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The one primeval Language, traced experimentally through Ancient Inscriptions in alphabetic Characters of lost Powers from the four Continents: including the Voice of Israel from the Rocks of Sinai: and the Vestiges of Patriarchal tradition from the Monuments of Egypt, Etrusia, Bd.: II

London 1853

**Signatur: L.gen. 26 p-2**

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THE

# MONUMENTS OF EGYPT,

AND THEIR VESTIGES OF

# Patriarchal Traditions:

FORMING

## THE SECOND PART

OF

## "THE ONE PRIMEVAL LANGUAGE."

BY THE

REV. CHARLES FORSTER, B.D.

LONDON:
RICHARD BENTLEY, NEW BURLINGTON STREET.
1853.

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# ADVERTISEMENT TO THE READER.

THE general interest in the subject of the present work, manifested by the favourable reception of its First Part, has more than justified the reliance there expressed, "that the English Public would grant that fair and impartial hearing, and exercise that wise suspense of judgment, by which alone knowledge is enlarged, and without which it is impossible that justice can be done to the treatment of any subject, on a new principle, or in an untrodden way."

In entering upon the Second Part of this Inquiry, the author has only to repeat the expression of the same calm reliance, while he invites his readers to accompany him from Sinai to Egypt; from the scenes of the wanderings of God's ancient people, to the imperial seats of their alternate protectors and persecutors, the Pharaohs.

The attempts formerly made to convert Egypt and her monuments into the stronghold of infidelity, and recently renewed, in a less daring indeed, but not less dangerous form, seem to call upon all who take a serious interest in the cause of revealed truth, to enter, with the author, upon an inquiry into the real state and merits of the case: an inquiry based, not on theory, but on experiment, and aiming only to ascertain whether the witness really borne by heathen Egypt be not, like that borne by every other heathen land, a witness to the literal truth, and historical fidelity, of the Books of Moses, and of the whole Word of God.

When the literal sense of the Mosaic records has been questioned, and the historical authority even of the Gospel history impugned, on the evidence of the broken or pseudo-dynasties of Manetho, on the one hand, and of the supposed discoveries of self-denominated "Egyptologers," on the other, inquiry into the phenomena really presented by the monuments of Egypt is no longer a subject of learned curiosity—it becomes a matter of Christian duty. On this high ground

it is that the appeal is now made, both to the English Public, and to the Christian world.

We have lived to see the received Biblical chronology assailed, and the Gospel genealogies themselves set aside, by rationalizing theories built solely on the authority of the fragmental history of Manetho, interpreted by alleged discoveries on the monuments. To question, upon grounds like these, the received scriptural chronology, is alone a serious inroad on the credibility of the Sacred History itself. But to question, on any grounds whatsoever, the historical authority, the literal fidelity, the infallible exactness, of the Gospel genealogies, is to strike at the root of Christianity and Revelation. If the names in those genealogies, if any of those names from Adam to Christ Jesus, be names, not of individuals, but of families or nations, if a single link in the heraldic series of generations be thus broken, we lose all note of time. And every wild theorist, from the *savans* of the French expedition to the *savans* of the present day, may set up his own chronology, and make the world, at will, 7000, or 70,000, years old.

Now, as the new and anti-Biblical chronology above noticed is THE RESULT of what is termed by its professors, "Egyptology;" and is founded, avowedly, upon the system and conceived discoveries of Champollion and his school, is it not high time, and is there not a serious call on all who would "zealously contend for the faith once delivered to the saints," to examine into the grounds of that system of Egyptian philology, and into its claims to acceptance? since if the system itself rests not upon sound foundations, the rationalizing theories erected on it must fall together with it to the ground. With this aim I ask my readers to accompany me into Egypt; under the moral conviction that to a Christian Public the appeal will not be made in vain.

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## DIRECTIONS TO THE BINDER.


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X., XI., XII., XIII., XIV., XV. to be placed at the end.

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# ERRATA.

Page 14. line 22. for "égyptien" read "égyptienne."
50. line 21. for "*i*" read "*r*."
72. line 7. from bottom, for "*Egyptians*" read "*Egyptian*."
79. line 4. for المهنت read المنهت.
80. line 7. for "Tat." read "Taf."
108. line 5. put a full stop after "dicitur."
121. line 5. from bottom, for "or" read "on."
149. line 17. for دبر read دبر.
184. line 16. for "man" read "woman."
195. line 4. before "Leo" read نهام.
196. line 16. for نه read نمر.
209. line 2. for "in Pararboris adiso" read "arboris in Paradiso."

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# PART II.

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THE

# MONUMENTS OF EGYPT,

AND

# THEIR VESTIGES

OF

# PATRIARCHAL TRADITION.

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# THE MONUMENTS OF EGYPT.

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Philo, a noble Jew of Egypt, and (like Cosmas Indicopleustes) a native of Alexandria, the most learned of his countrymen in their learned age, in his treatise on the Confusion of Tongues, explains the dispensation recorded in the eleventh chapter of Genesis, upon the principle about to be unfolded experimentally in the present work. The principle is simply this: that the change miraculously wrought at Babel, was not radical, but dialectic. It is thus enunciated by Philo Judæus: "(Mankind) paid the fit penalty for their daring, for they presently became many-tongued; so that, from that time forth, they could no longer understand each other, by reason of the diversity in the *dialects*, into which the one tongue, once common to all, was divided."*

* Δίκην μέντοι τοῦ τολμήματος ἔδωκε τὴν προσήκουσαν· ἑτερόγλωττα γὰρ εὐθὺς ἐγίνετο, ὡς ἐξ ἐκείνου, μηκέτ' ἀλλήλων ἐπακοῦσαι δυνηθῆναι, χάριν τῆς, ἐν ταῖς διαλέκτοις, εἰς ἃς ἡ μία καὶ κοινὴ πάντων ἐτμήθη, διαφορᾶς. — *Philo Judæus De Confus. Ling.* p. 321. ed. fol. Lut. Par. 1640.

This view of the subject rests, indeed, upon considerations inherent in the case; it is founded upon a known law of Providence, the economy of miracle; and may be sustained by a clear induction of facts, commensurate with the history and phenomena of language.*

In the First Part of this work, the original unity of speech or language, affirmed by Moses, and the dialectic character of the confusion of tongues at Babel, have been investigated in the quarter, whence, in such an inquiry, light ought, in the first instance, to be sought; in the line of Abraham, and the "local habitation," in their transition state, of God's chosen people. In the voice of Israel from the rocks of Sinai, we seem to catch the echo of a still more distant voice, that of the "one language and one speech," by which "the whole earth was once overspread."†

* "Any two barbarous languages, or any two which are highly cultivated, are so pervaded by a sameness of character, as to bear witness to the identity of their internal source." — *British and Foreign Medical Review*, No. xlviii. p. 479.

† This one primeval language has been identified, at Sinai, as to its vocabulary at least, with the old Arabic. In passing from Sinai to Egypt, I would now premise, that the old Arabic stands identified historically, as well as philologically, with the ancient Egyptian. A writer of great authority among the ancients, Juba, in his History of Arabia, as cited by Pliny, states, that Egypt was originally peopled from Arabia: that the banks of the Nile, from Syene to Meroe, were first colonized by Arab tribes: "Juba tradit — accolas Nili, à Syene, non Æthiopum populos, sed *Arabum* esse dixit, usque Meroe."— *Hist. Nat.*

But if the people of Egypt, or any considerable part of them, were

The transition from Sinai and its inscriptions to Egypt and her monuments is natural and obvious. For "Israel came out of Egypt," after a sojourn of two hundred and fifteen years: a period of international intercourse, in the unavoidably close relations, first, of protectors and dependents, and, afterwards, of masters and slaves, in which the language of Egypt must have long become the spoken language of the Israelites*, and the written characters of Egypt, pre-

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primitively Arabs, the language of Egypt, it follows, wholly or in part, was primitively Arabic. A consideration which tells with great force in two ways: 1. as corroborating all internal proofs of identity between the Egyptian and the Arabic; and 2. as confirming, from such internal marks, the testimony of King Juba. That testimony, in truth, is upheld by actual experience. The fact, that the banks of the Nile are now frequented by Arab tribes, is strong presumptive evidence that they were always so frequented; in other words, that they were originally colonized by them. Even as a probability, this reflection gives great weight to coincidences of vocabulary between the old Arabic and the old Egyptian.

* "מן pro מה, est *Ægyptiorum* ut notat Hiskuni. Ex eo sermone *multa adhuc retinebant Hebræi.*" *Grotius in Exod.* xvi. 15. "Hiskuni observat מן, in lingua Ægyptiorum, idem esse quod מה, in linguâ Hebræorum. Nihil porrò absurdi, si Israëlitas, qui tot annos in Ægypto triverant, usos fuisse particulâ ejus linguæ." — *Drusius in loc. citat. ap. Crit. Sacr.*

"Linguam Ægyptiacam Ebrææ matris *Dialectum fuisse* [statuunt Amama, et Gregorius Gregorii Francus in Lexico suo], *admodumque ei adfinem.* Loquuntur autem *de Antiqua Ægyptiaca*, non recentiore illa Kircherii, de qua testatur Doctiss. Hottinger. distare eam δὶς διὰ πασῶν, et vocibus, et formationibus, ab Ebræa." — *M. M. Liebentantz, Dissert. de Facie Mosis, Thess. Vet. Theol. Philol. V. T.* tom. i. p. 313.

"Quæstio inter philologos agitatur de vocula מן, ex qua nomen *Manna* est confectum, unde scil. deducatur. R. Chiskia, in Com. Lib. sup. Pent. qui Chastenui inscribitur, deducit ex idiomate Ægyptiaco

sented on all sides to the eye by her countless monuments, must have been familiarized to them in ways without example in any other land.* The inferences inevitable in this state of things are so simply just, that they might safely be stated and received as axioms. And as, when Hebrews conversed with Egyptians, they would converse in the tongue of Egypt, so, when they wrote, if they wrote at all, they would use "the characters of the country." No tables of commandments, "written and engraven in stones," no copies of the Law, recorded upon pillars, then existed, to consecrate in the eyes of Israel any idiom as exclusive, or any characters as sacred. From the nature and reason of the case, therefore, it may most justly be required, as a main link in the proof of the Israelitish origin of the Sinaïtic inscriptions, that the rocks of Sinai, and

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affirmans, Ægyptiorum labra מן idem esse, quod מה in idiomate Ebræorum. — Verum enim vero, quum Ægyptiorum lingua (pura scil. ac vetus,— quæ enim hodie superat, *confusum quoddam chaos, et recens est inventum*, eaque maximam partem cum Græca, *ex qua videtur esse deducta*, et peculiariter Coptica vocatur) jam tum olim ætate hujus Albonis esse desierit, satis certo hoc dici nequit."— *M. F. Stapelen, Diss. de Vocula* Man. *ad Exod.* xvi. 15. ap. *Thes. Vet.* tom. i. p. 308.

* Their necessary familiarity with everything Egyptian, is well brought out, in a different connection, by Sir Gardner Wilkinson: "The *bulwarks* used by the Jews (Deut. xx. 20.) on their march to the promised land, were doubtless borrowed from those of Egypt, where they last lived until they became a nation; *and from whence they derived the greater part of their knowledge upon every subject.*" — *Mann. and Cust. of the Ancient Egyptians*, vol. i. p. 363.

the monuments of Egypt, shall exhibit the same characters: that the alphabets shall be substantially identical.

It was under this conviction that I was first led, in the year 1845, when far advanced in the study and experimental decypherment of the Sinaïtic inscriptions, to compare the written characters of Sinai and Egypt. The plates of the Rosetta Stone, with its harmonized triple inscription, as prepared by the late Dr. Thomas Young, and published by the Egyptian Society, placed, in the course of that year, unexpectedly in my hands by the kindness of a friend, supplied ready means for instituting the proposed comparison. The result more than met my just expectations. A slight inspection of the Rosetta enchorial inscription disclosed, not similarity only, but absolute sameness between several of the characters. A more full investigation not only enlarged the proof, but brought to light characters so identical in form, that (had the chronology tallied) they might have been written by the same hand. The strictly alphabetic character of the enchorial inscription was what first forced itself upon my attention at this stage. For the strictly alphabetic character of the Sinaïtic inscriptions being universally admitted, it was only common sense to conclude that Egyptian cha-

racters, absolutely identical with those of Sinai, must, also, be strictly alphabetical.*

At this early stage of the comparison, however, I suspended further inquiry, in order to resume my interrupted Sinaïtic researches. I had now ascertained, at least to my own conviction, that, with respect to the nature of the enchorial characters of the Rosetta Stone, Young and Champollion were alike in error; and that Akerblad alone was right. For that eminent Swede lived maintaining, and died affirming, that the enchorial characters of Egypt were purely alphabetical.

But still, sameness of form in the characters was, so far, my only ground of conviction. For,

* "Les témoignages les plus imposans de l'antiquité classique concourent à atttribuer aux Egyptiens l'invention de l'écriture *alphabétique ;* et le docte Georges Zoëga, qui, le premier parmi les savans modernes a professé hautement cette opinion, indique (*De Origine et Usu Obeliscorum*, pp. *556*, *557*, et *558*.) les divers passages de Platon, de Tacite, de Pline, de Plutarque, de Diodore de Sicile, et de Varron, sur lesquels elle est fondu." — *Champollion, Précis*, pp. *557*, *558*.

"Herodotus says plainly, 'that the alphabet brought by Cadmus into Greece, was *Egyptian ;*' and yet, speaking of the three most ancient inscriptions in Greece, he says, 'they were in *Phœnician* characters, which very much resembled the *Ionic.*'"— *Divine Legation*, vol. iv. p. 164.

Herodotus, doubtless, was correct in all three statements. What is the proper inference? Plainly, not only that the Egyptian characters, imported by Cadmus, were alphabetical in the strictest sense, but that the Egyptian, the Phœnician, and the Ionic characters, were alike letters from the one font, the one primeval alphabet of the one primeval language. "All languages were derived from one ; and it is but reasonable to think the same of all alphabets."— *Some Inquiries into first Inhab. Lang. and Lett. of Europe*, p. 124. Oxford, ed. Qto. MDCCLVIII.

as yet, I had not attempted the decypherment of a single word, excepting the proper name Ptolemy, which seemed to provoke examination by its incessant recurrence. The enchorial group, justly assumed by Dr. Young and others to represent this name, I did accordingly examine ; and found its characters, though extremely rude, substantially identical with some of those in Mr. Gray's Sinaïtic collection. But, instead of the Greek name itself, read by so many of my predecessors, I could discover, in the Egyptian words, only a paraphrastic translation of it in the true Eastern style.

Thus matters rested, until, shortly after, a fresh impulse was given to inquiry, by the visit of a learned friend; who found me too deeply interested in the Sinaïtic monuments, to allow of my turning aside, beyond a passing allusion, to those of heathen Egypt. I communicated, however, the fact of the discovery of characters of the same forms, and, as I believed, of the same powers, in Mr. Gray's Sinaïtic inscriptions, and on the Rosetta Stone; inquired of my fellow student whether he had seen Dr. Young's plates; and, on his replying in the negative, placed them in his hands, as a specimen of the happy union of skilful arrangement with learned labour, sure to interest him. He had not been long engaged

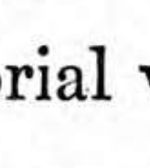
upon the plates, when he summoned me to his side. I found that he had covered with paper the Greek, and the Latin translation of Dr. Young, in a line of the plate (21.), leaving the unknown enchorial characters alone visible. He pointed to a small



*Lycopolim.*

group of three characters, observing "I give you fair notice, I have a particular reason for asking you what is that word?" I told him it was *aâr* or *âir*. "Surprizing," was the answer; "it is the very word I want. And now, (he proceeded) I give you warning that I have a still more special reason for asking you (pointing to the next group, also of three characters) what is that word?" I replied, that it was *kūâ*, or *kuâ*. To his inquiry after the meaning, I answered I did not know it; but that Golius would soon tell us. On opening the lexicon at the word, I read aloud the definition, قواع *kuâw*, Lupus vociferans. "Lupus, a wolf! (exclaimed my friend with great surprise): *It is the name of the city.*" And throwing away the papers, he disclosed to me the name *Lycopolis*, "the city of wolves,"

standing, where it had been placed by Dr. Young, under the two Egyptian words which had been just *vivâ voce* decyphered, viz. *âr* or *âir kuâw*, "The city of wolves." *

From this decisive test of the soundness of the decypherment, and as decisive testimony to the inimitable accuracy of Dr. Young's mechanical distribution of the text, the querist presently passed on to a fresh experimentum crucis. Pointing to another enchorial word,  , similarly enclosed between papers, in a different plate (29.), he asked its pronunciation and sense. To my answer عوا or ع, *wâ* or *âua*, a dog, or the bark of a dog, he replied, "You would have been right this time, too, had the name been *Anubis*, but it is not: it is *Thoth*." On withdrawing the paper,

* The Arabic *aîn*, ع, occurring in both words, was the master key to this decypherment. This character is one of the most frequent on the Rosetta Stone. By Champollion, however, it is entitled M. And against the evidence of his senses, and in the face of his own admissions, 1. that the hieroglyphic alphabet had, in its constitution, *une ressemblance très marquée avec l'alphabet Hébreu;* and 2. that there were *un nombre assez étendu de mots communs à l'Egyptien et à l'Hébreu*, — he questions the existence of the *aîn* in the Egyptian language: "Le ע (*ain*) Hébreu n'eut probablement point d'équivalent dans l'alphabet hiéroglyphique!" This one dictum is a flaw fatal to his system. For the *aîn* is the very life-blood of all the Semitic dialects. That it occurred in the Egyptian, is certain from Horapollo; who has preserved two Egyptian words, *âūa*, *Thunder*, and *sebâ*, *Satiety*, having the same sound, and the same sense, in Egyptian, Hebrew, and Arabic; and both words, in the Hebrew and Arabic, spelt with the *aîn*.

accordingly, the name *Thoth* stood over the word.



*Thoyth.*



I observed to my friend, we must see what Thoth (the Egyptian Mercury) had to say for himself in this connection, *as I was sure of my word;* and turning to Lemprière, read as follows: "THOTH. — In Egypt, his statues represented him with *the head of a dog*, whence he was often *confounded with Anubis*."

Verifications like these might safely be left to tell their own conclusiveness. But it is due only to the interest and importance of the subject, that the reflecting reader should pause here to estimate for himself, upon the doctrine of chances, the amount of the evidence in support of M. Akerblad's principle of alphabetical decypherment, supplied by the single example of LYCOPOLIS. That two unknown Egyptian words, standing in conjunction, should be successively and correctly interpreted, the interpreter himself being wholly unaware of the object of the querist, and of their compound import; that these words should form together the proper name of an Egyptian city; and that this compound name should stand in the same order — over them in the original Greek,

and immediately under them in the Latin, of Dr. Young's arrangement — presents a case of proof, in the face of antecedent improbabilities, which men of science are alone competent to calculate.

Nor are the counterchances exhausted by this statement of the case. It must be remembered, not only that the component words of the proper name have been produced correctly, though unconsciously, but that they have been fixed on *impromptu*, amidst the thousand roots of the Hebrew, and the ten thousand roots of the Arabic lexicon.

Immediately upon obtaining results so satisfactory in themselves, and still more satisfactory because they came unsought, I felt the duty of relinquishing even Sinai for a season, and of devoting my best attention to the study and decypherment of the Rosetta Stone. The precious Greek original, in this unique monument, furnished, at each point of progress, anchoring-grounds to the voyager through its "OCEAN"* of unknown words. And, with even two points of the compass in our favour, the hope arose that this ocean might be traversed. The hope was rational, and it was not disappointed. Word after word of the enchorial inscription yielded up the sense required by the corresponding Greek word, to an alphabet formed on the

* The expressive Title of the great Arabic lexicon of Firoúzabadi, or "The Camous": from قموس, *Oceanus*.

simple principle, that letters of the same known forms, are to be assumed to possess the same powers.* Upon this principle I proceeded, until I reached the first disjecta membra of the hieroglyphic text: when, to my great surprise, I found in it, intermingled with the pictures, as regular an alphabet as in the enchorial, or as in the Greek itself. In this alphabet, if some characters were new, many were of known Greek, or Hebrew, or Ethiopic †, or Hamyaritic forms; the

* The identity of many of the characters on the Rosetta Stone with Arabic, or Hebrew characters, is so plain and perfect, as to require juxtaposition only to satisfy the most inexperienced eye. But when, as in the enchorial text, the same forms can be proved (as is continually the case), by the evidence of the Greek text, to have the same powers, nothing seems wanting to the demonstration.

† "No person who considers the complex and incondite system of the Ghuz alphabet, can, for a moment, entertain the idea that it was invented by Frumentius; or by any individual acquainted with Roman, or Greek, or even Coptic letters. The comparison of the Ghuz alphabet with the different forms of the Samaritan and Phœnician letters, seems to decide this question; so many of the Ethiopic letters coincide in shape with the characters of those alphabets, *as to leave no room for doubt as to their real origin*; and it is most probable, that the alphabetic system used by the Abyssins, *was obtained by them through the medium of the Hamyarites.* If the use of letters had been introduced immediately by Jews, the arrangement of the Hebrew alphabet would most probably have been observed. If, on the other hand, letters had been invented for the Ethiopians, by Frumentius or his followers, they would, as I have before hinted, have contrived them on a simpler plan, and on one formed on the model of the more cultivated languages." — *Prichard, Physical History of Mankind*, vol ii. p. 169.

The high antiquity of the Ethiopic language and letters seems, in point of fact, concluded by the following passage of Diodorus Siculus: Ἰδίων γὰρ Αἰγυπτίοις ὄντων γραμμάτων· τὰ μὲν δημώδη προσαγορευόμενα, παντὰς μανθάνειν, τὰ δ' ἱερὰ καλούμενα, παρὰ μὲν τοῖς Αἰγυπτίοις, μόνους γινώσκειν τοὺς ἱερεῖς, παρὰ τῶν πατέρων ἐν ἀπορρήτοις μανθάνοντας· παρὰ δὲ τοῖς Αἰθίοψιν, ἅπαντας τούτοις χρῆσθαι τοῖς τύποις. — *Diod. Sic. Biblioth.* lib. iii. § 3.

Greek letters, as of Phœnician origin, belonging, no less than the Hebrew and Hamyaritic, to the idioms of the East.* Proceeding experimentally, I quickly verified the known characters, and gradually recovered the true powers of the unknown. Words in the hieroglyphic text, wholly apart from the figures or pictorial adjuncts, now yielded senses in exact accordance with the corresponding words in the enchorial, and in the Greek. The double process was carried on, until the whole had been approximately decyphered, and the enchorial and hieroglyphic texts resolved into glossaries. The final experimental result was as unexpected by myself, as it was fatal to the hieroglyphic theories of Champollion and Dr. Young. For, instead of the figures of men, monsters, and animals, standing as letters of a phonetic or pictorial alphabet, I found that they were merely, what they appeared

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Hence we learn, that the Ethiopians had *the same alphabets* as the Egyptians; with this difference only, that, with them, all the kinds of writing were open alike to all the people; in other words, *there was no mystery in the characters*,. The passage is further and highly important, as throwing light upon the philological value of the Ethiopic alphabet, whose powers are all *known*; while its corresponding characters have certainly the same powers with the ancient Egyptian, and, therefore, become our key to them.

* The genealogy of alphabets has been justly traced by Dr. Shuckford: "The characters which are now commonly used in Europe being derived from the ancient Latin; the ancient Latin from the Greek; the Greek letters from the ancient Phœnician; and the Phœnician, Syrian, ancient Hebrew, and Assyrian, having been much alike." — *Sacr. and Prof. Hist. Connected*, vol. i. pp. 224, 225. ed. 8vo.

to be, *pictorial representations**; and that they bore no other relation to the alphabetic characters by which they were accompanied, than the device bears to the legend of a medal or a coin.† In

* The extent to which M. Champollion himself admits this to be the case, destroys all confidence in his hieroglyphic theory. For, once the principle of *simple pictorial representation* is conceded at all, it is in vain for modern philology to lay down the law, as to what is, or what is not, hieroglyphic.

"Le premier pas à faire dans l'étude raisonnée du système d'écriture dont ces caractères sont les élémens, était sans contredit de distinguer d'abord les hiéroglyphes, proprement dits, de toutes les autres représentations, *qui couvrent les anciens monumens de travail égyptien.* — La première distinction, si importante et si fondamentale, ayant été négligée, on prit pendant long-temps les figures, et les divers objets, reproduits dans des peintures et des bas-reliefs égyptiens, *qui représentent simplement des scènes historiques, religieuses, civiles, ou militaires,* pour de véritables hiéroglyphes; et l'on s'épuisa en vaines conjectures sur le sens de ces tableaux, *n'exprimant, pour la plupart, que ce qu'ils montraient réellement aux yeux ;* mais on s'obstinait à vouloir y reconnaître un sens occult et profond, à y voir, sous des apparences prétendues allégoriques, les plus secrètes spéculations de la philosophie égyptien." —*Précis du Syst. Hiérogl.* p. 306.

† The true office of the pictorial figures in the hieroglyphic texts, is ascertainable from examples on the Rosetta Stone. These examples show that the figures, as in a pantomime, merely *represent*, what the alphabetic characters intermingled with them *describe.* By his arrangement in juxtaposition of the hieroglyphic and enchorial texts, Dr. Young, it will presently be seen, has unconsciously thrown new light upon the subject; the hieroglyphic figures being found only to depict the objects or actions described in the enchorial words standing under or over them. These objects or actions are in some instances, so peculiar, as to preclude all liability to accidental agreement. To arrive at the whole truth, we have only to generalize : since the phenomena of the Rosetta Stone certainly contain *the principle* of the hieroglyphics.

One admission of Champollion's may here be noted, as containing a partial adumbration of the truth. "La plupart des figures qui composent les anaglyphes (bas-reliefs purement allégoriques ou symboliques), *sont accompagnées de petites légendes explicatives en veritable écriture hiéroglyphique.*"— *Précis,* p. 349.

other words, the far-famed hieroglyphic monuments of Egypt, so mysterious in the eyes of the Greeks and Romans as well as in our own, appeared to be nothing more than the most ancient form of our own modern "Illustrated News."* If exceptions occur, and they do occur, to this humiliating description, they appear, so far, at least, as can now be known, to be such only as occur equally in modern usage. If, for example, figures appear, not infrequently, unaccompanied by written characters, it is because those figures tell their story with a plainness, which no written characters (to the ancient Egyptians themselves at least) could make more plain.

It was not, I will freely own, without a long

* "Language of itself, however clear and forcible, must always fail to present the mind with the correct images of passing events; and the deficiency can be supplied only by uniting literary power with graphic skill. So extensively is this *now* recognised, that Pictorial Papers are published in London, Paris, Leipsic, Madrid, Rome, New York, Mexico, and even in Canton."— *Historic Times, Prospectus.*

Now to what does this statement amount, but to the confession, that the requisites for the communication of thought by writing, were better understood by the ancient Egyptians, and the other primitive nations of mankind, than by the boasted science and philosophy of Greece, of Rome, or of modern Europe!

The Greeks seem to have been partially aware of the simply illustrative character of the hieroglyphics. One painter, at least, Nealces, B. C. 248, manifestly borrowed a felicity of his art from Egypt; and, in so doing, hit off the truth: "Il se fit remarquer par les traits ingénieux et singuliers dont il animait ses compositions. Ce fut ainsi qu'ayant à présenter un combat naval des Perses et des Égyptiens sur le Nil, *il caractérisa le lieu de la scène, en plaçant sur la rive un crocodile, prêt à dévorer une âne qui vient s'abreuver au bord du fleuve.*" — *Biographie Universelle*, Art. *Nealcès.*

struggle against my own preconceptions, which had paid ready tribute to the brilliant ingenuity of Champollion, and willing homage to the perceptive genius of Young, that I found myself compelled, by a force of experimental evidences neither to be resisted nor evaded, to come to this conclusion. Before, however, its matter-of-fact grounds can be availably submitted, it will be necessary, for the information of the general reader, briefly to state and explain the first principles of the theory of the late M. Champollion Figeac le jeune; whose system of hieroglyphical interpretation seems now the system generally received and in use both in the Old and New World. This theory, like the Nile, has branched out through many mouths; but they who would form a sound judgment of its real character must analyze it at the source. Now the whole first principles of his system, Champollion avowedly found (as Young had found before him) in the proper name of Ptolemy; justly assumed to be represented, in the enchorial text, by a group of characters, and in the hieroglyphic text, by a ring or cartouche, corresponding in position, and in the frequency of their recurrence, with the proper name ΠΤΟΛΕΜΑΙΟΣ (*Ptolemy*) in the Greek text of the triple inscription. That the cartouche, and the group of characters,

in question stood as representatives of this proper name, had been originally pointed out by de Sacy, and was fully admitted by the consent of learned Europe. But Champollion, with the brilliant impetuosity of his country, advancing upon an error into which Young himself had previously fallen, undertook to discover, not its Egyptian equivalent, but the Greek name itself, in Egyptian characters, in the hieroglyphic cartouche. In pursuing this course, both philologists plainly overlooked a preliminary objection of the gravest and weightiest kind: namely, that their assumption supposes the Egyptians, contrary to the analogy of Eastern language and usage, to have *adopted*, instead of *translating*, Greek proper names. Not to confine ourselves to the East, the familiar examples of *Augustus* translated into Σεβαστὸς; of our "*lion-hearted*" Richard, into Cœur de Lion; of "the Black Prince," into *Prince Noir*; and to come home to Egypt herself, of *Octavius* into *Zminis* (its Arabic equivalent) so felicitously detected by Dr. Young himself*; must shake to the base all gratuitous assumption of the adop-

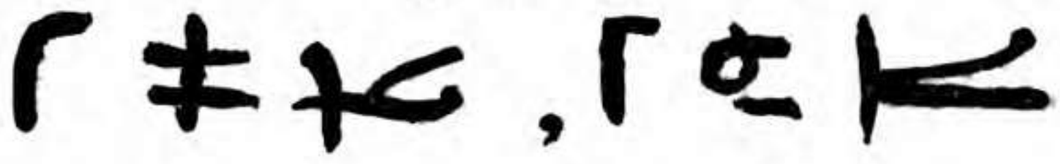
* "The character, which is sometimes represented [in the Greek duplicate?] by *z*, and sometimes by *s*, must, in all probability, be the Coptic *sh*: so that ZMINIS ought rather to be written SHMINIS, meaning OCTAVIUS, from SHMEN, *eight*." — *Young, Discoveries in Hier. Lit.* p. 120.

On reference to the enchorial characters, placed in Dr. Young's table of enchorial names opposite the name ZMINIS, as read by my previously-formed alphabet, instead of his Coptic version SHMINS, I found two words

tion, instead of translation, in any language, of foreign proper names. Yet, upon this unautho-

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(the first, pure Arabic), reading ثامن ثزر, *Tsaman Tsaesar*, Octavius Cæsar: the enchorial letters running sideways, thus —

ZMINIS 

ثـامـــن ثـــز ر

*Saman*

Cæsar Octavius

This result, the fruit of Dr. Young's tact, in the mechanical arrangement of bilingual texts, led me to examine other names, similarly adjusted, in the same table; and, in several instances, with equal success. The names of ISIS, HORUS, and OSIRIS may be adduced as specimens.

ISIS, according to Jablonski and other authorities, "in the Egyptian language, signified *the cause of abundance;*" and, dropping the Greek termination, the name, accordingly, finds its equivalent in the Arabic وشى *Washī*, Abundantia: "Plenty"; a word similar, or rather identical, in sound and sense.

The enchorial name opposite ISIS, in Dr. Young's table, however, was not وشي, *washī*, but ريف, *rif*.

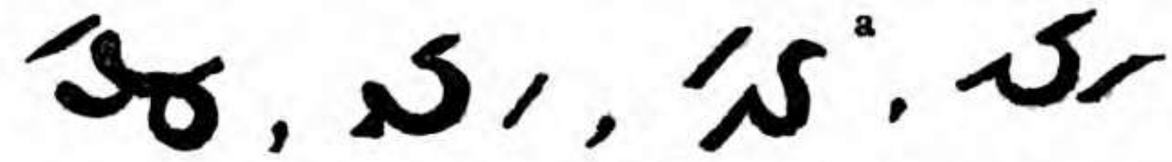
ISIS. 

ريف

The name reading ريف, by the previously-formed alphabet, I examined this root, and found it to be the *synonyme* of وشي, or the very same definition with that of the Egyptian proper name ISIS: viz. ريف, *rif*, Proventu abundavit *terra*. Proventu abundans. "Abounding with produce. Abundant produce." The enchorial characters were as clear, as the sense was perfect: the Rosetta *r*, (our Hebrew ר sideways) and the Ethiopic *f*. I could no longer doubt that ريف, was a second Egyptian name for ISIS. Next beneath that of ISIS, in Young's table, stood the name of HORUS, represented, also, doubly, by two enchorial words, the first thrice repeated; viz.—

rised basis will be found wholly to rest, not the point at isue only, but the whole Champollion system.

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HORUS  [a]

مدة وق[ت] [و]قا[ت] وقق

Read by my previously-formed alphabets, there could be no doubt as to the words. Their sense was the only question. Their definitions proved them synonymes; and synonymes for the name HORUS: viz. وقت, *wakat*, HORA, *i. e.* Certum *tempus*, *καιρός*. مواقت, *mawakat*, Statum *tempus*, "TIME;" and مدة, *madat*, Spatium *temporis*, "A space of time, TIME." Could this be fortuitous?

The name *Hor* or *Horus*, therefore, in the Egyptian as well as in Greek, signified *time*, or the *hours*. The Greeks were right in their etymology; and their censors, Paw and Jablonski, wrong. The latter would captiously have the Egyptian name to signify, not *time*, but *light*, in the face of the array of authorities, Greek, Roman, and *Egyptian*, which he has thus accumulated: "Unum hoc superest, ut nomen Ægyptiacum, *Hori*, ex antiquo gentis illius sermone interpretemur; nam et hoc novam, dictis supra, lucem inferet. *Græcorum plurimi*, nominis hujus originationem ex lingua sibi patria arcessunt. Ex eorum sententia scribit Macrobius, Sat. lib. I. c. xxi. 'Apud Ægyptios Apollo, qui est Sol, *Horus* vocatur, ex quo et *horæ* viginti quatuor nomen acceperunt: et quatuor *tempora*, quibus annuus orbis impletur, *horæ* vocantur. Id HORAPOLLO paucioribus sic complexus est, lib. I. c. xvii. Ἥλιος δὲ Ὧρος, ἀπὸ τοῦ τῶν Ὡρῶν κρατεῖν. Sol Ægyptiis dicitur *Horus*, eo quod anni *tempestates*, et *horas* diei, moderatur.' One might suppose *the Egyptian priest* would know best. Jablonski, however, sets himself up against Horapollo! "Verum recte et bene de hac Græcorum originatione judicium tale tulit Joann. Corn. a Pauw, in notis ad hunc scriptorem, p. 310. 'Hæc Græcorum indolem aperte respirant. Ægyptii Ὧρου etymon nunquam ab ὥραις deduxissent.' Quibus non est quod addam; idque tanto minus, cum plerique ex Græcis nomen *Hori*, non ex Græco, *sed Ægyptiaco explicandum esse*, aperte et ultro fateantur. *Recepta* jam apud conditorum longe plurimos hæc est sententia, nomen *Hori* Ægypti-

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[a] This character, placed upright, is the Hebrew ק, koph.

The initiatory process, in the formation of this system, may be described in a few words. Start-

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acum, esse re ipsa Hebræorum אור, quæ *lucem* significat. Si interpretatio hæc, a qua paucos eruditos alienos esse novi, admitti posset, illa profecto iis, quæ hactenus adstruxi, pondus non spernendum adjiceret." — *Jablonski, Pan. Ægypt.* tom. i. pp. 221, 222.

Jablonski's case is pretty clear. He had his theory to support; and, therefore, authorities went for nothing. The Greeks rightly appealed to the Egyptian for their etymology of the name Horus; and the Egyptian, when really consulted, defines *Horus* as *Time.* This common sense of the same word, in Greek and in Egyptian, I need only observe, is one more added to the countless examples of the descent of languages from the one primeval tongue.

The names of *Isis* and *Horus* are followed, in Young's table, by that of *Osiris:* three names so associated in Egyptian mythology, as to form what might be termed their triad. The name of Osiris, in Young's table, is written in enchorial characters, thus:

OSIRIS Γ.2

The characters, in my alphabet, were two *r*s, with a *v* or *i* between. The word I read *rir.* It is the form of an Arabic root, of which the following is the primary definition —

"ريّر, *rīr*, ubertate anni potitus fuit." — *Reaping the fruits of the year.*

This name of Osiris, it will be observed, is synonymous with that of Isis, already noticed, viz. ريف, *rif.* The coincidence of sense is confirmative of both words, because both are appropriate. Isis and Osiris alike owed their deification to the fertilization or culture of the earth; they represented the influences of the sun and moon; and were themselves represented by the kindred symbols of agriculture, the ox and the cow. It might be expected, therefore, antecedently, that their names would have corresponding senses. In the chief Egyptian name for Isis, supposed to be *Usī* or *Isi*, I have already pointed out the agreement, in sound and sense, with the Arabic root وشى, *Washi*, Abundavit *opibus*, &c. Similar agreement can now be shown between the chief Egyptian name of Osiris, which would be *Osir*, and another Arabic root, viz. غصر, *Osīr*, Abundavit *opibus* et *annona.*

ing with the assumption that all foreign proper names were expressed (terminations only excepted) letter for letter in Egyptian characters, both in the hieroglyphic and enchorial inscriptions, Champollion, like his predecessor Young, proceeds to find the Greek name Ptolemy, in the hieroglyphic characters of the corresponding cartouche of the Rosetta Stone: the only point of difference between the two philologists being, whether the hieroglyphic characters of the cartouche were altogether alphabetical, or partly alphabetic, and partly syllabic.

Champollion, adopting the alphabetic principle, discovers the letter Λ, *l*, in the figure of a recumbent lion, solely because this figure is the fourth hieroglyphic in the cartouche, and Λ, *l*, the fourth letter in the Greek name ΠΤΟΛΕΜΑΙΟΣ. Having thus, to his own satisfaction, obtained his Λ, the French savant at once assumes that the three preceding *unknown* hieroglyphics, viz., a semicircle, a square, and a nondescript character, which he denominates *un puit recourbé*, *must* be ΠΤΟ, or the three preceding letters of the Greek proper name. Of the four remaining hieroglyphics, that under the lion (in form like the Greek Π, or the old Syriac *h*, ⊔) he of course pronounces to be the M, as the letter next in order. The next two characters

being identical in form, and styled by him *leaves*, he fixes as the diphthong AI, or as the Greek H, or I, the long *e*, or *i*. The last hieroglyphic, a curved line, is, on the sole ground of its being the last, necessarily the Σ, or *sigma*, the final letter of the proper name.*

Now every reader unbiassed by preconception, and unblinded by the scale of the dazzling structure subsequently erected upon this foundation, must surely see that this whole decypherment hinges upon the figure of THE LION, and its assumed office as the alphabetical representative of the Greek letter Λ (*l*).† For, however he may have unconsciously disguised the matter to others, or to himself, it is most clear that every other hieroglyphic of the cartouche receives its assumed power from its position with relation to the lion;

* Précis du Système Hiéroglyphique. Introduction, conf. chapitres iii. et iv.

† This alphabetic use of the lion for the letter *l*, rests upon an assumption contrary to the genius of all oriental languages, viz., that the old Egyptian, like the Greek and Latin, or like the dialects of modern Europe, had but *one name* for the lion. Now the Eastern idioms, generally, abound with synonymes. In the Arabic, for example, all the 20 letters of the alphabet, successively stand as the initials of its 500 names for the lion. May not the Egyptian have equally abounded in synonymes? and may not the 25 letters of its alphabet have stood successively, as initials of the names of the lion? Where, then, is the guarantee, that the lion which is to stand for the *l*, in the cartouche of Ptolemy, may not represent any one of those 25 letters, in other, and confessedly unknown cartouches?

the first hieroglyphic decyphered, and decyphered as Λ.*

It is time now to examine the lion's claim †; and it may be found, however high the just pretensions of this monarch of the forest, that he

* This is the real state of the case. The PRÉCIS DU SYSTÈME HIÉROGLYPHIQUE, however, makes a show of inductive proof, by comparison of the *ignotum* with the *ignotius*. Finding only the cartouche of Ptolemy Epiphanes on the Rosetta Stone ("Le texte hiéroglyphique, qui se serait prêté si heureusement à cette recherche, ne présentait, à cause de ses fractures, que le seul nom de Ptolemée"), the author brings to his support, from Philœ, a second Ptolemaic cartouche, accompanied by a cartouche of purport unknown, which, from its juxta-position, he assumes, without any beyond presumptive proof, to contain, in Egyptian characters, the Greek proper name for Cleopatra. Conceiving himself, by this very dubious process, to have obtained his professed desideratum, viz., "deux noms propres de rois Grecs préalablement connus, et contenant plusieurs lettres employées à-la-fois dans l'un et dans l'autre, tels que *Ptolemée* et *Cléopatre*, he proceeds at once, by collation of the two cartouches, to fix no fewer than eleven characters of his hieroglyphic alphabet, "Les signes réunis de ces deux cartouches, analysés phonétiquement, nous donnaient déjà douze signes, répondant à onze consonnes, et voyelles, ou diphthongues, de l'alphabet Grec: A, AI, E, K, Λ, O, Π, P, ΣT." — *Précis*, pp. 47—49, 2nd edit.

This argument rests upon a double assumption: 1. that the hieroglyphics of the cartouches represent the letters of the *Greek* proper names; 2. that the second cartouche contains the name of Cleopatra. Unless both assumptions be correct, the theory is gone. Is this a foundation for the reconstruction of a lost language?

† This sign of the lion, which is Champollion's *l* in the name of Ptolemy, becomes metamorphosed into an *r*, in those of Xerxes and Alexander (pp. 60. 232.). In justification of this various reading of the same character, the author (p. 66.) enlarges upon the interchangeableness of the liquids *l* and *r*, and (a petitio principii) especially in ancient Egypt. Is there not a confusion of ideas here? The question at issue is, not the indifferent use of *l* and *r*, but the use of *the one character* for *both letters*. But if the lion thus occurs in two names, and cannot be both *l* and *r*, where is the proof that he is either?

has here got more than "the lion's share." The assumption that the lion of the Rosetta cartouche represents the letter *l*, is plainly founded on two previous assumptions more gratuitous than itself: namely, 1. that *the first letter* in the name of each animal or object, in the hieroglyphic texts, stood to represent the letter of the alphabet with which the name commenced; and 2. that the Egyptian word for *lion*, employed in the cartouche, began, like the Greek and Latin words, with the letter *l*. Now the *chances* in favour of the latter supposition may be brought to a very simple test. There are said to be, in the Arabic language, 500 names for the lion. Of these, about 200 are given in Richardson's Dictionary; and, out of the 200, four only begin with L. But M. Champollion resorts to the Coptic, which is itself merely a corrupt medley of Greek and Arabic upon a substratum of the old Arabic or Egyptian; and, here, can discover only *one example* beginning with *l*, and this example is لبوءة, *lebwat* (also an Arabic word), which signifies, *not a lion*, but *a lioness*. Upon the doctrine of chances, therefore, the chances against the probability of the Egyptian word for the lion of the cartouche commencing with the letter Λ, are overwhelming.

But this most dubious *l* is the sole entrance into the immensurable field of Champollion in-

terpretation. For upon this discovery alone it is, that he grounds his next gigantic stride; which is no less than the assumption, that all the animals and monsters, beasts, birds, and fishes, or, more properly, all substantive objects of whatever description, who stand crowded together in the ten thousand hieroglyphic monuments of Egypt, stand also as representatives of that letter of the alphabet, with which each particular name happens to commence.* The result of this wild, though showy theory, if pressed to its inevitable consequences, would be this, that all the living creatures (or rather all the objects) on our globe may stand as representatives of the letters of the Egyptian alphabet †; that, subdivided into

* "Je ne doute point, Monsieur, que si nous pouvions déterminer d'une manière certaine l'objet que figurent, ou expriment, tous les autres hiéroglyphes phonétiques compris dans notre alphabet, il ne me fut très facile de montrer, dans les lexiques Egyptiens-Coptes, *les noms de ces mêmes objets, commençant par la consonne ou les voyelles que leur image représente dans le système hiéroglyphique phonétique.*" — *Lettre à M. Dacier, Précis,* p. 76.

† The hieroglyphic alphabet of Champollion, we have seen, is confessedly based altogether upon *Greek* proper names. By what philological alchymy an alphabet thus obtained, can be transferred to the decypherment of monuments of *the Pharaohs*, is a problem which might puzzle most comprehensions, and which certainly passes mine. Our author, however, does not shrink from the statement of it in terms the most unqualified and unlimited. Thus in his introduction: "Le but principal est de démontrer, —1. Que mon alphabet hiéroglyphique s'applique aux légendes royales hiéroglyphiques de toutes les époques; 2. Que la découverte de l'alphabet phonétique des hiéroglyphes est la véritable clef de *tout le système hiéroglyphique*; 3. Que les anciens Egyptiens l'employ-

their alphabetic classifications, each class represents the letter with which its nomenclature begins; and lastly, that as, in Eastern dialects, there are often many names for the same animal, each animal may change his alphabetic character as the serpent changes his skin, and continue to represent successive letters of the alphabet, until the alphabet itself is exhausted! The endless complexity implied, and the irretrievable confusion caused, by a system of writing such as this, might alone, one would think, have spared a primitive people like the ancient Egyptians the credit of being its inventors. Champollion's own hieroglyphic alphabet, indeed, in part illustrates the untenableness of his theory, since, in it we find several different animals, together with a

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èrent *à toutes les époques*, pour représenter *alphabétiquement* les sens des mots de leur langue parlée; 4. Que toutes les inscriptions hiéroglyphiques sont, en très-grande partie, composées de signes *purement alphabétiques*, et tels que je les ai determinés."—p. 11.

Again: "Tout dépendait absolument de la plus ou moins grande application de mon alphabet; et s'il pouvait se trouver qu'il servît à l'interprétation des inscriptions hiéroglyphiques de toutes les époques. — Le but de cet ouvrage est de démontrer l'universalité de cet emploi de mon alphabet; et celui de ce chapitre, de l'appliquer aux noms propres des Pharaons antérieurs à Cambyse; et de cette application, il résultera tout-à-la-fois: 1. les preuves de la généralité de mon alphabet, et de son existence à toutes les époques connues de l'empire Egyptien; 2. la distinction même des monumens antérieurs ou postérieurs au conquérant Persan; distinction sur laquelle reposeront toutes les certitudes de l'histoire de l'art en Egypte. Ce dernier résultat de l'emploi de mon alphabet à la lecture des noms Pharaoniques sera l'objet d'un travail particulier."—*Précis*, p. 229.

number of arbitrary signs, placed as symbols of the same letter. In practice, however, we have a very limited application of his theory: in principle, it has no limits but the limits of animate, and inanimate, nature.*

It is with unfeigned reluctance that I thus bring to the test of plain common sense, the first elements of a system, which, in its evolved proportions, and conceived results, has already gained such celebrity for its author; and which, since his death, has employed the labours, and exercised the ingenuity, of many of the ablest and most learned philologists of Europe. Feelings of this nature, however, all who love the truth will agree, should never be allowed to check inquiry after it. And he who expressed this right sympathy with others under the familiar image of unwillingness "to pull down their castles in the air," was well reminded, for his consolation, by a witty friend, that "the fall of a castle in the air never hurt any body." In the present case, one thing, at least, is certain, that if the foundation be unsound, there can be no soundness in the superstructure erected on it: on the contrary, the loftier the superstructure, the more speedy and sure the downfall of the

* "Cette méthode suivie, pour la composition de l'alphabet phonétique Egyptien, fait pressentir *jusqu'à quel point on pouvait multiplier, si on l'eut voulu, la nombre des hiéroglyphes phonétiques.*" — *Précis*, p. 76.

building. But to return to Egypt and Champollion. Upon the crumbling foundation of alphabets thus acquired, the ingenious author of the "Système Hiéroglyphique," and the "Grammaire Égyptien," proceeds to the recovery and reconstruction of the lost language of Egypt. And, in this great undertaking, I am compelled to add, our author proceeds on principles diametrically opposed to the received first principle of all sound philological investigation. The well-known first principle in question is this, that the antiquity of a language is always to be ascertained, by the brevity of its alphabet, and the simplicity of its construction. The more primitive the alphabet, the fewer its characters; the more primitive the idiom, the freer from what may be styled the accidents of speech; are rules, heretofore universally admitted as philological axioms. "Rude societies (observes a contemporary historian) have language, and often copious and energetic language: but they have *no scientific grammar; no definitions of nouns and verbs; no names for declensions, moods, tenses, and voices.*" *

* The indeclinable words in Greek and Latin are so many vestiges and verifications of this primitive rudeness of language. But where, in the most cultivated of all idioms, there occur still so many indeclinables, why in the infancy of speech, might there not occur more, or all? The Greek and Latin indeclinables merely escaped the process of accidents and augmentations.

This statement is fully borne out by the monuments of Sinai, and of Southern Arabia.* It is confirmed by the remains of a primitive language in some remote districts of Italy, where the idiom still spoken is described as absolutely destitute of prepositions, particles, inflexions, and all the accidents of speech.† And, even apart from decypherment, its truth can be demonstrated from the Rosetta Stone itself; where the shortness of the enchorial lines, compared with their Greek equivalents, in the distribution of Dr. Young, supplies mechanical proof of the absence of all needless adjuncts. Even in regularly constructed

* "The source of the Arabic language lies far beyond historic proof. Grammarians carry the older dialect to the family of Heber, the fourth in descent from Noah; and the most modern, to Ishmael, the son of Abraham." — *Richardson, Prelim. Diss.* p. 2. The grammarians are, in all likelihood, historically correct. The maxim of Bochart applies as justly to languages as to nations: "Nisi aliud obstet, unicuique genti natales suas referentes credi par est."

† A homely, but practical, exemplification in point, is recently supplied, by a correspondent of the Illustrated News, from the tent of a gipsy. "She had not the least notion of grammatical distinctions; and generally used her words (as the Roumanies all do) *as roots, without inflection.* Occasionally I could detect an inflection in the concrete of a sentence, and I was careful to note these. She racked her head in the vain effort to comprehend my questions about *nouns*, and *verbs*, and *prepositions*." — *I. N. for Nov.* 29. 1851.

The Roumany or Gipsy patois, is important in the present connection, for it is certainly of Eastern origin. I shall mention in proof an anecdote. A late eminent Director and Chairman of the East India Company, many years ago, in this country, fell in with an encampment of the genuine Gipsies. He addressed them in Hindostanee; and was perfectly understood, and immediately answered in that dialect.

tongues, the same rule holds good; the more ancient they are, the more simple.* Of this the Hebrew and the Chaldee are conclusive examples in point. While, in the Hebrew Scriptures, the oldest book, the Book of Job, is the simplest, also, in style†; leaving more to be supplied than any other portion of the Old Testament.

The Egyptian of Champollion is the very reverse of all this. Prepositions, particles, inflections, signs of number and gender, abound in it to overflowing. To judge by the scale of its folio grammar, the modern Arabic might hardly be supposed, antecedently, to contain

* "Language, as appears from the nature of the thing, from the records of history, and from the remains of the most ancient languages yet remaining, was, at first, *extremely rude, narrow, and equivocal:* the art of enlarging languages by a scientific analogy being a late invention."— *Divine Legation*, B. iv. § iv. vol. iv. p. 133. ed. 8vo.

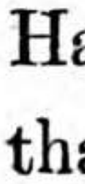
"The languages of a more barbarous and less cultivated original, keep a nearer resemblance to the peculiar quality of the first tongue, and consist chiefly of short and simple words."— *Shuckford*, vol. i. B. ii. p. 120.

† "One thing I would observe, that, how few, or how many soever, the languages were now become; yet many of them, for some time, did not differ much from one another. For Abraham, a Hebrew, lived amongst the Chaldeans, travelled amongst the Canaanites, sojourned with the Philistines, and lived some time in Egypt; yet we do not find he had any remarkable difficulty in conversing with them. But, though the difference of the tongues was small at first, yet every language, after the stability of speech was lost, varying, in time, from itself; the language of different nations, in a few ages, became vastly different, and unintelligible to one another. Thus the speech of the world, confounded first at Babel, received, in every age, new and many alterations; until the languages of different nations came to be very distinct from one another, as we now find them."— *Id. ib.* pp. 120—121.

more rules. Yet is this complicate language, perhaps, the oldest in the world: certainly as old as any in use since the Flood!

The identity of form, in frequent examples, between the enchorial characters of the Rosetta Stone, and the characters of the Sinaïtic inscriptions, first awakened the suspicion, that, if the one system of writing was purely alphabetical, so, by parity of reasoning, must be the other. The sameness of the characters, in two adjoining Eastern idioms, further plainly argued, that the same forms were likely to possess the same powers: in other words, that their alphabet was in common. The impromptu decypherment, upon this principle, of the *compound* name of an Egyptian city, Lycopolis, and of that of an Egyptian deity, Thoth, convinced me that it was the right one; and determined me, at once, to enter upon the decypherment of the enchorial portion of the monument. The progress proved as successful as the commencement. But, on reaching the hieroglyphic part in Dr. Young's harmonized plates, I observed, to my surprise, Sinaïtic, Old Syriac, Hebrew, Hamyaritic, Greek, and even common Arabic characters, intermingled with the unknown marks and hieroglyphics. Upon this wholly unexpected phenomenon I paused; and resolved to test the

known characters, and to try the unknown, by comparison of detached groups with the corresponding part, of the enchorial, and of the Greek.

A few tentative experiments sufficed to satisfy me that the known forms here, as well as in the enchorial, were* pure alphabetic letters; and that the unknown marks mingled with them were also letters, whose powers, by their position among the known characters, might possibly be recovered. Proceeding still experimentally, I was led, step by step, to infer, that the *semicircle*  , treated as *p* by Champollion, was the hieroglyphic *m*†; that the form , treated as *r*, was the *n*, being nearly the same form as the Hamyaritic lozenge  , or double , *nun;* and that several other marks indicated, by their po-

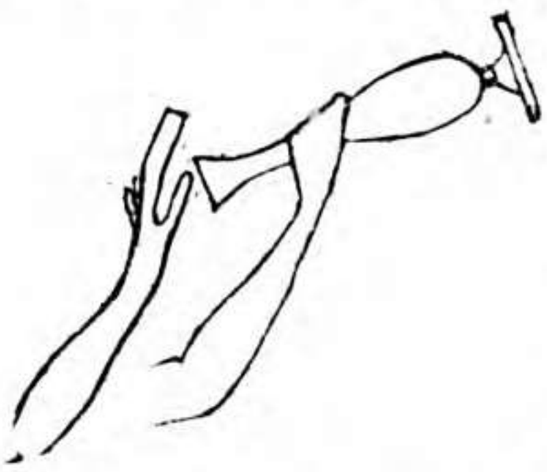
* Clemens Alexandrinus distinguishes two kinds of hieroglyphic writing: the *Curiological*, consisting of alphabetic characters; and the *Symbolical*, consisting of pictorial representations. Of the former kind, his description is, ἡ μέν ἐστι διὰ τῶν πρώτων στοιχείων κυριολογική. Thus rendered by Champollion, "L'un, *cyriologique*, emploie les *premières lettres alphabétiques*." I believe the rendering to be correct. And, if it be, the Curiologic characters are not only *letters;* but, according to Clement, the letters of the first primeval alphabet of mankind. See *Précis*, p. 379.

† Since the above passage was written, and five years after I had been led to determine the power of the , or semicircle, to be *m*, proof, of a nature and conclusiveness which could not by possibility have been reckoned on, has presented itself in confirmation. It occurs in plate 77., part i., of Sir Gardner Wilkinson's Egypt, 2nd Series. In the place referred to, the reader will find the following double occurrence of a short inscription, facing opposite ways, in which the semicircle, , employed

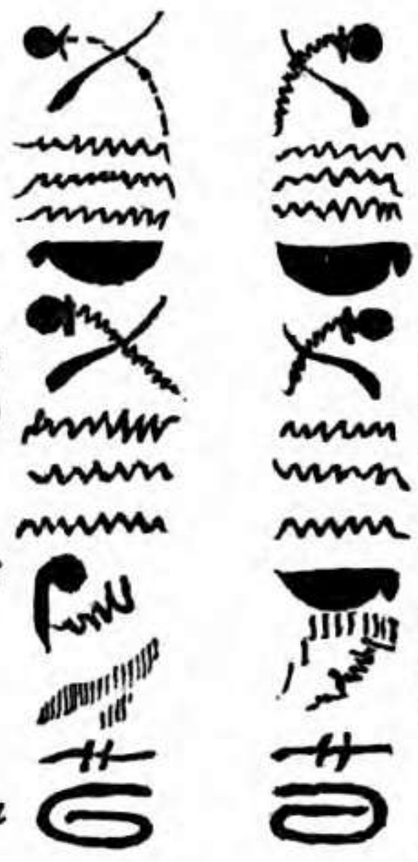
sition among known forms, their proper powers. Thus furnished with means of investigation, checked at each step by the corresponding texts of the Greek and enchorial inscriptions, on completing the analysis of the latter, I passed to that

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twice in the first example of this inscription, is replaced, in the second, at its last occurrence, by the final Arabic م.



(Form of the decanter in the Plate, over these inscriptions.)



(Form of the decanter in the Plate, over these inscriptions.)

قمقم, *kamkam*, "A decanter *shaped like a cucumber.*"

رمي, *rami*, Abjecit *e manu rem.* "Throwing from the hand."

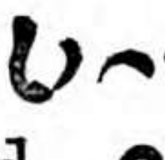
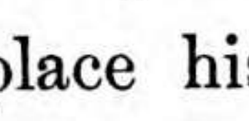
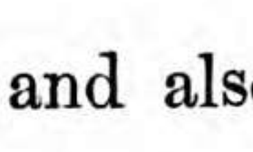
قمقم, *kamkam*, "A decanter *shaped like a cucumber.*"[a]

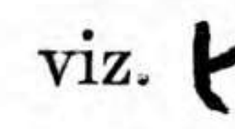
رمي, *rami*, Abjecit *e manu rem.* "Throwing from the hand."

The word, repeated with this decisive variation in a single character, is the Arabic word قمقم, Urceus, cantharus, "A decanter, a vessel *shaped like a cucumber*, in which water is warmed;" or قمقمة, *kamkamat*, "A jug, tankard, pitcher, of silver, brass, tin," &c. The vessel introduced *determinatively* in the cross of the X, is given, as above, in the original, in its proper shape, viz. *that of a cucumber*, in the hands of the two deities, who are in the act of pouring libations over the Pharaoh.

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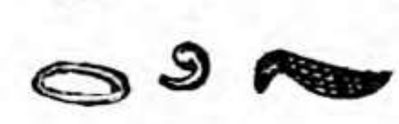
[a] My friend Mr. Rowlands, Fellow of Queen's College, Cambridge, possesses one, picked up by himself at Thebes: only in miniature, for perfumes.

of the hieroglyphic text. The lights of the three texts now reflected reciprocally upon one another. Thus the **MEMΦ** (Memphis) of the Greek original, was  (the Hebrew *Noph*) in the enchorial, and  (the Arabic منف, *Menf*) in the hieroglyphic text. The step or stair, on which Ptolemy, in the act of entering the Temple of Memphis, is represented as about to place his right foot, is  (ريم, *raym*) in the enchorial, and also  (ريم, *raym*) in the hieroglyphic text; literally in both "a staircase," Gradus per quos ascenditur.

A third example of double decypherment is of a character intrinsically so conclusive as to yield only to the example of Lycopolis. Having observed a group of three familiar characters, at the commencement of line xxiii of the enchorial text, viz.  , or the Hebrew kaf כ, the Greek *nun* **V**, and the Hebrew or Hamyaritic *ain* ע, I treated the word as قنع, Kanâ, and looked for it in Golius under that root. The Arabic lexicon gave as one definition of قنع, "Inter precandum, seu in القنوت, *manus suas interiore parte obvertit faciei*, "In the act of prayer, *turning the palm of the hand towards the face*." I returned to the plate to proceed with

the decypherment, when a phenomenon presented itself of the most unexpected nature: I found the figure of a worshipper seated on his heels (to the present day the posture of reverence among the Copts of Egypt), *with the palm of the upraised hand turned inwards towards the face*, in the singular attitude of devotion, expressed by the Arabic word قنع.



Such being the inimitable accuracy of Dr. Young's mechanical arrangement, that, although himself no believer in the alphabetic character of the enchorial text, he had placed the enchorial word immediately over the head of the corresponding hieroglyphic figure. The hieroglyphic word beside the figure, however, is not قنع, but نفح, *nafah*, viz.  , Diffudit odorem suum, fragravit, *aroma*, "Diffusing odours: scattering perfumes;" a word confirmed by *the censer* before the face of the worshipper: the attitude of the praying figure, apparently, being considered sufficient to denote the peculiar act of worship.

The omission, however, is supplied at an earlier part of the hieroglyphic text, where, l. xxi., we discover the figure of a child or infant, with the palm of the hand turned towards the face, in the same attitude of prayer, and the same word  , قنع, standing before it. The *fortuitous* concurrence of a train of coincidences, such as these, can be maintained consistently by those only who refer all things to chance.

The examples here submitted are taken, as already intimated, from a completed decypherment of the whole Rosetta stone.* It would be easy, therefore, to multiply them, were it our object to do so. But it is not. The proper object, at this early stage of inquiry, plainly is, not to examine monuments in full, but *to prove the existence and recovery of two Egyptian alphabets, properly so called;* the one belonging to the enchorial, the other to the hieroglyphic, monuments of ancient Egypt. To this object it is my purpose to address and confine myself throughout the present work; premising only that it

* The Rosetta stone discloses to us the law of the whole hieroglyphic system of Egypt. This is its real value. From it we learn throughout, as in the above examples, that the figures merely represent in pantomime, what the alphabetic inscriptions intermingled with them describe. In the study of hieroglyphic monuments, wherever found, this first-principle should never be lost sight of.

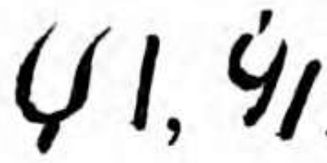
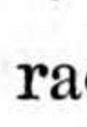
will be found compatible with the discovery and exhibition (not in Egypt alone, but throughout the world) of wonderful records of primeval antiquity, and glorious vestiges of patriarchal revelation.

Another limitation must be stated here, which, while admitting of exceptions, is to be regarded as the rule: namely, that, as far as practicable, it will be my aim to exemplify from *pictorial* monuments; in which the device will be found, almost uniformly, to countersign the legend, and the legend the device.* The importance, in point of evidence, of this twofold witness needs no comment.

From the plan of eclectic evidences and illustrations here proposed, one great advantage, at least, will be certain to arise. The great field of discovery will be left open; and all readers who can use the Arabic lexicons will hereby be enabled, not only to test the previous discoveries,

* Champollion, by the results of an experimentum crucis made for a different purpose, has unconsciously furnished a proof demonstrative of this important first-principle. "Je résolus de comparer avec soin *deux textes hieroglyphiques* renfermant les mêmes matières, et d'observer, en les notant, les différences de signes qui pouvaient exister de l'un à l'autre. Mon choix tomba sur des manuscrits funéraires, *dont les peintures et les légendes se ressemblaient sans aucun doute.* Je trouvais ces textes *parfaitement conformes dans leur ensemble*, et ne différant quant aux détails," &c. *Précis*, p. 103. The reciprocal identity between the pictures and legends of these documents plainly indicate relationship between the pictures and legends in each, as interpretative of one another.

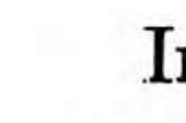
but to make new discoveries for themselves. For, while the select examples will amply suffice to indicate the way of proceeding, the harmonized table of alphabets will always be at hand to supply the means. Convinced, after the daily experiments of seven years, that this table will be found, in the main, if not always, an unerring guide, all that the present writer asks of candid orientalists is, that, before they undertake to criticize its alphabets, they will condescend to use them. If this be done honestly, he can have no fear for the general result. Results corresponding with those already obtained by himself will quickly be obtained, independently, by others; while the extent to which his unpublished decypherments have been already carried, would, in all cases of agreement, secure the great advantage of two or more independent witnesses to the truth.

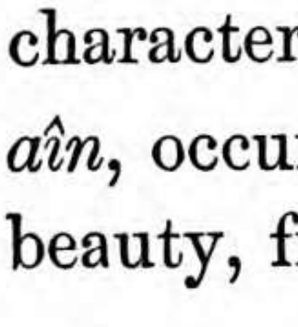
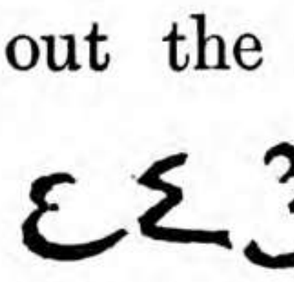
But to resume our select examples of decypherment from the Rosetta stone. The characters  , stand, in Dr. Young's arrangement, each with the word *Pater* (*Father*) in the Latin version under them. It is the Arabic اب, Pater, in Hamyaritic characters. The character  , Dr. Young translates by "sicut." And here we have, beyond all question, the

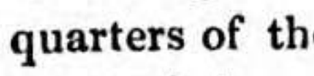
Hebrew כ, and the Arabic ك, "sicut." The characters **UII**, a group of constant recurrence, Dr. Young renders by "et." They are the Hamyaritic *u* and *h*, and appear to be a compound of the Arabic و, *et*, and هو, *ille*, "and he." The characters 𓂝𓏏𓂝, invariably prefixed, in the enchorial text, to the same group of signs, are the Arabic ر, *ra*, or the *inseparable particle* of the Persic, "which, when added to Persian nouns, generally denotes *the oblique cases*. It makes *the accusative*, when the word is used definitely."* Now this particle (a relic probably of the dominion of the Persians in Egypt), in the enchorial inscription, always stands in connexion with the group answering to τους ναους, "the temples," in the Greek text; and accordingly is uniformly rendered by Young, "templa." The entire group is 𓂝𓇋𓇋𓇋𓏏𓂝, and 𓂝𓇋𓇋𓇋𓏏𓂝, or the Greek ν, the Hebrew נ, and the Hamyaritic *u* and *s*, with the article ل prefixed: in other words, the Greek word itself, τοὺς ναοὺς, corrupted into *ranâūs*, and represented in Egyptian characters. The long subjection of Egypt, successively to Persia and

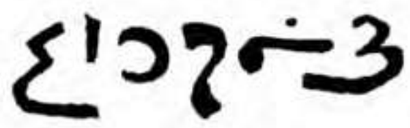
* Richardson.

Greece, makes this obvious corruption a perfectly natural one.

In the word  (*Nasab* in Hamyaritic characters), also of frequent occurrence, always corresponding with the θεοῦ of the Greek text, and always rendered by Dr. Young by "dei," we easily recognize the Arabic نصب, *nasab*, "Statua: Idolum quod adoratur:" "a statue: an idol the object of worship:" i. e., the image of the deified Ptolemy Epiphanes.

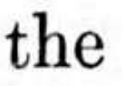
To give a single example only of the evidence supplied to the alphabetic principle by single characters, the Hebrew ע, and the final Arabic ع, *aîn*, occur in abundant instances, and with great beauty, freedom, and variety of forms, throughout the enchorial text: as *e. g.*  ,  ; and, in all instances of its occurrence, with its proper power.* This can be

* Another form of the *aīn*, of constant occurrence, both in Egypt and at Sinai, is that of the Greek *epsilon*, or short *e*, viz.  . As this vowel is unknown to the Semitic languages, it was self-evident that the forms in question must have had a different power. They proved, invariably, when tested by experiment, to be forms of the *aīn*: a result extending to all unknown alphabets of Eastern origin, in whatever quarters of the world. The power of these, and of other similar forms, as *aīn*, is here stated, after experimental inductions from pictorial monuments on the most extended scale. Many of the experiments will appear occasionally in the progress of the present work.

stated with certainty, as the power of the Arabic form stands twice demonstrated in the irrefragable example of Lycopolis, or  , ârkaâ.

*Royal Cartouches and corresponding bracketed Groups.*

We come now to a point upon which great stress has been justly laid in every attempt to decypher the Rosetta Stone: I mean the hieroglyphic rings or cartouches, and the corresponding enclosed groups of enchorial characters, first pointed out by de Sacy, as certainly containing the Egyptian representatives of the proper names, Ptolemy, &c. Upon my first inspection on the alphabetic principle (that of Akerblad) of these cartouches and groups, while entirely convinced that they stood as its equivalents, I could find nothing whatever to justify the arbitrary assumption of Champollion and others, that the Egyptian translaters of the Greek text had transplanted, instead of translated, the Greek proper name **Πτολεμαίος** into their own language. On the contrary, instead of discovering, with Young and Champollion, all the integral characters of this name, I was unable to detect, in either

Egyptian text, more than a chance letter. But, treated alphabetically, both Egyptian texts gave paraphrastic equivalents for the name, in the true oriental fashion. The alphabetic characters in the cartouche reading, *Hamum jahjah rahi*, "The lion, or hero, or great king of kings:" and those in the corresponding enchorial group, *Aayar rahi rahin*, "The lion, or warrior, king of kings" (*rajah of rajahs*). The first hieroglyphic word,  (the P T of Champollion), proved to be هم, *ham* or *hamum*, "A lion;" the next (in known Arabic and Old Syriac letters)  جحجاح, *jahjah*, "the head, or prince of the people;" and the last  وحي, *rahi* or *rajah*, likewise "Prince of the people." While the lion couchant in the centre of the cartouche, instead of being a character of a phonetic alphabet, proved simply to be the *device* of the *legend:* in other words, the symbol of war and royalty; as, in all ages and countries, the lion has ever been, and as he stands, at this day, emblazoned in the royal arms of England.

Here, whatever may be, or continue to be, the fancies of mere philologists, the concurrence of all may be counted on, whose office it is, not to play on words, but to deal with things: we shall have the herald, the genealogist, the historian on

our side; for, here, we exchange arbitrary theory, for experimental proof*; the device countersigning the legend, and the legend the device.

The enchorial group doubles the evidence, by giving, apparently, the same legend in synonymous words. The first word appears to be 𐎁𐎍𐎂, عيار, *âïyar*, "A lion, *or* a king," or عرّ, "Warlike virtue," the second 𐎁𐎍𐎃, رحي, *rahï*, "A king or prince," and the third 𐎁𐎍𐎃𐎌, رحين, *rahyan*, *pl.* "kings or princes."† Here, therefore, we have the hieroglyphic legend repeated in other words: "The lion, or warrior, king of kings," being the Βασιλέως Βασιλέων of all the Macedo-oriental dynasties.

The twofold sense of the Arabic roots هم, *hum*, and عر or عير, *ar*, *ayr*, gives singular significance to this legend: the signification "lion" answering to the device; that of "warrior," to

* It is the Baconian principle of philosophy transferred to philology.

† It should be observed, here, that the characters of the enchorial group which represents the Cartouche of Ptolemy, are more rude and variable than most parts of the Rosetta text. In the hieroglyphic cartouche, however, and in the sense of the Greek name Ptolemy, we have some aid to determine them. The central word is certainly variable; being written, successively, 𐎁𐎍𐎃, رحي, *rahī*, 𐎁𐎍𐎂, رعي, *râi*, and 𐎁𐎂, راس, *rās*, all three being synonymous for Prince, Ruler, or King: i. e. *head*, or *royal shepherd*, &c. This change of words, and unity of sense, gives obviously great strength to the decypherment.

the very name of the king, viz. Πτολεμαίος, Ptolemy, from πτόλεμος, *bellum*, *war*.*

The initial example indicates, what the whole Rosetta Stone confirms, that the Egyptians used two distinct vocabularies; the one appropriated to their enchorial, the other consecrated to their hieroglyphic, writing. The proof of this will be amply brought out as we proceed.

