, including the new writing case curated by Niv Allon in Gallery 111. They also completed the Tutankhamun anniversary installations in Gallery 132 with Isabel Stünkel and in the New Kingdom galleries with Aude Semat. The team installed two objects from our Department, the head of Augustus and a mask of a boy ([26.7.1428](#) and [12.182.46](#)), in the *Chroma: Ancient Sculpture in Color* exhibition, organized by the Department of Greek and Roman Art. There, our objects were displayed on the Mezzanine level alongside other examples of polychromy from antiquity to the 19th century. In return, the Department of Greek and Roman Art loaned us a Roman Period bust of the Greek historian Herodotos ([91.8](#)), which we installed in Gallery 107 while *Chroma* was open (see “Friends of Egyptian Art” above). Although this bust might have looked out of place in a gallery of Egyptian art, Herodotos wrote extensively about ancient Egyptian culture, and the bust’s display was intended to highlight the Greek historian as an important source of information about ancient Egypt.



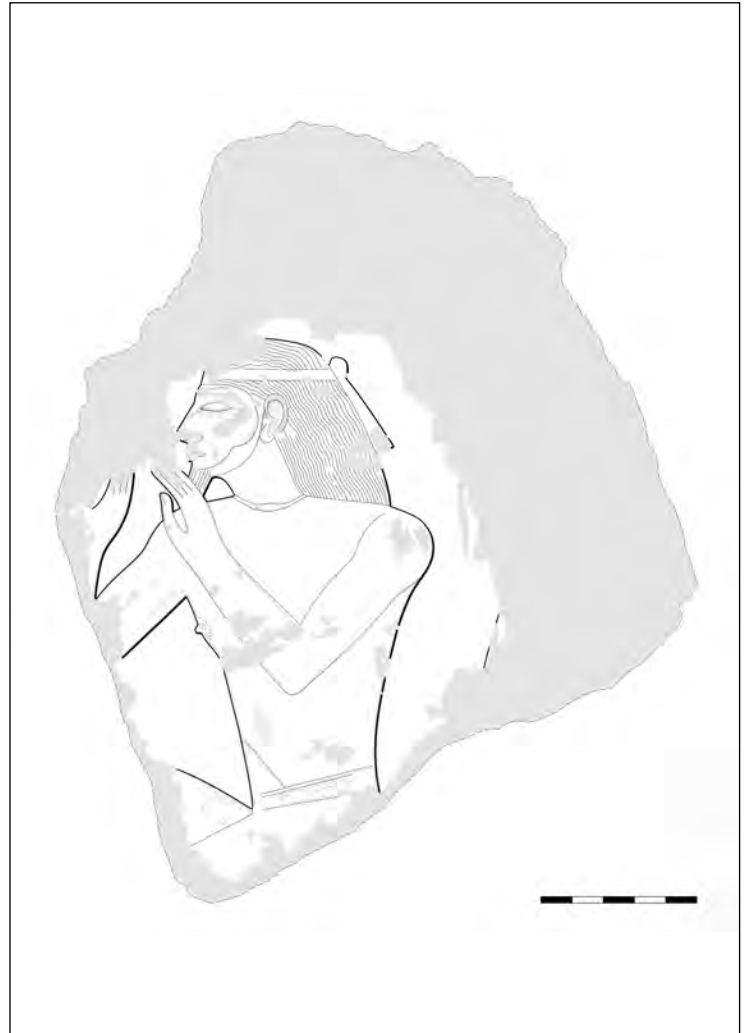
Seth Zimiles, Liz Fiorentino, Lucas Galante, and Jessica Vayo replace a coffin pedestal in Gallery 130 as part of the vibration monitoring project. Ahmed Tarek watches the process

The team also prepared ten objects for outgoing loans to other museums and made objects available for in-person visiting researchers and Met fellows, including Daniel González León in Egyptian Art and Ahmed Tarek in Objects Conservation. In addition, they worked with Janice Kamrin to begin photography and movement of objects in Gallery 130 for an upcoming reconfiguration of the displays there.

With the volume of special events at The Met returning to pre-pandemic numbers, the Collections Management Team has overseen fifty events in the Temple of Dendur and Great Hall in the past year. Liz continues to work on the expansion of the wireless vibration monitoring system in collaboration with the Departments of Scientific Research, Objects Conservation, and Asian Art. This critical work will result in the development of guidelines for sound levels at events in the Museum; the Director's Office and the Special Events team in Development have been very supportive of this ground-breaking work.



