



Liz, Lucas, Seth, and Jessica, with Anna and Janice, prepare to move the coffin of Wedjarenes (O.C.22a, b) back to Gallery 126 after conservation and photography

Dear Friends,

This has been quite a year! Last spring, after we moved past the shock of realizing that we would not be back to work at The Met for quite some time, the staff of Egyptian Art focused their attention on what we could do virtually to keep our many projects on course. We worked almost exclusively from our homes, with extremely limited access to our offices. Everyone, however, shared resources and, in one way or another, helped each other out. That said, like many other people, the global pandemic left us, as we worked, worried about the safety of our families, friends, and colleagues.

In June 2020, The Met began to implement a plan that would bring back visitors in the late summer, and by mid-July, the Museum allowed additional staff to return in order to install exhibitions in preparation for this reopening. Our Collections Management Team—Liz Fiorentino, and the three technicians, Seth Zimiles, Jessica Vayo, and Lucas Galante—worked to install the Egyptian objects that would be highlighted in *Making the Met, 1870–2020*. That accomplished, the galleries needed a thorough cleaning after almost six months in the dark. The techs were happy to report that the dust was not as bad as

anticipated, an unexpected result of our “empty Met.” On August 29, 2020, the Museum opened its doors again to visitors, offering art for inspiration or reflection, and joy to everyone.

By October 2020, Egyptian Art was permitted to have a few additional staff members back in the office each day alongside the Collections Management Team. The presence of staff in the Department was spread out over the entire week, some of us taking advantage of the emptier trains on the weekends to come in and get work done. Because everyone was used to wearing masks, staying six feet apart, and following health protocols, continuing these critical measures when in the building was straightforward.

This summer, more of us will be in the Department each day, and soon we hope working at The Met will feel much closer to normal. Despite the many challenges, members of the Department of Egyptian Art did a great job and you will see in the following pages that we were as productive as ever in 2020–21.

Sending everyone a warm thank you for all your support throughout a tough year,

Diana

In Memoriam

Nanette Rodney Kelekian. In the passing year, we lost one of our Department's dearest friends, Nanette Rodney Kelekian. Nanette was a special member of our Department not only as a supporter of our Friends of Egyptian Art and a dedicated member of our Visiting Committee, but also as a volunteer. Over the years she spent with us, she shared her insights into the field of ancient art and the complex world of buying and selling art. Born in 1926, Nanette graduated in 1947 from Radcliffe College with a BA, followed the next year with an MA from Radcliffe College/Harvard University in art history under the eminent scholar George M.A. Hanfmann. Her career as an art historian began at The Met, where she came in 1948 to serve as a lecturer. Moving on from The Met, she held

C. Dikran Kelekian Ancient Art, which was a successor of an antiquities shop opened by Dikran Kelekian in 1893.

Nanette was awe-inspiringly generous in many ways, for example supplying us with a steady stream of delicious chocolate each week when she volunteered with us. Most importantly, however, she trusted us to care for her treasured Egyptian art collection of 180 carefully selected pieces. These are the latest of her gifts, joining two other pieces already in the collection: the *Head of a Woman* (2018.50), which was given in honor of The Met's 150th Anniversary; and the *Head of Ahmose I* (2006.270), an earlier kindness. Ahmose resides along the east wall of The Temple of Dendur in The Sackler Wing and Nanette never wanted to see him moved to a gallery with other early New Kingdom art because she felt he enjoyed watching the festivities that took place in that space.



Nanette Kelekian on the roof of The Metropolitan Museum of Art overlooking Central Park

executive positions at the Council on World Tensions and the Institute on Man and Science, both institutions that promoted world peace, between 1955 and 1969. Later she was First Officer to the Secretary General of the United Nations, at that time U Thant, where her organizational skills, eloquent writing, fluency in French, and her ease in social situations would have been immensely useful. She also was the Executive Director of the College Art Association of America from 1972 to 1973 and finished her career working with her father in his New York business,

She also chose to support the preservation of these marvelous objects with a most generous endowment. The Kelekian Fund will help us to care for the art in our galleries and pursue the multifaceted research necessary to develop deeper understandings of our objects. The result of this generosity will allow us share more comprehensive, diverse, and thoughtful narratives with our visitors and colleagues.

It is most fitting to mention, therefore, that one of Nanette Kelekian's many contributions to the Department

took place when we decided to translate excerpts from ancient Egyptian love poetry for our facsimile rotation in 2015–16 entitled *Romance Along the Nile*. With a witty pen and an abundance of patience, she helped transform difficult phrases into poetry:

*Would that you come (to your beloved) / (Swiftly) as
the king's horse / Thoroughbred among all steeds / The
champion of the stable / Cosseted in its feed / Whose
sovereign recognizes its pace / Hearing the crack of a
whip / It cannot be held back / No warrior can subdue it /
How knowing is the heart of the beloved / That he is not
far from (his) beloved*

(Papyrus Chester Beatty I, Chester Beatty Library)

Nanette's love for Egyptian art and our Department was evident in even the smallest gesture she made and her memory will continue to accompany us through her generous bequests. Recent months were spent studying and exploring the significance of her pieces, which now enrich our collection. In the following pages, we highlight some of the objects that intrigued us.

Niv Allon – Seated Baboon Figurine. With an eye for detail and a sharp sense of humor, Nanette often shared with us wonderful stories, some of which related to the pieces from her collection and were often attentive to the human interactions that surrounded them. Such an object is the baboon figurine from her collection. Baboons are among the longest enduring subjects in ancient Egypt art, dating back to Dynasty 0 (ca. 3100 B.C.) and continuing well



Seated Baboon Figurine, Dynasty 11–13 (ca. 2050–1640 B.C.), Faience. The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.66)

into the first millennium and later. Baboons were adorers of the sun and associated with a few gods, predominantly with Thoth, Lord of Hermopolis, and the divine scribe. The design of its mane and cape date it to the Middle Kingdom when this minute example could have allowed its owner to evoke their relationship to their god. This piece expresses another endearing connection, as it was an early gift from Charles Dikran Kelekian to Nanette around the time of her graduation from Radcliffe.

Diana Craig Patch – Container in the Form of a Female Dwarf. Nanette's wonderful collection has many small but fascinating pieces and this dynamic faience statuette is one of them. The figurine depicts a nude woman whose proportions identify her as a dwarf and whose large, distended belly and heavy breasts indicate her state of extreme pregnancy. Statuettes depicting dwarfs are well known from the Middle Kingdom and these individuals were vital members of society. What is of interest is that her head has an opening indicating this tiny figurine was created as a container. Given the figurine's diminutive size, one immediately thinks that she was used as a container for eye makeup.



Container in the Form of a Female Dwarf, Dynasty 12–13 (ca. 1981–1640 B.C.), Faience. The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.57)

Dwarfs, however, are not the subject of such containers in the Middle Kingdom, although they are shown holding jars intended for that purpose. The hole is quite small and shows no signs of discoloration or deposit. These points suggest an alternative explanation should be considered. The physical characteristics associated with dwarfism can cause difficult pregnancies for women, and more so in

ancient societies where many died in childbirth. A woman with dwarfism who successfully gave birth might be thought of as a strong individual. Perhaps then, this container depicting a cheerful pregnant dwarf was designed to hold something magical to aid another woman during this critical event.

Aude Semat – Part of a Jar in the Shape of a Female Musician. This jar fragment was once part of a figure vase, a type of jar that became popular during Dynasty 18, between the reigns of Thutmose III and Amenhotep III (ca. 1479–1352 B.C.). A woman’s bust, irregularly broken under the chest and the arms, once formed the upper part of a jar; the details of the bust are rendered with black paint. The woman holds a small lute against her chest with the sound box facing outward. Modelling and incised lines were used to render facial features and hands, and to emphasize body contours, such as her prominent breasts



Upper Part of a Jar in the Shape of a Female Musician, early Dynasty 18 (ca. 1479–1352 B.C.). Pottery, paint. The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.134)

and belly. Although unusual, a similar body treatment can be observed on another figure vase in Oxford (Ashmolean Museum E.2427). The missing lower part makes it difficult to understand what the vessel originally looked like and how it was used, but it certainly is large compared to other known examples.

The presence of the lute and the way the body was rendered suggests this vase belonged to a different category than the more common one related to nursing and motherhood. A few vases, like this one, are unusual in

subject and style, and they evoke the servants and musicians represented in banquet scenes shown in contemporary Theban tombs. Although such vessels were found in mortuary contexts, they could have been used in everyday life. While they are still under study, it can be assumed that they carried a performative value and “served” the deceased in the afterlife.

