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By Albrecht Dürer

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SUBSCRIPTION ONE DOLLAR

brown prepared paper, the drawing is fresh and direct and suggests a casual rather than a calculated sketch, to fix the pose for future reference in the artist's mind. Attributions being two-a-penny, there is no good reason why the names of either Filippino Lippi or Raffaellino del Garbo should not be mentioned as the potential author of this Florentine work. On the other hand, it is not impossible that one of their unnamed or unknown assistants may have had an exceptionally good day with his brush and washes, sometime about the year 1500. H. P. R.

small sized mastabas of persons who lived in Dynasty V (about 2700-2600 B.C.), and on the east, near the northwestern corner of the Pyramid of Cheops, is the great complex of tombs made by Senzemib-Yenti and his descendants, comprising four generations, of which six succeeding family heads held the office of "Director of all the King's Works." These men served seven kings of Egypt from Isepy, next to last king of Dynasty V, to Pepy II, next to last king of Dynasty VI. About fifty meters west of the Senzemib complex stands the large mastaba



Inscription of the Dog Abuwtiyuw

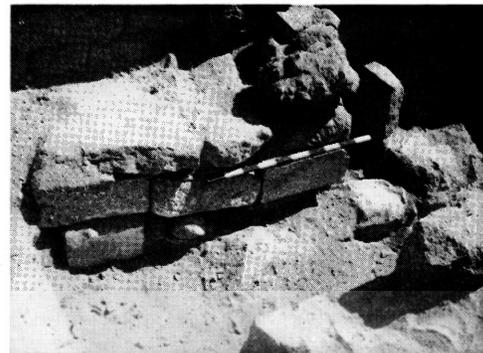
The Dog which was Honored by the King of Upper and Lower Egypt¹

LAST winter the Harvard-Boston Expedition found an inscription recording the burial of a dog named Abuwtiyuw with all the ritual ceremonies of a great man of Egypt, carried out by the orders of the King of Upper and Lower Egypt.

In the great cemetery west of the Pyramid of Cheops at Giza three groups of large mastaba-tombs were laid out in regular streets and cross-streets by Cheops himself, and a fourth by his son Chephren. These mastabas of the nucleus cemeteries were finished and used for princes and princesses of the royal family and for officials of the court under the reigns of Cheops, Chephren, Mycerinus, and Shepseskaf. Towards the end of Dynasty IV the vacant spaces in the streets and around the old nucleus cemeteries began to be occupied by the mastabas of persons of lesser rank, officials, servants of the court, and funerary priests. Many of them were royal gardeners with access to the king's person. North of the fourth nucleus cemetery the ground was filled with medium and

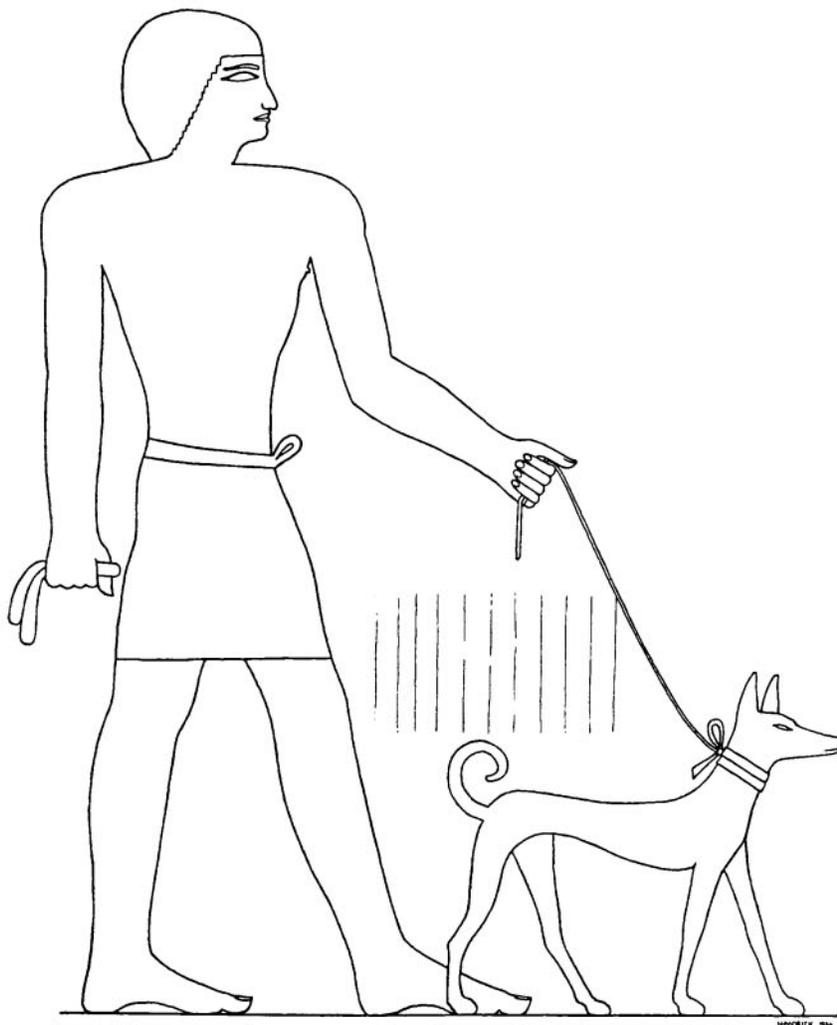
of Yaseu (G 2196) with a fully decorated rock-cut chapel. West of Yaseu's tomb was a mastaba of medium size numbered G 2187, without a chapel, and between the two was a small mastaba inserted probably late in Dynasty VI. This winter, in examining the burial shafts in this small mastaba (G 2188), we noted that one of the lining slabs of a burial chamber built in the filling of the mastaba was an inscribed stone taken from an old chapel and here re-used.

