

manner popular in the late seventeenth century, and are placed against a background of romantic architecture characteristic of the period. In the background at the left is a group of smaller figures, vintagers, who tramp the grapes in the wine-press, and fill and store away the tuns. The foreground shows grape and melon vines mingled in the rich prodigality made popular in Flemish painting by Rubens and Jordans, while the three central figures are of the full-blown type of beauty so much approved by seventeenth-century artists. The tapestry is finely woven, and is of a texture more commonly found in French than Flemish productions at that period, but its attribution to Brussels can hardly be doubted. The border is a later addition, and replaces a broader one filled with arabesques and

fruits, at least if the tapestry of the Garde-Meuble and a similar hanging in private possession in Paris are to be taken as typical of Van den Hecke's productions. The whole measures a little less than eleven feet by twelve and one half.

The eight tapestries have been hung temporarily in the Room of Recent Accessions and in the Main Hall of the Fifth Avenue Wing, where their merit as individual pieces and as a collection can be readily appreciated. While the tapestries which the Museum has exhibited from time to time have been representative examples, many important specimens were, or are, temporary loans. A bequest such as Mrs. Gillespie's is therefore especially valuable as strengthening permanently one of the most justly popular branches of decorative art included in the Museum.

D. F.



TAPESTRY, POMONA
FLEMISH, LATE XVII CENTURY

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FIG. 1. SITE OF THE EXCAVATIONS OF 1915 BEFORE GROUND WAS BROKEN

THE EGYPTIAN EXPEDITION

1914-15

II. EXCAVATIONS AT THEBEST¹

WING to the general conditions abroad resulting from the war, as well as to the particular conditions in Egypt itself, among which the temporary scarcity of coined money was one of the most troublesome, it proved advisable the past season to limit the scope of the Expedition's excavations, while at the same time maintaining its organization and providing employment for its trained native workmen. Thus, it seemed best to devote our attention to several smaller undertakings which, while contributory to the general plan of the Expedition's work, would have tended to dissipate our forces if attempted in a season when larger operations were in progress.

During December and January, therefore, Mr. N. de G. Davies carried out the excavation of the large and important tomb of Surer, as subsidiary to his regular work of copying these Kurneh tombs under the provisions of the Robb de Peyster Tytus Memorial Fund, and went on with a small group of workmen to the clearance of the pits in the tomb of Poinré and the fortunate emptying of the pit in the tomb of Nakht. The results of this work have already appeared in the BULLETIN in a report by Mr. Davies himself. Throughout February, March, and April, the main

This is the second of two reports on the work of the Expedition during the season of 1914-15. A first report appeared in the BULLETIN of last month (November), and a general outline of the year's work in the preceding number (October).

body of our workmen was employed first in clearing three tombs on the northern face of the hill known as El Khokheh, behind our Expedition House, and secondly in opening up a new quarter of the Palace of Amenhotep III, to the south of Medinet Habu.

The tomb-work mentioned, though reproductive, need not here be described in detail: it will suffice to say that of the three tombs cleared one was of Middle Kingdom date, the second of the period of Osorkon II, while the third, a small painted tomb immediately west of the Expedition House, belonged to the Eighteenth or Nineteenth Dynasty. This last was identified, on the evidence of an inscribed basis of a statuette and of plaster fragments, as the tomb of one Ta-nefer.

More important in its results was the work carried out on the site of the Palace of Amenhotep III. The southern and western quarters, together with the dependent village to the south, were excavated by the Expedition in the seasons of 1910-11 and 1911-12 (see BULLETIN, vol. VII, p. 184); but a considerable area to the north yet remains to be cleared before this uniquely important site is exhausted. The work of this season was confined to the western end of a tongue of land lying to the north of the area already explored and separated from it by the bed of a torrent-course and by a narrow strip of cultivation: its northern limit was fixed by a second and nearly parallel piece of cultivated land (see figure 1).

Here has been uncovered the western part of what seems to be a distinct quarter of the palace, inferior only in importance

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to the royal apartments found in our first season's work. The walls of this quarter have been destroyed below floor level, or at most stand only a few feet above it; but the plan, fortunately, is clear throughout (see figures 2 and 3). The building seems to have been very accurately laid out and is solidly built, the walls being carried down through the surface deposits of gravel to the bed-rock. It is bounded on the south by two narrow and parallel

covered this year the most striking feature is a large, rectangular residential structure. Its western end is divided, seemingly, into two large and nearly equivalent suites of rooms of which the foundations alone remain (B and C). To the east of these suites and perhaps attached to them, two halls (D and E) occupy the entire width of the building except the narrow corridor F; the southernmost (D) still retains eleven out of the twelve column bases which once