The mount, covered with burgundy velvet, attests to its early modern history, as the fabric was intended to enrich the display of this unusual fragmentary vessel.

Isabel Stünkel – Reclining Lion. Working on the Kelekian collection was time-intensive but also very rewarding as it meant looking closely at many wonderful pieces while thinking of Nanette. My absolute favorite among the works of art I researched is the small sculpture of a reclining lion. While the piece has many amazing details, it is noteworthy that the depiction of the lion’s mane was only



Reclining Lion, Late Period–Ptolemaic Period (ca. 400–30 B.C.). Limestone. The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.69)

partially executed. This feature, together with the size of this artwork, suggests that the lion belongs to an intriguing group of small sculptures and relief works that are often called sculptor’s models but that may have served as donations in a temple setting.

Lions are gorgeous creatures to begin with, but this particular piece won my heart as it was treated with such great sensitivity and understanding of the animal’s physiognomy. Nanette’s lion is shown lying on his side with his front paws crossed over each other with the right one resting on an upturned left paw. This relaxed position is

enhanced by a very naturalistic treatment of the body itself that is superior to the two other reclining lions already in our collection. The artist of Nanette's lion succeeded in perfectly translating a resting lion into stone, and the degree of naturalism makes me wonder if the sculptor had been able to observe actual lions.

Adela Oppenheim – The Head of a King, Probably Khafre, in a White Crown. Among the most important objects in the Kelekian bequest is this exquisite head of the Dynasty 4 pharaoh Khafre wearing a tall white crown. Some may remember it from the 2000–2001 exhibition *Egyptian Art in the Age of the Pyramids*, where it was shown with what we assume was a related figure wearing the red crown, lent by the Ägyptisches Museum, Leipzig. Both heads seem to have been part of a group of small, finely worked statuettes from the Khafre valley temple at Giza. A statuette probably from the same group and now in the British Museum shows the king wearing a *sed*-festival cloak, a garment worn during the king's thirty-year jubilee. The statue group likely had a specific ritual significance, perhaps related to the *sed*-festival, complementing the much larger sculptures also found in the king's valley temple.

Most striking are the statue's inlaid eyes, framed by cupreous metal and inlaid with obsidian and shell or bone.



Probably Khafre, in a White Crown, Dynasty 4, probably reign of Khafre (ca. 2520–2494 B.C.). Limestone, cupreous metal, possibly paint, probably obsidian (pupil), stone (sclera). The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian, 2020 (2021.41.80)

Although now somewhat distorted, they still impart the head with a startling, lifelike appearance, and even a sense of monumentality despite its small size. Along with another Old Kingdom head in the Kelekian bequest, the Khafre head significantly strengthens our holdings of royal sculpture from this period.

Janice Kamrin – Shabtis of the Overseer of the Fleet, Hekaemsaf. It was my great pleasure and privilege to spend time with Nanette. I loved hearing her lunchtime tales and catching glimpses into her extraordinarily rich life, from her Gilbert and Sullivan performances at summer camp to her amazing adventures abroad. I also had the



Shabtis of the Overseer of the Fleet, Hekaemsaf, Dynasty 26, reign of Amasis (570–526 B.C.). Faience. The Metropolitan Museum of Art, New York. Bequest of Nanette B. Kelekian 2020 (2021.41.84, .150)

good fortune to assist her with the Museum's database system (TMS), entering new data for her as she continued to study the beautiful objects in her collection, printing reports and editing PDFs, and generally helping her to keep her meticulous records up to date.

Of the wonderful objects from her collection that came under my purview, I have chosen two funerary figures (shabtis) of Hekaemsaf, an Admiral of the Fleet under the Dynasty 26 pharaoh Amasis (570–526 B.C.). Like many of Nanette's treasures, they are small but elegant,

with satiny surfaces, and tiny but distinctive faces. From a set that originally numbered 401, these shabtis were discovered in 1903 in Hekaemsaf's tomb at Saqqara, and of course their excavated context contributes to their appeal. Although the subsidiary chambers in this tomb had been looted in antiquity, Hekaemsaf's own rich burial was intact. His mummified body had been adorned with a gold mask, a bead net, and other trappings of gold, lapis lazuli, and amazonite, and had been placed inside an anthropoid wood coffin that was in turn nested inside a massive limestone sarcophagus. The shabtis were displayed to the right and left of the door to his burial chamber, on wood plinths that had rotted away. We are honored that Nanette's generosity allows us to welcome these exquisite and meaningful objects into our own collection, where they will serve as ambassadors to the past and tributes to her memory.



Guardian figures found by Met archaeologists at Lisht, Dynasty 12, reign of Amenemhat II (ca. 1919–1885 B.C.). Figure on right granted to The Met (Rogers Fund and Edward S. Harkness Gift, 1914, 14.3.17); figure on left is in the Egyptian Museum, Cairo (JE 44951)

Thinking About How We Present Egyptian Art

Last summer, Daniel H. Weiss, President and CEO, and Max Hollein, the Marina Kellen French Director, established a list of thirteen commitments with The Met community that laid out a structured plan intended to develop an anti-racist, more diverse, and stronger institution. Although all thirteen points are significant, our Department focused on one section while in lockdown, Collection and Program, which covered the points meant to systemically improve the policies, practices, and priorities around The Met's collections. In late July 2020, Diana Craig Patch convened three discussion groups, each tasked with reviewing a topic pertinent to our collection with the intention of taking the information developed from that work and applying it to the content of panels, labels, and essays. This work will better contextualize our objects through the use of diverse narratives, and will deepen the understanding of how our collection was created while addressing the impact of those histories. All members of the Department of Egyptian Art participated in these important discussions, and the groups met weekly all summer and well into the fall.

How We Formed Our Collection – Adela Oppenheim (leader), Dieter Arnold (curator emeritus), Lucas Galante, Aude Semat, and Morena Stefanova. This group focused on a careful and detailed examination of the many aspects of how our collection was formed. A large portion of our collection, for example, derives from partage, conventionally described as a division of excavated objects between an archaeological expedition and the Egyptian antiquities authorities. Under this system, unique objects ideally remained in Egypt, while those considered “duplicates” were granted to the excavators. However, the process was more complex than we normally acknowledge, as many changing laws and regulations were applied. Furthermore, during the period of early 20th century excavations in which the Egyptian Expedition of The Met participated, the antiquities service was controlled by European men. Although it is clear that excavators did not always get what they wanted, the system was not controlled by the Egyptians themselves, and they were actively discouraged from involvement in the exploration and preservation of their country's past.

The group also reviewed the major donors, collectors, and dealers who contributed to the collection of the Department of Egyptian Art, learning more about the individuals who donated objects and made funds

available as well as those who worked in our Department. As we return to the building consistently, we will continue to explore these questions using the Department's archives.

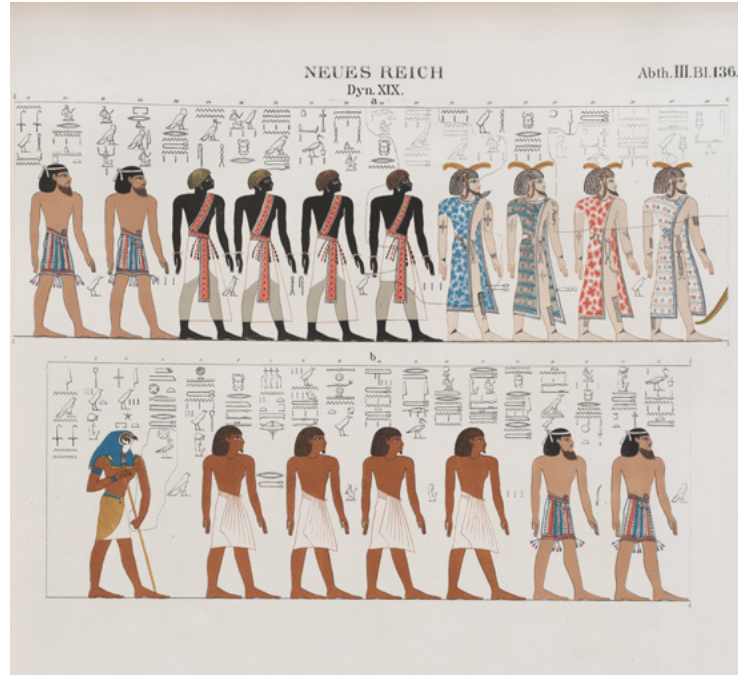
Egypt in Africa – Janice Kamrin (leader), Gustavo Camps, Liz Fiorentino, Marsha Hill (curator emerita), Elizabeth Miller, and Jessica Vayo. This team met regularly to explore the topic of Egypt as an African culture, reading, studying, and discussing this issue through a variety of lenses. The focus was on Africa as the cradle of pharaonic civilization, allowing the group to research issues of Egypt's origins and entanglements with its neighbors primarily to the south over thousands of years of history. The team also interrogated issues of terminology, including expressions such as race, ethnicity, and identity; discussed how Europeans and Americans shaped the often-racist history of Egyptology itself; and ventured into the relationship of modern cultures with Egypt's ancient past.



