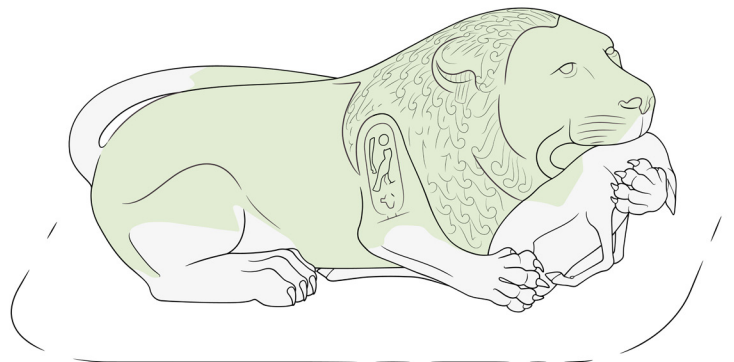




Lion with the names of Pharaoh Necho II. Purchase, Lila Acheson Wallace and Patricia A. Cotti Gifts, 2019 (2019.259)

Acquisitions

Necho's lion. Last July the Museum, under Marsha Hill's thoughtful guidance, purchased a small, beautifully carved and intensely colored lion with the names of Necho II (610–595 B.C.) at a London auction (2019.259). The acquisition was aided by a generous gift from Patricia A. Cotti. The lion had appeared in 1905 in the catalogue of the Paris Béhague Collection, which was subsequently dispersed in 1987. The lion has intriguingly strong, and somewhat diverse, Near Eastern stylistic characteristics, and puzzling asymmetries. Marsha and Michael Seymour, a curator in the Department of Ancient Near Eastern Art, joined forces to study and publish the piece. They identified the Syro-Hittite/Aramaeian region as the likely area for its creation given the very particular combination of stylistic features that intersected there, likely attributable to the presence of Necho's armies around Carchemish (today on the border between Turkey and Syria) for four



Drawing reconstructing the original lid (drawing by Sara Chen)

years alongside the last Assyrian troops fighting the onslaught of the Neo-Babylonians. Although the feline is partially broken, they hypothesize the lion was half lying as it devoured a prey animal, and possibly set upon the lid of a pyxis as a decorative element, envisioned here in Sara Chen's reconstruction drawing.

In the Field

Dahshur. The third season of excavation in the South Temple of the Senwosret III pyramid complex (Dynasty 12, ca. 1878–1840 B.C.) resulted in exciting and enigmatic discoveries. By the end of our fall campaign, which ran from September 28 to December 5, 2019, about half of the temple's approximately 3,600 square meters had been uncovered. Adela Oppenheim and Dieter Arnold led a team of eighteen specialists from the US, Egypt, and Europe, who supervised the excavation, and conserved, analyzed, and documented finds. Excavation work was carried out by a skilled Egyptian team. We are grateful to The Adelaide Milton de Groot Fund, in memory of the de Groot and Hawley Families, and the Institute for Bioarchaeology for supporting our project.



The gateway through the south outer enclosure wall with the limestone drain channel

Fieldwork in the South Temple involves several steps, beginning with the removal of surface debris, which consists mainly of windblown sand. By removing this material, we expose the actual destruction layer just above the temple's mudbrick subfoundation. Excavation of this layer

must be carried out with great care, as it is primarily here that we recover what remained after the temple's demolition during the Ramesside Period (ca. 1295–1070 B.C.) — pieces of limestone relief decoration, parts of limestone columns, and granodiorite statue fragments.

Finally, the surface of the temple's mudbrick subfoundation is exposed. The only portion of the temple still *in situ*, it provides clues about the structure of the now-lost building that originally stood above it. This season we exposed a step in the brickwork that spans the entire north-south width of the temple, a feature that likely indicates a forecourt at the east end and the main temple house further to the west. A gap in the brickwork suggests the location of a central door or gate that provided access between the two sections. Additional work was undertaken south of the South Temple in order to clarify a construction joint in the complex's enclosure wall. Originally considered to be a drain outlet, the space is now thought to be the remains of a massive stone gateway providing access to the south side of the South Temple, presumably the site of another entrance.



Torso of a royal woman that stood to the side of a statue depicting the king wearing a festival garment



Relief fragment with part of a scene showing animals presented to the king as tribute

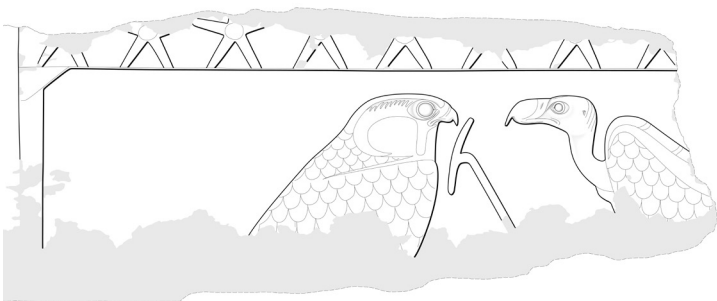
The subfoundation's brickwork is perforated by many irregular holes cut for hundreds of burials of individuals who were interred after the New Kingdom (post-1000 B.C.). This season we excavated the burials of a young woman who lived during the Saite Period and a young man who was probably buried during the Ptolemaic era. Christine Marshall studied these as well as previously excavated post-New Kingdom burials with Amira Shahin, Afaf Wahba, Ahmed Gabr, Zeinab Hashesh, and Maha Abdeltawab. Associated textiles were studied by Conservator Emilia Cortes.



Section of the South Temple subfoundation with a north-south step in the brickwork. The foundation of the central gateway is at the top of the photo. A modern retaining wall holds back loose sand

The beauty and high quality of our finds bears witness to what was once a magnificent structure. Newly recovered relief fragments from the temple's wall decoration included additional portions of scenes showing tribute brought to the pharaoh by foreign captives and a large block depicting offering bearers bringing provisions to an unnamed queen. The most dramatic discovery of the season was several hundred fragments of an over life-size granodiorite statue depicting the king wearing a distinctive garment associated with a renewal festival. Likely flanking the king were smaller depictions of standing royal women; a significant portion of one figure was restored.

Documentation of our finds is an essential aspect of the project. This season Sara Chen completed a series of meticulous drawings of a large limestone door lintel cut



Drawing depicting the Horus falcon facing the vulture goddess Nekhbet from a door lintel in the South Temple (drawing by Sara Chen)

into thirty-three blocks that was discovered in late 2017. Sara is also responsible for the crucial work of digitizing plans and sections. Oi-Cheong Lee and Juan Trujillo from the Imaging Department photographed our finds.

Approximately 1,000 fragments of papyrus bundle columns in two sizes have been recovered from the South Temple over the course of several seasons. In order to better understand and reconstruct these important architectural elements, Scott Geffert, also of The Met's Imaging Department, began to create 3-D scans of the most significant pieces. We hope that in the future these images will be featured on The Met's website.

Other projects were advanced during the 2019 season. Isabel Stünkel continued her study of the relief decoration from the queens' chapels. Susan Allen studied newly found pottery along with previously excavated material. Simon Connor assisted with site supervision, Maud Slingenberg registered new finds, and Jens Kibilka surveyed newly excavated areas. Restoration and cleaning of old and new finds was undertaken by Objects Conservator Anna Serotta, Johannes Walz, and Ahmed Tarek. Hassaan Mohamed Ali served as our site manager.

Continuing to Study the Festival-City at Malqata. The Joint Expedition to Malqata's 2020 field season this winter unfortunately did not move forward as planned because the Egyptian Ministry of Antiquities did not issue the

necessary permissions. This meant that we could not excavate at the Industrial Site or the West Settlement, but also that we could neither continue the extensive program The Met has implemented to protect the site nor advance our work to preserve the King's Palace. The latter was a project started in conjunction with a previous JEM co-director, Peter Lacovara of The Ancient Egypt Heritage and Archaeology Fund. So the 27,500 modern mudbricks now stacked adjacent to the Palace will have to wait for another season before they can be used to protect the eroding ancient mudbrick.