*Ptah-Sokar-Osiris Figure*. Late Period (664–332 BCE). Wood and paint. The Metropolitan Museum of Art, New York. Gift of W. Ruloff Kip, 1934 (34.9). Photo by Gustavo Camps



Drawing by Sara Chen of a relief fragment depicting a foreigner paying homage to the king from the South Temple of Senwosret III, Dahshur

**Photography and Design.** Since the end of June 2022, Gustavo Camps has taken over 1,000 object photographs, documenting approximately 300 pieces in our collection from multiple angles. Projects this year have included images of funerary objects from the first millennium BCE as part of the plan to reconfigure Gallery 130, and documentation of jar labels from Malqata, as well as photographs that help the Department fulfill the many requests we receive from outside scholars. In addition, Gustavo has processed a number of scans from our Egyptian Expedition archives (both excavation photos and images from Theban tombs) as part of our archives digitization project. As always, he has documented work in the Department, photographed (and this year videotaped) our events, produced invitations, laid out and printed labels, and designed the *Annals*.

Sara Chen continued to contribute to the Department's excavation efforts by participating in the spring 2023 field season at Dahshur, where she created detailed drawings of relief fragments. She amended the



South Temple excavation plan with photogrammetry data from newly excavated areas. In addition, she has been working closely with colleagues in the Imaging Department to establish protocols to use photogrammetry for our in-field documentation of finds. She continued to provide graphic support as needed for other projects across the Department, preparing images and creating drawings and maps for publications, talks, and website content. She helped Aude put together an interactive map for her self-guided tour, *Tutankhamun's World*. With input from the Department of Asian Art, she also worked with Liz to produce a floor plan of the Great Hall and Balcony and the adjacent Egyptian Art galleries for special events.

**The Egyptian Art Library.** The Department maintains its own Egyptological library of specialized volumes, which is critical to our research. Morena Stefanova, who manages the library, and Adela Oppenheim continued their work together this past year to identify books and periodicals that will augment our collection of research materials. As a result of their efforts, we have acquired sixty publications for the Egyptian Art library and recommended that Watson Library acquire an additional eighty-seven. Morena continues to reorganize our library to maximize space and supervises two of our dedicated volunteers, Barbara Dolgin and Bea Cooper, who assist us with library-related projects.

**Interns.** We were joined in summer 2022 by full-time William Kelly Simpson Undergraduate Intern Anna Neiblum, who is currently studying anthropology and fine arts at Tufts University and the School of the Museum of Fine Arts. An accomplished metalsmith in her own right, Anna worked with Janice on some of the Roman-era jewelry in Gallery 130, cleaning up TMS records and researching and drafting web labels for these objects. She also assisted with the overall planning and digital mockups for Galleries 126 and 130, helped prepare images for our Department web pages, and contributed to the Theban archive scanning project. She was joined in some of these activities by part-time high school intern Maytal Ben-Shoshan, who spent her time in the Department learning about collections management and gaining experience with TMS and Adobe Creative Suite.

This fall, our part-time Adrienne Arsht Intern was Isabella Ruiter, a junior at Rutgers University. Bella worked primarily with Janice on our long-term project to digitize Harry Burton's photographs of Theban private tombs and also undertook a review of the archival images from the Graphic Expedition that have already been processed and uploaded to our Digital Asset Management system (NetX).



William Kelly Simpson Undergraduate Intern Anna Neiblum (right) and high school intern Maytal Ben-Shoshan (left)

For the upcoming Gallery 130 reconfiguration, she sorted hundreds of objects into TMS packages and checked the records for musical instruments, scaraboid plaques, and magical stelae. She also helped with our digital mockup of the gallery by cropping and scaling images and adding them to our InDesign file.

**Human Remains Working Group.** Isabel Stünkel and Anna Serotta from Objects Conservation have continued to lead The Met's cross-departmental Human Remains Working Group. The group is guided by the principles that human remains need to be cared for with dignity and respect and that consideration must also be given to the living who may interact with or have a relationship with these remains—including possible descendant communities, Museum visitors, and staff.

The group drafted the first Museum-wide *Guidelines for the Stewardship of Human Remains* with feedback from staff members across many departments. The *Guidelines* will soon be live on The Met's website together with a summary of the Museum's human remains holdings. Additionally, the group worked with Design, Digital, External Affairs, and Visitor Experience to create an online map that indicates the public areas of the Museum in which human remains are present. This map is intended to help visitors who do not wish to be in the presence of human remains to plan their visits accordingly.

# Sharing Our Collection

**Committees, Teaching, and Professional Service.** Diana Craig Patch has continued to serve on the Scientific Committee of the Museo Egizio in Turin and as an advisor to the Carnegie Museum of Natural History on their reinstallation of the ancient Egyptian hall.