Group of Nubian Vessels, Meroitic Period (100 B.C.–A.D. 300). Painted pottery, The Metropolitan Museum of Art, New York. Rogers Fund, 1908 (08.202.47) and 1913 (13.25.34, .35, .37, .43)

Ethnicity in Ancient Egypt – Niv Allon (leader), Vanessa Boschloos, Sara Chen, Isabel Stünkel, Seth Zimiles, and Danielle Zwang. This group explored the complex and elusive issue of ethnicity in ancient Egypt. The members engaged with current research and literature on this subject from the disciplines of Egyptology, anthropology, and cultural studies. Investigating all areas enriched our understanding of the various terms that are often used

(ethnicity, foreigners, or more specific designations like Hyksos and Libyan) and opened up new paths for inquiry. Bringing together various expertise in working with objects in the collection, the group highlighted pertinent questions regarding the intersection of ethnicity and identity, the effect of context on the visibility of ethnic markers, and whether labels like foreign and non-Egyptian are sustainable over time.



Depiction of the four groups of men (Asiatics, Nubians, Libyans, and Egyptians) from the Book of the Gates. An artistic rendering by Karl Richard Lepsius based on the Tomb of Seti I (ca. 1294–1279 B.C.)

Participation in Met-wide Study Groups. Adela and Janice participated in several committees tasked with addressing questions of how we deal with difficult artworks in The Met's collection and the type of language we use to discuss our objects. For the Anti-Bias Cataloguing Committee, Adela has helped to draft a statement, designed to appear on the website in conjunction with our object pages, explaining the different aspects involved in cataloguing works of art, including how we treat imagery that expresses racist or sexist viewpoints or depicts violent events. Janice and Adela are working with other Met curators on a Heilbrunn Timeline of Art History essay on the so-called Egyptomania phenomenon. Adela also takes part in the Diversity, Equity, Inclusion, and Accessibility (DEIA) Usage Ad Hoc Committee, which looks at specific terms, expressions, and editorial conventions that reflect different forms of bias and thus require modification. Janice and Adela are part of the Forum's ad hoc DEIA Pipeline subcommittee; and Isabel has joined the Forum's ad hoc DEIA Institutional Culture subcommittee.

Friends of Egyptian Art

Although in 2020–21 all of our Friends events took place remotely, that did not mean we did not have fun while we were learning. The Department appreciated our Friends' patience with our virtual presentations, and we valued the opportunity they gave us to share our collection in new ways. We certainly hope that we will be back to holding events in our galleries next season.

September 30, 2020. After an unprecedented summer, the Friends of Egyptian Art reunited to kick off our season with a very special event, “Jeopardy! Ancient Egyptian Style.” Divided into three teams, everyone tested their knowledge of ancient Egyptian objects by identifying pieces in our collection from a photo providing only a detail. Looking at pieces from the Predynastic Period through the Roman Period, our Friends had an opportunity to show off their Egyptological prowess.



The opening image of our “Jeopardy! Ancient Egyptian Style” game

October 17, 2020. Joining with the Archaeological Institute of America, the Archaeological Institute of America – New York Society, the American Research Center in Egypt, and the American Research Center in Egypt, New York Chapter, our Department had the exciting opportunity to co-host a special virtual lecture delivered by Dr. Mark Lehner. In his presentation, “The People Who Built the Pyramids – How We Know,” Dr. Lehner discussed the lives of the people who built the pyramids at Giza, as well as recent discoveries he and his team have made at the site. In addition to our Department’s Friends and colleagues, as well as the members of our co-hosts’ organizations, this lecture was made available to all members of The Met. Elizabeth Miller and Danielle Zwang must be recognized for their amazing job closed-captioning his event as per The Met’s guidelines, an important part of making this lecture accessible.



Dr. Mark Lehner at Giza. Photo by Sayed Salah

November 10, 2020. Our second event virtually transported our Friends to Egypt, where Adela Oppenheim and Sara Chen showed us how they use a mixture of traditional and digital techniques to reconstruct heavily damaged monuments at Dahshur. After a brief tour of the site, Adela walked us through the process of understanding the South Temple of Senwosret III from fragmentary remains. Using Sara’s drawings of relief blocks found in 2017, Adela reconstructed one of the door lintels. Then Sara premiered her digital animation of the Khentykhetymseaf mastaba. This three-dimensional model recreates the construction sequence she and Dieter Arnold believe the ancient Egyptians were likely to have used in building this structure. Her marvelous animation brought this small, badly damaged monument to life.



View of Dahshur with the Senwosret III pyramid and the Sobekemhat mastaba. Photo by Dieter Arnold

December 9, 2020. Dr. Sameh Iskander, a devoted Friend of the Department, a member of our Visiting Committee, and Director of the New York University Institute of the Study of the Ancient World's Ramesses II Temple in Abydos Project, took our Friends through his work at this important site. His presentation included an update on his team's work and a review of their recent finds, including the palace adjoining the temple, foundation deposits, and more. This presentation gave everyone a sneak peek at the new and exciting discoveries and theories that have emerged to challenge the current understanding of the archaeological landscape of New Kingdom Abydos.



Discovery of the palace adjoining the temple. Photo by Sameh Iskander

January 27, 2021. In honor of The Met's 150th Anniversary, curators across the Museum came together under Deputy Director Andrea Bayer's leadership to create *Making The Met, 1870–2020*, an exhibition that honored our institution's legacy. In December 2020, we were delighted to offer our Friends and Visiting Committee members the

Collecting Through Excavation



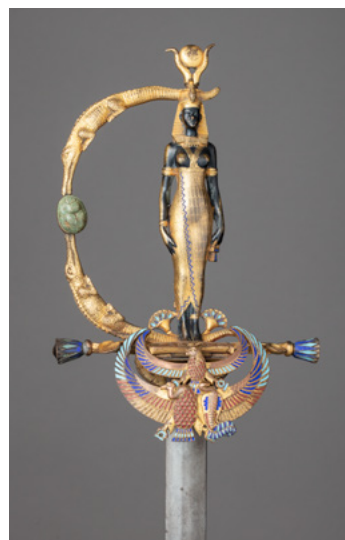
The MET's Embrace of Archaeology in the Early 20th Century

The opening image from Catharine's fascinating presentation on *Making The Met*

opportunity to tour *Making The Met* in person. Following all health and safety protocols, those who participated were able to view the exhibition as part of a tour led by a member of the creative team.

Then in January, because the public health crisis had kept us from celebrating this momentous occasion together, Curator Emerita Catherine H. Roehrig gave a special presentation on her section of the exhibition: the history of the Museum's support of excavations. She walked us virtually through the expeditions that added significantly to the collections of Ancient Near Eastern Art, Arms & Armor, Islamic Art, and Medieval Art and The Cloisters, and of course to the Department of Egyptian Art.

March 16, 2021. The Friends of Arms and Armor invited our Friends to a special lecture by Pierre Terjanian, Arthur Ochs Sulzberger Curator in Charge, about a presentation sword The Met recently acquired. Commissioned



Presentation Sword Honoring Commandant Jean-Baptiste Marchand (1863–1934) for His Conduct at Fashoda. Copper alloy, gold, enamel, jade, steel. The Metropolitan Museum of Art, New York. Purchase, Friends of Arms and Armor Gifts, 2020 (2020.90)

by the French nationalist newspaper *La Patrie* to honor the commander of a French expeditionary force in Africa, Commandant Jean-Baptiste Marchand, this exceptional sword was inspired by ancient Egyptian iconography. The hilt explicitly references the recipient's actions in Sudan and drew inspiration from archeological objects brought from Egypt to France in the 19th century that were then most likely on display at the Musée du Louvre.