This setback did not deter Diana Craig Patch and Janice Kamrin from pursuing research focused on our previous seasons at Malqata. Both continued to work on processing excavation plans and field documentation with the most important assistance this year provided by Research Assistant and JEM team member Danielle Zwang. In order to better understand the unusual trenches found during the 2016 and 2019 seasons at the Industrial Site, Diana and Janice decided it was critical to join up with JEM's assistant director Jan Picton, located in England, and consult with scientists specializing in the technologies used for glass and faience manufacture, especially kiln construction. Over the course of a week, from late February into early March, the three had in-depth discussions with Paul Nicholson (Cardiff University) and Ian Freestone (University College London). These insights were added to those of Andrew Shortland (Cranfield University), whom Diana met while he was travelling in the U.S. just before she left for London. We are excited to report that everyone agrees the archaeological material from the Industrial Site



Diana Craig Patch shows Paul Nicholson images from the Industrial Site excavations, with Jan Picton observing



Ivor Pridden admiring a colossal was-scepter, a dynamic symbol of the god Seth

demonstrates that glass working and faience manufacture were taking place somewhere around the Audience Pavilion, a massive mudbrick structure that is believed to have been where the king sat during his *sed*-festival ceremony. Malqata was of course created to house the king and court during this most important rejuvenation ritual. Although all the scientists and archaeologists agree the trenches look industrial, their precise use remains a mystery still to be solved. If we can return to work at Malqata in 2021, JEM should be able to demonstrate that we have found the earliest known *in situ* glass-manufacturing site in Egypt.

In addition to those meetings, Diana and Jan began writing a report of the recent work at Malqata. This article, or perhaps short monograph, will also include contributions by Janice and retired team member Catharine Roehrig. During that week, Diana and Janice also visited museum collections, including the British Museum, the Petrie Museum of Egyptian Archaeology, the Ashmolean Museum, and the Victoria and Albert Museum. Also Anna Garnett, Curator of the Petrie Museum, and Diana oversaw the testing of a small fragment of stone from



Marzia Cavriani recording work in the slaughter court

this collection against a cast from a Met statue (see *The Statue of Hor Finds Its Knee* for the exciting conclusion). And just to make sure we didn't waste a single opportunity during this important research trip, Diana looked for possible loans for a tentatively planned exhibition focused on Egyptian deities.

Amarna. In October 2019, Marsha Hill joined the Amarna Project season at the Great Aten Temple under the direction of Barry Kemp. Work in the field included reclearance of the perimeter walls of the Long Temple complex to understand its relationship to the surrounding floors of the temenos and, eventually, to allow marking the Long Temple's walls in fine Tura limestone to aid visitors and forestall encroachment. A number of areas that have revealed the range of functions and activities accommodated inside the temenos received further study.

One of these was the area around a large stela emplacement seen in tomb depictions of the temple. The Stela Emplacement itself was excavated in 2012, and this year a rectangular compound just west of it was examined. Discovery of a cattle bone confirmed the area's purpose as a slaughter court, but also innumerable small fragments originating in the ancient destruction of the nearby stela group were strewn over this area and were collected by the archaeologists to add to those from 2012. Marsha concentrated on identifying the worked surfaces among these pieces, sorting them according to their material and

whether they belonged to relief or statuary, and forming further groups according to complexes of subject matter or treatment. Many new compartments from the stela(s) listing offerings were discovered along with elements of figural scenes of the royal family, and fragments of balustrades and statuary.



Relief fragment showing a feather from the double feathers atop Nefertiti's crown

Friends of Egyptian Art

September 24, 2019. In our first event of the season, we shared with the Friends group our current thinking on the display of Ramesside Art in our galleries. Niv Allon discussed the art of this period through the themes of war,



Niv Allon discusses the reinstallation of Ramesside art in our galleries

cosmopolitanism, and piety, highlighting the fascinating objects of this period in Gallery 124. For example, the massive limestone head of a captive that Lew Dubroff donated in honor of The Met's 150th anniversary is a focus in the discussion of conflict in ancient Egypt, while Nanette Kelekian's 150th anniversary gift, a head of a woman wearing a floral wreath, added to Niv's discussion of piety.

November 7, 2019. On the morning of November 7, 2019, Diana Craig Patch met up with three of our Friends at the Museum of Fine Arts in Boston. She had arranged for the group to take a private tour of the newly opened exhibition, *Ancient Nubia Now*, with Denise Doxey, the show's curator. After lunching in the café situated in the museum's large atrium, Denise gave Diana, Carole Moran, Stephanie Denkowicz, and Michael Gotts an in-depth tour of the exhibition.



Winged Isis pectoral. From Nuri, Pyramid 10. Napatan Period, reign of Amaninatakaebte (538–519 B.C.). Harvard University—Boston Museum of Fine Arts Expedition (20.276). Photograph © Museum of Fine Arts Boston

Ancient Nubia Now explored the history and culture of the region south of Egypt's ancient border through a rich display of objects from the Museum of Fine Art's impressive collection, developed from many years of excavation. The issues of power and representation, as well as the cultural bias of Western culture in the past 100 years in how the region was perceived, were some of the topics covered in the exhibition's dynamic presentation.

November 21, 2019. Last fall, as a change of pace, we offered our Friends a tour of the Egyptian galleries, highlighting the finest and most intriguing of our coffins. We began in the Old Kingdom gallery, where Diana introduced the topic and showed the group our earliest coffin, a rectangular wood box. Isabel used our Middle Kingdom material to present some important funerary concepts, and Aude shared information on our New Kingdom coffins. Janice then led the tour to Gallery 126, home to much of our first millennium material, then finished with the Dynasty 26 sarcophagus of Harkhebit (595–526 B.C.).



Janice Kamrin highlights features of some of the coffins in Gallery 126 as part of our November 2019 Friends event

December 3, 2019. Our Friends joined up with the Friends of the Thomas J. Watson Library for a special evening devoted to antiquarian books about ancient Egypt. After an introduction by Ken Soehner about the Library's impressive rare book collection concentrating on ancient Egypt, Diana Craig Patch and Aude Semat discussed how scholars imagined the land of the pharaohs during the Renaissance and in the seventeenth and eighteenth centuries, while Isabel Stünkel and Janice Kamrin presented how knowledge evolved during the nineteenth and twentieth centuries, leading us into the foundation of modern Egyptology. This evening was above all an occasion for everyone to admire splendid illustrations and original editions, such as the magnificent *Description de l'Égypte* based on Napoleon's expedition to Egypt in 1799, and Karl Richard Lepsius's *Denkmäler aus Ägypten und Äthiopien* published in 1849.



Isabel Stünkel shows three of our Friends some of the Egyptological treasures in the Watson Library

March 10, 2020. Carolyn Riccardelli, an Objects Conservator at The Met, and Diana Craig Patch put together an evening of hands-on entertainment and learning for our Friends in March 2020. Carolyn specializes in the study of the manufacture of faience, the man-made material the ancient Egyptians often glazed to a brilliant blue. She agreed to share that expertise with the Friends of Egyptian Art along with those of Objects Conservation. Diana started the evening with a brief introduction to the history of the use of faience and then Carolyn took over. She spoke about the material's composition and then showed the Friends how to use the prepared paste to mold and produce scarabs and shape a wing, based on one which in antiquity would have been fitted to a goddess amulet. Everyone had a fabulous time. The results of the Friend's hard work have been fired successfully and will be delivered when we are all out and about once again after New York Pause is over.