Adela Oppenheim continued to serve as co-chair of the Publishing Committee of the Forum of Curators, Conservators, and Scientists. She also continued her work on the DEIA Language Usage Committee, now part of the subgroup focusing on sexual and gender identity. Adela serves on the Editorial Boards of the *Journal of the American Research Center in Egypt* and the *Prague Egyptological Studies* and is also a member of the American Research Center in Egypt (ARCE)'s Antiquities Endowment Fund committee.



Stefania Mainieri prepares to photograph the face of the mummy board of Gautsoshen (26.3.8)

In addition to serving on The Met's Human Remains Working Group (see above), Isabel Stünkel is part of the Museum's Language and Translation Advisory Committee.

Janice Kamrin continued as co-chair of the Forum's Scholarship Committee. One primary focus this year was working with the Research and Projects Committee of the Assembly to complete a draft definition of scholarship at The Met to share with leadership. Janice also ably represents the Department at Digital Department meetings as well as serves on the Board of ARCE. In April 2023, Janice guided students from Bard Graduate Center and their professor, Annissa Malvoisin, through Galleries 126 and 130 as part of their Egyptology seminar.

Niv Allon remains a Research Associate at the Institute for the Study of the Ancient World, New York University, where he teaches courses on the ancient Egyptian language and the curation of ancient art.

At the invitation of colleagues, Aude Semat presented her favorite objects from The Met's Egyptian collection to undergraduate students at Johns Hopkins University in November 2022 and at Yale University in April 2023. For Women's History Month (March 2023), she took part in the The Met's series "Conversations With" and discussed the reign of the female pharaoh Hatshepsut (ca. 1479–1458 BCE) through a few selected artworks in Gallery 115.

Elizabeth (Liz) Fiorentino and Jessica Vayo continued to participate in the Preventive Conservation Working Group, for which Liz is on the organizing team. Liz is also a member of the newly formed Professional Committee of the Collections Care Group.

**Visiting Researchers.** In August 2022, Stephanie Boonstra from the Egypt Exploration Society in London visited the Department to study some of the scarabs ([35.3.80–86](#)) from the Tomb of Neferkhawet in preparation for a forthcoming publication. Also in August, Frank Förster, Curator at the Egyptian Museum of the University of Bonn, visited to study one of our mace heads ([10.176.56](#)).

In November 2022, Hannah Cohen, the 2022–23 Chester Dale Interdisciplinary Fellow at The Met, consulted some of our object files for her project on the history and politics of joint acquisition and ownership of works of art. As part of her research, she is looking at our seated granite statue of Hatshepsut ([29.3.3](#)). The statue's torso was already in the collection of the Rijksmuseum van Oudheden in Leiden when The Met's Egyptian Expedition found the rest of the statue at Deir el-Bahri. An exchange agreement between the two museums has allowed its pieces to be reunited, with the rejoined statue spending time at both institutions in turn.



Stefania Mainieri, a PhD student at the University of Naples, spent the second week of February 2023 studying a selection of our Dynasty 21 coffins as part of her Faces Revealed project. With the assistance of Janice, Jessica, and Lucas Galante, and joined by coffin scholar and UCLA professor Kara Cooney, she captured numerous images of the faces of twenty coffins to use in photogrammetric reconstructions of their underlying structure.

Also in February 2023, Hannah Page, a postdoctoral researcher at the University of Pisa, Italy, spent several days in our Department examining Middle Kingdom clay figurines (including a donkey with a pack on its back [12.181.272b-k]) as part of a study of this material led by Gianluca Miniaci. With the assistance of Adela, Anna Serotta (Objects Conservation), Liz, Jessica, and Lucas, she examined the fragile objects with pXRF and a microscope, and took images for photogrammetry.

In April 2023, the Department hosted a visit from Lucía Elena Díaz-Iglesias Llanos from the Spanish National Research Council in Madrid. Lucía studied a number of scribal palettes and pens in the collection (including the Writing Palette and Brushes of Princess Meketaten [26.7.1295]) with the help of Anna, and shared her research on cursive hieroglyphs and scribal hands with the Department. With the support of Julie Arslanoglu and Aleksandra Popowich from Scientific Research, we will continue to collaborate with her on analysis of inks.

**Conferences and Presentations.** Adela attended the *Eighth Old Kingdom Art and Archaeology* conference in Jaén, Spain at the end of June 2022. She presented a paper on Old Kingdom influences found in the relief decoration of the Middle Kingdom pyramid complex of Senwosret III at Dahshur.