### *Antithetical Results of the Phonetic and Alphabetic Systems.*

The case of the proper name Ptolemy, though a single example, is of the last importance, since on its fate hinges the whole Champollion system. In justice to our argument, therefore, it will be necessary to enlarge the induction; and, in so doing, to anticipate results arrived at in decyphering, at subsequent periods, the monuments of the Pharaohs.

Finding, in the old Pharaonic monuments themselves, a phenomenon precisely the same with that on the Rosetta Stone, viz. royal cartouches with the figure of a lion couchant, and one or other of his manifold Arabic names uni-

* "Sicut vero metri causa, Πτολέμος interdum usurpant Poetæ, ita etiam Πτολεμίζω pro Πολεμίζω, tum quoque cum metrum id non requirit." *Steph. Thes. in voc.* Hence, Πολεμιστὴς might read Πτολεμιστὴς, or Πολεμαιος (if the word were used) Πτολεμαιος.

formly accompanying the device, I was led to the conclusion, that these cartouches contained, not the proper names of the Egyptian kings, but their royal styles and titles. This conclusion, it will be remembered, is sanctioned by the immemorial usage of the East, whose princes, in all ages, have delighted in the title, both personal and dynastic, of "the lion." The famous Alp *Arslan*, the Seljukian conqueror, is an instance in point; and on his nom de guerre, ارسلان, *Arslan*, "the lion," Mr. Richardson's remark is, "This surname has been adopted *by several kings of Persia*." It were easy to multiply examples, had not the universality of this Oriental usage, and the style or title of *Sing*, "the lion," been rendered only too notorious, to the inhabitants of the British islands at least, by our late bloody wars with the Sikhs, and their treacherous chiefs, the "Singhs," or *lions* of the Punjaub.

Having come to the conclusion that this was, most probably, the true interpretation of the Egyptian cartouches; and that they were shields, like our heraldic shields of arms, containing the styles and titles of the Egyptian kings, I resolved to test it by a very simple process, for which M. Champollion himself had furnished the materials. In his Grammaire Égyptien (pp. 142, 143), this ingenious writer has published a series of royal cartouches, containing, according to his

decypherments, the proper names of Persian, Macedonian, and Roman, sovereigns of Egypt. These cartouches I examined, and the result of the examination was, that, instead of the alleged proper names, the ten rings contained as many couchant figures, and names, of the lion; eight out of his ten names being *different Arabic words.* The result, so simple yet decisive, is submitted to the reader in the annexed plate; in which he will see Champollion's phonetic decypherments on one side, and my alphabetical decypherments on the other, and will decide for himself where the common-sense preference lies. This proof, I shall only add, he can enlarge for himself to any extent. For myself, it is my own full conviction, the result of similar experiments upon a great scale, that not a single name, whether of Egyptian, Persian, Greek, or Roman sovereigns, is to be found throughout the entire series of the royal cartouches of Egypt. If this be so, there is an end, at once, to those modern schemes of anti-scriptural chronology, manufactured out of the dubious dynasties of Manetho*, as expounded by the more than dubious lights of phonetic, syllabic, and idiographic, interpretation.†

* A fragment of S. Theophilus of Antioch, in the 2nd century, does justice upon this pretender—*Μανεθῶς δὲ ὁ κατ' Αἰγυπτίους πολλὰ φλυαρήσας.* — *Lib. ad Autol.* cap. 20.

† In modern systems and theories respecting the written language of Egypt, great stress has been laid upon the authority of the ancients, who

*Phonetic Decypherments of Champollion.* | *Alphabetic Decypherments of the present work.*



Dariousch. *Darius.*

سنور, *sanur*, Felis. A cat: *et primum quoque* Princeps familiæ; *also primarily*, Prince of the people.

هر, *hurr*, Leo; *item* Felis mas. A lion; *also* A he cat.

بهبهي, *bahbahi*, Magnus. Great.



Tahrak. *Taraca.*

امد, *amad*, i. q. غضب, Leo. A lion.



Khschersch. *Xercès.* Xerxes.

بهور, *bahwar*, i. q. اسد, Leo. A lion.

بهبهي, *bahbahi*, Magnus. Great.



Philippos. *Philippe.* Philip.

هوي, *hawī*, Decidit, delapsus fuit: sic et in prædam *accipiter*. Pouncing (like a *falcon* on its prey).

هر, *hurr*, Leo. The lion.

فجا, *faja*, De improviso incidit *quid*, obruitque inopinantem. "Rushing upon and destroying unawares."

*Phonetic Decypherments of Champollion.* | *Alphabetic Decypherments of the present work.*



Ptolemaios. *Ptolémée.* Ptolemy.

هجم, *hajam*, Invasit, irruit *in eum, præcul.* de improviso. "Attacking, rushing on one unawares."

هوي, *hawī*, Exporrexit *manum suam* ad capiendum quid. Stretching out *the paw* to seize any thing.

هر, *hurr*, Leo. The lion.



Alexandros. *Alexandre.* Alexander.

مرمر, *marmar*, Iratus fuit. Angry.

سنور, *sanur*, Felis. A cat: *also prim.* The prince of the people.

رارا, *rara*, Commovit, convertitque *oculos*. Rolling the *eyes*.



Claudius Tiberius.

دن, *dana*, Depresso pectore ad terram vergente fuit *quadrupes*. Crouches on the ground.

فرس, *fars*, Leo. The lion.

رن, *rana*, Vociferatus fuit. Roars.

رارا, *rara*, Commovit, convertitque *oculos*. Rolls (his) *eyes*.



Marcus Otho. Μάρκος Ὄθωνος.

درفاش, *dirfash*, Magnus leo. A great lion.

رارا, *rara*, Commovit, convertitque *oculos*. Rolls (his) *eyes*.

*Phonetic Decypherments of Champollion.* | *Alphabetic Decypherments of the present work.*



Arsinoë.

رارا, *rara*, Commovit, convertitque *oculos*. Rolling the *eyes*.

رن, *rana*, Vociferatus fuit. Roars.

امد, *amad*, i. q. غضب, Leo. The lion?

ام, Vulneravit aut perfregit *caput*. Wounding or breaking the head.



رارا, *rara*, Commovit, convertitque *oculos*. Rolling the *eyes*.

رمي, *ramī*, Semet dejecit projecitve, et concidit. Casting oneself to the ground.



Cléopatre. *Cleopatra.*

درة, *darah*, Impetum fecit, irruit. Assailing, rushing upon.

هيزم, *hizam*, Leo. The lion.

ام, *am*, Vulneravit *aut* perfregit caput. Wounding *or* breaking the head.

| *Phonetic Decypherments of Champollion.* | *Phonetic Decypherments of Champollion.* | *Alphabetic Decypherments of the present work.* |
|---|---|---|
| Dariousch. *Darius.* | Arsinoè.  | دارا, *rara*, Commovit, convertitque *oculos*. Rolling the *eyes*. |
| | | رن, *rana*, Vociferatus fuit. Roars. |
| | | امد, *amad*, i. q. عضب, Leo. The lion? |
| | | ام, Vulneravit aut perfregit *caput*. Wounding or breaking the head. |
| Tahrak. *Taraca.* |  | دارا, *rara*, Commovit, convertitque *oculos*. Rolling the *eyes*. |
| | | رمي, *ramī*, Semet dejecit projecitve, et concidit. Casting oneself to the ground. |
| Khschersch. *Xercès.* Xerxes. | | |
| Philippos. *Philippe.* Philip. | Cléopatre. *Cleopatra.*  | دره, *darah*, Impetum fecit, irruit. Assailing, rushing upon. |
| | | هيزم, *hizam*, Leo. The lion. |
| | | ام, *am*, Vulneravit *aut* perfregit caput. Wounding *or* breaking the head. |

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We return to the Rosetta Stone. An ingenious attempt has been made to represent, in a diagram, "the probable original tabular form" of the monument itself, "when it was placed in the temple."* The proposed restoration is certainly erroneous. A simple calculation, from the space occupied by the remaining part, of the space required by the lost part, of the hieroglyphic inscription at top, will demonstrate that the stone, in its perfect state, was higher than it now is; and that, instead of terminating, at its present height, in a flat ellipse, it terminated, more probably, like a tomb-stone, in a nearly semicircular oval. But the attempted restoration

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have treated or touched upon the subject; more especially upon that of Clemens Alexandrinus. It may be well, therefore, to recall public attention to the limits within which the authority of the Greeks and Latins generally, in these matters, was long since reduced, and with great justice, by the Comte de Caylus: "Il me semble qu'on tireroit de plus grands avantages de ce monument [a hieroglyphical sepulchral linen], si, au lieu de s'obstiner à perçer ces ténébres, on tachoit de remonter par son moyen *à l'origine de l'écriture*, et en suivre le dévelopement, et les progrès: si l'on cherchoit, enfin, *à connoître la forme des anciennes lettres*, et le pays où l'on a commencé à les employer. Ces questions, et tant d'autres semblables, *ne pouvoit jamais être éclaircis par les témoignages des auteurs Grecs et Latins.* Souvent peu instruits des antiquités de leur pays, ils n'ont fait que recueiller *des traditions incertaines*, et multiplier des doutes, aux quels on préféreroit volontiers l'ignorance la plus profonde. *C'est aux monumens qu'on doit recourir. Quand ils parleront clairement, il faudra bien que les anciens auteurs s'accordent avec eux.*"— Le Comte de Caylus, ap. "Divine Legation," book iv. § iv. vol. iv. pp. 386, 387, ed. 8vo.

* Glyddon's Egypt.

was as needless as it is erroneous. For the original form of the monument is represented upon the stone itself. Near the close of the hieroglyphic inscription stands an object in the form of a rounded-off tomb-stone, under which Dr. Young has correctly placed the translation *columnam*, evidently taking it as a hieroglyphic for the stone. Upon calculating the relative proportions, due allowance being made for the missing portion of the monument, it will be found, that the Egyptian hieroglyphic preserves the original form, in its integrity, upon a reduced scale. It is singular that this point should have passed unnoticed by others; and most singular that it should have escaped the microscopic eye, and mathematical genius, of Young. It adds one more, however, to the ten thousand like proofs of the exactness with which the Egyptians drew, when they *meant* to hand down, not mythological, but real representations of things.

In this connection, one or two other hieroglyphic objects, mistaken, or left unexplained, by Dr. Young, may be now pointed out. The hieroglyphic representing the place of assembly, or *council-chamber*, and very strangely mistaken by him for *a buckle*, is *a section of the chamber*, with its opposite angle, sky-light, and floor. This appears sufficiently on examination of the hiero-

glyphic itself. But it is demonstrated by the fact, that similar sections of an apartment, as in the sculpture on rock, on the road to Cosseir, styled "Remi and Papi," exhibit *thrones*, and *kings seated on them*, in the angles of the room.*

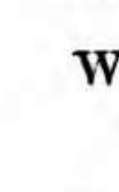
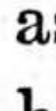
The hieroglyphic, l. x. of Dr. Young's arrangement, and which he explains by *tetragona*, consisting of a circular object joined to a parallelogram, is the circular stable of Apis, with the quadrangular court in front of it. The hieroglyphic, consisting of an eye, a pair of arms, and a spade-like implement in the hands, by Dr. Young taken as the emblem of "a rower,"† represents the carpenter and his adze, employed in carving the image of Ptolemy Epiphanes which stands beside it; being the figure of the *five-year old* monarch, with a state sword bigger than himself in his hand: the infant king's age being thus expressively indicated by the comparative scale.

These results are given, without dwelling on them, as results of an experimental decypherment of the whole monument. Numerous others might be added, but the object is selection.

* Wilkinson's Manners and Customs of the Ancient Egyptians, vol. iii. p. 282.

† Were the subject of the text *rowing*, or connected with a boat, this hieroglyphic might represent it.

With an example or two more of alphabetical decypherment, I would now bring to a close these eclectic notices of the Rosetta Stone.

The concluding lines of the three inscriptions, as harmonized by Dr. Young, are, from their construction, beyond all the rest important for the purposes of decypherment: the triple recurrence of one word, or rather synonyme, in each of the versions, fixing, beyond all question, the office and sense of that word. Of this happy circumstance, Dr. Young has most happily availed himself; by arranging the texts so as to bring under the thrice-implied Greek word, the thrice-repeated Egyptian synonymes. The Greek word was *γραμμασιν*, *letters*. The reading *litteris* was of course placed by Dr. Young under the Egyptian equivalent, at each recurrence. Immediately on examining the enchorial word, I perceived that *it was the* Arabic حرف, *harf*, *Literæ alphabeti*, "Letters of the alphabet." The characters were  . Of these, the *h* and *i* were old acquaintances. And I could not doubt the corresponding power of the third character, viz. *f*. It was not, however, until the decypherment had been long completed, that I recovered this very character,  , in the Dictionary of Ludolph, as a well-known form of the Ethiopic f, which he prints  .

The only error into which Young has here fallen in his translation, guided by his mechanical distribution of the three texts, is the error inevitably arising from *difference of construction* between the Greek and Egyptian idioms. Thus his "sacris" and "duri lapidis" should change places. This remark extends to the entire Latin version of this acutest of philologists. His location of the Latin, as in the signal example of Lycopolis, is invariably correct; excepting where the construction varies, or where he discovers particles and prepositions in the unknown text, which occur indeed in the Greek, but have no existence in the simple and stern Egyptian.

The language of the two Egyptian texts of the Rosetta Stone had been now ascertained, by the severe test of an experimental analysis, to be pure old Arabic; or that portion, chiefly, of the Arabic idiom, which, rarely or no longer in use with Mahometan writers, survives as a dead letter in the lexicons; in other terms, to be the same with the lost Hamyaritic. It was plainly, however, most desirable to obtain, if possible, the converse of this line of proof: the evidence, namely, of any known Egyptian word, or words, if any such survived, which, on examination, might prove to be Arabic. One genuine Egyp-

tian word fortunately, and one only, is preserved in the Greek text: the term *Pschent*, **ΨXENT**. This word, as the only Egyptian term in the Greek inscription, has long engaged the special attention of the critics, and with great diversity of opinion. Thus, by Villoison, the Pschent has been pronounced *a royal robe*, "le nom d'un vêtement royal;" by M. Drumann, it is interpreted *a crown;* while Champollion, who is followed by M. Lenorman (the latest and best restorer of the Greek text), *definitively* decides the term Pschent to denote the regal headdress or helm, used, in solemn ceremonial, by the kings of Egypt.* This last opinion seems to be the one since generally embraced.

* "(91) Autre circonstance; au milieu des *basilies* (*αὐτῶν ἐν μέσῳ*) sera placée la basilie appellée *Pschent*. — On a été longtemps incertain sur le sens de ce mot. Villoison voulait y voir le nom d'un *vêtement royal*, à cause de l'expression *ἣν περιθέμενος* (*ὁ βασιλεύς*), *que le roi ayant revêtue*. Mais M. Drumann a déjà répondu à la difficulté, en citant le passage où Hérodote (ii. 162.) dit d'Amasis: *περιέθηκέ οἱ κυνέην*. Il est sûr que le verbe *περιτίθεσθαι*, appliqué à une coiffure quelconque, n'est au fond pas plus déplacé qu'avec l'idée de *couronne* (*cf.* Aristoph. *Them.* v. 387.; Suid. v. *περίθον*). Le traducteur d'Isaïe, écrivain d'Alexandrie comme notre Grec, a dit de même *περέθηκέ μοι μίτραν* (Jer. lxi. 10.). C'est dans ce même sens qu'Horapollon a dit de *l'aspic* ou *Uræus* qui ornait la coiffure des dieux, *θεοῖς περιτιθέασιν* (I. 1.); leçon que M. Leemans a conservée dans le texte, avec beaucoup de raison.

"Le sens du mot *Pschent*, ou plutôt *Schent*, en retranchant le préfixe (Champ. *Gr. Egypt.*, p. 76.), a été *définitivement* fixé par Champollion, qui a reconnu qu'il signifie cette *coiffure royale*, cette espèce de casque, dont les rois se couvraient la tête dans les grandes cérémonies; composé de deux parties, quelquefois séparées, quelquefois réunies.

Arrived, in the progress of decypherment, at this point of the tri-lingual inscription, my attention, like that of my learned predecessors, was arrested by this native term. Fully certified by experiment, of the identity of both Egyptian texts with the old Arabic, it at once occurred to me that the Egyptian word *Pschent* ought, on this principle, to be Arabic; and *might*, consequently, be recovered, and its true sense explained, in the Arabic lexicons. Under this impression I con-

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"C'est la partie inférieure seule du *Pschent*, qui est figurée dans le texte hiéroglyphique de l'inscription de Rosette, à l'endroit correspondant à ce passage.

"(92) Cet ornement devait être placé au milieu des *basilies*, *αὐτῶν ἐν τῷ μέσῳ*. La seule manière d'entendre cette disposition, à ce qu'il me semble, c'est d'admettre que le *Pschent* s'élevait sur un base, dans l'espace vide laissé au milieu des *basilies*, disposées autour du tétragone, les dominant, et formant le sommet de la pyramide.

"C'est avec le *Pschent* en tête, que le roi était *entré* dans le *temple de Memphis*, pour la cérémonie du couronnement. C'était donc, à proprement parler, *l'attribut royal*, la coiffure privilégiée du roi, celle qu'il devait prendre dans cette grande solemnité. Aussi, je ne doute point que le *Pschent* ne soit designé par le mot *κυνέη*, *casque*, dans les deux passages, où Hérodote, à propos de Psammitichus (ii. 151.) et d'Amasis (ii. 162.), nous représente l'action de se coiffer du *κονέη*, comme propre au roi, ou annonçant la royauté. — Alors le mot Ψχέντ ne pouvait être encore adopté par les Grecs; aussi Hérodote emploie-t-il l'équivalent *κυνέη*. Mais, sous les Ptolémées, le terme égyptien était devenue le terme d'usage, parce que le *κυνέη* n'avait réellement aucun rapport avec la coiffure égyptienne." — *Lenorman sur l'Inscript. Grec. de Rosette*, pp. 33, 34.

These laboured attempts at explanation prove only the existence of an enigma: they do nothing to solve it. But the Egyptian word, coupled with its accompanying hieroglyphic, solves the problem. The *Pschent*, instead of a ponderous helmet, was its graceful pendant.

sulted Golius. The Arabic alphabet being destitute of the letter *p*, I looked for Pschent under *b*, and found immediately بشنت, *pschnt* or *bishnat*, Milii genus, "A kind of millet." The definition appeared, at first view, to interpret the *ignotum per ignotius*. And I might have given up the point, had I not previously decyphered the enchorial equivalent for Pschent, viz. كوهر رعرع, *cwhar rârâ*, "a shining jewel," and found, on consulting Johnson, *millet* defined by Miller, "An *oval, shining seed*." This definition led me to turn to the corresponding hieroglyphic, which I found rightly under-marked by Young as the *Pschent* or "*insigne*:" when the truth, and the true form, simultaneously disclosed themselves; the Pschent proving to be neither *crown*, nor *head-dress*, but a royal ornament, the ensign of *plenty* in the shape of "An *oval shining* grain of millet, with its *stamina* and *antherae developed*."



The appropriateness of the millet seed as an ensign of Egyptian royalty will at once be perceived, when it is recalled to mind, that the prosperity of Egypt, in all ages, has turned on her fruitful harvests; and that *millet* has been always her standard crop. "When Mr. Bruce was in Egypt, there had not been one scarce season, from the lowness of the inundation, for thirty-four years; though, during the same

space, they had three times experienced "*a famine*, by the great abundance of water *which carried away the millet.*" *

The appropriateness of the Pschent was rivalled by its gracefulness and beauty; this ensign of the Pharaohs and Ptolemies being composed, apparently, of a single pearl, or diamond, of oval form, and of the first magnitude and water, with three gold filaments depending from it, representing the *stamina;* each filament, again, being threaded with five jewels or brilliants, representing the *antheræ* of the grain of millet. Such an ornament *in the middle*, on the summit of the crown, or on that of the golden νάος, well merited and justified its enchorial appellation of كوهر رعرع, *kuhar rârâ*, "the shining jewel, or pearl," or its hieroglyphic designation of رمانيي حروش, *ramani jarus*, "the ruby millet." † The annexed glyphograph exhibits Dr. Young's harmony of the three texts: —

* Encycl. Britt., art. Egypt.

† The Rosetta stone itself supplies material for a second verification. I had read as بهار, *or pl.* بهرين, *bahar, baharein*, an enchorial word, which Dr. Young had rendered "super *aureis* ædiculis," conformably with the Greek text. On consulting Golius, I found, not only that بهر signified *Aurum et argentum*, and also, *tria talenta auri;* but that the word was stated by his authority, *al Djuhary*, to be of *Egyptian origin*. "بهار, Tria auri talenta *dicuntur:* quod *originis Ægyptiacæ* videtur esse, '*Gi.*'"



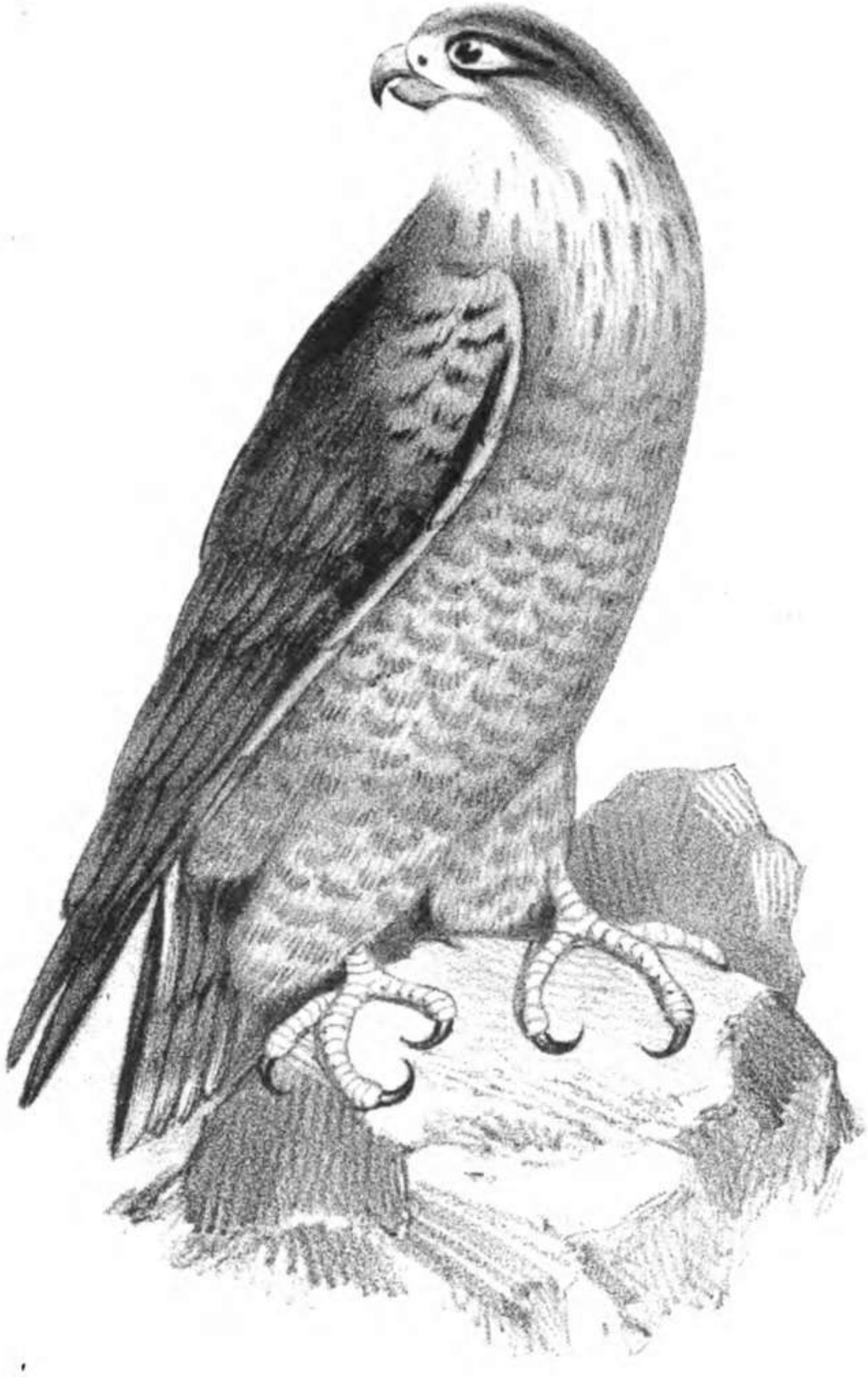

: insigne :

But the occurrence of the Egyptian word *pschent* in the Greek inscription, is not only highly important in itself, as demonstrating, so far as a single example can demonstrate, the identity of the ancient Egyptian and old Arabic idioms: it is yet more highly important in another light, as supplying the hint for an inductive proof of the same nature, if other Egyptian words could be recovered, and tested, in like manner, by the Arabic lexicons.*

* The occurrence, in the hieroglyphic text of the inscription, of a *second* Egyptian term for *millet*, was as unexpected, as it is conclusive. Observing a triliteral word *beside the Pschent*, or developed grain, which

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THE PEREGRINE FALCON.

*The Emblem and Ensign of the Pharaohs.*

## HORAPOLLO.

It was not, however, until after an interval of several years, that I was led to follow up the foregoing verification, while engaged in examining for myself the well-known treatise on Hieroglyphics, by the Egyptian priest, Horapollo. In this very curious work, I found several Egyptian words quoted by this native authority, and their pronunciation given in Greek characters. Upon these quotations I stayed to reflect; for they instantly reminded me of my former experience in the case of the term *pschent;* and I resolved to pursue the experiment. I did so; and the result was the recovery of every one of Horapollo's Egyptian words in the Arabic lexicon. The first word furnished us by the priest of Bubastis is the Egyptian name for *the hawk.* "The hawk (he tells us) is denominated by the Egyptians βαϊηθ*, *baïeth.*" On reference to the

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read, by my alphabet, جرس, I looked for it, and found جروس, *jarus,* Milium, *millet.* Upon this double verification I would only observe, that the whole Arabic lexicon does not contain a third name for this staple grain of Egypt; while, out of its 10,000 roots, or 50,000 words, its two Egyptian names on the Rosetta stone (as decyphered by my alphabet), namely, *pschent* and *jarus,* prove to be, also, its two Arabic names.

* Ἔτι γε μὴν καὶ ἀντὶ ψυχῆς ὁ ἱέραξ τάσσεται, ἐκ τῆς τοῦ ὀνόματος ἑρμηνείας· καλεῖται γὰρ παρ' Αἰγυπτίοις ὁ ἱέραξ Βαϊήθ [بوّ, *buwath,* and

Arabic lexicon, we at once recover this Egyptian denomination, in بـــوت, *buweth*, and نوهة, *buhath*, Accipiter *qui* Sacer *dicitur*. The Saker, or peregrine falcon. "A falcon, a hawk." Horapollo adds, that the term βαϊηθ was compounded of βαΐ, *bae*, *The life, or soul*, and ἦθ, *eth*, *The heart*. And its disjecta membra, also, can be traced in the Arabic: in بو or بو بو, *ba*, *baba*, i. q. اصل, *aṡal*, Radix, origo, *The root, or origin*; and اثيث, اث, *ats*, *atsits*, carnosa, succi plena: and, compactas habens carnes ("The *solid* heart" of the poet). "Fleshy: full of flesh and blood." Thus, in the component parts, we have close approximation to the Arabic: while in the Egyptian word itself, we have absolute identity with the Arabic name, and thing signified.

The next help for experiment is supplied by Horapollo in the Egyptian word for *thunder*. "The Egyptians (he states) style thunder οὐαιὲ*, *ouaie*." And in the Arabic root عوي,

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بوهة, *buwhath*]. Τοῦτο δὲ τὸ ὄνομα διαιρεθὲν, ψυχὴν σημαίνει καὶ καρδίαν, ἔστι γὰρ τὸ μὲν βαΐ, ψυχή· τὸ δὲ ἦθ, καρδία. ἡ δὲ καρδία, κατ' Αἰγυπτίους, ψυχῆς περίβολος· ὥστε σημαίνειν τὴν σύνθεσιν τοῦ ὀνόματος ψυχὴν ἐγκαρδίαν. ἀφ' οὗ καὶ ὁ ἱέραξ, διὰ τὸ καὶ πρὸς τὴν ψυχὴν συμπαθεῖν, ὕδωρ οὐ πίνει τὸ καθόλου, ἀλλ' αἷμα, ᾧ καὶ ἡ ψυχὴ τρέφεται.—Horapoll. Hieroglyphica, cap. vii.

* Φωνὴν δὲ μακρόθεν βουλόμενοι δηλῶσαι, ὃ καλεῖται παρ' Αἰγυπτίοις οὐαιὲ [عوا, *âuwa*, عو, *âaw*, غو, *ghaw*], ἀέρος φωνὴν γράφουσι, τουτέστι βροντὴν, ἧς οὐδὲν καταφθέγγει μεῖζον, ἢ δυναμικώτερον.—Id. ib. c. 28.

*âüī*, Protendit inarticulatè vocem, clamorem, "Making an inarticulate sound, or noise," we find the general sound and sense, and in the Persic, عو, *âaw*, and غو, *gaw*, "Thunder," the very Egyptian name and thing.*

In the preceding identifications, from the Rosetta Stone, and from the Treatise of Hieroglyphics by Horapollo, of the Egyptian and Arabic vocabularies, we have been dealing with Egyptian words preserved by native writers. Exemplifications of this kind are necessarily limited: but the proof admits of being enlarged by collateral evidence. For when the experiment is extended to Egyptian words preserved in the classic writers, we shall find it attended by the same results. An example to the purpose from Herodotus will be presently given from Sir Gardner Wilkinson.† But Plutarch, writing on an Egyptian theme, in his Treatise on Isis and Osiris, has been led by his subject to furnish a series of examples of Egyptian words, which supply further,

* Against the occurrence of Persic words on *Egyptian* monuments, even the staunchest special pleader in philology cannot have so much as the poor hope of raising a hypercritical objection. The long subjugation of Egypt to the successors of Cyrus renders intermixture of vocabularies an antecedent certainty, in a less or greater degree. But, in the present example, there is no need of recourse to this obvious truism. The common name for thunder, in the Egyptian and Persic, bears the stamp of an origin as old as language itself, the *sound* representing the *thing*.

† See p. 67, note.

and still more valuable materials towards an experimental induction. To his scattered relics of Egyptian names and etymologies we will now proceed.

1. The name and etymology first given by Plutarch, are those of OSIRIS: whose hieroglyphic symbols he states to have been *an eye* and *a sceptre;* adding, that some authorities interpret the name Osiris, "Many-eyed," because, in the Egyptian tongue, the *Os* signifies "*Many*," and the *iri*, "the *eye*."* It matters not, for our purpose, whether this etymon of the name be correct or otherwise: our concern is only with the senses of the two Egyptian words here given. *Os*, he informs us, in the Egyptian idiom, signifies *much* or *many*. Our question was as to the existence of a corresponding word and sense in the Arabic. I consulted the lexicon, and found the required word, in the required sense, viz. اث, *As* Multa fuit, and اثيث, *Asas*, Multus. The root, in its Egyptian sense, does not occur in any other of the Semitic dialects. The second word, or *iri*, we learn from Plutarch, denotes *the eye* in Egyptian. The coincidence, here, of

* Τὸν γὰρ βασιλέα καὶ κύριον Ὄσιριν ὀφθαλμῷ καὶ σκήπτρῳ γράφουσιν· ἔνιοι δὲ καὶ τοὔνομα διερμηνεύουσι πολυ-όφθαλμον, ὡς τοῦ μὲν ΟΣ, τὸ πολυ· τοῦ δὲ IPI, τὸν ὀφθαλμὸν, Αἰγυπτίᾳ γλώττῃ φράζοντος.—De Is. et Os. c. x.

sound and sense, is familiar and perfect: it is the Arabic ريي, *rīi*, Visus: quod videtur. *The sight: what seeth:* i. e. the eye. The name Osiris, consequently, according to this etymology, is pure Arabic as well as pure Egyptian, signifying, in both, "many-eyed."

2. The next criterion afforded by Plutarch is his etymology of the Egyptian name *Sarapis;* which he deduces from an Egyptian word, *Sairei*, signifying *joy*, or *rejoicing*.* And this is simply the Arabic سر, *sara*, Lætus, lubens, hilarisque fuit: Hilaritas, lætitia, gaudium. *Joyful: joy: rejoicing.* The coincidence, I must add, is peculiar to the Arabic and Egyptian, the root سر not having this sense in any of the cognate dialects. Here, also, our concern is, not with Plutarch's etymology, but with his Egyptian word.

3. His next example of an Egyptian word is Χημία, *Chemia*, *black*: this is the Arabic حما, *hama*, and the Hebrew חמם, *Nigredo;* also حام, חום, Ham, the son of Noah; and the name of Egypt, or "The land of Ham." †

4. A fourth specimen is, a second Egyptian

* Ἐγὼ δὲ, εἰ μὲν Αἰγύπτιόν ἐστι τοὔνομα τοῦ Σαράπιδος, εὐφροσύνην αὐτὸ δηλοῦν οἶομαι, καὶ χαρμοσύνην· τεκμαιρόμενος ὅτι τὴν ἑορτὴν Αἰγύπτιοι τὰ χαρμόσυνα ΣΑΙΡΕΙ καλοῦσιν. — Id. ib. c. xxix.

† Ἔτι τὴν Αἴγυπτον, ἐν τοὶς μάλιστα μελάγγειον οὖσαν, ὥσπερ τὸ μέλαν τοῦ ὀφθαλμοῦ, Χημίαν καλοῦσιν.—Id. ib. c. xxxiii.

etymology of the name Osiris, which, he observes, has many different significations; among others, that the Egyptian word means *beneficent.* * And so does the corresponding Arabic word اصر, *Asara*, i. q. اعطف, *aatafa*, Bene affectus, propensus, propitius fuit *erga eum*, "Kindly affectioned," favourably inclined, propitious, *towards another*. and اصرة, *asarat*, Affectus benevolentiæ.

5. Among the denominations of *Isis*, he mentions the name **MOΥΘ**, *Muth*, being an Egyptian word for Mater, *Mother*.† It is the Arabic امهة, *ummahut*, Mother, with a very slight dialectic variation, and the Hebrew אמות, *amut*, only this is the plural form of אם, *am*, Mother.

Thus, from Plutarch, we obtain six Egyptian names‡, all, in sound and sense, identical with the

* Ὁ γὰρ Ὄσιρις ἀγαθοποιός· καὶ τοὔνομα πολλὰ φράζει, οὐχ ἥκιστα δὲ κράτος ἐνεργοῦν καὶ ἀγαθοποιόν. — Id. ib. c. xlii.

† Ἡ δ' Ἶσις ἔστιν ὅτε καὶ ΜΟΥΘ [κ. λ.] προσαγορεύεται· σημαίνουσι δὲ τῷ μὲν πρώτῳ τῶν ὀνομάτων μητέρα. — C. lv.

‡ Besides these coincidences of vocabulary, Plutarch supplies several near approximations: as BAL, the Egyptian for *Myrrh*: a word and sense virtually preserved in the Arabic بال, *bal*, or بالة, *balat*, Vas in quo *aromata* reponuntur, *A perfume-vase.* Κόπτω, and κόπτειν, the Egyptian for *bereavement*; answering to the Arabic كبت, *kabta*, Afflixit. Impletus fuit mœrore. That this Arabic definition gives the true sense of the Egyptian word, is plain from its being commemorative of the grief of Isis. Σαίρειν, the Egyptian for "To order, advise, ornament (*the universe*)": which is the Arabic شورة, *sharat*, ornamentum, and i. q. صور, *sara*, Formavit, figuravit, effigiavit: Condidit *eum egregia formâ*, and شاراة, *sharat*, Form, figure, beauty, ornament.

corresponding Arabic words: a result which repeats the experience of the previous experiments upon the Egyptian words furnished by Horapollo. But where ten words (the chief which have escaped the ravages of time) thus disclose a relationship with the Arabic amounting to identity, we have every ground to presume, antecedently, that, in proportion as fuller materials for collation were forthcoming, the vocabularies throughout would prove to be identical.

The last example of an Egyptian word supplied by Horapollo is the Egyptian name for *learning*. Its Egyptian denomination, he informs us, is ⲥⲃⲱ̃, *sbō*; a word signifying πλήρης τροφή, *plenty*, or *satiety*. The process by which, according to our author, this word came to denote *learning*, is sufficiently curious to interest or amuse the general reader. It is briefly this: The Egyptians always wrote with rushes or reeds: from rushes or reeds they also, originally, manufactured their bread-baskets. The reed, consequently, became their hieroglyphic symbol, both for *letters* and for a *bread-basket*. But as the bread-basket was an obvious symbol of plenty or satiety, they adopted it as, also, that of *learning*, on the quaint, yet practical ground, that all who had *plenty to eat*, would learn letters; while those who had not, would take to some other

trade. But the Egyptian term for *plenty* being σϐω̃, *sbō*, σϐω̃ became, also, their name for *learning.**

In this curious account, however, my only concern was with the word σϐω̃, and its definition, πλήρης τροφή. For, if Horapollo's version was correct, and my principle right, the word ought to be found, or, at least, might be found, in its Egyptian sense, in the Arabic lexicon. To the Arabic lexicon, accordingly, I forthwith turned; and there I found the very word, in Arabic letters, in its Egyptian sense: viz. شبع, *shbâ*, *shabaw*, Satur, satiatus fuit, *pane*, *carne &c.* Pabuli abunde habuit *pecus.* Saturavit *eum pane.* Res aut quantitas potis satiare. Satietas. Multus. Quantum unâ vice satiare potest. "Satiety. Enough for one time. The being satiated."

"Full to repletion", then, is the common sense

* λη'. Πῶς Αἰγύπτια γράμματα;

Αἰγύπτια δὲ γράμματα δηλοῦντες . . . . μέλαν, καὶ κόσκινον καὶ σχοινίον ζωγραφοῦσιν. Αἰγύπτια μὲν γράμματα· διὰ τὸ τούτοις πάντα παρ' Αἰγυπτίοις τὰ γραφόμενα ἐκτελεῖσθαι. σχοίνῳ γὰρ γράφουσι, καὶ οὐκ ἄλλῳ τινί. κόσκινον δὲ, ἐπειδὴ τὸ κόσκινον πρῶτον ὑπάρχον σκεῦος ἀρτοποιΐας, ἐκ σχοίνου γίνεται. δηλοῦσίν οὖν, ὅτι πᾶς ὁ ἔχων τὴν τροφὴν, μαθήσεται τὰ γράμματα· ὁ δὲ μὴ ἔχων, ἑτέρᾳ τέχνῃ χρήσεται· ἀφ' οὗ καὶ ἡ παιδεία παρ' αὐτοῖς σϐω̃ [شبع, *shbâ*] καλεῖται· ὅπερ ἐστὶν, ἑρμηνευθὲν, πλήρης τροφή. — Horapoll. cap. 38.

The Egyptian name for learning may be illustrated from Xenophon. The ancient Persians had the same usage. Ἔξεστι πᾶσι Πέρσαις πέμπειν τοὺς ἑαυτῶν παῖδας εἰς τὰ κοινὰ τῆς δικαιοσύνης διδασκαλεῖα. Ἀλλ' οἱ μὲν δυνάμενοι τρέφειν τοὺς παῖδας ἀργοῦντας, πεμποῦσιν· οἱ δὲ μὴ δυνάμενοι, οὐ πεμποῦσιν. — *Cyropædia*, cap. ii.

of the common root, σϐῶ, شبع, in the Egyptian and Arabic idioms. And with this conclusive example of their identity, I shall close my observations upon the Rosetta Stone. It will remain for the candid reader to draw his own inferences from the fact, that of four Egyptian words preserved, one on that monument, and three by Horapollo, one and all, on examination, prove to be pure Arabic words, each in its proper Arabic sense.* But this process is the converse,

* The catalogue may be enlarged from the following passage of Sir Gardner Wilkinson, accumulating the Egyptian names, preserved in the Classics, for the *Automoli*, or deserters from the army of Psammeticus, who retired from Egypt into Nubia, where they became a colony:

"The exact position of the country they occupied is unknown. Herodotus places it on the Nile, at about the same distance from Meroe, as this last is from Elephantine, or fifty days' journey; and adds, that these Automoli (deserters) 'are known by the name of *Asmach*, which, being translated, signifies *Standing on the left hand of the king*.' (ii. 30.) Strabo states (16.) that 'they settled near Meroe, which was afterwards governed by the Queen'; and calls them '*Sebritæ*, a name implying Strangers.' But Pliny (vi. 30.), on the authority of Aristocreon, reckons 'seventeen days from Meroe to *Esar*, a city of the Egyptians who fled from Psammeticus, and who are reported to have lived there 300 years.'

"*A singular connection may be observed between the names given by different writers to this people and their country.* 'Esar (says Pliny) is called, by Bion, *Sapen*, and is supposed to mean *Strangers*;' and the neighbouring Symbari, Semberitæ, Sambri, and Sembolitis, cannot fail to recall the Sebritæ of Strabo; or the great similarity of the words *Shemmo* (a stranger), and *beri* (new), in the ancient Egyptian language. It is not less remarkable that *Esar* is *the pure Arabic word* signifying 'the left hand;' synonymous with *Shemal*; and this last is plainly pointed out in the ἀσμάχ of Herodotus, where the letter χ has been accidentally changed for the letter λ it so much resembles. It is highly improbable that 240,000 men could have had any duty 'on the left hand of the

and, therefore, the measure of the process previously carried on, and terminating in precisely the same result; namely, the experimental decypherment of the enchorial and hieroglyphic inscriptions.

## HYCSOS.

The result of the foregoing experiments upon the specimens of the Egyptian vocabulary preserved by Horapollo, suggested the application of the same test to one of the most prominent terms in that vocabulary, the Egyptian denomination of one of their own dynasties, that of the Hycsos, or Shepherd-kings. A two-fold etymology of this celebrated title is given in two fragments of Manetho preserved by Josephus. The seeming discrepancy in these passages has been well reconciled by Jablonski; who shows, from the text of Manetho, that *Hyc*, in the Egyptian, signified,

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king;' a post, moreover, reserved for the sons of the monarch, or the chief persons of the country; and we may rather conclude this name to have been given these strangers in consequence of *their coming from the left*, or north, which was considered the left of the world, and is still so called (*Shemal*) by the Arabs of the present day."— Vol. i. pp. 153, 154.

Upon this passage I shall only observe, that the Egyptian synonymes enumerated, viz. *Shmal* (شمل), *Esar* (عصر), and *Sham* (شام), *the left*, are all pure Arabic words; and all three, as in the ancient Egyptian, synonymes for *the left*, or *the left hand*.

primarily, to *gird* or *bind*, and *Sos*, a shepherd, whence the compound Hyc-sos, denoting *Shepherds girt with the ensigns of royalty*, passed into a title of honour, *Hycsos*, or *Shepherd-kings*. *

* Ἐκαλεῖτο δὲ σύμπαν αὐτῶν ἔθνος ΥΚΣΩΣ· τοῦτο δέ ἐστι, βασιλεῖς ποιμένες. Τὸ γὰρ ΥΚ, καθ' ἱερὰν γλῶσσαν, βασιλέα σημαίνει, τὸ δὲ ΣΩΣ, ποιμήν ἐστι, καὶ ποιμένες κατὰ τὴν κοινὴν διάλεκτον· καὶ οὕτω, συντιθέμενον, γίνεται ΥΚΣΩΣ. Ἐν δ' ἄλλῳ ἀντιγράφῳ, οὐ βασιλεῖς σημαίνεσθαι διὰ τῆς τοῦ ΥΚ προσηγορίας, ἀλλὰ, τοὐνάντιον, αἰχμαλώτους δηλοῦσθαι ποιμένας. Τὸ γὰρ ΥΚ, πάλιν, Αἰγυπτιαστὶ, καὶ τὸ ΑΚ δασυνόμενον, αἰχμαλώτους ῥητῶς μηνύει. — Manetho apud Josephum, lib. i. cont. Apion. §14. p. 443.

Hic, igitur, Linguam Sacram, vel Sacerdotalem, Ægyptiorum, commemorari videmus. *Et ex voce, quæ ex illa ipsa lingua profertur*, aliquod de illa judicium ferre licebit. Vox illa est ΥΚΣΩΣ, ex duabus, ΥΚ et ΣΩΣ, composita. Vocum harum altera, ΣΩΣ, non habet quod quenquam merito possit morari. Testatur Manetho in dialecto communi voce hac designari *Pastorem*. Et ita res omnino se habet. In dialecto Sahidica, sive Ægypti superioris, *Sehos*, vel *Sos*, dicitur *Pastor*. Vox vero altera, ΥΚ, majorem difficultatem parit. Secundum Manethonem, aliud significat in dialecto communi, aliud in dialecto sacra. In dialecto communi, ΥΚ adspiratum, id est Hyc vel Huc, *vinctum* significat. Ubi recte, ut opinor, monuit Lud. Picquius, Doctor quondam Sorbonicus, designari hic vocem ϩΗΚ, id est Hac vel Chac; verum minus recte addit, voce illa significari *vinctum*, etsi Manetho id affirmaverit, cujus nescio verum inscitiam, an vero malam fidem, reprehendere hic debeam. ϩΗΚ et ϫΙϩΚ, Ægyptiorum sermone, non dicitur *Captivus*, aut *vinctus instar captivi*. Proprie vox illa significat *Cingere*, aut seipsum, aut alium. *Levit.* viii. 7, 8. 13.; *Lucæ*, xii. 35. Dicitur etiam de animalibus, quæ cinguntur, aut insternuntur. *Gen.* xxii. 13., *Num.* xx. 21. Eadem voce etiam significatur *se armare*, vel *armis se cingere*. *Num.* xxxi. 3. 5. Nam, ut Pausanias monet, Τὸ ἐνδῦναι τὰ ὅπλα, ἐκάλουν οἱ παλαιοὶ ζώσασθαι. Verum in dialecto sacra Sacerdotum, *Hyk* vel *Huc*, significabat *Regem*. Quid ita? Quia, ut opinor, reges inaugurandi, aut armis induebantur, aut initiandi primum, vestibus religiosis a Sacerdotibus amiciebantur, atque cingebantur. *Cinctus* ille, apud Ægyptios sicut apud gentes alias *diadematis gestatio*, symbolum erat inaugurationis regiæ, vel regiæ potestatis in aliquem collatio solemnis. Hinc Sacerdo-

Here, therefore, a fresh opportunity offered, in a conspicuous example, for testing the identity between the Arabic and the old Egyptian. The experiment was repeated, and with renewed success. The components of the Egyptian compound at once presented themselves in the Arabic lexicon: namely حيق, *Hīc* or *Hyc*, Cingere, "To gird", and سوس, *Sws*, Rexit pro arbitrio *gregem, subditosve: Administravit. Ruling absolutely* over *a flock*, or *subjects*: Administering (*as a shepherd*, or *as a king*).

## KONDU.

If the name, or title, of the Shepherd-kings of Egypt, supplies a fair presumption of agreement in their vocabularies, at that early period, between the Egyptian and Arabic, the age immediately following the expulsion of the Hycsos furnishes positive proof, in a Scriptural example, of

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tibus, in lingua ipsorum sacra symbolica, *cingere* significabat *inaugurare in regem*, et *cinctus* dicitur, *rex* legitime et rite inauguratus. Possunt ea quæ dixi ex *Scholiaste* veteri *in Germanici Aratea* confirmari; cujus idcirco verba operæ pretium erit adscribere. De Templo autem Apidis Memphitico hæc observat: *Ubi mos fuit solio regio decorari reges qui regnabant. Ibi enim sacris initiabantur primum, ut dicitur, reges, satis religiose* TUNICATI. Hic, ut videtur, *Hyc* Latine redditur *tunicatus*. — *P. E. Jablonski, Pantheon Ægypt.* tom. iii. proleg. cxxx—cxxxiii.

the identity of those vocabularies. The proof now in question, from the history of Joseph, is happily preserved to us by the authors of the Septuagint version, themselves Egyptian Jews, *in the name of Joseph's cup*. In this part of the story (Gen. xliv. 2. 17.), the LXX., it is most remarkable, for the Hebrew word גביע *Gabiâ*, "A drinking cup," substitute the Egyptian word Κόνδυ, *Condu*. That this term was Egyptian, is self-evident from the facts, that it is not Greek, and that the translators were Alexandrine Jews. Not finding a root of this form in the Hebrew lexicon, I had recourse, as usual, to the Arabic. And here again, as usual, the Arabic vindicated its claim to the place assigned it throughout the present work, as the master-key to the one primeval language. On reference to Golius, the root قند, at once presented itself, with its derivative قندد, *kindid*, Constitutio *vini*, *etiam ipsum* Vinum.*

* These vitally important definitions are wholly overlooked by Freytag. And I cannot neglect the opportunity of observing, that, while many additions (some very valuable) have been made by this lexicographer, he has been guilty of numerous omissions, not of roots, but of similarly important definitions and senses, to be found, like قندد, Vinum, in Golius. I state the fact (of which I have noted ample proofs), not in depreciation of the work, but to guard students against the vulgar error of supposing, that, because they possess Freytag's lexicon, they can dispense with that of Golius: of whom it has been truly said by Sir William Jones, that "the palm of glory in this branch of literature is due to Golius, whose works are equally profound and elegant; so perspi-

The quality of *wine*, and absolutely *Wine*. The cognate root قنز, *kanaz*, next occurred, and in the actual signification of the Egyptian term قندو, *κόνδυ*, viz. قنز, Scyphus parvus: "A small flagon, *or* wine-vessel."

The philological value of the passage in which this Egyptian term occurs, is enhanced by the peculiarity of expression in the Hebrew text, as well as in the LXX. version: in the former the word גביע, instead of כום, *cawas*, a wine-cup, occurs five times, being the only examples of its use, excepting once (Jer. xxxv. 5.), where it has no equivalent in the LXX.; in the latter, the equivalent term, *κόνδυ*, occurs also five times*,

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cuous in method, that they may always be consulted without fatigue, and read without languor, yet so abundant in matter, that any man, who shall begin with his noble edition of the grammar compiled by his master Erpenius, and proceed, with the help of *his incomparable dictionary*, to study his History of Taïmur by Ibni Arabshah, and shall make himself complete master of that sublime work, will understand the learned Arabic better than the deepest scholar at Constantinople or Mecca."—*Asiatic Researches*, vol. ii. pp. 4, 5.

* The passage of the LXX., with the lights thrown on it by the scholiasts and paraphrasts, is here subjoined:

Τὸ κόνδυ μοῦ τὸ ἀργυροῦν ἐμβάλετε εἰς τὸν μάρσιππον τοῦ νεωτέρου.

Ἵνα τε ἐκλέψατέ μου τὸ κόνδυ τὸ ἀργυροῦν; οὐ τοῦτο ἔστιν ἐν ᾧ πίνει ὁ κυρίος μου, αὐτὸς δὲ οἰωνίσμῳ οἰωνίζεται ἐν αὐτῷ.

Παρ' ᾧ ἂν εὑρῃς τὸ κόνδυ τῶν παίδων σοῦ, ἀποθνησκέται.

Παρ' ᾧ ἂν εὑρεθῇ τὸ κόνδυ, ἔσται μου παῖς.

Καὶ εὗρε τὸ κόνδυ ἐν τῷ μαρσίππῳ τοῦ Βενιαμίν.

Κόνδυ] *Poculum, calix, scyphus.* גביע, *Scyphus, crater:* Gen. xliv. 2. (ubi vide Montf.) 12. 16, 17. כום, *Calix:* Ies. li. 17. (ubi duæ

being the only examples of its use, excepting once (Is. li. 17.), where it is used interchangeably with *ποτηρίον*.

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versiones coaluerunt) et 22. Suidas, et Lex. Cyrilli, MS. Brem. : *Κόνδυ, ποτήριον.* Gloss. in Octateuch. : *Κόνδυ, ποτήριον βασιλικόν.* Hesychius : *Κόνδυ, ποτήριον βαρβαρικὸν* (ex Polluce, Persicum, et ex Athenæo, Asiaticum, quod cotylas decem ceperit), *κυμβίον.* Ad quem locum Ed. Bernardus notâ MStâ : q. *cavum, collum, vel a cœlatura*, qu. *γλύμμα.* Nam Arab. كعتدن, utrumque significat, vel vas fodere, excavare, et cælare. *Κοίλωμα*, Pollux. Vel, denique, a forma rotunda, nam est كمدۀ Persis idem quod Græce Latineque *σκύφος*, a *σκυψω*, i. e. *σκάψω, σκάπτω.* Vide 478. Athenæi, ubi constat forma sua orbiculari. Vide et Relandi Diss. Miscell. P. i. p. 218. seq. ac Sturz. de dial. Maced. p. 91.—*Gesenius in voc.* גביעי.] Aquila, *σκύφος.* Symmachus, *φιάλη.* Hieronymus, Pro *κόνδυ*, i. e. poculo, quod etiam in Esaia legimus. Aq. Scyphum, Sym. Phialam, transtulerunt. *Scyphus*, sic interpres noster Vulg. Onkelos בלידא, quod affinitatem habet cum *calido:* unde *calicem* dictam existimat Festus : nam eo *calida* bibebantur. Jonathan איגבין (quod non intelligo). גביע, formam diversam habebat à כום, quod *poculum* sonat. [Yet כום, as well as גביע, we have seen rendered by *κόνδυ*, ap. Is. li. 17.] Moses de Kotsi ait, גביעים, *pocula* significare *qualia sunt Alexandrina* [i. e. *Egyptian wine-cups*]. *Κόνδυ* etiam *poculum* interpretantur: sed Hesychius addit, *barbaricum* fuisse poculum ; et Pollux, *Persicum ;* et Athenæus, *Asiaticum*, quod cotylas decem capiebat. — *Drusius in voc. κόνδυ*, ap. *Crit. Sacr. in Gen.* xliv. 2.

*Scyphum autem meum argenteum*] LXX. *τὸ κόνδυ*, quod poculi Attalici genus esse ait Athenæus. Aquila *σκύφον* (*scyphum*) ; Symmachus, *φιάλην* (*phialam*). — *Grotius.*

*Scyphum meum*] גביע, *scyphus.* Ita Hieron. quem nunc secutus sum. LXX. *τὸ κόνδυ.* Interpres, *Condy* meam. Quid *condy*? Lexicon Hesychii, *κόνδυ, ποτήριον βαρβαρικὸν, κυμβίον.* Sed diversum esse *κόνδυ*, ab eo quod Græci *κυμβίον* appellant, patet ex loco quodam Hipparchi, ubi simul duo hæc nomina leguntur. Locus extat in 11. Athenæi. Ceterum Nicomachus, Persicum esse poculum scribit, ut Athenæus, Asiaticum, decem cotylarum capax. Mercerus annotat, ÆGYPTIAM VOCEM ESSE VIDERI. —*Drusius, Notæ Majores in loc. Gen.*

Amidst these consentient, or conflicting, authorities, the meaning of the word *κόνδυ* is as completely hidden, as the cup itself was in Benjamin's

The recovery of two pure Egyptian alphabets upon the Rosetta Stone,—the enchorial, identical with that of Sinai, and the hieroglyphic, possessing several characters in common with the enchorial, and others in common with the Hamyaritic alphabets of Southern Arabia,—naturally drew my attention, in the next place, to the primitive sources whence the Rosetta alphabets themselves were derived, the monuments of the Pharaohs. The substantial identity of the Egyptian alphabets of all ages became here soon apparent. The characters of Rosetta and Sinai, of Hisn Ghorâb and Mareb, continually presented themselves to the eye, intermingled with the hieroglyphic figures; and the powers of those characters proved to be in strict correspondence with their forms, when tested by the severe ordeal of success in explaining each figure and action

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sack. We may, however, ask: Is it likely, that a vessel measuring nearly a gallon (*decem cotylas*) was drunk out of by Joseph, or concealed in a sack's mouth by his steward? One point is agreed on: the cup, and therefore the name, were of Eastern origin. The most sensible remark is that of Mercerus, after Moses de Kotsi. Both were *Egyptians*. From the other explanations "dark with excess of light," how pleasing to return to the Arabic lexicon, and the true etymology of the word *κόνδυ*, viz. قندد or قنز, "A small flagon or wine-vessel." Let the learned reader compare this etymon with Gesenius's, كعتدن, كعدة, or كعتة, *kâtdat*, *kâdat*, or *kâtat*; and, after comparison, respectively, of *sounds* and *senses*, judge for himself.

(however obscure or complicated) of the accompanying pictorial representations.

A series of select specimens of these successful results shall now be submitted to the reader: beginning with the simpler alphabetic characters and hieroglyphic figures; and advancing progressively to the decypherment of some of the most interesting and important monuments— monuments, in more examples than one, confessedly of a date approximating to that of the Deluge; contemporary with some of the earliest events in Scripture history; and recording, at once, the most awful fact, and the most glorious truth, of patriarchal revelation.

In an early stage of my progress, it was once said to me by a learned friend, himself deeply conversant with the idiom of the Old Testament: "You have given us some specimens of inscriptions accompanied by figures of animals, in which the name of each animal, a noun substantive, stands beside the figure. Let your alphabet only be constructed on this principle, and it will be irrefragable." I accept the friendly challenge: although exacting more than ever, I believe, has been exacted, hitherto, from the decypherers of unknown tongues: premising only, that (were it my object to do so) in Egypt at least, owing to the multitude and variety of its pictorial

monuments, not only could I construct, but reconstruct the same alphabet again and again, from as many independent series of pictorial inscriptions.

It will suffice, however, for my proper object, to give a few clear and simple specimens of this nature: namely, hieroglyphic inscriptions, in which each animal appears with its name, a noun substantive, above, below, or beside it.*

In entering more at large upon this line of proof (of which a specimen is already before the reader in the cartouches from Champollion with the names and figure of the lion), I would premise once for all, that the object proposed

* Champollion had the good sense to acknowledge and adopt the principle, however mistaken, as he too commonly is, in his own exemplifications of it: he speaks of "certains mots, suffisamment déterminés d'ailleurs, par le caractère-image, ou déterminatif figuratif." (*Gr. Eg.* p. 74.) To this class of words, it is, I first address myself.

It may here be observed once for all, that the legends, in alphabetic characters, intermingled with the hieroglyphic figures, prove uniformly to relate to the animals or objects represented, and not to the gods or the kings supposed to be indicated by those animals. And this is only the natural order. For the Egyptians carved their inscriptions *for themselves*, and not for foreigners. But *they* knew perfectly *what* gods or kings the objects portrayed designated; and could have no need to chronicle the names of those gods or kings for their own information. They confine themselves, accordingly, to the names, qualities, and actions of the animals depicted: a kind of *natural history*. The consequence is, that they leave us almost in the dark as to the mystic sense of the hieroglyphics, where a mystic sense existed. What was clear as the daylight to them, becomes, to foreign nations, and future times, obscure as midnight darkness: a darkness not dispelled, but only rendered more palpable, by the dim twilight of Greek and Roman versions of the hieroglyphics.

throughout the present work is, not the theoretical reconstruction of an unknown scientific grammar, but the experimental recovery of a lost vocabulary. This is the Baconian principle, the only true one: a principle as applicable to philology as to philosophy: which would arrive at general conclusions by an induction of facts; instead of vainly seeking after facts through the medium of preconceived general conclusions. If we have the vocabulary of a language, even to a very moderate extent, we have its alphabet: if we have the alphabet and vocabulary, we have, at least, the seeds of its grammar. This grammar, in all primitive tongues, as the reason of the case might well prepare us to anticipate, will, it is believed, invariably be found of the simplest conceivable kind and construction. I have elsewhere noticed vestiges of such rude forms of speech, both in oral remains of primitive European dialects, and in the patois of the Gipsies. It is presumed that nothing more can be required for the establishment of the proof, than the production of matter-of-fact evidence, that the unconstructed idiom here described once actually existed, not only as a spoken, but as a written language.

For the knowledge of the fact that such a language did once exist, I am indebted to the truly

learned reviewer of the First Part of my work in the Journal Asiatique, M. Garçin de Tassy. This eminent orientalist has shown that the most ancient form of the Hindostanee exhibits (though as he conceives from a different cause) precisely the phenomena attributed to the one primeval language, as described and exemplified throughout the present work. The passage is too important to be given in any but the author's own words.

" C'est précisément cette même langue primitive que M. Forster croit trouver ici (à Sinai), comme dans les inscriptions hamyarites: ce langue antique dont la simplicité sévère rejette, selon lui, l'emploi presque total des prépositions, des conjonctions, des inflexions, des déclinaisons, des modes, des temps, des voix, des préfixes et des suffixes, en un mot, de tous les accidents du discours qui sont réglés par la grammaire. ON TROUVE UN PHÉNOMÈNE SEMBLABLE DANS LES OUVRAGES HINDIS LES PLUS ANCIENS. Mais ici, c'est par une raison bien différente de celle que donne M. Forster de la simplicité primitive. La langue hindi ou *indienne* succéda à une langue d'un mécanisme artistement combiné, d'une savante complication et d'une exubérante richesse de formes et de désinences grammaticales. La réaction eut son tour, et voulut réduire ce

langue si parfait à la plus grande simplicité. C'est ainsi qu'on vint à parler et à écrire d'une manière presque inintelligible, tant l'accessoire grammatical des mots fut négligé."

Upon the important case of fact enunciated in this statement, it is obvious to remark, that, in the first place, it completely sets aside all antecedent negative objections to the existence of such a language ; and, secondly, that it supplies *written* exemplifications of that absence, nearly total, of all the accidents of speech, which, on experimental analysis, had been previously found to characterize every primitive branch of the one primeval tongue. With respect to the cause of the phenomenon in the most ancient form of the Hindostanee, I would venture only to suggest the probability that the reaction of which M. de Tassy speaks consisted, not in the creation of a new unconstructed idiom, but in a return to the simplicity of the primitive language of mankind. The probability seems sustained by the whole history and analogy of language, which has always advanced from the simple to the complex; which, as Bishop Warburton has most justly observed, " was at first extremely rude, narrow, and equivocal, the art of enlarging language by a scientific analogy being a late invention."

But the *unintelligibility* of the ancient Hindos-

tanee, as described by M. de Tassy, throws a new and invaluable light upon the origin of hieroglyphic writing. It is self-evident, that, without the aids of grammar, the meanings of words must be most uncertain, the meanings of sentences most obscure. Such, we have seen, was the result in the most ancient Hindoo dialect, in the absence, at once, of grammar, and of pictorial illustrations. In the absence of grammar, pictorial illustration afforded the obvious and only remedy; and, accordingly, we find it copiously employed, not by the Egyptians only, but by other primitive nations. If the Egyptians were not the first to make the discovery, they were, at least, the most successful in appropriating it. The discovery itself, however, would seem coeval with the history of man; and hieroglyphics, the interpreters of the first written language.

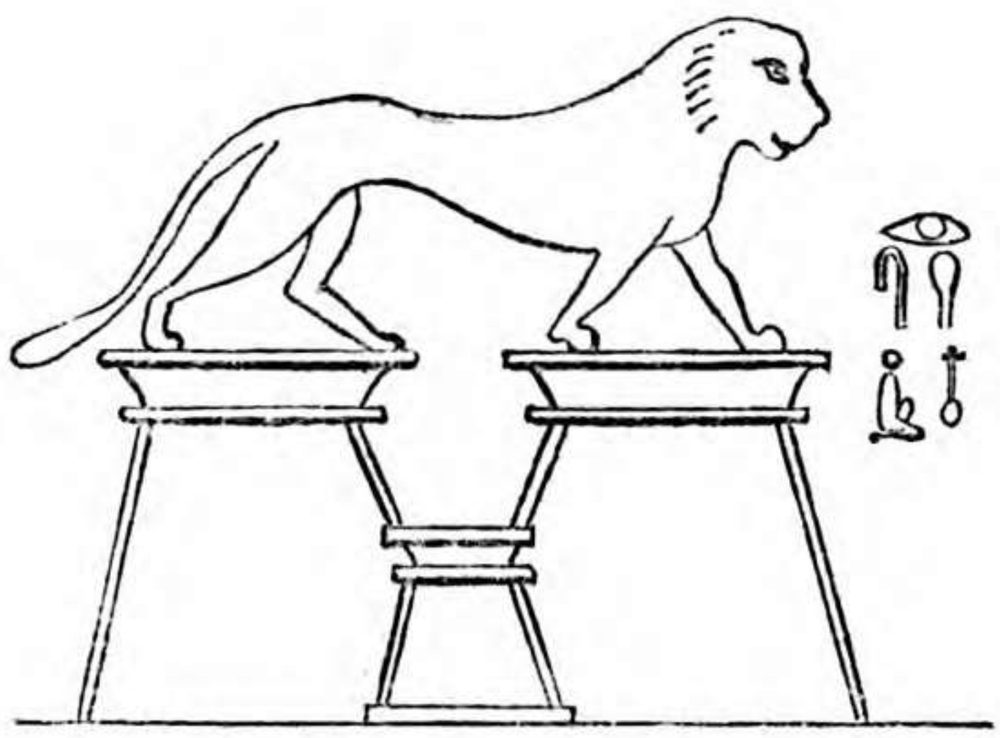
We proceed with examples of their interpretative uses, beginning with figures of animals, in Pharaonic cartouches of the simplest form.

### *The Lion.*

(Cartouches containing his name, and attitude or action.)

No. 1. Subject: a lion passant, surmounting the piers of a pro-naos, or gateway. Inscription

1



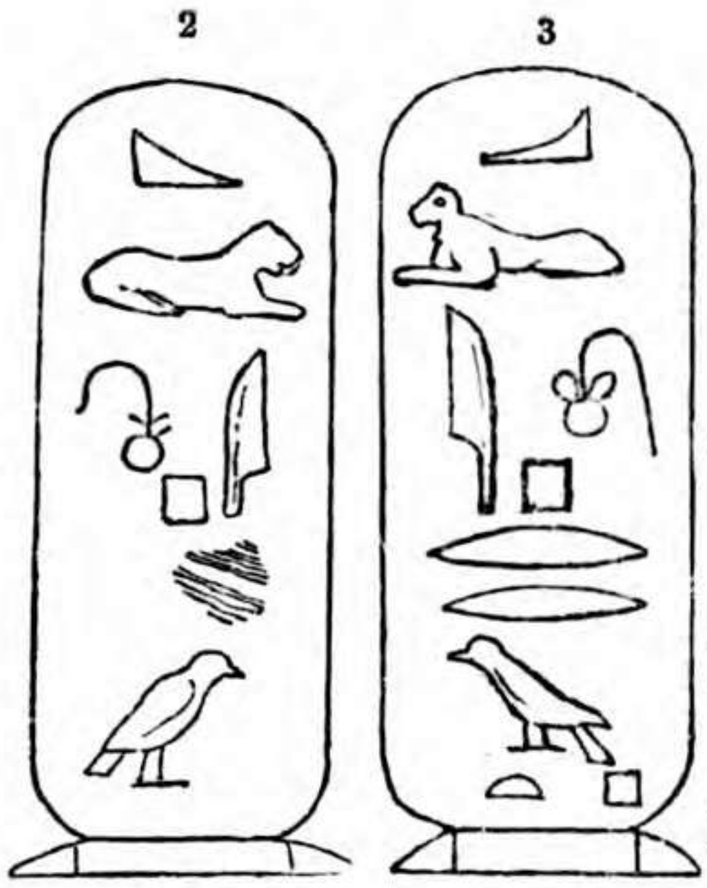
نهّات, *nahhât*, Rugiens *leo*.
"A roaring *lion*."

Hieroglyphic published by the Egyptian Society, pl. 68.

facing the head نهّات, *nahhât*, Rugiens *leo*: a roaring *lion*: *or* the lion roars. "Roaring *as a lion*." — *Richardson*. Or, taken substantively, المهنت, Leo. A lion.

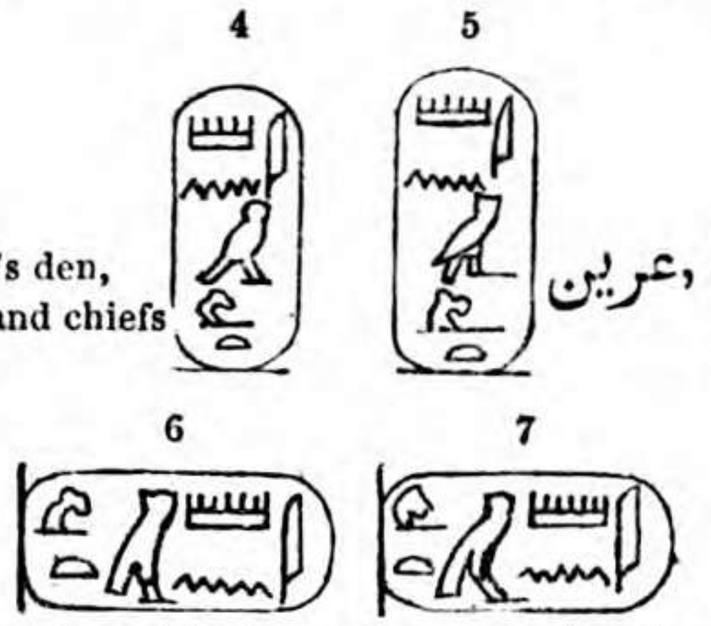
Nos. 2. and 3. Subject: in both cartouches, above, a lion couchant, below, a dove. Inscription in No. 2., [ال]داهي هر, [*al*]*dahî har*, Leo gannivit *ad eum*. The lion yelps, whines, growls *at any one*. The inscription is repeated in No. 3., but accompanied there by a second, belonging to the dove: viz. نام حمام, *nam hamam*, *moans* or *cooes* the dove. The devices, in these adjoining cartouches, face each other; and the legends, accordingly, are written both ways. The prac-

* "When we find the same words, letter for letter, and in a sense precisely the same, in different languages, we can scarcely hesitate in allowing them a common origin." — *Sir W. Jones's Works*, vol. i. p. 139.




tice of writing, indifferently, from right to left, and from left to right, will be found general, not in Egypt only, but in all the primitive nations and idioms of mankind.

The cartouches Nos. 4, 5, 6, 7., from the Florence Sarcophagus, published by Dr. R. Lepsius, Tat. x., contain the one subject, and the one



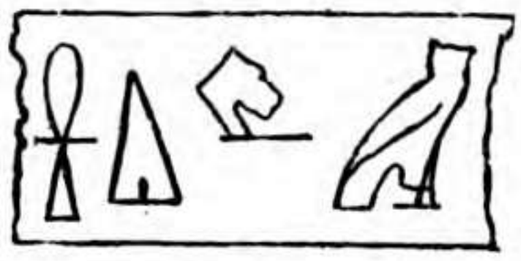

The same legends and devices upon cartouches placed sideways.

device and legend: the device, the fore-quarter of a lion couchant and an owl; the legend, the word عرن, or عرين, *ârin*, lustrum leonis, " The lion's den," only, in Nos. 6, 7., with the characters

differently arranged, to suit the horizontal position of these cartouches. The owl, the emblem of *sleep*, appropriately indicates the subject, "the lion's den or layer." If the characters be arranged differently on the principle of the anagram, they will read عرين in Nos. 4, 5., and نعر, *nâr* in Nos. 6, 7. In which case, each legend will be found illustrative of both the devices; *ârn* denoting the haunt or layer of the lion, and *nâr* (sonum bombumne emisit per nares — "snoring") the snoring of the owl. However this may be, under the figure of *a sleeping lion*, seems obviously represented the tenant of the sarcophagus.