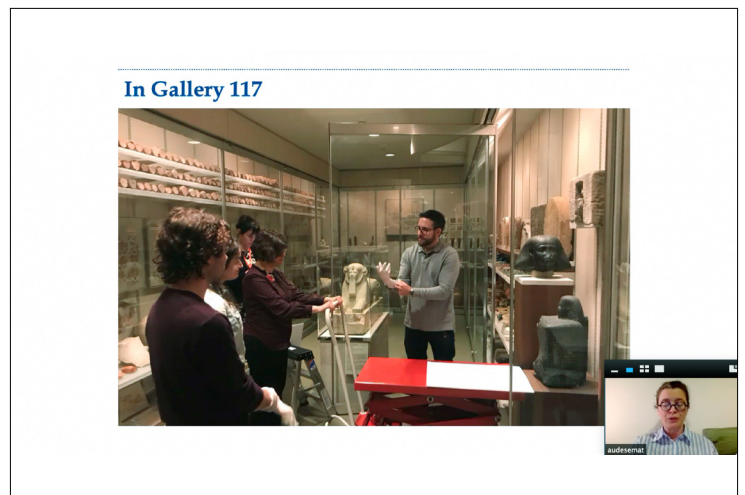


Vanessa Boschloos works with a Friend on the faience-making project



Diana shows our Friends the results of their faience-making efforts, which were fired by Carolyn Riccardelli

May 10, 2020. This event was our first virtual meeting with our Friends. The afternoon opened with greetings from Dan Weiss, The Met's president, and Diana Craig Patch. We then had four presentations by Department curators. Marsha Hill shared her new interpretation of the tiny, somewhat broken but beautiful, apple-green steatite



Aude presents the project to find Hor's missing knee

lion (see *Recent Acquisitions*), whose characteristics are all Near Eastern but displays the cartouche of King Necho II (610–595 B.C.). Niv Allon spoke about two small carnelian amulets of seated children that have inconsistencies in their manufacture. From the Dahshur excavations, Adela Oppenheim shared her new thoughts on the fragments that come from a colossal statue, probably of Senwosret III (ca. 1878–1840 B.C.), found in the South Temple of his pyramid complex. Aude Semat concluded the event with the just-found connection between a small fragment housed in the Petrie Museum in London and a loss in the knee of the block statue of Hor in The Met's collection. Hor indeed has a new knee and Aude's presentation "capped" the successful event (see below, *The Statue of Hor Finds Its Knee*).

In Memoriam

Diane Carol Brandt (1942–2020). The members of the Department were saddened to learn of the passing of Diane Carol Brandt on February 15, 2020. Diane was a dedicated and enthusiastic supporter of activities and events throughout the Museum, delighting in our exhibitions, openings, Friend's events, and lectures. She was particularly interested in the art and culture of the ancient and medieval Mediterranean world, supporting numerous exhibitions on these subjects. She was a key donor to the 2015-16 exhibition *Ancient Egypt Transformed: The Middle Kingdom*, and also provided support for *Jewelry: The Body Transformed*, a highlight of which was the reconstruction of a set of funerary jewelry from one of the three foreign wives of Thutmose III.

Diane contributed to the purchase of two important ancient Egyptian objects: an expressionistic Bes-image Rattle, made of faience (2015.11) and an elegant bronze Caryatid Mirror Depicting a Young Girl, (2019.25) given in memory of her husband Martin Lewis.

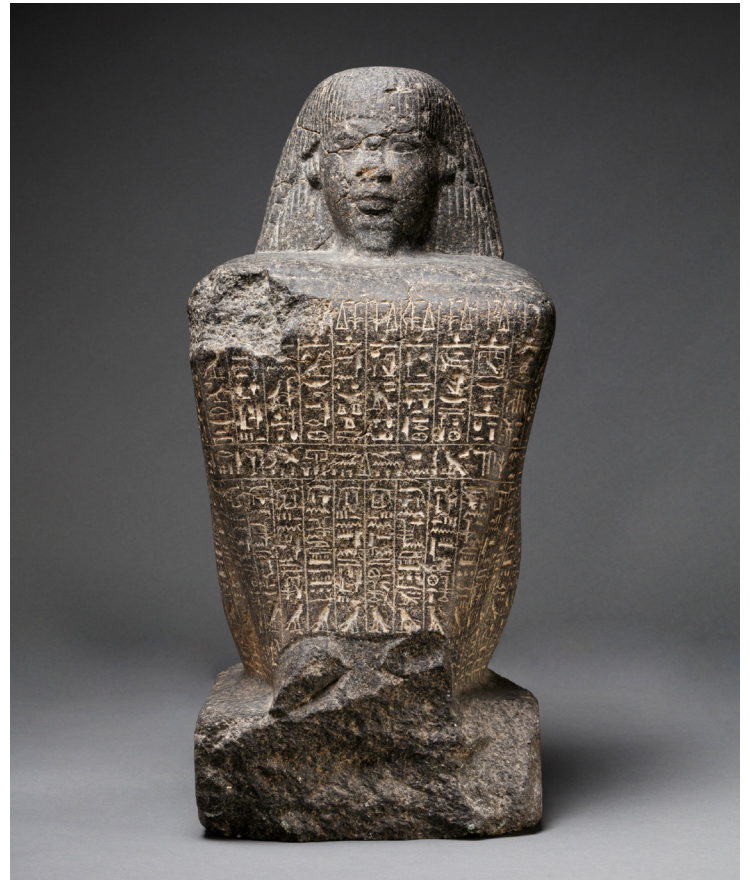
Diane was a delightful and gracious presence at Egyptian Art events, keen to engage with staff members about their research and future projects. Her presence will be deeply missed.



Diane Carol Brandt at our September 2019 Friends event

Curating Our Collection

The Statue of Hor Finds Its Knee. In November 2019, a young Egyptologist from Paris, Nicolas Souchon, contacted Marsha Hill and Aude Semat about the block statue of Hor (23.8), displayed in our early Dynasty 18 study gallery (117). He wondered if a small fragment in the collection of London's Petrie Museum of Egyptian Archaeology might not be our statue's missing right knee! Aude oversaw the taking of measurements of the loss and studied the sizes of the hieroglyphs and breaks around the area in order to check Souchon's hypothesis. Then, taking advantage of Diana Craig Patch's trip to London in February 2020,



Block statue of Hor. New Kingdom, Dynasty 18 (ca. 1550–1295 B.C.). Gift of Henry Walters, 1923 (23.8)

Supervising Technician Seth Zimiles made a silicone putty negative mold of the broken area, a work of art in itself, and then used this to create a positive cast. He did a spectacular job painting the final product to match the statue of Hor. Diana took these pieces with her to London where she and Petrie Curator Anna Garnett tested the ancient fragment in the modern cast. The pieces indeed fit together, indicating the Petrie Museum's small fragment originally belonged to our statue. In the near future, thanks to the Petrie Museum's 3D Imaging Project, we are hoping



Seth Zimiles taking an impression of the loss on Hor's knee, with two views of the ancient fragment (UC 55561) in the Petrie Museum with the modern cast from The Met

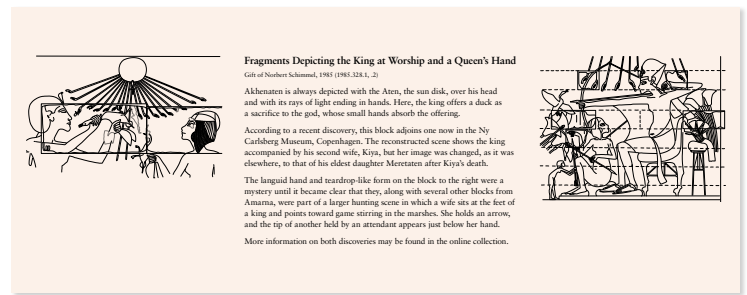
that we get a scan of the London fragment from which we can produce a replica for study as the fragment is too worn to add permanently to our beautiful statue. The Met donated the negative mold and the positive impression to the Petrie Museum for teaching purposes, as it is a university museum.

