

## New Acquisitions



Standing figure of the god Onuris, probably Third Intermediate Period (ca. 1070–664 B.C.), leaded bronze. Purchase, Liana Weindling Gift, 2017 (2017.7)

**Onuris.** The generosity of Liana Weindling allowed the Department to add this delicate figure of the god Onuris to the collection this year. The god is identifiable by the four tall feathers worn on his short curled hair. He also wears his characteristic checkered skirt, possibly representing a patterned garment, beneath a divine kilt. His

features are modeled on Ramesside royal features, but add a touch of sweetness that is characteristic of the mid-Third Intermediate Period, as are the technical features of the statuette. Onuris had many aspects, but of particular interest is his role—known apparently already from the late Eighteenth Dynasty—in versions of the *Myth of the Faraway Goddess* as the agent sent by Re to retrieve his angry lioness daughter from Nubia so that prosperity would return to Egypt. As part of a program to bring attention to practices and beliefs less accessible through royal, official, or funerary monuments, we are developing a grouping of figures having to do with this myth, whose expression extended far beyond temple rites to infuse large public festivities and community practices during the first millennium. This beautiful young god will admirably anchor our upcoming display.

**Cat with Kittens Ring.** Patricia A. Cotti and the Friends of Egyptian Art generously allowed the Department to acquire a second exquisite piece this year, a rare faience ring. The skilled execution of its complex design reveals



Detail of a ring with cat and kittens, Ramesside to early Third Intermediate Period (ca. 1295–945 B.C.), faience. Purchase, Patricia A. Cotti and Friends of Egyptian Art Gifts, 2017 (2017.34)

## In the Field

**Dahshur.** In March and April 2016, the Museum's expedition to Dahshur worked in Egypt, moving the limestone relief fragments found in the Senwosret III complex into the new storeroom that The Met built for the Ministry of Antiquities. Then from October to November 2016, the expedition returned to Dahshur and completed the project. This second round involved packing about 20,000



Ring with cat and kittens, Ramesseid to early Third Intermediate Period (ca. 1295–945 B.C.), faience. Purchase, Patricia A. Cotti and Friends of Egyptian Art Gifts, 2017 (2017.34)

total mastery of the material. The artist perched eight felines—most likely a mother cat and her seven kittens—above the shank. He then cut away portions of the shank to create a design of bound papyrus stalks, each topped by a flower or bud, representing a marsh.

Simple decorated faience rings are well known from early Dynasty 18 (ca. 1450 B.C.) and throughout the New Kingdom. Rings occur at sites where festivals were celebrated, for example Malqata and Tell el-Amarna, both sites where the Department excavates. The artistry of this ring indicates it was most likely made as a donation to its divine subject, drawing elements from the *Myth of the Faraway Goddess* (see the previous acquisition, *Onuris*). The goddess central to the story takes the form of a lioness or a cat, and as fertility is a central theme, the kittens' presence makes sense. Possibly the ring's donation to the goddess took place after a brief period of use, but its superb condition indicates that it was not worn repeatedly.



The Dahshur team organizes artifacts during the move into the new storeroom.

small- to medium-sized pieces and transporting them in five convoys from the old storeroom at Lisht to the new facility at Dahshur. Small objects that had been moved for safe-keeping to Ministry of Antiquities' storerooms during the 2011 revolution were also moved into the new facility. Adela Oppenheim and Kei Yamamoto, assisted by Helena Pereira, Elizabeth Treptow, and Hiroko Kariya, supervised the packing and moving, and the organization of the new storeroom.



Archaeologist Jeuthe supervises excavations of Old Kingdom tombs northeast of the new storeroom at Dahshur.