8

اسد, *asad*, Leo. *A lion.*



The last No., 8., from a stone in the Louvre, contains the fore-quarter of a lion, and his name, a noun substantive, beside him. It is remarkable here, that, read either way, the word is still *a lion:* viz. اسد, *asad*, or دواس, *dawas*, Leo. *A lion.* As the inscriptions usually run in the direction of the animals, the former is the proper reading.

The following examples add three additional names of the lion:



هبـ[ص], *habs?* Avide captavit prædam.

ممتنع, منع, *mumtanā*, Validus et generosus *leo*.
"A strong lion."



رزم, *razam*, Leo. The lion.

هنع, *hanâ*, Inflexit, demisit se. Crouching.

مما, *mâa*, Extendit se. Stretches himself out.



هجاس, *hajas*, Leo. A lion.

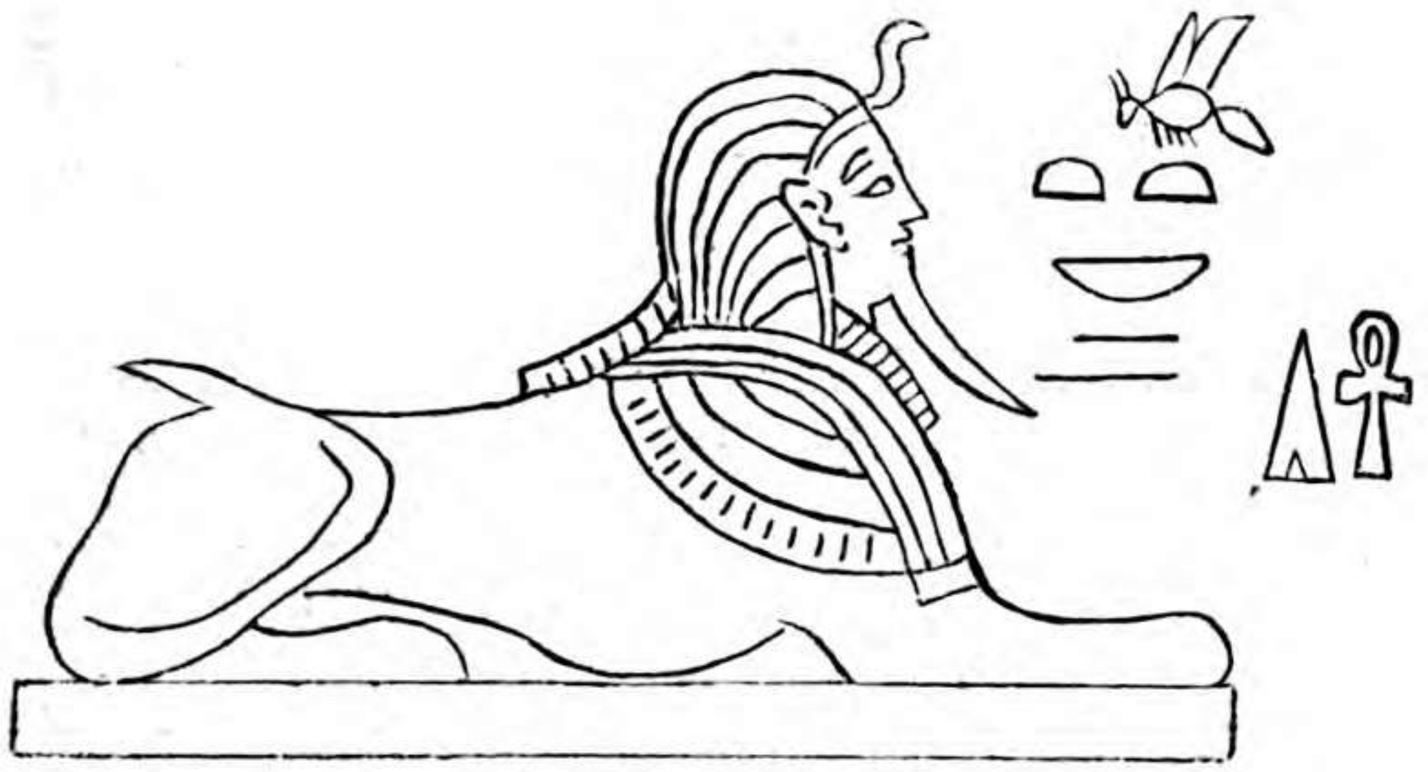
عوي, *àwī*, Latravit, ululavit. Barks, yelps.

*The Sphinx.*

In the small temple between the paws of the sphinx, discovered by Captain Caviglia, occur two couchant figures of sphinxes, with inscriptions describing the *attitude* and *action*, and the word دواس, *dawwās*, "Lion," in front of each figure. The longer of the inscriptions is as follows:— نمّ, *bemm*, Vox gravissima: bassus *vulgo*, "Deep-voiced," ماي, *māi*, Extendit (se), "Stretches itself out," دوّاس, *dawwās*, "The lion," بصبص, *basbasat*, "Caudam motitavit," "Lashing its tail." The shorter legend is simply, *bemm māi dawwās*, "Deep-voiced, stretches itself out, the lion."

Examples similarly in point, under this and the following heads, might be multiplied almost at will, since they are nearly co-extensive with the hieroglyphic monuments of Egypt: in which, allowing fairly for exceptions, it may be stated as the rule, that the name of each animal repre-

sented usually stands beside or near the figure, as regularly as the legend accompanies the de-

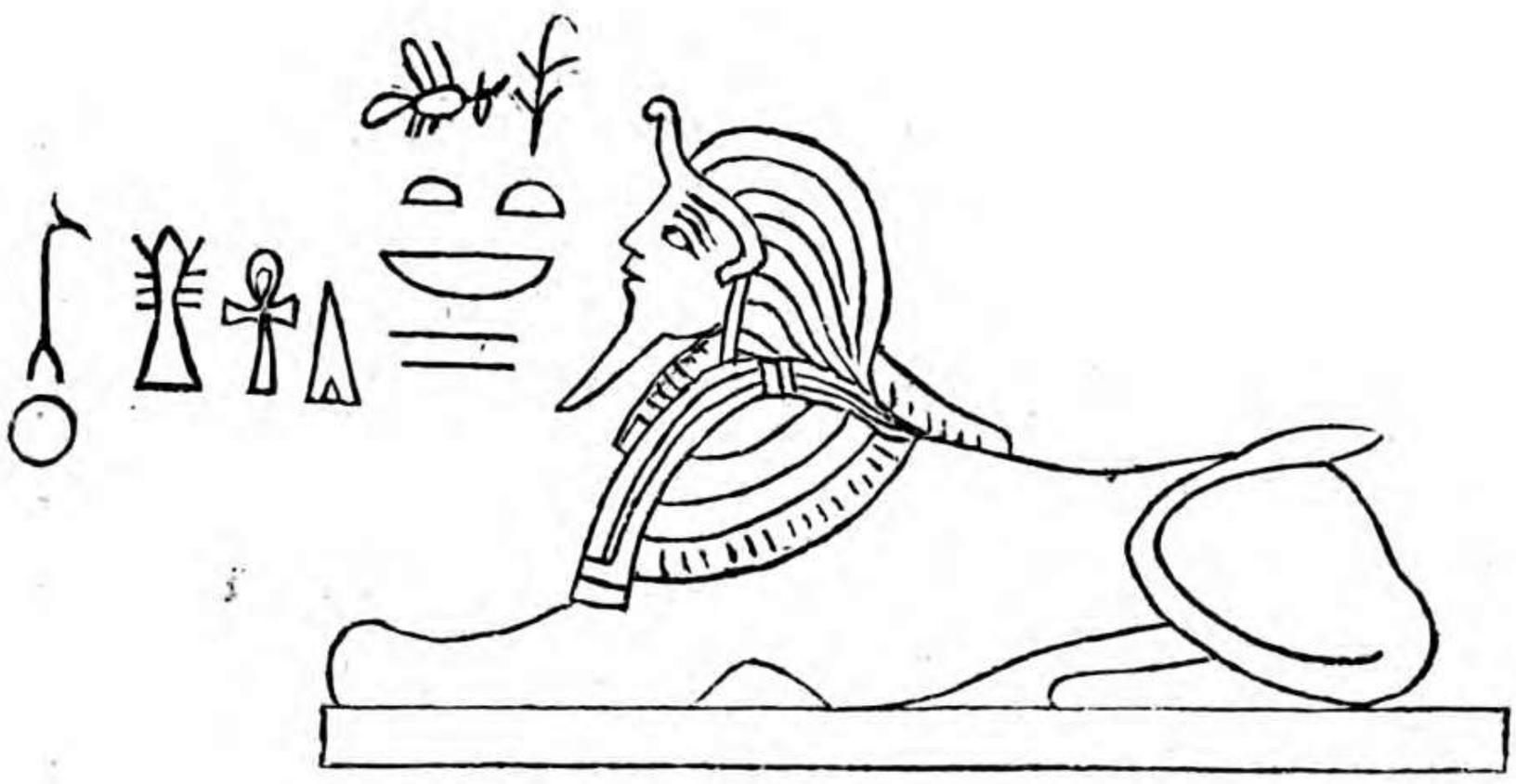


بم, *bem*, Vox gravissima, *vulgo* bassus. A deep bass voice.

ماي, *maī*, Extendit (se). "Stretching" (himself).

دواس, *dawās*, Leo. "A lion."

vice on coins or medals. But my duty is to establish, not to exhaust the proof.



بم, *bem*, Vox gravissima, *vulgo* bassus. A deep bass voice (i. e. *a roar*).

ماي, *maī*, Extendit (se). "Stretching" (himself).

دواس, *dawās*, Leo. "The lion."

بصبص, *besbes* (?), Caudam motitavit. "Lashes the tail."

## *The Hare.*

The accompanying glyphographs contain pictorial representations of the hare, collected from different monuments, not only with the name of the animal, a noun substantive, standing, in every example, beside it in alphabetical characters, but with three different names, viz. درمة, *darimat*, ارنب, *arnab*, and خرم or اخرم, *kharm*, or *akhram*, a word literally signifying *cloven-lipped* (qui fissum labium habet), and hence (though no longer used as a proper name in Arabic) manifestly an Egyptian name for the hare. A fourth word might be mentioned, namely, قرنق, *karnak*, "A leveret," which occurs over a playful young hare.



ارنب, *arnab*, Lepus. "A hare."

سا, *sää*, Cucurrit, assilivit. "Runs leaping."
"They are extremely swift in their motion, which is a succession of *quick leaps*."— Enc. Britt.



ارنب, *arnab*, Lepus. "A hare."

خا, *kha*, Festinare jussit.
Urging to speed.' Going at full speed.

امج, *amaj*, Vehementiore incessit gressu.

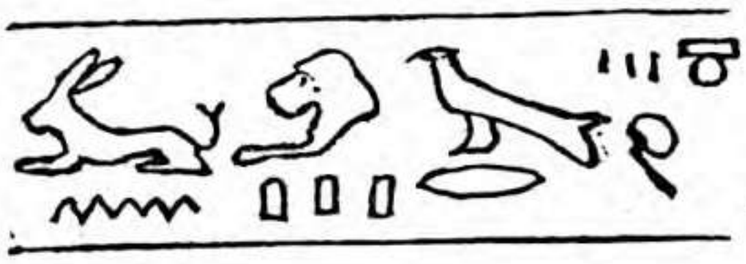
دري, *dari*, Decepit, circumvenit *prædam*.
Quo hoc fieret, Latuit post aliquam rem]
*Venator*
Circumvents *the prey the hunter*, lying concealed.



دارم, *darimat*, Lepus. "A hare."

اور, *aûr*, Terrorem concepit. Timidus. Timorous: Terrified.

حام, *hūm*, Obivit: rem circumlatus fuit. "Skimming in circles."
"The hare never runs straight forward, *but always doubles about.*"
Enc. Britt.



اوي, *awī*, Hylax. (Canis ?)

نفر, *nefar*, Fugax et pavidum *animal*.
Frightened and flying *animal*.



اعين, *aâin*, Amplis oculis prædita.
Large-eyed.

امج, *amaj*, Vehementiore incessit gressu.
Running at full speed.

رم, *ram*, Fugitivus. The fugitive.

رمع, *ramâ*, Festinavit. Celer fuit.
Innuit *manibus suis*.
Hastes, *or* Makes signs
*with the hands*.



خرم, *kharm*, Qui fissum habet labium. Hare-lipped.



وطي, *watī*, Pedem imposuit solo. Conculcavit *rem pede*.
Putting the feet to the ground: pounding [it] *with the feet*.

نور, *nūr*, Fugit. Flying. Flight.

اخرم, *acharm*, Qui fissum habet *labium*. Hare-lipped. Hare.

حمر, *hamar*, Velociter incessit. Going at speed.

[حمحم, *hamham* (?), نحنح, *nahnah*, Reciprocavit sonum in gutture.
Breathing hard: panting.



نام, *nām*, Vox debilis, et occulta seu submissa. *Vel* نوم, *nūm*, Dormivit. "Sleeping."
"A weak, low, submissive voice." (Cry of hare.)

درماة, *darimat*, Lepus. "A hare."

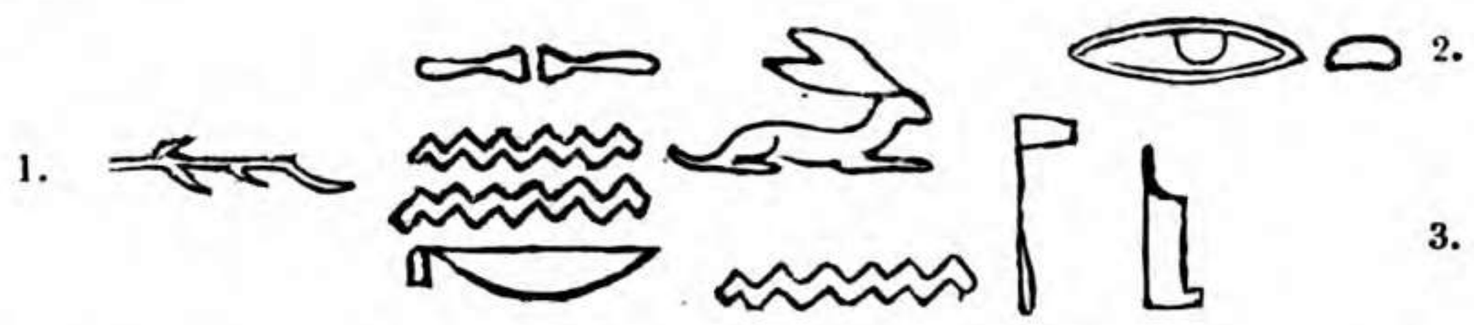
اور, *aūr*, Terrorem concepit. Seized with fright. Terrified.
"The *Timidus* or common hare."—Enc. Brit. The Egyptians, like ourselves, describe the hare from its leading characteristic, *cowardice*.



نام, *nām*, Vox debilis, et occulta seu submissa. (The feeble cry of the hare.)

درم, درمة, *darimat*, Lepus. "A hare."

اور, *aūr*, Terrorem concepit. "Takes fright."




1. درم, *darimat*, Lepus. "A hare." 2. نوم, *nawm*, Dormivit. "Sleeps."

3. رصا, *rasa*, Inhæsit loco: mansit in eo minime excedens. "Stationary."



درم, *darimat*, Lepus. "A hare."

اور, *aūr*, Terrorem concepit. "Seized with fright."

مرواس, *merwas*, Cursu præcedentium primus. "First in the race."



ارنب, *arnab*, Lepus. "A hare."

نوه, *nūh*, Caput extulit. "Raises her head."



اخرم, *acharm*, Qui fissum habet *labium*, *i. e.* "Hare-lipped" (*hence* name for *hare*).

نج, *naj*, Celer fuit, properavit. Swift. Going at full speed.



اخرم, *acharm*, Qui fissum habet *labium*. Hare-lipped; *hence* Hare.

حمر, *hamar*, Velociter incessit. "Going swiftly."

نانا, *nana*, Pavidus fuit. Timidus. Timid. The hare.

نحم, *naham*, Cum vehementia in pectore spiritum duxit. Multum *resp.* Drawing a thick breath. Panting.

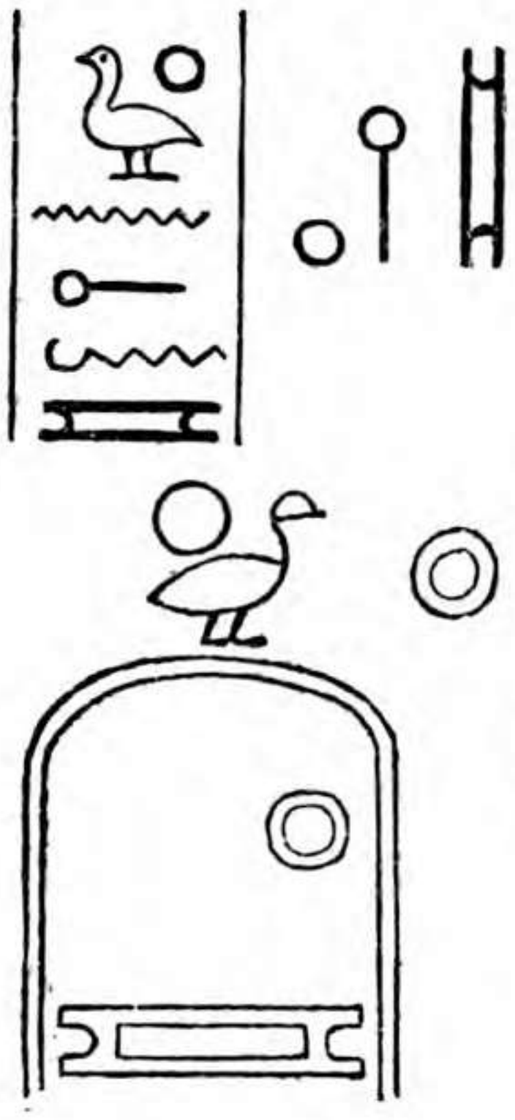
Of the three names here exemplified, *darim* or *darimat*, it will be noticed, occurs five times, *arnab*, thrice, and *kharm* or *akhrham*, four times. When it is remembered that there are ten thousand roots in the Arabic language, and, consequently, a vast amount of probabilities, in each example, against any save the true alphabet returning the required name, the recurrence, in all the examples, no less than twelve times, of three different names for the hare, presents, upon the doctrine of chances, a compound ratio of evidences, the amount of which it must be left to a La Place or a Morgan to compute.

In the word *darīmat*, the Hebrew scholar will notice with interest, in the initial *d*, the exact form of the Hebrew *daleth*, ד; and, in this identification, will recognize one among several proofs of the derivation of the present Hebrew alphabet, from the alphabetic prototypes on the Pharaonic monuments of Egypt.

It will not escape the reader's observation, as an important adjunct to the proof, that the inscriptions accompanying the hare, contain, besides the name, the well-known habits of the animal, its timid fear, and its rapid flight. And, with these, the attitude and action of the hieroglyphic figure uniformly correspond. The hare is commonly depicted startled from its form, and in full flight.

## *The Goose: the Duck.*

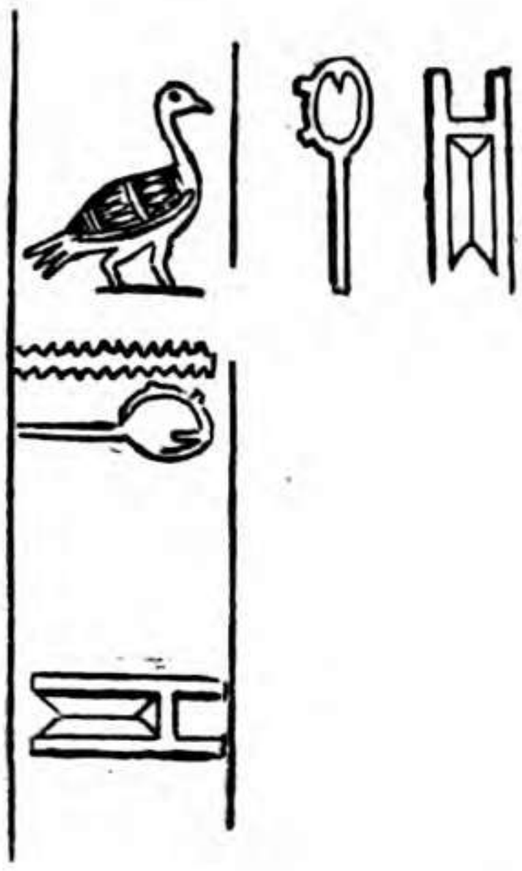
The following illustrations present hieroglyphic figures of *the goose*, and *the duck*, with their common, and most usual, Arabic denominations, وز or اوز, *wazz* or *iwazz*, and بطّ, *batt*, beneath or beside the birds. The characters in the first example are remarkable for their essential identity with the Hamyaritic *a* and *z* of Southern Arabia. The *z*, indeed, both in form and power, is preserved in the Ethiopic: but, although the form exists in every quarter of the globe, the true power of the character ϙ, viz. *a*, was first recovered in the great inscription at Hisn Ghorâb.



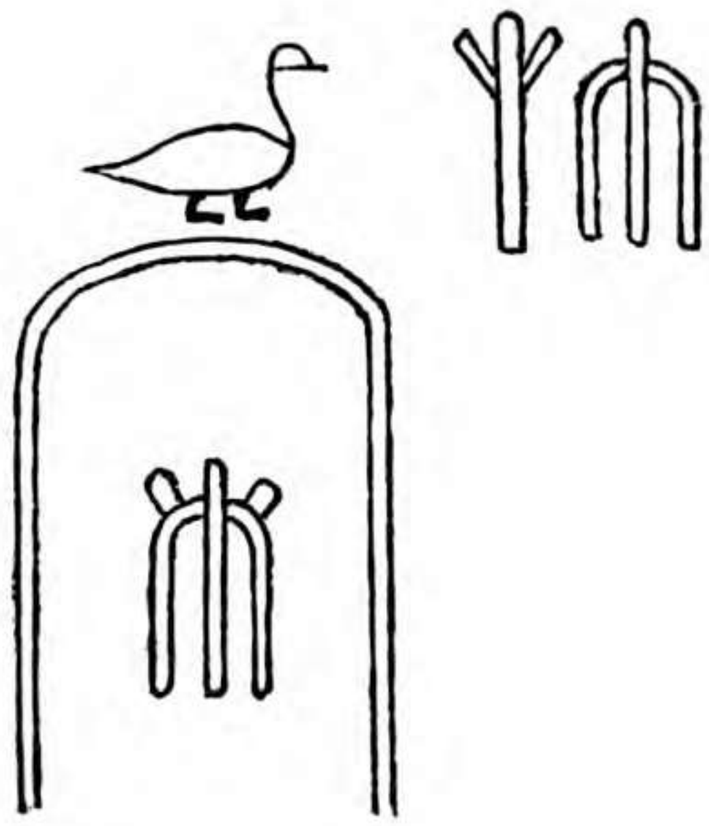
اوز, *iwaz*, Anser. "A goose."

(i. q. بط, *bat*, Anas, *sed intelligendus* major: *nempe* Anser.)

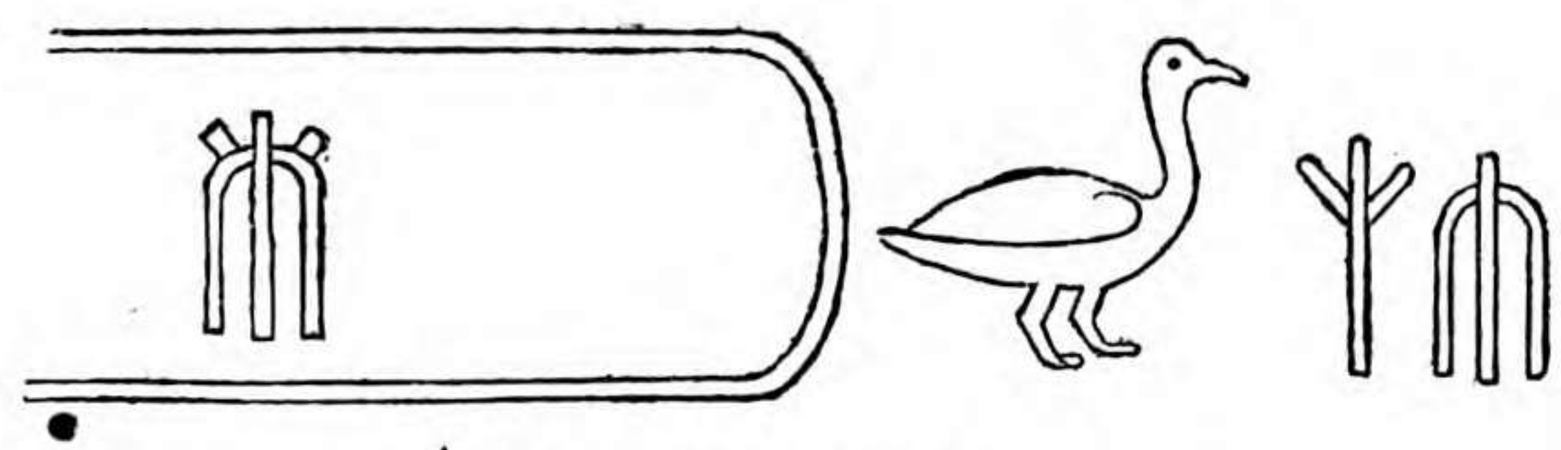
وز, *waz̈z̈*, Anas. "A duck."



وز, *waz̈z̈*, Anser. "A goose."



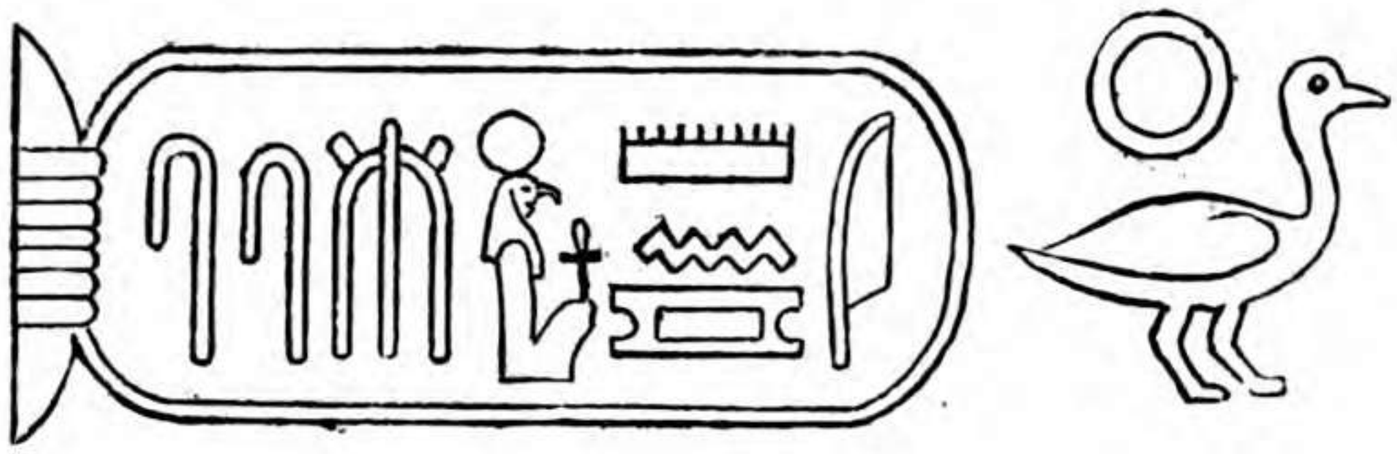
بط *bat*, Anas. "A duck."



بط, *bat*, Anser. "A goose."

The next illustration repeats the hieroglyphic birds and names, with the addition of words descriptive of their habits. The goose, and the

duck, in these examples, appear to be emblematic accompaniments of the figures in the cartouches.

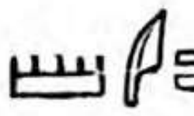




هجاة, *hujaat*, Fatuus, stultus. "Foolish, stupid."



بط, *bat*, Anser. "A goose."



زع, *arz*, Objurgavit. Scolds.





بح, *bah*, Raucus fuit. "Hoarse." Extulit vocem *bahbah*.

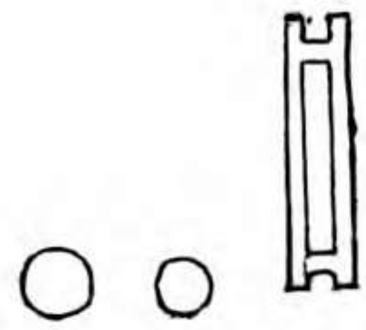


بط, *bat*, Anser. "A goose."

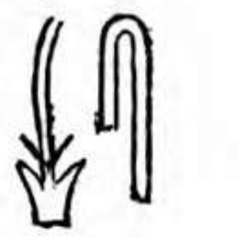


وحوح, *wahwah*, Raucisonam emisit vocem. "Making a hoarse noise."

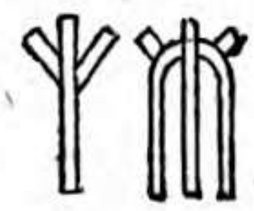




وز, *waẍẍ*, Anas. "A duck."

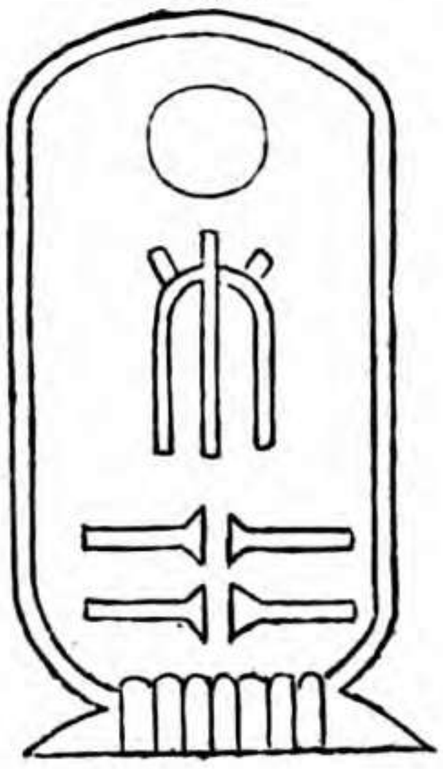


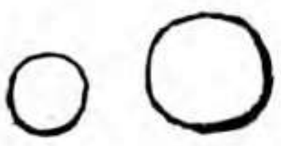
بحبح, *bahbah*, Raucisonam vocem emisit.
"Making a hoarse noise."



بات, *bat*, Fatuus. "Foolish, fatuitous."
*seu*
بشبش, *beshbesh*, Lætitiam et lubentiam demonstravit.
Exulting.







ا ا, *āā*, Vociferantis et increpantis vox.
A loud, scolding voice.

بط, *bat*, Anas. "A duck."

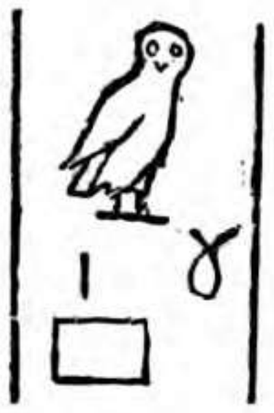
اريز, *arir*, Vocis sonus, vociferatio.
Vociferous. Vociferation.

## *The Owl.*

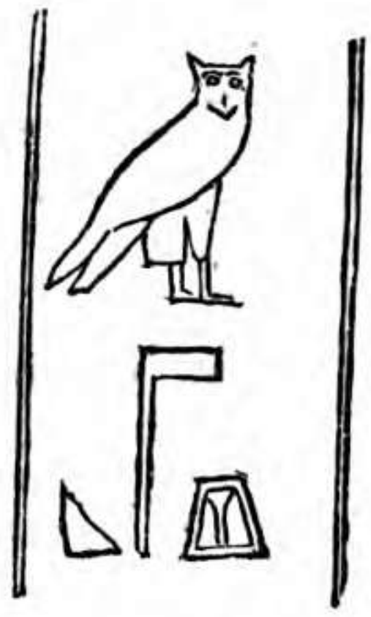
We will next submit a few examples of *the owl*, the most frequent in its occurrence of all the hieroglyphics of Egypt. In each ex-

ample, the reader will find one or other of its two Arabic names, هامة, *hamat*, or ناهر, *nahar*, over





or under the bird. A third term, دروم, *darum*, occurs under the owl in a single instance; and the definition of the word, Qui venit, abitque *noctu*, "one who comes and goes in the night," is a sufficient voucher that it, also, was an Egyptian name for the *noctua*, or *bird of night*.



*Nahar*, properly denotes *a male owl:* a circumstance which may enable the ornithologist further to test the just application of the name, by reference to its accompanying hieroglyphic. The inscription, to which we now come, affords an exemplification. For here we observe two owls, a smaller and a larger; the one, it may be

presumed, female, and the other male. And the names vary accordingly: before the female, the word is simply *hāmat*, Bubo; but before the male, it is *nahar*, Bubo mas, or "A male owl."



نوف, *nūf*, Sonitus, vox. "Sound, voice."

نعر, *nār*, Sonum bombumve emisit per nares. "Snoring."

هامة, *hūmat*, Bubo. "An owl."

مرنق, *maranak*, Imbecillitas in visu. "Dim-sighted."

نا, *nā*, Pressit depressitve *eum* [*somnus?*], ut vix surgere potuerit. "Weighed down [with sleep?] so as scarcely able to rise."

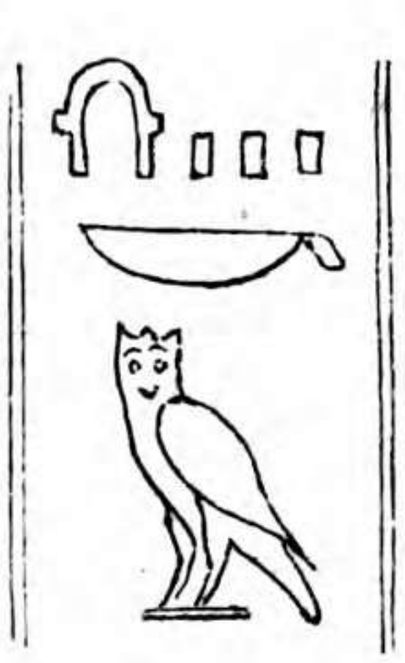
نعر, *nār*, Vox emissa per nares. "Snoring."

نهر, *nahar*, Flumen, fluvius. "A river."
Bubo mas: "A male owl."

The use of the *determinative*, or of a hieroglyphic figure introduced only, or mainly, to determine the root of a word, correctly ascribed by Champollion to the ancient Egyptians, is strikingly illustrated in the inscription here in question: in which, immediately following the second, or male owl, I was surprized and perplexed by an apparent break in the connection, from the occurrence of a *fish*, and two *water-lines*, with the word *nahar* beside them. That *nahar* was *river*, and symbolized by the fish and water, was perfectly plain. But it was not until the lexicon recalled to my mind, that *nahar* signified, also, *a male owl*, that I became aware of its double sense in this context: in which the primary meaning of the word, *river*, with its symbols, is employed, merely to fix the root, and *determine* its secondary and subordinate sense. Were no second example of this usage in existence, this one example might suffice to prove the rule. But examples of the rule abound throughout the monuments of Egypt.

The other term in question, the Arabic noun substantive *hāmat*, has also a double sense: its first signification being *bubo*, "*An owl;*" its second, *caput cujusque animalis*, "*The head of any animal.*" Now the hieroglyphic inscription, Plate 9. of the Egyptian Society, happily enables

us to convert its twofold meaning into a double verification of the Egyption word itself: for it so happens, that the same word *hāmat*, is here twice introduced, in two adjoining columns of the inscription; the hieroglyphic accompanying





it in the one instance being *an owl*, and that in the other instance, *the head of a ram*. *Hāmat* has a third, and figurative sense, namely, *caput et princeps tribus vel familiæ*, "the head, or prince, of a tribe or family." And as the ram was an Egyptian, as well as a Persian, symbol of royalty, this doubtless is the sense, in this monument, indicated by the ram's head.

The following example, from pl. 42. of the Egyptian Society, describes the known habits of the owl:—



ناهر, *nahar*, Bubo mas. "A male owl."

وحد, *wahad*, Solus. Solitudo. Solitarius et ab aliis separatus.
Lonely, solitary, alone.

نفا, *nafa*, Seorsim recessit. "Seceding, sitting apart."

ناهر, *nahar*, Bubo mas, "The male owl."

It is Gray's description: —

"Save that from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such, as wand'ring near her secret bower,
Molest her ancient *solitary* reign."



نعي, *nāi*, Nuncius mortis, "The messenger of death."
"The ancients thought them [the bubo], like the screech-owls, *the messengers of death*." — Enc. Britt. art. *Strix*.

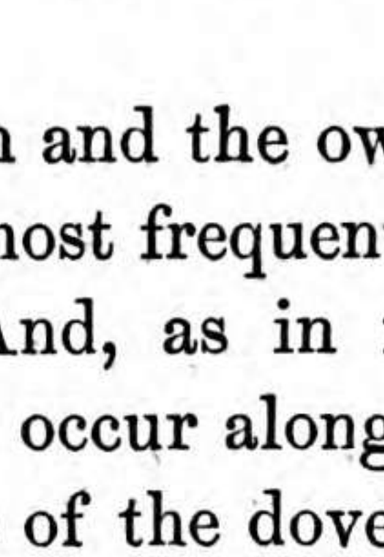
ناهر, *nahar*, Bubo mas, *A he-owl*, and Fluvius, flumen, "A river."

رن, *rin*, Sonuit, gemuit, vociferatus fuit. Moaning: vociferous.

نهر, *nahar*, Bubo mas, "A he-owl," and Fluvius, flumen, "A river."

*The Dove.*

After the falcon and the owl, the dove is, perhaps, the bird of most frequent occurrence in the hieroglyphics. And, as in most examples in which characters occur along with the pictorial figures, the figure of the dove is usually accompanied by one or other of its Arabic names. As the names for the dove are few, their occurrences are the more marked. نمّيّة, *nammīyat*, Palumbes fœm., "The female ring-dove," and حمام,





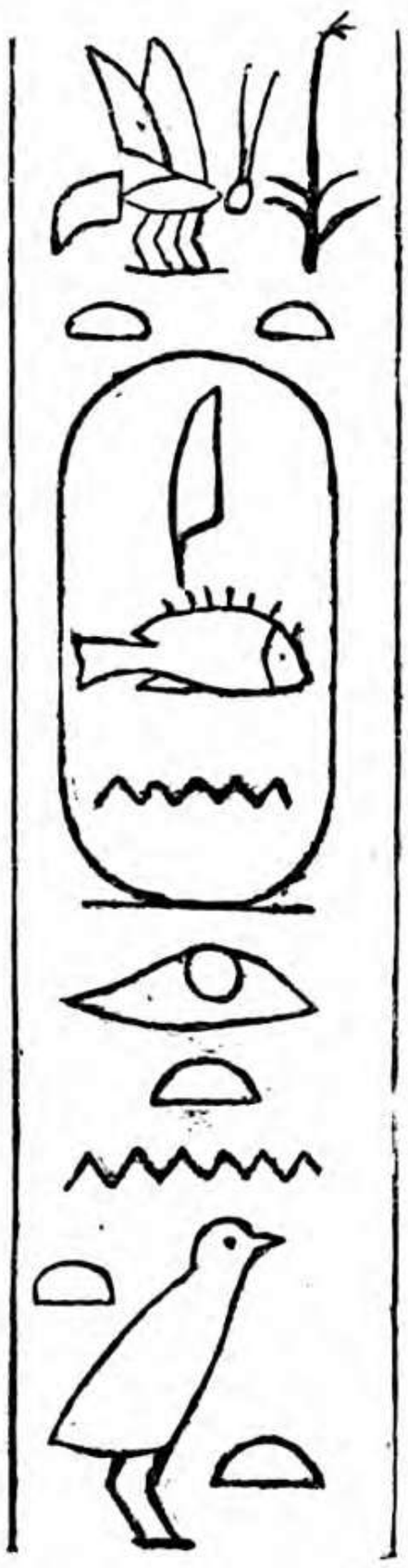
*hamām* Columba, palumbes, turtur, "A dove, a

ring-dove, a turtle," are the names most frequently observable. But a third denomination, حمّ, *hakam*, is also in use.



In the annexed inscription occur three doves; apparently, from the difference of size, a male and two females, with all the three names: viz. حمّ, *hakam*, under the first; نمّية, *nammiyat*, over the second; and حمام, *hamām*, over the third. That three noun substantives, each being a different name for the same bird, should thus stand in juxtaposition with the three doves, is a circumstance as unexpected as it is conclusive.

In the following example, the fish and water-mark seem introduced as indicating the similarity between the murmur of the waves, and the cooing of the dove. For the whole inscription is simply بم, *bem*, "deep-sounding," رنم, *ranem*, "coos the dove," and نمية, *nammiyat*, "a dove."



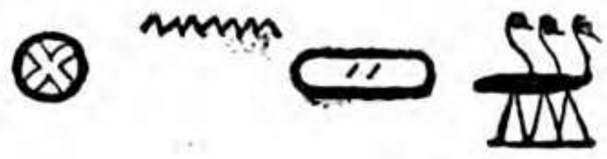
بم, *bem*, Vox gravissima. A deep voice.

رنم, *ranam*, Gemuit *columba*. Coos *the dove*.

نمية, *namit*, Palumbes fœm. A female ringdove.

## *The Ostrich.*

The subjoined glyphograph presents no fewer than eight groups, or flocks, of the ostrich, with one or other of three Arabic names of this giant of the feathered tribes; viz. هيق, *hīk*, هيقم, *hīkam*, and هرد, *hird*, standing beside each group.



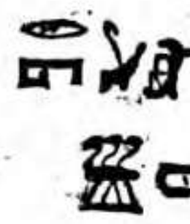
هيق, *hīk*, Struthiocamelus mas. A male ostrich.



هيق, *hīk*, &c., et رنم, *ranam*, Striduit *pennis*.
Rustling, making a sound *with the wings*.



هيقم, *hīkam* (bis), Struthiocamelus mas. The male ostrich.



هيق رنم, The ostrich rustles with its wings.

هيق, *hīk*, The male ostrich.



هرد, *hird*, Struthiocamela fœm. The female ostrich.

اهيق, *a hīk*, Longicollis. "Long-necked." (?)



اوي, *awī*, Aves simul congregatæ. Birds in flocks.

هيق, *hīk*, Struthiocamelus mas. The male ostrich.

نور, *nūr*, Fugit: fugam cepit. Flees: takes flight.

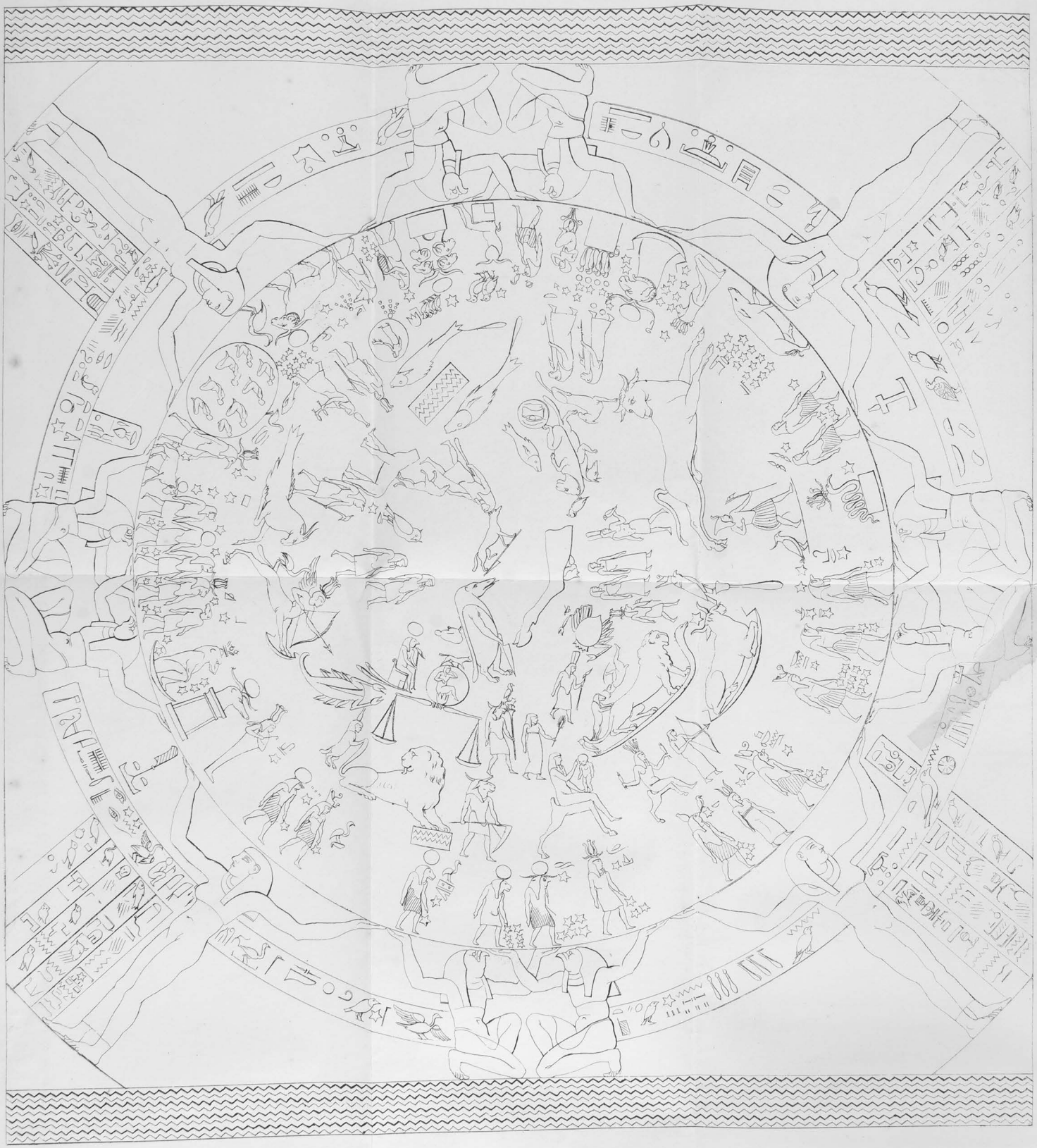
دادا, *dada*, Vehementi cursu latus fuit *camelus*.
Borne along in headlong flight, &c.

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The Zodiac of Tentyra supplies six more specimens, and two fresh Arabic names, of the ostrich, both standing and running. Each name, as in the preceding examples, stands beneath, above, or beside the bird. The additional names, here, are رعـاع, *râaâ*, Struthiocamelus fœm., A female ostrich, and رفراف, *rafraf*, Struthiocamelus, A male ostrich.

The last of these examples claims our special attention. The Arabic word *rafraf* signifies both a male ostrich, and a kind of sparrow. And in the place of the Tentyra planisphere referred to, the sparrow appears along with the ostrich, beside, or rather in the word. The proof supplied in this twofold verification of the one alphabetic root by its pictorial representatives, while obvious to the general reader, will have peculiar interest with the impartial philologist; who will always remember the amount of the evidence, upon the doctrine of chances, where one of the ten thousand roots of the Arabic tongue thus stands confronted with the two animals, and the only two animals, whose name it represents. The phenomenon is of frequent recurrence, as already shown under the head *owl*. Its value as a test of the alphabet increases, therefore, in compound

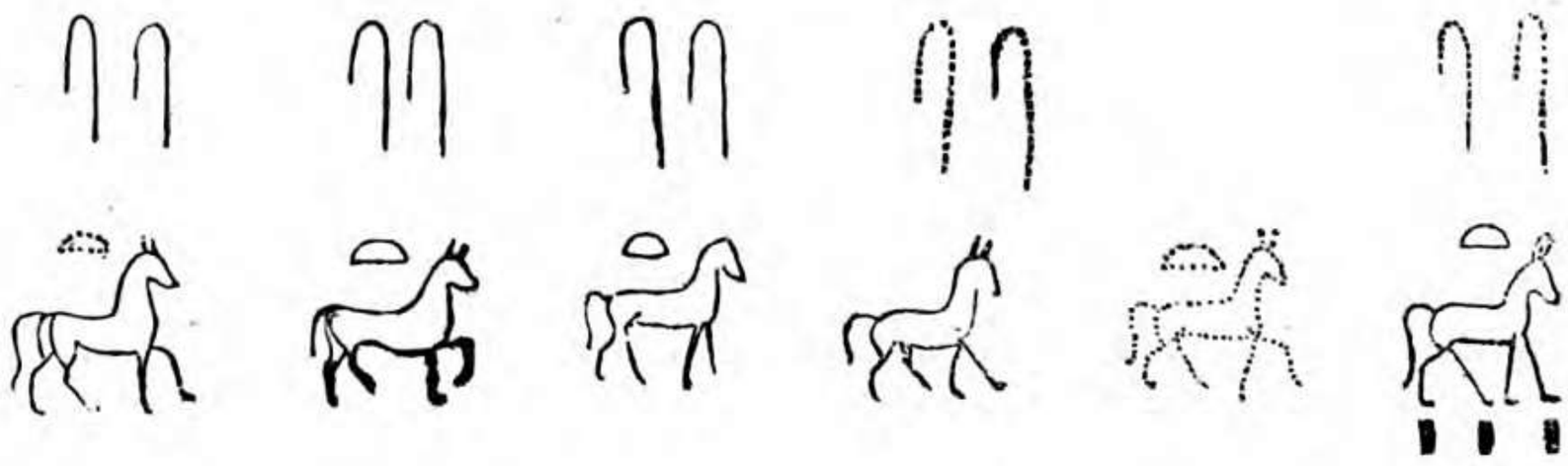


ZODIAC.

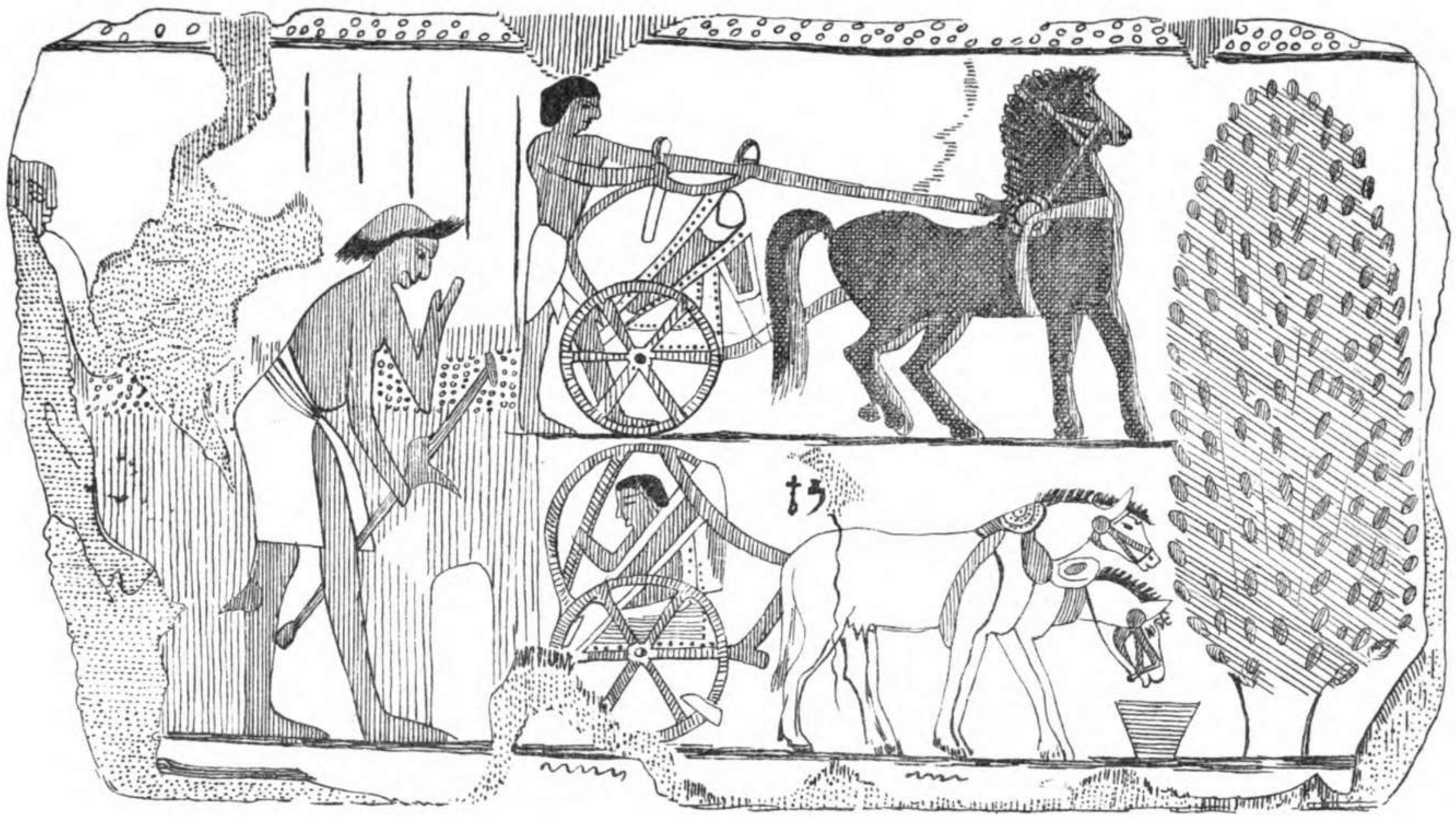
ratio. For these further examples, the reader is referred to the Zodiac itself.

### *The Horse.*

The HORSE, so conspicuous in the chariots of conquerors on the monuments of the Pharaohs, is among the rarest figures of animals in the hieroglyphics properly so called. In the collections, however, of Champollion and Lepsius, a few specimens (nearly the only ones I have met with) are to be found. And as each specimen occurs with a word standing beside it, it became matter of interest to ascertain whether the word (as in the case of all the other hieroglyphic animals) would prove to be a name of the horse. The experiment was the more important for the purposes of evidence, as the words in question were two only; one occurring in six examples, and the other in nine. The following are engravings of the first set of examples:—



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From a tablet in the British Museum.

EGYPTIAN HORSE-BREAKERS.

1. The going out to train. —— 2. The return from training.

The single word, in two characters, in the centre, explains the two-fold subject: viz.

تبس, *tis*. *Exercuit et obsequentem reddidit equum.*

*Exercising and taming Horses*

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The word in three characters, common the reader will observe to all the above examples, I read, by the previously formed alphabet, as هجن, *hajan*. And on looking for it found هجين, *hajin*, Mare Arabico, fœminâ aliâ, genitus equus. "A horse bred by an Arab sire from a foreign mare." In other words, the horse of Egypt, a mixed breed, half Arab and half Egyptian, celebrated in all ages for its beauty, strength, and agility; and forming, successively, down to the present day, the chief arm of the Saracenic, the Mamelouk, and the Turkish armies.

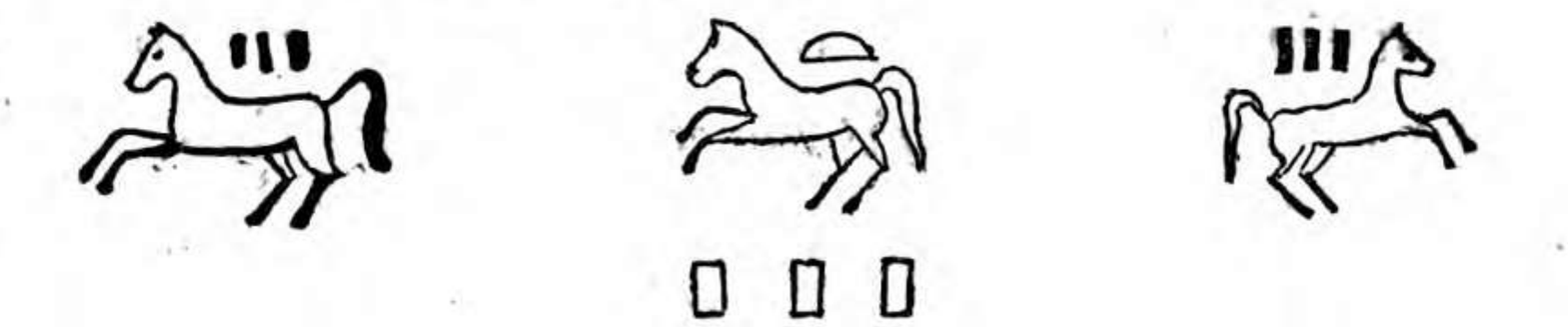
But the last of the foregoing specimens supplies a second word, also in three characters, or rather in one character thrice repeated. The character Champollion has treated as a numeral, and its triple recurrence, as the sign of the plural number: his sole ground for the former inference being this, that the character I is so used on the Rosetta stone; where, in its single, double, and triple occurrence, it certainly represents (as De Sacy was the first to discover) the numbers 1, 2, and 3. Now, hence to argue that the character I, must always denote the number 1, is precisely the same as to conclude that the Roman letter I, because used as a numeral, must, therefore, always stand for the

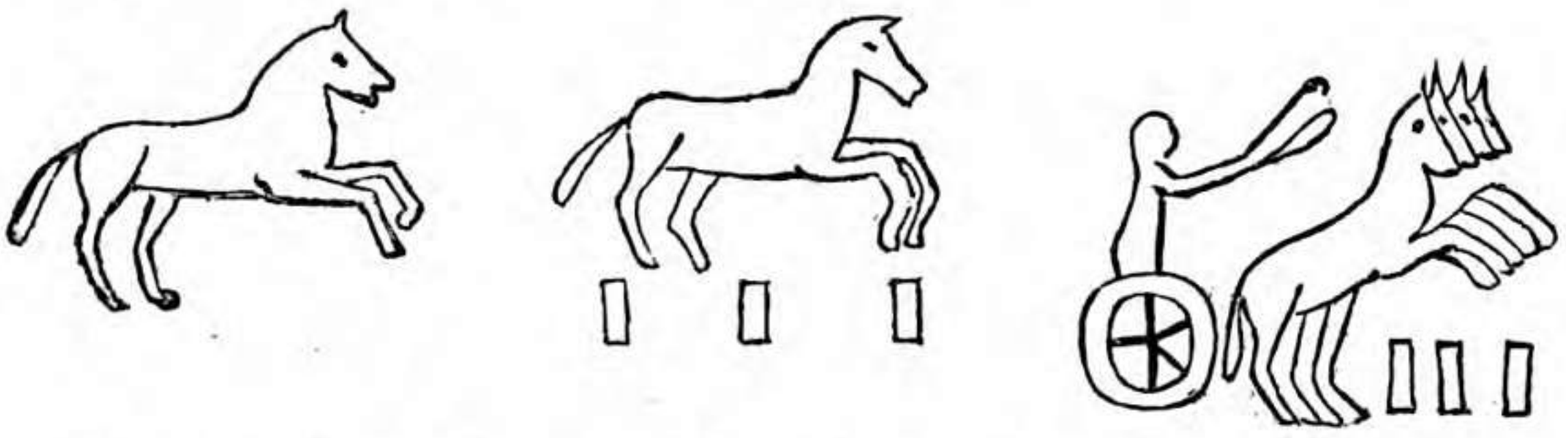
number 1. And so of all our Roman letters, which stand, alternately, for letters and for numbers. On the face of the case, therefore, it is obvious, that very different grounds of proof must be forthcoming to justify so sweeping a conclusion, from that contained in a single precedent on the Rosetta stone.

But granting him, for argument's sake, his first untenable position, by what process of reasoning, I would ask, does M. Champollion arrive at his second? — namely, that because the signs I, II, III, stand for the numbers 1, 2, and 3, in the Rosetta hieroglyphic inscription, therefore the group III, representing number 3, must always stand for the *plural number*. The assumption admits not of discussion: it is at once self-destructive; for it is directly at variance with the ascertained fact, that the group III on the Rosetta stone stands for the number 3, and for neither more nor less, as the signs I and II also stand for 1 and 2, and for nothing else.

Now the group III, I found continually occurring under the figures of horses, mules, asses, oxen, and generally of beasts of burthen. That it was not Champollion's plural number I had, on the above grounds, abundantly satisfied myself. The question remained what it was: or what it did really denote. I was first led to test

the matter experimentally, on finding the group in question under nine figures of horses, being, with the foregoing six, all the examples of the horse I had hithero met with. This second series of illustrations is submitted to the reader in the following engravings:—



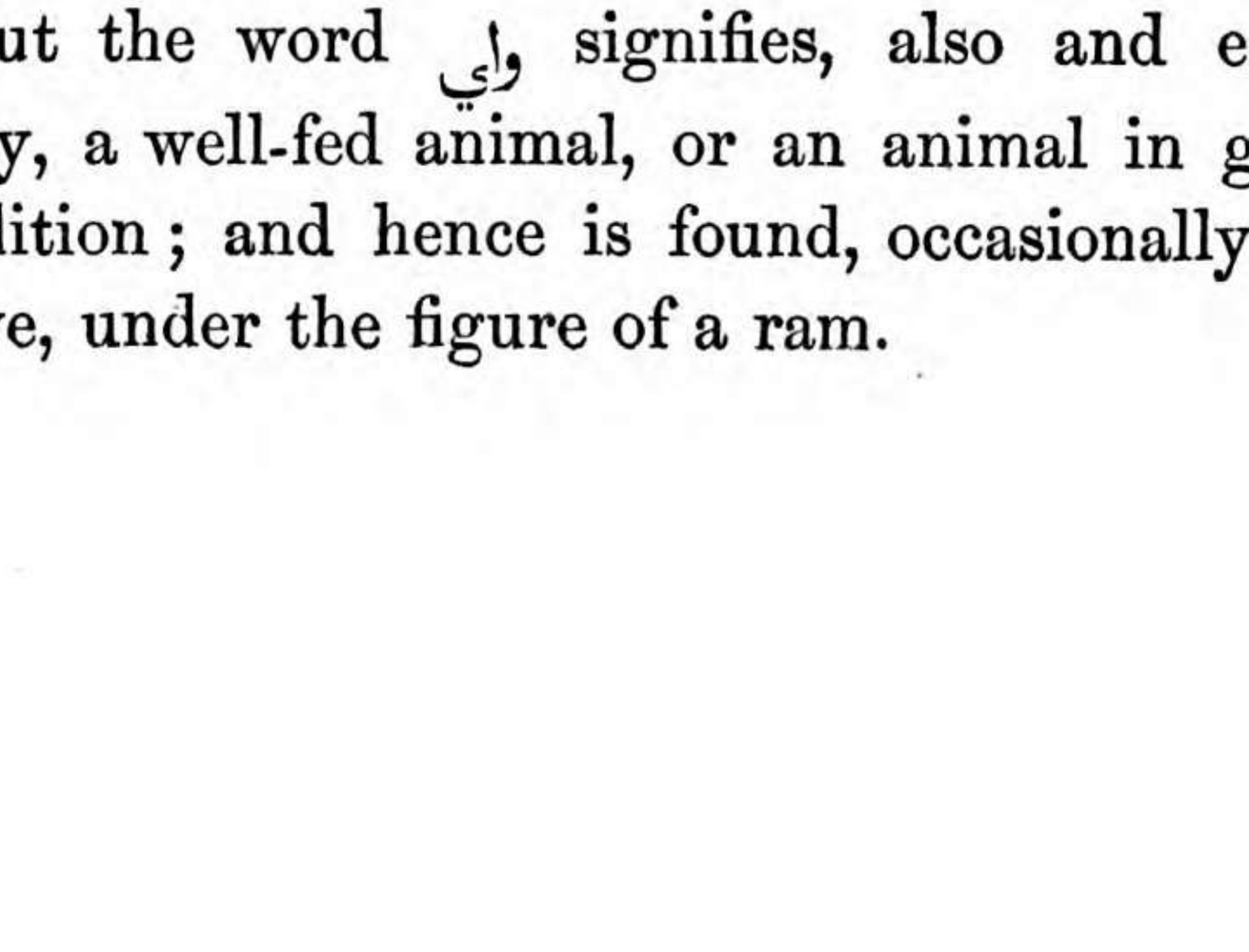


Long familiar with the fact that, in the Arabic lexicons, the first letter of the alphabet, ا *a*, stands both for و *u*, and ي *i*, and is continually substituted for them, I at once applied this Arabic usage to the Egyptian group in question, which, if a *bonâ fide* word, was likely to contain more than one vowel. I read it, accordingly, as واى, and, on looking for the word, found the whole mystery at once unravelled. For the root واي proved to denote, primarily, a

wild ass, and then, horse, mule, ass, ox, in a word, all beasts of burthen. Here is its definition: واي, *wai*, "Onager: *pecul.* bene commensa corporis constitutione, *atque inde etiam* de equo et aliis dicitur *quin et* Velox et validum jumentum;" An active and strong beast of burthen. Accordingly the last of the preceding illustrations is one of *draught horses* in a quadriga.

The definition prepares us for oxen as well as horses. And here, accordingly, they are.

*The Ox.*



But the word واى signifies, also and especially, a well-fed animal, or an animal in good condition; and hence is found, occasionally, as above, under the figure of a ram.

I would take this opportunity of observing, once for all, that the whole Champollion system of Egyptian numerals is as ideal as the rest of his hieroglyphic system. The groups which he mistakes for numbers, being uniformly letters and words, explanatory of the figures among which they are disposed: single letters being frequently repeated again and again in the same word, for the sake of intensiveness; and, in examples of large flocks and herds of cattle especially, of conveying the idea, apparently, of indefinitely large numbers.

It is observable of the hieroglyphic figures of the horse, that, like paintings of the French school, they are generally in action. The Egyptians, however, when they chose, knew perfectly well how to represent the horse fatigued and at rest. A striking example occurs in the plate prefixed to this topic. I would close it with a second. Here is a specimen of a fatigued horse, standing at ease, with an inscription describing what is pictorially represented.



اون, *aūn*, Quievit. Stands at rest.

من, *mana*, Debilitavit et defatigavit *eum iter*. Weakened and wearied *by his journey*.

منة, *manah*, Debilitas. Debility.

واي, *wai*, Equus. The horse, or The draught horse.

The subject of the tablet of the horse-breakers, with its explanation in a single word, is one of those cases in which the evidence in proof of the decypherment is so clear and simple as to require only exhibition. I should, accordingly, have left the Plate to tell its own story, without a word of note or comment, were not this experimentum crucis one of sufficient importance to justify the mention of the circumstances attending this decypherment. A friend brought me a newly published volume containing this tablet, for the purpose of trying whether any light could be thrown on the picture from its inscription. Immediately on looking at the single central word, I told him the word was تيس, *tīs*; but that full light could hardly be expected from one monosyllable. I opened the lexicon, however, at the root تيس, *tīs*, and, to his great surprize and my own as great satisfaction, read the *primary* definition: viz. "Exercuit et obsequentem reddidit *equum*." Exercising and taming the horse. That the one word should thus give the *double* action of the picture; it being, perhaps, the only one, out of 50,000 Arabic words, capable of doing so, and that it should be fixed on impromptu from among its 10,000 roots; is, on the doctrine of chances, an amount of

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ECYPTIAN FIG-GARDEN.

T·Ꮭ, ⵜⵉⵏ, *tin, Ficus. A Fig-tree.*

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proof, which it is easier to indicate than to compute.

## *The Unicorn.*

Notwithstanding the consentient testimonies of the ancients, who have described, and of modern travellers, who profess to have seen, the animal, the existence of the unicorn, — a creature of the horse species, armed with a single horn set in the forehead, — has been long relegated among the fables of natural history. The idea of its being the rhinoceros, entertained by some writers, is merely one of those expedients by which difficulties are evaded, without being overcome. Without canvassing the notion further, it seems sufficiently disposed of by the description of the unicorn in the 29th Psalm: —

> **"He maketh them, also, to *skip* like a calf:**
> **Lebanon and Sirion, like a young unicorn."**

The passage was pointed out to me by a youthful friend in this connection, with the just remark, that "The rhinoceros could not skip." It can, indeed, run, or rather shuffle along, with considerable speed; but to bound or spring seems wholly incompatible with the form of so unwieldy a creature.

The ancients, on the contrary, conformably

with the scriptural representations of its qualities, have, with one accord, described the unicorn as a species of horned wild ass. Aristotle, who dwells most upon its formidable properties and powers (said to give it the mastery in combats with the elephant and the lion), is sustained in his description of the animal by the later concurrent authorities of Ælian and Pliny. Pliny's words, which make the unicorn a native, not of Mesopotamia, but of India, are few but full : " excepto *asino* Indico, qui uno armatus est cornu :" * " The Indian ass excepted, who is armed with one horn." In support of these testimonies, " Dr. Sparman informs us, that the figure of the unicorn described by the ancients has been found delineated by the Snese Hottentots on the plain surface of a rock in Caffraria ; and therefore conjectures, that such an animal either does exist at present in the internal parts of Africa, or at least once did so. Father Lobo affirms that he had seen it." † And the statement of this learned Jesuit (if needing confirmation) seems accredited by more recent accounts, especially by the report in Frazer's Tour to the Himmalas, where we are told that " it is found in the plains of Tibet." ‡

* Hist. Nat. l. xi. c. 45. Aristot. Hist. Anim. ix. 7. p. 168. Ælian. Hist. Anim. iii. 41.

† Enc. Brit. ‡ See also Gesenius, Lex. Hebr., in voc.

It will clearly be no slight accession to these collective evidences, upon a question of natural history rendered so interesting by its connection with the zoology of Scripture, if the unicorn, in the form of a horse or ass, shall be found delineated upon the monuments of ancient Egypt; and if the inscription accompanying the device shall prove to be its legend, and this legend to contain its Egyptian, as well as classical denomination, that, namely, of *the wild ass*.

Without further introduction I now submit the testimony (see next page) on this subject borne by an Egyptian monument. Premising only that the second character of the inscription, the *m*, is not the ordinary Egyptian *m*, but the Hamyaritic *m*, as exemplified at Hisn Ghorab.

Compare the asses in this tablet with the unicorn of the classic writers, and have we not here before us the wild ass of Aristotle or Pliny? Compare, again, its habits as above described, with its habits as delineated in Scripture, and have we not here before us — "the *joy* of wild asses — the wild asses quenching their thirst — the range of the mountains their pasture, and searching after every green thing." *

* Compare Job, xxxix. 5—12. The whole description appears to belong to the one animal.



تحمور, *tahmur*, Asinus sylvester, onager. "The wild ass."

حجا, *haja*, Lætatus fuit. Rejoicing : joyful.

واي, *waî*, Onager : *pecul.* bene commensa corporis constitutione.
The wild ass : *especially* well-fed, *or* in high condition.

صوة, *sût*, Agmen ferarum. A herd of wild animals.

واي, *waî*, Onager. The wild ass.

اون, *awn*, Pabulo et potu *Asinus* impletus fuit.
Asses full to repletion with food and drink.

## *The Camel.*

From the physical character of the country, and the necessities of its commerce, we might safely assume, antecedently, that the camel, "the ship of the desert," if not a native, must, in all ages, have been naturalized in Egypt. Her intercourse with India by the Red Sea on the one hand, and her communications with the in-

terior of Africa on the other, lay alike across those deserts, for the traversing of which the camel was providentially formed and designed. The necessities of Egypt, consequently, suppose the demand; while the neighbourhood of Arabia secured the supply. Yet while Egypt, from the earliest times, may well be supposed to have abounded with this useful servant, we observe (as though to expose the true worth of mere negative objections) a nearly total absence of the camel from her monuments.* The nearly total silence on the subject in the books of Moses might complete the negative argument, were it not for the occurrence of a single text which at once overthrows it. In Exodus, ix. 3., we find not only mention of the camel, but we find "camels" enumerated among the flocks and herds which most abounded in Egypt: "Behold, the hand of the Lord is upon thy cattle which is in the field; upon the horses, upon the asses, *upon the camels*, upon the oxen, and upon the sheep." The absence of the camel from the monuments, therefore, however to be accounted for, certainly cannot be explained by its absence from the country.