Gallery 119: Floor Cases Freshly Reinstalled. In January 2019, we added a lovely mirror whose handle is that of a young woman elaborately coiffed, adorned, and carrying important emblems symbolizing the goddess Hathor (2019.25). Because the mirror's iconography and meaning could be connected to other objects largely dating to the reign of Amenhotep III (ca. 1390–1352 B.C.), a case was rethought to include the mirror and other objects that illustrate the significance of the goddess Hathor in ancient Egyptian temple ritual.

While reorganizing this case's layout, it became apparent that the decks in all the gallery's floor cases were made of materials the Museum no longer uses for display. These cases all contain rare and exquisite objects, for example, a fragment of Tutmosé IV's throne; carnelian bracelet plaques; and the ivory dog, gazelle, and "flying" horse figurines. The Department requested new HDPE

linen-wrapped decks for all four cases. Fred Sager, an installer in Objects Conservation, made elegant new mounts for the figurines that are unobtrusive, but safely secure the objects. The labels for these cases were delayed by this spring's challenges, but will go up shortly after we return to the Museum.

Gallery 122: Amarna Gallery New Labels. Marsha Hill's refreshed labeling for the Amarna gallery is in the process of installation and will be finished as soon as we can get back in the building and hang the new panels. Diana Craig Patch has articulated new "user-friendly" labeling goals for all our galleries. Putting that into practice in the Amarna galleries as a prototype meant adding contextualizing images for the Amarna reliefs, for example, and a panel that explains the building techniques behind the *talatat* form. Larger type and foregrounding of observations that aid the viewer's encounter are part of the same effort. We also wanted to introduce new findings made here at the Museum or by other Egyptologists. For example, we have incorporated discoveries emerging from study of *talatat* and reconstitution of assemblies by our colleague W. Raymond Johnson, Director of Chicago House.



Example of a new "user-friendly" label for the Amarna gallery (Gallery 122)

Gallery 124: New Lighting. To better reflect the richness of the Ramesside Period, Niv Allon has been working for the past two years to reorganize and highlight the display in Gallery 124. To allow the objects to shine, the Department and the lighting designers installed new tracks and fixtures in the gallery, with invaluable support from the electricians and Plexi and Metal Shops of the Buildings Department and orchestrated by the Exhibition Department. In the process, most of the art in the gallery was temporarily stored and subsequently reinstalled by our technicians under the supervision of Liz Fiorentino. One of our interns, Diana van Renswoude, helped keep track of the objects. Under the new lighting, viewers can better appreciate objects like the statue of Ramesses II as a standard-bearer (42.2.1) or the stela of Pay (04.2.527), which has recently undergone conservation.

Galleries 126 and 130: Funerary Arts of the First Millennium.

Janice and our Objects Conservator, Anna Serotta, have embarked on a multi-year project to study and publish our first millennium coffins and related funerary equipment. This year, they were fortunate to have Fellows Vera Rondano (Egyptian Art) and Chantal Stein (Objects Conservation) as members of the team. As part of this project, Imaging Department photographer Peter Zeray is taking gorgeous images of each coffin. So



Objects Conservator Anna Serotta works on the coffin of Ankhshepenwepet, Rogers Fund, 1925 (25.3.202a, b) in Gallery 126

far, the team has examined the assemblage of the Dynasty 25 Singer in the Residence of Amun, Ankhshepenwepet (25.3.202–.215), excavated by Herbert Winlock at Deir el-Bahri, and the lovely Dynasty 26 coffin of a woman named Shep (O.C.6a, b).

Monitoring the Effects of Vibration. Our Department has worked for many years with members of the Civil Engineering Department at Columbia University on evaluating the substantial effects that vibration from construction can have on objects. We were very pleased when they informed us in December 2018 about a viable wireless vibration-monitoring system newly available on the market. Led by Liz Fiorentino, our Senior Collections Manager, and with assistance from the in-house departments of Special Events, Objects Conservation, and Scientific Research, The Met supported the purchase of this system. We are now able to focus our attention on the effects of vibration from music, which is of great concern due to the number of often elaborate events held in the Temple of Dendur. These wireless sensors have been placed on



One of the new wireless vibration sensors on a shelf in Gallery 130

shelves, pedestals, and even walls in galleries adjacent to live events in order to determine the exact frequencies and conditions that present problems for our art. There is great interest in the results of this project within other departments in The Met, as well as within the international museum community.

Objects Conservator Anna Serotta is collaborating with a student team from the Yale University Center for Engineering Innovation and Design on vibration mitigation research. We are hoping they might find a way to isolate our fragile coffins in Gallery 130 from vibration.

A Dedicated Collections Monitor. During the time The Met has been closed this spring, Seth Zimiles has agreed to serve as a Collections Monitor. Once every three weeks, he rides to the Museum to assist as a member of a team that checks special exhibition spaces. Afterwards he goes to the Department of Egyptian Art to check our galleries, archives, and offices in our absence to make sure that everything is safe and no small accidents or pests are causing damage in our Museum.



Seth Zimiles makes his rounds as one of the Museum's committed collections monitors

Enhancing Our Database. Our work to clean up and populate TMS continues. Since last April and with the help of our Fellows, we have added 502 new web labels and 124 new curatorial interpretations (many of the latter written by 2018-19 Fellow Elizabeth Hart). We now have over 5,000 web labels as well as 380 curatorial interpretations, 414 translations, and 10 technical notes available on the web for those wanting more in-depth information on a particular piece. Progress was also made on some of our special accessioning projects: one major task this year was counting and conserving the 371 delicate mud shabtis of the 25th Dynasty priestess Ankhshepenwepet (25.3.206-.207).

Following Catharine Roehrig's retirement last summer (see *Our Staff*), Niv Allon took over the job of image coordinator, working with the Department's Imaging Design Specialist Gustavo Camps to schedule photography of objects as requested primarily by curators and outside scholars. We now have color images online for over 10,000 of our objects and since last July, we have added over 1,000 color images to the website, illustrating a total of 285 individual objects. Additionally, Gustavo continues to provide wonderful photography for special projects.

Interns. The Department of Egyptian Art hosted nine interns over the course of the year. During the summer of 2019, Janice Kamrin supervised two MuSe interns, Sarah Henry, a rising senior from Patrick Henry College, and Fenfang Dong, an MA student in Egyptology from Indiana University. The team made good progress on the Theban Archive project, scanning images of Theban tombs and working on several excavated assemblages. We also finished the shelf list for Study Gallery 122 and did additional TMS cleanup. Janice, Liz Fiorentino, and Marsha Hill also supervised high school interns Asher Hurowitz and Layla Elkhatib. Coordinating with Anna Serotta from Objects Conservation, this team worked on a project to document and rehouse our samples, which mainly comprise excavated materials such as ancient foodstuffs and traces of unguents from the insides of jars.

For the fall semester, Janice worked with undergraduates Madeleine Mungo (Sarah Lawrence College) and Sabrina Garcia (City College), as well as Marisa Henthorn, an MA student at the IFA. In addition to revamping a number of digital shelf lists and continuing to process Theban archives, the fall team focused on the archival material from the Dynasty 21 "Tomb of the Three Princesses."

In the summer of 2019, Niv Allon continued to work with Diana van Resnouwde, a PhD student from NYU, on the Malqata Jar Label Project, the study of an important find of sherds inscribed in hieratic from the festival-city of

Amenhotep III. Together they analyzed those inscriptions related to meat offerings, which demonstrate a variety of hands at work. This spring, Flo Barker, who graduated in 2016 with a BA in Oriental Studies from Oxford University, carried on the research, focusing on the jars containing ale. A solid three months of work has made Flo an expert in transcribing Dynasty 18 hieratic and in transliterating and translating the often-fragmentary inscriptions found on these jars. Flo also took active part in researching objects in the galleries, and in particular drafting labels for figural ostraca and creating mockups for a new display of the silver and gold vessels from Tell Basta for Gallery 124.