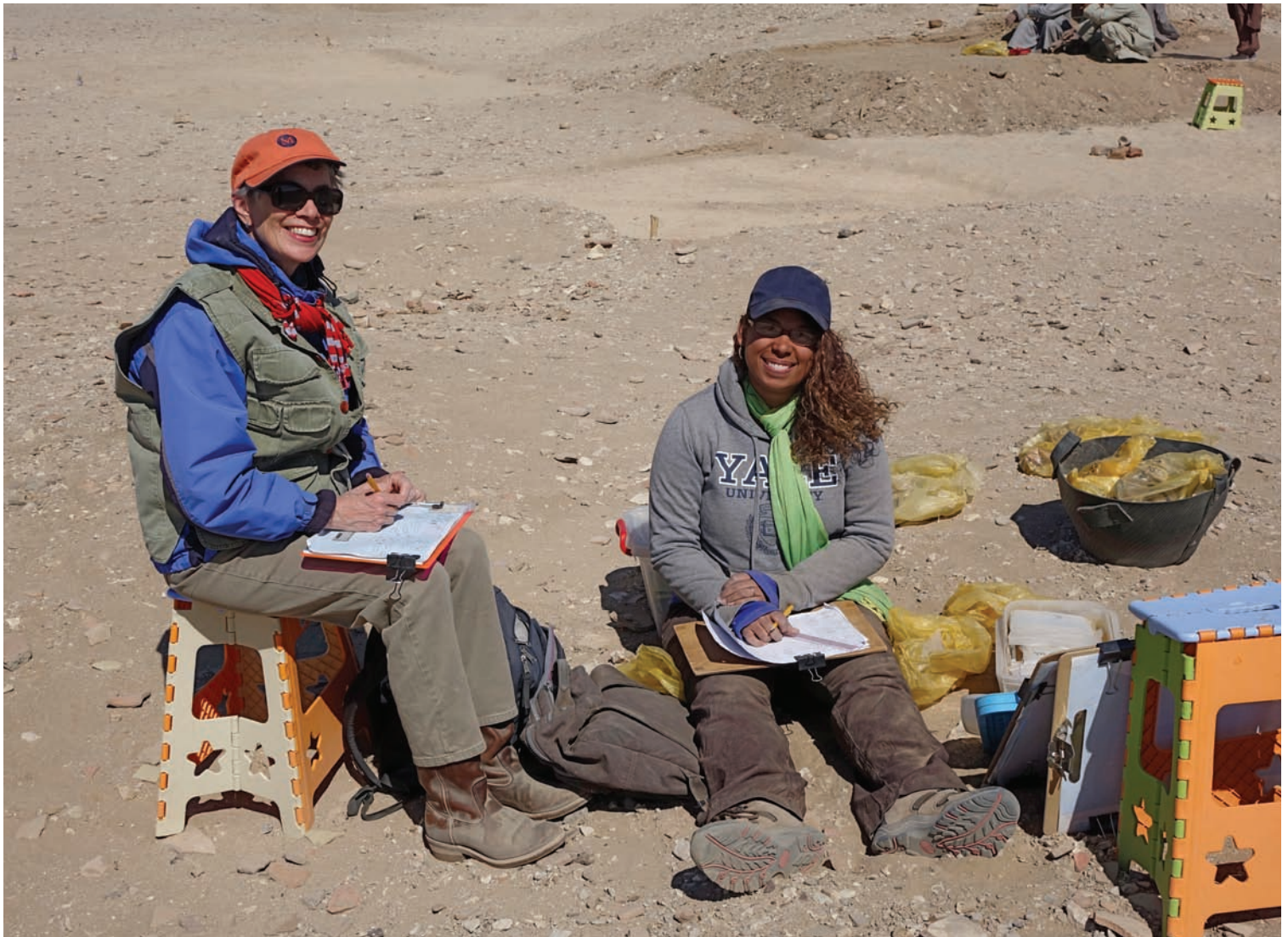
With all the material from the Senwosret III complex now in one well-organized, secure facility, the study and publication of the objects can proceed more quickly and efficiently. The relief fragments are particularly important for understanding art, culture, and religious practice in the later Twelfth Dynasty. Study of previously excavated material, now secured in the new storeroom, also continued: Isabel Stünkel worked on relief fragments from chapels belonging to queens and princesses; Sara Chen drew fragments from the North Chapel; and Anna Kellen photographed relief fragments and objects from several areas. Susan Allen examined pottery found throughout the site.

Dieter Arnold, with the assistance of archaeologist Clara Jeuthe, supervised a test excavation on a rise in the desert surface that is covered with limestone chips just northeast of the new storeroom. The area proved to be part of a cemetery of lower-ranking individuals buried along the desert margins during the Old and Middle

Kingdoms and after the New Kingdom. The most notable discovery was two Old Kingdom tombs consisting of 2 meter deep shafts leading to small burial chambers covered by mudbrick vaults.

**Malqata, the festival city of Amenhotep III.** For the eighth season, with the continued support of John A. and Carole Moran, Diana Craig Patch, Catharine Roehrig, and Janice Kamrin, along with their colleague Peter Lacovara of the Ancient Egypt Heritage and Archaeology Fund, returned to Malqata for a four-week season this past February.

**Industrial Site.** Diana continued to excavate the spoil heaps from the Museum's excavations in 1917–18 located to the west of the Audience Pavilion with assistance from Serenela Pelier, who was one of our interns last year. The mounds of excavation debris contain evidence for glass



Diana and Serenela recording finds from the Industrial Site





Fragment of decorated glass from a vessel (left), and a pottery mold for a Bes-image amulet (right), both found in a spoil heap at the Industrial Site

and faience manufacturing, including broken containers for melting glass (crucibles); kiln furniture used as supports in the firing process; slag; and vitrified mud and mudbrick. At the end of last season, several sloping trenches in the natural desert surface were exposed under part of a spoil heap. Although these man-made trenches remain a promising feature that may be related to the firing process, no new trenches were found this season. The spoil heaps also continue to be a rich source of raw materials such as carnelian and microcline feldspar; this year

we had a surprise with the discovery of obsidian probably imported from Ethiopia.

We also collected some exceptional small finds, including numerous molds for faience amulets and an exquisite fragment of a glass vessel. There was also a fragmentary jar label that Niv Allon figured out recorded the donation of ale to the king's festival by a garrison commander named Ineni. The story of this identification appeared in two of our 22 posts in our daily excavation blog at iMalqata (<https://imalqata.wordpress.com/>).

**West Settlement.** Janice opened up four new squares to extend the footprint of the West Settlement. At this site, the desert surface rises toward the north and the buildings, which are oriented northeast, seem not to continue up the slope. Other than pottery, bone, and some charcoal, there are very few small finds in this area. This season, Salima Ikram came to analyze the animal bone. The species found at the site include cattle, sheep, goats, birds, and fish. Most of the fish were from the Nile, but Ikram identified one very interesting example of a sea fish. This species would have come from either the Red Sea or the Mediterranean, attesting to the distant sources of food brought to the site for the celebration of Amenhotep III's jubilee festival.



Janice supervises the opening of a new square in the West Settlement.