March 18, 2021. Our Friends joined our President and CEO, Daniel H. Weiss, and Max Hollein, the Marina Kellen French Director, to review the past year at our Museum and discuss the anticipated direction we will take as conditions surrounding the COVID-19 pandemic continue to improve in New York and the U.S.

June 1, 2021. A long-time member of the Department's Visiting Committee and the Director of the University of Chicago Oriental Institute's Epigraphic Survey, Dr. W. Raymond Johnson, shared his recent research into reconstructing scenes depicted on *talatat*, the blocks that Akhenaten used to construct his many temples to the Aten. Because these buildings were dismantled following the king's death and the blocks were scattered and reused, understanding the temples' decoration requires a careful study of the vast number of blocks dispersed at sites in Egypt and in museums worldwide. Johnson's meticulous work has led him to reconstruct some fascinating scenes that include blocks in The Met's collection.



Royal hand, Dynasty 18, reign of Akhenaten (ca. 1353–1336 B.C.). Painted limestone. The Metropolitan Museum of Art, New York. Gift of Norbert Schimmel, 1985 (1985.328.1)

In the Field

Dahshur. Adela Oppenheim, the director of the Egyptian Expedition to Dahshur, is happy to report that our excavation team members both inside and outside Egypt remain well, and, thanks to our project manager Hassaan Mohamed Ali, we know that the site, storeroom, and excavation house are in good condition. During the pandemic period, research on different aspects of the Senwosret III pyramid complex and the surrounding area continued, including the preparation of a publication by Dieter Arnold, Adela, and Kei Yamamoto documenting a group of private tombs. The team has also used this pause in fieldwork to do some much-needed reorganization of thirty years of archival material, which includes digital photographs, drawings, plans, and notes, as well as handwritten descriptions, pencil drawings, and film. Analogue material from earlier seasons is being digitized and film photographs are being scanned and sorted.

As mentioned above (*Friends*), our draftsman Sara Chen has created an amazing architectural reconstruction of the Khentykhetymseaf mastaba at Dahshur via 3D visualization and animation. This official, who lived during the reign of Senwosret III, served as an embalmer, perhaps even mummifying members of the royal family. Sara's computer animation dynamically illustrates the different phases of the mastaba's construction, incorporating information from archival photographs, our new plan, and surviving pieces of the decorated limestone casing now in the Egyptian Museum, Cairo; in 2017 these fragments were photographed by Met photographer Anna Kellen. Various questions arose during the creation of the animation, leading us to think carefully about how different portions of the mastaba were built. We plan to use Sara's animation on our Department page on The Met's website in conjunction with a new section on the Dahshur excavations, which is being authored by Dieter and Adela following templates prepared by Janice Kamrin and Elizabeth Miller.

We hope that conditions will allow us to return to the site in 2021–22, so that next year we will be able to report on new and exciting discoveries.

Malqata. As with Dahshur, the pandemic prevented the Joint Expedition to Malqata (JEM) from returning to the site for the 2021 field season. Although we could not resume our excavations, this setback did not deter Diana Craig Patch and Research Assistant Danielle Zwang from continuing to analyze the finds from the Industrial Site and Janice from studying the West Settlement. Over the course of the last twelve months, they have continued to process plans and field documentation from these two



Still image from an animated reconstruction of the Khentykhetymseaf mastaba north of the pyramid complex of Senwosret III at Dahshur. Animation by Sara Chen

areas of Malqata. The results of their ongoing studies are currently being prepared for forthcoming publications.

Industrial Site. Together, Diana and Danielle have begun analyzing the large quantities of manufacturing debris and drafting a preliminary catalogue of the small finds. While the archaeological evidence makes it clear that both glass and faience production was taking place in this area, there are still many unanswered questions regarding what types of objects were being manufactured and what role they may have played in the jubilee activities (*sed*-festivals) of Amenhotep III, who reigned for at least 37 years beginning in about 1350 B.C.

Recently we have been considering the single-sided ceramic molds that have been found throughout the Industrial Site. Since the area was first opened in 2015, our team has recovered 101 of these small objects, which produced a variety of object types. First emerging in the New Kingdom, these single-sided molds allowed for the mass production of rings, amulets, pendants, and certain types of beads from a glazed, non-clay ceramic material we call faience. Faience paste would have been pressed into the mold and then allowed to dry. After setting, each impression would have been removed, possibly reworked, dried, and then baked. While these faience impressions were most often used to create pendants and amulets for



Molds for a rosette (upper left) and cage bead (upper right), with a fragment from a faience rosette in the lower left and a finished cage bead on the lower right

large and small collars (for an example see 40.2.5), it is also feasible these elements may have been used to decorate the royal palaces, the Amun temple, and the Audience Pavilion, the last of which is located only 25 m east of the Industrial Site.

Among the forms, two patterns—rosettes and cage beads—dominate the single-sided molds. Both of these patterns create openwork designs. Although rosettes are a ubiquitous motif throughout the New Kingdom, the openwork petals on these elements make the examples found at our site unusual. The cage beads are even rarer. These beads appear to be made from a series of open rings set side-by-side; however, they are actually the result of the products of two single-sided molds whose decorative motifs have been fitted together. Finished examples are rare and, so far, provenanced examples may only be known from the sites of Malqata and Amarna.

The use of openwork designs in small beads and scarabs is well known in the Middle Kingdom, but those examples all seem to be made from glazed steatite, a soft, easily carved stone. The first openwork forms in faience may well come from Malqata and set the stage for the magnificent openwork beads of the Ramesside Period and later (see for example 44.4.22).

West Settlement. Over the past year, Janice has focused on preparing our work in the West Settlement for preliminary publication. There is still pottery and faunal material from previous seasons that needs to be analyzed, and we are hoping to do some additional collection of sherds, bones, and botanical material from the midden discovered in 2019; if possible, we would also like to uncover the footprint of the site as exposed so far and carry out photogrammetry. However, we already have a good sense of the character of the site as an abandoned, perhaps partially dismantled, settlement attached to a set of storage magazines that may have been used for a short time by workers preparing for Amenhotep III's jubilee festivals (*heb-seds*). The planned publication would provide an overview of this area, complementing Diana's forthcoming publications of the North Village and Industrial Site.



The West Settlement team: (l. to r.) Ali Mohamed Ja'allan; Mohamed Abu-ez Mohamed; Hassan Horagi Mohamed; Sa'ad Tagi Ahmed (senior excavator); Ossama Mishra'i Megala; Ja'allan Mohamed Said (senior excavator); Khaled Hassan Khodari; Janice Kamrin; Mahmoud Mohamed Hassan (senior excavator)

Researching Our Collection

Fellows. In January 2021, Vanessa Boschloos, a specialist in scarabs, concluded her second year as our Andrew W. Mellon Curatorial Fellow. She joined the Department in 2017 to tackle our vast collection of more than 3,000 scarabs. During her first year, she focused on analyzing the scarabs from the first millennium, a group that was little studied in our collection. After returning in January



Our Andrew W. Mellon Postdoctoral Curatorial Fellow, Amy Butner



Our Andrew W. Mellon Curatorial Fellow, Vanessa Boschloos

2020, she spent the rest of the year supporting the Department's goal of finalizing a manuscript written by Geoffrey Martin on our Lisht scarabs and other seals that we plan to publish digitally. She fully described, dated, and analyzed several thousand scarabs over the course of her fellowship and wrote many web labels, for which we are deeply grateful. Vanessa was a wonderful colleague and we miss her enormously, but she has left us with fascinating new insights, eight wonderful scarab newsletters (the last shared in January 2021), and a promise to return for a visit.

In the fall of 2020, the Department welcomed Amy Butner as our Andrew W. Mellon Postdoctoral Curatorial Fellow for the next two years. Amy received her Ph.D. in 2020 from Emory University with a dissertation entitled "The Creation of Ritual Space in the Non-Royal Tombs of Amarna." She was able to spend six months in Egypt undertaking research at Amarna for this thesis, having been awarded an American Research Center in Egypt fellowship.

At The Met, Amy will assist Diana Craig Patch in developing an exhibition that focuses on the gods of ancient Egypt and the iconography used to identify who they were and what they did. Amy has been compiling an extensive database of examples of different deities in collections worldwide to assist in identifying the best examples to include in the exhibition alongside The Met's superb representations of gods and goddesses.