* The elephant occurs in two examples: viz., Wilkinson, plate 4.; and in a plate of the Egyptian Society's. I am not aware of a third instance.

The camel, however, *does* sometimes occur among the hieroglyphics*; and more frequently than might appear on a cursory inspection. The reason is its singular resemblance to the ostrich, with which it is constantly liable to be confounded in minute delineations. Even in nature, the classical name for the ostrich, viz. *struthiocamelus*, or the camel-bird, attests the liability to ocular illusion; and the testimony of travellers proves the fact of this liability, since, at a distance, it is often difficult to discriminate a flock of ostriches from a herd of camels. The illusion is heightened, in the hieroglyphics, by a further circumstance, namely, that the camel is mostly represented sideways, not in action, and consequently showing only two legs. It is, accordingly, by *the head* alone that it is distinguished from the ostrich; but, to a correct eye, this mark will be mostly sufficient. I have already noticed an example in Wilkinson's Egypt, plate 76., where, though the hieroglyphic shows but two legs, it is impossible to mistake the animal.

I now come to examples of a similar kind, but far ruder form, belonging to the earliest stages

* So also does the camelopard: finely delineated, Wilkinson, plate 4.; and microscopically in Champollion's Précis.


نرج, *naraj*, Camela nobilis. A noble she-camel. (The camelopard.)

of Egyptian art, and the first monuments of the Pharaohs. I refer to the series of royal signets or cartouches so called, beginning, it is said, with Menes, the founder of the monarchy, B. C. 2188, and carried down to Nectanebo. With the assigned dates and ownerships I do not here intermeddle, further than to observe, that, whatever their object or their origin, the earliest of these remains are certainly of the very highest antiquity. Older, apparently, than the pyramids; perhaps little posterior to the dispersion of mankind. In several of the most ancient of these cartouches appear minute figures, with bodies resembling those of birds, but heads resembling those of quadrupeds. The minuteness of the objects, naturally deceiving the eye, led to the conjecture that the emblem of these Pharaohs (styled the Memphite dynasty) was "a chicken." On examining the hieroglyphic carefully, I conceived that the supposed chicken was an ostrich; and, on directing my attention to the head, I further found that what appeared to be an ostrich was more probably intended for a camel. The probability is increased by the consideration, that, in the hieroglyphics generally, birds are uniformly placed upon perches, while the animals represented in these cartouches are not.

From this general impression of the character

of these cartouches, and of the object designed to be represented in them, I turned to the lexicon to try whether further light might be drawn from their brief inscriptions. The results of the experiment proved confirmatory of my previous impression: the camel, or some definition relating to the camel, being, in the specimens fixed on, the sense of each successive word: the word in No. 1., from the First Pyramid, signifying "A camel drinking out of a channel or conduit; those in No. 2., "A keeper or herdsman of dispersed camels;" and the three words in No. 3., "Summoning to water the strong and docile camel, *marked with a brand on the side*."

1



ازي *azi*, Camelus bibens ex canali qui ازا vocatur.
"A camel drinking out of the canal called *aza*."

2



وقي, *wakĭ*, Custos, protector, defensor. A keeper, guardian, protector.

نعي, *nâi*, Disgregati sunt *cameli*. Dispersed or scattered *camels*.

3



هرهر, *harhar*, Aquatum duxit *camelos*. Leading *camels* to water.

وهن, *wahen*, Magnus corpore, et subactus ac obsequens camelus. A large-bodied, docile camel.

خطم, *khätam*, Nota in jumenti *latere*. A mark, or brand, *in the side* of a beast of burthen.

That any of these elucidations of the devices by the legends should be fortuitous, I knew by

experience to be little likely. That the last word in No. 3. (that inscribed within the cartouche beside its device) describing the mark or brand which is to be seen stamped, as the definition specifies, on the side of the animal, could be accidental, is a conclusion to which the thoroughbred controversialist is alone likely to come. The collective evidence plainly countersigns the inference suggested, antecedently, by the *heads* of the animals, that the devices are camels.

This result would be of little consequence did it terminate in itself. It may become of high interest, if it shall be found to throw a ray of light upon a point of great doubtfulness and difficulty ; the origin, namely, and etymon of the royal name or title of Pharaoh.

## ORIGIN AND ETYMON OF THE IMPERIAL TITLE PHARAOH.

It is sufficiently known that the term PHARAOH, like that of *Tobba* in Yemen, of *Caliph* at Bagdad, or of *Cæsar* at Rome, was not a proper name, but a dynastic title, appropriated, in succession, by all the native dynasties of Egypt. It is the oldest title of honour in the world ; and, as such, is not undeserving of the efforts bestowed by commentators to trace its origin and

import. By those who derive this regal title from the Hebrew, it is made to signify "(*He*) that *disperses*, that *spoils*, or that *discovers*." By those who have recourse to the Syriac, it has been interpreted (very variously it must be allowed), "The *revenger*, the *destroyer*, the *king*, the *crocodile*." What special appropriateness may be discernible, in all or any of these etymologies, is a question I would leave willingly with other inquirers. I shall confine myself to the remark, that, with the exception of the definition *king*, however one or other of them may agree with one or other of those ancient sovereigns, the foregoing senses have no lineal connection whatever with the series or succession of the Egyptian kings.

Under the conviction that the whole of these etymons were absolutely groundless, I was led, on discovering (as I conceived) the *camel* among the emblems of the first Pharaohs, to try whether any connection might be traceable between the symbol of a camel and this royal name or title. I began by examining, in the Arabic, the senses of the root ع ر ف, *farâ*. When, together with the proper sense here required, viz. "*Head*, *Prince*, *King*," which the root פרע has only conventionally in the Hebrew, I met a series of definitions directly identifying the emblem of

the camel with the title of the kings of Egypt,—فرع, *farā*, Mactavit فرعا, *farâa*, i. e. *primogenitum camelæ*. "Sacrificing the *Farâa*, or *first-born* of the *camel*." Mactavit, immolavit, *primogenium cameli*. "Offering up, immolating *the first birth* of the *camel*." Primus camelæ pullus. "*The first foal* of a *camel*." Primus camelæ pullus, quem mactabant diis suis Arabes pagani, *aliis*, Camelus juvencus, quem Arabes, ante Mohammedis tempus, diis mactare solebant. "The first foal of a camel, which the pagan Arabs sacrificed to their gods, or, a young he-camel whom the Arabs, before the time of Mahomet, were wont to offer in sacrifice," &c.

فريع, *Farîâ*, as well as فرعون, *Farāûn*, being the Arabic name for *Pharaoh* *, the integral connection between the symbol and the title, between فرع, the first-born of the camel, and فريع, the First-born of the Egyptian kings, at once broke upon me in its full light. That the law of primogeniture was a fundamental law of Egypt, is clear from the account of Moses. The Mosaic record of the judgment or *the first-born*, is a witness to its prevalence through all grades of society: the patriarchal inheritance of the *birth-right* still survived in heathen Egypt,

* فريع pro فرعون, Pharao. Kam. ap. Freytag.

otherwise the judgment would not have been directed and limited as it was: "And it came to pass that, at midnight, the Lord smote all the first-born in the land of Egypt, from the first-born of Pharaoh that sat on his throne, to the first-born of the captive that was in the dungeon." *

But the law of primogeniture being the law of Egypt, and *Pharaoh* signifying, at once, *the first-born of the camel*, and *the king*, its two-fold sense supplies a two-fold dignus vindice for the transmission of this title, through the heirs of the throne, from father to son, for more than 1500 years.

We have already seen that the Arabic root فرع, in its primary sense, supplies what the Hebrew root פרע fails to supply, the Scriptural, that is to say the Egyptian, sense of this once celebrated name. Now, fortunately, we learn from Josephus, that the Scripture term פרעה, *Pharaoh*, was not a Hebrew, but *an Egyptian word:* Proprie *regem* significare hoc vocabulum *in linguâ Ægyptiaca* dudum observavit Josephus.† But the idea of *sovereignty*, converted into the

* Exod. xii. 29.

† Gesen. in voc. Ὁ Φαραὼν κατ' Αἰγυπτίους βασιλέα σημαίνει. οἶμαι δ' αὐτοὺς ἐκ παίδων ἄλλοις χρωμένους ὀνόμασιν· ἐπειδὰν δὲ βασιλεῖς γένονται, τὸ σημαῖνον αὐτῶν τὴν ἐξουσίαν κατὰ τὴν πατρίον γλῶτταν μετονομάζεσθαι.—*Ant. Jud.* l. viii. c. 2.

title of king, is, also, the primary sense of the Arabic root, viz. فرع, *farâ:* In summo fuit, summumque cepit *vel* tenuit. Superavit *alios nobilitate.* "At the summit of affairs: holding the reins of state: before all others in dignity." Whence, Caput et princeps populi. "Head and prince of the people." And thus, in fixing the long-disputed etymology of the title of Pharaoh, we obtain one more example of actual identity between the vocabularies of the Arabic and of the old Egyptian; and one additional proof of the preservation in the Arabic, beyond any other of the Semitic dialects, of the primary elements of the one primeval language.

The planisphere of Tentyra supplies further materials of proof, which it may be as well to introduce before we pass on to other topics.*

* Decypherments of the Zodiac and Planisphere of Tentyra will be found in their proper places as we proceed. In none of the Egyptian sculptures is the principle of legend and device more clearly exemplified than in these remains: a point of the higher importance, because of the attempts of infidelity to build an atheistical theory upon the pretended anti-scriptural antiquity of Tentyra and its Zodiac. The fact, that its brief inscriptions, in alphabetic characters, contain merely the names and actions of the monster animals who represent the signs of the Zodiac, and beside which they stand, reduces to its proper insignificance and evanescence this infidel castle in the air.

## *The Dog or Jackal.*

In the immediate neighbourhood of its hieroglyphic ostriches occurs, seated in a boat, a human figure with a dog's or jackal's head. The word  *wehweh*, in plain Arabic letters, stands over the head. But the Arabic term وحوح, *wahwah*, signifies canis vociferans, "A barking dog," and وهوه, *wehweh*, Minus latrare valens *canis*, "A low-barking dog." The latter is manifestly the action in the hieroglyphic, where the dog is howling or whining, with the mouth half-closed. And this word stands, not only with the same sense, but with the same letters ﻫ ﻫ, as the corresponding Arabic term.

The next example is one of extraordinary interest, and claims corresponding attention. For, if I do not greatly deceive myself, it will be found, hereafter, to let in a flood of light upon the dog-headed monsters and the demonology of Egypt. In the same circle, a little in advance of the sitting cynocephalus above noticed, appears a dog-headed figure standing, with a word in two letters in front of the face. The characters



were old acquaintances, viz. the Egyptian or Hamyaritic *h*, 𓎛, and the Greek *nun*, ⩤. The word, therefore, I read as *jin* or *hin*. *Jin* signifies *genius* or *dæmon*. It might be the proper word, but it proved and told nothing. I turned, therefore, to the Arabic root حن, *hin*, but was too familiar with its senses to have hope of further light from it. On consulting Golius, I found *hin* only as synonymous with *jin*, حن pro جن Dæmonum genus, aut simile, "A kind or class of demons, &c." Richardson had not the word. As a last resort, I had recourse to Freytag, but without hope of a more favourable result. The reader will probably share my surprise, when I read the following definition: حن, Gens quædam ex dæmonum numero, ex quibus *canes nigri* originem traxisse dicuntur; *vel* infimi ordinis debilesque; *vel canes eorum* ; vel* creaturæ *quæ medium locum tenent inter homines dæmonesque*

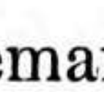
* The words above the cynocephalus, and beside the star, viz. نل, *nil*, Vir *debilis*, and عوي, *awi*, Latravit, ululavit, *canis*, have manifest reference to this dog-demon.

(*Diw. Huds.*)—"Hin, a certain race of demons, from whom the *black dogs* are said to derive their origin; or [demons] of the lowest order and weak; or *their dogs;* or creatures, *who hold a middle place between men and demons.*" *

It is obvious to remark how perfectly the cynocephalus who stands beside the word meets and explains this singular definition. The race of demons, reputed ancestors of the race of black dogs, are naturally represented with dogs' heads; or as a mongrel race, between men and dogs. If, in this respect, the cynocephalus before us bears some resemblance to the Egyptian Anubis,

* This term  , *hin*, beside the figure of a *cynocephalus* (the representative, indifferently, of Typhon and Anubis) shows the correctness of Plutarch's view of the Egyptian myths concerning Osiris, Typhon, &c.: namely, that they belonged to beings of a middle order between men and gods, or men and demons. Βέλτιον οὖν, οἱ τὰ περὶ τὸν Τυφῶνα, καὶ Ὄσιριν, καὶ Ἶσιν ἱστορούμενα, μήτε θεῶν παθήματα, μήτε ἀνθρώπων, ἄλλα δαιμόνων μεγάλων εἶναι νομίζοντες· οὓς καὶ Πλάτων, καὶ Πυθαγόρας, καὶ Ξενοκράτης, καὶ Χρύσιππος, ἑπόμενοι τοῖς παλαὶ θεολόγοις, ἐῤῥωμενεστέρους μὲν ἀνθρώπων γεγονέναι λέγουσι, καὶ πολλῇ τῇ δυνάμει τὴν φύσιν ὑπερφέροντας ἡμῶν, τὸ δὲ θεῖον οὐκ ἀμιγὲς, οὐδὲ ἄκρατον ἔχοντας, ἀλλὰ καὶ ψυχῆς φύσει, καὶ σώματος αἰσθήσει, συνειληχὸς, ἡδονὴν δεχομένῃ καὶ πόνον, καὶ ὅσα ταύταις ἐγγενόμενα ταῖς μεταβολαῖς πάθη, τοὺς μέν μᾶλλον, τοὺς δὲ ἧττον ἐπιταράττει. Γίνονται γὰρ, ὡς ἐν ἀνθρώποις, καὶ δαίμοσιν, ἀρετῆς διαφοραὶ καὶ κακίας· τὰ γὰρ Γιγαντικὰ, καὶ Τιτανικὰ, παρ' Ἕλλησιν ᾀδόμενα, καὶ Κρόνου τινὸς ἄθεσμοι πράξεις, καὶ Πύθωνος ἀντιτάξεις πρὸς Ἀπόλλωνα, φυγαί τε Διονύσου, καὶ πλάναι Δήμητρος, οὐδὲν ἀπολείπουσιν τῶν Ὀσιριακῶν, καὶ Τυφωνικῶν, ἄλλων τε ὧν πᾶσιν ἔξεστιν ἀνέδην μυθολογουμένων ἀκούειν· ὅσα τε μυστικοῖς ἱεροῖς περικαλυπτόμενα καὶ τελεταῖς, ἄῤῥητα διασώζεται, καὶ ἀθέατα πρὸς τοὺς πολλοὺς, ὅμοιον ἔχει λόγον.—*De Isid. et Osir.* cap. xxv.

or to Thoth, it seems clearly distinguished, by the meanness of the figure, from those famous deities. Its appearance agrees with its character, as defined under the term *hin*, Dæmon infimi ordinis debilisque. But the most curious point in this curious hieroglyphic is, the light which it throws upon our old popular superstition, which represents the devil as assuming the appearance, or inhabiting the body, of *a black dog*. This vulgar superstition, so familiar to the readers of the Faust of Schiller and his Mephistophiles, or of the Journal of John Wesley, proves to be coeval with the earliest times, and to have had its place, if not its origin, in heathen Egypt; whose monuments, here and elsewhere, so continually remind us that "there is nothing new under the sun." The saying "he has got the *black dog* upon his back," has palpable, though hitherto unknown, reference, to Egyptian demonology, and the demon ancestry of the race of black dogs.

The dog or jackal is a symbol of too frequent occurrence to admit of our dwelling upon select examples. Under this head it may suffice to remark generally, that the words  ,  ,  , and , , or , viz. *hir*, *wâwā*, and *wahwah*, the snarling, growling, and barking of

a dog, are usual accompaniments of the heads or figures of the hieroglyphic dogs or jackals.

The figure of the dog, as a whole, in the hieroglyphic monuments, is as rare as that of the jackal is frequent. In both, the alphabetic name is to be found beside the animal. Thus the word *hir*, Gannivit ad aliquem canis, stands between the figures, where the subject is a jackal whining after a bird out of reach. And the term 8811, *wahwah*, Canis vociferans, occurs between the figures of a dog pursuing a hare. It would


وحوح, *wahwah*, Canis vociferans. A barking dog.
(*Subject*, Dog and hare.)

be as easy as it is needless to multiply examples of an equally clear, though less striking kind. Those of the cynocephali are endless. The dog and hare are a somewhat favourite symbol. In a second instance of its occurrence, the word 111, اوي, *awī*, hylax, stands under the dog.

Of the hieroglyphics generally it may here be remarked, that, if the word beside any figure be not its name, it commonly denotes the action, or some quality or attribute of the animal, or something of which the animal is itself symbolic. For example, a sitting cynocephalus appears in the Grammaire Egyptien of Champollion, p. 114., with a word in alphabetic characters before it.

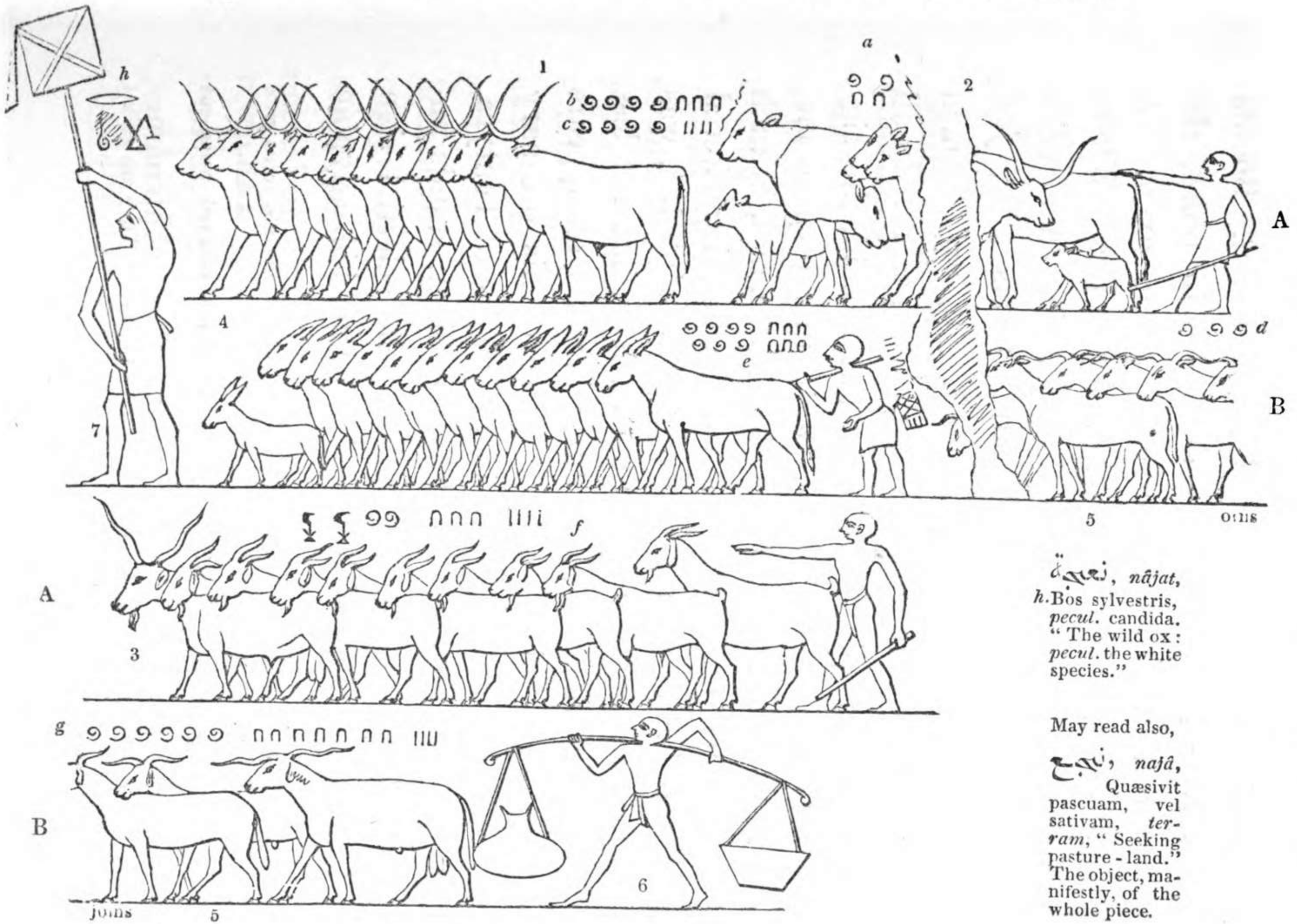
The word is ناجر, *najar*, Æstivus, fervidusque *mensis;* and the subject, evidently, *the dog-days.* An example in which the action, the animal, and the object in hand, are all three given, in three words, in the inscription, occurs in Wilkinson's Egypt, 2nd series, Supplement, plate 70. To the left of the tablet above, we observe a lion couchant, the left fore-paw raised, sustaining an unknown object. The inscription here is عمد ناهم رايۃ, *âmad naham raît*, and instantly explains the whole: viz. عمد, Sustinuit; ناهم, Leo, رايۃ, Vexillum: *pecul.*, minus. "Supports the lion the little standard." An example of the action of a kneeling figure explained by the inscription, as simple as it is striking, occurs in plate 82., to the extreme right of the tablet above. The kneeling figure holds an incense pot in the right hand, the left being raised in the attitude of supplication. The inscription is ندم دنخ, *nadam danach:* its rendering, "The penitent abases himself bowing the head," viz. ندم, Pœnitens, and دنخ, Humiliavit, &c.; viluit; demisitque se, et caput suum. The device and legend over a frog-headed goddess, plate 25., on the extreme right of a tablet, seem a specimen of the Egyptian love of the grotesque, but are curiously to our purpose as mutually self-interpretative; the de-

vice being a frog, raised on its hind legs croaking; the legend, نا نق نكم, *na nak nakem*, viz. نا, Surrexit cum labore, *rising with difficulty* نق, Coaxavit *rana*, *croaks* the frog, and نكم, Eleganter cantavit, *elegantly singing*.

## *The Ox.*

The ox, the deified personification of Osiris, and the symbol of abundant harvests, was sure of a place and prominence in the Egyptian monuments proportioned, at once, to his sacredness and utility. Accordingly, the sacred animal, both in the character of Apis, and in his proper character as tiller of the soil, is among the more frequent symbols in the hieroglyphics. From this frequency of occurrence arises one great advantage for the purposes of decypherment. For the hieroglyphic ox is usually accompanied, like the other symbols, by one or other of several alphabetic words. And, on reference to the lexicon, from my previously formed hieroglyphic alphabet, these words invariably prove to be one or other of his known Arabic names. The oxen of the hieroglyphics, it is observable, are very commonly of the wild species. And the names, accordingly, are usually those for the wild ox.

## افاج, *afaj*, Gregatim, *agmine post agmen*, misit ad aquam. Sending to water in herds. *Herd after herd.*




*a.* فهفاه, *fahfah* Bene administrans *opes*. (i.e. the good steward *or* herdsman.)

*b.* وفي, *wafi*, Omnes venerunt. "All coming together."

*c.* جفة, *jafat*, Agmen, totus grex. "The herd. The whole herd."

*d.* في, *fī* Agmen. A herd.

*e.* هفاف, *haf-af*, Agilis vagusve *asinus*. "Sprightly *or* straying *asses*." [Conf. 1 Sam. ix. 3—5.]

*f.* وحف, *wa-haf*, Baculo percussit. "Striking with a stick, cudgeling."

*g.* اجا, *aja, a fere geminatum*, Vox quâ vocatur ovis, &c. "When doubled *aja, aja*, it is used by shepherds in calling to their sheep."—*Richardson.*

*h.* ناجة, *nājat*, Bos sylvestris, *pecul.* candida. "The wild ox: *pecul.* the white species."

May read also,

نجع, *najâ*, Quæsivit pascuam, vel sativam, *terram*, "Seeking pasture-land." The object, manifestly, of the whole piece.

نعجة, *nâjat*, Bos sylvester, *pec.* candida, نمش, *namash*, Bos sylvester, seu montanus, وحش, *wahash*, Bos sylvester, and رمت, *ramat*, Bucula sylvestris fœmella, are examples in point, the two former in the case of single oxen. A fifth name is simply حيرم, *hîrm*, Bos. Where the oxen appear in groups, the nomenclature changes to the plural terms جف, *jaf*, Agmen et caterva *pecorum**, رف, *raf*, Agmen pecorum boumve, وتن, *waten*, obesa pecora. In all these examples, it is important to add, the significations of the words were unknown to me, until I turned to the Arabic lexicon, and, in each instance, found that the word, when decyphered into Arabic from the hieroglyphic alphabet, was *ox*, *oxen*, or *wild ox*. Less curious, but not less conclusive, examples occur, where the ox appears accompanied by one or other of his ordinary Arabic names. Thus, in the zodiac of Tentyra, the word ارا خ, *arach*†, Bos sylvaticus, stands immediately under the bull in the celestial sign Taurus; and with the significant hieroglyphic

* جف, *jaf*, Agmen et caterva: *de pecore non dicitur nisi* totus grex *sit.*

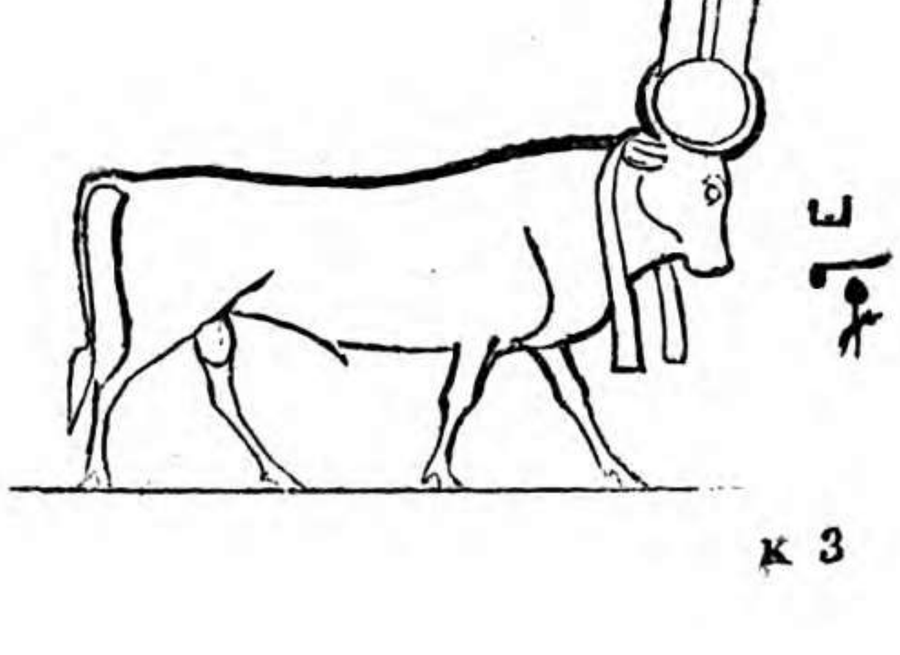
The definition is strikingly illustrated by the annexed wood-cut from Wilkinson: in which the word جف occurs.

† It is the name for the Cape or Caffer buffalo: "They are called *Aurochs.*" — *Enc. Brit.* art. *Bos.*

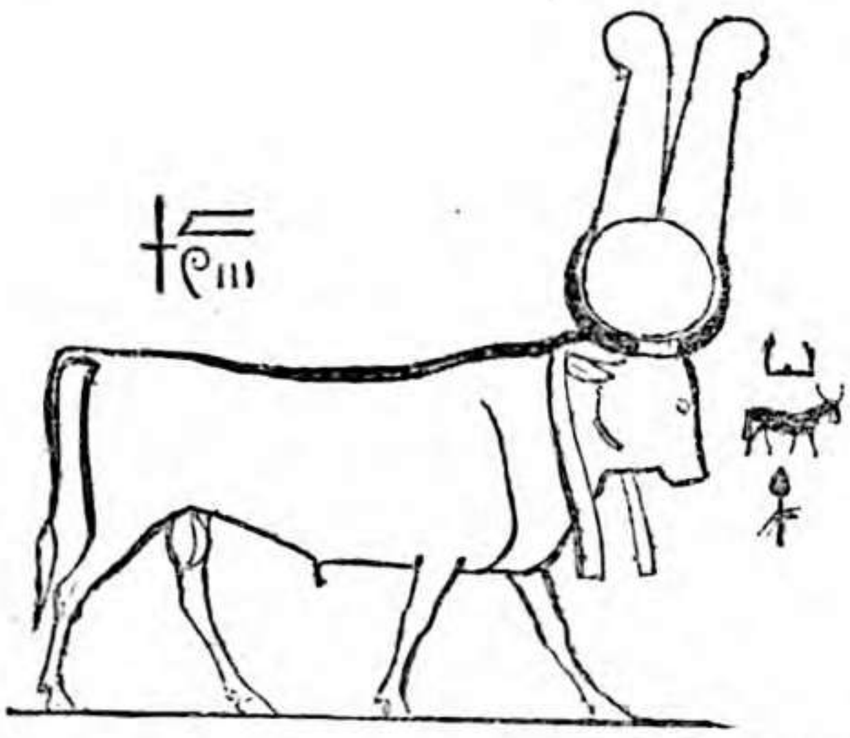
of *a tree*, apparently to indicate that the animal is wild or *woodland*. The more common name for the ox, بقر, *bekur*, I have not yet met with in the hieroglyphics, but it occurs twice in the enchorial text of the Rosetta stone, in near conjunction; and in a part where the Greek text speaks of the sacred animals, whose horns appear in the adjacent hieroglyphic text. In the former of these examples, the enchorial characters are Hebrew forms; in the latter, mixed Hamyaritic and Arabic.

### *The Bull, or Apis.*

I come now to two specimens of *the sacred bull*, in which the prominence of the figure, and the clearness of the word (the same word) over each, *in known characters*, give peculiar interest as well as conclusiveness to the decypherment.



فطوح, *fatûh*, Taurus. A Bull.



فطوح, *fatūh*, Taurus. A Bull.

These figures of Apis will be found in plate 76. of Wilkinson's Egypt: a subject to which I shall have occasion to return more at large. In examining this great historical subject (the only clearly historical one I have found in Egypt), I naturally stayed to consider attentively the characters over the figure of Apis towards the extreme right of the monument; under the conviction that the name either of the god, or of the animal representing him, ought to be there. Immediately above the head of the sacred bull, I observed a word in known characters, viz. the Arabic ف *f*, the Ethiopic ፐ *t*, and the third form answering to the old Syriac ⊏ *h*. The word, of course, read *fatah*, فَتَح or فَطَح. I looked for it under فَطَح, although, never having had occasion to consult the lexicon for this root, I was unaware, not only of its sense, but of its existence. On opening Golius, the first definition that met

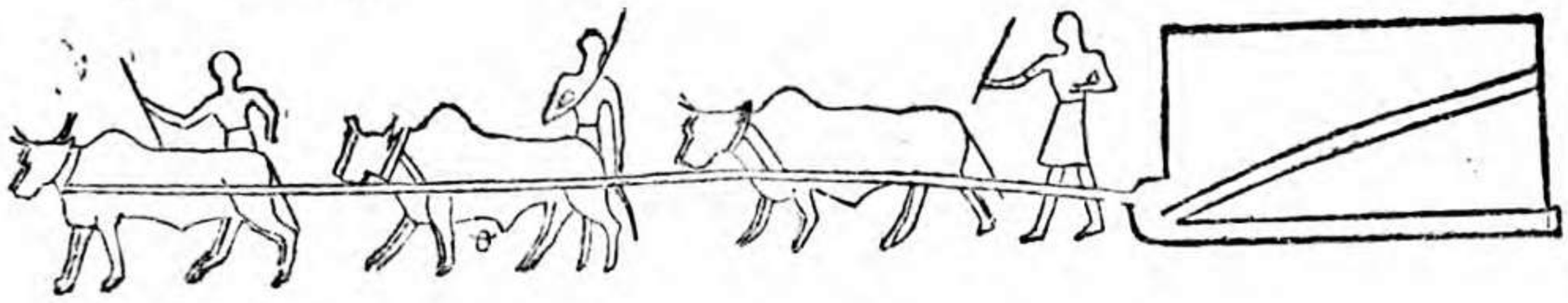
my eye was the very definition required, viz. فطوح, *fatuh*, Taurus, "A bull." I turned to the second Apis, at the extreme left of the monument, and found the same word, letter for letter, over his back, only differently arranged to suit the narrower width of the column.

The importance of this double recovery of the name فَطُوح, Taurus, *a bull*, over two figures of Apis, must be perceptible, not only to every candid philologist, but to every intelligent English reader.

The hieroglyphic names and decypherments given under this topic will be found in the plates referred to. One example, taken from Young's Hieroglyphics, pl. 88., is peculiarly observable. It represents a wain drawn by three yoke of oxen, attended by three drivers. The inscription above, being the last line of a tablet, I read وحش اوي, *wahash awî:* viz. *wahash*, Bos sylvester, and *awî* or *tawî*, Congregatus fuit, conjunxit, i. e. "Woodland oxen, joined or coupled

Jumenta, *wat*, واي
Beasts of burthen.
(Draught oxen).

وتبخ, *watak*, Percussit fuste.
They strike with sticks.



together." On reference to the plate, the reader will perceive, by the hunch on the shoulder, that the animals *are* of the wild species, a kind of buffalo or bison.* The untameable character of these ferocious animals may account well for the attendance of a driver on each yoke. For a team of domestic oxen, a single driver would of course suffice. If the animals be the *bison*, it is proof how greatly the Egyptians excelled all other people in taming savage animals. "The *bison* (as described by Cotgrave) is a kind of *hulch-backt*, rough-maned, broad-faced, and great-eyed, wild ox; that will not be taken as long as he can stand, *nor be tamed after he is taken*."† Yet, if the *hulch back*, or hump on the shoulders, be, as naturalists seem to say, peculiar to the *bison*, this animal, supposed peculiar to America, was known and *tamed* in ancient Egypt.

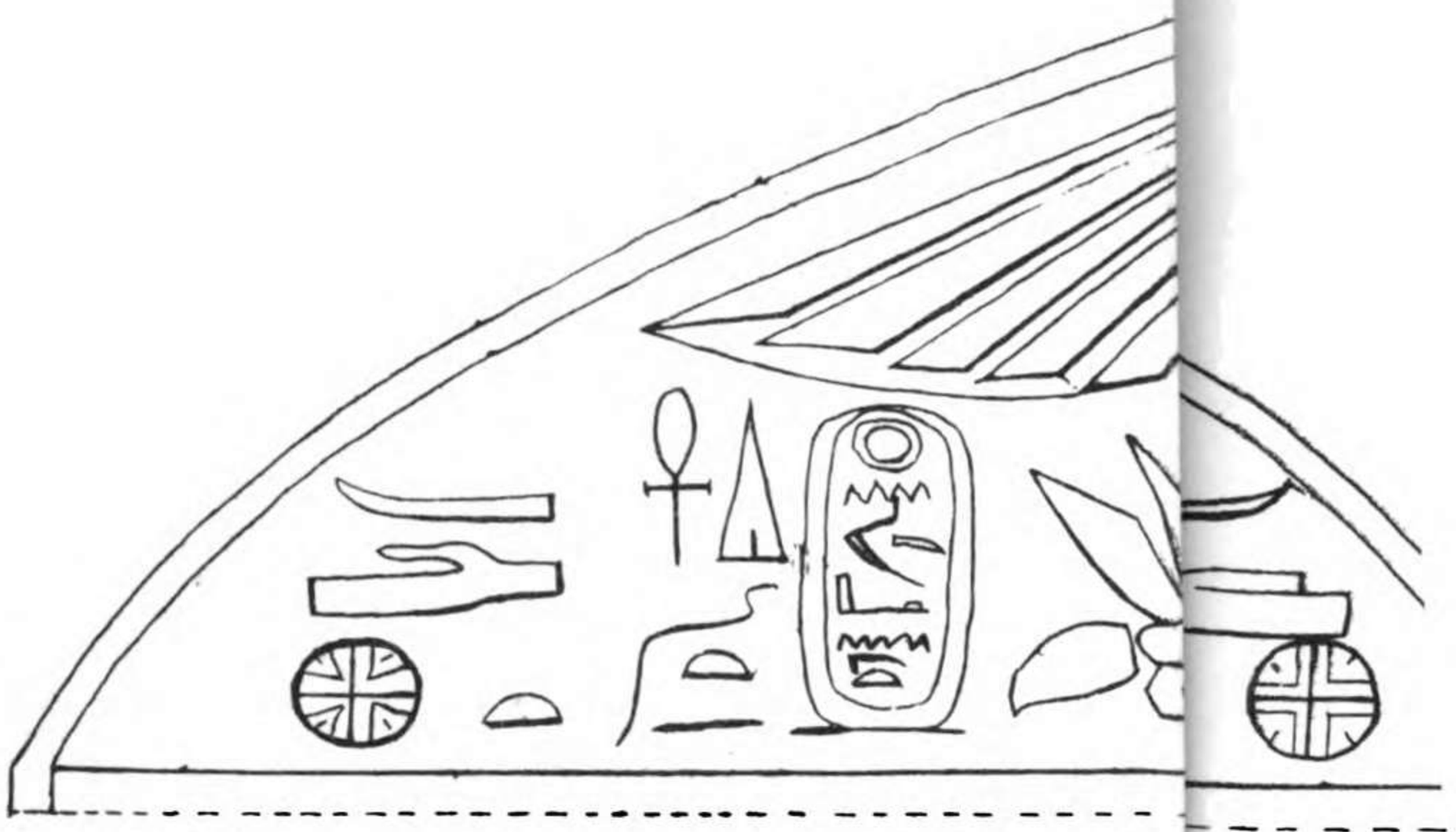
Were it the object to extend, it would be easy to extend, the class of evidences here submitted. For their alphabetic names very generally occur beside, not only all the animals, but all the objects, in the hieroglyphic monuments of Egypt:

* Of one or other kind the oxen in this Egyptian tablet must be: The question *which*, is a curious one for naturalists; the buffalo being peculiar to South Africa; the bison, to N. America. The tablet indicates that Southern Africa, at least, must have been known to the ancient Egyptians, and imports made from it.

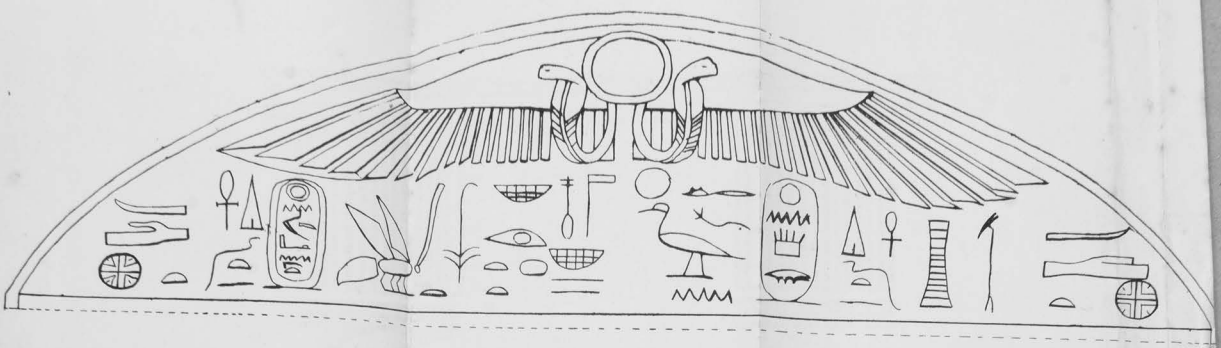
† Enc. Brit. art. Bos.

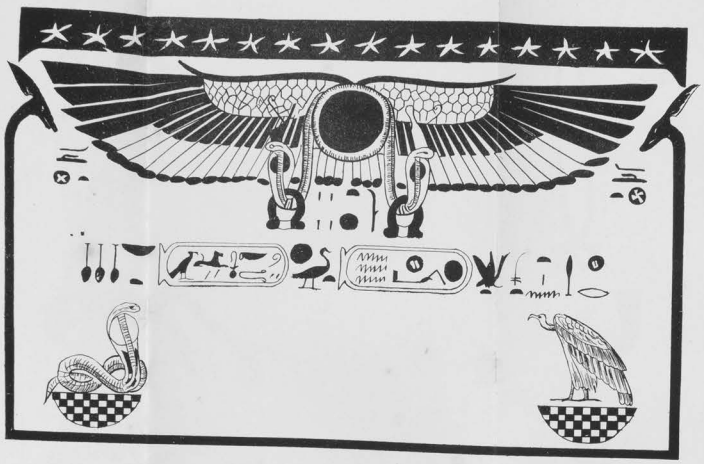


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BASILISC.

these names proving uniformly to be the Arabic names for the animals or objects. The symbol of the *serpent* is endless. And one or other of his Arabic names, حي, *hî*, رحة, *rahat*, دس, *das*, &c., repeatedly stands by the reptile.

### *The Basilisc.*

But, under this head, the name of most frequent recurrence, and exclusive appropriation, is also the most peculiar, for it is no other than that of the fabled *basilisc*, the royal ensign of the Pharaohs. For this heraldic creation, the Arabic idiom, so abounding in synonymes for the serpent, appears, according to Golius and all the lexicographers, to have but one denomination. And this denomination, it is most remarkable, proves also to have been the sole name for the basilisc in ancient Egypt.* Although years have elapsed since this

* As idle objections are sometimes made to the evidence of the Arabic lexicon, grounded on the copiousness of its definitions, and the variety of senses comprized under the same root, I may take this opportunity of observing, that, while in many roots with various senses, *all the senses* occur in the hieroglyphic texts, in roots, like صل, containing only one or two senses, the results of decypherment by my alphabets are as sure and satisfactory, as in the case of roots affording the most numerous and various significations. The objection, indeed (except for controversial purposes), would never be raised by any true Orientalist: for it would often apply equally to the Hebrew lexicon. But Eastern scholars, fitly so entitled, are perfectly aware that, both in Arabic and Hebrew, the senses of the most

particular discovery was made, I cannot forget the surprise that it occasioned me. It was in the frontispiece of the highly interesting selection from the Egyptian Gallery of the British Museum, published by Messrs. Arundale and Bonomi, that the discovery in question was made. Being from home, and in the country, with no better dictionary than Hopkins's Abridgment of Richardson, I had just procured the above-named volume; and on looking at the royal insignia of the horned circle, vulture's wings, and basiliscs, in the titlepage, I was struck by a double inscription, in the same characters, facing both ways, at each side. By the previously formed alphabet, I at once read the words صل قوم, *sill kûm*.

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copious roots are for the most part capable of being fully determined by the contexts in which they stand. And where this is not so, the particular sense of a Hebrew, is often quite as uncertain as that of any Arabic, root. Witness the various readings, often so at variance, in the margins of our English Bible.

With respect to the Arabic, I would only further remark, that if such critical sophistry were once allowed to pass into law, there would be an end to all elucidation of the Hebrew Scriptures themselves from the Arabic lexicons; whence, heretofore, the sacred text has always derived its most important collateral lights; and where alone, in the vast majority of examples, the missing Hebrew roots can be recovered. What would become of our commentators, from Grotius or Lightfoot, to Louth or Kennicott? — of our lexicographers, from Castel or Buxtorf, to Parkhurst or Gesenius? — if it were once ruled that the Arabic lexicon is to be excluded from the interpretation of the Hebrew Scriptures? But, if the Hebrew Scriptures ever have been, and ever must be, interpreted or elucidated from that lexicon, so, *à fortiori*, must every other branch of the languages termed Semitic.

The term قوم, was familiar to me: but of the sense, or even the occurrence of صل as an Arabic root, I was unaware. I turned to Hopkins, when to my equal surprise and satisfaction, I found the word and its definition thus: "صل, *sill*, A basilisc." I returned to the frontispiece, and found the double inscription *directly facing the two salient basiliscs*, with a third, to the left, underneath; the devices and legends counter-signing one another, and thus doubly verifying the previous and unpremeditated decypherment,  صـل قوم, *The basilisc stands erect.* This decisive proof was the first only of a long series. For it soon came to light that, in numerous examples, from the monuments, of this same royal ensign, wherever the salient basiliscs appeared, they were confronted by the motto *sill kûm;* and wherever *sill kûm* was observable, it was confronted by the basiliscs. The prefixed plate will place before the reader select examples.

The nature and the extent of the evidence in this case, are such as to preclude all liability to error. That the name, its known and only Arabic name, a noun substantive, should be discovered beside this phœnix of the serpent tribe in a single example, in characters read by an alphabet long previously formed, should alone, it is conceived,

be conclusive for the decypherment. Where the example contains two basiliscs, and the name twice repeated, the surety already arrived at of course becomes doubly sure. But when the two basiliscs and the twice-repeated name reappear in a long succession of monuments from every part of Egypt, the amount of the demonstrative proof is a problem for the mathematician alone to solve, taking the doctrine of chances for his rule, and the name as one out of ten thousand Arabic roots.

The alphabet appropriated by the Egyptians to their hieroglyphic monuments, in some of its characters identical with the enchorial and Sinai alphabets, in others essentially differing from them, has now been experimentally tested by the class of proofs pronounced "irrefragable," by the experienced Hebrew Lecturer who proposed this test. A series of examples has been submitted, comprizing a variety of animals; each animal having one or other of its known Arabic names, a noun substantive, above, beneath, or beside it. In many instances, as I have stated, the sense of the decyphered word was unknown to myself, until, on consulting the Arabic lexicons, I found it to be a name of the animal by which it stood. It is very important that the reader

should give his attention to this point, because it raises to the demonstrative the character of the evidence. The class of evidence itself, it has been observed, is of the widest compass, including most of the animals, and many of the objects, depicted on the monuments. Enough has been adduced, it is conceived, to establish the proof; which, by use of the hieroglyphic alphabet which has obtained the foregoing results, can be enlarged to any extent by the more studious reader.

We pass on to a class of proofs of a different, and perhaps not less effective kind. These proofs will consist of examples, in which *the words* in hieroglyphic tablets will be found to describe, with the most graphic accuracy, *the action of the figures*. This action is, in some cases, simple and obvious, in others, complicate and obscure; but, in all, the inscriptions clearly and perfectly explain the postures of the figures; tell what they are doing, and neither less nor more. It is the principle of *legends* and *devices*: and we will commence with the simpler forms. In most of the examples, I shall refer, only, to the plates in which they occur: our chief sources being, Dr. Young's publication entitled, "Hieroglyphics collected by the Egyptian Society," and the two

series of Sir Gardner Wilkinson's "Manners and Customs of the Ancient Egyptians."*

*Young's Hieroglyphics.*

Plates 81. 83. 87 B. "Sculptures from an excavated temple at Beit-el-Walij, in Nubia." These plates contain three corresponding representations of an Egyptian conqueror, in the same act, that of grasping by the hair, dragging and hewing down, his enemies; whom the locality of the temple proves to be Ethiopians or Nubians. In 87 B. the countenance of the victim, the peculiar low forehead, up-turned indented nose, and thick lips, mark the Nubian. The inscription over the Pharaoh, decyphered into Arabic by the previously formed alphabet, read, رمد صل قوم ديص نوم بم ماا, *ramad sill kûm dis nûm bem maa.* The words, in order, yielded the senses following: —

رمد, *ramad*, Supervenit *iis: pec.*, exitium in-

* Wilkinson's Egypt should be in the hands of every one, who would pursue the subject of Egyptian antiquities upon the experimental principle adopted in the present work. The beauty and accuracy of its copies of tablets in the minutest characters give security for their fidelity, which may often be vainly looked for elsewhere. I allude particularly to the folding plates, and to the volume of plates comprized in the "Supplement" to the "Second Series."

ferens. Hanging over an enemy; *especially*, bearing destruction.

صل فوم, *sill kûm*, Basiliscus erectus stetit. *The basilisc stands erect* (the motto of the Pharaohs).

ديص, *dis*, Extractus fuit *gladius à vaginâ*. Unsheathing the sword.

نوم, *nûm*, Interemit, *Slaughtering*.

بم, *bem*, Vox gravissima.

ءاا, *maa*, Extendit.

The cartouche over the head of the victim (one of constant recurrence) read عرز هوي حبش *ārz hwî habesh:* i. e.

عرز, *ārz*, Violenter detraxit, *Dragging down violently*.

هوي, *hwî*, Exporrexit et protendit *gladium: ut quoque manum* ad capiendum quid. Stretching forth and reaching forward *a sword:* also, *a hand* to grasp any thing.

حبش, *habesh*, Habassinus, Æthiops. An Abyssinian, an Ethiopian.

The general correspondence of this inscription with the whole sculpture will be obvious at a glance. And, taking the words in their order, every word will be found in its proper place. Thus: —

The first word to the left, *ramad*, "Impending over; *especially*, bringing destruction," stands

under the uplifted sword, and over the head of the overhanging Pharaoh.

The next two words, *sill kûm*, the "basilisc stands erect," have beside them the royal ensign with its two erect basiliscs, above the king's head.

They are followed by the word *dis*, "unsheathing a sword," with the unsheathed sword opposite: and *dis*, by *nûm*, slaughtering.

The next word, *bem*, "vox gravissima," represents, apparently, the groans of the victim; whose action, the outstretched and uplifted finger, is undoubtedly described by the concluding word of the line, *maa*, "Extending, stretching," above the head of the Nubian victim.

We come next to the cartouche, immediately over the prostrate Nubian's head. It is a commonplace of the hieroglyphics: but every word, here, also in its place: *ārz*, "dragging down," *hwi*, "grasping with the hand," *habesh*, "the Abyssinian," represent the action of the piece, as perfectly as language can describe sculpture or painting.

The remaining inscriptions of this tablet are equally clear, but less circumstantially descriptive. At the Pharaoh's back are three words, which read, هتع وضا دمي, *hatâ wadza damî*, Running *to him* hastily—he wounds—conquering. Behind these, between lines, are the words هك

نون تک ورور وثب, *hak nûn tak warwar watheb*, Striking with the sword he slays, cutting wrathfully, rushing upon (the foe). In the words occur two hieroglyphic swords.

The corresponding inscription to the left of the tablet claims closer attention. The first word I read طحور; and, on reference to Golius, found *tahûr*, Arcus vehemens, quo procul jacitur telum, "A strong bow, throwing an arrow to a great distance." There could here be no mistake, for the bow is in the hand of the king. The next word, سن, *san*, Acutus *ensis*, was explained by the uplifted sword. The third, نفذ, *nefadz*, Penetravit, "Penetrating," might refer to either weapon or both. Then followed a word twice repeated, which I read وجن; and found this term, in two of its senses, perfectly explanatory of the action of the piece: viz. *wajen*, Conjecit *in terram*, prostravit, *Casting to the ground, prostrating;* and, again, *wajen*, Demisit ac humiliavit se, supplicavit: the former definition giving to the life the action of the savage king; the latter, equally to the life, the suppliant posture and action of the prostrate Nubian.

The succeeding word I read as قنف, *kanaf;* and, on looking for it, found a definition, which, here at least, needs no comment, viz. *kanaf*, Con-

cîdit in partes *ense*, *Cutting in pieces* with the sword.

The remainder is less significant, being explanatory only of the two hawks on the opposite side of the tablet, and the two cowering partridges beside the last words, viz. اوي نور مجمع جري, *The fugitive covey foolish run away together*: the flying Nubians, apparently, being here symbolized by timorous partridges fleeing from the falcon, the emblem of the Egyptian kings.

The results obtained from this Plate are trebly authenticated by its companions. For in Nos. 81. 83., the subject is the same, and the circumstances only differ. We have still the victorious Pharaoh, dragging down by the hair, and slaying with the sword, his vanquished enemies; but Abyssinian enemies of a different race from the Nubians, with the countenances of Jews, or of the North American Indians. The cartouche, with the motto, *ārz huî habesh*, "he drags to the ground the Abyssinian," recurs beside the Pharaoh in both tablets; accompanied, in No. 81., by the other words, *dîs̈ nûn maa*, "unsheathing (his) sword (he) slays, reaching (it out)." Beneath the cartouche I saw the words دمي وره, *damî wareh*, "he wounds the terror-stricken (foe)." The posture and countenance of the victim but too fully explain them. Behind the

conqueror, above, stands a short, but self-evident, account of what is passing, in two words. These were read ممض مهو, *mahû ramadh*. *Mahû* is Ensis tenuis et acutus, et crispato rutilans nitore, "A thin sharp sword, glittering with wavy brightness." *Ramadh* signifies *primarily* Diffidit, "Splitting, cleaving asunder." The inscription needs no interpreter but the picture, for the sword is there seen buried in the head; literally splitting, or cleaving it in two.

In No. 83. we have a similar scene of blood, with the same action, and the same motto in cartouche. Only, here, the tablet represents the storming of a fortress; and the king, with uplifted sword in the right hand, and his bow in the left, drags the vanquished enemy by the hair from the summit of the battlements.

The whole of the inscriptions in these three tablets from Beit-el-Waly will be found similarly illustrative of the transactions depicted in the sculptures. But the object, at this early stage, is to give specimens only: and, in giving these, to select such inscriptions as throw irrefragable light upon the main action of the pieces. A fourth tablet might be added (No. 82.): but, though it, also, represents the Pharaoh, from his chariot, with uplifted sword, dragging his enemy by the hair, it does not give the cartouche, with the

motto describing the act in which he is engaged.

*Young*: Pl. 57.

On the right of this Plate, being the continuation of the figures from Elephantine copied by Sir Gardner Wilkinson, occur the principal figures of the tablet: viz. the ram-headed deity seated; a standing figure, in the close vest of a slave, with the hand upraised; and a richly clad figure, also standing, between them and in their grasp. Above the god, to the right, stands a word in three letters, which, by the previously formed alphabet, read دبر, *debir*, the first character being the Hebrew daleth. The action, immediately under this word, was very peculiar, and by no means self-interpretative. The god, holding the middle figure by the far shoulder with the right hand, has the left hand placed under the elbow of the central figure's arm (which is extended against his breast), apparently pushing the arm upwards; an object evidently effected, as the hand of his captive appears pushed above his (the Ammon's) shoulder, and consequently without anything to lean or push against. Here, then, was a very complicated action, which the single

word دبر, *debir*, could hardly be expected to explain. I was sure, however, of the word, and proceeded to examine its less ordinary senses: when, to my astonishment, I came to the following definition: دبر, IV. Sursum motâ vel à pectore abductâ manu torsit, *Pushing upwards forcibly the hand* (*of another*) *pushed away from the breast.* Every particular of this curious and complex action stands here explained by this definition; while, without the word *debir*, it would be difficult to conjecture correctly, and wholly impossible definitively to explain it.

To the left, opposite to *debir*, and above the head of the slave or attendant, occur three short inscriptions. These, on decypherment, complete the description of the action of the piece, so strikingly commenced by the word دِ. The first of the three inscriptions, is that immediately under a vulture with outspread wings. Its first word I read نطب, *natab*, and on reference to the lexicon, found it defined, primarily, Digito percussit aures *ejus*, "Striking another's ears with the fingers." There was no mistaking its perfect application to the subject: the attendant stands with the open right hand raised, in the act of striking or boxing the ear of the captive. The next word, ذمي

*dzamî*, *i. q.* ارتفع, expresses the uplifted action, viz. Sublatus supra fuit, *raised above or over.*

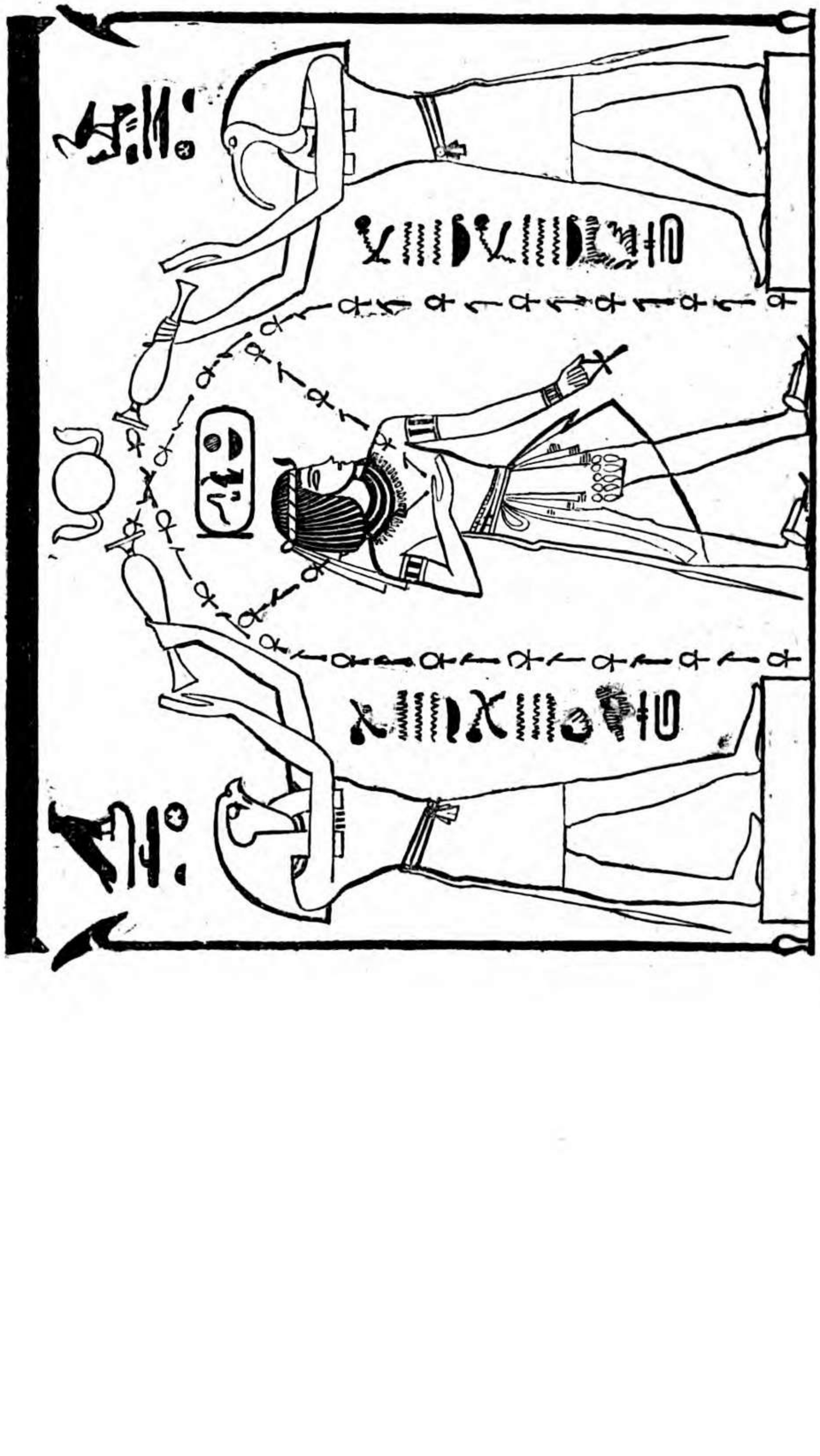
The third short inscription was simply دح, *dah*, but, like *debir*, it describes to the life: viz. Impulit trusitque in cervicem, *Impelling and thrusting by the neck*,—the very act in which both actors are engaged. The intermediate inscription, in two words, is, if possible, still more curiously expressive. The first read شبث, *shabath*. I looked for the word, and found, شبث, Affixus fuit adhæsitque *rei*, ut avelli non potuerit: *pecul.* Manum, i. e. digitos, unguesve infixos habuit. *Fastening on, adhering to anything, so as not to be torn from it: especially, having the fingers or nails thus infixed.* The next word is simply نا, *na*, Pressit, depressitve *eum*, ut vix surgere potuerit, *Pressing down, or depressing any one, so as to render it difficult for him to rise.* The action of the hands of the god and the attendant, the fingers and nails clutching and depressing the shoulders of the middle figure, completes the description of the whole action of this piece, with a peculiarity and minuteness to which the relation of *device* and *legend* between the pictures and inscriptions of Egypt could alone give birth.

The intermediate legends are omitted, as less graphic, though equally illustrative and to the

purpose. The remark may be extended to the entire tablet comprized in the 57th Plate.

*Wilkinson's Egypt:* Pl. 77.

Upon Part 2. of this Plate I shall observe but slightly, Part 1. containing the matter of main interest and importance as evidence. The author states the subject of the second Part to be "A king anointing the god Khem." Of "Khem" there is no mention in the inscription; but it most accurately describes the process of *anointing* represented here pictorially. The words over the outstretched hand of the anointer are, عير مرن ند مد, *āîr maran nad med*, *The Prince of the people anoints the idol stretching out* (his finger),— دم مرهم, *dam merahem*, *anointing with salve.* Those adjoining, رت مريع, *rat merîâ*, *The Prince of the place lubricates anointing with oil.* The inscription below, between the figures, runs, نم نيع دم نطب, *nam nîā dam natab*, *Diffusing fragrance leaning forward* (he) *anoints striking the ear with* (his) *finger.* As all the characters are plain, and the inscriptions are countersigned by the picture, I shall not go more into detail on this Part, but pass on to Part 1.



This tablet represents (as I have already noticed) the king standing between two deities, the one marked by the hawk's, the other by the stork's head, who are pouring over him showers of the emblems, styled the crux ansata, and the locust-headed staff or sceptre. Over his head, at top, are the salient basiliscs and circle. A hawk stands above one of the gods, and a stork above the other. The motto قوم صل, *sîll kûm*, The basilisc stands erect, is placed under the hawk; and the words قوم صب رهو, "*rahu seb kûm*," "The stork pours forth *dry things*," under the stork. The word موه, *mûh*, Perfudit aquâ, *Pouring water all over any one*, occurs in cartouche, immediately over the king's head. This minuteness of description is required in justice to that part of the tablet to which we now come. On each side of the king, and beside the falling streams of emblems, stand two inscriptions so identical, as to differ in one character only. The characters are the Greek $\chi$ and the usual Egyptian *m*, or the semicircle, repeated twice in each inscription; with the decisive variation, that, in that to the left, the semicircle, which for some years I had known as the true Egyptian *m*, is exchanged for the final Arabic *m*, viz. م, in its most perfect form; being the first and only

instance of the verification which I have met with in Egyptian antiquity. For my own satisfaction, after countless proofs of the power of the semicircle as *m*, this most unexpected verification, indeed, was needless; but it was not the less valuable for the satisfaction of others. But to return to the lateral inscriptions, I read their common term, قمقم, *kamkam*, without an idea of the meaning, or even of the existence of the word in Arabic. I consulted the authorities, and found in Golius and Freytag, Cantharus — Cucuma, *A vessel, a cucumber;* and in Richardson, "A decanter, *a vessel shaped like a cucumber.*" But it was not until I looked afresh at the picture, after consulting the lexicons, that I discovered the proof and explanation in full, in the two *cucumber-shaped* decanters, out of which the gods are pouring their mystic emblems over the Pharaoh. Now, indeed, the decypherment became demonstration. It is remarkable, in connection with its position in this tablet, that the word *kamkam* also signifies *king* — قمقام, Dominus; Princeps; and would seem, like Goldsmith's bed, "contrived a double debt to pay."

The last word in the lateral inscription is رمي, *ramî;* and its primary sense and definition, Abjecit *è manu rem, Casting any thing from*

*the hand.* Its appropriateness here, in connection with the double *kamkam*, is conspicuous; both cucumber-shaped decanters being thrown forward by the right hands of the two deities, evidently in order to project their contents over the king.

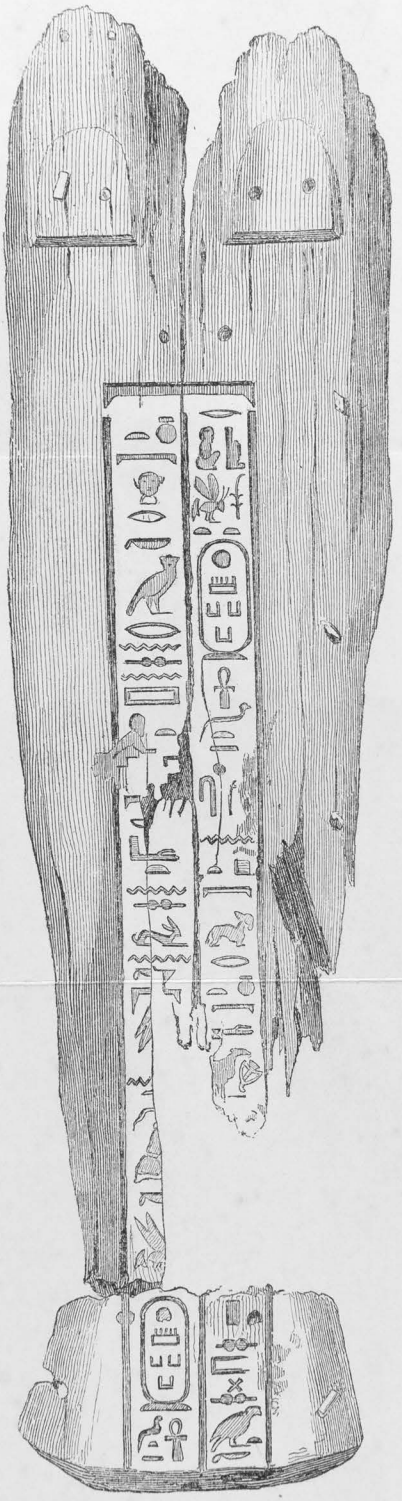
To resume the evidences of this decypherment: in this single tablet occur eight words, four of them repeated, and all circumstantially explanatory of the action of the piece, while the leading term *kamkam* is illustrated, in both instances of its occurrence, by the presence over it of the very peculiar form of decanter of which it *was* the Egyptian, and *is* the Arabic, name.

These results were returned impromptu by the lexicon of a language consisting of 10,000 roots and 50,000 words. This statement of the amount of proof, however, does not exhaust it. The state of the evidences, here, is then only carried to its just height, when it is further remembered, that the characters in this, and in all the hieroglyphic inscriptions, belong to an alphabet of seven years' standing; and had been previously tested, and with like success, in the decypherment of numerous similar pictorial monuments.

## TOMB, SARCOPHAGUS, AND COFFIN-LID OF MYCERINUS.

The examples of a purely alphabetical decypherment hitherto selected, while of unquestionably high antiquity, are of uncertain date. For the dates assigned to them, resting on the authority of an ideal alphabet, are plainly of no authority at all. But we now come to a hieroglyphic monument, of which the date and owner are as fully ascertained, as its primeval antiquity is undoubted. The voice of antiquity, with universal consent, has assigned the erection of the third pyramid of Gizeh to the Pharaoh Mycerinus, the successor of Cephrenes, and the son or brother of Cheops. Its date, therefore, within very narrow limits, is certain, as the three great pyramids were certainly erected within the same century. For the reopening of the third pyramid (for, on entering, it was found to have been formerly opened, most probably by the Saracens), learned Europe is indebted to the indefatigable energy of Col. Howard Vyse. The obligation is great indeed, since, in the sepulchral chamber of this pyramid was discovered a sarcophagus, and on the floor a coffin or mummy-case, or

PL. VI.



مرن, *marn*, Onager. "A wild ass."

نوم, *nûm*, Dormivit. Sleepeth.

نا, *nû*, Surrexit cum labore.
Rising with difficulty.

رجم, *rajam*, Sepulchrum.
"The tomb."

احدب, *ahajan*, Incurvus, *pec.* dorso.
"Bent, *espec.* in the back."

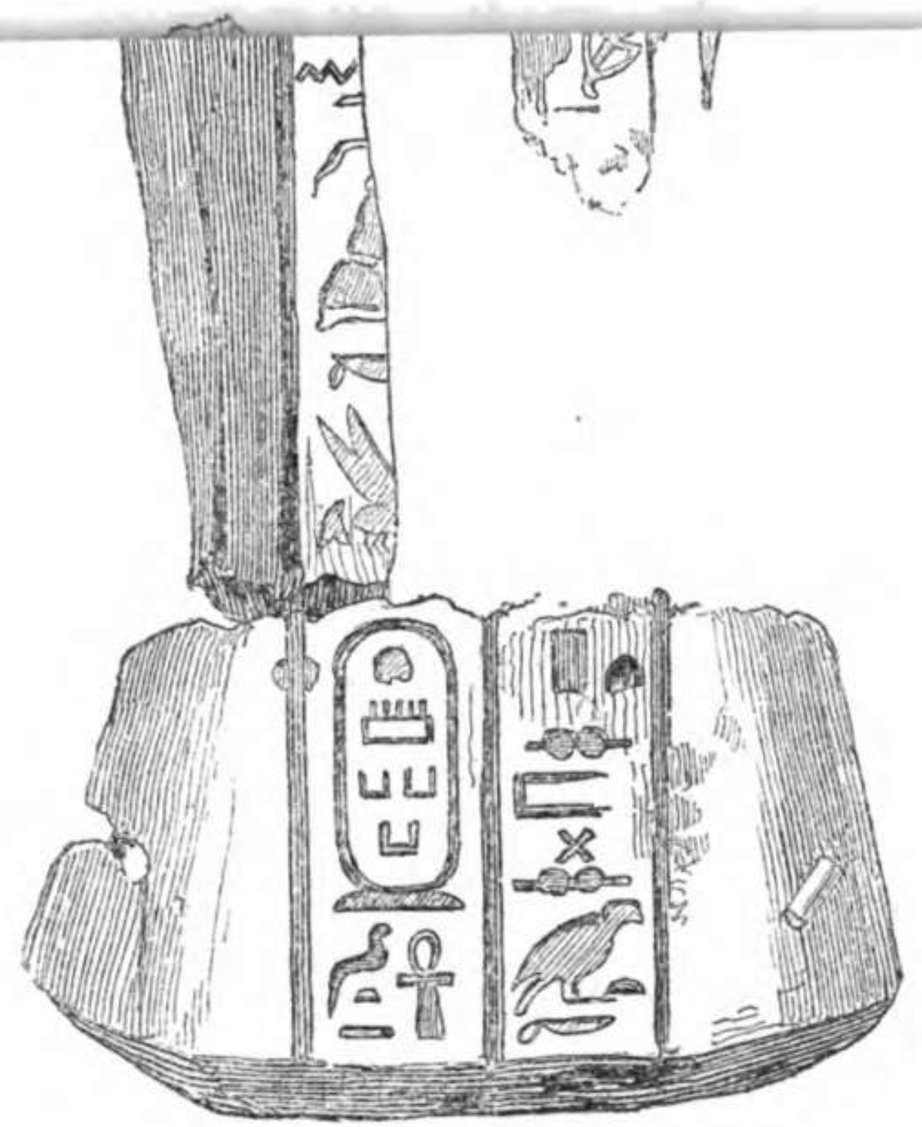
محنو حنو, *hanû*, Curvus. Bent.
Incurvus *dorso*. Bent *in the back*.

نا, *nû*, Surrexit cum labore. Rises with difficulty.

مرن, *marn*, Onager. "The wild ass."

عضم, *âdham*, Os coccygis. "The crupper bone."
Os radixve caudæ equinæ.
"The crupper *or* tail bone of *a horse*."

# Pl. VI.



عضم, *âdham*, Os coccygis. "The crupper bone."
Os radixve caudæ equinæ.
"The crupper *or* tail bone of *a horse*."