Our summer interns: Asher Hurowitz, Sarah Henry, Layla Elkhatib, Diana van Resnouwde, and Fenfang Dong

Danielle Zwang. Over the years our Department has been fortunate to train a number of talented interns, who often continue on with careers in museums or Egyptology. This year Danielle Zwang, who was a nine-month William Kelly Simpson Intern through the MuSe program in 2016-17, was appointed as a research assistant in our Department. Danielle has a BA in art and archaeology and an MA in museum anthropology from Columbia University. She has excavated in Israel, and for the past several years has



participated in fieldwork at Malqata and Dahshur (see *In the Field*). Diana Craig Patch considers herself very fortunate to have Danielle's assistance in processing data from our fieldwork at Malqata as well as with other critical Department research projects.

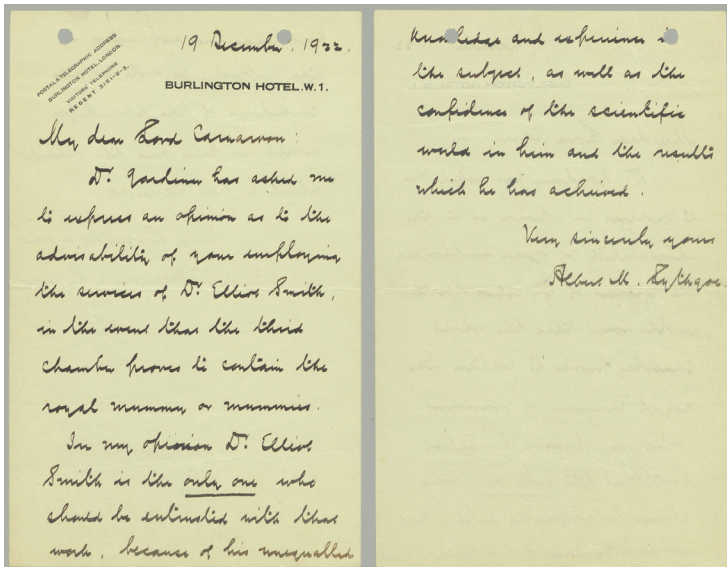
Archives. In close cooperation with the Watson Library, Morena Stefanova advanced two large digitization

projects focusing on significant Departmental archives. In the summer of 2019, the papers of Arthur Weigall, acquired by The Met in 2012, went online. Weigall was a major Egyptologist who worked for the Egyptian government as Inspector General from 1905–14. The focus of much of his work was in western Thebes (<https://www.metmuseum.org/art/libraries-and-research-centers/watson-digital-collections/manuscript-collections/arthur-weigall-papers>).

The second archive that has now been digitized and will shortly be online consists of the personal papers of Howard Carter, the archaeologist who discovered and excavated Tutankhamun's tomb. The contents of the archive are in constant demand by researchers so having them accessible online will greatly assist the Department's staff.

The Department also received papers from Janine Bourriau, a former member of the Department and an important scholar of the Middle Kingdom. These contain significant insights into the archaeology of The Met's early excavations at Lisht North. Dorothea Arnold kindly assisted in getting these papers organized so they can be used by anyone working on those tombs.

Morena is ably assisted with archive and library work by Barbara Dolgin. Bea Cooper, who has volunteered for years as an Egyptian guide, began to process the massive photographic archive of Henry G. Fischer. A curator and former head of the Department of Egyptian Art, he was a prolific scholar who collected photos of objects in many collections. Andrea Lakian scanned photos from the Dahshur excavation. Nanette Kelekian, a dedicated supporter of our work, continued to assist the Department by adding history to our files of objects from the art market.



Front and back of a letter from Albert Lythgoe to Lord Carnarvon that will be available online as part of the Carter archive

Sharing Our Collection

Making The Met, 1870 – 2020. On April 13, 2020, The Met celebrated its 150th Anniversary and while the Museum was unable to mark this occasion as originally planned, we are looking forward to commemorating this milestone with all of our friends next spring. To mark this momentous occasion, curatorial staff across the Museum created *Making The Met, 1870 – 2020*, an exhibition that examines our institution's transformation from an idea to a New York City icon. Displaying more than 250 works of art together with archival photographs and digital features, this show traces our institutional history through ten transformative episodes that define the Museum's legacy. One of these chapters, and one of the most important to our Department, was inaugurated by the decision to sponsor archaeological excavations.



Funerary Mask of Wah, Rogers Fund and Edward S. Harkness Gift, 1940 (40.3.54); Seated Statue of Hatshepsut, Rogers Fund, 1929 (29.3.2)

In *Making The Met, 1870 – 2020*, Catharine H. Roehrig, one of the exhibition's curators, explores the impact these early expeditions had on the Museum's collection, including the acquisition of some of our most treasured pieces — the statue of Hatshepsut (29.3.2) and the funerary mask of Wah (40.3.54). The Met launched its first expedition to Egypt in 1906 and has maintained a strong archaeological program ever since (see *In The Field*). Although the work carried out at Dahshur, Malqata, and Amarna continues to put the Museum at the forefront of Egyptological research, especially for understanding Met objects, these early explorations allowed us to build a remarkable collection of ancient art through a division of

finds from the fieldwork. These objects are appreciated not only for their archaeological contexts, but as a testament to the scientific work carried out by Museum curators, who were supported by a team of skilled conservators, artists, photographers, and draftspeople.

Drink and Be Merry! To coincide with the Museum’s 150th anniversary, Isabel Stünkel curated the small exhibition *Drink and Be Merry!* This facsimile rotation explores ways in which the ancient Egyptians celebrated by highlighting key components of festivals, such as processions and banquets accompanied by music and dance. Interestingly, the consumption of food is not a central motif in banquet scenes, but they frequently feature alcohol and the written exhortation, “Drink and make a happy day!” In addition to social drinking, Egyptians sometimes consumed alcohol excessively, notably in rites of drunkenness performed during certain religious festivals.



Female musicians and dancers. Facsimile painted in 1921–22 by Charles K. Wilkinson, Rogers Fund, 1930 (30.4.9). Original: New Kingdom, Dynasty 18, reign of Thutmose IV (ca. 1400–1390 B.C.), Thebes, Sheikh Abd el-Qurna, tomb of Djoserkareseneb (TT 38)

Loans. Adela Oppenheim oversaw two loans to U.S. institutions with the assistance of Anna Serotta, Elizabeth Fiorentino, and the Department’s technicians. Four objects made of rock crystal or quartz were sent to the Crystal Bridges Museum in Bentonville, Arkansas, for the exhibition *Crystal: Visible and Invisible*. A wood brick mold was lent to *A Wonder to Behold: Craftsmanship and the Creation of Babylon’s Ishtar Gate*, held at the Institute for the Study of the Ancient World, New York University.

The Amarna Assemblage. W. Raymond Johnson, Director of Chicago House and a Visiting Committee member, reconstructed and published an assemblage of Amarna *talatat* that brought together blocks from the Brooklyn Museum (BMA 86.226.30) and The Metropolitan Museum of Art (68.16) with three reliefs variously known from



Relief Depicting a Man at Rest. Purchase, Dr. and Mrs. Edmundo Lassalle Gift, 1968 (68.16)

collectors or archives. In 2019 Brooklyn acquired the block at the center of the assemblage (BMA 2019.3), so we sent our relief on long-term loan to that museum to make the physical reconstruction of the lower part of the scene possible. The reliefs represent a large pastoral scene outside a walled structure. A guard naps against the wall of a storeroom(?), and outside goats and herdsmen figure in a spare copse still typical of the Amarna plain. Let’s hope the other two blocks will someday rejoin the group now installed in The Brooklyn Museum.

In exchange for the *talatat* mentioned above, The Brooklyn Museum loaned us the stela of Hori, an Egyptian priest who resided in Nubia. It was excavated in Amara West, the capital of the Egyptian administration in Upper Nubia, now part of modern-day Sudan. This stela allows us to enrich our display around the neighbor Egypt frequently controlled, but, as observable in this scene, with whom it also formed cultural interconnections.