One of the masterpieces scheduled to be displayed as part of the upcoming exhibition on gods in ancient Egypt. *Statuette of Amun*, Third Intermediate Period (ca. 945–712 B.C.). Gold. The Metropolitan Museum of Art, New York. Purchase, Edward S. Harkness Gift, 1926 (26.7.1412)

Publications. Last October saw the official publication of *Guardian of Ancient Egypt: Studies in Honor of Zahi Hawass* (published by Charles University Press, Prague), for which Janice Kamrin was the lead editor, collaborating with Mohamed Megahed, Salima Ikram, Mark Lehner, and Miroslav Bárta. This massive, three-volume festschrift, comprising almost 2,000 pages and including over 100 authors, was presented to Dr. Hawass in Cairo. Because of the pandemic, only a few of the authors and two of the editors could attend the release, so a larger celebration is planned for the future. Everyone in our Department knows Zahi Hawass well, so it is not surprising that many of us contributed articles to celebrate his career. In addition to her role as editor, Janice also authored an essay on Tomb MMA 60 at Deir el-Bahri, excavated by the Egyptian Expedition in the 1920s. Diana wrote on our recent acquisition of a lapis Bat-face inlay (2012.178); Adela

Oppenheim analyzed offering bearers in Middle Kingdom pyramid complexes; Dieter Arnold discussed the construction phases of the Djoser complex at Saqqara; and Catharine H. Roehrig added an essay on New Kingdom funerary cones from Thebes.

Niv Allon has written articles that will appear soon in two prominent journals. “War and Order in Eighteenth Dynasty Egypt (1550-1295 BCE),” in the upcoming volume of *Zeitschrift für Ägyptische Sprache und Altertumskunde*, rethinks the order-and-chaos paradigm and its significance in understanding ancient Egyptian warfare. The other paper, entitled “Finding a Voice in a Hymn to Ramesses IX (MMA 59.51a, b),” closely studies a hitherto unpublished Ramesside hymn in our collection and will be published in *Studien zur Altägyptischen Kultur*.

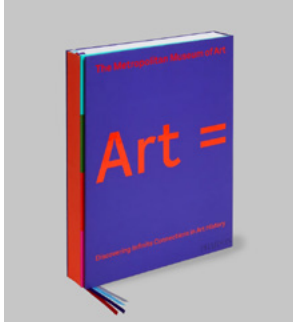
Adela’s lengthy discussion of the relationship between temples for kings and deities in the Old and Middle Kingdoms was published in the 11th Tempeltagung conference proceedings. Additionally she wrote an article analyzing the inscriptions on the outside of the Senwosret III pyramid temple in the festschrift for Ronald Leprohon and explored the decoration of Middle Kingdom tombs at Lisht and Dahshur for a conference proceeding about palace and provincial culture during the Middle Kingdom.

Last summer the beautiful and extensive publication *Art = Discovering Infinite Connections in Art History* was published. This book, based on the Museum’s Heilbrunn Timeline of Art History, includes essays written by Adela, Catharine, Dorothea Arnold, Isabel, and Marsha Hill. It



The three volumes of Kamrin et al., *Guardian of Ancient Egypt: Studies in Honor of Zahi Hawass*

covers many different topics, such as the histories of the Middle and New Kingdoms, amulets, and hippopotami, and features many of the objects in our collection.



The jacket of *Art= Discovering Infinite Connections in Art History*

James P. Allen's publication, *Inscriptions from Lisht: Texts from Burial Chambers*, will appear this summer. Final work on the volume was delayed because the pandemic limited our access to material in the Department. The volume explores the inscribed material found on funerary objects, including coffins, from Lisht North and South and is lavishly illustrated with new and archival photographs as well as drawings. Funding for the volume has been generously provided by the Malcolm Hewitt Wiener Foundation and the Lila Acheson Wallace Fund. The volume has been edited by Elizabeth Powers with the assistance of Adela.

Human Remains. Together with Objects Conservator Anna Serotta, Isabel has been one of the two leads in a small cross-departmental group working on human remains. The group's mandate is to establish Museum-wide guidelines for the stewardship of human remains that will ensure that those in the Museum's collections are treated with dignity and respect while taking the interests and beliefs of descendant communities, visitors, and researchers into account. The group has been very busy over the past year reviewing the policies of other institutions and exploring the holdings within the Museum. They are in ongoing discussions concerning the various aspects of these sensitive collections, such as access, conservation, and display.

First Millennium Coffins. Janice, working with our objects conservator, Anna Serotta, has continued a research project to conduct a thorough study of each of our first millennium coffins and their related funerary equipment. Before the pandemic, Janice and Anna had completed most of their analysis of two Dynasty 22–24 cartonnage coffins (06.1232.1–2) from Meidum; the coffin and burial equipment of Ankhshепенwepet (25.3.202a, b), excavated at Thebes; and the coffin of the Lady Shep (O.C.6b, c). The latter two coffins, both from Dynasty 25–26, were

studied in 2019 in conjunction with Fellows Vera Rondano (Egyptian Art) and Chantal Stein (Objects Conservation); the coffins were photographed by Peter Zeray from The Met's Imaging Department.

The exquisite Dynasty 26 coffin of Wedjarenes (O.C.22a, b) had been removed for study and photography before the pandemic closed the Museum. After returning to The Met, Janice and Anna finished examining this coffin, while Met photographer Anna Kellen took a full set of amazing images. Janice and Anna are in the process of completing individual publications for each of these objects. Connected to the larger first millennium coffin project are Janice's intended reconfigurations of Galleries 126 and 130, both of which are still in the preliminary planning phases. Jessica Vayo is working with Janice and our interns on digital mockups of these galleries, which will help guide the work as it moves forward.



Left: *Lid of the Coffin of Wedjarenes*, Dynasty 26 (664–525 b.c.). Wood, gesso, paint. The Metropolitan Museum of Art, New York, Museum Accession (O.C.22a, b). Right: *Lid of the Coffin of Shep*, Late Period (ca. 712–525 b.c.). Wood, gesso, paint. The Metropolitan Museum of Art, New York, Museum Accession (O.C.6b, c)

Met Restorer Claude Domec. In the summer of 2020, while working remotely from the French countryside, Aude Semat began new research on the French painter Claude Domec (1902–81) in his hometown of Marnay-sur-Seine, where his archives and paintings are kept. Close to French Surrealist poet Robert Desnos (1900–1945) and brother-in-law of American painter Leon Kroll (1884–1974), Domec came to the United States in 1939 to work with Kroll, but was left stranded when World War II started. During his long American stay (until 1947), Domec was employed by The Met as a restorer, working mainly for the Department of Egyptian Art, as well as the Department of Greek and

Roman Art. This experience with The Met's Egyptian collection led him to develop his own technique of wax painting. Part of the ongoing work on the history of objects conservation in the Museum, this research will bring more information on how our collection was cared for during the 1940s, while showing how ancient art could (and continues to) inspire modern artists.



Claude Domec's studio in Marnay-sur-Seine in July 2020

Conferences and Papers. The pandemic made all conferences and lectures fully virtual this year. Although we did not get to see friends and colleagues in person, we all were able to attend more professional presentations than we have been able to in many years. Not only was it exciting to hear so many scholars in different countries presenting their work, but it also gave us the opportunity to present our own research. Isabel and Janice participated in the annual conference of ICOM - CIPEG (Comité international pour l'Égyptologie). The topic of this year's meeting was "Museums in the Time of COVID-19" and they gave a joint presentation entitled "Facilitating Art Experiences in the Time of COVID-19." Niv participated in a workshop on "Propaganda in the Ancient Near East" organized by Seth Richardson from the University of Chicago's Oriental Institute and presented "War and Order in New Kingdom Egypt." Amy shared her research at Amarna in a presentation entitled "Re-centering Memory: Visiting Amarna Tombs" with her colleagues in a Met Fellows Colloquium, moderated by Janice, in May.

Curating Our Collection

Updating our Displays. Even while the Museum was closed, our collection was always on our minds. Despite working separately from our homes, we continued to consider what stories we could tell our visitors through our pieces. With the return to The Met, we resumed our work in the galleries and added to the display in Gallery 123 a larger than life-size falcon head with a divine wig (66.99.72), which now invites visitors to consider the nature of sacred imagery in ancient Egypt. In Gallery 124, an Asiatic prisoner, who appears at the bottom of a statue base (1990.232), now prostrates himself alongside an Egyptian statue of the Near Eastern god Reshef (89.2.215), highlighting the multifaceted nature of ethnicity in ancient Egypt.



