

to twelfth centuries.⁸ The palmettes, though derivations from Persian art, have in details and colors a characteristic Turkish appearance.

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FIG. 9. DETAIL OF A RUG, TURKISH
LATE XVI CENTURY

THE TOMB OF TWO SCULPTORS AT THEBES

The Museum issues this month another volume of the publications of its Egyptian Expedition.¹ This is the fourth of the Robb de Peyster Tytus Memorial Series whose preparation and publication have been made possible through funds generously provided by Charlotte M. Tytus. In this work, entitled *The Tomb of Two Sculptors at Thebes*, N. de Garis Davies has added a third to the list of private

⁸Falke, *op. cit.*, I, figs. 138, 140, 153-155.

¹Publications of the Metropolitan Museum of Art Egyptian Expedition, edited by Albert M. Lythgoe, Curator of the Department of Egyptian Art. Robb de Peyster Tytus Memorial Series, Volume IV. *The Tomb of Two Sculptors at Thebes*, by Norman de Garis Davies. Folio, xii, 82 pages; frontispiece and 11 plates in color, 7 photogravure plates, and 12 line plates. New York, The Gilliss Press, 1925.

Theban tombs of the Eighteenth Dynasty which he has recorded and described for the Museum under the Tytus Fund. The volumes of the series which have already appeared are *The Tomb of Nakht* in 1917 and the two volumes of *The Tomb of Puyemrê* in 1922-23. The object of the donor of the fund was the recording of some of the best of the decorated private tombs of Thebes before time and modern vandals should have utterly ruined them.

In this volume as in the previous ones of the series Mr. Davies has described in detail the scenes and inscriptions painted upon the walls of the tomb and has drawn from them whatever they offer of history, biography, and information concerning manners and customs and tendencies in art. The book is illustrated by thirty-one plates consisting of photogravures, line drawings by Mr. Davies, and twelve color plates by the author and by Mrs. Davies, H. R. Hopgood, and Charles K. Wilkinson.

The tomb which forms the subject of the volume is excavated in the rock in the great cemetery on the western bank of the Nile at Thebes, not far from the desert cliffs which shut in the valley. The burial chamber was plundered in ancient times, as were the great majority of Egyptian tombs now known to us, but the painted scenes on the walls of the outer chamber have managed to survive in very fair condition for 3300 years, for the evidence points to the tomb's having been prepared about 1375 B. C. The inscriptions indicate an unusual situation in that almost equal prominence is given to two individuals, Apuki and Nebamon, both sculptors, who seem to have been married successively to the same woman, and it is likely that both were buried in the tomb. So little do we know of the personalities of any of the artists of ancient Egypt, that a monument built for two of them, both descendants themselves of earlier artists, must have considerable importance for the student of Egyptian archaeology. Furthermore, when it is added that these two sculptors lived at the dawn of the great artistic revolution of Ikhnaton, it will be realized that this new volume of the Tytus Series maintains the interest of its predecessors.

LUDLOW S. BULL.