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rather its broken lid, of which there could not be a rational doubt entertained, that they were the sarcophagus and coffin of the builder, King Mycerinus. The sarcophagus, unfortunately, was lost at sea on its passage to England. The lid of the mummy-case happily was preserved, and (together with the remains of the king) is now in the British Museum. The remoteness of the time, and the certainty of the occupant, throw an awful interest over this relic of the first Pharaohs. It was with this feeling that I looked, for the first time, upon Col. Vyse's drawing of the lid, and upon the hieroglyphics with which it was covered. At a glance I saw that the first word, at top, to the left, was مرن, *marn;* the primary sense of which, as a noun substantive, is *onager*, *A wild ass*. There was a head under the word; but as it was that of a man (most probably of the king), I at once gave up the primary meaning of the word *marn*, as here unintelligible. Being sure of the word, but unable to conjecture any appropriate meaning, I passed on, merely to take a cursory view of the inscription on the mummy-lid as a whole; when, to my great surprise, I observed, near the bottom of the second column of the inscription, the same word, *marn*, and the figure of a

recumbent *wild ass* immediately under it. Interest and curiosity were now thoroughly awakened; and I proceeded without delay to examine and decypher the monument. There could no longer be a doubt as to its first word, or as to its application as the name or appellative of the king. The appellative struck me to be the more likely, when I recollected that, in later times, in the same country, Mervan, the Fatimite Caliph of Egypt, in tribute to his valour, was distinguished, Mr. Gibbon tells us, "by the honourable title of the ass of Mesopotamia." The near resemblance, however, between the word *maran*, and the name *Mycerinus*, dropping the Greek termination, inclined me, on further reflection, to think that the Greek was only a corruption of the Egyptian proper name. This was my impression, until, on closer inspection of the text of Diodorus, a new light broke in. This historian, or rather valuable compiler of history, has preserved a *double* list of the names of the builders of the three great pyramids. According to his second list, the name of the builder of the third was, not Mycerinus, but Inarus, Ἰνάρωνα. For Ἰνάρωνα, the margin of Stephens's edition reads Μάρωνα. And upon this marginal reading, Wesseling puts his imprimatur, as the reading which, in his judgment, ought to be

received as the genuine text. In this opinion, this great critic is well borne out by the internal evidence, the error of a transcriber, in a single stroke of the first letter, obviously sufficing to turn *μάρωνα* into *ἰνάρωνα*.

But that Wesseling was right, and Μάρωνα the true reading of Diodorus, remained to be established by the highest of all authorities, the Egyptian name of the king, engraven upon his coffin! For the Μαρών of Diodorus, and the  مرن, or *Maran*, of the monument, are absolutely *identical*. While the latter gives us, not the name only, but the reason and meaning of the name, in the accompanying figure of the recumbent wild ass. The honour of recovering the materials for this decisive verification of a name so renowned and disputed, in an age so remote, might alone indemnify a spirit like that which animated the successful labours of Col. Howard Vyse.

But this monument of Mycerinus is not "his name alone," it contains matter of far other and higher interest. The inscription, to the interpretation of which we will now proceed, bears a first and glorious witness to the existence in Egypt, in this earliest age of the post-diluvian world, of the truths of patriarchal revelation. For the doctrine of the Resurrection itself stands

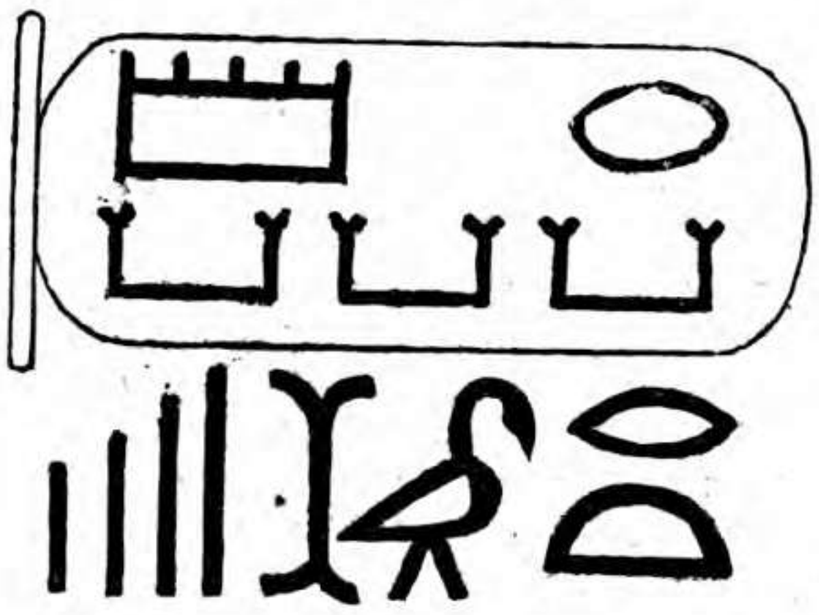
recorded on this coffin; in which figures fortunately come in, at every important point, to direct, at once, and confirm, the decypherment. The proper name, *maran*, followed by the head of the Pharaoh, is succeeded by the word نوم, *nûm*, Dormivit, *sleepeth*, with an owl, the emblem of sleep, underneath. Then come نو, *nû*, Surrexit cum labore, and رجم, *rajem*, Sepulchrum: or "Rises with difficulty [from?] the tomb," followed by the term حجن, *hajen*, Incurvus, *pecul.* dorso, "bent down, *peculiarly* in the back." Beside this significant word stands the figure, apparently, of an aged man, bent down, and leaning forward, as if groping in the dark: the figure is, in part, defaced. The next word, نوع, *nûâ*, Mutatio corporis, seems here to signify *metamorphosis*, a well-known tenet of the Egyptians; and it is followed by a hare rising from her form, the back, like that of the old man, crouched into a bow; and this symbol again, by the word مرنب, *marnab*, Leporibus abundans locus, *A place abounding in hares.* One half of the remainder of this column of the hieroglyphics is broken off; but enough remains to show a kneeling figure, apparently of the same old man, and a word which I read عمي *âmî*, or معمي, which signifies *blind*, *blindness*, and which curiously tallied with

the *groping* figure of the old man above. This column terminates with the favourite emblem of the locust.

The second column commences with a word which read نيط, *nît*, will signify Mors, Funus, *Death*, *A funeral.* The reading seems confirmed by the adjoining mummy figure. The succeeding terms, if read as بم وعي جعجع*, *Bem wāî jājā*,

* These characters occur in a cartouche, which, as it is found repeated on this coffin-lid, Col. Vyse entitles "the cartouche of Mycerinus." As the inscription is not the king's name, and as there is nothing pictorial in this cartouche to fix the sense, the reading is necessarily uncertain. Col. Vyse, however, has discovered a third example of the same cartouche, upon the roof of the chamber; with some characters, and the hieroglyphic of an ostrich, attached to it. This discovery, perhaps, affords some prospect of light.

"The walls of both the chambers were perfectly plain; but upon one of the slabs composing the roof some hieroglyphics had been described with red paint, and, among them, the cartouche of Mycerinus:"



The ostrich, here, is the *determinative.* The words in the cartouche therefore, may read عوهج عجاج, *âuhaj ājaj*, "The fleet ostrich:" as the words below, certainly, will read اج نام, *aj nam*, "Runs, partly running, partly flying, the *ostrich*, with rustling sound;" viz.

اج, *aj*, Cucurrit, *seu* celeravit gradum, partim currendo partim

denoting lamentation and wailing, and وتي دمي هبز, *watî damî hubaz*, or "*the serpent* wounds [with] sudden death," are Egyptian commonplaces. But we now reach the turning point and key of the whole inscription, in the words محنا نو مرن, *mahenna nû marn*, "crouch [backed] rises with difficulty the wild ass," while the animal itself, recumbent, and rising with bended back, appears, in the middle of the words, to authenticate every point of their interpretation. It is (as already observed) the name and metamorphosis of the king.

The word and emblem next under the name and figure of the wild ass bring to light, in a way too curious to be hastily dismissed, the theme of the whole inscription, the doctrine of the Resurrection, in the very way in which nearly three thousand years later, it is laid down by Mahomet in the Koran.

Observing, below the wild ass, a hieroglyphic which I mistook for a swooping falcon, only the head appeared shapeless, I examined the word appended to it, which read عضن or عضم, *ādzim*. Not having met with it before, I consulted the lexicon; when, instead of the supposed hawk, I found, in

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volando, struthiocamelus, et نام, *nam*, Anhelando spiravit; "Breathing hard, panting: et striduit sono; *with rustling sound.*"

Freytag, عضام, *adzam*, Os radixve caudæ equinæ, and in Richardson, عضم, *adzam*, "The rump-bone, or root of the tail of a mare, &c." Unenlightened by the definition, I returned to the Plate; when, to my great surprise, I saw at once that the supposed hawk had every appearance of some kind of bone. A surgical friend being at hand, I showed him the hieroglyphic, which he immediately pronounced to be, what the definition of *adzam* had stated, viz. the os coccygis or crupper-bone; of which he drew the anatomical form, being a fac-simile of this singular hieroglyphic. By the kindness of a trustee, I had subsequently the opportunity of examining this hieroglyphic upon the coffin-lid of Mycerinus: when it proved to be the crupper-bone, most perfectly delineated, so that it could not possibly be mistaken for a bird, or for any thing but what it is.

This discovery recalled to my recollection the Mahometan doctrine concerning the resurrection of the body; and the singular tenet inculcated by Mahomet in the Koran, namely, that the *crupper-bone* was the only part which should survive the decay of the body, as a nucleus round which the other parts were to gather in the day of the Resurrection. The passage is so curiously to the purpose, that it

must be given in the words of Mr. Sale. "But Mohammed has taken care to preserve one part of the body, whatever becomes of the rest, to serve for a basis of the future edifice, or rather a leaven for the mass which is to be joined to it. For he taught, that a man's body was entirely consumed by the earth, except only the bone called al Ajàm, which we name the os coccygis or rump-bone; and that, as it was the first formed in the human body, it will also remain uncorrupted till the last day, as a seed from whence the whole is to be renewed."*

How wonderful that a notion seemingly so strange, and very naturally supposed to originate with the arch-impostor, or at furthest with the Jewish Rabbis†, should have existed nearly three thousand years before in heathen Egypt, and be found, after the lapse of four thousand years, engraven on the coffin-lid of one of the earliest Pharaohs!

But, on nearer survey, the doctrine itself bears internal marks of its origin, not from heathenism, but from a patriarchal tradition of the creation.‡

* Prelim. Disc. vol. i. p. 104.

† Sale, ubi supra.

‡ The preservation of a patriarchal tradition corresponding with revealed truth, for a long period, among the primitive nations, is matter of history both sacred and profane. The purity of this tradition, among some of the chief of those nations, is attested by the first Book of Moses

For the mother of mankind, Eve, we know was formed originally from a single bone, one of

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itself. The fact, however, is so vital in the present connection, and the evidences for it so apt to be lost sight of, that I shall give them, in brief, as stated by Dr. Shuckford: "We are, in the next place, to inquire, how far the several nations at this time in the world agreed with Abram in his religion. Now, as all the nations at this time in the world, of any figure, or of which we have any accounts, were either the inhabitants of Persia, Assyria, Arabia, Canaan, or Egypt, I shall mention what may be offered of these, in their order.

"First, the PERSIANS, who, for some time, adhered to the pure and true worship of God. They are remarkable beyond other nations for having had among them a true account of the creation of the world; and they adhered very strictly to it, and founded all their religion upon it. The Persians were children of Shem, by his son Elam, as Abraham and his descendants were, by Arphaxad; therefore, the same common parent that instructed the one branch in the true religion, did, also, instruct the other.

"The next people whose religion we are to consider are the CHALDEANS. They, indeed, persevered in the true religion only for a short time; for as I before observed, about the seventh year of Abraham's life, the Chaldeans had so far departed from the worship of the God of heaven, and were so zealous in their errors, that, upon Abraham's family refusing to join with them, they expelled him their country (*Judith*, v. 7, 8.); so that we must pass from them, until we come to treat of the nations which were corrupted in their religion.

"The people next to be considered are the ARABIANS, many of whom persevered in the true worship of God for several ages; of which Job was an instance, perhaps in these times of which I am treating, and Jethro, the priest of Midian, in the days of Moses. *Their religion appears in no respect to have differed from that of Abraham;* only we do not find any proof that they were acquainted with the orders which were given him, or the revelations made to him, after he came into Canaan.

"And if we look amongst the CANAANITES, here, as I before hinted, we shall find no reason to suppose that their religion was different from that of Abraham. Abraham travelled many years up and down in this country, and was respected by the inhabitants of it, as a person in great favour with God. Melchisedec, the king of Salem, was a priest of the MOST HIGH GOD; and he received Abraham as a true servant, and par-

Adam's ribs. And when it seemed good to the Creator thus to form the whole body from one

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ticular favourite of that God, whose priest he himself was. *Blessed*, said he, *be Abraham, servant of the* Most High God, *possessor of Heaven and Earth.* The Canaanites gave Abraham no manner of disturbance as the Chaldeans had done, during all the time that he sojourned amongst them; and we have no reason to suppose that they differed from him in their religion. In the same manner when he came to Gerar, into the land of the Philistines, he found Abimelech to be a good and virtuous king, one that received the favour of admonitions from God, and showed himself, by his obeying them, to be his true servant. — There is nothing in the whole account, which intimates a difference in religion between Abraham and Abimelech; nor any thing which can intimate that Abimelech was not a worshipper of God, in great sincerity and integrity of heart. Such, I believe, was the state of the world at that time. The Chaldeans were something sooner settled than other nations, and so began to corrupt their religion more early; but, in Abraham's time, all the other nations, or plantations, *did still adhere to the true accounts of the Creation and the Deluge*, which their fathers had given them; and worshipped the true God, according to what had been revealed to them, and in a manner not different from the worship of Abraham, until God was pleased to make farther revelations to Abraham, and to enjoin him rites and observances in religion, with which he had not acquainted other nations. *Now we shall find this true, amongst those whom we are next to consider;* for:

"The Egyptians, also, at first worshipped the true God; for as Abraham was received at Gerar, so was he, likewise, entertained in Egypt. We find, indeed, that the Egyptians fell into idolatry very early; but, when they had thus departed from the true worship of God, we see evident marks of it in their conversations with those who still adhered to it; for, in Joseph's time, we are told, that the *Egyptians might not eat bread with the Hebrews, for that was then* counted *an abomination to them;* but, in Abraham's time, we meet with nothing of this sort. Abraham was entertained, by Pharaoh, without the appearance of any indisposition towards him, or any the least sign of their having a different religion from that, which Abraham himself professed and practised. The heathen writers (Plutarch, Philo-Biblius, Porphyry) give us some hints, that the Egyptians were, at first, worshippers of the true God. — If we search the Egyptian antiquities, we may find in their remains as noble

bone, what more natural than the idea, that it might please him, in like manner, to reconstruct it from another? especially when that other *is*, anatomically, the basis of the whole animal frame. But whatever the origin of the tradition, one thing, at least, is now certain, namely, that it is *primeval:* for the coffin-lid of Mycerinus presents the Mahometan symbol of the Resurrection, the os coccygis of an animal of the horse species, with the figure of a recumbent wild ass above it, in the act of *rising slowly**, as the inscription expresses it, in a tomb.

The wild ass, we have seen, is Mycerinus himself: and its rising, consequently, *his* resurrection.†

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AND TRUE NOTIONS OF THE DEITY, AS ARE TO BE MET WITH IN THE ANTIQUITIES OF ANY OTHER PEOPLE." — *Sacred and Profane History Connected*, vol. i. book v. pp. 278–285.

* The idea of *bending*, or *bending the back*, so often repeated in this inscription, is well illustrated by the figures of quadrupeds, which, in order to rise from a recumbent posture, *must bend their backs.*

† "It would seem, indeed, from the great care and precautions taken to insure the preservation of the body, at an expense so vast, and by means so indestructible, that in these early ages there was a settled conviction, not only of an after-existence of lengthened duration, *but also of the resurrection of the body*,—a belief of which, however obscured and mystified by imperfect tradition, and by superstitious ceremonies, *could only have had its origin in direct revelation.*" — *Vyse*, vol. i. p. 11.

"Looking to the myriads of immortal beings, gone to their account before the birth of Christ and the promulgation of his Gospel, how could the mercy and justice of the Almighty be ever vindicated, but on the conviction that Life Eternal was revealed at the Creation, and (in various

## CAMPBELL'S TOMB.

Before taking leave of Col. Vyse's work, I would direct special attention to two of its Plates; being copies of the hieroglyphics upon the sides of the sarcophagus, found in the substructure to which he has given the name of Campbell's tomb. In point of interest, indeed (although not without striking approximations), these inscriptions will not bear comparison with that which has been just examined; but for the purposes of evidence, so far as the establishment of the alphabetic principle of decypherment is concerned, they are invaluable; and the more so from the simplicity

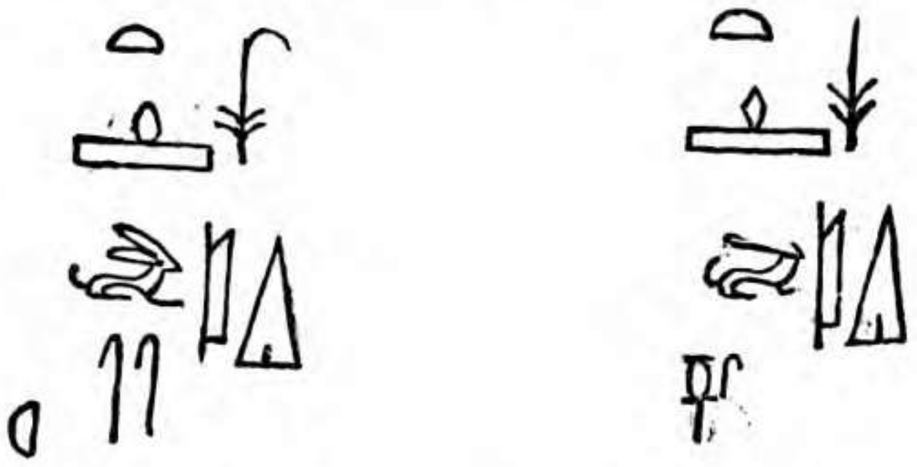
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and innumerable instances) from the period of the Fall of Man. To each and all, the warning of Eternity was, and is given." — *Eternal Life the Revelation of the Books of Moses*, pref. pp. viii. ix. London: Rivingtons, 1835. (By the Rev. James Ellice, Rector of Clothall and Aston, Hertfordshire.)

"It is certain, in fact, that the revealed Law of God, existing before in essentials, but written first by Moses, has served as a fountain of light and truth *for all the nations of the East;* although they denied its authority; and, with the vanity of human nature, concealed the sources of their knowledge; giving the names of their own legislators to laws founded on those principles of Eternal Truth, yet infinitely deteriorated by their own innumerable added superstitions."—Ib. pp. 136, 137. The inquirer after TRUTH will be richly repaid by the perusal, and more richly by the study, of this profound, though modest, little volume.

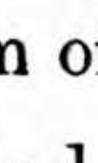
of the evidence, which consists mainly in the repetition of two words.

It has elsewhere been shown, that ذمر, *damar*, is one of the names for the lion in the hieroglyphic inscriptions; and that its anagram, درم or درمة, *darimat*, is one name for the hare. Now, both terms occur, upon both sides of this sarco-



phagus: the word *damar*, no less than thirty-one times, and the word *darimat*, three times; while in all the thirty-one examples, a lion couchant, *roaring*, occurs beside or over the one name, and in all three examples, a hare by the other. Both inscriptions contain further materials of the same nature. But I confine myself, at present, to these two words, in which *the same three characters*, differently disposed, give the Arabic names of two animals, and where the two animals are found in all the recurrences, or thirty-four times, beside the two words.* Let the doctrine of

* In several instances, in this inscription, the name ذَمَرَ, over or under the hieroglyphic lion, is exchanged for هَفَصَ, *hafas*, Pullus

chances be applied only to this proof. I would only add, that very early in the progress of the hieroglyphic decypherments, I had ascertained that one form of the serpent, viz.  , was the letter *d*. I had so treated it, always successfully, for several years. But it was not until I examined this sarcophagus, last year, that I met demonstrative proof, or rather ocular evidence, for the power of this hieroglyphic. The reader has only to compare the two inscriptions on the sides of the sarcophagus, to see that the same word, *damar*, has the serpent, as above, for its

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leonis, A lion's whelp. The variation seems explained by the figure of a kneeling *boy* [a], besides the crouching lion. The boy, again, holds out his hand to catch liquid flowing from a decanter above his head. نرش رم مول نخج, *narsh ram mûl nakaj, He catches with the hand the liquid stream*, the inscription here, describes accurately the action. But the first word نرش, *narsh*, has a further application: for it occurs no less than five times, immediately beside the principal hieroglyphic of the tablet, namely, a figure of Isis, also kneeling, with her wings and arms expanded, and grasping in each hand an ostrich feather, the action corresponding with the term *narsh*, Cum quid manu capitur, *The act of taking anything in the hand.* The ostrich feathers, probably, are letters, and the word, ریر, *rîr*, Ubertate anni potitus fuit, *Enjoying an abundant harvest*, being a synonyme with the name Isis, in its received Egyptian sense.

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[a] In another column the boy appears without the lion, and with the word *hafas*, *a lion's whelp*, beside him in the next column, to the right. This is decisive for the connection between the two symbols. The inscription in this part describes, moreover, the action most accurately. حفص هوي أري, *hafas hûi arî*, The lion's whelp stretches forth his hand to bring (the water or liquid stream).

initial in the horizontal inscriptions at the top, and the regular Hebrew *daleth*, ד, in the perpendicular inscriptions underneath.

The inscription upon the lid of the sarcophagus, preserved in a third Plate, presents the same hieroglyphics of the lion and hare, accompanied by the same words, *damar* and *darimat*, or the names of the animals represented. But it is still more remarkable for another hieroglyphic, also explained by the word adjoining it; and which, like the epitaph of King Mycerinus in the same neighbourhood, would seem expressively designed to indicate the doctrine of the Resurrection. In examining this inscription, I was struck by the double occurrence of a very peculiar symbol: a pair of legs, with the knees bent, in the attitude of a man in the act of endeavouring to rise from a sitting posture, and of one making the effort with difficulty. The expression of the action is perfect; there is no mistaking the feebleness of old age or debility. In both examples a word stood above the limbs, which my alphabet showed to be *nas* or *mas*. On consulting the Arabic lexicon, the sense required by the symbol was given, literally by the one word, and substantially by the other: viz., مزمز, *mazmaz*, Extulit se ad surgendum, *Exerting himself to rise up*; and نصَنصَ

*nasnas*, Duobus genubus humi fixis ad surgendum se commovit *camelum*, A camel *fixing both knees on the ground, exerting himself to rise up*, or simply نصَ, *nas*, Extulit, sublatus fuit, erectus stetit, *Rising, rising up, standing erect.* But the locality of the inscription, the lid of a sarcophagus, taken into account, what more significant emblem of belief in the doctrine of a resurrection could there be, than this word and symbol ?*

I shall only add, that, in this inscription, as well as in that of Mycerinus, is to be found the symbol of the os coccygis, or crupper-bone, the symbolic force of which is established by the Mahometan doctrine.

*Wilkinson's Egypt:* Pl. 76.

This Plate has already supplied a decypherment of singular value, the name of the sacred bull. It will now be drawn on more largely, though still only for specimens: the scale of the

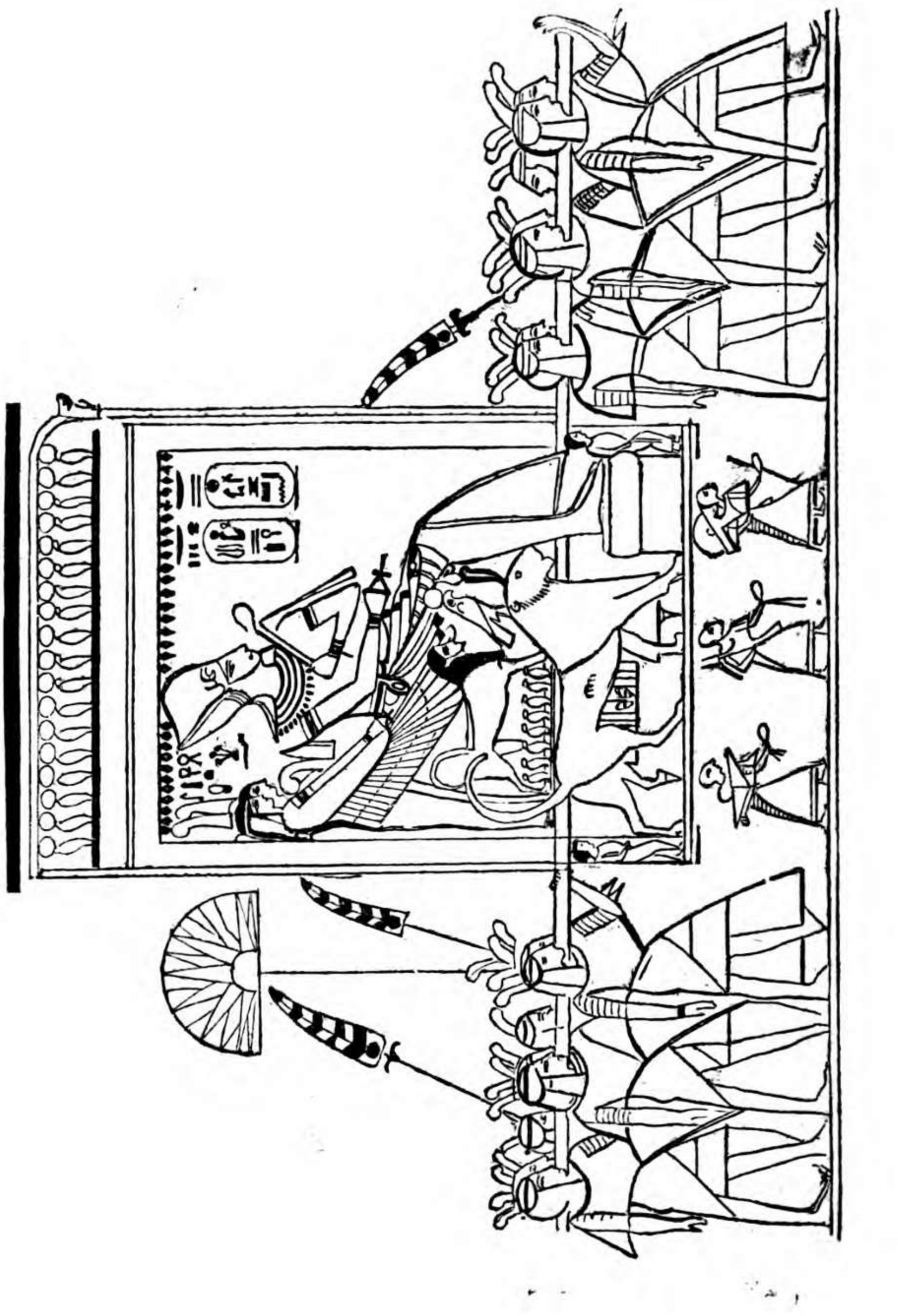
* Their significance is heightened by another word, نقع, *nakā*, coupled with *mazmaz*, in the first occurrence, to the extreme left of the tablet. The force of this word is shown by the phrase نقايع الموت, *nakaîā al mawt*, Mactata *corpora* ac velut *epulæ mortis*, appellantur homines. In this sense, *nakaîâ mazmaz* would signify *the dead body raises itself to arise.* Compare *Isaiah*, xxvi. 19.

monument here delineated being so great, as to preclude more than an eclectic use of its materials.

It was owing to a circumstance which deserves mention at the outset, that, in the autumn of 1846, I was led seriously to examine this great body of figures and inscriptions; the magnitude of which alone might seem to repel investigation. Sir Gardner Wilkinson, however, having described the monument as "The Ceremony performed at the Coronation of a King, from the Sculptures of Rameses III. at Medinet Haboo, Thebes," — without any thought of questioning his account or authority, I became interested in endeavouring to ascertain how far an alphabetic decypherment might throw further light on his statement. My first essay was made upon the horizontal inscription A, at the top of the Plate to the left. Reading the first word (from the right) in the sense of *a herd of camels*, I was agreeably surprized, on casually raising my eye, to see the hieroglyphic of a camel, microscopically small, yet exquisitely perfect, standing at top. هر, *hurr*, one of the names of *the lion*, recurring soon after, I passed on without perceiving the lion, though he is beside and within the word, but found him most unexpectedly, drawn with the same microscopic minuteness and perfectness, near the end

of the line. The lion and the camel, with the word *aran*, *a desert*, beneath the latter, struck me as probably indicating a scene of war and conquest; and this impression was confirmed at every further step. To the left of the camel occurred the figure of a kneeling archer in the act of discharging his bow, with *ramî*, رمي, "shooting an arrow," and وتر, *watar*, "drawing the bow," behind the figure, and in front a falling man, his victim, with the name حبش, Ethiopian or Abyssinian, in prominent characters before him. Further to the left was a figure with some great mass in the right hand. The word here, رجم, *rajam*, "Stoning, overwhelming and slaughtering with stones," told, apparently, of mountain warfare, and of the Abyssinians defending their passes with stones, against an Egyptian invader. The enormous mass in question, it seemed now evident, was a stone about to be hurled from above. In front of these figures, again, to the left, my alphabet presented most distinctly the word نون, *nûn*, a term, in Arabic, signifying, at once, "A fish," and "A sword." My surprise was great, but my satisfaction still greater, on observing *a fish*, exquisitely formed, at one side of the word, and *a scimitar*, not less exquisitely fashioned, at the other. As the re-

maining details were all in keeping with these main features, I could no longer doubt that I was master of the subject, at least, of this first line: namely, a war between the Egyptians and the Abyssinians, originating in an invasion, by the former, of Ethiopia. As the decypherment proceeded, the scene of conquest and slaughter seemed gradually to change into one of mourning. I observed expressions indicating the victorious Pharaoh himself to have fallen, apparently by the wound of a poisoned arrow. It was not until after the discovery of these indications, that the real subject of the monument fully broke in upon me. On coming to the second row of figures in procession, in A, I was startled by the plain phenomenon of *coffins* borne on the shoulders of bearers, four and four. I looked onward, and now distinctly saw that the attitudes of the whole procession were those of mourners: all save the bearers (of necessity erect), men, women, and priests, were moving with bent forms, and downcast looks. The soldiers, who close the procession, move in keeping with the whole, their bodies bent, their heads drooping, their spears inclining backwards, and their shields slung behind; their whole attitude corresponding, in effect, with that of our own soldiers, at a military funeral, marching slowly with reversed arms.



The solemn procession was preceded by the *ναός*, or portable temple, bearing the image of the Pharaoh, and carried by four-and-twenty pall-bearers.* Before this, again, is seen the image of Osiris borne aloft by forty priests, inclosed in a frame-work covered, apparently, with panthers' skins, or a cloth in imitation of them; the panther's skin being the priest's official dress, when in the discharge of his office.

I could no longer doubt that the supposed coronation of the third Rameses (an idea very

* This feature of a royal funeral procession in ancient Egypt, is finely illustrated by a parallel scene, and sublime description, in "The Curse of Kehama": —

"The death procession moves along:
Their bald heads shining to the torches' ray,
The Bramins lead the way,
Chaunting the funeral song.
And now at once they shout
Arvalan! Arvalan!
With quick rebound of sound,
All in accordant cry
Arvalan! Arvalan!
The universal multitude reply.
In vain ye thunder on his ear the name!
Would ye awake the dead?
Borne upright in his palankeen,
There Arvalan is seen!
A glow is on his face, — a lively red:
'Tis but the crimson canopy
Which o'er his cheek the reddening shade hath shed,
He moves, — he nods his head; —
But the motion comes from the bearers' tread,
As the body, borne aloft in state,
Sways with the impulse of its own dead weight."

naturally adopted from the Rosetta Stone), was the funeral pomp of some Pharaoh, who had conquered and fallen in Ethiopia. As Egyptian history has transmitted no record of Ethiopian wars or conquests by Rameses the Third, whose warfare, during a glorious reign of sixty-six years, appears to have been confined to the extinction or expulsion of internal enemies, I consulted the Biographie Universelle, to see whether the subject of the great monument before us was traceable in the history of any other early Pharaoh. I was not kept a moment in suspense. So far as a historical coincidence, as perfect as it was unexpected, can establish the identity, Rameses the Fourth, grandson of the great Rameses, and father of the greater Sesostris, B. C. 1487, is the hero of this grand funereal monument and procession. For this Pharaoh, history tells us, *was* renowned for his conquests in Ethiopia: while it is silent as to the cause and manner of his death. Now the cause and manner of his death in the arms of victory, with the pomp and circumstance of his funeral, on the return of his victorious army in mournful triumph to Thebes, appear to be the subject of the great monument at Medeenet Haboo. And thus one precious fact of Pharaonic history, lost in the darkness of three thousand three hundred years, seems at

length brought to light by this startling coincidence, between ancient Egyptian history, and the fuller lights of an existing monument of Egypt.

To give the history of this Pharaoh in the words of the Biographie Universelle: "Ramesses IV., fils de Ramesses Miammoun, est nommé Amenophis II. par Manéthon. Il paraît que *ce prince fit de grandes conquêtes dans l'Ethiopie.* Le sixième de ses aïeux, surnommé comme lui *Aménophis*, est le même que le célèbre Memnon, si souvent mentionné dans les écrits des anciens. C'est à cette identité de surnom qu'il faut attribuer l'origine de tous ces monuments de Memnon, que les Ethiopiens montraient dans leur pays, au rapport de Diodore de Sicile (lib. ii., cap. 22.), et qui ne sont pas autres sans doute que les édifices élevés par Aménophis II., sur les rives Nubienne et Ethiopienne du Nil, et dont les ruines ont été reconnues et visitées par les voyageurs européens. Aménophis II. devint roi en l'an 1487, et regna dix-neuf ans et six mois. Son fils Ramésses V. (Sésostris) lui succéda, en 1468 avant J. C."

## THE PATRIARCHAL EVIDENCES OF REVEALED RELIGION IN EGYPT.

We come now to a class of monuments of a still higher order, because, looked on as pictures only, they advance beyond general truths of Revelation, to throw, so far as pictures can throw light on history, the clearest light on the first Book of Moses, and the first great event in the history of man. The belief of the ancient Egyptians in a future state, and in the resurrection of the body, has been often, and most justly, inferred, from the care taken to preserve the body by their processes of embalming, and the care taken to protect it, shown in those wonders of the world the pyramids, the mountain tombs of their earliest kings. The inference stands now confirmed, it has been already shown, by the epitaph of Mycerinus: every figure and word in which express or indicate the doctrine of the Resurrection of the body. But, while the Egypt of the Pharaohs contains ample proofs of a general belief in the doctrine, some of her monuments present proofs not to be mistaken of the sources in which this national belief originated. To the consideration of this class we will now proceed.

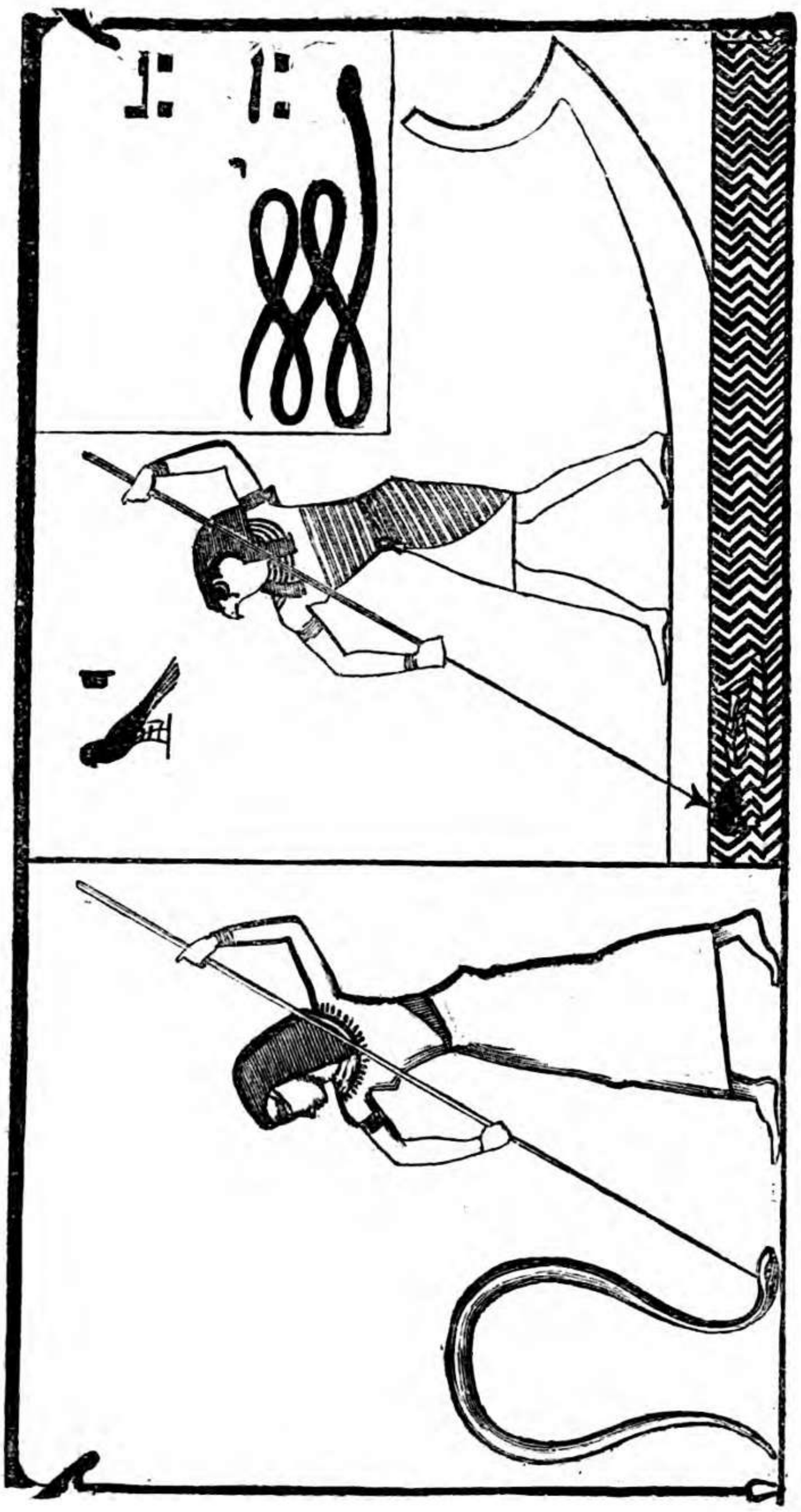
## MONUMENTAL TESTIMONIES TO THE MOSAIC ACCOUNT OF THE FALL.

The remark has become a common-place, it has been repeated by so many travellers, that the serpent, a hieroglyphic of such perpetual recurrence upon the Egyptian monuments, sometimes is represented in a way, and accompanied by circumstances, rationally explicable only on the one principle,—an Egyptian tradition of The Fall. We will take for example the latest account of a monument of this nature, from the unpublished journal of a British officer of no ordinary mental powers; with the impression made upon him on the spot. The tablet which he describes is one in the tombs of the kings at Thebes; "Eve stands in parley with the serpent; and, next to this, a god, with a sharp arrow, pierces the serpent's head. It is evident that primeval tradition had handed down the true worship to the precincts of Isis, of which these last drawings are imperfect intimations; and that it was corrupted and lost, when, finding out many inventions, they first personified, and then deified, the attributes of the Deity."*

* Capt. Fraser, R. A., MS. Journal.

The inference is that of common sense: it would be irrational to question the origin of this subject, were this even the sole instance of its occurrence on the monuments. But it is one of many: a step only in a progressive series of pictures, commencing with one or other of its most characteristic circumstances, and ascending to a complete pictorial representation, in all its circumstances, of The Fall, as recorded by Moses in the third chapter of Genesis. To this final representation, although copied by Sir Gardner Wilkinson himself, and often (I am told by an eye-witness of the fact) repeated on the monuments, strange to say, no allusion appears hitherto to have been made. The curse on the serpent is illustrated by our first example.

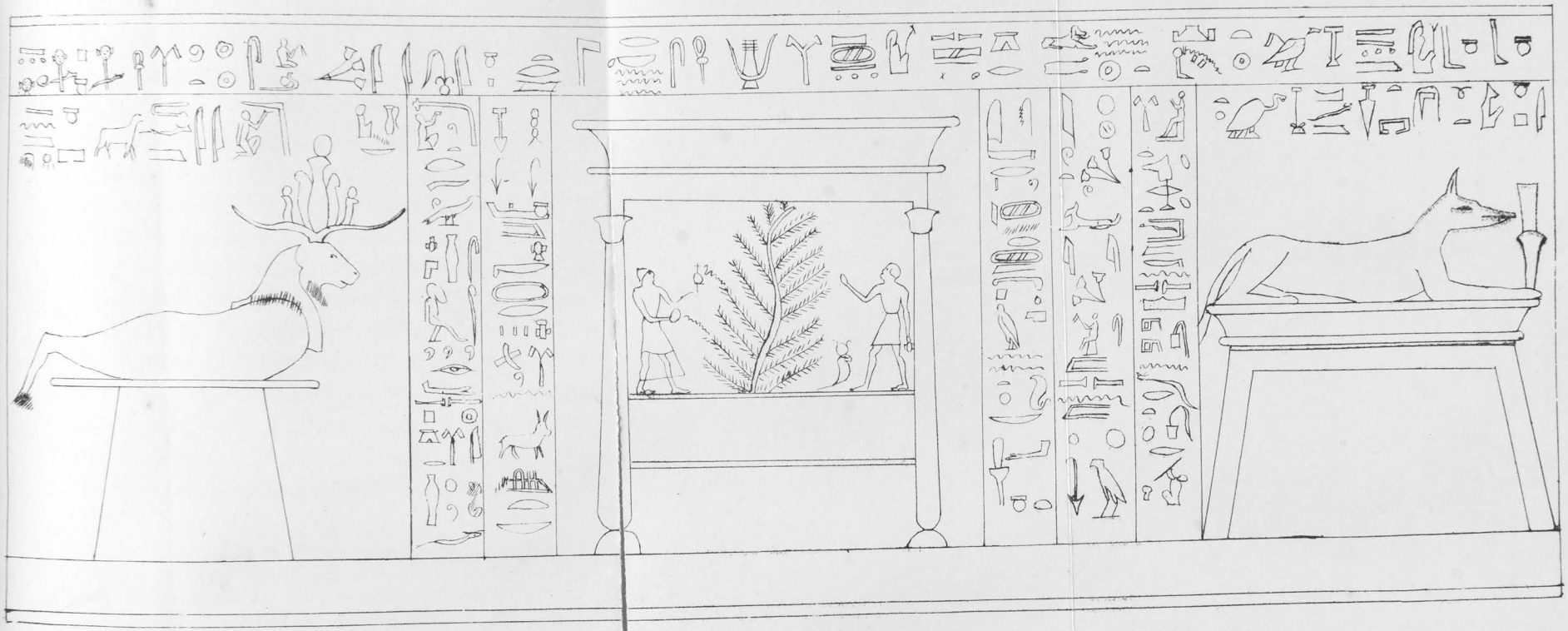
"Her seed shall bruise thy head." On the left side of this double tablet, we have the figures of a woman and a serpent: the woman in the very act here foretold, piercing with a spear the serpent's head. On the right, the symbols change, to a hawk-headed god, and a prostrate human figure: the god, in like action, piercing the man's head with a spear. The deity is in a boat: the prostrate figure in the water. Above, to the right, is the figure of a coiled serpent, in act to spring; and over his head two words. The decypherment imme-



diately produced the sense expressed by the action: viz. نَبَحَ, *nabah*, Sibilavit *serpens*, "To hiss (as a serpent);" and اج, *aj*, Impetum fecit *in hostem*, Making an attack *on an enemy*. But a further sense of *aj*, and here surely the true sense, identifies the subject of this picture with the *Tempter* and *The Fall*, in a way beyond all anticipation. However to be accounted for, thus much, at least, is certain, that the correspondence is perfect. But of this the reader shall judge from the following definition, ئج, *aj*, Ad malum et improbitatem *dux fuit* et *indicavit viam*, *To sin and wickedness he led and pointed out the way*. That a mystic sense lies concealed under this whole subject, is evident from *the one action* doubly represented by the figures of the man and serpent, and the god and fallen man: namely, the piercing, or *bruising*, *the head*. The more this subject is studied, the less possible will it appear, that it could owe its origin to any other than the prophecy, Gen. iii. 15.

## PICTORIAL REPRESENTATION OF THE FALL.

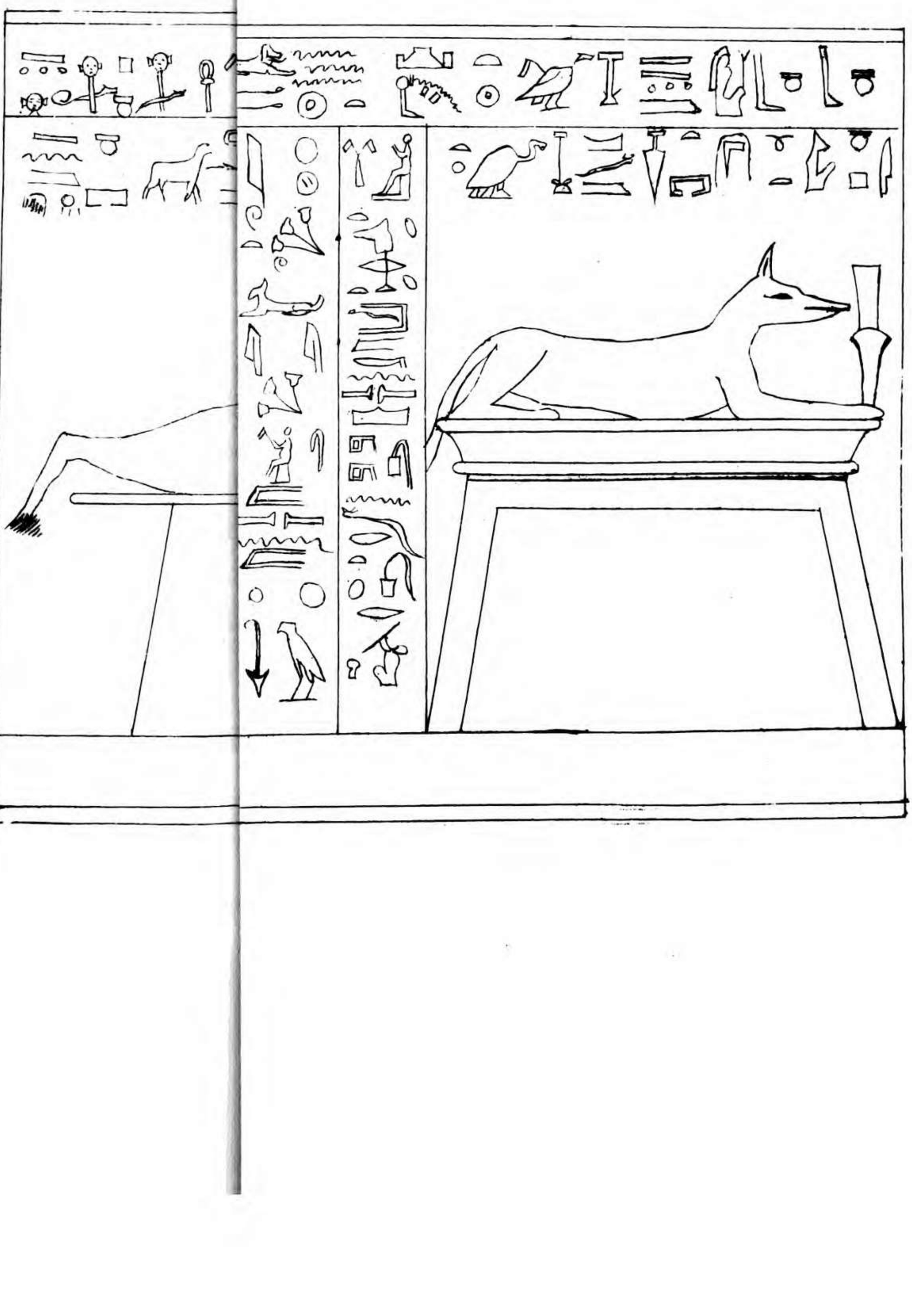
In the summer of 1844, shortly after the publication of my work on the geography of Arabia, I was favoured by a friend with the loan of the



THE FALL.

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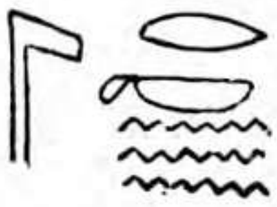
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collection of plates of hieroglyphics published by the Egyptian Society, and edited by the late Dr. Thomas Young. At that period, my attention was drawn and confined exclusively to the enchorial text of the Rosetta Stone; and to the identity of its characters with the characters of the Sinaïtic inscriptions. The hieroglyphic plates I looked over with the interest of curiosity, but without a thought of their containing an alphabet, until my eyes were gradually opened by the discovery, in them also, of several of the alphabetic characters of Sinai and Hisn Ghorâb. At this stage it was, that, in turning over the plates, my eye fell upon a small tablet, placed centrally in a large piece from the temple of Osiris * at Phylœ, which at once told its own story, as, beyond a rational doubt, an Egyptian delineation of the Temptation and Fall of our first parents. Every particular of the Mosaic account was here depicted to the life: the man,

* In the opinion of Sir John Marsham, Osiris was the same with Ham; in that of the Abbé Banier, he was the son of Ham; while by the learned in general, he is allowed to have been one of the first descendants of Noah, by Ham. If any one of these opinions be correct (and they seem all near approximations to the truth), Osiris must have had the perfect tradition of the Fall, and of the history of the ante-diluvian world. This consideration gives great weight and significancy to any pictorial representations in his temples, which correspond in character with events of the world before the Flood, related in the first Book of Moses.

the woman, the serpent, the tree, the forbidden fruit; only the fruit was not on the tree, but in the hands of the man and woman, and upon the serpent's head; a basilisc standing erect, as though the sentence "upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life," had not yet been passed. Under the intense interest awakened by this scene, I examined the surrounding groups of characters, upon the strength of the bare possibility that those resembling letters might prove to be alphabetical: as these inscriptions might well be presumed likely to contain the Egyptian account of the picture. The attempt, however, was soon relinquished; as I had then no alphabet to guide me, and few of these characters at all resembled those of Hisn Ghorâb or Sinai. I laid aside the plate accordingly, contenting myself with the one great certainty, that I had here recovered, in a monument of perhaps the highest antiquity, the pure Egyptian tradition of the Fall.

Meanwhile the progress of decypherment went on. The hieroglyphic as well as the enchorial text of the Rosetta Stone proved, on experiment, to contain an alphabet mingled with the figures, and was decyphered. The elder hieroglyphic monuments, when subjected to the same ordeal, yielded similar results; the devices uni-

formly counter-signing the legends, the figures the letters, and *vice versâ*. But it was not until I had fully constructed my hieroglyphic alphabet, each letter of which had previously been tested by experimental decypherments; and until a long series of pictorial monuments had been alphabetically decyphered; that I bethought myself of the picture of the Fall, and that, by the great accessions of light now gained, its mysterious inscriptions ought to be decypherable. I took it, accordingly, once more, from the portfolio in which it had long lain undisturbed, and quickly began to see light, where, before, all had been Cimmerian darkness. When I had before examined it as a picture only, I was perplexed by the character of the tree. It certainly was not an apple-tree, as the tree of knowledge is represented by Christian and Jewish tradition; and its branches were destitute of fruit. In appearance, it more resembled a slender shrub spread out as an espalier. But what the tree was, I remained wholly at a loss to conjecture. Upon returning to the plate, however, after the long interval described, I instantly read the first word over the unknown tree, by my previously formed alphabet, as  , رَمَن, *raman*; and

*raman*, I knew, was the Arabic name of *the pomegranate*. Of the form of the pomegranate tree I was profoundly ignorant, but turned to the Encyclopædia Britannica for information. I will not attempt to describe my feeling, when I found the description of the pomegranate tree answering, point by point, to the tree delineated in this Egyptian picture of the Fall. The reader will compare the following botanical description with the tree in the prefixed plate. "The granatum, or common pomegranate, rises with a tree stem, branching numerously all the way from the bottom; growing 18 or 20 feet high; with spear-shaped, narrow, opposite leaves; and the branches terminated by most beautiful large red flowers, succeeded by large roundish fruit as big as an orange, having a hard rind filled with soft pulp, and numerous seeds."—*Encyc. Brit.*

The tree of the monument thus proved, after all, to be a kind of apple-tree; whose fruit, growing from the ends of the branches, appears to have been just plucked off by the female figure in the picture, and accounts for the non-appearance of fruit upon their sides.

## *The Tree of Knowledge.*

Immediately upon ascertaining the species of the tree, I observed to the left of the name *raman*, in the horizontal inscription over it, a cluster of three bell-shaped flowers; whose appearance being new to me, I asked a friend who happened to come in at the time, what flower they might be designed to represent. "They are the flowers of the pomegranate tree," was the immediate answer. "They are exactly of this form, and hang thus in clusters of two or three bells." The proof was at once doubled, and by an independent testimony. Proceeding now with the examination, I discovered, in the second perpendicular column to the right of the picture of the Fall, as I could now safely pronounce it to be, the word *raman*, *pomegranate*, at the top, with a second cluster of three pomegranate flowers beside it, and two balls, one of them *streaked*, obviously



representing the fruit, and a third cluster of three pomegranate flowers underneath. The surety now became trebly sure. But I was disappointed by the occurrence of an intermediate word and hieroglyphic, which seemed altogether to break

the continuity of the sense. The word was مر or مرمر, *mar* or *marmar*: the hiero-  glyphic, a couchant dog or jackal. *Marmar* (like our English *murmur*) I knew signified *angry;* and might mean, here, *growling* or *snarling*, which would answer for the dog. It also, I was aware, signified *marble*: but this was nothing to the purpose. The dog, interposed between the pomegranate flowers, seemed quite to break the connection of the story depicted, whatever it might be. After pausing on the difficulty for a moment, it occurred to me to try whether مرمر, *marmar* (a word, I was aware, having few senses) might possibly bear some sense which, from not having occasion for it, I had overlooked. I opened Golius at the word, and to my astonishment read, مرمار, *marmar*, Multi succi malum punicum, *A juicy pomegranate.* The mystery was at once cleared up: the growling jackal, instead of a break in the sense, was *the determinative* of the root مرمر, in its primary sense, Iratus fuit: its proper sense, here, being *a juicy pomegranate.* Upon showing the phenomenon subsequently to an accomplished Orientalist, his remark was: "What precious senses Golius has preserved in his lexicon. I can assure you, you might read

sixty Arabic authors through, without once meeting the word مرمر, in that sense." I may add, that the sense in question is not found in Richardson, and that Freytag gives it solely on the authority of Golius.

That the tree in the plate was the pomegranate tree, and the pomegranate tree, consequently, *the tree of knowledge*, the tablet being most plainly a pictorial representation of the Fall, was now certain. The genuineness of the tradition preserved in this tablet, I further reflected, is sustained by the internal evidences: for the properties of the pomegranate wonderfully harmonize with the mystic character of the tree of knowledge; its flowers and its fruit being in colour sanguineous *, and the pomegranate here intended being all juice without pulp, and thus appropriately symbolizing *the blood* or *the life*. The place of the pomegranate in the funeral rites of the Egyptians, as their cypress, or tree of death; and (still more significant) the sacred uses of the fruit in the tabernacle, and upon the priest's vestments, under the Mosaic dispensation, complete the internal marks of

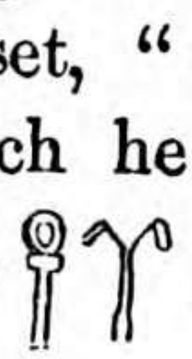
* "The pomegranate is a kind of apple, covered with a *reddish* rind, and *red* within, which opens lengthways, and shows *red* grains within full of juice like wine."—*Calmet, Dict. of Bible.* "In times past they dyed *scarlet* with the seed of a pomegranate."—*Peacham.*

congruity fitting it so peculiarly for symbolic uses, by proving that it was, in fact, symbolically used.*

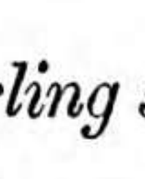
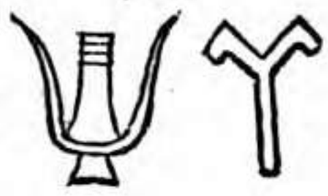
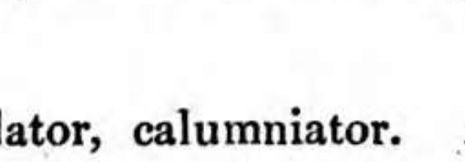
While thus throwing precious light upon the dawn of sacred history itself, by determining that immemorially vexata quæstio, the true species of the tree of knowledge,—as a picture of the Fall, the tablet was perfect. But a matter of intensest interest still remained for investigation, namely, whether the inscriptions which surround the tablet, would prove, on decypherment, to contain an Egyptian account, or tradition, of the Fall. To ascertain how this might be, I proceeded to apply to these inscriptions the alphabet already experimentally tested and verified by those decypherments, specimens of which

* No explanation has been attempted by commentators of the mystical use of the pomegranate under the Mosaic Law. It has been noticed only as a fact. Calmet seems to suppose it chosen for its beauty: "God gave orders to Moses, to put embroidered pomegranates, with golden bells between, at the bottom of the high-priest's blue robe or ephod. Pomegranates being very common in Palestine, and being a very beautiful fruit, the Scriptures often make use of similitudes taken from the pomegranate."— *Dict. of Bible.* This is a most superficial view of the scriptural use of emblems. How different the character of the pomegranate, when regarded as "the tree of knowledge;" and how great the force and significance, in this light, of the Divine command: "And thou shalt make the robe of the ephod all of blue. And beneath, upon the hem of it, thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof; and bells of gold between them round about: a golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about."— *Exod.* xxviii. 31—34.

have been elsewhere laid before the reader; where the characters were determined from the figures of animals, with the name, a noun substantive, standing by each figure.

Reading the horizontal inscription over the picture of the Fall, in the direction of its figures, from left to right, I first noticed three hieroglyphics of men's heads, two of them set upon poles, with the figure of a serpent across each pole. The word beside these emblems of death was  , وهر, *wahar*, and its primary definition, Cönjecit *hominem* in aliquid è quo exire non posset, "Casting *a man* into something from which he cannot get out." The second word was  , وتد*, *wated*, Palus, paxillus, qui in terrâ pangitur, "A pile or stake driven into the ground;" a term standing beside the two upright poles, supporters of the human heads. The third word was  , فني, *fani*, Periit, *Perishing*. The fourth  , هك, *hak*, Percussit *gladio*, *Smiting with the sword*. Then follows 5.  , رجز, *rajaz*,

* Or وتب, تاتب, *tateb*, Crucifixus. (Impaled?)

(Satanas?) or رحح, *rahh*, *Anguis torquatus*, *A curling serpent*, 6.  راي, *rai*, Simulatè et per hypocrisin egit, *Dissembling*, *acting hypocritically*, and 7.  نمس, *namas*, Imposturam fecit, decepit, *One guilty of imposture*, *a deceiver*, *an accuser*.* Here commences the subject of the picture underneath, beginning, 8.  رمن, *raman*, Malum punicum, *The pomegranate tree*; 9.  هطط, *hatt*, Pereuntes perditique homines, *Lost and ruined men*; 10.  بدو, *badu*, Modum excessit, *Transgressing the bounds of moderation*; 11.  هجا, *haja*, Comêdit, cibavit, edendum dedit, *Eating*; *giving to another to eat*. These words, be it observed, from 8 to 11 inclusive, stand over the picture of the Fall. Then follow, 12.  رهق, *rahak*, Aberravit a viâ, Periit, "Wandering from the right way,

* نماس, Delator, calumniator. An accuser: a calumniator. So Scripture describes the arch-enemy. Job, i. ii.; Rev. xii. 10.

Perishing;" and 13. the figure of a crouching lion, with a word under it of a double sense, and awfully self-interpretative, viz. 

نهم, *naham*, 1. SATANAS, *Satan*, and 2. Leo, "A lion." This all-important word is determined by the hieroglyphic lion: if connected words have connected senses, in this place it is Satan as "a roaring lion." The next words, 14. عرم, *ârm*, Carne nudavit os, *Stripping the bone bare of flesh*, and 15. نتن, *natan*, Fœtuit, malè oluit, *Fœtid, ill-odoured*, with the significant figure of a vulture, seem to tell but too significantly, so far as words can tell —

> "Of man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought *death* into the world, and all our woe!"

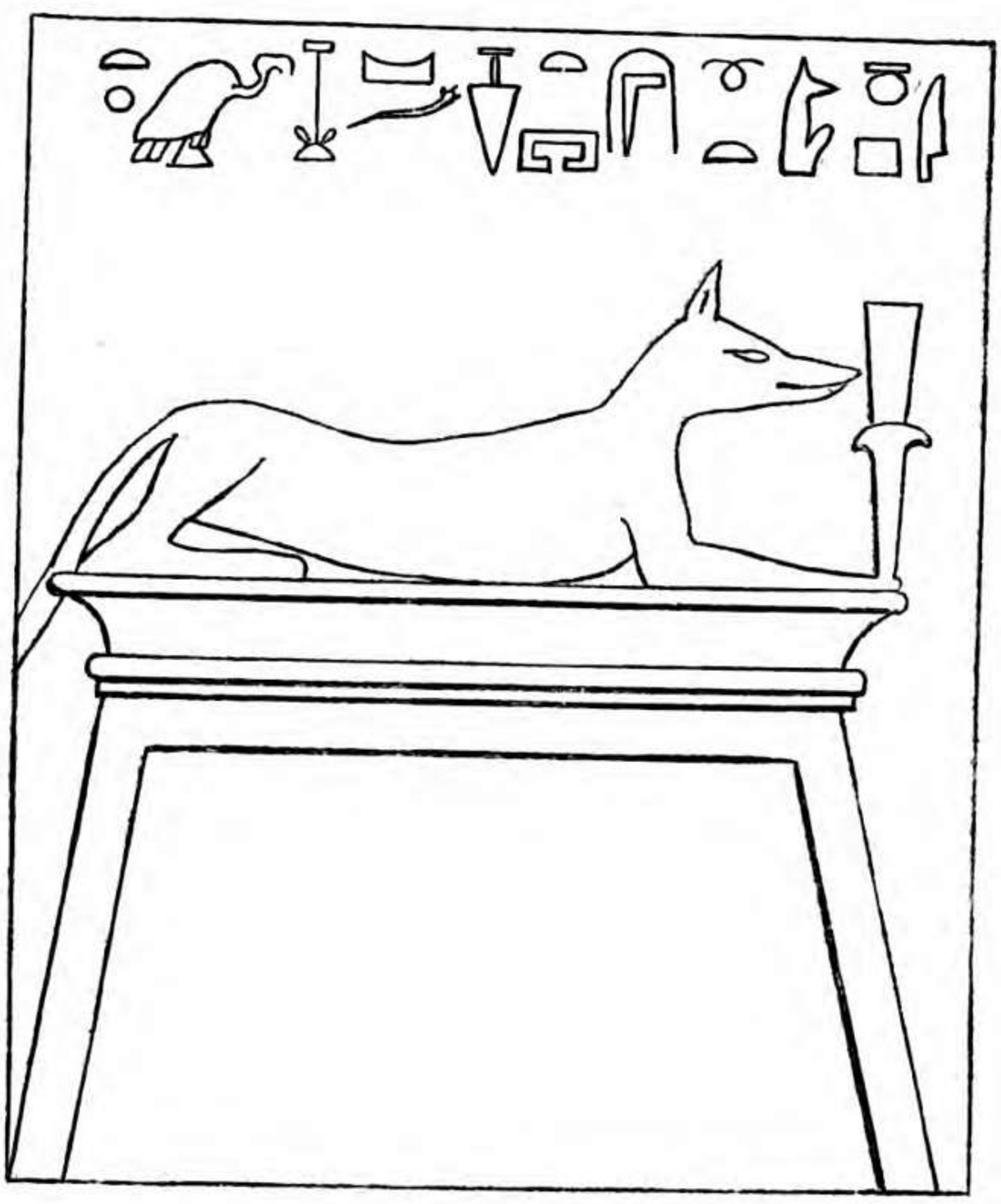
The concluding words, 16. ءاوا, *aūah*, Magnum commonstrans mœrorem; *peculiariter* Præ dolore ob peccata, et Dei misericordiam implorans, *Manifesting great sadness; peculiarly, through grief on account of sins, and imploring the mercy of God*, and 17. دري, *dari*, Conscius, *Conscious*, illustrated by a human figure crouching on the heels, a well-known Egyptian attitude of devotion and homage, at least are well in unison with the repentance of our first Parents. I

give the words as they presented themselves on first consulting the lexicon, and leave the application with my readers. In a case of this magnitude and moment, it is my conviction, that the raw materials, the naked words, are unspeakably more valuable and demonstrative than the most finished version.

To proceed with this decypherment. Below the last four words, beginning with *arm*, "Denuding a bone of the flesh," is the figure of a jackal crouching on a tomb, with an unknown hieroglyphic between the fore-paws, which I mistook for a *torch*. A glance into the lexicon undeceived and enlightened me. The words over the jackal's head, in the plainest characters, نمر were هر منخر, or *namar har*, Iratus gannivit *canis*, *Howls the angry dog*, and *machar*, Emedullavit *os*, *Sucking the marrow out of a bone*. I looked again at the Plate, when the supposed torch vanished, to give place to the real object before me, between the creature's fore-paws, viz. a leg or thigh bone, with the marrow, as sucked out, projecting above it. The rest of this short inscription, being only the repetition of the vulture, with the words هجا نتن, *Ill-odoured gnawed by famine*, the burthen of this part would most plainly seem to be, the fatal consequences of the

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Fall (the scene of which stands depicted at hand), indicated by the tomb, the human bone, and *the bird and beast of death*.

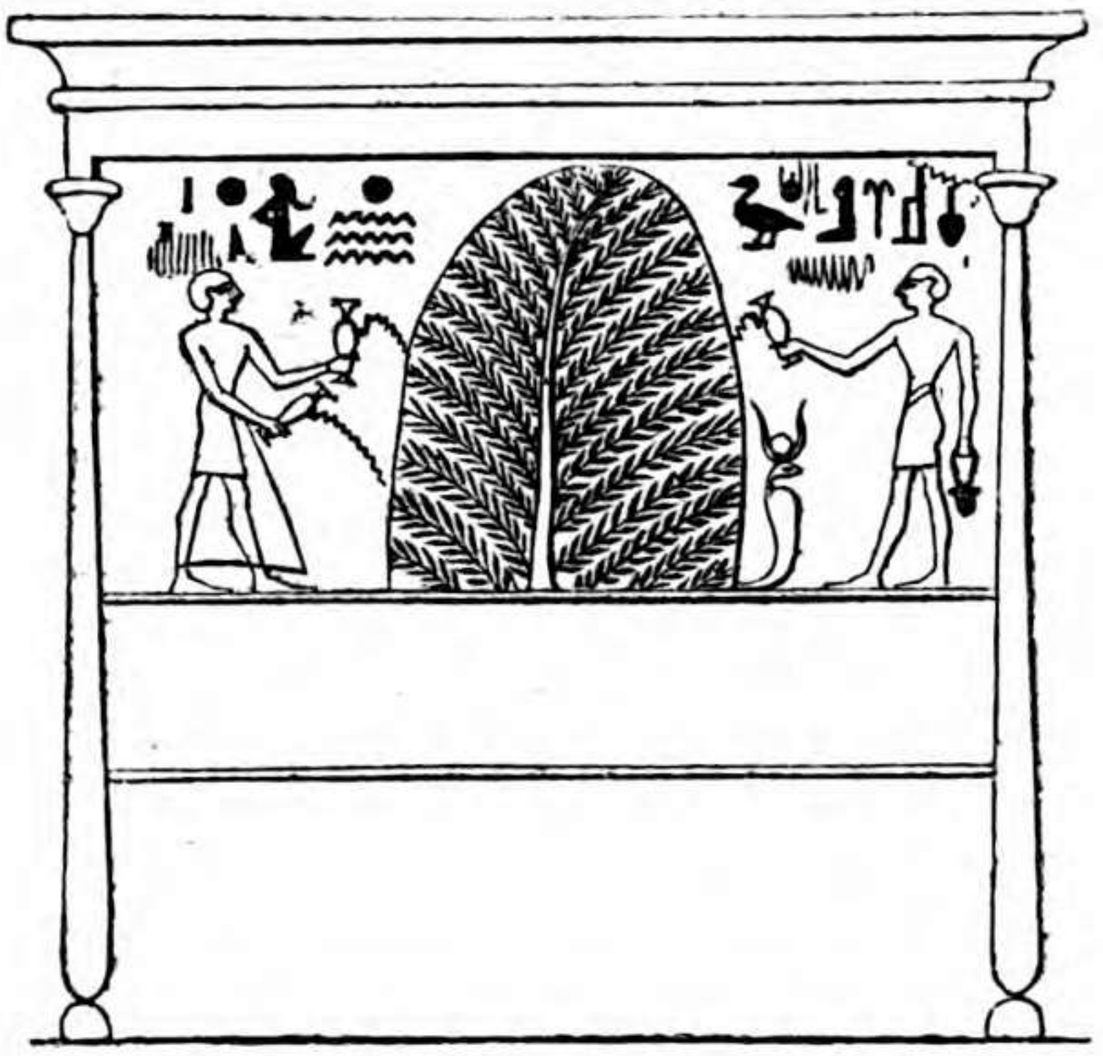
It was now clear that the jackal between the pomegranate flowers, already noticed, while it served the purpose of a determinative, had a further and mystic meaning, and a prospective reference to the jackal upon the tomb at the extremity of the monument. The connection is further indicated by the recurrence of the jackal, in the posture of a mummy, or upright on his hams, above the head of the principal jackal, in the inscription belonging to it, and the bone between its paws.

From the pictorial representation of the Fall in the central tablet, and the clear references to it, and to the forbidden fruit, or pomegranate tree, both above and beside that representation, it might well have been hoped that the collateral inscriptions, when decyphered, would be found to throw still fuller light upon the knowledge preserved among the Egyptians of that momentous transaction. At this point, however, the pure patriarchal tradition, like the dissolving views, glides suddenly into a heathen myth; being an account, apparently, of the origin of the *blood-stained* pomegranate, and most probably the origin of the classical fable of Hyacinthus,

whose *blood* Apollo is storied to have changed into a *flower*. Immediately under the pomegranate flowers, in the middle perpendicular inscription to the right of the picture of the Fall, the reader will observe the figure of a man seated, with an axe in his hands, and his feet cut off, seemingly with his own axe, and by his own hands. The word beside this figure is حجر, *hajar*, and its primary signification (happily, for our object, preserved by Golius, and very strangely pretermitted by Freytag), Abscidit, resecuit, *Amputating, cutting off.* For the proper sense of the next word (a term here equally significant, viz.) جوب or مجوب, *mejub*, Instrumentum ferreum, *vel* Culter, quo finditur, *A steel implement, or knife, used for cleaving*, we are indebted, on the other hand, exclusively to Freytag. Together, they completely describe the action in the hieroglyphic. And as the adjacent column presents, nearly at top, a hieroglyphic resembling a human foot (inverted) amputated above the ankle, accompanied by the words عان, *âan*, Fluens, fluidusve *sanguis*, *Fluid or liquid blood*, ماي, *maī*, Fronduit, floruitque *arbor*, *Sprouts into leaf, and flourishes the tree*, and, lastly, رمن, *raman*, Malum Punicum, or *The pomegranate-tree*, — the whole subject would seem to be, *the origin of the pomegranate-tree*, as

springing from the blood of the self-mutilated man. It is obvious that the deep blood-colour of the pomegranate fruit, and pomegranate flowers, gives an appropriateness to the Egyptian myth, which we look for in vain in the classic fables of Hyacinthus, Adonis, or Narcissus. In the amputated *foot*, an allusion may possibly be intended to Gen. v. 15.—"He (the serpent) shall bruise *thy heel*." Patriarchal tradition, however, once thus branched off into allegory, it is needless to pursue further: enough that, in this wonderful monument, from the chamber of Osiris at Phylœ, we recover irrefragable testimony to the Mosaic records, in a perfect representation of the Fall; and full information also, upon a point of unrevealed history, lost for so many thousand years to the Jewish and Christian worlds, in the discovery that *the pomegranate-tree* is THE TREE OF KNOWLEDGE.