Statue of a Falcon-Headed God (66.99.72) in Gallery 123

Most recently, our statue depicting an Old Kingdom official (62.200), which was made for his tomb (probably located at El Kab in southern Egypt), has been installed in front of the mastaba tomb of Perneb (13.183.3). Now when one stands in the Great Hall looking into this gallery, you can see the statue with lighting that brings out the wonderful musculature the artist gave the striding



Statue of a Striding Figure (62.200) in Gallery 100

man. Through the other two openings into the gallery, you still see the entrance into Perneb and the magnificent Old Kingdom lion (2000.485).

Gallery 119 Malqata Niche. In August 2019, a leak from an elevator above Gallery 119 damaged the niche's walls and the wood pedestals holding the pottery and mud



Mock-up for the reinstatement of the Malqata Niche in Gallery 119

paintings from Malqata, the festival city of Amenhotep III. Renovation was well underway when the pandemic hit and work stopped. Beginning in August 2020, the fabric wrapped walls and new HDPE pedestals were successfully installed. We are looking forward to the installers hanging two mud paintings and two panels that will hold interesting jar labels and sherds from beautifully decorated vessels. Afterwards, the rest of the objects can be moved onto the pedestals.

Our Interns. After a pandemic-induced hiatus, we were delighted to welcome McKay Burdette and Rory Slattery in September for a delayed "summer" internship. In February, McKay and Rory were joined by Pilar Ferrer, who will remain with us through the coming summer. Janice Kamrin supervised the interns virtually, meeting with them regularly over the internet, with McKay in Indiana, Rory in Idaho, and Pilar in Canada! Despite the constraints of this situation, the team accomplished a great deal.



Department interns McKay, Rory, and Pilar meet with Janice over Microsoft Teams

Among their other tasks, budding Egyptologists Rory and McKay, both of whom graduated from college in May 2020, completed the long-term project of reviewing and uploading all of the Egyptian Expedition's Theban excavation photoboards to NetX and TMS. They also focused on the Sites module of TMS, where we are organizing the archival material from Thebes, digging into a variety of research projects in the process. Pilar, who is pursuing a master's degree in museum studies and is interested in a career in collections management, assisted Janice with several "special accessioning" projects. She helped, for example, to sort out a group of stela fragments that had been deaccessioned and then re-acquired, and to prepare the materials needed to "retro"-accession glass fragments from our early 20th century excavations at Malqata.

All three interns were involved with our plans to re-configure and refresh Galleries 126 and 130, participating

in lively discussions about various ways to proceed; researching objects and assemblages; and helping draft new labels. They also contributed posts to the *Metancient* Instagram account (see *Sharing Our Collection*).

The TMS Database. All of the curators continued to work in TMS remotely over the past year, refining object information and adding new didactic material for the web. Since last May, we have added over 400 new Web Labels and a number of Curatorial Interpretations. Two of the latter were contributed by a colleague, Egyptologist Claus Jurman, who helped us “resurrect” several objects that had been shelved in our storage area as possible forgeries. These artifacts, two plaques (11.150.30–.31), are now dated to the late Third Intermediate Period (about 750 B.C.), and therefore will shortly go on display in Gallery 127.



Plaque Showing a King in the Red Crown, late Third Intermediate Period (mid-eighth century B.C.). Limestone. The Metropolitan Museum of Art, New York. Rogers Fund, 1911 (11.150.30)

Gustavo Camps was able to return to photographing collection objects in late November 2020 as the Department was permitted to have a few more people in the office each day. With the support of Niv Allon and Liz Fiorentino, who help organize and coordinate this work, Gustavo has taken and processed hundreds of new images. Progress has also been made on our references, which



Polymorphic Deity, Late Period (664–332 B.C.). Faience, The Metropolitan Museum of Art, New York. Gift of Bashford Dean, 1906 (06.1332.6)

are important enhancements to our Online Collection—Morena Stefanova made headway in cleaning up bibliography records, focusing especially on Met publications, including exhibition catalogues, *Bulletins*, and *Metropolitan Museum of Art Journal* articles.

As mentioned above, Janice and the interns have also been making progress on the Site module of TMS. They focused on Theban material, which is most relevant for the gallery reconfigurations Janice is undertaking (see *Researching our Collection*), by transcribing tomb cards, attaching photo boards, and generally cleaning up records. During the lockdown, Gustavo was able to help with this project as well, cleaning and color correcting a significant number of images that had been scanned as part of our project to digitize the Theban archives.

Egyptian Art Collaborates with Colleagues. Several staff members were busy throughout the year with Museum committee work. Janice is a member of the Heilbrunn Timeline of Art History working group and the Digital Council, while Niv serves on the board of the Museum’s *Journal*. Isabel Stünkel is part of the Languages and Translations Advisory Group. In addition, three of our curators are also part of committees of the Museum’s Forum of Curators, Conservators, and Scientists: Adela Oppenheim serves as co-chair of the Publishing Committee, Janice is co-chair of the Scholarship

Committee, and Isabel is part of the Audience Committee. As mentioned above (see *Presenting Egyptian Art*), all three also joined the Forum's ad hoc DEIA Committee. Seth Zimiles serves as a member of the leadership team of the Collections Care Group and Liz is part of an ad hoc committee of the Museum's Collections Care Group that is working to streamline conservation supply ordering.

Digitizing Our Archives. This past year, Morena Stefanova worked closely with Watson Library to complete the digitization of one of the most popular and frequently consulted sections of our archives, Howard Carter's papers, and make the documents publicly available online. This collaborative project started in early 2019, and by last summer, we had already uploaded half of the papers to The Met's Digital Collection (accessible on the Museum's website). The collection of papers includes correspondence and documents spanning the years 1918 to 1926,



Archives in the Egyptian Art Archive Room

and contains discussions of Carter's discovery of the tomb of Tutankhamun as well as his work at other sites in Egypt. Our goal is to make the entirety of the collection available online to commemorate the 100th anniversary of the discovery of the tomb of Tutankhamun.

In reviewing our archival material, Morena also identified an early member of our Department, Emma Putnam Barrows (1891–1991), an archaeologist who worked closely with Lythgoe and typed Emma B. Andrews' *A Journal on the Bedawin*, 1889–1912.

We are hoping that sometime this year we will be able to welcome back our wonderful departmental volunteers, Barbara Dolgin, Andrea Lakian, and Bea Cooper.

Maintaining Our Collection. After installing *Making The Met*, our team went to work reviewing the installations of art in all the galleries. The Museum had been closed for four and a half months, with only the most basic oversight allowed due to the rules during the pandemic. After so much time away, the team needed to clean cases, download the data from the temperature/humidity gauges, inspect for the appearance of insects, and check to make sure everything looked as it should. Time was also invested in developing new safety protocols for sanitation, PPE supplies, and social distancing to manage our return safely. The public closure on Tuesdays and Wednesdays allowed several important facility upgrades to take place, namely the resurfacing of the pool liner in front of the Temple of Dendur in the Sackler Wing, the installation of new wireless access points throughout the galleries to improve Wi-Fi reception, and the installation of new exit signs and emergency lights to bring the building into compliance with updated regulations. All of these activities were completed by outside contractors, but required the supervision of the Department's technicians to implement.



Lucas Galante, in the foreground, working with Jessica Vayo and Seth Zimiles to protect objects ahead of the Costume Institute construction

Another major demand on the Department's time was the renovation of the floor in the Costume Institute. As the floor in the galleries below ours was demolished in the exhibition space, we were required to monitor some twelve galleries for vibration. Together, about 2,000 pieces of art were either moved or protected by our Collections Management Team. Under the supervision of Andrew W. Smythe of Columbia University's Civil Engineering and Engineer Mechanics Department, twenty sensors were installed to monitor vibration levels for the pieces that could not be removed from display. Past experience with



Our collections team used foam to protect the objects in Gallery 109

this type of renovation had given us the knowledge with which to make decisions about vibration levels and preliminary testing allowed the members of the entire project to plan and implement a strategy that would cause the least impact to our galleries. In May, demolition began, and the Collections Management Team, with support from the curators, spent two weeks intensively overseeing the work daily by tracking the vibration sensor alerts and physically monitoring the objects to make sure our mitigation measures were effective. The strong support from the Buildings Department staff and the Columbia Engineering Department resulted in a successful demolition with few concerns.