In September 2022, Diana delivered the lecture “Adorned for Eternity” for the Ancient Art Council at the de Young Museum in San Francisco. That month, Aude joined fifty colleagues for a special weekend in Figeac, France, the hometown of Jean-François Champollion, to commemorate the 200th anniversary of the decipherment of ancient Egyptian hieroglyphs. She presented The Met’s collection of facsimiles and the work of the Graphic Section of the Egyptian Expedition during a roundtable devoted to ancient Egyptian art. Also in September, Daniel González León presented his research on the Old Kingdom Coptos decrees (see “Researching Our Collection” above) at the VIth *Ibero-American Congress of Egyptology* in Buenos Aires, Argentina, the proceedings of which should be published by the end of 2023.

In October 2022, Diana presented her research on a pair of figurines from the Asasif (see “Researching Our



Joseph Kosuth, *Rosetta Stone*. 1991. Stone slab. Place des Écritures, Figeac

Collection” above) at the conference *Clay Figurines in Context* in Pisa, Italy.

In December 2022, Janice traveled to Egypt for the Tutankhamun centennial celebration. She had the chance to attend fascinating lectures by the leading scholars in the field and enjoyed a gala dinner at the Luxor Temple, hosted by the Ministry of Tourism and Antiquities and the American Research Center in Egypt (ARCE). She was able to take this opportunity to visit sites on the West Bank, including the new excavations of the “Golden City,” where manufacturing activities were carried out during the reign of Amenhotep III.

In January 2023, Adela gave a members’ lecture for ARCE entitled “New Discoveries in the South Temple of Senwosret III, Dahshur.”

At the ARCE Annual Meeting in Minneapolis in April 2023, Diana presented her research on the pair of figurines from the Asasif and Jun Yi Wong presented his research on the destruction of relief decoration in Hatshepsut’s mortuary temple (see “Researching Our Collection” above). At the same conference, Niv presented his paper “The One and the Many: Ancient Egypt in the Museum through the Eye of Reception Theory” on a panel about questions, methods, and future directions for reception studies in Egyptology. Also in April, Janice gave a lecture to the New York Chapter of ARCE on “Powerful

Women of Thebes: The Tomb of the Three Princess at Deir el-Bahri.”

In May 2023, Isabel participated virtually in the conference *Encountering Human Remains: Heritage Issues and Ethical Considerations*, hosted by the Cambridge Heritage Research Centre, University of Cambridge.

**Volunteer Guides.** Throughout the year, Isabel worked with the wonderful group of volunteers who serve as guides for the Egyptian Art collection. Regular tours only resumed in spring 2022, and while they are not back to a full tour schedule quite yet, our volunteers are now offering three tours and one gallery chat each week. Additionally, they have offered gallery chats in the *African Origin of Civilization* exhibition for Member Morning Hours. We were excited to welcome two new trainees to the Egyptian Art weekday group, Nancy Berkowitz and Lucinda Ballard, who are both experienced guides in the Museum. The Egyptian Art weekend group now has four new guides in training: Dean Malouta, Harry Bleattler, Susan Doubilet, and Susan Zevon. The Mandarin-speaking guides for Egyptian Art tours also have a new trainee, Yu Chen.

Isabel and Andrea Lakian, the captain of the Egyptian Art guides, arranged for several training sessions, which were conducted both in-person and virtually, depending on the topic. The program was kicked off with a session that explored works outside of our usual time frame: Clare Davies, Associate Curator in the Department of Modern and Contemporary Art, introduced the group to more recent works from Egypt in The Met’s collection. Jun led a session centered on Gallery 115, where he discussed Hatshepsut from the lead-up to her accession to the aftermath of her reign. Additional trainings were held in connection with the Tutankhamun anniversary: Aude presented her self-guided tour, *Tutankhamun’s World*, and Isabel shared her work on the exhibition *The Human Connection: Photographs from Tutankhamun’s Tomb*.

**Departmental Volunteers.** **Clifton Brannan.** For the past year, we have been fortunate to have Cliff Brannan (son of our Friend of Egyptian Art Rachel Brannan) as a volunteer in the Department. He worked primarily with Janice, helping a great deal with the plans for Gallery 130. He added substantially to our brainstorming sessions and worked extensively on the digital mockup for the gallery reconfiguration. As one of his principal projects, he took on our Dynasty 21 “royal” shabtis (mainly belonging to the family of the Theban High Priests of Amun), assisting with TMS cleanup, drafting web labels, and experimenting digitally with ideas for effective ways to display these shabtis in

the gallery. While we are sad to be losing Cliff as a volunteer, we congratulate him on passing the bar this spring and wish him all the best as he embarks on his law career.

**Bea Cooper.** Bea Cooper, our longtime volunteer, has been focused on identifying newly published references that include objects in our collection. Her research will be used to update bibliographic information in TMS.