This monument of primeval tradition does not stand alone. The same temple of Osiris at Philœ contains a second picture, less circumstantial, yet hardly less significant, since it is brought home to the Fall by the more full pictorial representation which has just been examined.



وصب, *wasab*, Assiduus et defixus fuit *in negotio*. "Diligent in business."

ري, *ri*, Apportavit aquam. "Watering."

واي, *wai*, *i. q.* وعد, *wâd*, Promisit: prædixit aliquid futurum *alicui*: *pecul.* boni. Promising, predicting, prognosticating any thing *good* to any one.

Deceptio, fallacia, impostura, ارو, *arw*,
"Deception, fallacy, imposture." *

"Now *the serpent* was more subtle than any beast of the field which the Lord God had made. And he said unto the woman, Yea hath God said, Ye shall not eat of every tree of the garden? And the woman said unto the serpent, We may eat of the fruit of the trees of the garden: But of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die. And the serpent said unto the woman, Ye shall not surely die: for God doth know that in the day ye eat thereof, then your eyes shall be opened; and ye shall be as gods, knowing good and evil." — *Gen.* iii. 1—5.

* Gen. iii 13. "The Serpent beguiled Eve through his subtilty." — 2 *Cor.* xi. 3.

In this tablet, we observe the same tree, but with leaves only, as though "the time of fruit was not yet;" and the same two figures, now employed in watering it; that on the right of the picture, marked as a man by the short dress; that on the left, as a female by the long robe: with the serpent standing in the same erect posture, as in the first, before the man. That the figures here, as in the preceding tablet, are male and female, is further proved, not only by the unquestionable character of the figures in that tablet, but by the certainty that, in two more representations of the pomegranate tree, to which we shall presently come, the figures reappear, and are indubitably those of a man and woman: as is also the case in the cognate representations of "piercing the serpent's head."

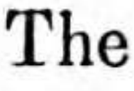
The occupation of the two "waterers," is signally in harmony with that of our first parent, as recorded in Genesis: "And the Lord God took the man, and put him into the garden of Eden, to dress it, and to keep it." The words which follow, moreover, show, that the *dressing* and *keeping* here spoken of, had especial reference to what is exclusively delineated in these Egyptian sculptures, *the cultivation of trees.**

We come now to the inscriptions of the

* Gen. ii. 15—17.

second tablet. It will be seen there are two: both short; and the characters in both clear. In that to the right occurs the hieroglyphic of a duck: in that to the left, the figure of a man sitting, the left arm apparently extended, as in the act of speaking. The first word in the right-hand legend, viz. , I read وصب, *wasab*, and, on looking for the Arabic root, found the appropriate definition, وصب, Assiduus et defixus fuit *in negotio*, which may be rendered by St. Paul's "diligent in business," *or*, in the business in hand. And Bene administravit *rem*, answering to the expression *a good steward* or *caretaker*. The word has clear reference to the employment of the two figures. The other word tells us what that employment is. This word, determined by its hieroglyphic *duck*, I read ري, viz.  . Here is its definition: Apportavit, *seu* propinavit, hausit*que* aquam, *Drawing*, *bringing*, *giving water to drink:* or simply "*watering.*" * The legend here, as everywhere, simply countersigns the device. But nothing is said of the serpent: "the crested basilisk" stands beneath unnoted. The opposite inscriptions seem awfully to supply the omission. Here, also, there are but two words: the characters very clear and simple.

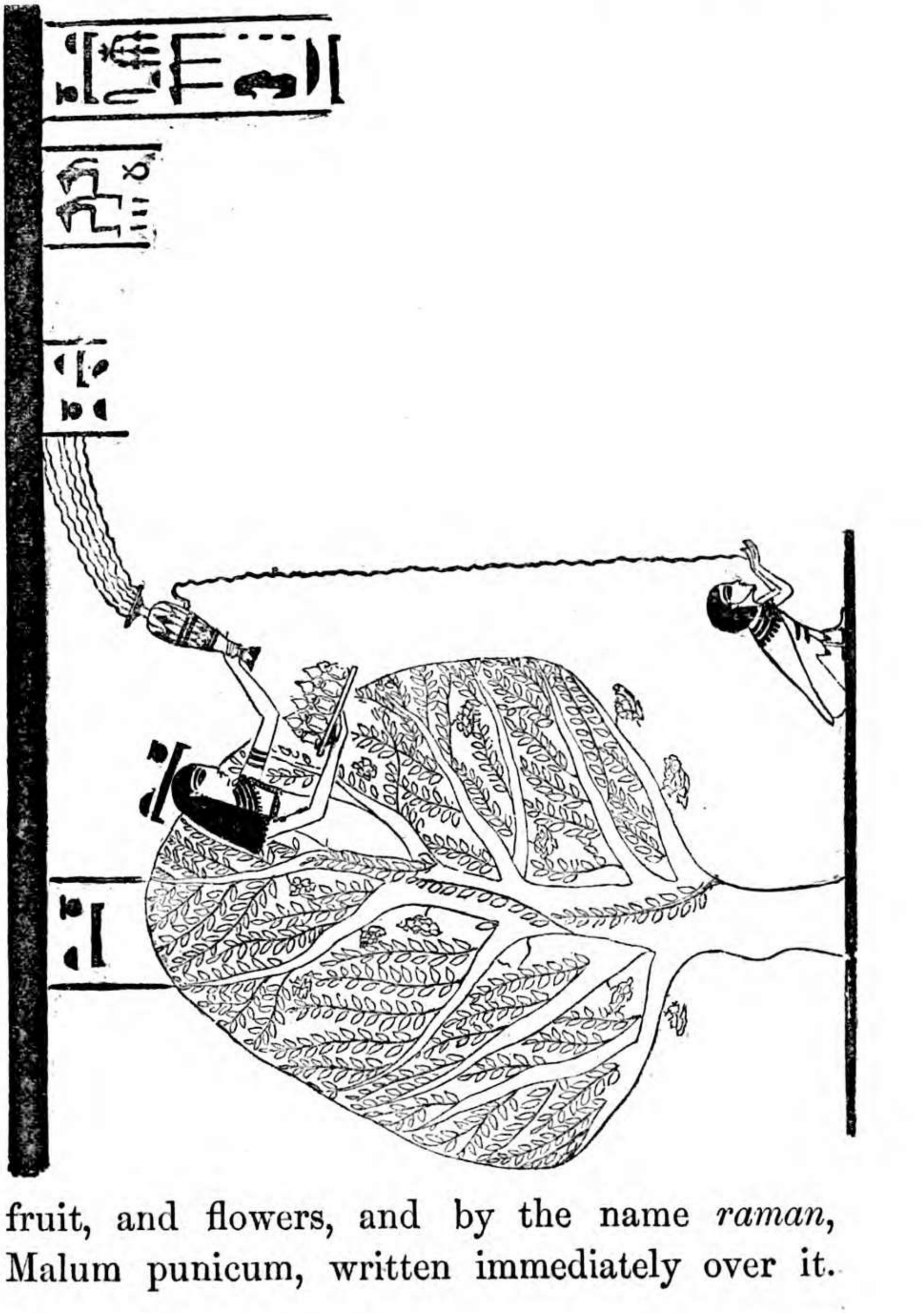
* So Richardson, "ري, Watering, sprinkling, drawing water."

The first word, viz.  , reads واي, *waī*, i. q. وعد, *wâd*. And its primary definition is the following, Prædixit, significavit affuturum *alicui* quid: *pecul.* boni, sc. promisit (*quid boni*). "Predicting, signifying, promising *to any one* something future: *especially*, some future good." Can we read the word, as connected with the scene depicted, without its recalling to mind the language of the first Tempter to Eve: "And the *Serpent* said unto the woman, Ye shall not surely die: For God doth know that, in the day ye eat thereof, ye shall be as gods, knowing good and evil." The remaining word fills up the history of the Temptation. It reads وار,  *wara*. And a primary sense of the Arabic verb is, وار, In malum conjecit: *Casting into evil.* The sense of the legend, therefore, is this: "Promising a future good, he plunges (them) into evil." Can two words more fully describe the Tempter and the Fall? The sitting figure with uplifted hand, appears, then, to represent the same great enemy in a human form, who stands in the form of a serpent, on the opposite side of the tablet: a two-fold metamorphosis, which is elucidated and confirmed by the corresponding double representation in Plate 42. of Wilkinson's Egypt; where to the left of the tablet, we see the woman piercing the serpent's head with a

spear, and to the right, the figure of a man with a hawk's head piercing a prostrate man's head, also with a spear, while a hieroglyphic *serpent* writhes above the victim. It is evidently the same being, under two different forms. In this connection it remains only to observe, that, according to the ordinary law of probabilities, repetitions of the first great scriptural scene, and accumulations of its scriptural circumstances, like these, are altogether incompatible with the idea of *fortuitousness*. Whatever differences of judgment may arise as to points of detail, the main subject, and the main circumstances, are vestiges, beyond controversy, of patriarchal faith, and primeval tradition.

This scene of the Fall, however, is not the only one, in which the pomegranate tree appears upon Egyptian monuments; or in which it is found united with manifestly mystic symbols. Thus in Plates 32. and 36. of Wilkinson's Egypt, or of the Supplement to the Second Series of his "Manners and Customs of the Ancient Egyptians," we meet two tablets with fruit-trees as their principal feature, and self-evidently containing a mystic history. I proceed to lay before my readers the internal indications supplied by both pictures, that this history is, also, an Egyptian tradition of the Fall. The

tree in Plate 32. is doubly proved to be the pomegranate tree, by the character of the leaves,



fruit, and flowers, and by the name *raman*, Malum punicum, written immediately over it.

In the middle of the tree stands the figure of a woman, with a tray of pomegranates in her right hand, and a flaggon with a spout in the left, out of which she pours a stream of the contents upon a figure beneath the tree, with the head of a man, and the body of a bird. This figure eagerly receives the libation, catching with both hands the falling stream to drink of it. The whole piece evidently implies a mystery; and the circumstances just noticed come near to nothing (known to us) so closely, as to the scriptural story of the Fall. The woman, in this view, would be Eve, and the transmuted man, Adam: Eve, from the tree, tempting with the outreached fruit, and outpoured juice, of the tree of knowledge; and her husband yielding to the temptation, and metamorphosed, we may suppose, in the act of transgression.

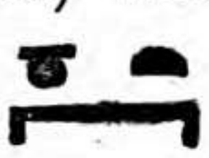
Let us now see how far this view harmonizes with the surrounding inscriptions. The inscription to the extreme left, in the original Plate, reads جر or جرة, *jar*, Aqualis, hydria, vas figlinum *ferendæ aquæ proprium*, *A jar*, *a little cruse*, *an earthen water-vessel*. As the vessel stands under the word, there can be no question as to its correctness. And as a stream flows from the vessel, there can be as little question that it refers to the vessel or cruse in the hand of the female figure in the tree. The next word is رذم, *radzem*, Fluxit, seu

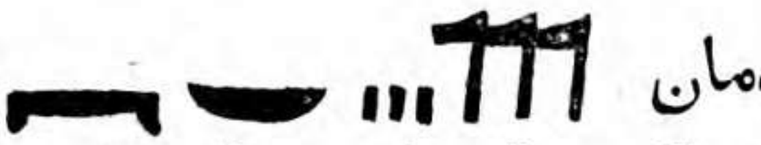
fluxu delapsus fuit per oras: ob plenitudinem. Plenum fuit *vas*, et exundavit, *Flowing*, *overflowing* (*a vessel*), or *An overflowing vessel.* The correctness of this word, also, is manifest from the picture. The third word هرج, *harj*, Captus victusque vino fuit, Cepit *eum* vicitque *vinum*, *overtaken and overcome by wine*, has plain reference to the metamorphosed man below. The last word of the inscription is *raman*, *the pomegranate*, the juice of which has produced the ill effect described.* There is here an adumbration of the story of the Fall: but, taken alone, it is an adumbration only. But light breaks in from the inscription on the extreme right, which reflects a scriptural character upon the whole of the scene. In the last column but one, appear two human figures, a man and a woman, in the same unequivocal attitude of agony, with their right hands struck against their foreheads: the emotion here depicted there is no possibility of mistaking; it is the profoundest intensity of grief. Under the two figures stands a single word, but a word which speaks volumes. *It is in known Arabic characters*, ااا ٥. This word is اوه or اواه, *auah*. I leave the judgment to be formed

* That the pomegranate, as well as the grape, was in use for the manufacture of *wine*, is clear from Scripture: "I would cause thee to drink of *spiced wine* of the juice of my pomegranate." —*Song of Solomon*, viii. 2.

Pomegranate-wine is still an article of manufacture and commerce in the East.

from its definition to the reader: اواه, Magnum commonstrans mœrorem: *peculiariter*, Præ dolore ob peccata, et dei misericordiam implorans: *The manifestation of great grief; especially on account of sins; and the imploring the mercy of God.* If this definition does not prove the two mourners to be Adam and Eve, it, at least, wonderfully symbolizes with Milton's description of them, in the first agonies of their fallen state. But it would almost seem brought home to our first parents by the inscription which follows.

The hieroglyphic figure in this inscription is that of a mummy, in the usual attitude on the monuments, with the knees raised in a sitting posture.  رمان, *raman*, Malum Punicum, "The Pomegranate," is the first word (corroborated by the pomegranate tree beside it). The next word is  هم, *hama*, Quæsivit, et palpando ac *tentando* captavit, *Seeking and taking by touching* (*with the hand*). The third word is a monogram,  , تب, *taba*, Perdidit, detrimento affecit, and Detrimentum cepit, damno affectus fuit: Periit. *Destroying*, or *Being destroyed: perishing.* Definitions equally applying to the Tempter and the Tempted. The last word is of a character to give unlooked-for completeness to

the whole legend: viz.  دمان, or ادمان, *adaman*, Nomen in Pararboris adiso: "The name of a tree in Paradise."

The subject of the second Plate (36.) is obviously the same. Here, also, we have the pome-



منا, *mana*, Tentavit. Trying: tempting.

رمك, *ramak*, Arbores densæ et perplexæ. Dense, intangled trees.

ما, *ma*, Succus, liquor *rei*. The juice, the liquor *of any thing*.

ميع, *miâ*, Fluxit *res*: fecit ut flueret. Flowing: causing to flow

granate-tree, with the female figure standing in it, with a tray of fruit in the left hand, and a cucumber-shaped decanter with a spout in the right, whence she pours a triple stream upon the same figure, with the head of a man, and the body of a bird, beneath the tree. The figure, again, eagerly catches with both hands the central stream, reaching out his head to drink. But instead of a pile of whole fruit, as in the preceding Plate, the tray contains only a single fruit cut in halves. The variation throws fresh and valuable light upon the two trees; for the *form* and the *seeds* of the bisected fruit furnish a new and decisive proof of its being the pomegranate. The inscriptions and other figures in the two tablets, however, altogether differ. There is, therefore, substantial identity, with circumstantial variations of subject.

The central inscriptions in Plate 36. are as brief, as they may appear insignificant. But their literal sense is simple and clear. I notice, first, one word over the head of the centre figure, with a falcon standing on the word, and a network hieroglyphic under it, and on the female's head. The word is a very common monogram, here self-interpretative: viz. رماج, *ramaj*, Illex præda, seu illicium volucre, quo capiuntur aves rapaces, *or* Avis, quem venatores ponunt in medio

*decipulæ*, ad capiendas aves rapaces: *i. e.* A decoy-bird placed in the middle of a *gin* or *snare*. The falcon and snare (the *network* clearly is the *snare*) pictorially represent the definition.

The central inscription consists of two very plain words, namely, نَزَك, *nezk*, Mas in genere, *A male*, and مَرِيس, *maris*, Leo, "A lion." Beside the words is a lion's head, with *the mane* (so unusual in the Egyptian monuments), marking *the male lion*.

Next to this, on the left, stands an inscription in one word, and this word, in connection with the pomegranate tree, most significant, viz. مُحَرَم, Vetitus, prohibitus, and still more to the point, مُحَرَمة, Res prohibita à Deo, "A thing forbidden by God." In this connection (taking the piece to represent the Fall) we have plainly the *forbidden fruit*.

Over the centre figure, bearing the snare and falcon on her head, are two words, which will read نَمّ نمي, *namnam nami*, i. e. *namnam*, Scripsit, pinxit, *Writing*, *painting*, which may refer to the work of art, and *nami*, Extulit rem supra aliam, *Raising, or setting, one thing upon another*, a definition bearing obvious reference to the woman, with the snare and falcon, one above the other,

on her head. In the word *nami* occurs the hieroglyphic *of a tree*, probably of the pomegranate-tree below. It seems here a determinative only: *nami* signifying, primarily, Increvit, augmentum cepit, a sense well represented by the growth of a tree. Of these inscriptions, however, *mahar-mat*, "A thing forbidden by God," alone seems applicable to the main subject, viewed as a representation of the Fall.

We now come, at length, to the inscriptions at the right and left, which, as examples of experimental decypherment, have this great advantage, that, together, they explain the whole action of the woman in the tree. That to the extreme right stands over the tree. It is in four words, viz. منا, *mana*, Tentavit. Trying: proving: tempting, رمخ, *ramak*, Arbores densæ et perplexæ, "Thick entangled trees," ما, *ma*, Aqua, *item in genere*, Succus, liquor rei, "Water, *also generically*, The juice, or liquor *of any thing*," and مىع, *miâ*, Fecit ut flueret, *Causing to flow*. The rendering is self-evident, *Tempting* [*from*] *the thick entangled tree, the liquid* [*she*] *causes to flow*.

Passing to the opposite side, we meet the only prolonged inscription. Its first word I at once read نصف, *nasaf*, and on looking for it, found this definition—Bipartitus fuit, bifariam divisit *rem*,

*Bisected, cutting a thing in halves.* A glance at the picture showed the halves of *a bisected pomegranate* in the fruit-tray, and verified the sense and the connection. The next word, نبع, *nebâ*, Fecit fluere, *Causes to flow*, doubled the evidence. The succeeding terms, قم, *kam*, Cantharus, *A jug or flaggon*, and مدج, *medaj* (with its double signification), Plenum fuit *vas*, and Maturuit *pepo*, *A full vessel, or a ripe cucumber*, describe the *cucumber-shaped decanter* in the woman's hand, in the act of *overflowing*. These words are followed by the recurrence of the leading term in Plate 32., namely, *raman*, The pomegranate.

Then come the two closing terms of this inscription: words, happily, in characters as plain as their senses are decisive. The first of these words is محن or محنة, *mihnat*, Res quâ tentatur seu probatur *homo*, "A thing by which *man* is *tempted* or proved." The last is نقم, *nakam*, Pœnam et vindictam cepit *de eo*, punivit *eum* DEUS, Inflicts punishment and vengeance *upon him*, punishes him GOD.

If the stern abruptness of the transition somewhat breaks the sense, the awful weight of the sense in the concluding words more than redeems the stenographic obscurity of the style.

In conclusion, I would only remind all impar-

tial readers, that to form any just judgment upon the Egyptian monuments submitted under this head, it is indispensable that they shall be taken *as a whole:* beginning with the parley between the woman and the serpent; going on to the several representations of the bruising of the serpent's head; and ending with the perfect picture of the Fall, and the three successive representations of "man's first disobedience," and, in all the three, of THE POMEGRANATE-TREE AS THE TREE OF KNOWLEDGE.

10582894

# FINAL SERIES

OF

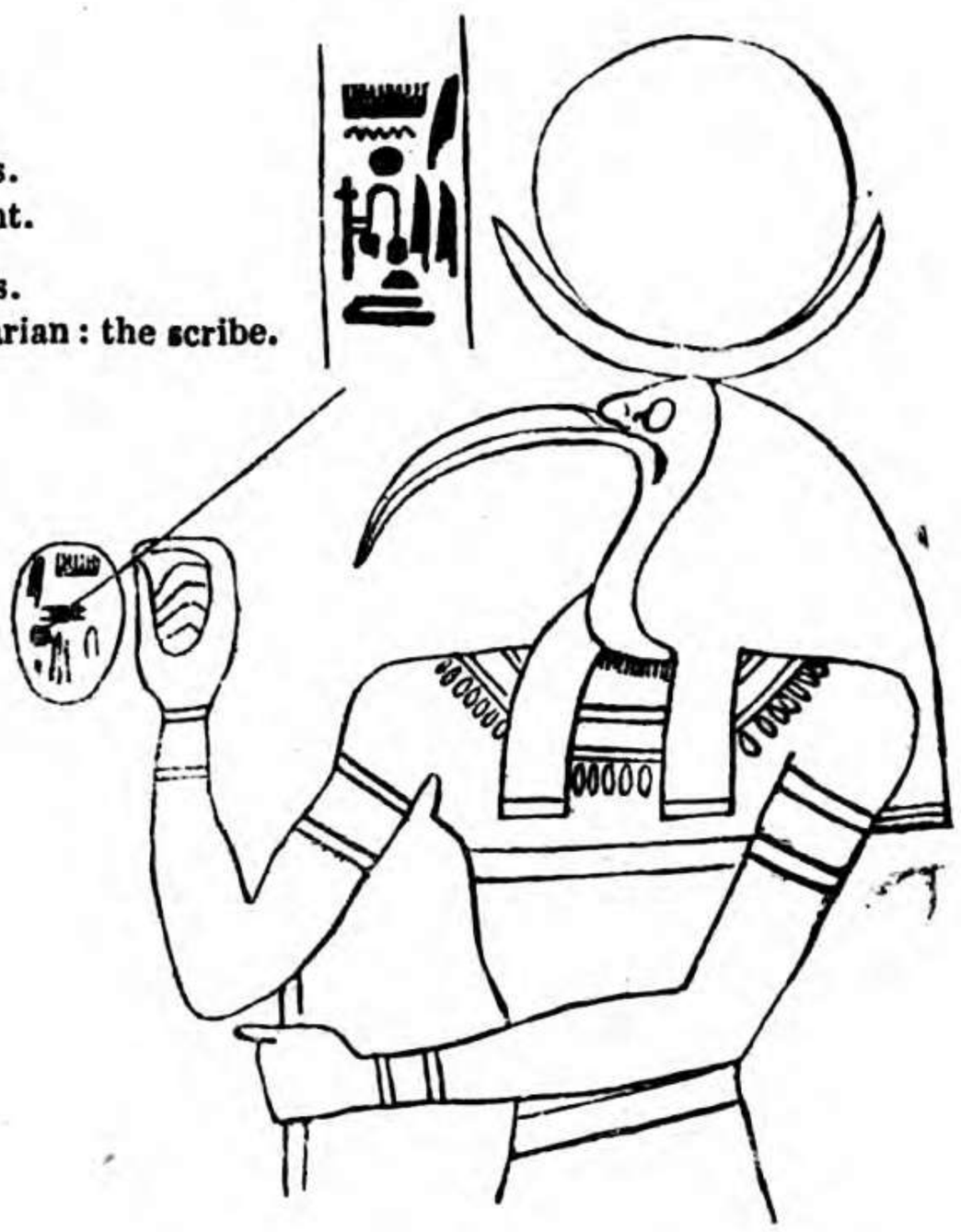
# GLYPHOGRAPHS

AND OF

# EXPERIMENTAL DECYPHERMENTS.

10582894

## No. I.



رعي, *râī*, Rexit. Guides.

رهش, *rahash*, Cuspis tenuis.
The fine point.

نحوي, *nahwī*, Grammaticus.
The grammarian : the scribe.



غرز, *garx*, Acu punxit. Pricking with a needle.



جبت, *jabat*, Idolum. The idol.

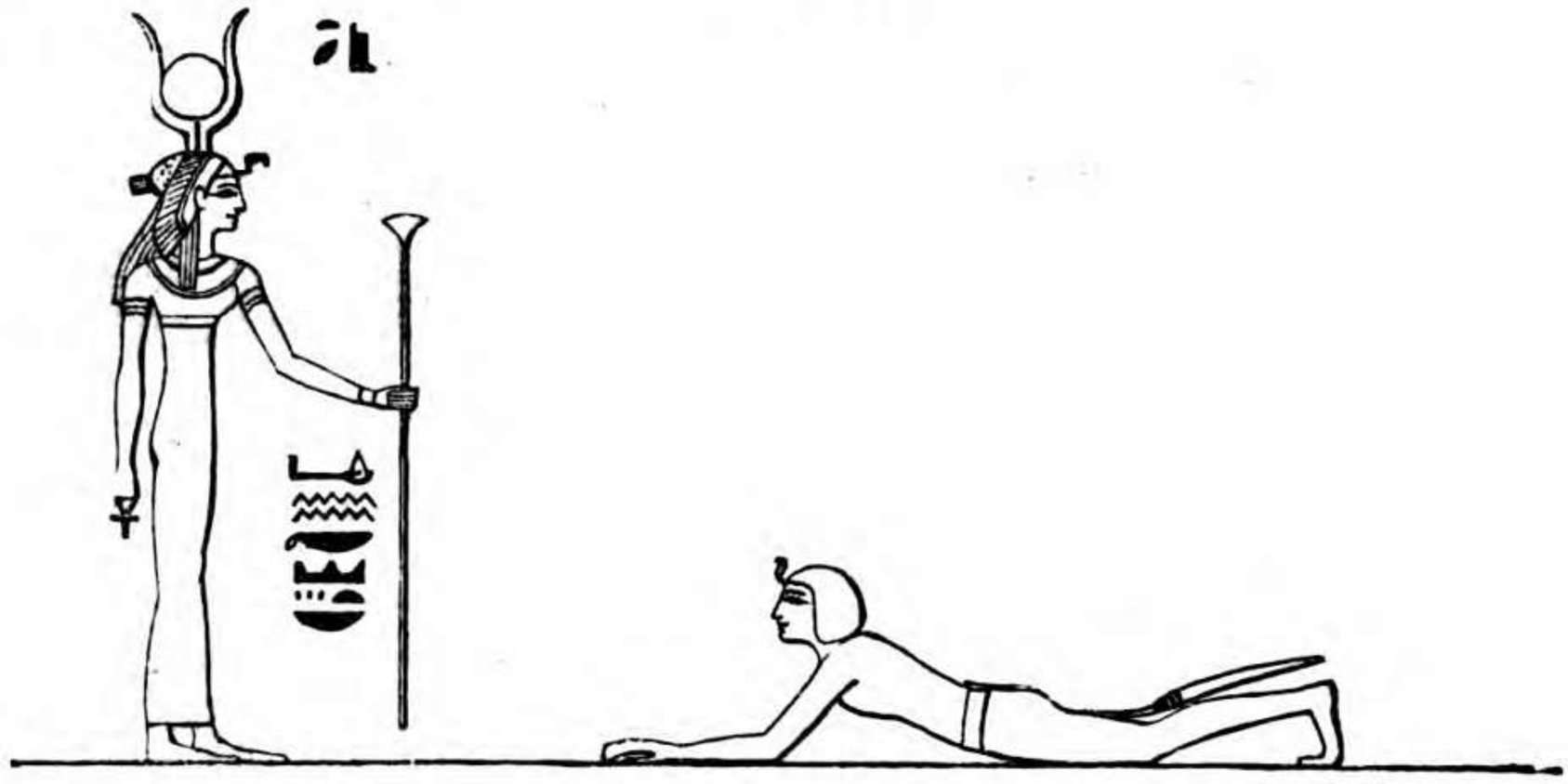


اوي, *awī*, i. q. علم, *âlam*, Signum: nota. (i. e. litteræ, characteræ. Letters, characters )

## No. II.



No. III.



نوش, *nwsh*, Recepit. "Receives" [Isis ?].

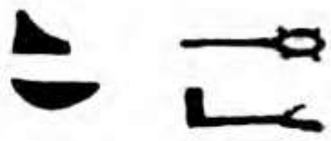
ندم, *nadam*, Pœnitens : qui pœnitentiâ ducitur.
A penitent : one brought by repentance.

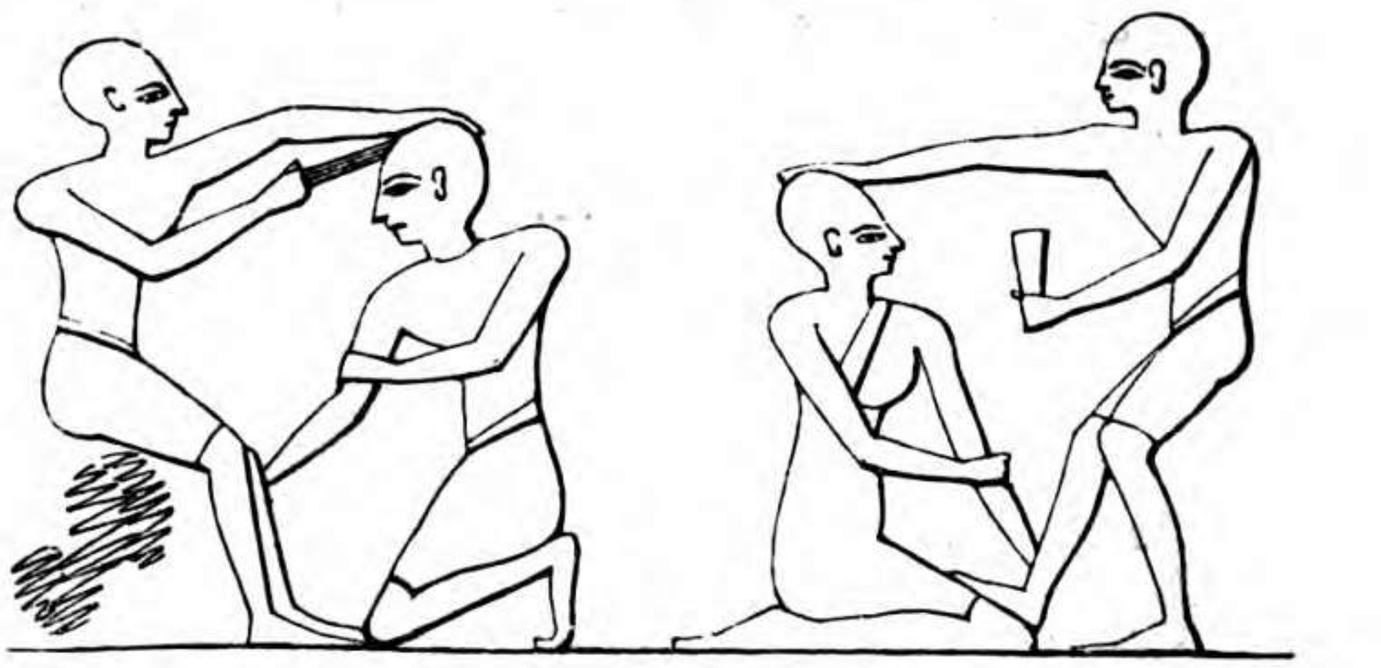
معمم, *mâmmam*, Princeps populi : Rex. "A prince : a king."

*Legend.*

Receives [Isis ?] the penitent king.

No. IV.

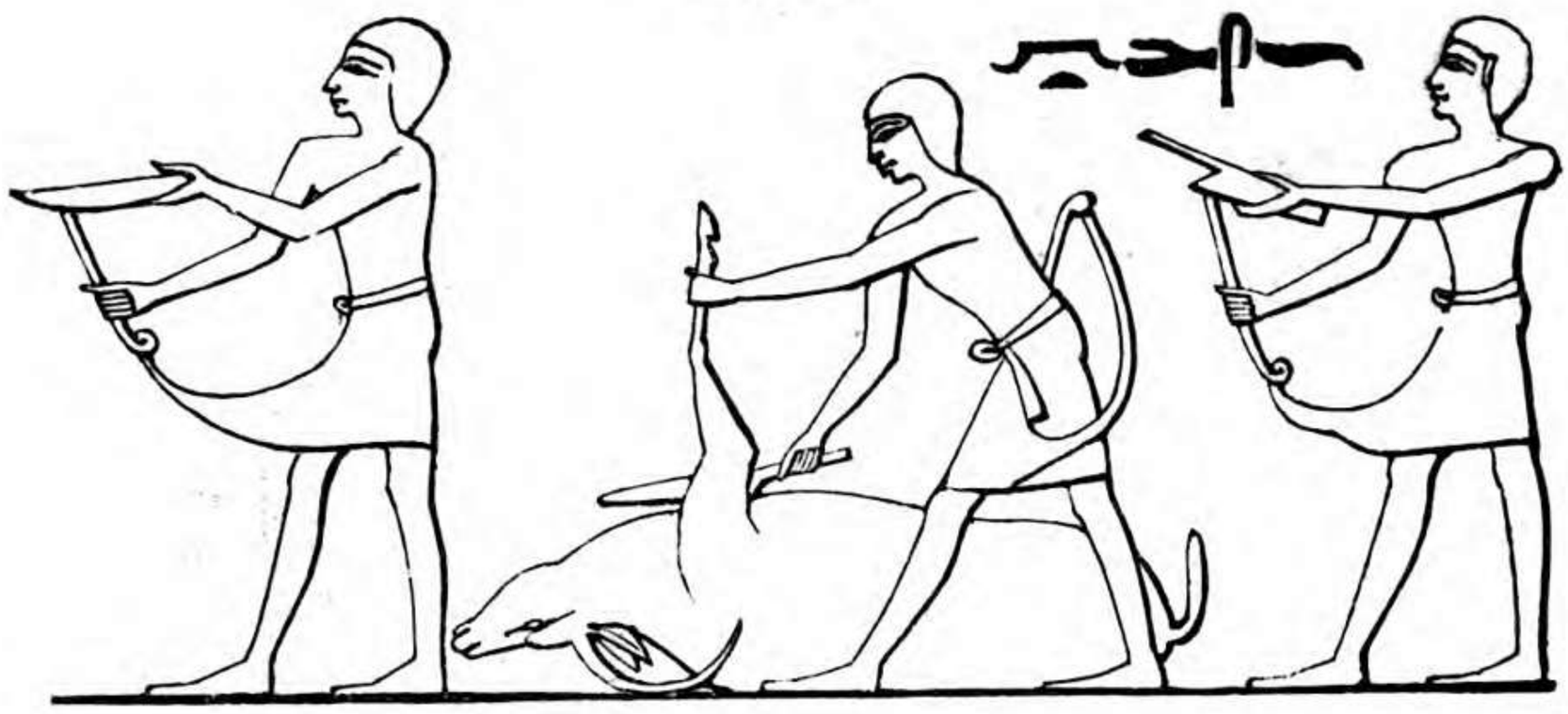




Illivit exteriore medicamento *oculum*, *dam* دم "Anointing the exterior of *the eye*."

هنع, *hanâ*, (?)
Demisit submisitque *alteri*.
Demissus ac submissus *homo*.
Lowering, submitting oneself *to another*.
A bowed down and submissive *man*.

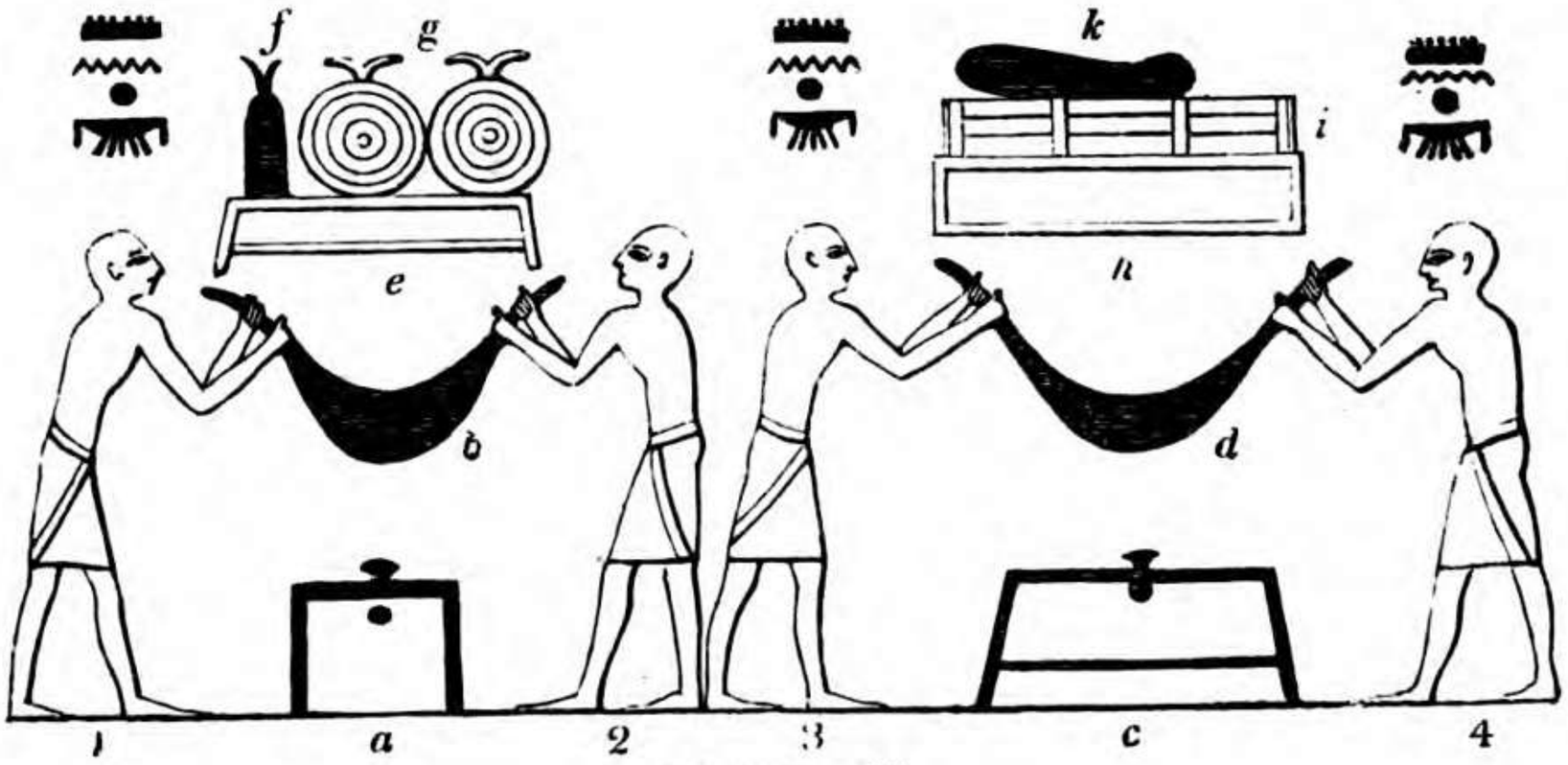
## No. V.



Jactavit *pedem suum animal jugulatum* (*dorcas*), مبحص, *mahas*,
" Throwing out the foot (an animal when slaughtering)."

Percussit gladio, هم, *ham*, struck with the sword.

## No. VI.




Washing gold.

عين
*âin*

1. Nummus *aureus*. Gold coin.

Numerata pecunia, speciesve ejus aurea vel argentea. Gold or silver specie.

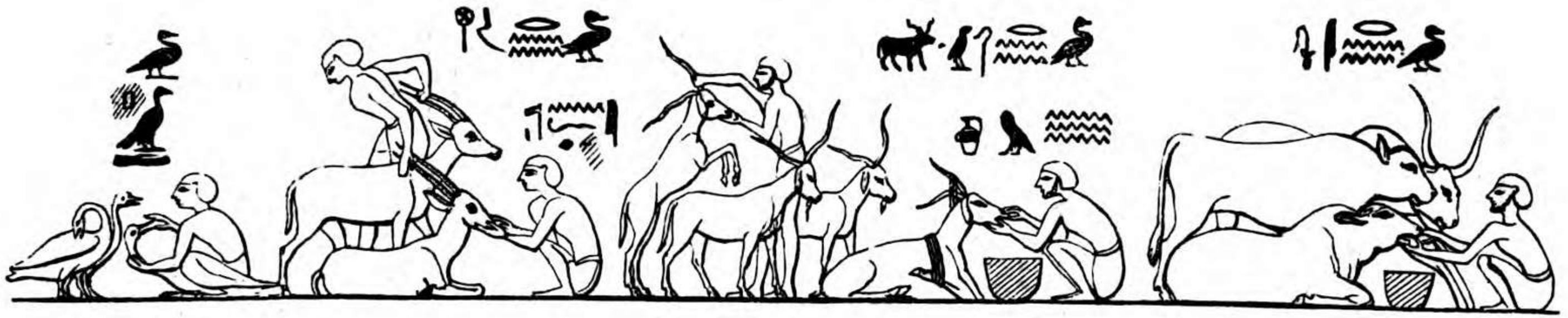
عين
*âin*

2. Infusâ aquâ distentum, atque ita oppletis foraminibus suturarum, constipavit firmavitque novum *utrem*.

Distending by pouring in water, and thus filling up the small holes of the stitching, they staunch and fit for use the new *water-skins*.

عين
*âin*

## No. VII.



هص, *has̈*,
Manu compressit *rem.*
Compressing *any thing* with the hand. "Squeezing or pressing together with the hand."
(Poulterer, cramming geese.)

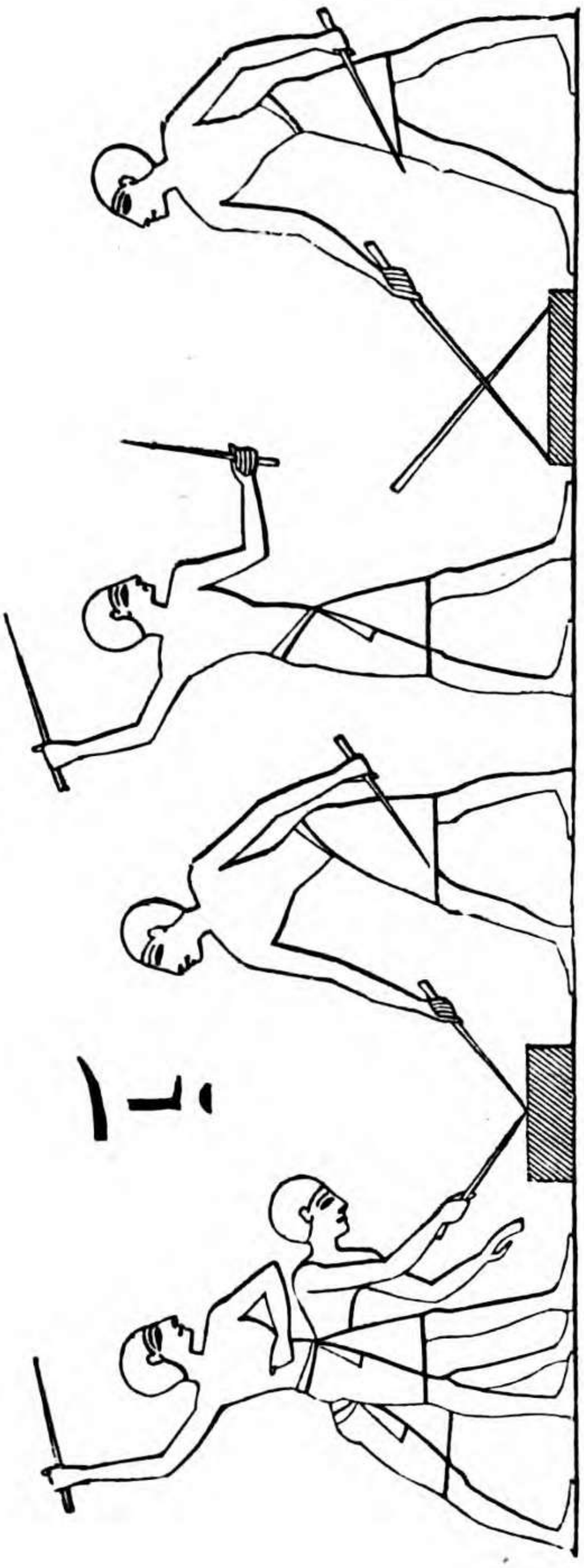
وكن, *waken*, Insedit.
Sitting, *or* sitting down *upon a thing.*
(Goat-herd seating himself upon a goat, to force it to lie down.)

أروي, *arwī*, Capræ montanæ.
Mountain goats.

اني, *anī*, Coercuit. Coercing, compelling.
(Goat-herd forcing medicine down throat of bound and prostrate goat.)

انا, *ana*, Vasum. A vase or jar.
(See, under, *this determinative.*)

جرم, *jaram*, *i. q.* قطع,
Resecuit. Cutting
(Cow-herd, bleeding cattle in the mouth.)

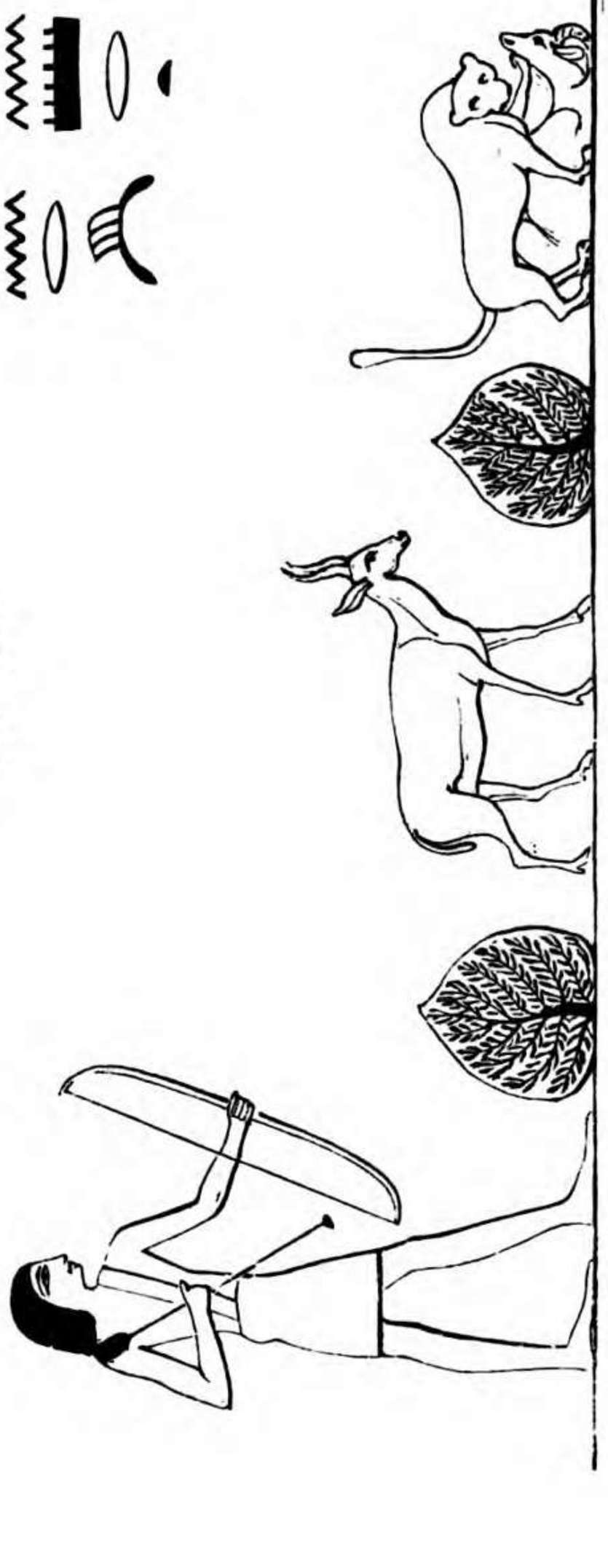


No. VIII.

١٠١

رعى, *rami*, Jecit, projecit. Abjecit e manu *rem*.
Jaculatus fuit. Jactu, *pec.* ad scopum certavit.
"Throwing from the hand, Darting a javelin."
Contending in throwing at a mark.

No. IX.



| | |
|---|---|
| نصا; *nasa*, Apprehendit *eum* arripuitque antiis suis. Seizing by the forelock [by the throat]. | غنم, *ganem*, Præda. The prey : the game. |

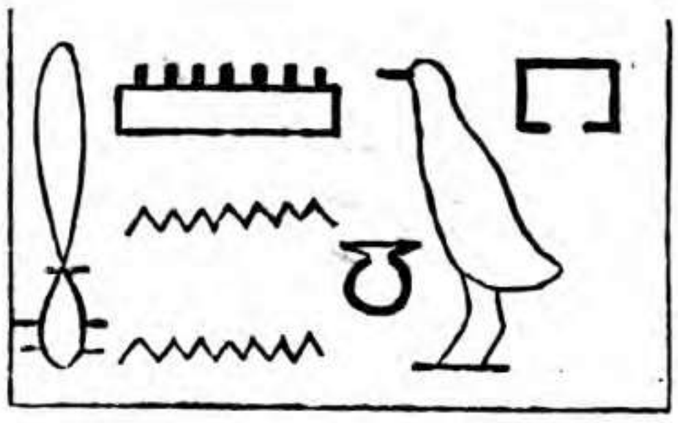
(Subject, a hunter : and a hunting lion seizing by the throat a prostrate wild goat or gazelle.)

## No. X.



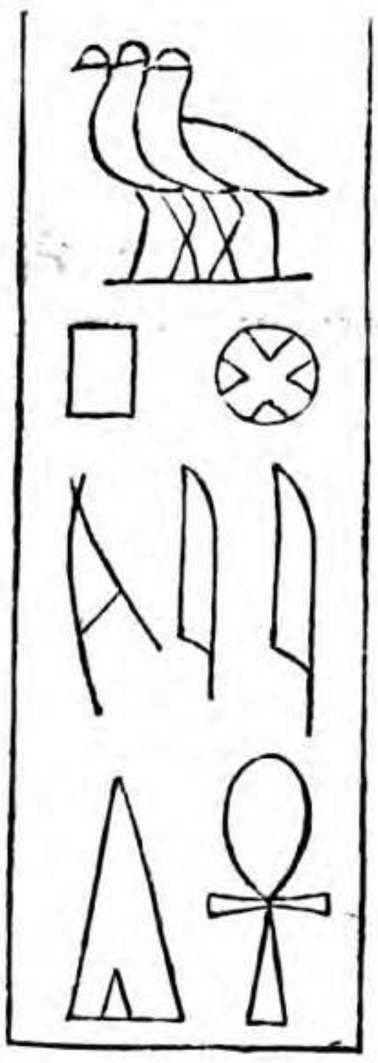
صل قوم, *Sil kwm*, **The basilisc stands erect.**

## No. XI.



مرعة, *marât*, Nom. avis *attagini* similis.
"A species of the *attagen*, or Asiatic wood-cock.

## No. XII.



هيق, *hīk*, Struthiocamelus mas. The male ostrich.

جري, *jari*, Cucurrit. Runs.

داس, *dūs*, Calcavit pedibus *terram*.
Spurning *the ground* with his feet.

## No. XIII.



حج, *haj*, Contendit *aliquo*, et intendit.
Hasting *anywhere*, and stretching out.

## No. XIV.



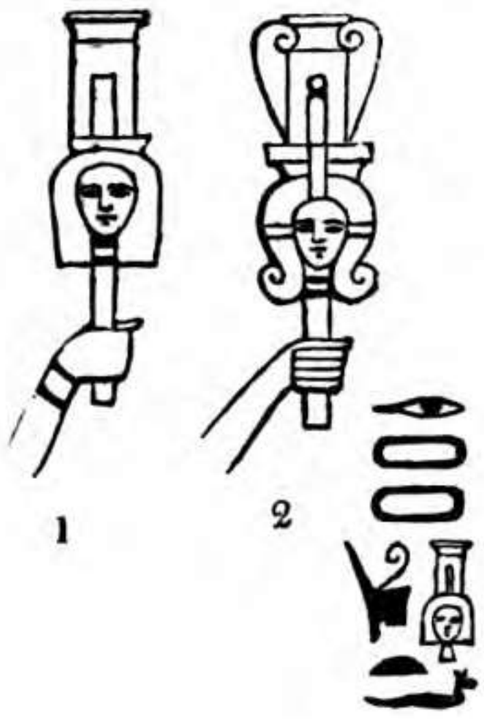
نمس, *namas*, Latibulum subivit, se abdidit *venator*.
Entering his hiding-place, concealing himself, *the hunter*.

## No. XV.



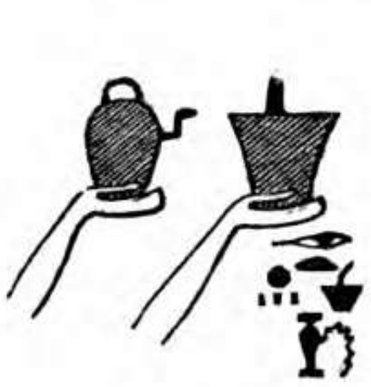
نهم, *naham* Rugiit *leo*. Roars *the lion*, نهام, Leo. A lion.

## No. XVI.




نجنج, *najnaj*, Commovit, concussit. Moving together, shaking.

## No. XVII.



نم, *nam*, Odorem diffudit, fragravit *moschus*. Diffuses odour, fragrant *musk*.

وايية, *waiit*, Ampla scutella, et olla. A pot, a kettle, a jar, &c.

## No. XVIII.



نمية, *namit*, Idolum.

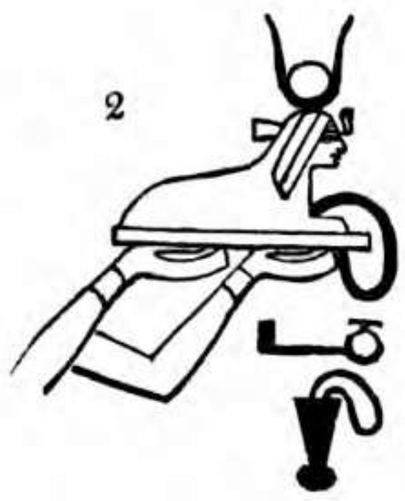
دم, *dam*, Illivit. Quod illinitur: pec. medicamentum. Anointing. Ointment

ارم, *aram*, Extremitates *digitorum*. "The tips of the fingers."

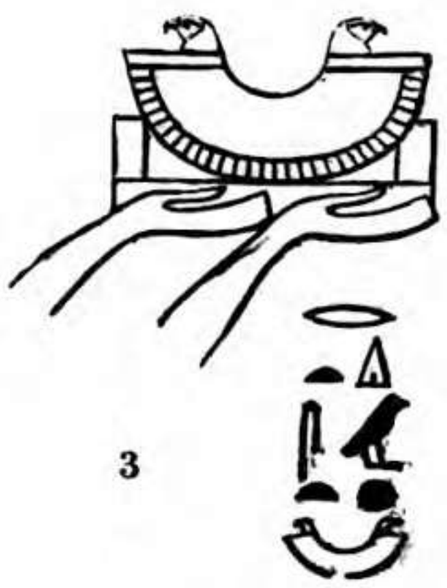
## No. XIX.



1



2



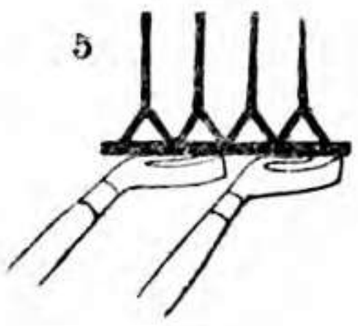
3



a



b



5



6 a



نم, *nam*, Diffudit odorem, fragravit *moschus*. Diffusing odour (*musk*).



نعج, *nâj*, Canduit. Candor, sincera albedo (white heat).

نار, *nar*, Ignis. Fire.

منارة, *manart*, Lychnuchus, candelabrum, laterna. A lamp: a candelabrum.



نمودج, *namūdaj*, Typus rei et exemplar. A type: a pattern.

نار, *nar*, Ignis. Fire.

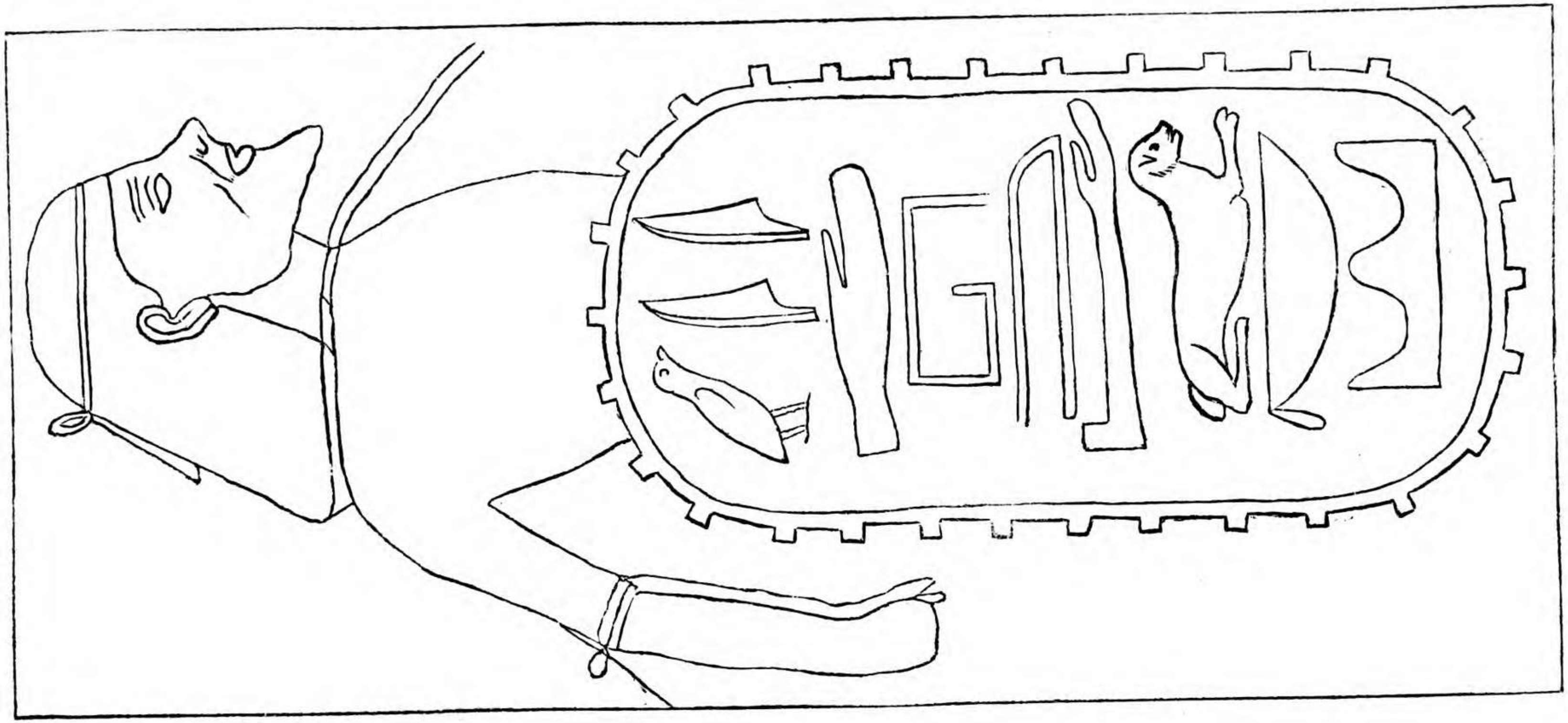
منارة, *manart*, Laterna: candelabrum. A lamp: a candelabrum.



نمودج, *namūdaj*, Typus rei et exemplar. A type: a pattern.



نم, نمية, *namit*, Palumbes fœm. A female ringdove.



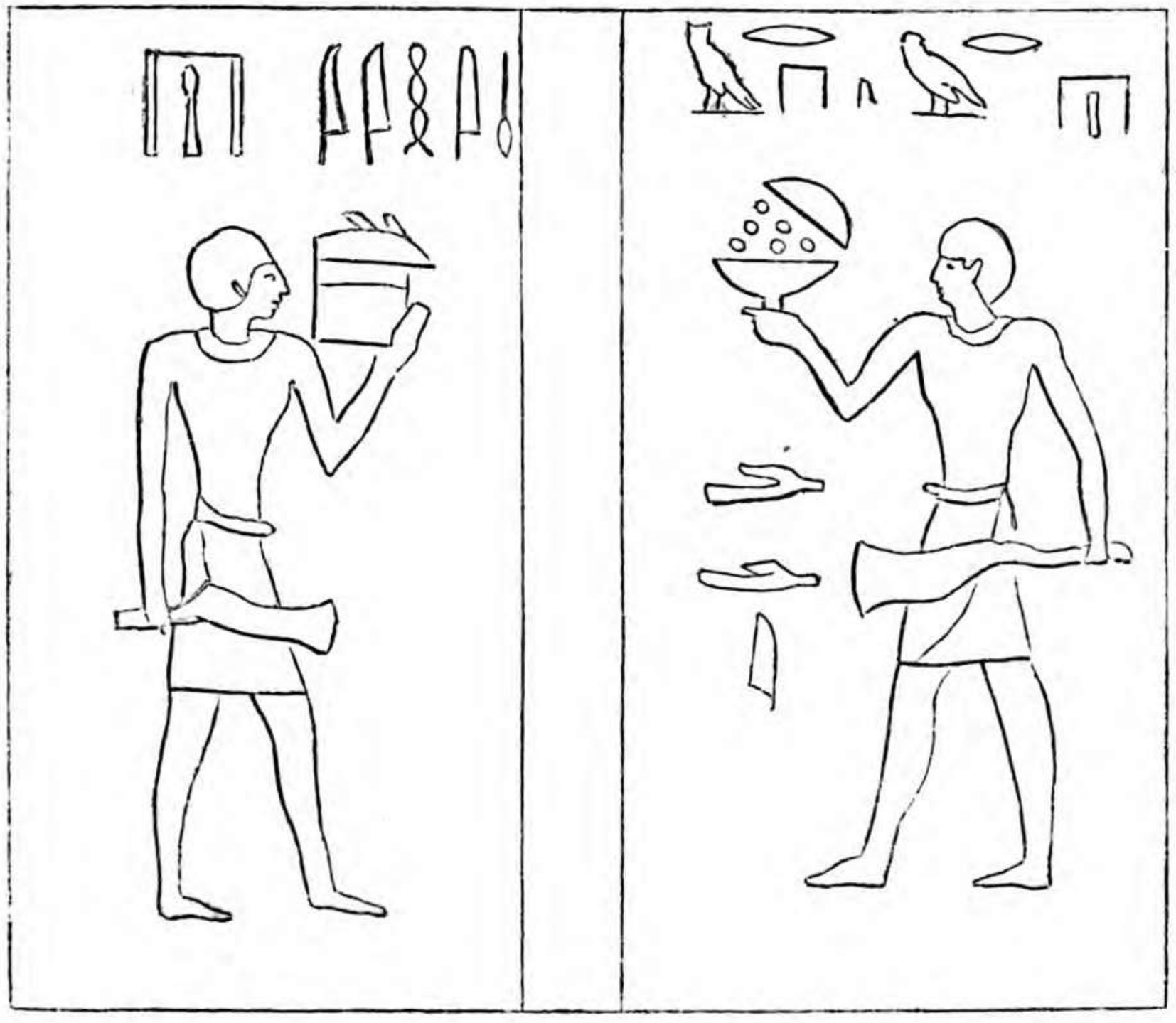
## No. XX.

رسن, *rasan*, Ligavit fune. Binding with a cord or rope.

هنع, *hanâ*, Demissi ac submissi homines. The downcast and submissive men.
(There are thirty of these cartouches *seriatim*.)

ماع, *mâa*, Extendit se. Stretching himself out.

## No. XXI.



اجاة, *ajat*, Apportare, adducere.
To carry, to bring.

رة, *rah*, Pelvis. The foot-bath.

راي, *raī*, Invicem viderunt.
Face to face: meeting.*

* Servant bearing the foot-tub to meet his master on his return.

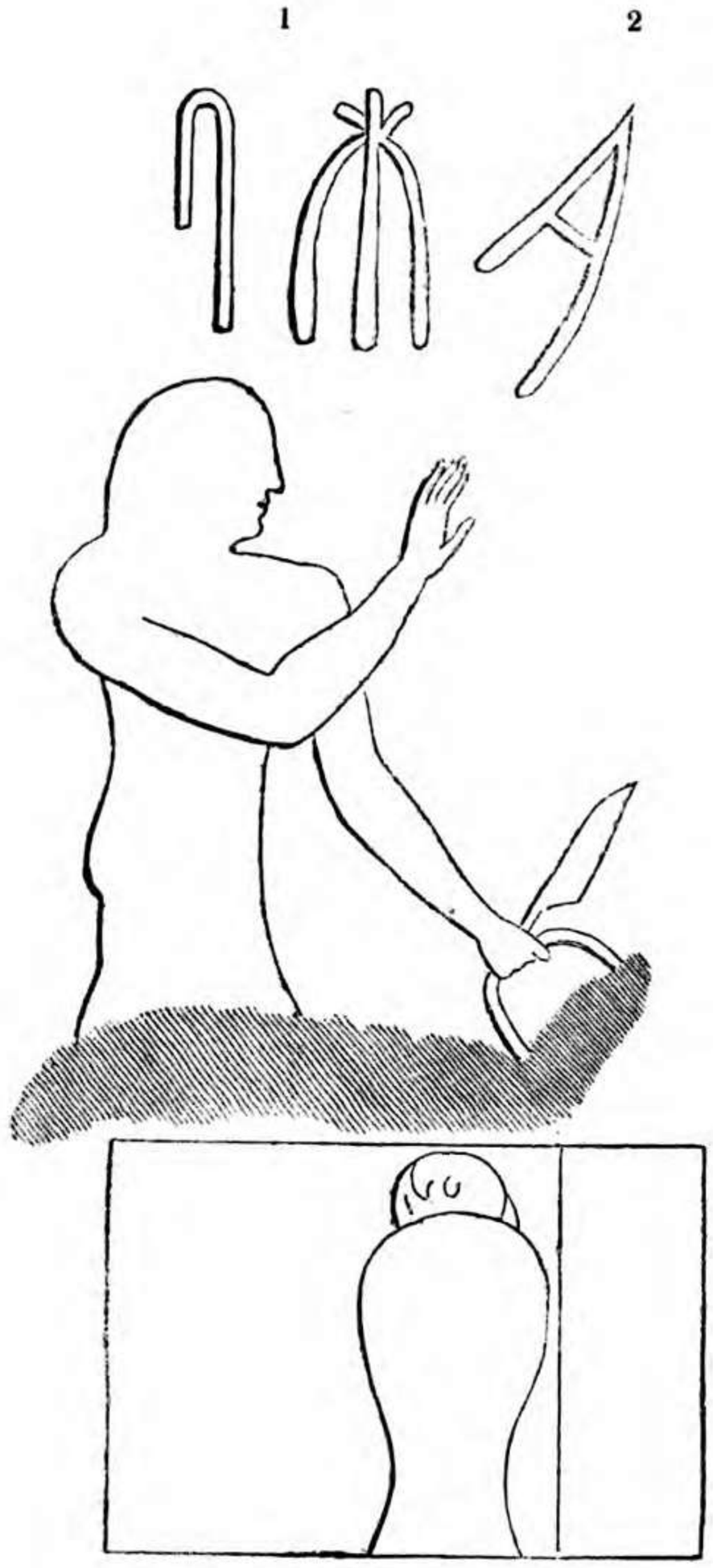
نهير, *nahir*, Affluens. "The rich man."

ناهر, *nahar*, Bubo mas. A male owl.)
Determinative, *an owl.*

نجنج, *najnaj*, Commovit, concussit.
Shakes, jingles.

صرة, *sart*, Loculus in quo crumena reconditur.
The money-box.

## No. XXII.




1. حبش, *habasch*, Æthiops: Habassinus.
The Ethiopian: the Abyssinian.

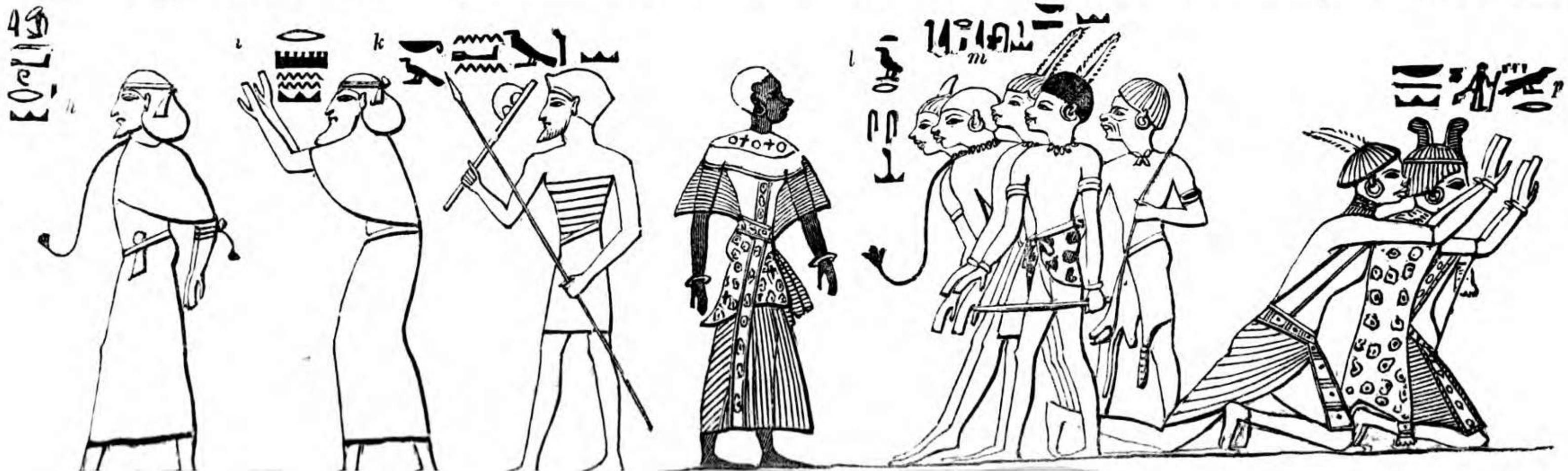
2. جوي, *jawi*, Suspendit appenditve *ollam*.
Hangs the pot on the fire.

مَمَّا, *mámâ*, Mulier tenax opum.
"A woman *tenacious* of her property."

رنع, *ranâ*, Confluxus in rixâ.
Mutual encounter in battle.

رنع, *ranâ*.





نيع, *nia*, i. q. ميل, Inclinavit se. Bowing down. Crouching.



رون, *rwn*, Victus, subjugatus, subactus. Conquered, subjugated, subdued. The vanquished.



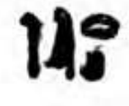
عني, *âni*, Captivus: captivi. A captive: captives.



وءوع, *wâwâ*, Murmuravit, strepuit. Murmuring, crying out.



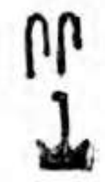
جر, *jar*, Traxit, trahendo duxit.
Dragging: dragging along.



نور, *nwr*, Pavidus fuit, abhorruit ab aliqua re. Terrified, abhorrent from anything.