The block, which was of white limestone, measured 54.2 cm. long, 28.2 cm. high, and 23.2 cm.



The inscribed Stone as found

¹Owing to restricted space it has been found impossible to include all the illustrations provided by Dr. Reisner for this article. For the information of scholars we note the following references to representations of dogs which have been omitted: Lepsius, *Denkmäler, II*, Plates 9 a, 9 b, 17 c, 36 a, and 50 a. All are from tombs of the Old Kingdom at Giza. [Ed.]



Suggested Reconstruction of Scene to show Position of Inscription

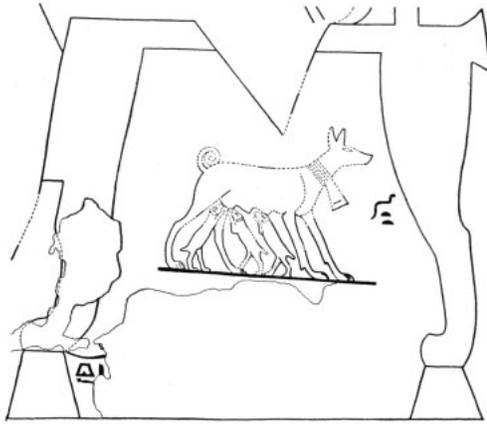
thick. It bore ten vertical lines of incised inscription, separated and bounded on right and left by incised vertical lines. Diagonally across the top right-hand corner ran a bar in relief which may have been part of a staff held in a sloping position (as usual) or part of a leash attached to the collar of a dog. The block is evidently from a wall scene. I reconstruct, below the inscription, a dog in relief standing with its raised head projecting to the right of the inscriptions, with a collar to which was attached the leash. On the left of the inscription was a man standing, also in relief, who held a staff or the end of the leash in one of his hands. The inscription is certainly complete and had no other vertical line in front or behind it.

The inscription is transliterated as follows:

- (1) ṯsm wnn ṣtp-s; r ḥm-f: (2) 'bwtyw rn-f:
 (3) wḏ ḥm-f kṛs(w)-f: (4) rdy n-f kṛs-t m
 prwy-ḥd: (5) idmy c; wrt: (6) ṣnṯr rdy
 ḥm-f: (7) ṣṯt ḥws n-f: (8) is in iṣwt nt:
 (9) iḳdw ir-n n-f ḥm-f: (10) nw r (i)m;ḥ-f.

Translation: "The dog which was the guard of His Majesty. Abuwtiyuw is his name. His Majesty ordered that he be buried (ceremonially), that he be given a coffin from the royal treasury, fine linen in great quantity, (and) incense. His Majesty (also) gave perfumed ointment, and (ordered) that a tomb be built for him by the gangs of masons. His Majesty did this for him in order that he (the dog) might be honored (before the great god, Anubis)."