Janice was also able to spend a day with Pamela Rose, a noted ceramics specialist, who had joined us to review pottery from the King's Palace for Lacovara. The majority of wares from the West Settlement are made of Nile silt (clay found in the floodplain), but there are also various Lower and Upper Egyptian marl clays from desert sources. Rarer wares were identified as well: foreign jars from Canaan and at least one sherd belonging to a jar manufactured in a Western Desert oasis. Janice also worked with



Our two trainees from the Ministry of Antiquities, Hussein Fawzi Zaki and Aisha Mohamed Montaser, sort pottery sherds from the West Settlement.

two Egyptian trainees from the Ministry of Antiquities to sort and quantify the West Settlement ceramics. The team has begun to draw some of the diagnostics, but most of this work will be done next season.

**King's Palace.** The team applied for and was awarded a grant in the amount of \$39,000 by the Antiquities Endowment Fund of the American Research Center in Egypt. Unfortunately, there were delays in receiving our security clearance this season, a circumstance experienced by numerous expeditions over the past year, and so our mudbrick conservator, Anthony Crosby, was unable to join us to conserve the Palace's mudbrick walls. However, Lacovara continued his own investigation into its construction. During the season, he located part of the building's previously unrecorded northern edge and identified an area of original fallen ceiling. This is a very exciting find as nothing like this has been found during our work and a careful excavation of the layers of collapse could help clarify palace construction techniques. The collapse has been carefully protected for further study next season. Before finishing his work at the site, Lacovara laid out a selection of pottery from the Palace so that Rose could confirm ware types.

**The Met Helps to Conserve the Tomb of Hery.** Since 2002, José Galán, director of the Spanish mission working at Dra Abu el-Naga, has been conserving and studying a tomb (TT 12) belonging to a man known as Hery. Many



Relief of Mesu smelling a lotus, New Kingdom, Dynasty 18 (ca. 1525–1504 B.C.), from Thebes, Tomb of Hery (TT 12), limestone. Gift of Mrs. Morton C. Nichols, 1950 (50.19.4)

elements of this tomb chapel's decorative narrative are now missing, so part of Galán's research has been to study museum collections searching for pieces from the damaged scenes. The Met owns a relief fragment that, in 2013, Galán recognized as belonging to the tomb; we know that our piece has not been part of the tomb's *in situ* decoration for a very long time. This fragment (50.19.4) depicts a woman named Mesu, who probably was a member of Hery's family, taking part in a banquet scene depicted in the chapel's long hall. Because Galán is trying to replace the missing elements with copies of the originals, he inquired whether The Met would be willing to provide him with a cast of our piece. We were delighted to help with the restoration of the tomb's decoration and asked Ronald Street in the Imaging Department to create an exact copy. This February the Malqata team was able to join Galán as his conservators installed the fragment in its original place. For us, the piece's installation was particularly poignant because Ron, who was a good friend to our Department, passed away in late 2016.



Galán with Diana in the tomb of Hery. The replica is being held in place while the cement dries.



# Our Galleries

**Our Ptolemaic Galleries Reopen.** June 30, 2016 saw the opening of our newly refurbished galleries of Ptolemaic art involving heightened ceilings, new casework, entirely



Friends and colleagues enjoy the display at the opening of the renovated Ptolemaic galleries.

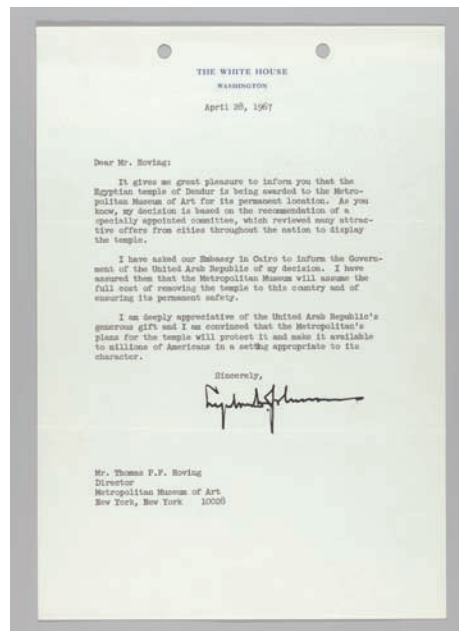
reworked displays of royal and temple objects, and new presentations of the papyri of Imhotep and Nesmin's amulets. The effort by all in the department and others in the Museum, with Marsha Hill acting as lead curator for the installation, has been rewarded by strong public interest. The galleries hum with people pointing to Nesmin's amulets on his CT scans and crowding



Sara's Chen's digitally colored image of our column with a Hathor-emblem (28.9.7) showing original decorative scheme

around Imhotep's perennially popular judgment scene, and clumps of visitors gaze on the serene faces of the Ptolemaic queens, not to forget the tiny glass animals in the study case.

**The Met and The Temple of Dendur.** On April 28, 1967, President Lyndon B. Johnson awarded the Temple of Dendur to The Metropolitan Museum of Art following the successful presentation of the Museum's plans for the monument. Just a few weeks earlier, newly appointed Director Thomas Hoving and Curator of Egyptian Art Henry G. Fischer had made a strong case before a government commission for The Met to become the temple's permanent home. The following points won the argument:



President Lyndon B. Johnson's letter awarding the Temple of Dendur to The Met. Courtesy of The Metropolitan Museum of Art Archives.

the temple was to be installed inside to preserve the soft aeolian sandstone blocks; to be presented so that its monumentality and floor plan were maintained; to include elements that evoked its ancient milieu; and to be exhibited alongside one of the world's greatest collections of Egyptian art.