Tours for The Met. Isabel Stünkel gave a gallery talk in the series *Conversation with...*, in which she discussed her current facsimile installation *Drink and Be Merry!* She also conducted tours through the Egyptian Art galleries for students from the Fashion Institute of Technology. Janice offered a *Conversation with ...* in Gallery 126 to share her thoughts on the funerary arts of the Third Intermediate Period. Janice and Isabel also gave several gallery tours to friends from the Travel with The Met program. In addition, Aude had the pleasure of helping Diana with a tour for two Graduate Fellows from Senegal, here for the AAOA exhibition *Sahel: Art and Empires on the Shores of the Sahara*. Throughout the year the curators gave many other tours, for example to interns, new Met staff members, patrons, and other guests.

Teaching. In the past year, Niv Allon taught a course in ancient Egyptian language at the Institute for the Study of the Ancient World, bringing students to examine textual objects in the Museum’s collection. He also co-taught a class on the curation and display of ancient art with Clare Fitzgerald, Associate Director for Exhibitions and Gallery Curator at ISAW. Clare was a Sylvan C. Coleman Fellow in our Department in 2011–12. Recognizing his continuing contribution to the Institute, Niv was recently appointed a Research Associate there.

Lectures. The Department had a great lineup of lectures for spring 2020, centered on celebrating the 100 years since the discovery of Meketre’s tomb. As you know, all public events were cancelled during the crisis, but this research will be put to good use in 2021, when lectures can go back onto the Museum’s calendar. In January, however, Adela Oppenheim was able to deliver a lecture entitled “New Discoveries in the South Temple of Senwosret III at Dahshur” for the American Research Center in Egypt’s chapter in Washington D.C. In addition, Maxence Garde and Vera Rondano, both Fellows in the Department this year, will share their research with members of The Met staff through a video presentation in June (see *Our Research*).



Bea Cooper, Dorothea Arnold, Diana Craig Patch, and Anne Mininberg celebrating 50 years of volunteer work

Arts of Egypt Volunteer Guides. Our group of Egyptian Art volunteer guides has welcomed four new members: Lynn Carlson, Claire Gilgannon, Rosalie Greenbaum, and Amy Olson. They were already giving highlights and/or school-group tours; we are very excited that they have

enlarged their repertoire to give additional weekday tours that focus on Egyptian Art. Isabel Stünkel, who is the Departmental liaison with the volunteers, worked with the group’s captain, Angela Duff, on training sessions that gave the group fresh insights. Adela Oppenheim, Janice Kamrin, Fellow Vera Rondano, and our objects conservator Anna Serotta participated in the training. Angela is leaving her post as the group’s leader and will pass the baton to Andrea Lakian. In addition, Isabel did a Zoom training session that introduced Egyptian art to the new class of Museum-wide volunteers. The session was also opened up to other volunteer docents and was well attended, attracting more than 250 people.

On January 7, 2020 a very special celebration with family, friends, and Deputy Director Andrea Bayer was held to honor and thank Beatrice Cooper and Anne Mininberg for an amazing 50 years of volunteer work at The Met! Both started in 1969, and one of their first tasks was working on special programs for children and tours for school groups. After the opening of the Lila Acheson Wallace Galleries of Egyptian Art in 1983, they started to give focused tours of these galleries. In addition, Bea volunteered in the Department for different archival projects (see *Archives in Curating the Collection*), while Anne and her husband David sponsored a labeling project for the galleries. Throughout their time at The Met, both of them have been leaders and mentors for many other Egyptian Art volunteer guides, and they have brought our art to the life for thousands of visitors. We are deeply grateful for their work and treasured friendship!

Digital Egyptology. To stay connected with our Friends group and other Egyptian art lovers this spring during The Met’s long closure, Isabel Stünkel and Janice Kamrin have been putting together a series called “Egyptian Art Fights Cabin Fever.” For each email they choose three digital content pieces or collection objects from our website, usually grouped around a theme such as food, religion, or time. Elizabeth Miller, our new Associate Administrator, has been sending out these emails since the very first week we shut down. They will continue until our visitors are able to return to our galleries.

Adela Oppenheim and Janice have each produced a video for a Membership initiative entitled *Curator’s Cut*. Adela presented the tomb of the 12th Dynasty official Meketre, and Janice spoke on the burial equipment of a 25th Dynasty priestess of Amun. Isabel participated in the Education initiative *Insider Insights* with a video, released on May 30, discussing artworks in our collection that relate to healing and magic in ancient Egypt, a topic that resonates in today’s world more than ever.

Our Department has been chosen to participate in the Digital Department's pilot Decentralization Project for Curatorial Department Subpages. Janice and Elizabeth are learning how to build and modify certain web pages directly linked to our Department. We hope this will make it possible for us to create our long-wished-for excavation and archive hub, where we can, among other things, begin disseminating online publications of archival material from our Egyptian Expedition. Gustavo Camps and Janice have taken advantage of the lockdown to work together on efficient ways to populate and publish interactive PDFs for this project that can be printed on demand. As a test case, Gustavo has been designing Catharine H. Roehrig's forthcoming publication, *The Tomb of Nakht Revisted*, which focuses on the work of the Department's Graphic Expedition, and creating various templates that can be used for other publications as well.

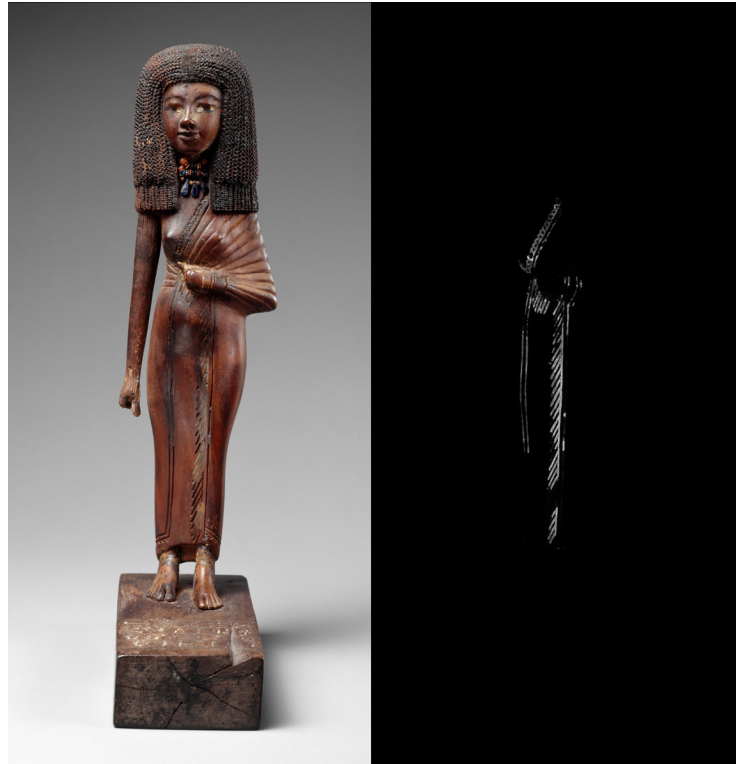


One of our archival photographs showing excavations in the Theban necropolis (Harry Burton)

Travel with the Met. In October 2019, Diana Craig Patch once again led an eleven-day tour to Egypt to discover its ancient and medieval wonders. This year we had a great group who were excellent traveling companions, as they were eager to hear about all the places they were visiting and join in whatever was offered, and also were willing to explore a bit independently. We had a wonderful time in and around Cairo, fun on the cruise from Luxor to Aswan, and a pleasant day at Abu Simbel. Many of these travelers have generously made longer-term commitments to our Department as well.