I interpret the facts and the words as follows: The inscription was in a wall scene in a chapel of an unknown man at Giza, a scene in which the chief figure was the owner accompanied by the dog Abuwtiyuw. It seems necessary to conclude that the dog belonged to this owner, not to the king. The owner must have been attached to the person of the king in some capacity, gardener, huntsman, or body-guard. On service he was accompanied by his dog, Abuwtiyuw. The dog attracted the attention of the king and became a favorite of His



Hound with Puppies (see Davies, *Deir el Gebrāwi II*, Pls. iv, xv)

Majesty. Probably, after the habit of Egyptian dogs, he threatened, barking and snarling, every strange person who approached the king, and was called half in jest "the body-guard of His Majesty." As in the case of other Egyptian nobles, the dog was in constant attendance, a daily fact in the life of the king, and when he died, the king ordered that he be buried ceremonially in a tomb of his own, in order that, like human beings buried in this way, his *ka* might enter the after-life as an honored spirit before the Great God. Thus, in the other world after death, his future existence might be assured to continue his attendance on His Majesty together with his master. When the unknown owner decorated his chapel he had himself depicted with the dog which had brought him the favor of the king, and over the dog he had inscribed the remarkable honor conferred on the dog by His Majesty.

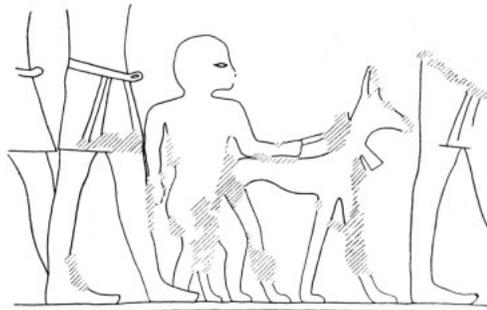
It is impossible to identify the chapel from which the block was removed. The material and the workmanship of the block indicate a chapel of Dynasties V-VI. The use of incised inscriptions accompanying reliefs bars any of the decorated chapels of the transition period between Mycerinus and the end of the reign of Neferirkara. The place where the stone was re-used indicates a mastaba in the area north of the fourth nucleus cemetery. In this area occur a number of large mastabas, in particular the mastabas of the Senezemib complex. These Senezemib



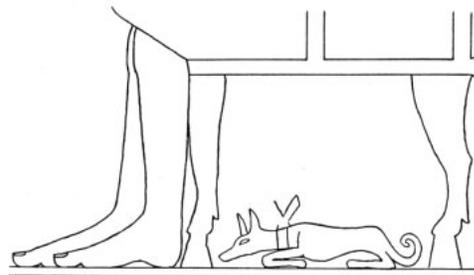
Dogs under Chair of Qa'ar, Giza, Dynasty VI

mastabas all had chapels of nummulitic limestone from which our white block could not have come. There is, however, the large chapel of Se-ankhen-Ptah (G 5520) which had certain walls lined with white limestone. This mastaba is within a short distance of the place where the block was found, but could hardly have been finished before Dynasty VI. Nevertheless the chapel could have been broken near the end of Dynasty VI and its stone blocks used for poor late tombs. However, there are other demolished chapels in this direction and no certain identification is possible.

The difficulty of identifying the tomb of the owner of the dog, which must have been at Giza not far from the place where the block was found, is as nothing to finding the tomb of the dog. It would probably have been a small mastaba, with the mummified dog enclosed in a small wooden box. Such a tomb might have been built even in the palace grounds. Our Expedition has found no burial of a dog and certainly none in a wooden coffin. Wherever the little mastaba stood or stands, it seems hopeless to find it.



Dwarf and Dog of Ankh-ma-ra; Giza (7837)



Dog of Yasen

Giza (2196)

The Egyptians of high rank who lived in the Old Kingdom frequently had themselves depicted on the walls of their funerary chapels accompanied by pet animals. The dog is the most common pet shown, walking under the carrying-chair in which the owner is borne by his servants, lying down under the chair in which the owner sits in offering scenes, or standing before or behind him when he is inspecting the work in the fields. Other pets are represented, such as the baboon and the monkey, and small children are often depicted holding a pet hoopoe in the hand. The dogs are of several varieties. Among these appears the greyhound or slugi (called *ism* in Egyptian), and this was the breed to which our dog Abuwtiyuw belonged. Several other dogs are known with a name based on the word *'bw*. It is probable that the word is onomatopoeic and represents the barking of the dog of the slugi-breed. The hound is usually represented with a tail curling upwards. In a number of hunting scenes of the Old Kingdom (Methen and Nefermaat of Medum) such hounds are shown held on a leash or pulling down wild animals.