Another large project for the Collections Management Team this year was processing Nanette Kelekian's bequest of 180 pieces of Egyptian art. The team had to organize the objects and make them available first for analysis and then for photography, conservation, and numbering. Both Gustavo Camps and Imaging Department photographer Oi-Cheong Lee are producing many marvelous photos of her objects. This bequest will take at least a year to process and install in the galleries, but it is great work to have been given.

Sharing Our Collection

Making The Met, 1870–2020. On July 28–29, Diana Craig Patch and the Collections Management Team—Liz Fiorentino, Seth Zimiles, Jessica Vayo, and Lucas Galante—moved the statue of Hatshepsut (29.3.2) to The Tisch Galleries for the *Making The Met, 1870–2020* exhibition. Thanks to the help of the Museum's great rigging team, led by Crayton Sohan, Hatshepsut took her signal position in the long hallway of a wonderful display celebrating the 150 years during which The Met has shared art with New York and the world. Hatshepsut and other special pieces in our collection, including Wah's mask (40.3.54) and jewelry (40.3.2 and .12), were displayed in a section called "Collecting through Excavation" that Catharine H. Roehrig organized. In "Princely Aspirations," a faience Thoth statuette (26.7.860), the cosmetic box of Kemeni and mirror of Reniseneb (26.7.14-38-.1442, .1351), and a lovely glass amphora (26.7.1177) spoke to the tastes of an early collector of Egyptian art, Lord Carnarvon. For six months, Hatshepsut reigned in front of a window overlooking Central Park with the obelisk as her backdrop. On January 3, 2021, regrettably, the exhibition closed and the pieces returned home to our galleries.



Hatshepsut (29.3.2) installed in *Making The Met, 1870–2020*, with Central Park and the obelisk as a backdrop

Lectures. For the Egypt Society of Bristol in England, Janice Kamrin presented a talk called "Finding Imhotep." Isabel Stünkel gave a lecture "Piecing Together Monuments" for the University of Puerto Rico in San Juan. Isabel and her colleague James Doyle from The Michael C. Rockefeller Wing (previously The Department of the Arts

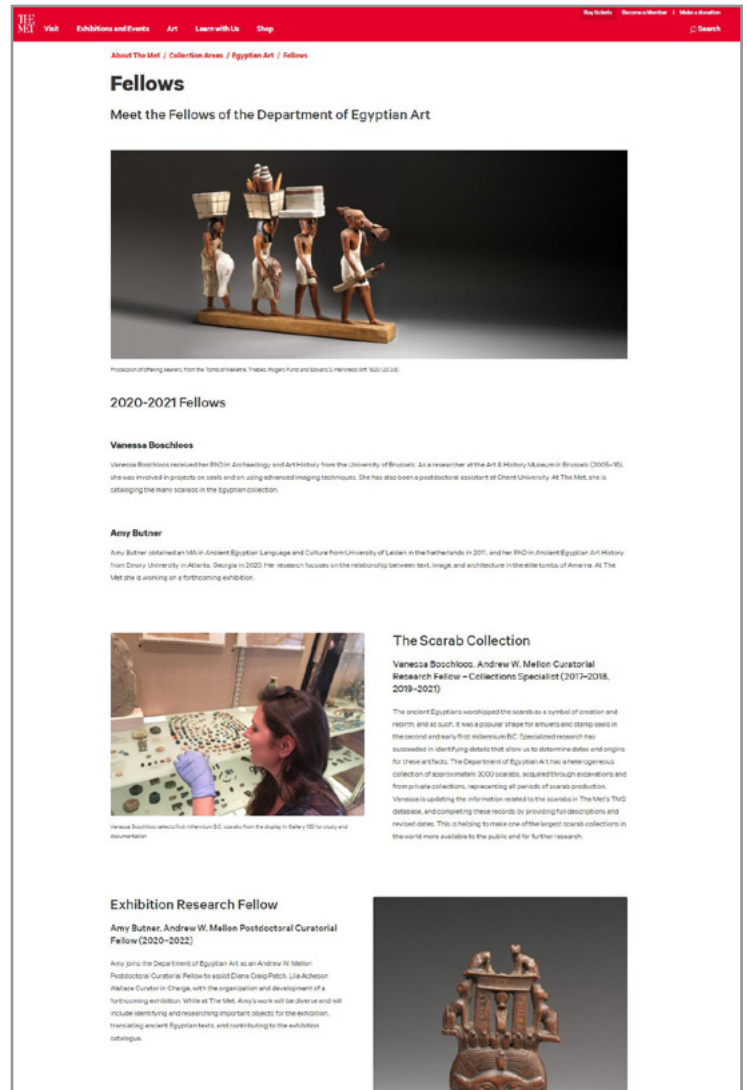
of Africa, Oceania, and the Americas), co-organized the Museum’s Ancient Art & Archaeology interest group for Museum staff working on ancient art. The two usually arrange four to five events each year, and one of the lectures this year featured Adela Oppenheim, who presented on the Dahshur excavation project.

Media Interviews. In December 2020, Aude Semat was interviewed, along with colleagues in the Departments of Greek and Roman Art, Asian Art, and European Paintings, for a new educational show for Netflix. This episode focused on hair and hairstyles. One of the pieces highlighted was the *Wig of Nany* (30.3.35). Later that month, Aude also participated in an Italian documentary movie called “Napoleon” about Napoléon Bonaparte, briefly speaking about Bonaparte’s campaign in Egypt and the role it played within Egyptology. Diana took part in the PBS special entitled “Inside the Met – 150th Anniversary” and the producers filmed her and Seth, along with Liz, installing the statue of Hatshepsut (see *Making The Met*).

Apollo Circle. On October 14, 2020, Diana joined The Apollo Circle to host the Egyptian Art section of their virtual trivia night. Each participating team chose an ancient Egyptian-inspired name, and Diana challenged them to identify important pieces in our collection (or important features from them) from detail images alone.

Department Pages. Last spring, Elizabeth Miller and Janice completed training on how to build pages for The Met’s website, which is helping us make significant enhancements to our Department pages. They have since laid out a number of new pages that have now been published to the web and they are continuing to meet weekly to further this work. At the moment, we are focused on preparing material for the new section that will be dedicated to Our Excavations and Archives, where, as mentioned last year, we will be publishing a series of web essays that will be structured so that readers can pursue topics as deeply as they like. These essays will also guide the interested reader into to our new system for online publication. We are hoping to go live with the first levels of this project shortly, and also present within this system Catharine’s new monograph, which expands an earlier Met publication of the Egyptian Expedition on the tomb of Nakht.

In addition, we have made progress on the planned online publication of Geoffrey Martin’s *Scarabs and Other Seals from Lisht*, edited by Susan Allen and Vanessa Boschloos. Vanessa has finished her work reviewing and updating the object entries for this catalogue, and the interns have assisted with data entry and record cleanup.



One of the new pages built by Elizabeth and Janice, in the Department’s section of the Museum’s website

These online publications will be taking advantage of a system that Janice and Gustavo Camps have developed, with the assistance of The Met’s database team, to export data from TMS into our publishing software. This will allow Gustavo to create templates that can be used to design future publications, and will also support a variety of other internal uses.

News from Egyptian Art. When the Museum first closed to the public in 2020, Egyptian Art released a weekly email to our friends and colleagues under the cover of “Egyptian Art Fights Cabin Fever.” This series, conceived by Isabel and organized by Isabel and Janice, shared some of our favorite pieces from and insights into our collection.

We retired the Cabin Fever series in August 2020 when The Met reopened to the public and Isabel and Janice, joined by Aude, transitioned to a monthly digital newsletter, “News from Egyptian Art.” In our inaugural

edition, Diana wrote about her experience of being back in the Museum after many months away and described the exciting process of moving our pieces that were part of *Making The Met* into The Tisch Galleries. The following month, Dieter Arnold shared his thoughts on earthquakes in ancient Egypt, an interest he developed after experiencing a major earthquake in Egypt in 1992 while excavating with his team at Dahshur. In subsequent editions, Danielle Zwang and Diana took a fresh look at the beautiful statues of the goddess Sakhmet; Vanessa shared a fascinating essay on scarabs and the Egyptian New Year; and our talented Collections Management Team— Liz, Seth, Jessica, and Lucas—offered a behind-the-scenes




News from Egyptian Art
October 2020

Earthquakes
By Dieter Arnold

Egypt, October 12th, 1992. Our team at Lishu had just finished lunch in the excavation house, when – with a frightening roar – the earth shook under our feet. Fortunately, no one in the house was injured and only a few things fell off shelves, but at that moment a 5.8 magnitude earthquake had struck with its epicenter near Dahshur! Over 500 people in Egypt were killed, many houses were damaged or destroyed, and the aftershocks frightened everyone for months.