Bea Cooper discussing the statue of Haremhab (23.10.1) with Museum members during the Grand Tour event. Photo by Deen van Meer

**Barbara Dolgin.** Barbara Dolgin has continued to provide essential support to our Department in the past year. She has worked closely with Morena Stefanova on library organization and maintenance, which includes gathering and checking information on the library collection, creating spreadsheets, and entering data into the Department’s auction catalogue database.

**Andrea Lakian.** Andrea continued to provide invaluable assistance to the Dahshur project, scanning photographs that were shot using film as well as records from the excavation of post-New Kingdom burials.

**Loans.** The Department lent three bronze statuettes to the exhibition *Maschinenraum der Götter* in the Liebieghaus Skulpturensammlung, Frankfurt from March 8 to September 10, 2023. Seven objects were sent to the Ny Carlsberg Glyptotek, Copenhagen for the exhibition *Amarna – City of the Sun God*, which opened on January 26, 2023, and, because of its popularity, has been extended until August 20, 2023. The show has provided a wonderful opportunity to reunite The Met’s relief depicting “Akhenaten Sacrificing a Duck” ([1985.328.2](#)) with a relief depicting his wife Kiya in the Glyptotek’s collection.



**Charles K. Wilkinson Lecture Series.** This year’s Charles K. Wilkinson lecture series, *Worlds in Miniature*, focused on objects both diminutive and powerful. The ancient Egyptian talk was given by Adela, who presented the results of her continuing research on the boat and workshop models deposited in the tomb of the Dynasty 11 Theban official Meketre. Discovered by Met excavators in 1920, these evocative and exquisite artworks are today divided between The Met, the Egyptian Museum in Cairo, and the National Museum of Egyptian Civilization.

Although originally categorized as depictions of daily life intended to provide the deceased with perpetual sustenance and enjoyment, the actual meaning of the models is certainly more complex. Adela’s investigations have led her to conclude that the models belong to different stages of one or more ritual riverine journeys undertaken by a statue depicting Meketre; the voyages began with the preparation of food and other materials and concluded at the so-called garden models—idyllic visions of shady porticos fronted by deep pools and verdant acacia trees that probably designate a shrine or temple rather than a domestic space. Adela believes that the models did not simply duplicate depictions found on tomb walls, but were likely used during actual rituals enacted at the time of burial; the power they gained during these rites necessitated that they be removed from the world of the living and sequestered in the tomb.

**New Security Class Tours.** Since June 2022, Diana and Isabel have given a total of six tours of the Egyptian Art galleries to incoming classes of security guards. Over the course of each hour-long session, the guards are given an overview of how we established our collection, offered highlights from Egyptian history, introduced to the works of art we exhibit, given insight into a few peculiarities of our galleries, and told how much we depend on them each day. These tours always conclude in the Temple of Dendur with the remarkable story of how it ended up in our care at The Met.

**Website Inquiries.** In 2022, the Museum rolled out a new feature on our website: on every object page, there is now a link to a feedback form allowing visitors to contact us directly with questions related to that specific object. Since this feature debuted, we have received more than fifty messages, in addition to the scores of inquiries we receive through our departmental email. Elizabeth Miller manages the intake of these queries, which so far have ranged from questions about label text to general comments to research inquiries.

**Museum Events. The Met Family Benefit.** In early February 2023, Adela and Janice, along with educator Lauren Ebin, participated in The Met Family Benefit: Globetrotters, interacting with visitors around the theme: “How Did They Do That? Archaeological Dig.” Their table offered young visitors and their parents a chance to hear about our current excavations in Egypt and learn about how we try to reconstruct the past from often fragmentary material. They even had the chance to try their hand at putting together relief fragments from Dahshur in the form of cut-out line drawings made by our very talented Sara Chen, and to explore the collection in Gallery 126 while learning about our early 20th-century Expedition.

**Grand Tour for Development.** On April 20, 2023, Isabel, Aude, and Daniel, along with volunteer Bea, participated in this year’s Grand Tour for Members and Patrons. They shared some of their favorite artworks in the collection, such as the Book of the Dead of Imhotep ([35.9.20a-w](#)), the panel portrait of Eutyches ([18.9.2](#)), and the reliefs from the tomb of Bakenrenef ([11.150.50](#)), in group discussions with the attendees.