More than a year later, on August 21, 1968, the temple's blocks, which had been stored in rows on Elephantine Island in Egypt for almost five years, arrived by boat in New York, and 660 crates were delivered to the south side of the Museum (where the Petrie Court is today) for temporary storage in an inflated tent. Over the next six years, The Met raised funds for the project from many supporters, in particular the Sackler family, for whom the wing where the temple permanently resides is named.

On September 27, 1978, The Temple of Dendur in The Sackler Wing opened. The architecture firm Roche/Dinkeloo designed the space by including: a limestone wall suggesting the rocky cliff against which the temple once sat (a concept reinforced by the large stepped blocks of granite on each side); an open lower platform with a curved wall (the original now is beneath almost 200 feet of water); a wall of windows allowing sunlight to create an outdoor feel; and a pool reminding us of the once nearby Nile River.

Today the Temple of Dendur, a monument that fifty years ago The Met promised the people of the United States it would always care for, remains an icon that millions of visitors come to see each year.

**Celebrating the Anniversary.** The Department wanted to celebrate the Temple of Dendur's anniversary by giving the temple and its gallery a bit of a facelift. First of all, Elizabeth Fiorentino, Isidoro Salerno, Seth Zimiles, Timothy Dowse (who now works with the Packers in Storeroom One), and Objects Conservator Anna Serotta cleaned the monument. They vacuumed it from roof to

floor, removing many years of dust. The light grey haze, especially visible on the roof and upper courses of blocks (see *Dusting Dendur*, below), disappeared and the temple became a warm brown color again. Anna also removed grime from the columns on either side of the entrance.

For many years, the Department wanted to replace the now faded and outdated information panels in The Temple of Dendur in The Sackler Wing. Isabel Stünkel spearheaded the effort to produce new panels that update what we know about the temple and broaden the types of information available to our visitors, including a map made by Sara Chen. The Department assisted Isabel in laying out the panels and Pam Smith, a graphic designer, produced the wonderful new panels now hanging on the gallery's south wall with assistance from the Design Department. Additional information is also available to our younger visitors through a newly designed Family Guide.

The Department was delighted to work with our colleagues in the Digital Department to create a landing page called *Dendur50* on The Met's website. There we have a series of short essays on various aspects of the history of the Temple of Dendur written by our staff, and several



Seth and Serge (Isidoro) vacuum the blocks, while Liz and Anna consult on cleaning strategy.



## Nineteenth-Century Visitors



The temple of Dendur, 1848. Drawing in watercolor and graphite by David Roberts (British, 1796–1864), with the building's scale enhanced. The Metropolitan Museum of Art, Gift of Philippe and Edith de Moushel, 2007 (2007.539)

In the early nineteenth century, Egypt became a popular destination for explorers, artists, and early tourists. The numerous records created at the time, including photographs and drawings, give us a sense of how the temple looked then. Regrettably, some visitors chose to memorialize their visits by carving names and dates on the monument's walls. These graffiti, still visible in many places today, are a part

of the temple's history. One example witnesses the visit of Bernardino Drovetti (1776–1852), the French consul-general of Egypt, while another records the presence of Luther Bradish (1783–1863), a future president of the New-York Historical Society. The first graffiti, however, was substantially earlier: an ancient inscription carved in 10 B.C., soon after the construction of the temple.

One of the new panels installed in Gallery 131

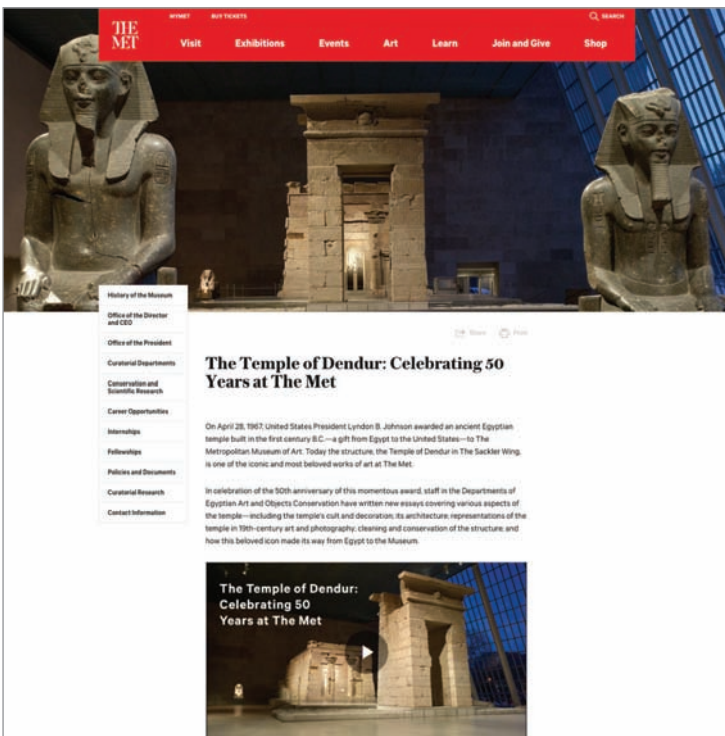
short videos, including time-lapse episodes on *Color the Temple* and *Dusting Dendur* produced by Thomas Ling, our talented colleague in the Imaging Department. This work was a new experience for both departments, and set the stage for future collaboration. We also worked with the Education Department to have some of their Spring 2017 events focus on the Temple of Dendur.