The dog, and particularly the hunting dog or greyhound, played an intimate part in the daily life of the kings and nobles of all periods in ancient Egypt. It is therefore not surprising to find this animal frequently depicted in the reliefs carved on the chapel walls of these men. In one scene in the rock-cut chapel of Khafra-ankh at Giza the owner is shown viewing his servants and serfs engaged in all the occupations of his estates. He is standing holding his staff with his dog in front of him and a servant holding a large square sunshade over him. In the scene in front, where the figures are much smaller, among the men harvesting grain, Khafra-ankh is shown also of small size, with his dog. Thus he is "viewing" himself inspecting his fields. These scenes were intended to recreate for the owner the conditions of his daily life on earth. It is evident from such scenes, and from other facts, that the Egyptian conception of life after death made that after-life a replica of life on earth. Thus the dog became a natural element in the pictures of life along with members of the family, servants, and possessions. In the tomb of a huntsman of Dynasty XVIII, Maiherpri, buried at Thebes, two dog-collars were part of the funerary equipment. One was very elaborate, with gilded reliefs of animals, and the name of the bitch who wore it is given as Ta-ent-niuwt. The dogs themselves were probably not buried in the tomb, but the presence of the collars proves that Maiherpri conceived of his *kā* as accompanied in the other world by his favorite hounds (in this case also greyhounds).

The use of the dog in ancient Egypt, and his necessary place in the after-life as conceived by the Egyptians, is well known. The new inscription, however, records a dog so favored by the King of Upper and Lower Egypt that His Majesty ordered a ceremonial interment like that of a human being. The king presented the dog with a coffin, with

linen for the wrappings, with incense, and further presented the dog with a jar of perfumed ointment to be placed in the burial chamber. The tomb itself, a mastaba, was constructed by the royal craftsmen. All this was done in order that the dog might become an honored soul before the Great God of the living dead. It must be emphasized that he was not to become a man, but his *kā* as a dog was to be treated with all the favor and affection which he had received on earth from the king and his owner. GEORGE A. REISNER.

Some Corot Paintings in the Museum's Collection

THROUGH the activity and interest of two men now no longer living, William Morris Hunt and Seth Morton Vose, Boston and the Museum of Fine Arts are fortunate today in possessing a large and varied collection of paintings of the Barbizon School. A number of these collections of paintings which were formed by active collectors about the turn of the last century have now found a permanent home at the Museum. Our group of paintings by Jean François Millet, particularly from the Quincy Adams Shaw Bequest, is perhaps the finest in existence. Although it bears comparison with the Millet Collection in quality it not in size, our collection of paintings by Jean Baptiste Camille Corot unfortunately is less well known.

Among the thirty or so Corots which are housed at the Museum, there are paintings which represent almost every phase of the artist's work with the exception of his nudes and still lifes. In these paintings, which date from 1826, early in the artist's career, down to 1874, the year before his death, we see the gradual change in Corot's style from the simple direct products of his early Italian visits to the poetic gray-green landscapes and the charming figure studies of his maturity.

Corot's start as an artist came about by a circuitous route. Born in 1796, the son of a Parisian hairdresser, he was sent to Rouen to receive his education. On graduating, his father obtained employment for him as a draper's assistant, a position which he filled for eight years with little enthusiasm. Taking advantage of every spare moment, Corot drew and painted whenever it was possible. Finally, at the age of twenty-six, he was given a small allowance by his father and permitted to devote himself entirely to painting. After working for four years in the classical tradition under two disciples of David, he went to Rome, where he soon developed his own individual style by direct observation of nature. He was influenced at this time by the French-Italians, Hubert Robert and Vernet, and by the Italian, Piranesi. While he remained faithful to the French tradition, his pictures of this period, such as the *Ile et Pont San Bartolomeo*¹ and the

¹A. Robaut-E. Moreau-Nélaton, *L'Oeuvre de Corot*, no. 75. Reproductions of paintings mentioned in the text but not reproduced can be found in *The Oil Paintings Illustrated*, published by the Museum in 1932.