من, *man*, Gratiam et favorem petiit, rogavitque ut propitius esset.
Seeking grace and favour, imploring any one to be propitious.



جعجع, *jâjâ*, In carcerem conjecit. Casting into prison [*i.e. the black gaoler*].



غذا, *gadzu*, Humi stravit. Sanguinem effudit *vena*. Striking to the ground. A vein pouring out blood.



نعمان, *nâman*, Sanguis. Blood.



نعي, *nâi*, Nuncius mortis. The messenger of death [*i.e.*, the executioner; the headsman].



خر, *kar*, Concidit Deo προσκυνῶν. Falling down to worship God.



نيع, *niâ*, Inclinavit se. Bowing himself down.



قنع, *kanâ*, Inter precandum, seu in القنوت, *manus suas* interiore parte obvertit faciei.
In the act of prayer called *ak-kanut*, turning the hand with the palm towards the face.

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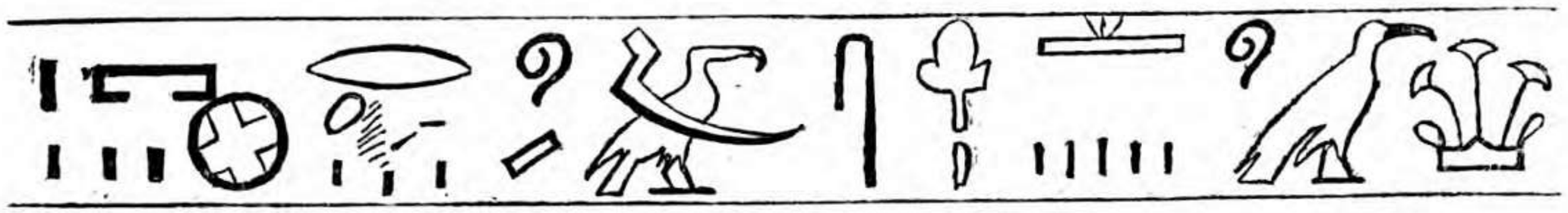
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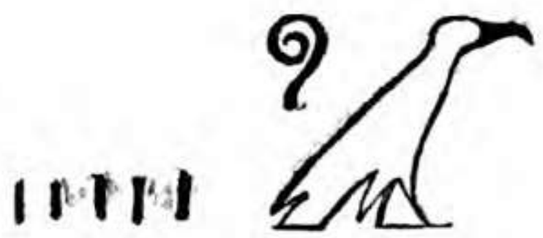




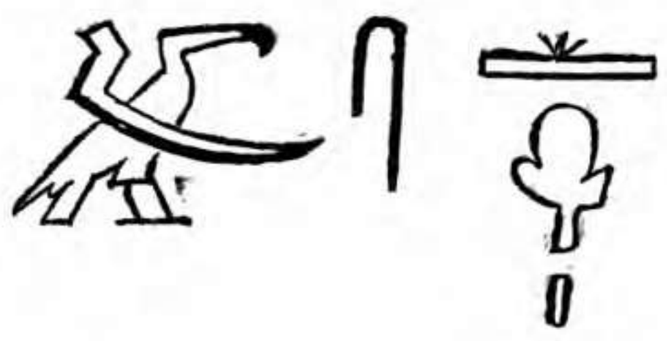
CORMORANT.

No. XXIV.





فو, فوه, *fu*, *fuh*, Os, amplitudo oris. A mouth. Capaciousness of mouth.



رهط, *rahat*, Magnis buccellis et vehementer voravit. Devouring voraciously in great mouthfuls.

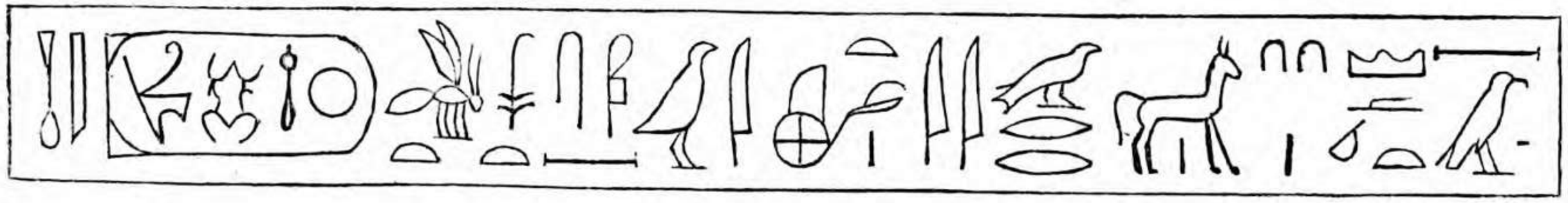


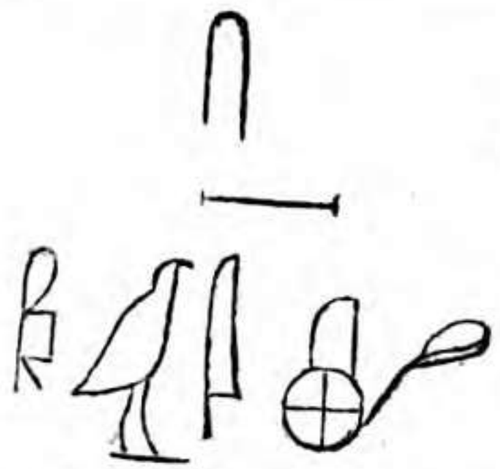
فنك, *fanak*, Continuavit comedere *cibum*, ut nil reliquum fuerit.
Continuing to devour *food*, until nothing is left.



ماا, *maa*, Extendit, dilatavit, *corium*, *utrem*.
Extending, dilating, a leathern vessel [*i. e.* the cormorant his pouch].

## No. XXV.





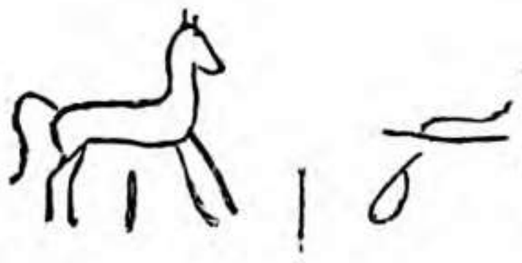
جر, *jar*, Traxit. Draws: drawing.

قر, *kar*, Vehiculum virile. A man's vehicle. A car. (A war chariot?)

قرقر, *karkar*, Gemuit *columba*. Cooes *the dove*.



ارن, *aran*, Alacer, agilis, lætus [*equus*]. Alert, agile, sprightly (*horse*).



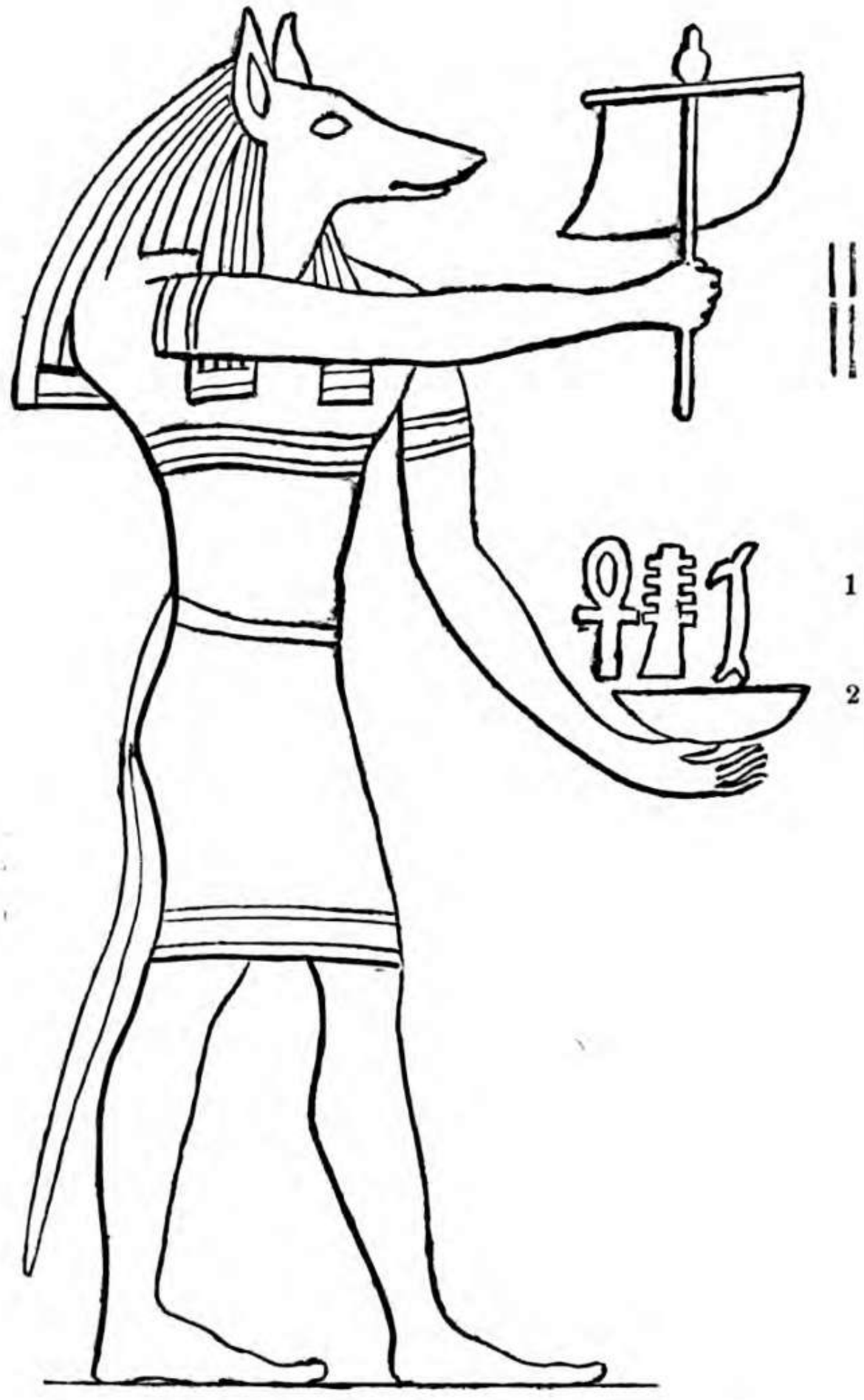
ابص, *abs*, Velox *equus*. A fleet *horse*.



جعرن, *járn*, Pelicanus, *seu* percnopteri species. The pelican: *or* cormorant (a species of).

جعار, *jáar*, Nota asino equove impressa. A horse's mark.

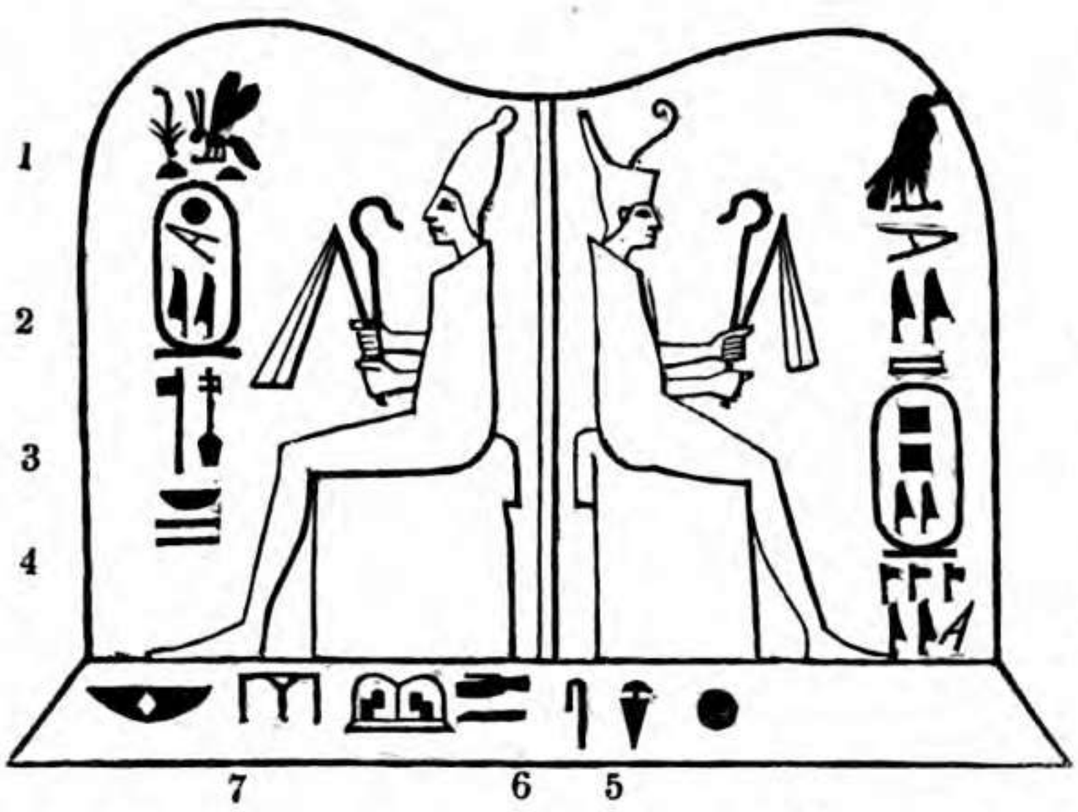
## No. XXVI.




1. وطم, *watam*, Laxavit *velamentum* [*velum*]. He unfurls *the sail.*

2. بصع, *basâ*, Comportavit. Bearing : carrying [*it*].

## No. XXVII.



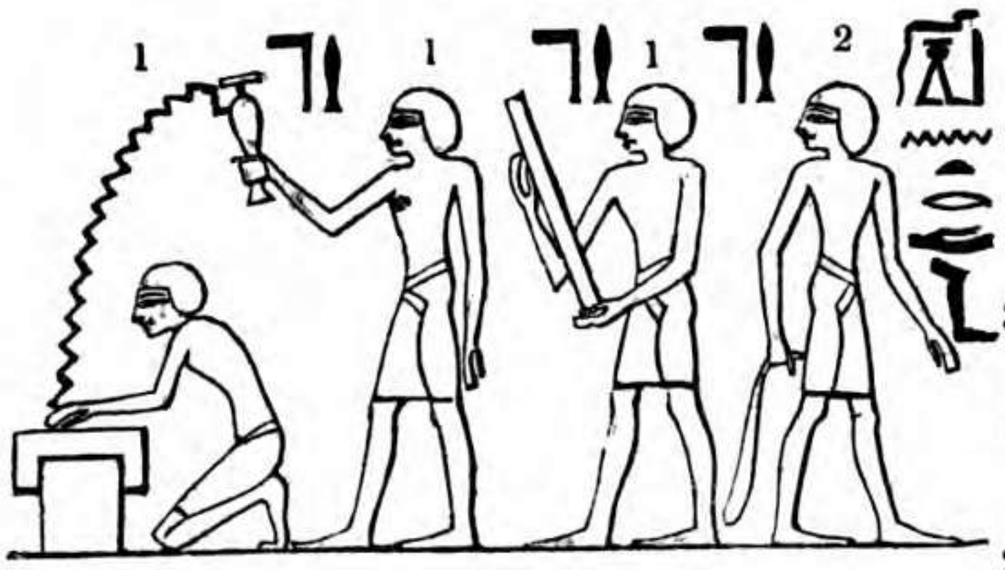

حري, *harï*, Atrium mediumque domus "A court: a hall the middle of a house."

حجرة, *hajarat*, Tractus angulusque domus: atrium. The *corner* of a room. "A chamber."

مدرة, درة, *madarah*, Princeps. "A Prince: a King."

1. بم, *bem*, Vox gravissima: bassus.
2. اخر, *achar*, A tergo. *Back to back.*
3. طود, *twd*, Immotus.
4. ماي, *maī*, Extendit. Reaches out.
5. ندا, *nadī*, Convocavit ad conciliabulum. Summoned to the council-chamber. "Called to the place of assembly."
6. سوي, *sawī*, Æqualis et par fuit *alteri.* Equal to each other. (Of equal rank.)
7. معمم, *mâmm*, Cidari ornatus, *et hinc*, Princeps gentis. Arabum rex.
   عمامة, *âmamat*, Tiara. Persarum Reges soli recta tiara, et cum acumine utebantur

## No. XXVIII.



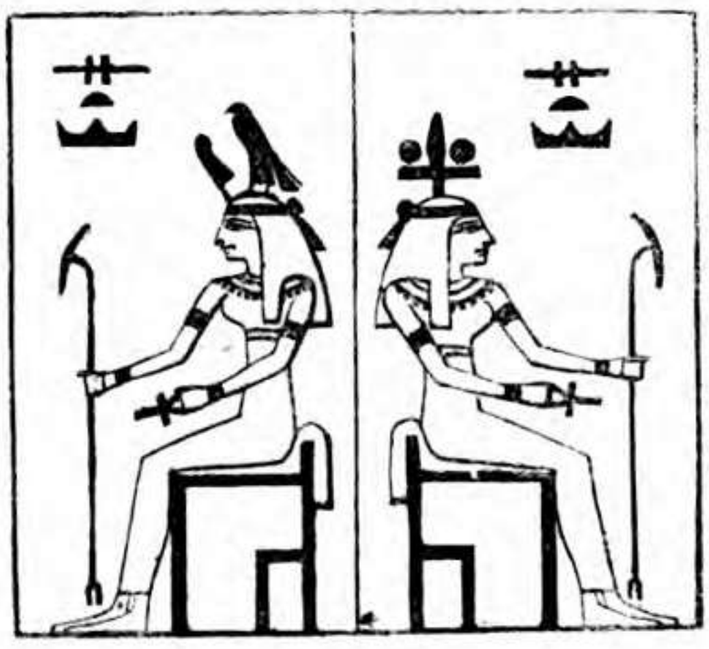

1. اداوة*, *adawat*, Aqualis, *aut* vas aquarium, ex quo aquæ latex manui affunditur† ad abluenda membra: *quale in sacra* lotione usurpari solet. Est fere vulgo coriaceum, angustiore tubuli ore, quod epistomio occludi potest.

اداوة, *adawat*, Instrumenta es necessariæ: utensilia, &c.

2. دران, *daran*, Vulpes. "The fox."

3. نظر, *natar*, Respexit, oculos convertit *ad eum.* Looking back.

## No. XXIX.



رمع, *ramâ*, Innuit manibus. Beckoning with the hands.

* *i. q.* مطهرة, Gutturnium lustrale: aqualis à quo membris affunditur lustralis aqua. (A vessel with a spout.)

† A water-jar or ewer, out of which a stream of water is poured *on the hands*, &c.

## No. XXX.




1. جر, *jar*, Traxit, trahendo duxit.
Drawing, pulling.

2. خبج, *kaj*, Impulit. He strikes.

3. بظ, *bat*, Movendo composuit instrumenti musici fides ad pulsandum.
Touching he tunes the strings of a musical instrument preparatory to playing.

# No. XXXI.



نقع, *nakâ*, Vox struthiocameli. The cry of the ostrich.



رزم, *razam*, Leo. The lion.

وع, *wâ*, Nocturnus explorator ac vigil. The night scout.
(Determinative hieroglyphic over the word, an owl.)



اراي, *araī*, Defixit in terra *vexillum*.
Planting *a standard* in the ground.

رغا, *ragu*, Vociferatus fuit *hyæna, struthiocamelus*.
Cry aloud *the hyena, the ostrich*.



دادا, *dada*, Vehementi cursu latus fuit *camelus* (*struthiocamelus*).
Running at full speed *the camel* (*the ostrich*).

وع, *wâ*, Desertum. The desert. *or* Nocturnus vigil. Watchful by night. A night watch,



ديسلي, *dīskī*, Agmen magnum struthiocamelorum [in gen. *avium?*].
A great flock of ostriches. [Q. *of sundry birds?*]



بهبه, *bahbah*, Raucus fuit et murmurando vociferatus fuit *camelus*.
Hoarse cry of the *camel* (*or* the *ostrich*).

اهنع, *ahanâ*, Collum æquabiliter inflexum habens *struthiocamelus*.
"Contracting or bending the neck (an ostrich)."

رعاع, *râaâ, râaât*, Struthiocamelus fœm. A female ostrich.



وب, *waba*, Paravit et expedivit se ad faciendum impetum.
Preparing and hastening to make an *onset*. [*Ostrich at bay.*]

بهبه, *bahbah*, Vociferatus fuit *camelus* [*struthiocamelus?*]

نانا, *nana*, Pavidus. Timorous.

رعاعة, *râaât*, Struthiocamelus fœm. The female ostrich.



رعاعة, *râaât*, Struthiocamelus fœm. The female ostrich.



عير, *dīr*, Leo. The lion.

راغ, *rwg*, Inclinavit deflexitve clanculum. Insidiis usus fuit.
Lies in wait privily, crouching down. Lays snares.



عرس, *ârīs*, Leo. The lion.

وع, *wâ*, Nocturnus speculator ac vigil.
A night scout. A nocturnal watcher.



رزم, *razam*, Leo. The lion.

هنع, *hanâ*, Demisit se. Crouches down.

معا, *mâa*, Extendit se. Stretching himself out.



راهب, *rahab*, Leo. The Lion.

هنع, *hanâ*, Demisit se. Crouches down.



هصهص, *hăshaṣ̈*, Validus. A strong lion.

وقع, *wâkâ*, Procubuit humi. Crouches on the ground.



نمي, *namī*, Sustulit extulitve se de loco in locum *accipiter*.
Springing, pouncing, from place to place, *a falcon*.

كعا, *kâa*, Fugam cepit. Takes flight (*the ostrich* subintell.)



وضع, *watsâ*, Properavit, celeriterque progressus fuit *camelus*.
Hasting, going at full speed, *a camel* (*an ostrich*).



وب, *waba*, Paravit et expedivit se ad faciendum *impetum*.
Preparing himself, rushing, to make *an onset*.

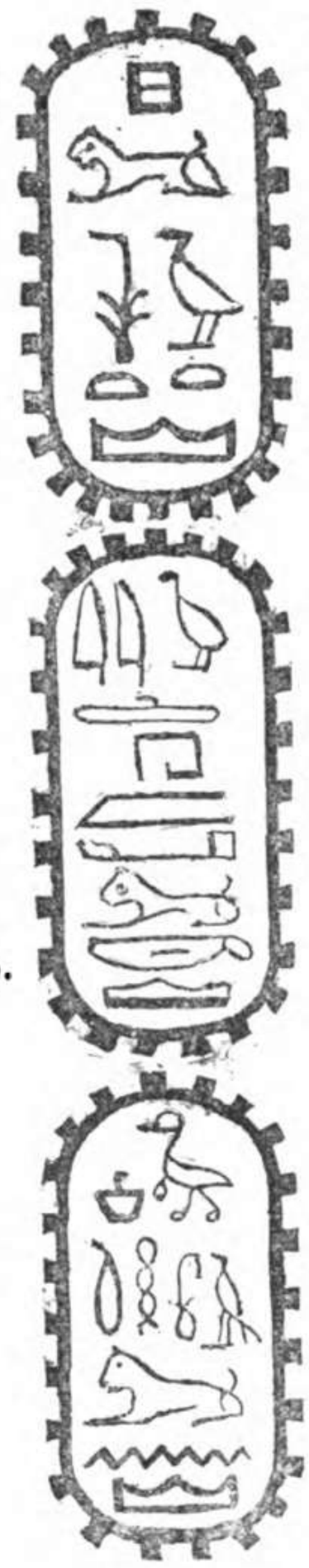
اتي, *atī*, Imminuit illi *hostis*. The enemy being at hand.

اهنع, *ahanâ*, Collum æquabiliter inflexum habens *struthiocamelus*.

# No. XXXIII.

*Theoretical decypherments of Champollion.*

*Alphabetical decypherments of the present work.*



Parso,

Pharso,

Pays d'Asie

*a Perse*).

هدي, هاد, *hād*, Leo. "A lion."

منع, *manâ*, Validus, generosus: *pec.* talis *leo.*

Ioudahamalék,

Pays d'Asie

(*le royaume de Juda*).

رزيم, *räzīm*, Rugitus leonis. "The lion's roar." 'The roaring of a lion."

حارث, *haris*, Leo. "A lion."

معا, Vociferata fuit sua more felis: *seu*,

نعي, *naây*, Nuncius mortis. "The messenger of death."



Baithhôron,

*Ville de Juda*

(Bet-Horon).

هجس, Leo.

وعوع, Murmuravit. Strepuit. Growls. Roars.



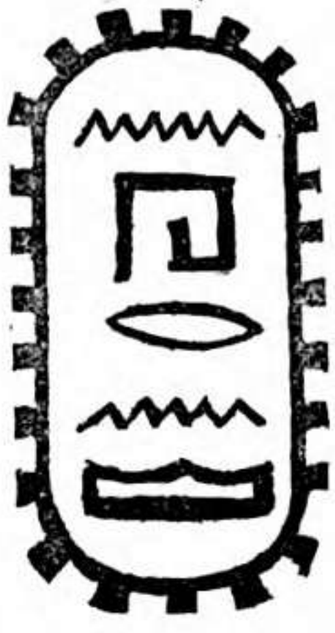
Bolo,

Balo,

Pays d'Afrique.

هايعة, *hāyâat*. Sonus vel vox vehementior incutiens terrorem.
"Any horrible voice or sound which strikes with terror." *seu*,

جوع, *jūâ*, Esuriens, famelicus.
"Hungry, starving."



Naharaïna.

Pays d'Asie

(*la Mésopotamie*).

[Mesopotamia or Naharain, "the country between the rivers," so called from its position between the Tigris and Euphrates, is represented in the hieroglyphic tablets by *two rivers*, hence it is, also, named

الجزيرة, The peninsula. The hieroglyphic name *manâ* has the same sense as *island*.]

منع, *manâ*, Inaccessus *locus*. "An inaccessible place."

## No. XXXIV.

### DEVICE OF A FAVOURITE EGYPTIAN SYMBOL EXPLAINED BY ITS LEGEND.



Among the hieroglyphic symbols on the monuments one of very frequent occurrence is, that of a figure sitting as usual on the heels, with the knees upraised and a crooked stick or staff placed upright on the knee. The meaning and purpose of this emblem, as in the case of all the others, have of course been variously explained; and, as in all similar examples, the explanations have been conjectural only. Happening, however, to notice a very peculiar specimen of this hieroglyphic, in which a legend in three characters stood beside the device, I resolved to test it by the lexicon. The crooked staff, in this instance, had a small ring or circle on the crook, and several horizontal lines or hyphens down the staff. What these might mean was wholly beyond conjecture. But fortunately they were accompanied by a word, which read حجن, *hajan*. I looked for it, and the enigma was instantly solved. For the primary definition of حجن, *hajan*, is Attraxit ad se *rem* بالمحجن, *i. e.* incurvo baculo. Catching *a thing* upon a crooked stick. And the substantive محجن, *mahajan*, is Baculus capite adunco, clavæ lusoriæ similis. "A club *with a hooked head*, like a stick used in a kind of game." The game intended was the play of catching *rings* upon the hooked staff. And it is fully explained by the above hieroglyphic: where *the ring* is seen on the crook at top, in the act of being caught, while the horizontal lines on the staff below are other *rings* previously caught, and falling down the shaft of the play-stick. Thus the mysterious emblem is simply an Egyptian game, introduced, like other games, as symbols on the monuments.

# No. XXXV.



هاد, *hûd*, Leo. A lion.

ممناعة, *mamanaât*, Validus, generosus: *pecul.* talis leo.
Strong, generous: *especially* Such a lion.



رزم, Leo. The lion.

حرب, Irâ fervens *leo*. Enraged (*a lion*).

معا, Sonuit: vociferata fuit *felis* (*leo?*).
Vociferates *the cat* (the lion?).



دره, Impetum fecit, irruit.
Makes an onset: rushes on.

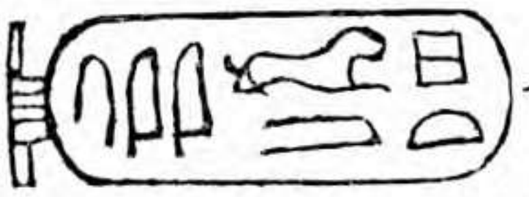
هزم, Leo هيزم, Durus et validus, *etiam* Leo.
Cruel and strong, *also* A lion.

مات, Necavit, occidit, morte affecit.
Slaying, killing, putting to death.



هر, Leo. The lion.

رمي, Semet dejecit, projecitve, et concidit.
Casts himself to the ground. Couches.



هر, *hîr*, Leo. The lion.

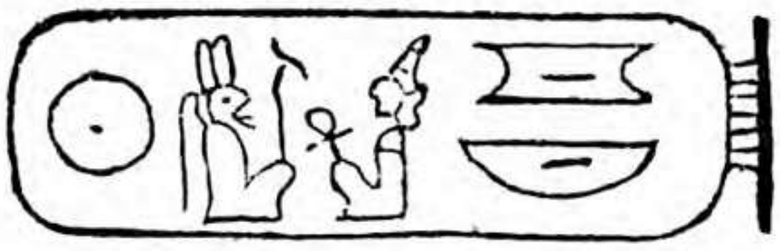


هجم, *hajam*, Invasit: irruit *in eum*, *pec.* de improviso.
Invades: rushes on *any one*, *pec.* unawares.

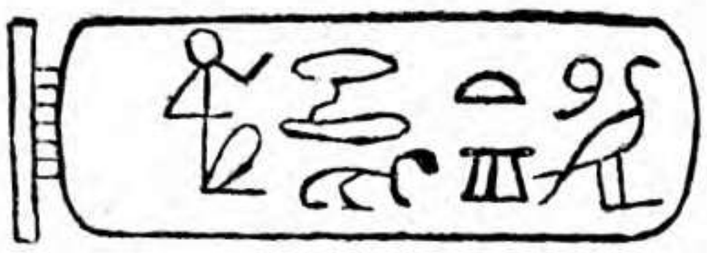


هجاس, Leo. The lion.

وعوع, Latratus *canis*, &c. Yelps.

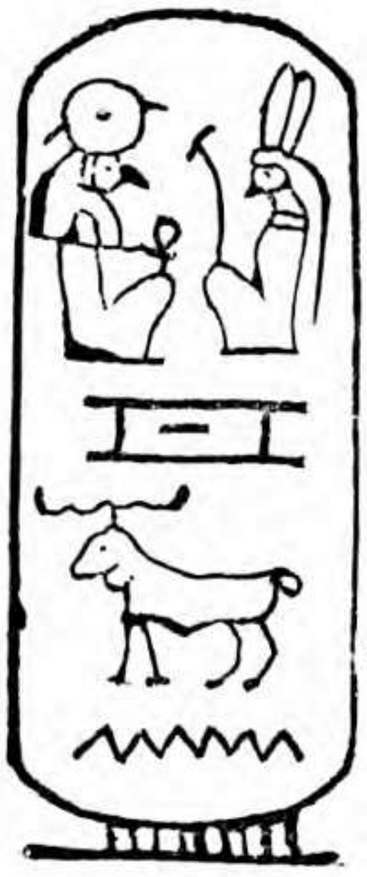


ازم, Constrictus et in unum contractus fuit,
Drawn together and contracted into oneself.



نسم, Odoratu exploravit, *vel* ex aura, halituve percepit.
Exploring by scent: *or* perceiving by the air.

فرفر, *farfar*, Attagen avis. The woodcock, &c.
(*Subject*, a sportsman, pointer, and bird.)



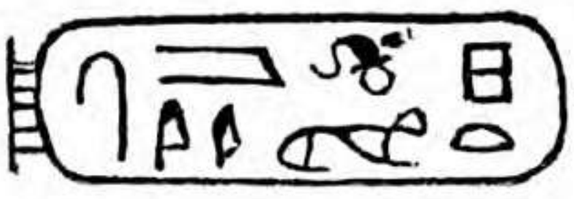
نز, "A goat. The goat species." (*Pers.?*)



سنور, Felis; *et primum quoque*, Dominus Princeps.
A cat; *also primarily*, A sovereign, a Prince.

رمي, Semet dejecit, projecitve: et concidit.

رارا, *rara*, Commovit convertitque oculos.
Rolling the eyes.



هرهر, Rugitus *leonis*. (Rugiit *leo*.)

هجم, *hajam*, Invasit: irruit *in eum*, *pec.* de improviso.
Invading: rushing *on any one*, *espec.* unawares.

## No. XXXVII.





ضرو, *tsaru*, Canis venaticus. A hunting-dog. A setter.

["On a sudden a dog, which, till then, keeps close, being perfectly taught his business, rushes from behind the trees, jumps into the water, and, swimming after the ducks, barks as he swims. Immediately the frighted ducks rise upon the wing," &c. — *Oulton's Itinerary*, art. *Croyland*.]

نعج, *nâj*, Velociter progressus fuit. Moves on quickly.



رجم, *rajam*, Lapidavit. Lapidibus obruit et occidit, *atque in gen*. Necavit. Stoning. Killing with (sticks or) stones, *and in general*, Killing.

اوي, *awī*, Aves congregatæ. Birds flocking together.

رمد, *ramad*, Supervenit *iis*: *pecul*. exitium inferens. Coming down upon: *especially* bringing down destruction.



ردي, *radī*, Jacto *lapide*, petivit. Aiming at with stones [or sticks?]

مهمه, *mahmah*, i. q. زجر, Conjectavit. Throwing at. Et Divinans, *pec*. observans *aves*. Throwing at: also divining, *pec*. from observation of *birds*.



رم, *ram*, Fugitivus, Fugitive.



مرج, *maraj*, Turbatum fuit. Perturbatæ res. Confusio, tumultus. Perturbation. A perturbed state of things. Confusion and tumult.



اوي, *awī*, Aves simul congregatæ [*noctu*]. Birds flocking together [*by night*].



طير, *tīr*, Avis: volucris. A bird.

نانا, *nana*, Pavidus. Fearful: frightened.



حكم, *hakam*, i. q. قهر, *kahar*, Domuit, subjugavit. Subjecting: subduing.



هر, *hirr*, Felis mas. A he-cat.

نمر, *namar*, Maculosus, pellem pardi referens. Having a skin like a panther.
Maculis punctisve respersus fuit : *pecul.* colore pardi.
Spotted, striped, streaked like a panther.



وجن, *wajen*, Supplicavit. Supplicating : suppliant.

رن, *ran* Vociferatus est. Vociferates.

مىا et موا, Vociferatus est more suo *felis*. Mews *the cat.*



صمي, *ṣamī*, Petivit et occidit quo loco vidisset *prædam*.
Espying and killing *game* on the spot as soon as seen.

سمي, *samī*, Exivit *venatum*. Going out *sporting*.



اام i. q. اتم, *aam* i. q. *aīm*, i. q. تزوج, *tazuj*, Uxorem duxit. (His) wife.

اما, et ماي, *maa*, *maī*, Extendit. Reaching, stretching out [*her hand*.]



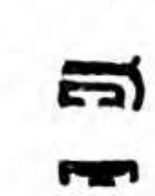
دع, *dâ*, Trusit, impulitve. Thrusting or impelling.



متن, *matan*, Percussit in dorsi latere. Striking on the side of the back.
Ictus, isve vehementior. A stroke: a vehement stroke.



دسر, *dasar*, Confodit *hastâ*. Piercing *with a spear*.



دم, *dam*, Vulneravit. He wounds.



ماا et ماي, *maa* and *maī*, Reaching, stretching [himself] out.



رمي, *ramī*, *Sagittis* jaculatus fuit.

ورد, *warad*, Imminuit *aquæ*. Hanging over *the water*.

غري, *garī*, Conjunxit *duas res*, *alter amalteri* subjunxit.
Joining *two things* together: subjoining *one to another*.



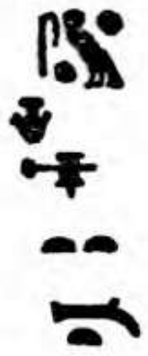
زر, *zar*, Confodit. Piercing, transfixing (*with a spear*).



جري, *jarī*, Species piscis—*squamis carens*. A kind of fish *without scales*.



بوع, *būâ*, Extendit *manus*, aut aliam rem cum manibus distendit quoad potuit.
Extending out *the hands*, or anything *with the hands*, to the utmost.
Protendit se, seu *manum*, *inclinato corpore*. Reaching over *with bending body*.



وحي, *wahi*, Celeris et repentina mors. Swift and sudden *death*.

اتا, *atsa*, Petivit *sagittâ*. Aiming at with *a dart* or *arrow*.

نون, *nūn*, Piscis. A fish.

دم, *dam*, Vulneravit. Wounding, *or* دمدم, *damdam*, Appegit terræ. Pinning to the ground.



رم, *ram*, Fugitivus: fugitivi. The fugitives.



ورع, *warâ*, Timidu et pavidus fuit. Timid and terrified.



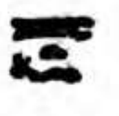
رن, *ran*, Vociferatus fuit. Vociferating. Res *in aquâ* sonans, &c.



نغب, *nagab*, Inglutivit, absorpsit: ita sorbendo haurit, et haustum sorpsit in bibendo.
Sucking up, absorbing, swallowing by suction at a single draught.



مهو, *mahu*, Percussio vehemens. A violent stroke.



زم, *zam*, Petivit, captavitque *prædam*. He seeks and captures *the prey*.



نمي, *nami*, Jaculatus fuit *prædam*. Spearing *the prey*.



هن *i. q.* حن, *han*, Argutâ voce gemuit præ amore ac propensione.
Whining with shrill voice through love and propension



نحو, *nahu*, Contendit *aliquem* versus.
Making towards *any one* or *thing*.



ماا et موي, *maa* and *mua*, Mews *the cat*.
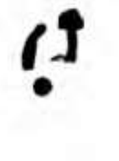


نعنع, *nânâ*, Vacillavit. Waddling.



وز, *waz*, Anas. A duck.

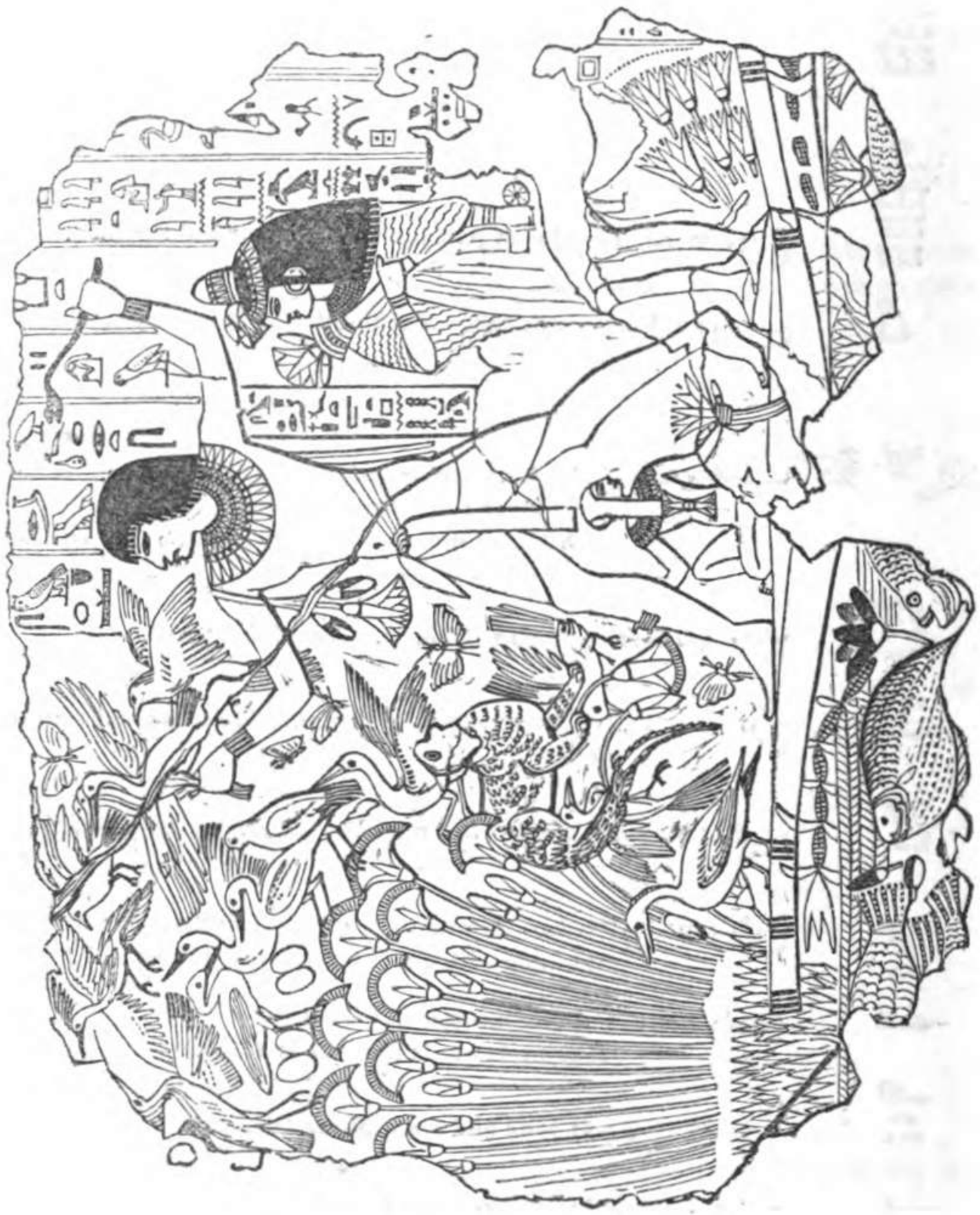


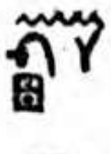
مرمر, *marmar*, Vacillavit, agitatus fuit. Moving to and fro.



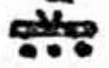
رن *ran*, Vociferata fuit. Vociferates.

## No. XXXVIII.





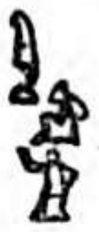
نتخ, *nataḧ*, Traxit. Vi traxit. Dragging: dragging by force.



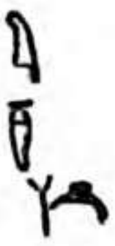
هري, *harī*, Percussit, cecidit, fuste, crassiore baculo.
"Striking, killing, with a club or stick" [*i. e., a throw-stick.*]



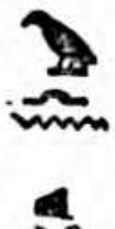
هري, *harī*, Fustis, baculus, clava. "A staff, stick, club."



رمي, *ramī*, Jecit, projecit, abjecit *a manu rem* [*hier.* a man in the act of *throwing*].
Casting, projecting, throwing *anything from the hand.*



رصع, *rasâ*, Percussit manu. Confodit cum vehementiâ.
Striking with the hand: or vehemently *with a missile.*



غق, *gāk*, Crassior vox corvi. Croaking, having a hoarse voice (*a crow*).



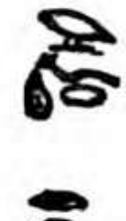
كر, كرير, *karīr*, Raucedo. Hoarseness. [*n.* . crows among the birds above.]



اجم, *ajam*, i. q. Hebr. et Chald. אגם, Arundinetum: Papyretum.
A lake of reeds: a papyrus marsh.



اوي, *awī*
طير, *tīr* } طير اوي, *tīr awī*, Aves simul congregatæ.
Birds flocking together.



حوي, *hwī*, Collegit, comprehendit, complexus fuit, congregavit.
"To take or lay hold of, seize hold of, catch; gather together.



نمه, *namah*, Obstrepuit, attonitus fuit. Astonished, stupified [*the birds*].



كنا, *kana*, Occidit, ad necem adegit.
Killing, making slaughter of.



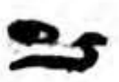
روح, *ruh*, Disgregatæ aves. The scattered birds.



هرا, *harī*, Percussit, cecidit fuste, crassiore baculo.
Striking, killing, with a club or thick stick.



نجح, *najah*, Prospere expedivit negotium. Superavit et vicit *alios*.
Prospering in his undertaking. Mastering and conquering *others*.



قنا, *kana*, Occidit et ad necem adegit. Killing, making a slaughter.



مىتا, *mata*, Percussit *fuste*. Striking *with a stick*.



هوي, *hwī*, Exporrexit et protendit *rem*, ut quoque *manum suam*. Projecit.
Reaching out *any thing*—*the hand*—throwing.



نمس, *namas*, Latibulum subivit, se abdidit, *venator*.
Entering his hiding-place, hiding himself, *the sportsman*.



جن, *jīn*, Tectus fuit, semet operuit. Concealed: covering himself over.



جور, *jwi*, Verberavit, et humi stravit. Wounding. Casting to the ground

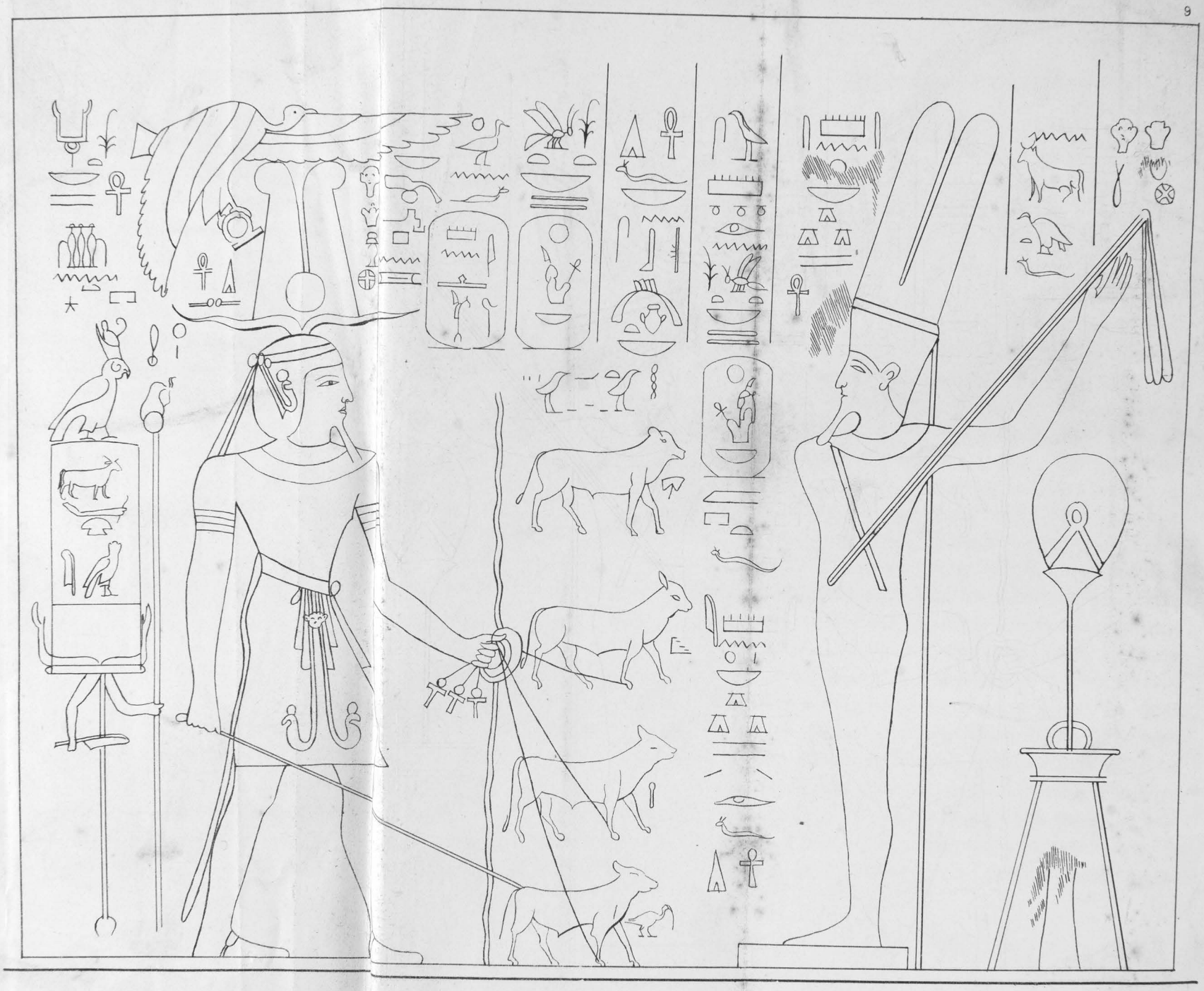
## No. XXXIX.

### ORIGIN AND PRIMITIVE MEANING OF THE CHARACTER DENOMINATED THE CRUX ANSATA, OR SACRED TAU.

The Egyptian monogram, to which this title has commonly been given, so remarkable from the incessancy of its repetition on the monuments, is rendered still more so by the peculiarity of its occurrence as an emblem in the hands of gods, of kings, and more generally speaking, of prominent monsters or human figures in the hieroglyphic tablets. Its place and prominence naturally concentrated upon the character the attention, not of archæologists only, but of general readers. Conjecture, as usual, has been busy as to its origin and object. But the prevailing notion seems to be, that their Sacred Tau was used by the Egyptians as "The Symbol of Life."

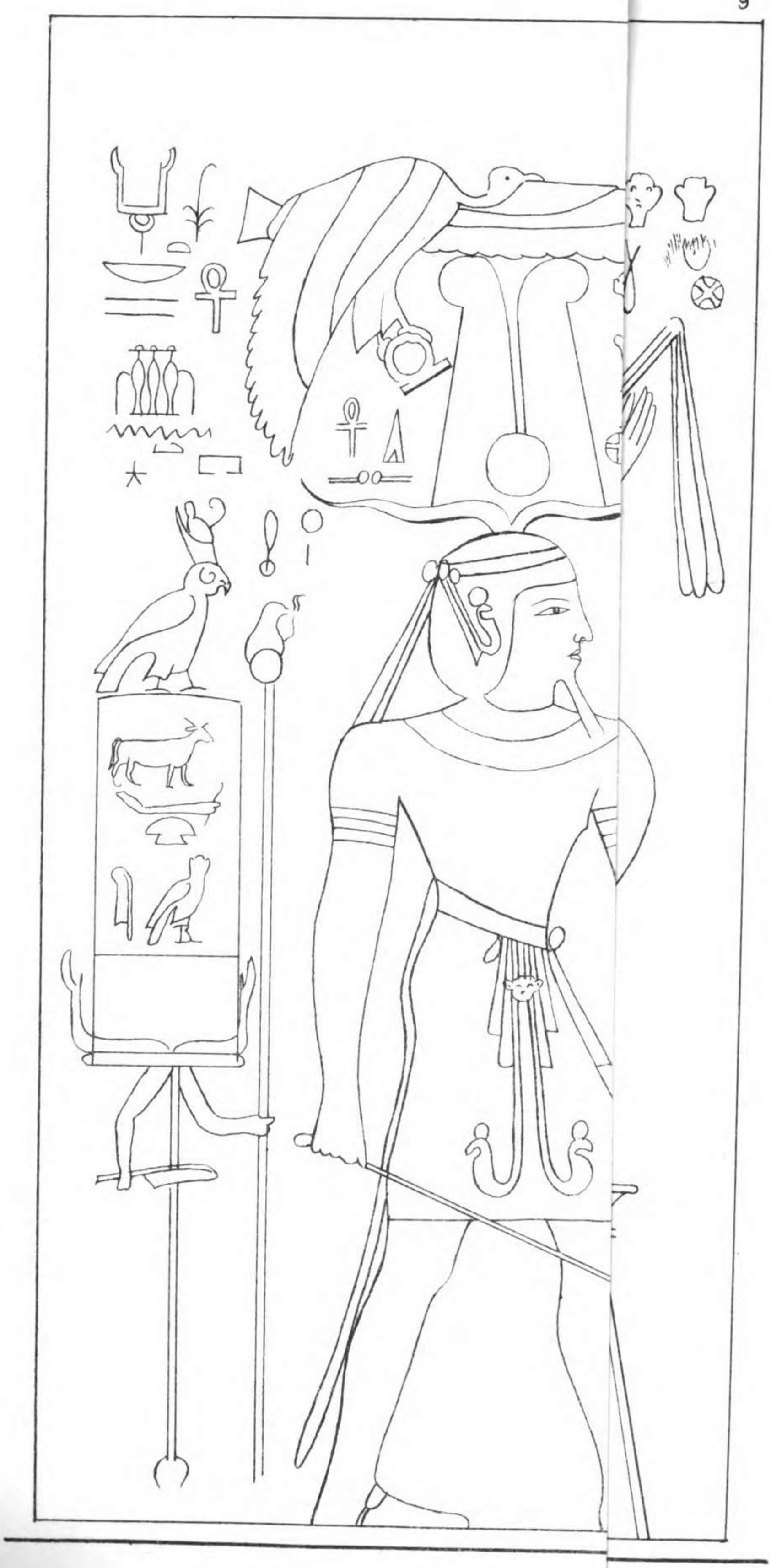
Although taught by experience the fallaciousness of similar inferences, I had formed no opinion, pro or con, upon the subject. Attaching little or no value to conjectures of this nature, where unsupported by substantive corrobora-

tions, I rested satisfied with the general conviction that the Crux Ansata was a mystic symbol of some kind or other: although its true nature might be undiscovered, and, too probably, undiscoverable. In this frame of mind I was employed in the decypherment of No. 61. of the Plates published, under the superintendence of the late Dr. Young, by the Egyptian Society. The subject of the piece, as its inscriptions were interpreted by my alphabet, proved to be the Pharaoh of the day, represented in the appropriate character of a Shepherd, driving before him a herd of tethered calves. The Scriptural phrase of THE SHEPHERD, as the symbol of royalty, derived increased appropriateness in ancient Egypt, from her celebrated dynasty of *Shepherd Kings*. I had myself, therefore, no doubt that an interpretation thus corroborated pictorially by the subject of the piece before me, was substantially correct. I had completed, however, this part of the decypherment, and that, also, of a second central inscription, in which the same king is represented under the symbol of a pelican, feeding its young from its beak and breast, before my attention was drawn and arrested by objects dependent from the Pharaoh's left hand. These were three *cruces ansatæ*, each attached, respectively, to one of the three tethers, held, at one



THE SHEPHERD KING.

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end, by the royal shepherd, and, attached, at the other, to the near forelegs of the three calves. The light, now, at once broke in: the objects could no longer be a mystery; they were, simply, the iron tether-pins, with revolving rings at top, with which, now, as then, cattle are tethered to the ground. The special appropriateness of the symbol to Egyptian royalty, and its general appropriateness as applied to their gods, nobles, magistrates, &c., to all of whom, in their several degrees, belonged alike the character of *shepherds*

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GLOSSARY.



هوي, *hwi*, Exporrexit et protendit *manum suam* ad capiendum quid.
Stretching out, reaching out *his hand* to take hold of any thing.



راع, *rââ*, Pastor. The Shepherd. (*From* رعي, *râi*, Pavit gregem pastor. The shepherd feeds his flock.]



مرا, *mara*, Pullus bovis levis et albi. The calf of a smooth and white ox.

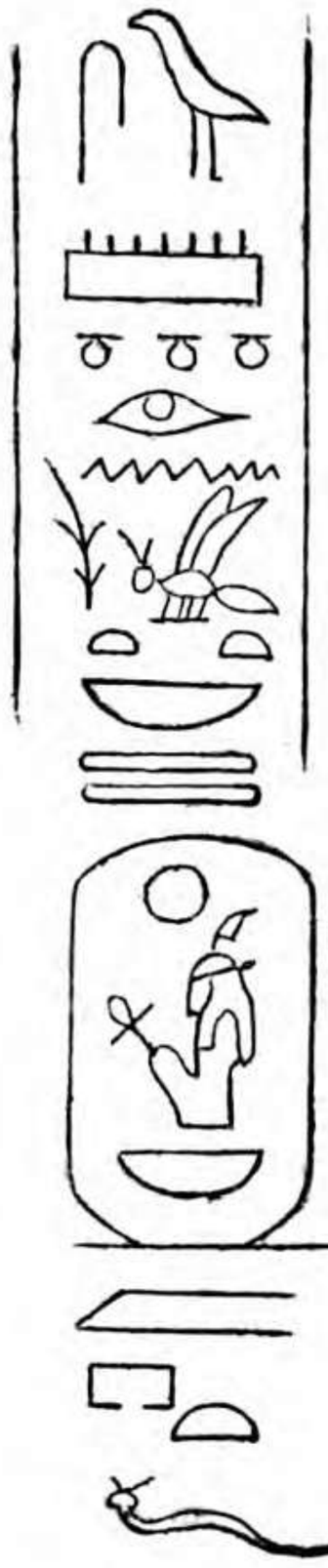


اني, *anī*, Retinuit, detinuit, coercuit. Restrains, detains, coerces.



وتد, *watad*, Firmiter adegit, impegitque, seu depegit, *paxillum in terram*.
Driving firmly the tether-pin into the ground.
Palus seu paxillus qui in terra pangitur.
A stake or pin driven into the ground. [*Hieroglyphic*. 3 tether-pins.]

*of the flock*, leave not a reasonable doubt, that, in the tablet before us, we have the origin and primitive meaning of that long disputed and mistaken emblem, the CRUX ANSATA, or SACRED TAU.



جعران, *jâran*, ام جعران, *a m iâran*, Pelicanus. The Pelican.

بم, *bam*, Vox gravissima, *vulgo* bassus. A deep voice: deep-voiced.

ماا, *maa*, Extendit, dilatavit, *utrem*.
Extends, stretches (its) bag *or* pouch.

هيمن, *hīman*, *i. q.* زق, *zak*, Inserto rostro *pullis suis* escam in fauces ingessit *avis*.
*A bird* inserting its beak into the beak of its young to convey into it its food.

It is not my purpose to enter at large into the details of this piece, as, in so doing, I might only withdraw the attention of the reader from this, its most important feature. But as I have noticed the occurrence of the pelican, as a second

symbol of the Pharaoh, I would say a few words upon this part of the decypherment. Having arrived at the perpendicular column facing the image of Osiris, of which the glyphograph opposite is a facsimile, its inscription, decyphered by my hieroglyphic alphabet, reads as in the interpretation placed by its side.

This legend gave, with zoological exactness, the conformation and habits of the pelican; whose action, when feeding its young ones, is a favourite common-place in plates of Natural History. But, after rendering the legend, I could not perceive the device. Young birds, indeed, there were adjoining: but not, without the mother bird, determinable as pelicans. I abode, however, by the decypherment; and was presently rewarded: for, on looking casually at the bottom of the tablet, I found, without the least anticipation of such an issue, *the mother pelican*, apparently fishing, immediately under the head of the third or lowest calf.



It is needless to dwell on this unlooked-for, and decisive confirmation.

## No. XL.

## ANCIENT EGYPTIAN BAZAAR.

(*Wilkinson:* Pl. IV.)

The subject of this Plate, according to Sir Gardner Wilkinson, is, "The chiefs of four nations, bringing tributes to the Egyptian king, Thothmes III." No figures, however, either of king or courtiers appear in the tablet. Neither are the supposed four nations accurately or uniformly discriminated throughout it; for men of different races, Asiatics and Africans, and even whites and blacks, are grouped together in the third line. On the whole, at the same time, the differences of countenances and costumes, and, in parts, the diversity of commodities, are such, as to authorize the inference, that the four series of travellers here represented, are people from different countries.

Without prejudging the case, it was my business to test it experimentally by the accompanying inscriptions. I did so: and the result has been, that, instead of a procession of tributaries to some king of Egypt, this tablet contains an assembly of traders, or of pedestrian caravans, from divers parts of Asia and Africa, bringing

their various merchandise to some great mart or bazaar at Thebes or Memphis: an Egyptian prototype, perhaps 19 centuries B. C., of the Crystal Palace, and the Great Exhibition, in the 19th century of the Christian era.

It is observable on the face of the picture, that, as there are four trains of voyagers, so there are four repositories for their goods, and four clerks or attendants in readiness to receive and enter them. It is further observable, that the goods piled up promiscuously in these receptacles, are mostly the same kinds with those which are to be seen in the hands of the bearers in the several corresponding roads or avenues. The animals, and the carriage, are the only exceptions: of course because they were unsuited for admission into the repositories, and were bestowed elsewhere. These remarks are suggested by the tablet itself, without any reference to its decypherment.

We come now to the task of ascertaining the subject, by the evidence of its inscriptions. As these are partially defaced, and occasionally insignificant, we will take them eclectically, as they stand over the successive rows of figures, according to their greater prominence and peculiarity, and consequent greater clearness in point of evidence to the decypherment.


1 2 3 4 5 6 8 9 10 11 12 13 14 15 16

1. ثوان, *tsuan*, Insidiatus fuit *prædæ*. Snaring *the prey*.

2. جوي, *havī*, Comprehendit. Grasping, taking hold of.

3. غنم, *ganom*, Præda. Game.

4. رنح, مرنح, *maranah*, Agallochi genus optimum. The best kind of *agallochum* or *lignum aloes*.

5. شام, *shurn*, Niger. Black.

6. از, *az*, Comportavit in unum: *res invicem apponens, applicansve, vel imponens.*
Bringing together in one place: placing commodities side by side, or heaping one upon another.

7. عوم, *âwm*, *Annus*. A year. عومي, *âwmī*, Annuus. Annual, yearly.

8. ثرم, *tsarm*, Radicibus fractus fuit *dens; simpliciter* Defluxit, excidit: *pec.* dens caninus.
Teeth broken from the roots, *or* shed teeth; especially the canine or eye teeth or tusks.

9. قنع, مقنع, *mukanâ*, Dentes introrsum flexos habens *os*. Having the teeth bent inwards.
[*i. e.* elephants' tusks. See the men, under the words, bearing them.]

10. دن, *dan*, Depresso pectore, ad terram vergente, fuit *quadrupes:* et *qrevibus anterioribus pedibus.*
*A quadruped* with its breast depressed towards the ground, and *with short fore legs.*

11. عوا, *âwa*, Canis. A dog.

12. بم, *bem*, Vox gravissima, *vulgo* bassus. A deep-toned voice.

13. ارن, *aran*, Dens. Cerebra *elephantorum*. A tooth, a tusk: the brains of *elephants*.

14. رنح, نرنح, *taranak*, Agallochi species optima. The best kind of lignum aloes.

15. ارن, *aran*, Dens. Cerebra *elephantorum*. A tooth, a tusk: the brains of *elephants*.

16. راي, *raī*, Invicem viderunt. Homines invicem spectantes.
Face to face. Men looking at each other face to face.
[*i. e.* the men bearing the goods, and the clerks receiving them.]

In the first row, occur three figures of men leading in leashes a gazelle, and two hunting leopards.

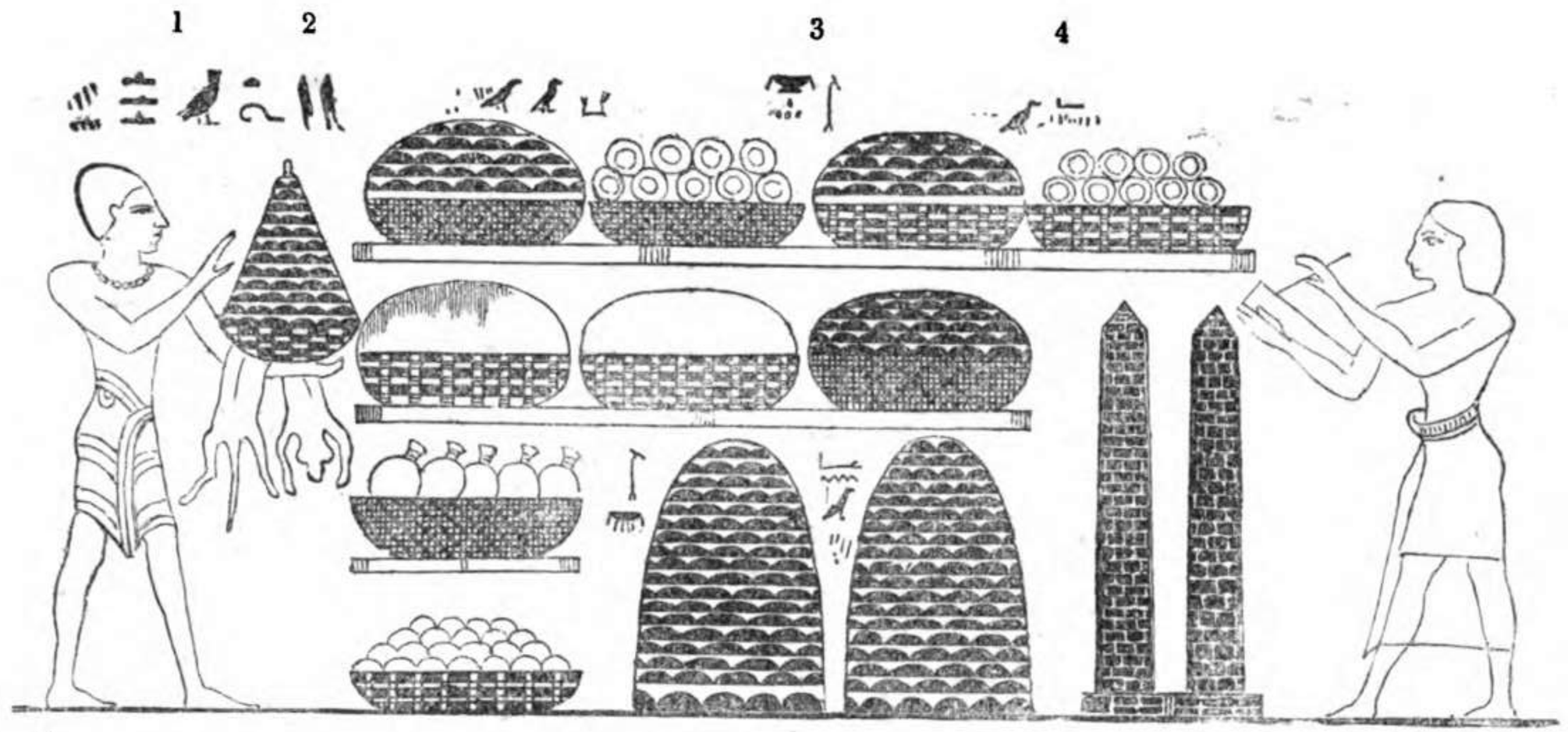
The inscription over this group reads, freely rendered, thus: "They conduct, leading in leash, the prey (جعز, Caper, *the goat*), holding it with the hand."

The next specimen, in the same line, consists of six figures; three bearing elephants' tusks, and three, logs of black and white wood. The inscription above them reads as follows:

"They sustain [on their shoulders the annually shed tusks, the inward-bent teeth of ivory. The dog deep-voiced [here, a dog in leash barking beneath]. The tusks. The agallochum [the black and white precious incense wood of Arabia and India]."

We now arrive at the first storehouse, stall, or booth of the bazaar.

There occur two words facing it. They read and render thus "رمار, *raman*, 1. A pomegranate, or 2. from its resemblance to the pomegranate, *the weight* of a pair of scales or balance with which other things are weighed." Opposite to this word, within the storehouse, stand two baskets filled with rings shaped like quoits, being the hollow circular iron pomegranate weights, which the word رمان, *raman*, describes.




1. رمان, *raman*, Malum punicum, *et per similitudinem*, Pondus stateræ quo librantur alia.
A pomegranate: also, from their likeness, the weight of *scales* for weighing other things.

2. رصيص, *rāsīs̈*, Ova invicem. Eggs piled together.

3. سعن, *sán*, Uter dimidiatus, mediâ parte truncatus.
"Large leather vessels cut through the middle, *or* in halves, for holding things."

4. ثوي, *tsuī*, Utensilia et strata domûs. Household utensils, wares, carpets, &c.
(2.) Lapides, qui pro signo redeunti noctu pastori eriguntur. Depressius signum viæ altitudine hominis sedentis.
*Sign-stones* to guide shepherds home by night. Low sign-stones, the height of a man sitting.

The second word is رص or رصاص, *ras* or *rasas:* and its definition, "Piled up eggs." Below this word, in the storehouse, stands, accordingly, *a basket of eggs.*

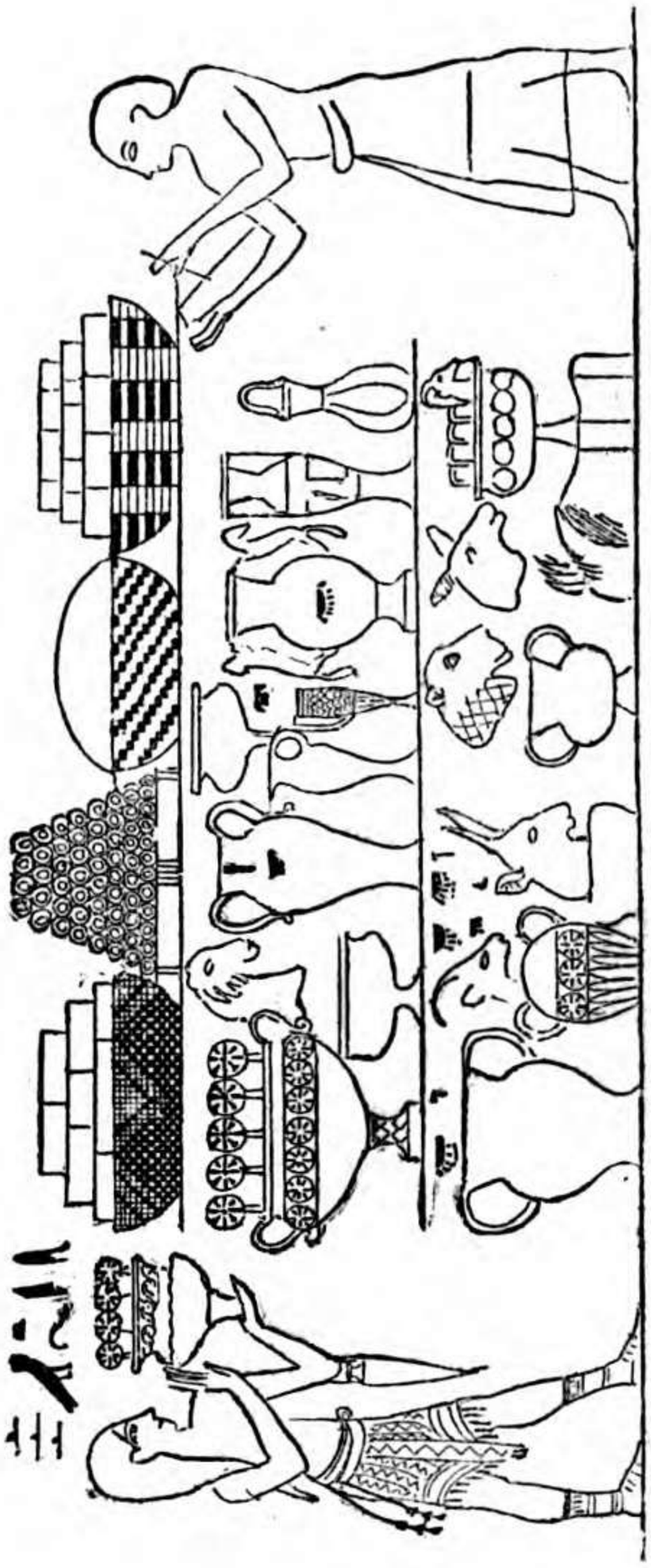
Within the store occur five words, apart from each other, so as to spare the trouble or risk of subdivision. Like the storehouse itself, they face the opposite way to the approaching travellers, reading from right to left.

The first word ثوي, *tsūi*, Utensilia et strata domûs, sc. Household utensils, or wares, floorcloths, the tiger skins both carried, and laid down. The next word, سعن, *sân*, supplies a sense self-evidencing, viz. *Leathern vessels cut into halves:* for immediately underneath it stand no fewer than nine halved vessels or baskets, some full, others empty, exactly corresponding with the definition of سعن; being doubtless the halved skin vessels there described.