**Dendur50.** On April 15, 2017, Senior Press Officer in Communications, Egle Žygys, and Isabel Stünkel organized a day of festivities for visitors viewing the Temple of Dendur. The scheduled events included six pop-up lectures, the vibrant display *Color the Temple*, a manned table where curators answered any questions about Egyptian art, and two art programs for children guided by a member of the Education Department. The event was



The new Family Guide

well attended by a diverse and engaged audience. Some visitors waited to catch the next talk while others happened to be there and were quick to join. A few even came up to our table afterwards and personally thanked us for the event. Egle, Diana Craig Patch, Niv Allon, Catharine Roehrig, Adela Oppenheim, and Objects Conservator Anna Serotta had a great time talking with members of the public about their favorite subjects: Egyptian art and The Met.



The *Dendur50* landing page on the website



Catharine and Niv at the "Ask the Curator" desk during the *Dendur50* celebration



# Friends of Egyptian Art

For another year, our dedicated and generous Friends supported the Department's many activities:

- Assisting in the acquisition of our new Cat with Kittens ring (2017.34)
- Producing the panel that introduces this year's facsimile exhibition, *Walk Like an Egyptian*
- Providing our annual institutional dues for the American Research Center in Egypt
- Supporting curators' attendance at important conferences to present new research
- Funding the acquisition of books and journals, critical to our work, for the Department's library
- Contributing to production of the Temple of Dendur's new Family Guide
- Helping us to host a lunch for three officials from Egypt's Ministry of Antiquities, who were visiting The Met and New York City

One element of our work that we all enjoy immensely is the series of events we hold for the Friends of Egyptian Art. This year the Department hosted five events, each one wonderfully organized by Heather Masciandro with assistance from Morena Stefanova. Gustavo Camps created the striking invitations.

**October 17, 2016.** Janice Kamrin guided us through our spectacular 72-foot long Ptolemaic "Book of the Dead." This papyrus was written for a Priest of Horus named



Janice discusses the papyrus of Imhotep.

Imhotep, and is inscribed with exquisite texts and vignettes. Paper Conservator Rebecca Capua joined Janice to present her recent conservation work on the papyrus and the careful maneuvers necessary to install it in its new case in the renovated Ptolemaic galleries.

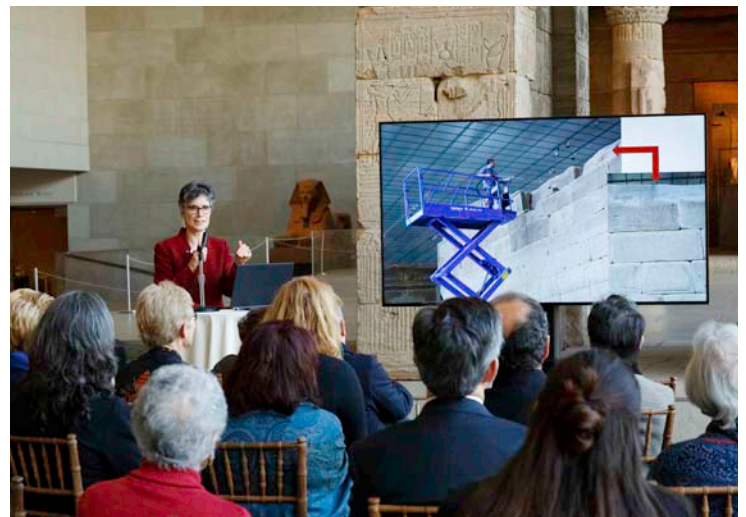
**December 13, 2016.** Paintings Conservator Dorothy Mahon and Scientific Research Fellow Clara Granzotto spoke about their research on panel portraits that originally enhanced Roman Period mummies. This research, which includes work by Research Scientist Julie Arslanoglu, is a significant contribution to an international collaboration—*Ancient Panel Painting, Examination,*



Diana and Dorothy examine our panel portrait.

*Analysis and Research Project (A.P.P.E.A.R)*—initiated by the J. Paul Getty Museum. In the presentation, Dorothy and Clara demonstrated how this research expands our knowledge of the methods and materials used to create these encaustic paintings.

**April 6, 2017.** Diana Craig Patch's presentation on the Temple of Dendur's long history inaugurated the month-long and museum-wide celebration of this icon's 50 years at The Met. She spoke about the campaign to record, and in many cases save, numerous archaeological sites that



Diana shares the history of Dendur at The Met.



were to be flooded after the Aswan High Dam was inaugurated in 1964. Diana revisited the Temple of Dendur's great journey to The Met by sharing many vivid photos.

**May 8, 2017.** Egyptian-themed operas appeal to many members of our Department, so Dieter Arnold and Adela Oppenheim decided to present a fascinating history of such operas, especially *Aida*, an opera composed



Sampson sings an aria from *Aida*, with Olander at the piano.

by Giuseppe Verdi based on a scenario by renowned Egyptologist Auguste Mariette. We concluded the event with a fabulous performance in Dendur: Kristin Sampson singing an *Aida* aria and pianist Kathryn Olander playing selections from the same opera. We were delighted to co-host this event with *Friends of MetLiveArts: Firebirds*.

**June 8, 2017.** In our final Friend's event, Diana Craig Patch will discuss a recent acquisition, the remarkable sculpture of an early hippo goddess (2015.595). She will discuss the role these monstrous, but benevolent deities played in ancient Egyptian society.