An enormous crack in the casing of the Bent Pyramid that was probably caused by an earthquake

Earthquakes of this magnitude are frequent in northern Egypt, mostly centered in the Mediterranean Sea and the Gulf of Aqaba. The further back one searches in history, the fewer earthquakes are recorded. From pharaonic times, we do not have a definitive record of a single one, though many must have occurred. Numerous pharaonic monuments display their wounds, including those at Dahshur and the Memnon colossi of Amenhotep III on the west bank of Thebes.



The direction of movement of Sitweret's cedar coffin inside her stone sarcophagus

We have seen evidence of ancient seismic activity in our own work. When we entered the burial chambers under the mastaba of Horkherty at Dahshur, we found the unrobbed tomb of the lady Sitweret. When we removed her heavy sarcophagus lid, we were disappointed to find that the massive inner cedar wood coffin had been lifted by an ancient shock wave that hurled it to the north end of the spacious sarcophagus. Both short ends of the coffin and the lid collapsed, crushing the burial.

"News From Egyptian Art" gave our Friends insight into the collection, as seen in the October 2020 edition, written by Dieter

look at their work. Adela Oppenheim wrote a wonderfully illustrated essay on the concept of landscape in ancient Egypt for our May 2021 issue. These publications would not have been possible without the work of Gustavo, who designed and laid out those newsletters that included attachments, and Elizabeth, who sent them to all of our friends and colleagues.

MetKids. A fun collaboration between Anna Serotta from Objects Conservation, Julie-Marie Seibert from Education, and Isabel was an exciting blog for kids called "Paint Like an Egyptian!" It included information about pigments and objects in our collection as well as enjoyable activities, such as "make your own brushes." Throughout the year, Isabel also supported our colleagues in Education with content information for a large array of virtual programs.

Paint Like An Egyptian!

July 20, 2020

Anna Serotta, Associate Conservator, Department of Objects Conservation; Julie Marie Seibert, Assistant Educator for Family Programs, Education Department; and Isabel Stünkel, Associate Curator, Department of Egyptian Art



This exciting blog post is available on the #MetKids blog on The Met's website

Instagram. Janice and Danielle, with the support of all of the curators, have been working with our interns to contribute posts to the *Metancient* Instagram account. Since October, the team (including Diana, who has been active both in reviewing and writing) has offered thirteen posts, including Taweret (Danielle); Sobek, hippos, and Mother's Day (McKay Burdette); our mechanical dog (Rory Slattery); and Nina de Garis Davies (Pilar Ferrer).

Arts of Egypt Volunteer Guides. Sadly, our group of Egyptian Art volunteer guides has not been able to give any tours since the Museum closed in March 2020. However, Isabel has stayed in close contact with them and, together with their captain Andrea Lakian, has continued their training sessions. This year's programming included lessons on ancient Egyptian painting by Aude, on the formation of our collection by Adela, on Egypt in Africa by Janice, and on Byzantine Egypt by our colleague Andrea Achi in the Department of Medieval Art and The Cloisters. Isabel continued to help with other volunteer guide groups by hosting a training for new school group volunteers and discussing Egyptian art with volunteers who were working on new virtual tours on the ancient world.

Staff

Marsha Hill. In August 2020, Marsha Hill formally retired from The Met, concluding 42 years of curatorial work in the Department of Egyptian Art. Luckily for us, she will continue to remain connected to our Department through the research she is doing on various aspects of our collection.

Marsha joined the staff of the Department of Egyptian Art in 1977 as a senior administrative assistant and became a full curator in 2002. During her early years at The Met, she assisted with the massive reinstallation of the Lila Acheson Wallace galleries under Christine Lilyquist. Marsha went on to complete many additional impressive projects. Working with Dorothea Arnold, she contributed to the reinstallation of the Amarna gallery (1996), was heavily involved in the redo of the Roman galleries (2004), and oversaw installation of the conceptually interesting and exquisitely presented Ptolemaic galleries (2017).

Marsha has been the driving force behind finding and researching numerous acquisitions dating to the first millennium B.C., making our collection of Third Intermediate Period bronzes one of the finest in the world. She is highly regarded, and the extensive scholarship she has produced over the course of her career includes several books and

catalogues, and numerous articles in a variety of publications. Many of these contributions have focused on her main interests: bronze sculpture and the sculptural art of the Amarna Period.

In 2007, Marsha curated the small but compelling exhibition, *Gifts for the Gods*, which explored bronze statuary throughout Egyptian history, with a primary focus on the height of its excellence, the Third Intermediate Period. The spectacular loans for that exhibition were a testament to her ability to work with colleagues in other institutions. She also served as a participating curator for several other exhibitions at The Met including *The Year One* (2000) and *Textiles of Late Antiquity* (1995–96). Finally, she was actively involved in assisting Dorothea Arnold, Curator Emerita and previous head of Egyptian Art, in the development and implementation of Dorothea's ground breaking exhibitions: *Royal Women of Amarna* (1996); *Egypt Art in the Age of the Pyramids* (1999); and *Ancient Faces* (co-curated 2000).

Curators Emeritae. The Department is delighted to announce that last fall the title of Curator Emerita was bestowed by The Met's Board of Trustees on both Marsha Hill and Catharine H. Roehrig, recognizing their considerable contributions to the Department of Egyptian Art during their careers at The Met.



Wilkinson Lecture: *Bucranium*, Pan-Grave peoples (ca. 1640–1550 B.C.). Horn, bone, paint. The Metropolitan Museum of Art, New York. Rogers Fund, 1916 (16.2.23)



Pharaoh exhibition: *Menat of Taharqa*, Dynasty 25, reign of Taharqa (690–664 B.C.). Faience. The Metropolitan Museum of Art, New York. Bequest of W. Gedney Beatty, 1941 (41.160.104)

Looking Forward

We have quite a few thought-provoking projects in store for the upcoming year that will allow both virtual and in-person events as we transition back into the Museum full-time in the fall of 2021.

- In December, we will be opening a new exhibition that is a collaboration between the Michael C. Rockefeller Wing (formerly the Arts of Africa, Oceania, and the Americas) and our Department in which forty-two works, all masterpieces, will be juxtaposed in twenty-one pairs, creating a visual feast of African art. The pairs were chosen because they speak to each other visually and contextually through combinations that are variously dynamic, sensitive, and occasionally even whimsical.
- Over the upcoming year, the objects from Nanette Rodney Kelekian's bequest will appear in our galleries for the enjoyment of visitors and for Egyptological study.
- Next year, 2022, marks the 200th anniversary of Jean-François Champollion's eureka moment. With hieroglyphs deciphered, ancient Egypt could be once again heard "on its own terms." To celebrate

this turning point, the Department will organize a series of events and lectures next spring on such key terms such as god (*netjer*), man (*remetj*), love (*meri*), and *maat* (Right).

- On November 9, 2021, Egyptian Art will co-host the annual Charles K. Wilkinson Lecture Series with our colleagues in the Department of Islamic Art and the Department of Ancient Near Eastern Art. This year's presentations will address topics that speak to interactions between our areas of focus and cultures of Africa.
- The Egyptian Expedition to Dahshur and the Joint Excavation to Malqata are both eager to resume their work and look forward to fall and winter, respectively, in Egypt.
- We will be welcoming Sophia Kroft this fall to our Department as our IFA-NYU Vilcek Fellow. She will spend her fellowship working on her dissertation research, which focuses on Predynastic Egypt.
- Our Department will loan two objects to the exhibition *Pharaon des Deux Terres: L'épopée africaine des rois de Napata* from April 27 through July 25, 2022. The show is organized by Dr. Vincent Rondot, the head of the Egyptian department at the Musée du Louvre in Paris and a specialist in the art of Nubia.



The Royal Acquaintances Memi and Sabu, Dynasty 4 (ca. 2575–2465 B.C.). Painted limestone. The Metropolitan Museum of Art, New York. Rogers Fund, 1948 (48.111)



Dogon peoples, *Figure: Seated Couple*, 18th–early 19th century. Wood, metal. The Metropolitan Museum of Art, New York. Gift of Lester Wunderman, 1977 (1977.394.15)



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

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

If you are interested in learning more about the Friends of Egyptian Art,

please contact Jennifer Brown in Development at 212 650 2366 or email FriendsofEgyptianArt@metmuseum.org.