Isabel Stünkel discussing the “Weighing of the Heart” with Museum members during the Grand Tour event. Photo by Deen van Meer

**Media Interviews.** In August 2022, Diana was interviewed by Curiosity Stream about queens of ancient Egypt. The interview questions centered on Queen Tiye and the reign of Amenhotep III. The filmmakers were particularly interested in the shabti box of Yuya ([30.8.59a, b](#)), the so-called marriage scarab of Amenhotep III and Tiye ([10.130.1643](#)), and the red quartzite head of a queen identified as Tiye ([11.150.26](#)) in Gallery 121 (the Amarna gallery). Curiosity Stream made a small donation to the Department following the interview, which was appreciated.

## Dan Weiss

Dan Weiss arrived at The Met in 2015 to take up the position of President. He joined the staff during a period of financial uncertainty and has helped lead the Museum through several significant financial and social challenges, including the very difficult period of the COVID-19 pandemic. We are appreciative of his thoughtful and conscientious leadership during those complex times. In 2021, he accepted an invitation from Egypt's Ministry of Tourism and Antiquities to be a member of the Grand Egyptian Museum's International Board. Diana Craig Patch and Janice Kamrin will always warmly remember how much he and his wife Sandra enjoyed their visit to the Malqata excavation in 2018. The Met is a better place because of his tenure here, and we wish him all the best in his future endeavors.



Dan Weiss, his wife, Sandra Jarva Weiss, and a guard at the entrance to an ancient tomb in Egypt

## Our Staff

**Emilia Cortes.** In April 2023, we said farewell to our long-time textile conservator Emilia Cortes. She joined The Met as a Fellow in 1991, and in 1995, former Conservator in Charge of Textile Conservation Nobuko Kajitani appointed her as the staff conservator responsible for ancient Egyptian textiles. She has cared devotedly for the textiles in our collection for over thirty years. In particular, she and Catharine Roehrig, now Curator Emerita, have been studying the considerable number of linen sheets found in the coffin of the Middle Kingdom Estate Manager Wah, with Emilia focusing on the evolution of weft fringes. She has also cared for the linen wrappings of the mummified individuals we steward, as well as those of the mummified animals. In addition, she has spent many seasons with the Expedition to Dahshur, processing and studying the textiles found with the principally Roman Period burials excavated in and around the pyramid complex of Senwosret III. We will miss working with Emilia and wish her a very enjoyable retirement.



Emilia Cortes in the field at Dahshur

**Andrea Kutsenkow.** The Department of Egyptian Art welcomed Andrea Kutsenkow as our Associate Archivist. She is here for two years in a new position funded by the Kelekian Fund. Andrea is helping to organize and preserve the Department's accumulation of 120+ years' worth of historical records and manuscripts. Andrea holds an MA in Archives and Public History from New York University and an MA in the History of the Art and the Art Market from Christie's Education, New York. She comes to us with an impressive background in archival work, including positions with the Archival Collections Management Department at New York University, the Archives of the American Field Service, the Research and Archives



Department at Pace Gallery, and the Estée Lauder Companies Archives. She has also worked as an archivist for several artists' studios, estates, and foundations. Andrea is responsible for establishing physical and intellectual control of the Department's records. Her work will include the identification of key historical documents and their organization, description, and preservation. The majority of the Department's invaluable archaeological archives are well organized, but there is still work to do, and we want to make sure that they are professionally preserved so that they can be utilized for many years to come. We also need help updating the organization of records related to the Department's history, including correspondence, loan files, exhibition records, and various types of other communications centered on our collection acquisitions. After only a few months, Andrea has made significant headway, and we look forward to working with her over the next two years!



Andrea Kutsenkow

**Kayla Kane.** This past year, the Department also welcomed Kayla Kane as Diana Craig Patch's Research Assistant, responsible for assisting with research and data entry for various projects, including the *Divine Egypt* exhibition (2025) and the Joint Expedition to Malqata. Kayla holds a BA in Art History from Wellesley College and comes to the Department with previous experience as a Research Assistant in the Wellesley College Art History Department. She has also worked on cultural heritage preservation programs at the University of Pennsylvania Museum's Cultural Heritage Center.



Kayla Kane

## Looking Forward

**Exhibitions.** **The African Origin of Civilization.** The current exhibition in Gallery 136, *The African Origin of Civilization*, will remain open until the end of 2024. As of the beginning of May 2023, the exhibition has attracted over 640,000 visitors.



Entrance to the current exhibition in Gallery 136, *The African Origin of Civilization*

**Divine Egypt.** Over the next two years, Diana Craig Patch will continue to work on her exhibition on ancient Egyptian gods and goddesses. *Divine Egypt* will open at The Met in the fall of 2025 and travel to the Royal Academy of Arts, London in early 2026. The exhibition will focus on the imagery associated with a number of the most important deities in Egypt's massive pantheon. Diana looks forward to further developing the exhibition in collaboration with the other curators in the Department and with a Research Associate, who we hope will soon join our staff.