## Special Exhibitions and Loans

***Walk Like an Egyptian.*** Niv Allon and Diana Craig Patch curated a new rotation of facsimiles entitled *Walk Like an Egyptian*. This, the fourth such exhibition in Gallery 132,



View of the beginning of the rotation, *Walk like an Egyptian*, in Gallery 132

explores the very timely question of cultural identity in ancient Egypt through a study of thirteen of our facsimiles. These paintings were mostly chosen to reflect how New Kingdom (ca. 1550–1070 B.C.) Egyptians typically represented themselves and others. Each scene's context is crucial for understanding the ways in which people were depicted. In elite art—often the only art we have available to us—upper class Egyptians defined themselves decisively, using cultural and physical markers to distinguish gender, class, and locality. Foreigners are easy to recognize when they reflect the dangerous world outside Egypt.



Leaders of the Aamu in a scene from the tomb of Khnumhotep II at Beni Hasan. Facsimile by Norman de Garis Davies. Rogers Fund, 1933 (33.8.17)



However, when they are residents, foreigners often appear with Egyptian characteristics, so that they are only recognizable by their foreign names. The Department appreciated discussions with Education and Communications.

**The Theater of Disappearance.** For this year's Roof Garden Commission, the Department of Modern and Contemporary Art asked Argentinian artist, Adrián Villar Rojas to create an installation on the Cantor Roof. Rojas' *The Theater of Disappearance* features detailed replicas of nearly 100 works from The Met's collection with Egyptian art being well represented. Work with our Department began last October, when Niv Allon carried on an extensive conversation with Mr. Rojas in the galleries, which inspired his choice of pieces for reproduction. In December and January, curators and technicians worked closely with the Imaging and Modern and Contemporary departments to photograph and scan some 20 pieces. Now in the installation on the Roof Garden you can hunt for the footed bowl and Haremhab's statue, among others.

**Design Radical.** In July 2017, The Met's Department of Modern and Contemporary Art will open an exhibition on Ettore Sottsass (1917–2007), an Italian architect and



Joseph Coscia, Jr. and Oi-Cheong Lee scanning a statue of Haremhab depicted as a scribe. Gift of Mr. and Mrs. V. Everit Macy, 1923 (23.10.1). Photo by Scott Geffert.

designer who appears to have been influenced by the geometric forms and bold color patterns of Egyptian art. We are loaning ten objects to this exhibition, including rare examples of Middle Kingdom royal jewelry and tomb equipment of Thutmose IV. Adela Oppenheim assisted in the object selection and she and Catharine Roehrig, Janice Kamrin, and Isabel Stünkel wrote labels.



View of the Cantor Roof Installation, *The Theater of Disappearance*. Supported by Bloomberg Philanthropies. Additional support is provided by Cynthia Hazel Polsky and Leon B. Polsky. (Photo courtesy of the artist; Marian Goodman Gallery; and Kurimanzutto, Mexico City. Photo by Jörg Baumann)

---

## Curating the Collection

**TMS.** We continue to improve and enrich our part of TMS, the Museum's database. With the help of interns, progress has been made on reviewing and updating basic object information, such as dimensions and media (mainly from the accession cards), and adding reference photos for in-house use. Departmental technicians Seth Zimiles and Lenka Curtin have also been entering new measurements into TMS. We are improving our bibliographic records and beginning to release this material online as well. The curators have added web labels, curatorial interpretations, and/or translations (the latter from Niv Allon) to over 700 objects, while conservators and scientists have added on-line analyses to seven objects. Coordinated by Catharine Roehrig and photographed largely by Gustavo Camps, we have added almost 2000 new color photographs to the system! Work proceeds on other TMS modules as well: the Department is considered a power-user of the Events module, and is leading the way on development of the Sites module as a tool for eventual online publication of our archival material from excavations.

**Archives.** Our Department continues its commitment to digitize, publish, and make available our non-excavation

archival holdings to both scholars and the public. Toward this end, we are collaborating with Watson Library so these collections will be published online with the Museum Digital Collections (<http://libmma.contentdm.oclc.org>). This year Morena Stefanova carried out significant work on two collections: Howard Carter and Arthur Weigall. With the assistance of several volunteers—Beatrice Cooper, Linda Seckelson, and Phyllis Saretta—she has prepared for digitizing 275 documents belonging to Carter, which The Met's Harry Burton selected after his death, including personal correspondence from Carter's many years in Egypt and miscellaneous notes from his work in Egypt before 1920.

Also ready for digitization are 1285 personal and professional letters, notes, and papers from the Egyptological archive of Arthur Weigall (1880–1934), the Chief Inspector of Antiquities for Upper Egypt in the early 20th century. This role brought Weigall into direct contact with Howard Carter and many major archaeological discoveries of that time. The digitized documents represent most of an archive the Department acquired in 2012.

**Training Interns.** Supervised by Janice Kamrin, the interns hosted by the Department this year helped us make progress on several important initiatives, including



Niv, Catharine, Diana, and Janice enjoy some snacks with our three fall interns: Danielle, Arianne, and Mahmoud.



## Our Research

**Curatorial Travel.** During the year, members of the Department were busy carrying out research on our collection and at other institutions. The reasons ranged from improving our understanding of other objects to assessing potential acquisitions. Marsha Hill traveled to Paris in order to explore documentation related to provenance, while Diana Craig Patch visited the same city later to consider a possible acquisition. Niv Allon also carried out a research trip to study Ramesside statuary and to explore



A sample of the material from the Weigall Archive readied for digitization

TMS cleanup, the creation of digital shelf lists, and digitizing the Theban expedition archive. M.A. student from the University of Florida Serenela Pelier was a summer intern who also joined us at Malqata (see *In the Field*). Danielle Zwang, a recent M.A. in Museum Anthropology from Columbia, also worked all summer and until late December. She completed a considerable number of projects. Aidan Ludlum was a high school intern last summer too. A student in the M.A. program in Museum Studies at Seton Hall and a Ministry of Antiquities official, fall intern Mahmoud El-Behairy was another dedicated contributor to our work. Arianne de Asis, a recent graduate of the University of St. Andrew's in Scotland, came to us in the fall and has been with us all spring. She will continue her excellent work through the coming summer.