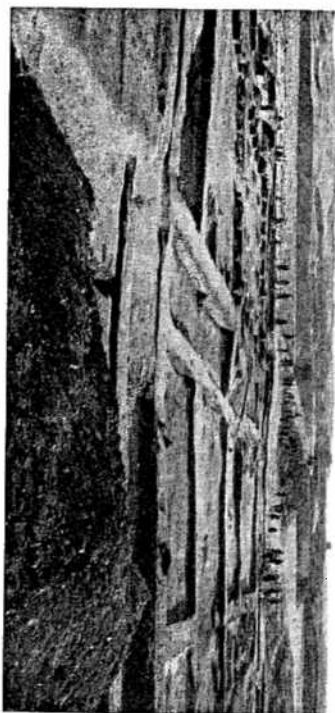


FIG. 2. GENERAL VIEW OF THE WORK FROM THE NORTH (MARCH 26)
SHOWING ROOMS B, C, D, E, F

passages—probably mere screens against the noonday heat—which cut off a line of small five-roomed dwellings, to be regarded as servants' or retainers' quarters (A-A' in figure 3), and on the north and west by a wide returning corridor. Farther to the west lies an area occupied by storehouses and possibly by workshops, since here were found not only the usual litter of broken wine jars and other pottery, but also a dyer's vat and a number of terracotta moulds for beads, pendants, and other ornaments. Only the fringe of this area, however, has so far been touched.

Of the new quarter of the palace dis-

adorned it, but the eight columns of the northern hall (E) have all disappeared. Around all four sides of each of these halls were found the piers which formerly supported shelves on and under which the occupants of the palace used to store spare furniture and chests and wicker baskets of clothing. Such might possibly have been the original use of D, as similar rooms were found elsewhere in the palace, but in E the bench is evidently an alteration built over the stuccoed wall faces and the decorative niches in the corners of the room.

Beyond the southernmost of these two halls, three remarkable chambers are

anged along the south wall of the building; G is a bedroom almost equal in size to the royal bedchamber and easily recognizable by the recess with slightly raised floor at the southern end of the room where

end, though the purpose of this is not obvious. To the east of this room, again as in the king's private apartments, is a large bath-room (I) the roof of which was supported by four columns. The whole south

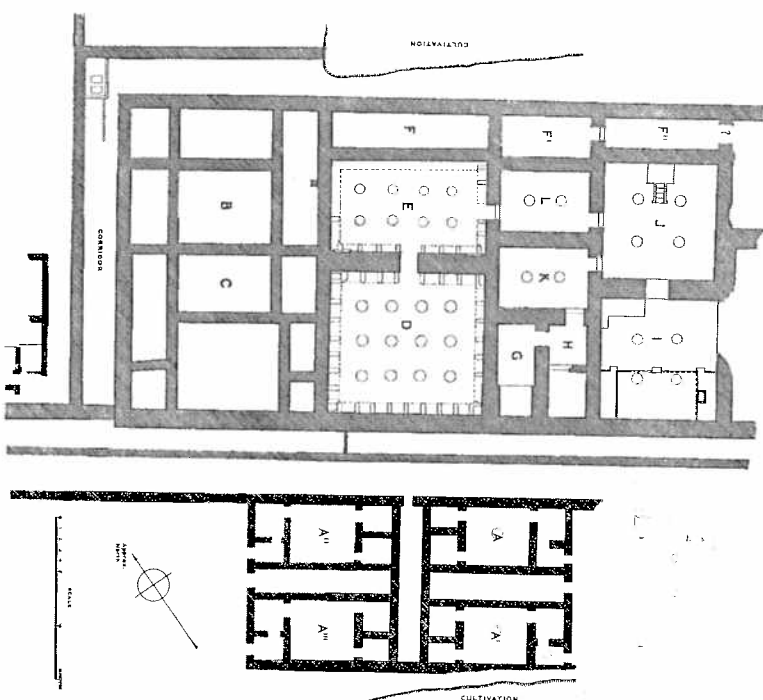


FIG. 3. PLAN OF THE EXCAVATIONS OF 1915 AT THE PALACE OF AMENHOTEP III

the bed was formerly placed under a ventilator turned toward the north breezes. H, which may for convenience (and with some probability) be labeled a robing-room, lies parallel to the bedroom and is also reproduced in the royal suite; its most noteworthy feature is a large, square lime-stone slab let into the floor at its southern

convenience of the bathers. In the northwest angle of the same room is a low L-shaped divan of white-plastered mud brick, which presumably served as a lounge for the bathers. A wide doorway with a deep limestone threshold in the center of the north wall of this room leads into a large hall (J) also once adorned with columns. Against its north wall and exactly opposite the doorway is a throne basis of white-washed and painted mud brick, approached by a flight of four steps, and finished with a painted cornice of moulded



FIG. 4. THE THRONE PLATFORM IN ROOM J

mud (see figure 4). In the west wall two doorways give access to a pair of small two-columned rooms (K and L) by which one approached either the bed and robing-rooms, or the wardrobe-halls. Finally, the corridors F, F', and F'' lead from the rooms as yet unexcavated farther east directly to the destroyed rooms at the western extremity of the building.