**Framing the Past.** Aude Semat and Niv Allon are currently preparing the next installation in Gallery 132, *Framing the Past*, which will explore the relationship between wall paintings in situ and the facsimiles and photographs that are intended to document them. The gallery will display these materials alongside archival photographs from fieldwork conducted by the Egyptian Expedition.

**Mellon Fellow.** The Department has been awarded a fellowship position funded by the Mellon Foundation, which provides scholarly support for the Museum's curatorial programs through focused art historical research, cataloging of the permanent collection, and advancing digital scholarship practices. This fall we are excited for Dr. Sherif M. Abdel Monaem, a specialist in the analysis of

New Kingdom pottery, to aid the Department in cataloging 1,400 ancient Egyptian vessel docketts (“jar labels”) from the festival city of Amenhotep III at Malqata. Sherif received his PhD from Cairo University in 2015 and has published extensively on pottery from various sites, including contemporaneous ceramics from Kom el-Hettan, the massive funerary temple of Amenhotep III.



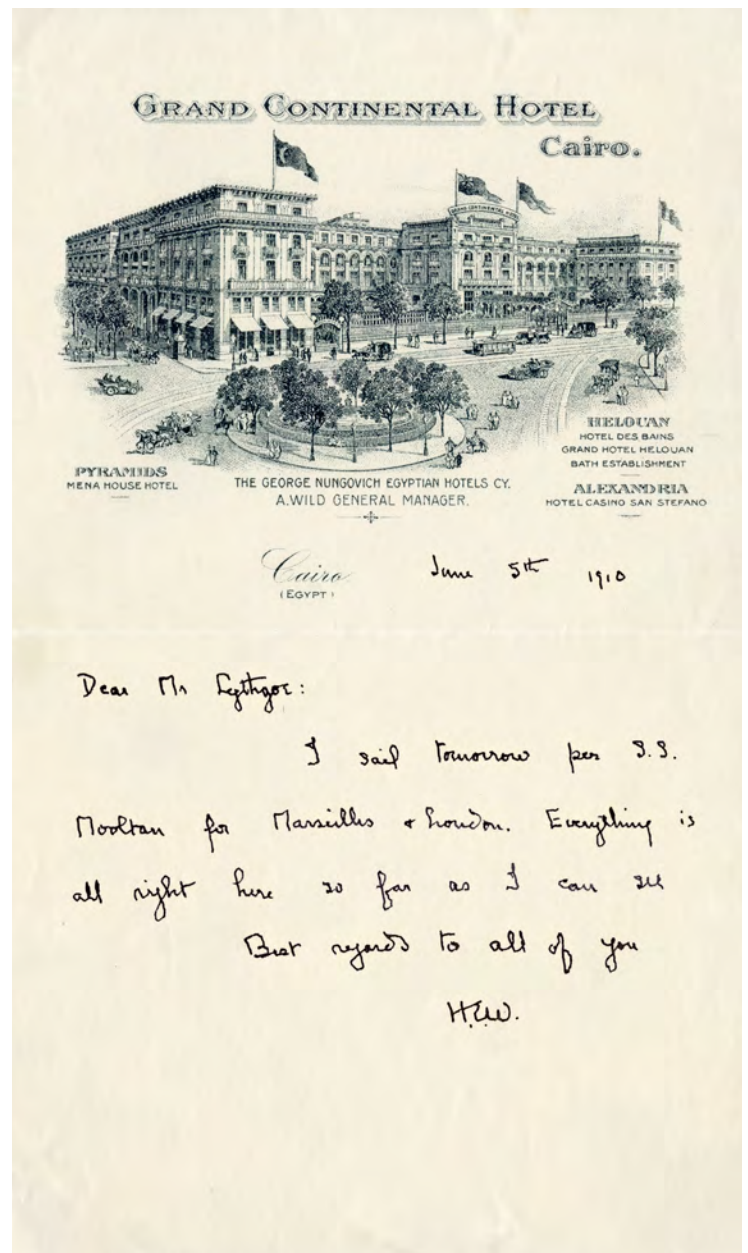
*Hieratic Jar Label*. New Kingdom, Dynasty 18, reign of Amenhotep III (ca. 1390–1353 BCE). From Thebes, Malqata, Festival Palace of Amenhotep III. Pottery. The Metropolitan Museum of Art, New York. Rogers Fund, 1917 (17.10.2)

**UK Exchange.** Niv has been awarded a fellowship from the Association of Art Museum Curators Foundation’s Engagement Program for International Curators (EPIC), which is supported by the Art Fund and the Terra Foundation for American Art. EPIC offers curators around the globe a rare and valuable platform for cross-cultural networking and exchange, and Niv is looking forward to taking part in this over the coming months. The program includes collaborations with a cohort of curators from various institutions in the UK and the US, a visit to a partner institution (the Victoria and Albert Museum, London), and a webinar that will take place in the fall.