**Volunteers.** The Department has a wonderful group of volunteers; we depend on Beatrice Cooper, Nanette Kelekian, and Liana Weindling to move a number of important archive projects forward. They give the Department so much of their time and we are grateful for their assistance. Best of all, we really enjoy having them around.

Marsha Hill organized and coordinated four training sessions for the fourteen Egyptian Collection Guides; included among the sessions was a conversation on caring for our collection with Elizabeth Fiorentino, our Collections Manager.

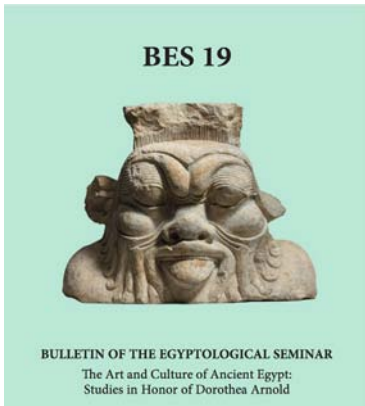


Kneeling statue of Yuni, New Kingdom, Dynasty 19, reign of Ramesses II, (ca. 1294–1279 B.C.), from Asyut, Tomb of Amenhotep, painted limestone. Rogers Fund, 1933 (33.2.1)

pieces comparable to the two statues of the Chief Royal Scribe Yuni in our collection (33.2.1, 15.2.1) for an upcoming article. He saw the collections of the Louvre in Paris, the Museo Egizio in Turin, the Museo Civico in Bologna (including a temporary exhibit from Leiden) and the Museo Archeologico Nazionale in Florence.

**Publications.** Janice Kamrin and Marsha Hill contributed essays to the Heilbrunn Timeline and Marsha also wrote for the collected papers volume of *Assyria to Iberia: Art and Culture in the Iron Age* and *Another Mouthful of Dust: Egyptological Studies in Honour of Geoffrey Thorndike Martin*. Diana Craig Patch and

Marsha both wrote the six entries allotted for new acquisitions in *The Metropolitan Museum of Art's Bulletin, Recent Acquisitions: A Selection: 2014–2016*. In May 2017, Niv Allon published a book he co-authored with Hana Navratilova, entitled *Ancient Egyptian Scribes: A Cultural Exploration*. The idea for the book developed a few years ago during conversations between the two authors while they were both Fellows in the Department. The book considers the role and significance of scribes in ancient Egypt by tracing the biographies of ten prominent figures of the New Kingdom.



The cover of *The Art and Culture of Ancient Egypt: Studies in Honor of Dorothea Arnold*

**Bulletin of the Egyptological Seminar Vol. 19.** This year saw the publication of the volume of the Egyptological Seminar dedicated to Dorothea Arnold. Adela Oppenheim and Ogden Goelet were the volume's editors. A long time in the making, it includes 60 papers by former and current members of Egyptian Art, friends of the Department, and colleagues around the world.

**2017 Annual Meeting of the American Research Center in Egypt.** The 3-day conference provides a venue for American Egyptologists and their colleagues abroad to present their research. Diana Craig Patch, Niv Allon, Janice Kamrin, and Catharine Roehrig attended this year's meeting, which was held in Kansas City, Missouri. Niv organized a session; Catharine, Janice, and Niv delivered papers; and Diana, Catharine, and Janice participated in meetings for expedition leaders. Everyone connected with colleagues.

**Lectures.** Marsha Hill gave a paper at the British Museum colloquium on "Statues in Context: Production, Meanings and (re)Uses." Adela Oppenheim spoke at a Middle Kingdom conference called "Palace Culture and Its Echoes," and in Prague, where the conference's focus was on temples and funerary culture. Janice Kamrin and Niv Allon presented papers at the annual meeting of the Society for the Study of Egyptian Antiquities in Toronto.

Niv also presented his work on Imhotep's Book of the Dead in a talk at the Bancroft Library in Berkeley. Diana Craig Patch gave three lectures in California on "Lapis Lazuli: Ancient Egypt's Splendid and Costly Stone."

**Teaching in Puerto Rico.** In late March 2017, the University of Puerto Rico invited Isabel Stünkel to give three lectures at the Río Piedras and Mayagüez Campuses. Strong interest both by students and faculty led to long and interesting question and answer sessions after each presentation.

**Travel with The Met.** This past winter, Diana Craig Patch led a *Travel with The Met* trip to Egypt along with Jennifer Russell, who retired in 2016 as The Met's Associate Director of Exhibitions. From December 26, 2016 to January 6, 2017, they travelled the length of Egypt, seeing the great pyramid sites around Cairo, then on to Abu Simbel, the temple that was the focus of the 1959–1964 *Campaign to Save the Nubian Monuments* (see *The Met and the Temple of Dendur*). Boarding a boat at Aswan, they floated down the Nile, stopping at Kom Ombo and Edfu before arriving at Luxor. For the next two and a half days, they explored sites on Luxor's East and West banks. A highlight of the time in Luxor was a personal tour of Malqata, where Diana directs the Museum's excavations. Then everyone headed back to Cairo to take in a Coptic church, a mosque, and a synagogue before flying home.