The collocation of bedroom, robing-room, bath, and wardrobe-rooms closely associated with a throne-room is the typical plan of all the royal apartments; and this with the solidity of the building, the accuracy of its setting-out, and its spaciousness, almost equal to that of the king's own apartments, show that this dwelling was that of a personage little inferior to the king himself. A very significant feature is the absence of anything like the exten-

sive harim accommodation of the royal quarter, and we may deduce that the building was occupied either by a woman or by an unmarried boy. It is possible to see here either the palace of such an important personage as Amenhotep III's principal wife Queen Tiy, who surely had an establishment of her own, or with a good deal of probability we may assume that here was lodged the heir-apparent, Amenhotep IV, later the famous Akhnaton. It is possible that we may go even further and see in the two spacious suites of rooms at the west end of the building the lodging of the daughters of Amenhotep III, in which case the quarter as a whole would be that of the royal children; but the denuded state of this part of the structure makes it impossible to recognize with certainty the use of any of the rooms.

In conclusion, much work remains to be done ere this quarter is fully explored. Its buildings certainly extend some distance farther eastward toward the great lake of Queen Tiy (the Birket Habu); but the saturated condition of the soil will make it even harder to trace the walls of crude brick as we advance deeper into the cultivated area. To the west also, the area of magazines and workshops remains to be explored; and at some distance to the north, the remains of a line of buildings, once decorated with inscribed stonework bearing the name of Amenhotep, appear to mark the northern façade of this palace of one of Egypt's most famous kings.

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HISTORICAL FAN, WAR-HAT, AND GUN FROM JAPAN

LAFACADIO HEARN has made us familiar with Matsue, a remote Japanese town in the province of Izumo lying against Korea; for near this town (at Kizuki) lived the man-who-was-a-god, directly descended from the Shinto deity who some twenty-five centuries ago inhabited this spot when the ancestor of the present emperor descended upon earth and made his habitation in Japan. On this occasion the Shinto god of Matsue did not hesitate to

of their collections that they are tempted to forget that a gallery of art is above all a collection of beautiful things made for the delectation of mankind. The public seems to forget it even more completely. Who ever hears of a pleasure trip to the museum? People go to the theatre because they like a play, or to a concert because they enjoy music. The museum seems to be a place to which to send school children, a place for the instruction of artisans, a place to be visited by out-of-town sightseers. People of wealth spend large sums for works of art because, presumably, they find pleasure in looking at beautiful things. Here are works of art of the highest merit which are to all intents our property, which we may enjoy without expense and with very little trouble. How often do we look at them?

For myself, I find the Museum one of my greatest sources of enjoyment. One does not have to take thought in advance, to buy tickets, to set aside an afternoon or an evening. Whenever one has an hour or two to spare, one may stroll through its galleries and find refreshment for the spirit in almost any one of them. It is like having the finest of orchestras on call whenever one feels the desire for music.

To enjoy the Museum in this way one should not take it too seriously. One need not look at everything, nor worry oneself about schools or affiliations. Let the mere "specimens" slip by unnoticed; you need stop only when something calls to you and

you will not go far before this happens. I generally go straight to the first gallery at the head of the grand staircase. Here is Veronese's Mars and Venus Bound by Cupid, a masterpiece of the most human and delightful of masters; here is Van Dyck's Duke of Lennox with his wonderful dog; here is that pearl of perfect craftsmanship, Vermeer's Woman at a Case-ment, and nearby is the scarcely less perfect Visit to the Nursery by Metsu. There are other good things, but these four are enough to fill an hour or two with intensest pleasure. Another day it is Rembrandt's Man with a Black Hat before which I stand for a long time, or Hals's Vrouw Bodolphie or the Menings in the Altman Collection or Millet's noble Woman with Buckets—these are all inexhaustibly and eternally enjoyable and so are many other things; not paintings only, but precious fragments of Greek marble, bronzes by Dalcou, vases or lacquers, enamels or prints, objects of many sorts that men have made beautiful for us.

It is one of the greatest attractions of life in the city that the pleasures of the Museum are always at hand—pleasures surely as great as those of the theatre and the concert hall, and to be had for nothing. Why is it that so few of the people one knows ever avail themselves of these freely offered pleasures? Would it not be better for us if, like Tommy's friends, we had not quite outgrown our childhood?

KERYON COX.