Our Research

Hiding in Plain Sight. For many years, Diana Craig Patch has been studying jewelry. She is not as interested in the types of pieces as she is in who wore them, in what



The statuette of Lady Tiye (left) and an image in visible-induced infrared luminescence where the Egyptian blue that once colored her garment's fringe is clearly visible (right)

combinations, and in what contexts. These questions allow her to explore how the Egyptians chose to express aspects of their lives through their adornment. In preparing for last year's exhibition *Jewelry: The Body Transformed*, which Diana co-curated, a study of the wood statuette belonging to the Lady Tiye (41.2.10a, b) indicated the broad collar she wears had been restrung in modern times, although the tiny beads are ancient. Object Conservators Anna Serotta and Deborah Schorsch suggested using multiband imaging to study her more closely, and this interesting imaging technique has led us to see elements of jewelry and decorative paint — Tiye's garment's edging was painted in Egyptian blue — that are not otherwise visible. Currently the three have looked at numerous wood statues in our collection and at The Brooklyn Museum with interesting results. This is a long-term study, so "stay tuned."

Our Fellows. **Vanessa Boschloos.** Scarab specialist Vanessa Boschloos from Ghent University (Belgium) returned in January 2020 to begin a second year as an

Andrew W. Mellon Curatorial Research Fellow to continue cataloging scarabs in the collection (see *Annals* vol. 4, p. 15 and vol. 5, p. 6). With thousands on view, the project requires well-defined priorities. During her first year, hundreds of scarabs housed in Study Gallery 130, whose objects date from Ramesside through Roman times (ca. 1295 B.C.–A.D.. 400) were fully described, dated, and photographed. Her work on the scarabs from these periods continues and is resulting in updated records in TMS; she also offers new identifications and better insights into our collection and its many hidden treasures. In addition, she is working on updating Geoffrey Martin’s manuscript of a world-renowned and archaeologically important group: the more than 800 scarabs from the Department’s excavations in Lisht, dating from the Middle Kingdom to the early first millennium B.C. In addition to writing web labels and completing fields in TMS, Vanessa is conducting a final check of the manuscript, which is to be published soon as another volume in the Egyptian Expedition series.

working with various types of unpublished documentation from The Met’s archives and collection, allowing him to study the “memoryscape” of specific artifacts by carrying out counter-diachronic research.

Vera Rondano, a Jane and Morgan Whitney Fellow, is working on her dissertation, “The Economy of Human Resilience: Exploring Economic Growth during Political Instability in Ancient Egypt.” She seeks to reconcile the concepts of economic development, political fragmentation, and “artistic decline” in ancient Egypt by investigating the dynamics of the production system of funerary commodities during the 25th and 26th Dynasties (ca. 743–525 B.C.).

Vera argues that what may to us look like artistic decline in times of political instability could be instead a manifestation of human resilience, since social reorganization can go hand in hand with the renegotiation of the value of artifacts. Vera’s research investigates the social



Our 2019–20 fellows, Maxence Garde, Hany Eltayeb, Vanessa Boschloos, and Vera Rondano

Maxence Garde holds a Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship this year to work on a project entitled “Beyond Provenance: The Modern History of a Collection.” His ongoing research reviews the purposes of provenance studies by surveying the role of documenting public and private collections to write proper objects biographies. In his view, archaeological remains are inextricably related to contemporary issues, such as the specific social attitudes of particular eras and historically contingent notions of provenance. These aspects cannot be considered secondary to archaeological matters.

Compiling geographical provenance with stylistic and epigraphic criteria helps to pinpoint an object’s exact origin. Focusing on internal and external documentation, such as excavation reports, dealers’ labels on objects, correspondence, and invoices help us to retrace the provenance of museum objects. For this fellowship, Maxence is

changes behind these developments in Egyptian funerary art. The assessment of the funerary assemblage of the Singer of the Residence of Amun Ankhshepenwepet, discovered during Winlock’s 1923–24 excavation at Deir el-Bahri, has been a determining factor in shaping her approach to modes of production for funerary artifacts of this period.

Hany Eltayeb, who holds a position in the Scientific Office of the Egyptian Ministry of Tourism and Antiquities, was an Andrew W. Mellon Fellow in the Department from January to March 2020; his six-month fellowship was cut short by the coronavirus pandemic. Nevertheless, Hany was able to advance his study of the mastaba of Shepsesre at Saqqara, a key Dynasty 5 monument that has never been properly documented. Shepsesre was a high official who held numerous important titles, and seems to

have been particularly favored by King Djedkare Isesi (ca. 2381–2353 B.C.). His mastaba is noteworthy for its size, architectural complexity, and the beauty of its relief and painted decoration. Of particular interest for The Met is the possible relationship between Shepsesre and Perneb, the owner of the mastaba at the entrance to the Egyptian Art galleries; the two structures were connected architecturally, suggesting the individuals were related, though to date there is no pictorial or textual evidence proving a relationship.

Exchange Programs. This year Niv Allon was selected to be The Met’s representative in the Young Curators’ Exchange Program with the Kunsthistorisches Museum in Vienna. Thanks to the generosity of the American-Austrian Foundation and the warm hospitality of our colleagues in at the KHM, Niv was able to visit this important collection of Egyptian art, to explore objects that relate to his research project on art and the representation of violence, as well as to consult with the colleagues in charge of the Egyptian and Near Eastern Collection and other departments of this encyclopedic museum.

Conferences. Our curators are very active scholars and participate yearly in conferences held in the U.S. and abroad, sharing their latest research while becoming informed about the newest work elsewhere. Here are some of the highlights: Niv Allon spoke on war and order in New Kingdom Egypt in Israel and London, and about hieratic handwriting on our Malqata jar labels in Mainz. At conferences in Prague, Adela Oppenheim shared her expertise on the interaction between king and gods in royal relief, and on the solar cult in the Senwosret III complex. Marsha Hill attended the British Museum Colloquium “Amarna the Lived City.” In Cairo, Isabel Stünkel presented a paper on Middle Kingdom royal women; also in Cairo, she and Janice Kamrin also attended The Twelfth International Conference of Egyptologists. Finally, most of our curators attended the virtually held 72nd Annual Meeting of the American Research Center in Egypt, where Janice, with Anna Serotta and Fellows Vera Rondano and Chantal Stein, spoke about the burial assemblage of the priestess Ankhshepenwepet.

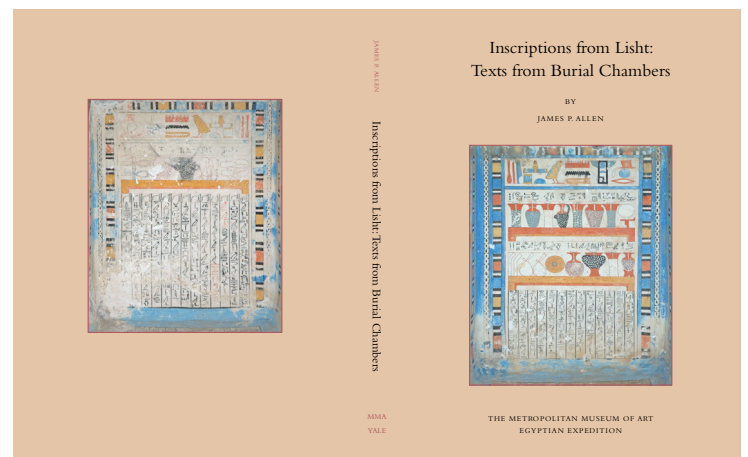
Publications. Marsha Hill published the article, “Small Divine Statuettes: Outfitting Religion,” in Aurelia Masson-Berghoff, ed., *Statues in Context: Production, Meaning and (Re)uses*. She also contributed “La Statuaire du Grand Temple d’Aton,” in Simon Connor and Dimitri Laboury, eds., *Toutankhamon – A la découverte du pharaon oublié*. Niv Allon’s new book, *Writing, Violence, and the Military:*

Images of Literacy in Eighteenth Dynasty Egypt (1550–1295 B.C.), came out with Oxford University Press; he also contributed “The Content of Egyptian Wall Decoration” to *The Oxford Handbook of Epigraphy and Paleography*. Janice Kamrin, with colleague Yasmin El Shazly, published “The Coffins of Imhotep (Imuthes) of Meir,” in Malcolm Mosher, ed., *The Book of the Dead, Saite through Ptolemaic Periods: Essays on Books of the Dead and Related Materials*.