**Workshop on Hatshepsut and Her Images.** This October, the Department will organize a virtual workshop devoted to Hatshepsut and her images in their various aspects. Hosted by Aude and Jun Yi Wong, a group of scholars will

meet for two days to challenge existing interpretations with more recent studies in the realms of archaeology, iconography, and epigraphy. Scholars specializing in early Dynasty 18, royal statuary, iconoclasm, and the reuse of images have been invited to join the discussion.

**Egyptian Art Archives.** In the upcoming year, our new Associate Archivist, Andrea Kutsenkow, will focus on the Department’s correspondence, exhibition history, loans, and past renovations. Related items belonging to various categories will be brought together for easier access, and fragile materials at risk of further deterioration will be identified. Her goals are long-term preservation and discoverability of our crucial archival collections.



Note from Herbert Winlock to Albert Lythgoe, January 25, 1910. Department of Egyptian Art Archives

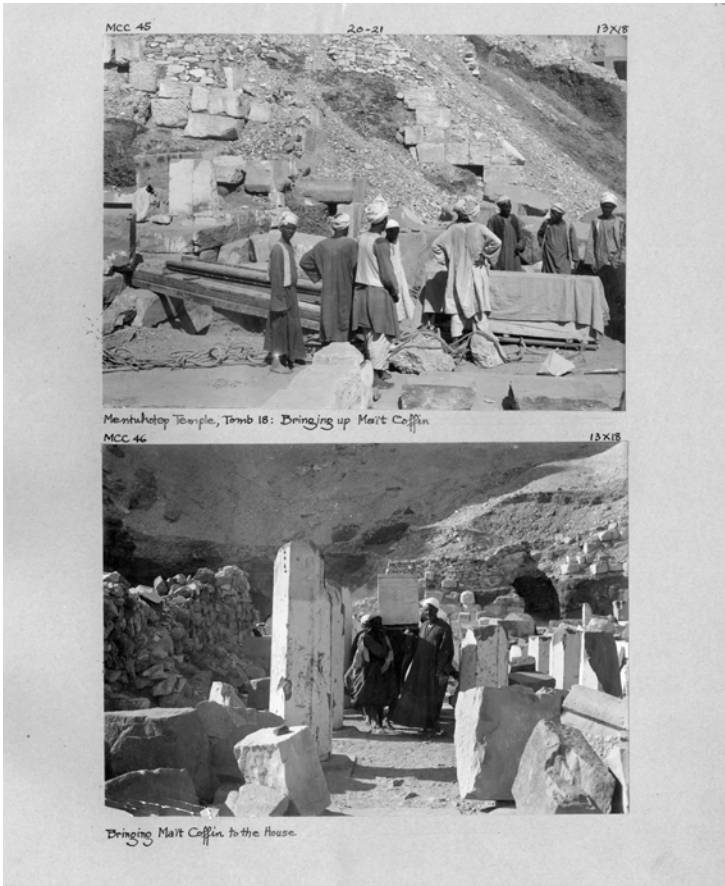




Entrance to the 2006 exhibition *Hatshepsut: From Queen to Pharaoh*



The Temple of Dendur during the construction of the new wing, ca. 1978. Department of Egyptian Art Archives



A "photoboard" from The Met's Egyptian Expedition excavations in the Nebhepetre Mentuhotep II Temple at Deir el-Bahri. Photographs by Harry Burton. Department of Egyptian Art Archives (PBThebes 11-25; MCC 45 and MCC 46)



Photograph taken during J.P. Morgan's visit to Egypt in 1909, from J.P. Morgan Photo Album. Department of Egyptian Art Archives

**Travel to Egypt.** Diana will accompany the International Council of The Met on a visit to Egypt this fall, highlighting the Memphite area and the antiquities in Luxor. Then, at the end of the year, she will lead a Travel with The Met tour through Cairo, Luxor, Aswan, and Abu Simbel. Both trips will provide a fascinating and unique experience of ancient and modern Egypt.





**Left to right: Top row:** Janice, Elizabeth, Seth, Jun, Daniel, Hany - **Middle row:** Sara, Andrea, Adela, Morena, Kayla, Gustavo - **Bottom row:** Lucas, Aude, Diana, Jessica, Niv  
**Inserts:** Liz, Isabel, Dieter

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*Supervising Departmental Technician*  
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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).