**The Art of Ancient Egypt Short Course.** In July 2016, Marsha Hill, Adela Oppenheim, Catharine Roehrig, Isabel Stünkel, and two conservators conducted the course "The Art of Ancient Egypt" for the Education Department. The course focused on the arts of ancient Egypt and the work carried out at The Met's archaeological sites.



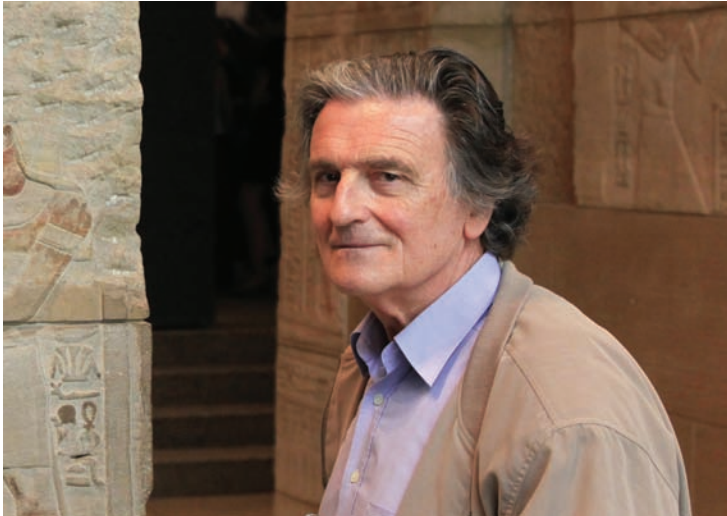
Poster for Isabel's lectures in Puerto Rico (courtesy of the University of Puerto Rico)



---

## Staff News

**Dieter Arnold.** After 33 years in the Department of Egyptian Art, Dieter Arnold retired in February 2017 and was appointed Curator Emeritus. Among Dieter's many important contributions to The Met was the resumption of fieldwork in Egypt in 1984, after an interruption of over 50 years. He directed excavations in the pyramid complexes of Amenemhat I and Senwosret I at Lisht, and Senwosret III at Dahshur, which resulted in extraordinary new finds,



Dieter Arnold

including the magnificent sarcophagus of the vizier Mentuhotep at Lisht South and the mastaba of Nebit at Dahshur; the latter was subsequently partially reconstructed under his supervision.

To date, Dieter has contributed six volumes to the *Publications of the Egyptian Expedition* series, with books on the temple of Nebhepetre Mentuhotep II, the pyramid complexes of Amenemhat I, Senwosret I, and Senwosret III, and Middle Kingdom tomb architecture at Lisht. He was also a major contributor to the 2015 exhibition and catalogue *Ancient Egypt Transformed: The Middle Kingdom*, and has undertaken important studies on architectural objects in the Museum's collection.

In his "retirement" Dieter will continue to co-direct the Dahshur excavation, prepare a volume on tomb architecture at Dahshur, and study examples of Egyptian architecture in The Met's collection. He also remains available for insightful discussions of Egyptian art, architecture, and culture, as well as a good cup of coffee.

**Isabel Stünkel.** On January 26, 2017, Isabel successfully defended her dissertation entitled *The Decoration of the North Chapel of Khenemetneferhedjet Weret I at Dahshur*

at the Rheinische Friedrich-Wilhelms Universität Bonn. This Ph.D. dissertation was the result of many years of research on the fragments of decoration recovered from this chapel. Not surprisingly given Isabel's dedication to her work, she passed with flying colors in the form of the distinction *summa cum laude* for both the dissertation and her defense. Congratulations Isabel!

**Lenka Curtin.** In April 2017, Lenka Curtin joined our team as the new departmental technician. She replaced Timothy Dowse, who moved to the Packers to follow his passion for carpentry. Lenka is a sculptor who works in wood and textiles and is a long-time visitor and admirer of The Met. As a former professor she loves teaching others, including her two young daughters, about the heritage of The Met's collections. Lenka is very happy to be caring for our art, and we are delighted to be working with her!



Lenka Curtin

**William Kelly Simpson.** This year, the Department lost a friend and a talented colleague. William Kelly Simpson was a professor emeritus of Egyptology at Yale University and he also served for nearly twenty years as Curator of Egyptian and Ancient Near Eastern Art at the Museum of Fine Arts, Boston. He was Co-Director of the Pennsylvania-Yale Expedition to Abydos, where his work focused on tomb stela, and was instrumental in the UNESCO campaign to rescue the monuments of Nubia during the erection of the Aswan High Dam (see *The Met and the Temple of Dendur*). Kelly was a prolific author, a collector, and a philanthropist, whose generosity still supports a graduate internship in our Department, where he himself held his first Egyptology position and served for many years on the Visiting Committee.





## Staff of the Department of Egyptian Art

*Lila Acheson Wallace Curator in Charge*  
Diana Craig Patch

*Curators*  
Marsha Hill  
Adela Oppenheim  
Catharine H. Roehrig

*Associate Curators*  
Janice Kamrin  
Isabel Stünkel

*Assistant Curator*  
Niv Allon

*Curators Emeriti*  
Dieter Arnold  
Dorothea Arnold

*Research Associate*  
Morena Stefanova

*Imaging Design Specialist*  
Gustavo Camps

*Draftsperson*  
Sara Chen

*Collections Manager*  
Elizabeth Fiorentino

*Departmental Associate*  
Heather Masciandaro

*Technicians*  
Isidoro Salerno – Supervising  
Seth Zimiles – Senior  
Lenka Curtin

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.