Group photo of speakers at the Cairo conference “Women in Ancient Egypt: Current Research,” with Isabel in the center of the last row. Photo courtesy of Mariam Ayad

Publication of the Egyptian Expedition Volume 31. The publication *Inscriptions from Lisht: Texts from Burial Chambers* by James P. Allen is in the final stages of production. This volume explores the inscribed material found on funerary objects and tomb walls at Lisht North and South. Funding for the volume has been generously provided by the Malcolm Hewitt Wiener Foundation and the Wallace Foundation Fund; Elizabeth Powers, with assistance from Adela Oppenheim, is editing the volume. Although it was ready to go to press in April, it will now be delayed until later this summer due to the crisis.



The jacket of *Inscriptions from Lisht: Texts from Burial Chambers* by James P. Allen

Our Staff

This year was a time of significant change among the staff in our Department. We are pleased to announce that four new people joined us this year while we said a reluctant goodbye to two who retired and two who moved on to do other things.

Curator Catharine H. Roehrig joined the Museum in February 1989 from the Museum of Fine Arts in Boston, where she had helped organize the exhibition *Mummies & Magic: The Funerary Arts of Ancient Egypt*. During her three decades at The Met, Catharine was in charge of the galleries displaying material from the early New Kingdom



Catharine H. Roehrig and Diana Craig Patch at the site of Malqata

through the reign of Amenhotep III (Galleries 114–120). Catharine worked on the exhibition *Pharaoh's Gifts: Stone Vessels from Ancient Egypt*, and curated *Egyptian Art at Eton College*, *The Pharaoh's Photographer* (with Malcolm Daniel, Department of Photographs), and *Hatshepsut: From Queen to Pharaoh*. She participated in fieldwork in the Valley of the Kings with the Theban Mapping Project, and with the Amarna Royal Tombs Project; from 2008–18 she was a member of the Department's Joint Expedition to Malqata. She is still actively working on several projects: an online publication of the Museum's work on the Tomb of Nakht; a publication of the Tomb of Wah; a project to reconstruct the canopic box of King Siptah; and a catalogue of The Met's excavated funerary cones.

Assistant Curator Aude Semat. Although we lost Catharine, we gained a new assistant curator in late October 2019, when Aude Semat joined the Department.



She now manages the New Kingdom galleries previously in Catharine's domain and also oversees the Department's archive of material from our Theban expeditions. Aude studied art history and Egyptology at the École du Louvre and the Sorbonne University, receiving her PhD in 2017.

Before joining The Met, she took part in several exhibitions and cataloguing projects in museums in France and the United States, including the Cleveland Museum of Art. She has also taught Egyptian art history and archaeology at the École du Louvre. Her research interests include painting in the second millennium B.C., tomb architecture, landscape, and gardens, as well as the history of collecting and museums in the nineteenth century.

Supervising Technician Serge (Isidoro) Salerno started at The Met on April 30, 1985 in Security, but in October 1989 transferred as a technician to Egyptian Art, where he worked for almost thirty years, retiring in December 2019. He considered it a blessing to work with and to handle thousands of works of art over the years and participated in putting together over twenty of the Department's exhibitions. He was most proud of keeping watch over The Temple of Dendur, a space he considered almost home, during countless events of all sizes and complexities, but



Serge Salerno, Dorothea Arnold, and Diana Craig Patch at Serge's retirement party

at the same time trying to make sure those events took place as envisioned. He has many memories of his work, including taking a mummy to Cornell Hospital with an ambulance to get it CAT-scanned. He considered the members of our Department a second family, which is a great tribute to the camaraderie that exists in Egyptian Art.

Technicians Jessica Vayo and Lucas Galante. In December 2019, we welcomed two new technicians. Although Jessica Vayo is new to Egyptian Art, she is not new to The Met, having served as a guard for several years. Jessica filled the position vacated by Lenka Curtin, who changed departments to become a technician in Greek and Roman. Jessica has a background in archaeology, with degrees from New York University and



committee member got a warm welcome and immediate attention from her. She also kept track of all the financial matters for the Department, as well as outside and internal administrative requests, and provided day-to-day help to all of us. Heather was a talented and

skilled painter and we will always remember her dynamic submissions to the Employee Art Show. Heather moved down south to live near her parents. We are appreciative of all she did for the Department and wish her the best.



Lucas Galante, Jessica Vayo, and Seth Zimiles lift the coffin base of Shep (O.C.6) for photography

University College London and fieldwork experience at sites in Egypt, the UK, and the tristate area. Lucas Galante, an artist with a BA from Bennington College, was hired to fill the position made available by Serge's retirement. Before coming to The Met, Lucas worked in several artists' studios, where he learned the skills he now employs as one of our technicians. Both he and Jessica work with Seth Zimiles, now the Supervising Technician, to maintain Egyptian Art's collection. Jessica and Lucas are also instrumental in overseeing the safety of our art during the many events held in The Temple of Dendur.

Associate Administrator Heather Masciandaro was our Department's administrator for twelve years, beginning as an Assistant Administrator in 2007 and retiring this year as an Associate Administrator. Everyone who met Heather liked her, as she was a positive and helpful presence in our Department. Every colleague, friend, donor, and visiting

Associate Administrator Elizabeth Miller. Coming to us with an MA in history, Elizabeth Miller took over Heather's position in early December 2019. She came with experi-



ence at The Met, having held contract positions with Drawings and Prints and AAOA. With her positive spirit and great administrative skills, Elizabeth has fit smoothly into our Department: she manages the Department's administrative operations and provides critical support

to Diana Craig Patch. Her responsibilities include tracking Departmental spending, planning events for the Friends of Egyptian Art, coordinating communications, and working on our Departmental web pages.



Left to right: Top row: Niv, Gustavo, Janice, Aude, Danielle; **Second Row:** Adela, Elizabeth, Vanessa, Liz; **Third Row:** Marsha, Sara, Dieter, Seth; **Fourth Row:** Vera, Lucas, Jessica, Isabel; **Fifth Row:** Diana, Morena, Maxence

Staff of the Department of Egyptian Art

Lila Acheson Wallace Curator in Charge

Diana Craig Patch

Curators Emeriti

Dieter Arnold
Dorothea Arnold
Christine Lilyquist

Curators

Marsha Hill
Adela Oppenheim
Catharine H. Roehrig (retired August 2019)

Associate Curators

Niv Allon
Janice Kamrin
Isabel Stüinkel

Assistant Curator

Aude Semat

Research Associate

Morena Stefanova

Research Assistant

Danielle Zwang

Associate Administrator

Elizabeth Miller

Imaging Design Specialist

Gustavo Camps

Draftsperson

Sara Chen

Senior Collections Manager

Elizabeth Fiorentino

Supervising Departmental Technicians

Isidoro Salerno (retired December 2019)
Seth Zimiles

Departmental Technicians

Lucas Galante
Jessica Vayo

Andrew W. Mellon Fellow

Hany Eltayeb

Andrew W. Mellon Curatorial Research Fellow

Vanessa Boschloos

Jane and Morgan Whitney Fellow

Vera Rondano

Sylvan C. Coleman and Pam Coleman

Memorial Fund Fellow

Maxence Garde

Interns

Flo Barker
Fenfang Dong
Sabrina Garcia
Sarah Henry
Marisa Henthorn
Madeleine Mungo
Diana van Renswoude

High School Interns

Asher Hurowitz
Layla ElKhatib

Department Volunteers

Beatrice Cooper
Barbara Dolgin
Nanette Kelekian
Andrea Lakian

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

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