The third word جعا or جعاوٴ, *jâaūt*, denotes the provision basket which stands under it, with its cover. The fourth word is سعن, again, amidst the half baskets below. The fifth and last word is equally curious and satisfactory. For it has a double sense: and both its senses, here, are alike required and apposite.

The word is ثوي, *tsūi*, and its first meaning here, *Household wares or utensils, floorcloths,*

*carpets*, &c. This definition obviously includes the whole contents of the bazaar, its *tiger-skin*



رمن, *raman*, Malum punicum, et propter simil. pondus stateræ.
A pomegranate; *also*, from their resemblance, the weights of scales.

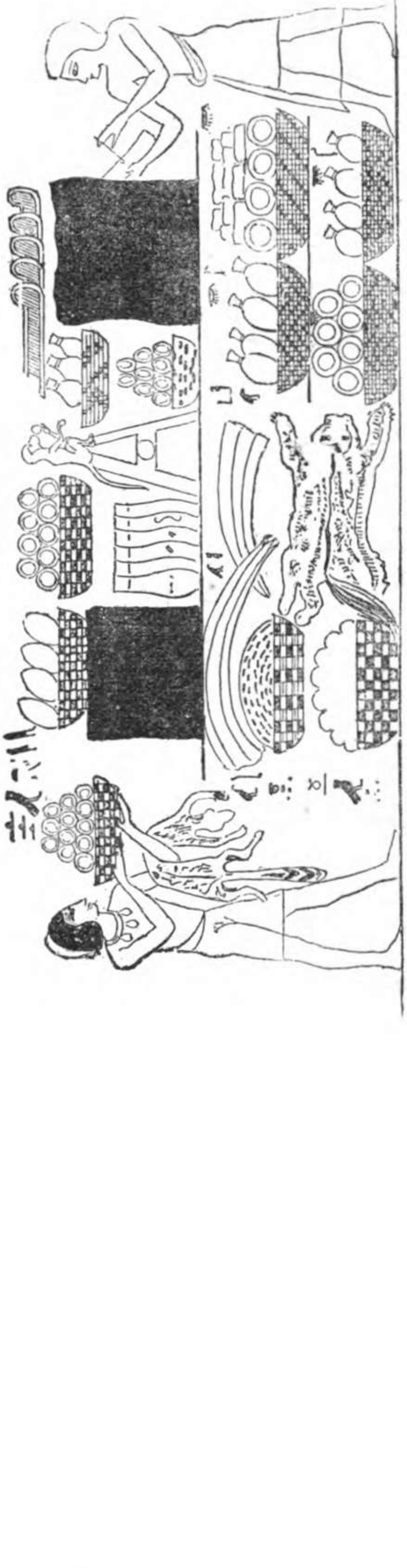
رص, *ras*, رصاص, *rasas*, Plumbum. Lapides, &c. Lead: stones, &c.

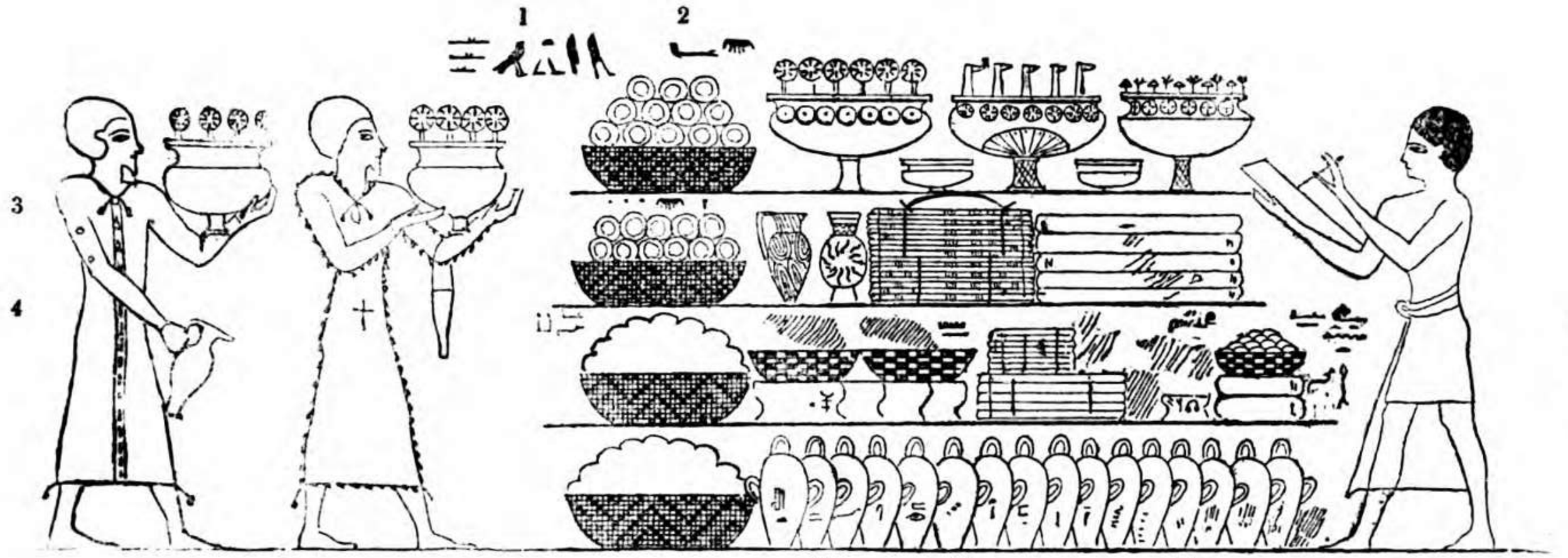
انا, *ana*, Vas: vasa. A vase: vases.

مد, *mad*, Mensura: modii genus. A kind of measure.

معز, *mdz* (?) Caper. A goat. عرا; *mara*, Pullus bovis, &c. A young ox.

*floorcloths* inclusive. The second sense of ثوي is still more striking, for it fully explains, what,






1. رمن, *raman*, Malum punicum ; *et, per similitudinem*, Pondus stateræ, quo alia librantur.
A pomegranate ; *also, from its resemblance to it*, the weight of a balance for weighing.

2. رسم, *rasam*, Scripsit, notavit, designavit. Writing, noting down, taking an inventory.

3. انا, انية, *ana*, pl. *anit*, Vas, vasa. A vase, vases.

4. ثعج, *tsâj*, Hominum iter facientium caterva. "A crowd of travellers upon a journey."

5. ثوي, *tsawi*, Utensilia et strata domus. Household utensils and carpets, rugs, &c.

6. ندش, *nadash*, Inquisivit in rem, scrutatus fuit. Investigating, making a scrutiny, taking account.

7. حباب, هب, *hab, habab*, Seria, seriæ. "A wine-jar, wine-jars."

8. وعا, *wâa*, Repositorium, theca, loculus, ubi *aliquid* reconditur *vel* continetur.
A repository, case, coffer, in which *anything* is laid up *or* stored.

9. بانيط, *batit*, Vas figulinum: *etiam aliud*, ampliore ventre, quo vinum conditur.
An earthen vase. A capacious jar in which wine is stored.

without it, appeared inexplicable. The objects between which this word is placed are two obelisks, and two things shaped like tombstones. The question was, what might these articles be? From their relative scale, the obelisks could not be colossal, yet were too large for ornaments. The tombstones were a total mystery. But the word between immediately explained both, viz. ṯwṯ, *tsūt*, "small stone columns or pillars, fixed in the desert for the guidance of shepherds: way-marks, the height of a man sitting."

The remaining storehouses, with their contents, will be sufficiently explained by the accompanying glyphographs and their glossaries.

## No. XLI.

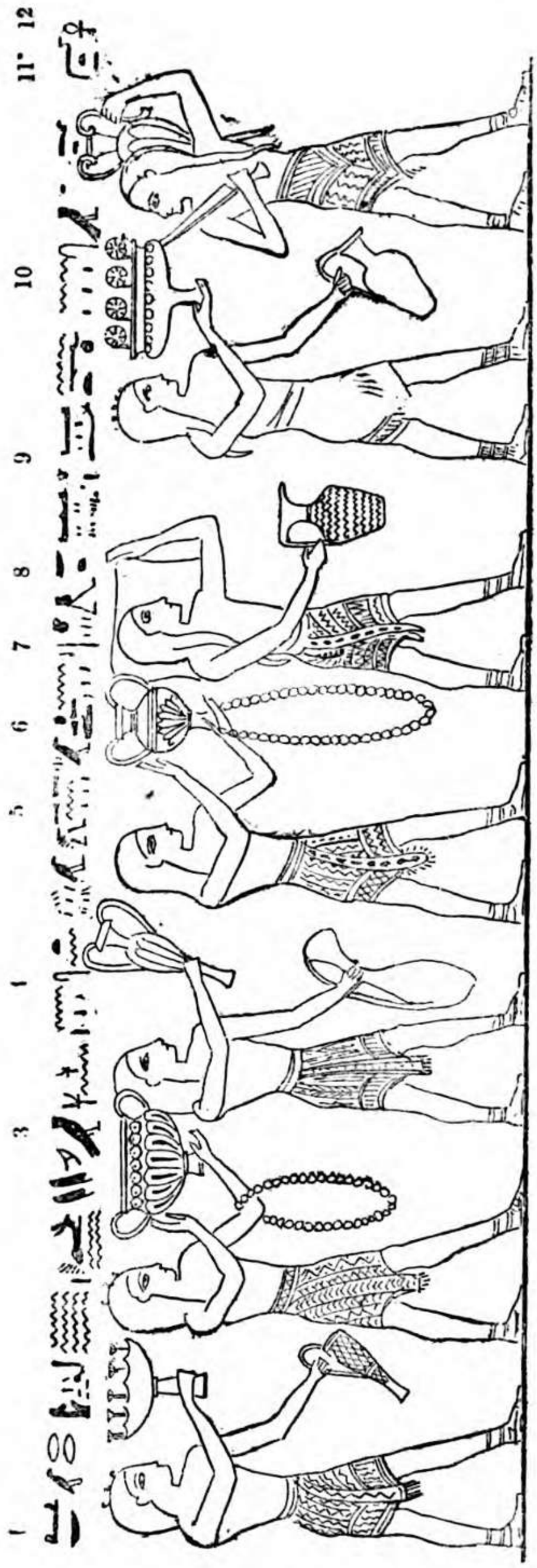
### MECHANIC POWERS.—THE PULLEY.

The problem as to the mechanic powers known to the ancient Egyptians is amongst the most difficult and disputed. While scepticism has been largely indulged as to their acquaintance with the simplest mechanic forces, their stupendous works argue their possession of some of the most complex and greatest. The problem is

solved by the tablet before us. For it demonstrates that they possessed the principle of THE PULLEY.

Observing in the storehouses, and in the vases borne by the traders, small objects like wheels with spokes, fixed upon little uprights, I was interested and perplexed by their appearance. Unable to conjecture their nature or purpose, I consulted friends. But the only conjecture offered was, that they might be intended to represent flowers. Too conversant with the correctness of Egyptian art to admit this conjecture, my only resource was the possible light derivable from the tablet itself. Seeing the word عرن, *ârn*, near the inexplicable objects, I looked for it; and found, at once, in its definition, darkness exchanged for light. The word عران signifying "The block of a pulley," or "the staff of the wheel of the pulley, through which the iron axle is passed." I examined the unknown object once more, and found the pulley, with its staff, block, and wheel, responding at every point to the definition. Even the cord of the pulley is noticed in this inscription, which one of the bearers is described as in the act of replacing, it having slipped off the wheel.

This one great mechanic power solves the enigma of the Pyramids.



1. ثم, *tsam*, Utensilia, *præsertim* utres et pocula.
"Utensils: *especially* bottles, cups. Household wares."

2. نيم, *nīm*, *i. q.* نعم, Commodum vitæ. Commoditates vitæ. The conveniences of life.

3. رحض, مرحضة, *marahddsat*, Vas in quo lavatur corpus religionis *seu* lustrationis ergo.
"The vessel in which they wash the body before the performance of religious rites."

4. اجانة, *ajanat*, Lagena, phiala, crater, *item* Urceus, hydria. Vas dimidiæ seriæ simile.
"A bottle, phial, cup, pitcher, water-jar, &c." A vessel resembling a half wine-jar.

5. رنونة, *ranūnāt*, Poculum ex quo continuo bibitur. A drinking-cup.

6. رشا, *rasha*, Funis. A rope, cord.

7. جري, *jarī*, Simul iverunt et processerunt. Going forth and jouneying in procession together (*as a caravan.*)

8.

9. عران, *âran*, Lignum *trochleæ* cui appactus *rechamus*. "The block of a pulley."
"The wood-work *of a pulley*, to which is attached *the crooked iron on each side, through which goes the axis.*"

10. عنج, *anaj*, Subductum per *exteriorem urnæ fundum*, et ad manubrium astrictum, religavit *funem*.
*A rope* carried under the bottom of an urn *outside*, and to be fastened to the handles. (*See No.* 6.)
"Bringing a rope round the bottom of a bucket, and fastening it to the handle at top." *Richardson.*

عناج, *ânaj*, Funiculus, qui ad alterutram situlæ levioris ansam religatur: *ut contineat urnam, si alterutra ansa rumpatur*. A small rope, to be fastened to each handle of a light urn, in order that it may support the urn should either handle chance to be broken.

11. دن, *dan*, Seria vini. A wine-jar. "A very large oblong wine vessel. (*Pers.*)" *Richardson.*

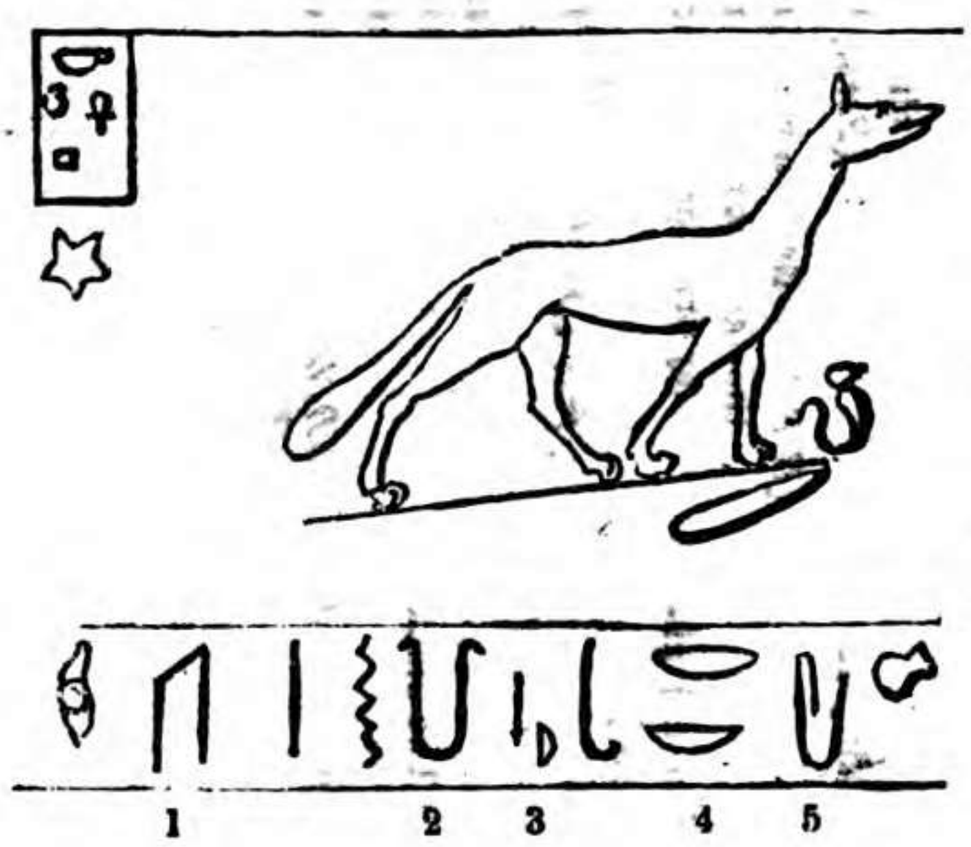
[*N.B.* The Eastern wine-jars terminate in a sharp point at bottom, as they are not meant to stand, but are kept buried in the earth, and they are represented accordingly in this Egyptian monument.]

12. اص, اصيص, *asīs*, Testa, *seu* seriæ aut hydriæ similisve fictilis pars: qua, terra impleta, seruntur odoratiores plantæ. "A jar: part of an earthen wine-jar, or water-vessel, in which, filled with earth, odoriferous plants are sown."

[*N.B.* See the flower-pot here described, in the hand of the first figure to the left of tablet.]

## No. XLII.

### SPECIMENS FROM THE PLANISPHERE OF TENTYRA.



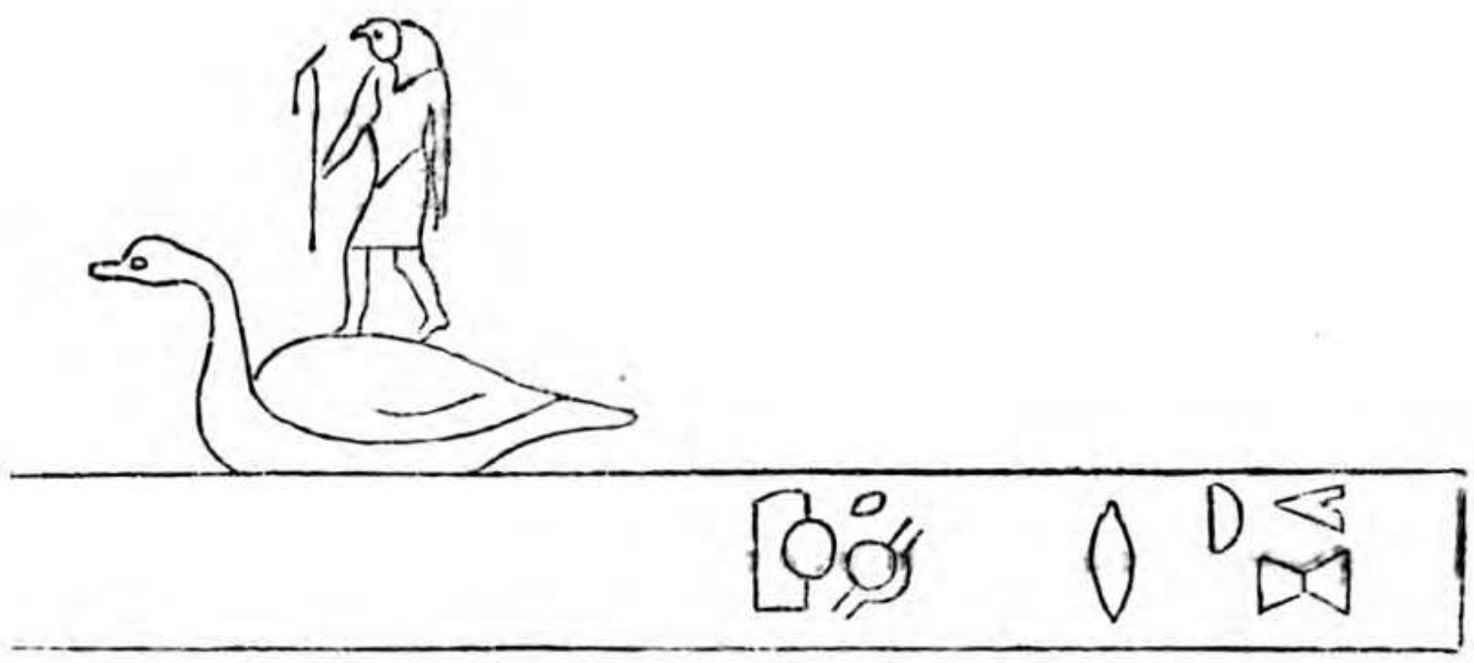
1. نجو, *naju*, Oculo maligno petens. Seeking with malignant eye.
2. هول, *hûl*, Voluit maligno oculo petere *gregem*.
   Eager with malignant eye to seek *the flock*.
3. داي, *dâi*, Insidiatus fuit gregi *lupus*.
   Laying snares for the flock *the wolf*.
4. نام, *nam*, Rugiit. Roars.
5. امر, *amar*, Lupus. The wolf.

1 2 3 4 5



وهت, *wahat*, Pressit, compressit. Presses, compresses.

دحروجة, *duhrujat*, Fimus, vel pillulæ ex eo, quem volvit *scarabæus*.
Manure, or little balls of it, rolled into balls by *the beetle*.





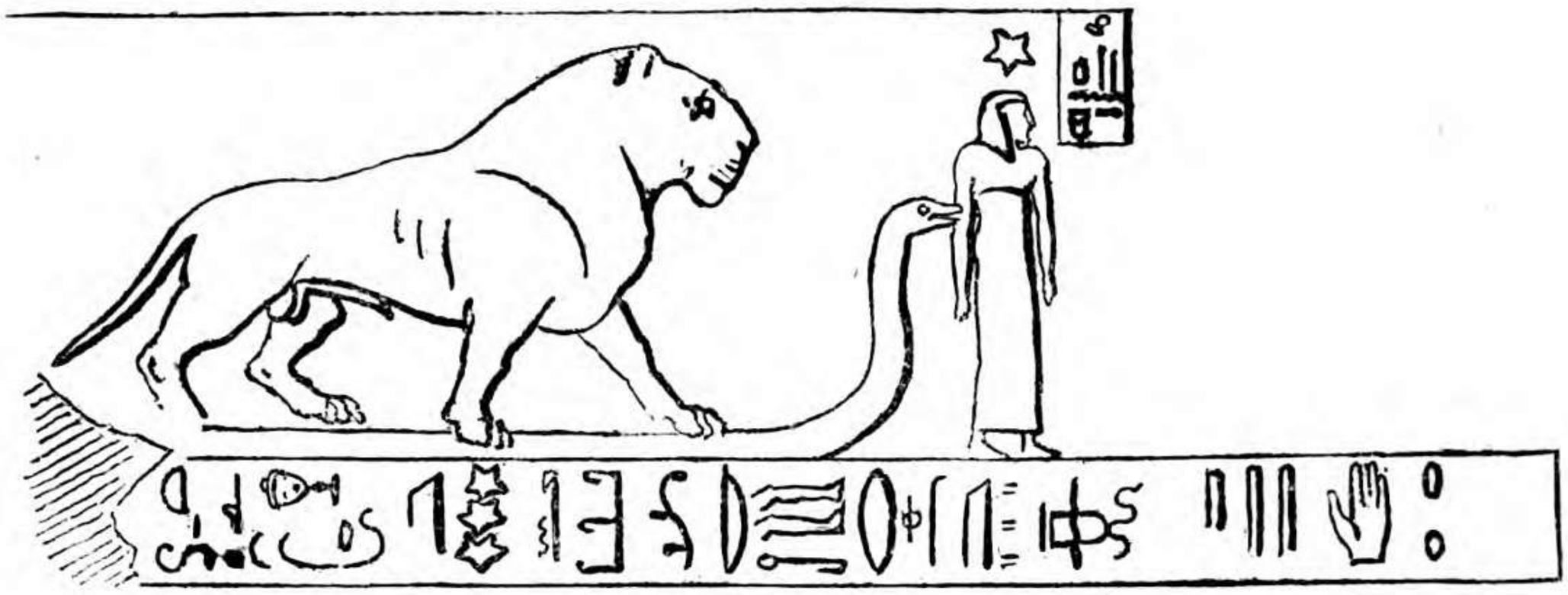
نجام, *nuham*, Nomen avis rubræ, quæ formâ anserem refert. The name of a red bird, in form resembling a goose.

نا, *nw*, Surrexit cum labore. Rising with effort.

نا بحمل, *nu behamal*, Assurrexit cum onere. Rising up under a load.



كيح, *kīh*, Crassus et grossus *homo*. A big heavy *man*.



دارا, *dara*, Fulsit et scintillavit. Shines and twinkles *the star*.

دري, Fulgens *stella*. A shining *star*.

كهكهة, *kahkahat*, Vox leonis : *pecul.* rugientis. The voice of the lion : *espec.* roaring.

مجن, *majan*, Durus ac crassus fuit. Fierce and strong (*a lion*).

رغا, *ragu*, Vociferatus fuit. Roaring.

كلح, *kalah*, Austero et tetrico vultu fuit : rinxit. Of austere and grim aspect : grinning and showing the teeth (*like a dog*).

وهوه, *wahwah*, Rugiit *leo*. Roars *the lion*.

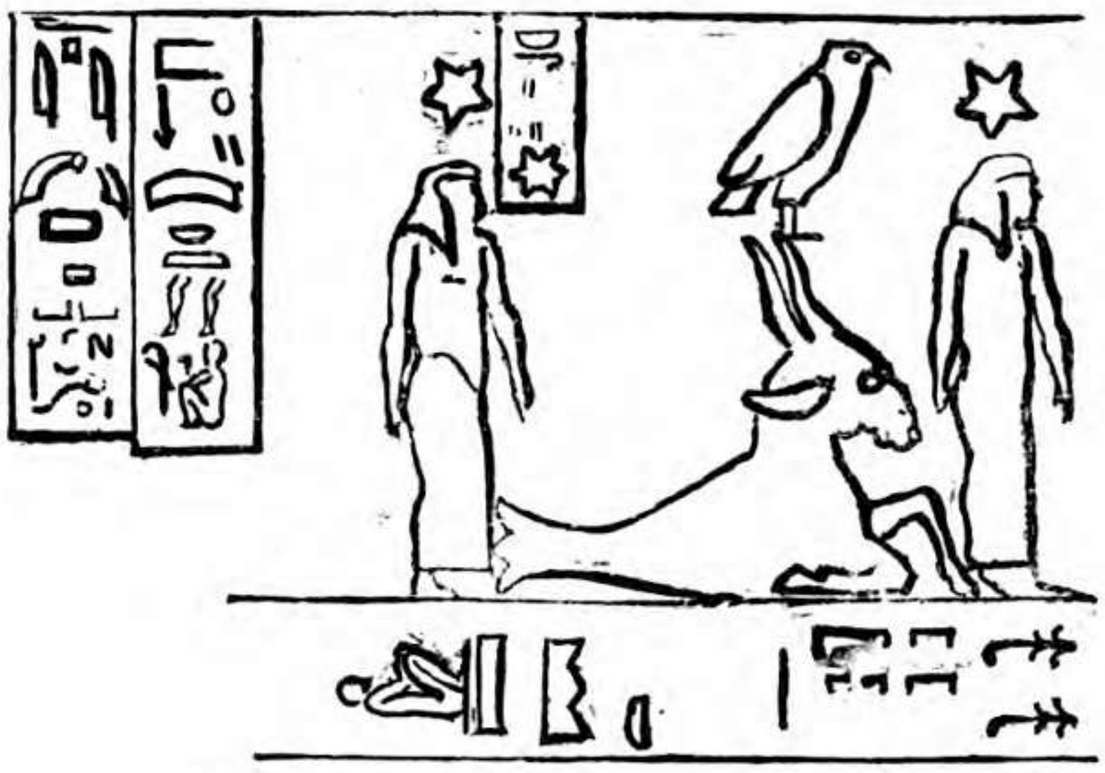
هجاس, *hajas*, Leo. A lion.

وعك, *wâk*, Vehemens æstus. The vehement heat.

ير, *īr*, Caluit, ferbuit. Burns, rages.*

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* Est etiam *Leo* signum cœleste, ex duodecim per quæ Sol Zodiaco decurrit, in quod cu ingreditur, *maximi calores sunt*. A sign of the Zodiac, into which when the Sun ente *the heats are greatest*.



هبهاب, *habhab*, Caper, *i. e.* dux gregis [*Capricorn*], *et* Aurora. A he-goat, *i. e.* the leader of the herd; *also* Aurora.

جعب, *jâb*, Humi prostravit: humi prostratus fuit. Prostrating on the ground. Prostration on the ground.

جثا, *jatsa*, Incubuit inseditque genubus. Lying down and resting on the knees.

حنا, *hani*, Inflexus fuit. He bends down. Bent, bowed down.

طوي, *twī*, Accessit considendi ergo. Come for the purpose of sitting down.

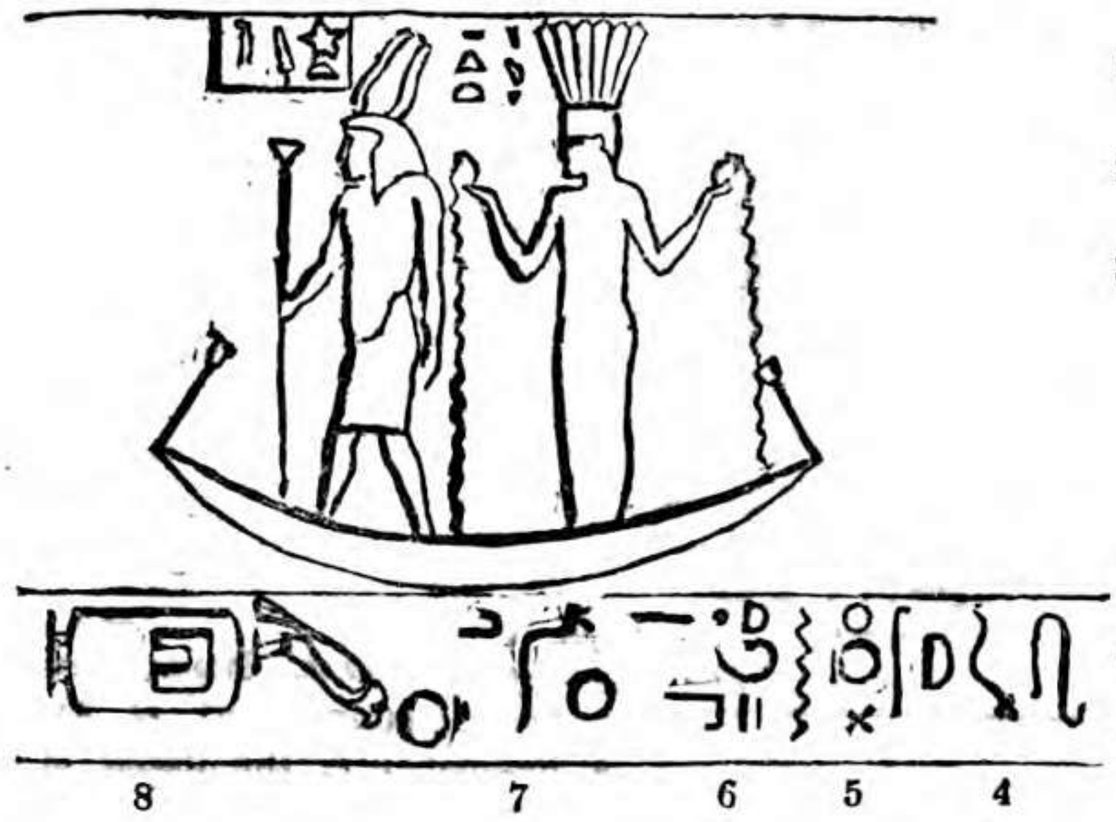
هجر, *hajar*, Meridies, Medium seu ferventior pars diei. Midday. The meridian. Meridian heat

ارح, *arach*, Expansiore ungula *caper*. A broad-hoofed he-goat.

رضم, *radzam*, Procubuit: Semet in terram conjecit. Lies down: casts himself to the ground.

عيوق, *âîuk*, Capella sidus. Stella lucida Aurigæ: *scil.* Capella. The bright star in Auriga: capella *or* the goat.

These decypherments, authenticated in each of the foregoing examples by the figures and actions of the animals which they explain, will serve as an introduction to one of a very different character: in point of evidence, of the same value with the preceding ones which contain their own vouchers.



1. ادم, *adam*, Adam ?

2. حوا, *hūa*, Eve ?

3. مر, *mara*, Transiit, prætervectus fuit.
Voyaging, borne along.

4. حدل, *hadal*, Declinavit a recto.
Falling from uprightness.

8 7 6 5 4

5. وقي, *wakī*, Timuit, coluitque Deum : pius fuit.
The servants and worshippers of God.

6. دفن, *dafan*, Vagans quò voluit, ac pro libitu, citra necessitatem incedens quò velit *homo*.
Man wandering at will, and, without necessity, going whithersoever he will.

7. وحي, *wahī*, Res revelata, suggesta, *pecul.* divinitus.
A thing or matter revealed, suggested, *espec.* from God.

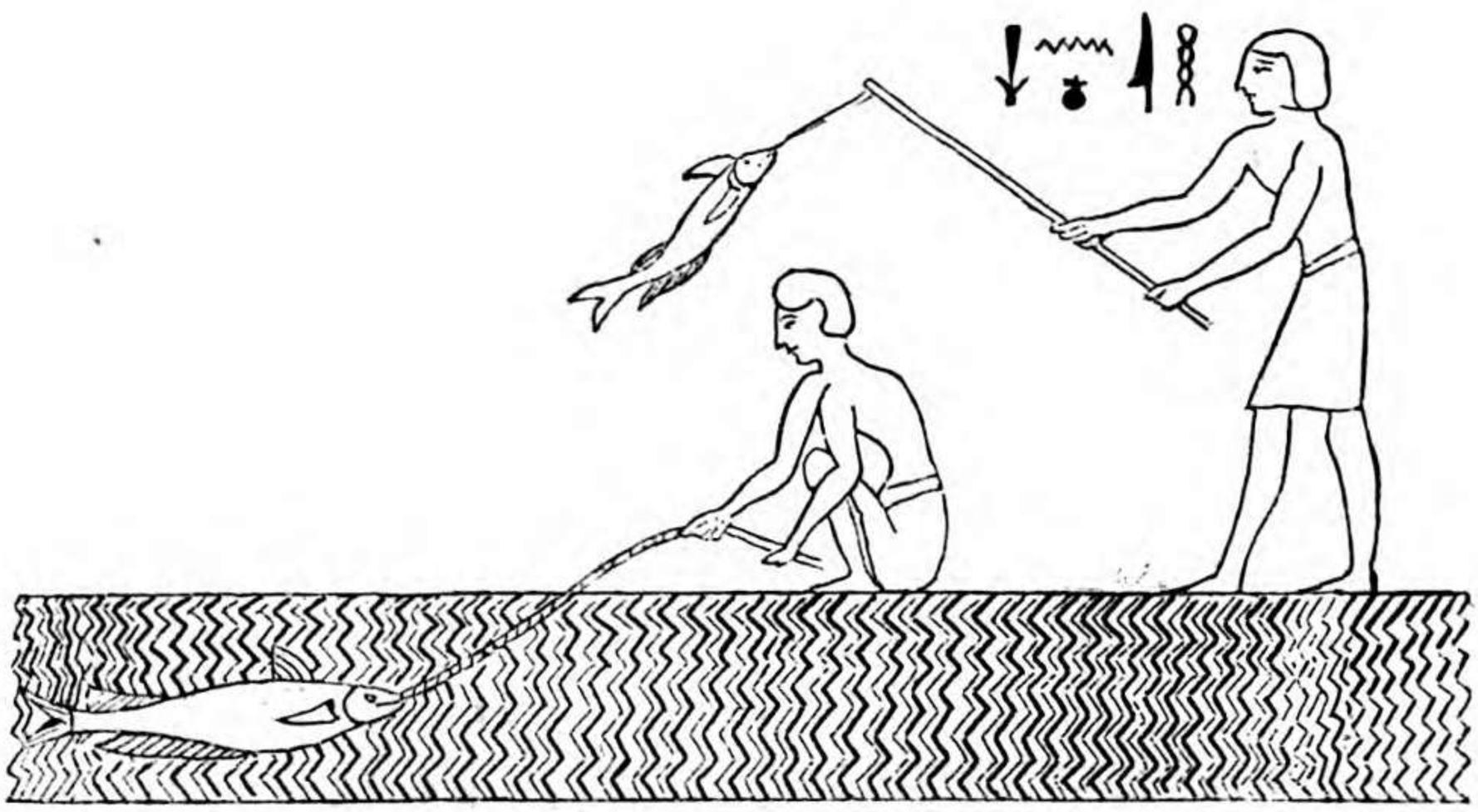
8. هوي, *huī*, Dementavit, fascinavit *eum Satanas*, et seduxit.
SATAN, dementing, fascinated, and seduced *him*.

It has already appeared that representations of the Fall, form a prominent series among the subjects treated of upon the hieroglyphic monuments of Egypt. We have seen that event in all its leading circumstances depicted, at once, with a fulness of correspondence with the Mosaic account, and with a minuteness in the details to be rationally explained only as resulting from a pure patriarchal tradition. It is quite essential

to have these points of facts present to the mind, when weighing the probabilities respecting the symbolic tablet from the planisphere of Tentyra, whose inscriptions supply the materials of the above decypherments. Since, if the Egyptians possessed traditionally the Scriptural details of the Fall, there is nothing extraordinary in the supposition, that they also possessed the history, and the names, of our first Parents. In truth it would be extraordinary, if the first Egyptians, the immediate descendants of Noah, did not. The question before us, therefore, is not one of antecedent likelihood, or unlikelihood: it is a question, simply, of experiment and evidence, like all that have preceded it in the present work. What, then, in this example, is the matter-of-fact state and amount of the evidence? 1. In this tablet, we have the figures of a man and a woman, with two words between, so placed, that they *might* stand appropriately as their proper names. 2. That next the man, in three characters of forms and powers previously authenticated by countless experiments, is the Arabic word ادم, *adam*. 3. The word being certain, the only question, that can fairly arise is whether this word does, or does not, denote the proper name ADAM. 4. The second word, facing the woman, reads حوا, *hua*, being the Arabic name for EVE:

only the characters are less clear, and consequently less certain. The two names, however, standing together, should be held as mutually corroborative. 5. The woman, here, is employed in the same action, in which she appears in the pomegranate trees already before the reader, viz. in the act of pouring liquid from vessels with narrow spouts, apparently wine-jars. 6. The emigration of the two figures in a boat, *might*, not unappropriately, symbolize the banishment from Paradise. 7. The corroboration of the foregoing circumstances, afforded by the independent correspondence with them of the whole decypherment, is left without comment to the consideration and judgment of the reader.

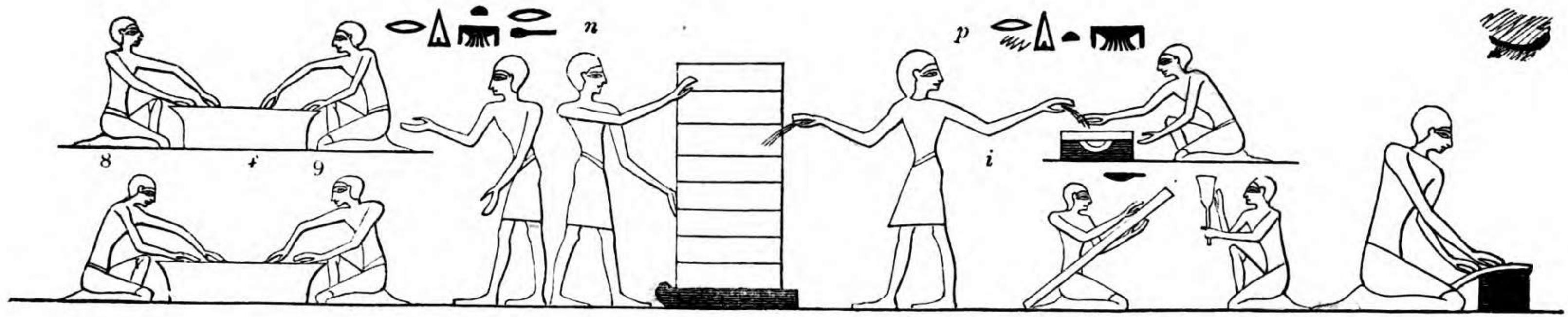
## No. XLIII.



Traxit, trahendo duxit. Drawing, dragging, pulling out, جر, *jara*.

Nom. piscis sine squamis. (*conf. Freytag.*) اربيان, رب, *arbian*.
The name of a fish without scales.

## No. XLIV.








ندا, *nada*, Conjecit in ignem. Casting into the fire.



نم, *nam*, Nummus, Pecunia signata. Coined money.



نوي, *nwī*, Niti jussit concordante socio suo.
Exhorting the fellow-labourers to work well together.



ندا, *nada*, Conjecit in ignem. Casting into the fire.



نم, *nam*, Nummus: pecunia signata. Coined money.



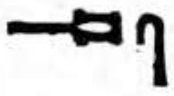
نعج, *nâj*, Canduit. Candor, sincera albedo. (White heat?)



عين, *âīn*, Aurum. Nummus aureus. Gold. Gold coin.



عين, *âīn*, Aurum. Nummus aureus. Gold. Gold coin.



اج, *aj*, Flagravit, exarsit *ignis*. Burns fiercely, rages, *the flame*.



نعج, *nâj*, Canduit. Candor, sincera albedo. (White heat.)



درر, *darr*, Flatus venti. Movit, agitavitque ventus.
A blast of wind. Agitated by wind. [*Blower and blowpipe.*]



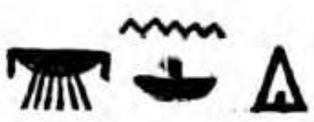
ما, *ma*, Liquidus. Liquid. [Liquid gold?]



سام, *sūm*, Aurum et argentum. Gold and silver.



بزا, بسرا, *baza*, i.q. عدل, Æquipolluit, par fuit. Æquipondium.
Equal, equally balanced. Equiponderant.



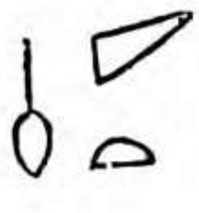
دام, i.q. عمد, *dâm*, Fulcivit, sustinuit inclinantem *rem*.
Supporting anything sinking down.

## No. XLV.

## EGYPTIAN BRIDALS.



*The bride and bridegroom after the ceremony.*



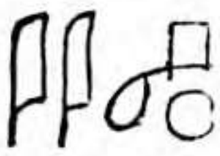
ادم, *adam*, Amore junxit.
Joined together by love.



هن, *han*, Mulier. The woman.



دنا, *dana*, Propius adduxit.
Draws nearer.



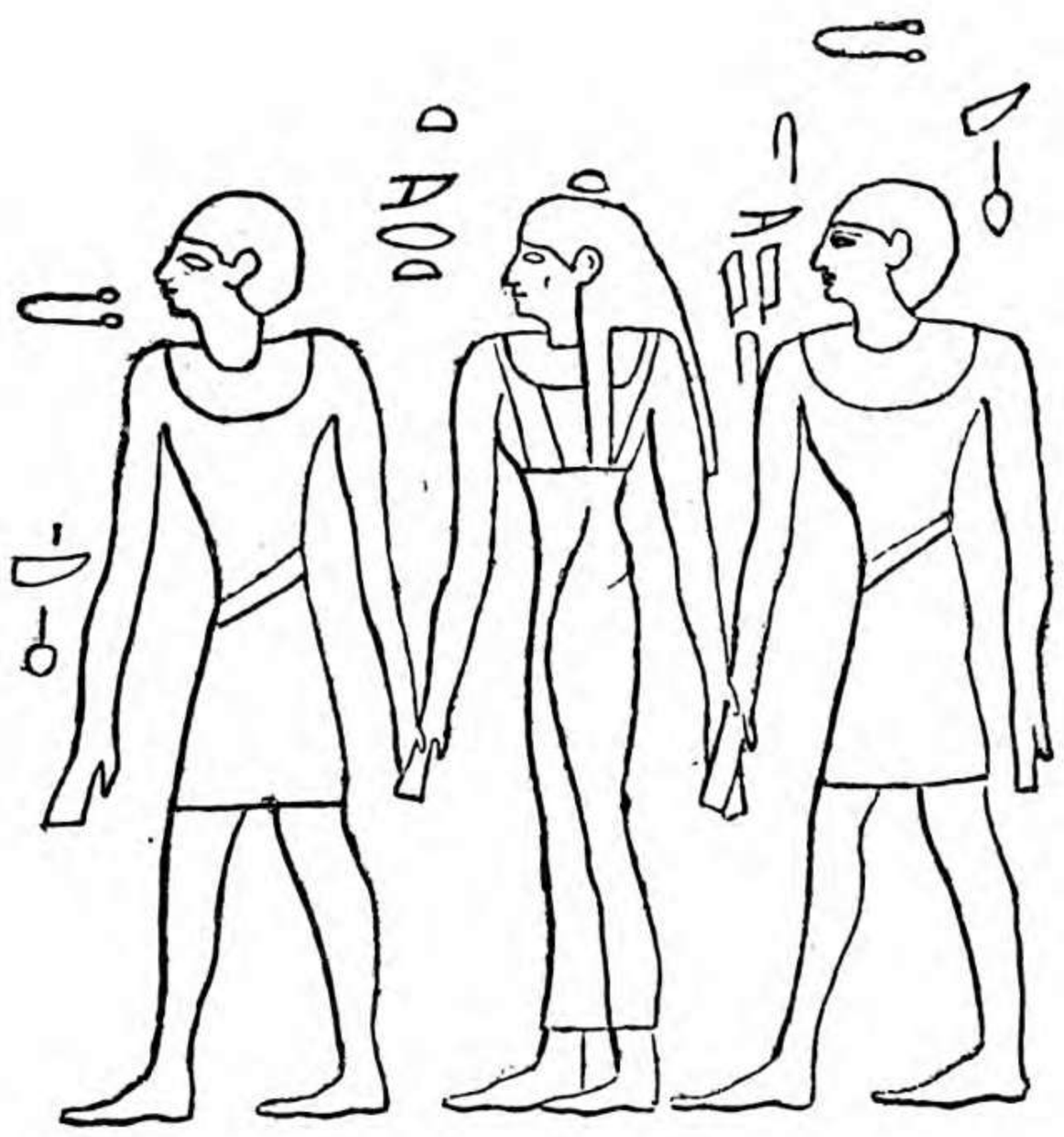
رضا, *radza*, Studuit placere *alteri*.
Studious to please.



نوم, *nûm*, Conquievit *in alio*, fretus *eo* nixusque fuit.
Resting *on another*, relying and leaning *on him*.



رحم, *raham*, Propitius, et tenero animi affectu fuit.
Propitious and tenderly affected towards.



*Ceremony of conducting the bride to the bridegroom.*

[The word repeated beside each conductor.]

هدي, *hadī*, Deduxit *sponsam* ad *sponsum*.
Conducting the *bride* to the *bridegroom*.

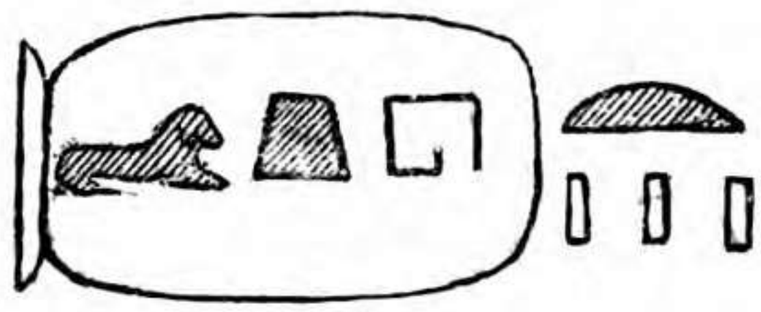
هجر, *hajar*, Decessit a suis.
Leaving her own people.

"Forget, also, thine own people,
And thy father's house." —*Ps.* xlv. 11.

هم, *ham*, Solicitudine affecta fuit.
Full of anxious solicitude.

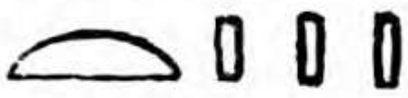
مهنان, *mahanan*, Famuli duo. Her two attendants.

## No. XLVI.

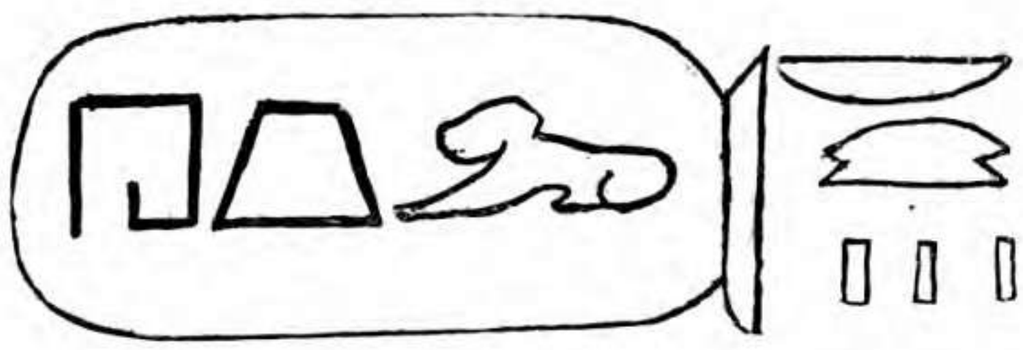




همام, *humām*, Leo. "A lion."
Heros *seu* Rex magnanimus.

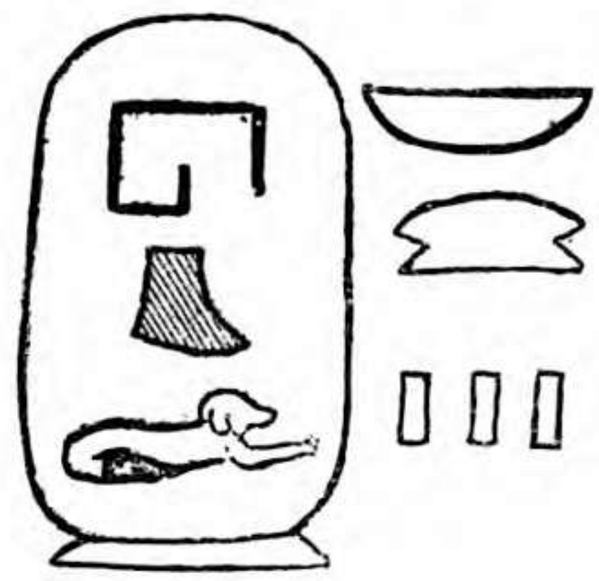


ماي, *maī*, Extendit (se).
"Stretches" (himself).



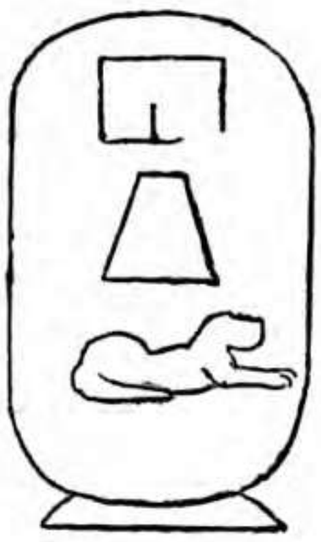
همام, *humām*, Leo. "A lion."

ماي, *maī*, Extendit. "Stretches."



همام, *humām*, leo. "A lion." Heros. "A hero king."

ماي, *maī*, Extendit (se). "Stretches" (himself out).



همام, *humām*, Leo. "A lion."
Heros *seu* Rex magnanimus.

## No. XLVII.



ع, *wāv*, Nocturnus vigil. "A night scout."

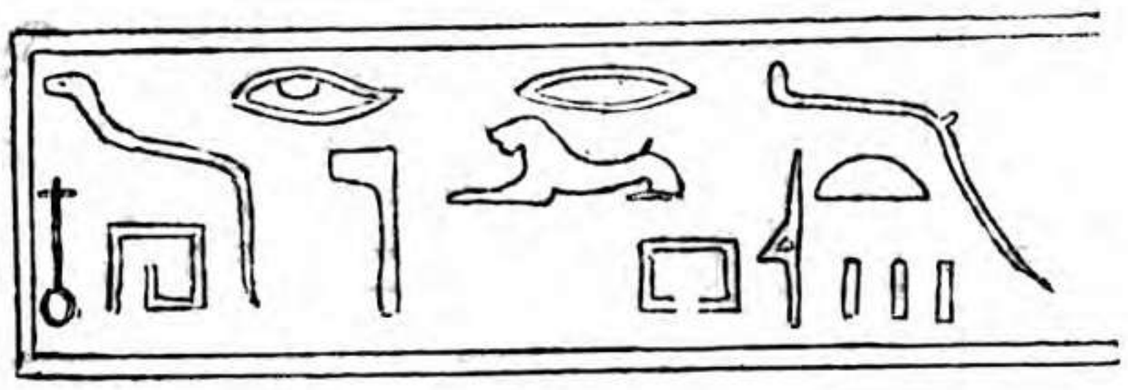
نام, *nām*, Rugiit *leo*. "Roars *the lion*."



اما, *ama*, Vociferatio *felis*. "The cry *of a cat*."

نام, *nām*, Rugiit *leo*. "Roars *the lion*."

## No. XLVIII.





دمر, *damar*, Perdidit, exitio dedit. "Destroys: gives to destruction."

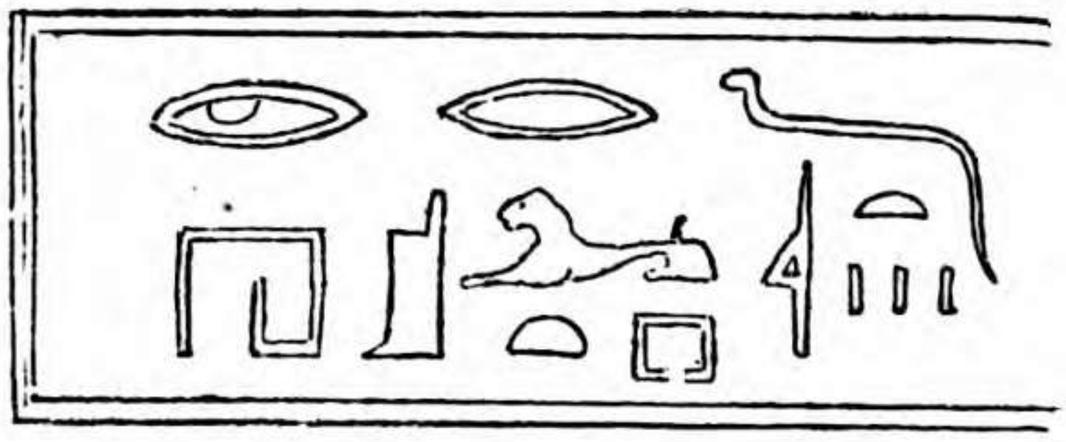
نام, *nām*, Rugiit *leo*. نمر, "Roars *the lion*."

رزم, *ruzam*, Leo. "A lion."

دس, *das*, Occultavit *dolum*.

دساس, *dasus*, Genus *noxii serpentis*.

## No. XLIX.

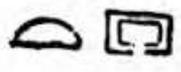




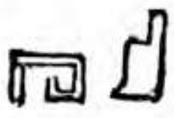
دمر, *damar*, Perdidit, exitio dedit. Destroying, giving to ruin.



نام, *nām*, Rugiit *leo*. "Roars the lion."

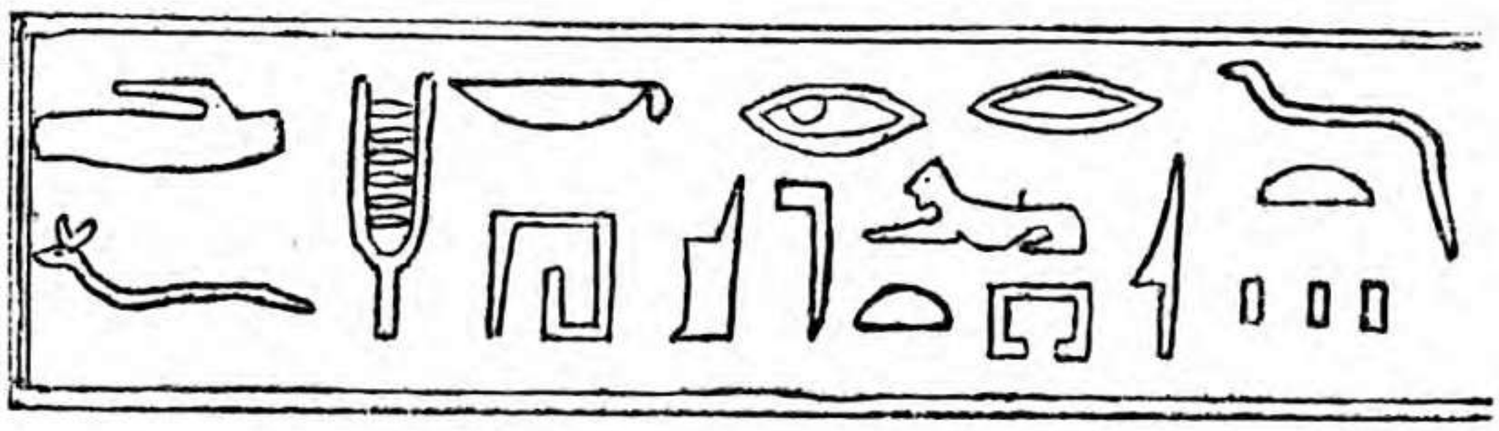


منة, *mant*, Robur. Robustus, validus.



صمة, *sūmat* Leo. "A lion."

## No. L.



دمر, *damar*, Destroys: gives to ruin.

نام, *nām*, "Roars *the lion*."

منة, *mant*, "Strong: powerful."

رزم, *ruzam*, Leo. "A lion."

دس, *das*, Concealed. A noxious serpent.

## No. LI.



نا, *nu*, Surrexit *contra illum*, *vel* نوه, Caput extulit.
Rose up *against him*. Raising the head.

رزم, *ruzam*, Leo. "A lion."

نام, *nām*, Rugiit *leo*. Roars *the lion*.

دمر, *damar*, Perdidit, exitio dedit. Destroys, gives to destruction.



نا, *nu*, Surrexit *contra illum*, *vel* نوه, Caput extulit.

نام, *nām*, Rugit *leo*.

دمر, *damar*, Perdidit, exitio dedit.



عمد, *âmd*, Sustentavit.

همام, *himham*, Leo. "A lion."

راية, *raît*, Vexillum.



ناه, *nawh*, Caput extulit, *vel* نا, *nu*, Surrexit *contra illum*.

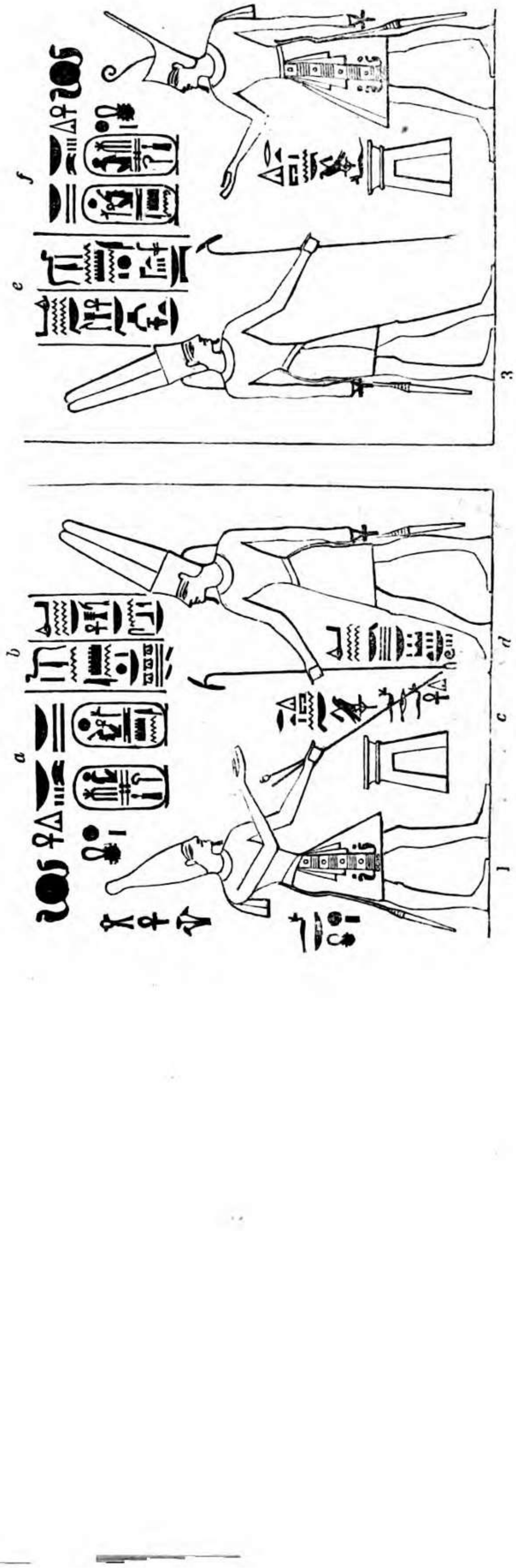
رزم, *ruzam*, Leo. "A lion."

هنع, *hanaw*, Inflexit. Demisit se. Bowing down. Crouching down.

نعي, *ndī*, Nuncius mortis. "The messenger of death."

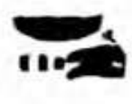


No. LII.





وتد, *watad*, Firmiter adegit impegitque *palum*. Striking a staff into the ground.



امام, *Imâm*, Rex, *seu potius* Imperator. The king: the Emperor.



ماا, *maa*, Extendit. Stretches out.



هوي, *hwī*, Exporrexit et protendit *rem, uti et gladium, ut quoque manum*. Reaching forth and protruding anything, *as a sword, also his hand*.







ند, *nad*, Idolum, simulachrum. An idol: an image (statue).



مسبت, *masabt*, Extendens se. Reaching himself out (*or* forward).



مرجم, *marajam*, Collum extendens. Stretching forth the neck.



درا, *darī*, Benigne leniterque tractavit, blanditus fuit.
Receiving benignly and kindly: treating soothingly.



دير, *dīr*, Princeps populi. The Prince of the people.



مراي, *marai*, Ex adverso spectans. Looking at face to face.



هيط, *hīt*, Accessus, appropinquatio. Access, approach. *The entrée.*



نحو, *nahu*, Tetendit, contendit *aliquem versus.*
Going towards *another:* Approaching *him.*



ند, *nad*, Idolum, simulachrum. An idol: an image.



امام, *Imâm*, Rex, *seu potius* Imperator. The king, *or rather* the Emperor.



وعد, *wad*, Prædixit, significavit futurum *alicui* quid: *pec.* boni.
Predicting, auguring, prognosticating: *especially* any good *to any one.*



نوف, *nūf*, Beneficentia. Beneficence: benevolence.



دمي, *damī*, Facilem aditum dedit. Granting ready access



ند, *nad*, Idolum, simulachrum. The idol: the image.



من, *man*, Benevolus, benignus, et propitius *in eum* fuit.
Benevolent, benignant, and propitious *towards any one.*



وتد, *watad*, Firmiter adegit impegitque *palum.*
Strongly striking, impinging, a stake or staff into the ground.



وتد, *watad*, Firmiter adegit impegitque *palum*.
Strongly driving, impinging, a *pin* or *peg* into the ground.



امام, *Imâm*, Rex, *seu potius* Imperator. The king, *or rather* the Emperor.



ماا, *maa*, Extendit. Stretching out.



هوي, *hwī*, Exporrexit et protendit *rem*, uti et *manum suam*.
Reaching forth and protending *anything*, as *the hand*.







ند, *nad*, Idolum: simulachrum. An idol: an image.



مسبت, *masabt*, Extendens se. Reaching himself out.



صنم, *ṡanam*, Formavit finxitque idola. Idolum. Idol-maker.
(Metallis confecta idola. Idols made of metal: *conf. Freytag in voc.*)



درا, *darī*, Benigne leniterque tractavit, blanditus fuit.
Treating benignly and kindly, receiving soothingly.



عبر, *áir*, Princeps populi. The Prince of the people.

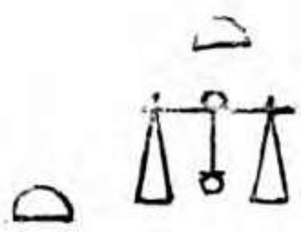


رمز, *ramaz*, Innuit, indicium fecit, *motâ manu*.
Making signs *with the hand*.

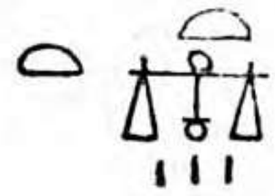


من, *man*, Benevolus, benignus et propitius *in eum* fuit. Rogavit ut propitius esset.
Benevolent, benignant, propitious *towards anyone*.

## No. LIII.



مِن, *mañ*, Libra. A pair of scales. A balance.



مِن, *mañ*, Libra. A balance: a pair of scales.

وايَة, *waït*, Ampla scutella. A large saucer (*i. e.* the *basins* or *pans* of the balance).

[If one word, it will be نمي, *namī*, Sacoma, pondus libræ. The weight of a balance: anything put into scales to make even weight.]





اثا, *atsa*, Petivit feriitque sagittâ. Discharging, and piercing with, an arrow.





روق, *rūk*, Vehementer cucurrit. Running vehemently.



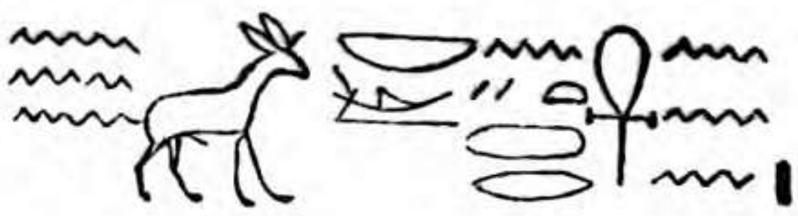
واي, واة, *waī*, *waat*, Onager. A wild ass.
Asinus Indicus uno cornu. — *Plin.*
The unicorn.



ندص, *nadaṣ*, Exivit: *uti ut res una ex aliâ*. Going out: *as one thing out of another*.

حنا, *hana*, Curvus, incurvatus fuit. Curved, crooked, curling.

حنش, *hanash*, Serpens, Vipera. A serpent: a viper, *or* نهس *nahash*, Momordit *serpens*. Bites *the serpent*.



واي, *waī*, Onager. The wild ass.

نقر, *nakar*, Percussit: perfodit rostro. Strikes: pierces with his horn.

منة, *manat*, Robur: potentia. Robustus: potens. Strong: powerful.



نجمة, *najamat*, Asinus. The ass.

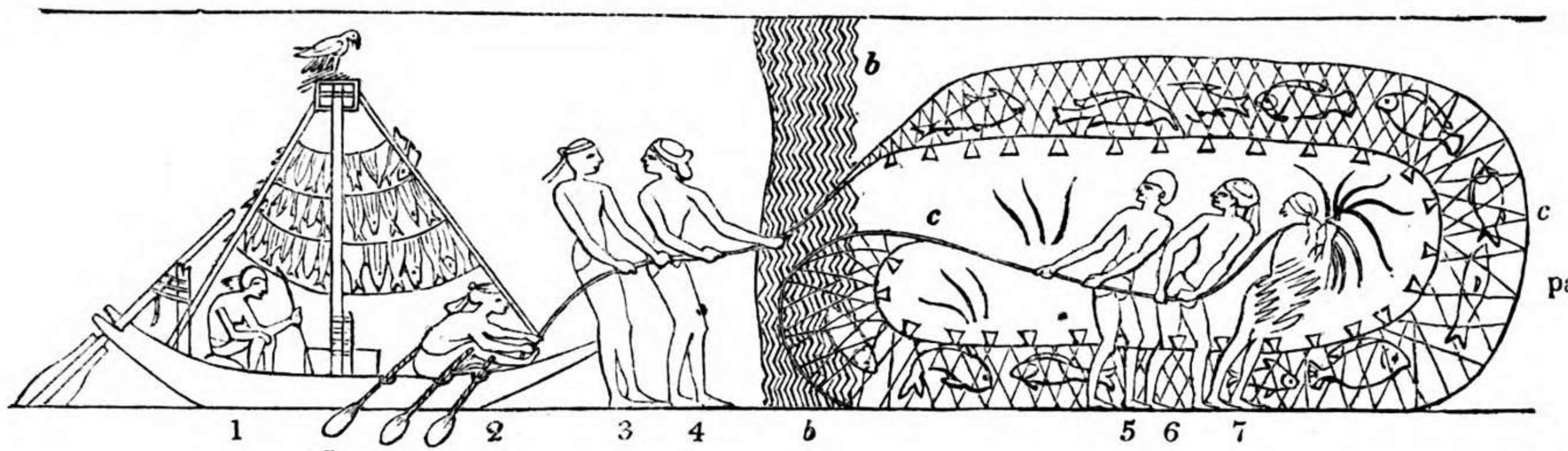
اذن, *adzan*, Auritus, magnas habens aures (*de bruto*). Long-eared.

## No. LIV.



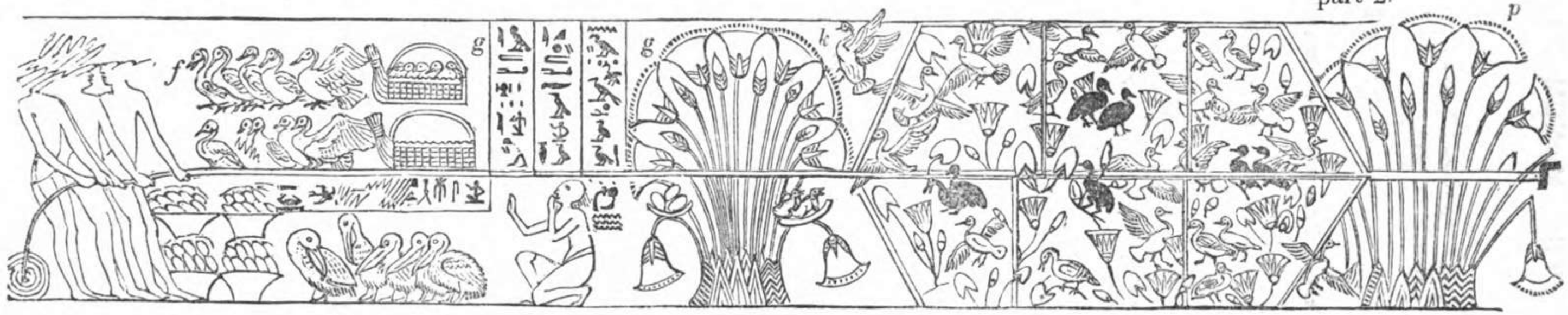
وتد, *wated*, Impegit seu depegit *palum*.
Hammering or driving in *a stake*.
Palus, paxillus, qui in terra *vel* pariete pangitur.
A stake or holdfast, which is driven into the earth or into a wall.

توتيد, *tawatid*, MALLEUS, cujus percussu depanguntur pali *aut* paxilli.
A MALLET, by whose stroke stakes or holdfasts are driven in.




part 1.

part 2.




Avide captavit *prædam*, هبص, *habaṣ*, Greedily capturing *the game*.

Irruit in *eum, pecul*, de improviso, هجم, *hajem*, Rushing upon *any one especially*, by surprise *or* unawares.

Nuncius mortis, نعي, *nâī*, Messenger of death.

Universam capit *rem*, وعن, *wân*, Taking, seizing, capturing the whole [*flocks*].



أوي, *awī*, Aves congregatæ. Birds flocking together.



أضا, *axa*, Palus, et Salicetum: arundinetum [*papyretum*].
"Stagnant water: a marsh, willow-ground, or any place where it collects."



درا, *dara*, Occuluit se latuitve ut caperet quid: *ut feram*. Concealing himself, lying hid to catch *game*.
Quicquid tegit *venatorem*. "Any thing behind which a sportsman conceals himself from his prey."



هوي, *hwī*, Exporrexit et protendit *manum suam* innuendi et indicium faciendi causâ.
Extending and reaching out *his hand* for the purpose of beckoning and making signs.



غنم, *ganem*, Præda. The game.



رجرج, *rajraj*, Huc illuc, ultro citroque, motus fuit. Moving to and fro.



نعي, *nāī*, Disgregatæ [*aves?*]. Dispersed *or* scattered [*birds?*]. Nuncius mortis. The messenger of death.

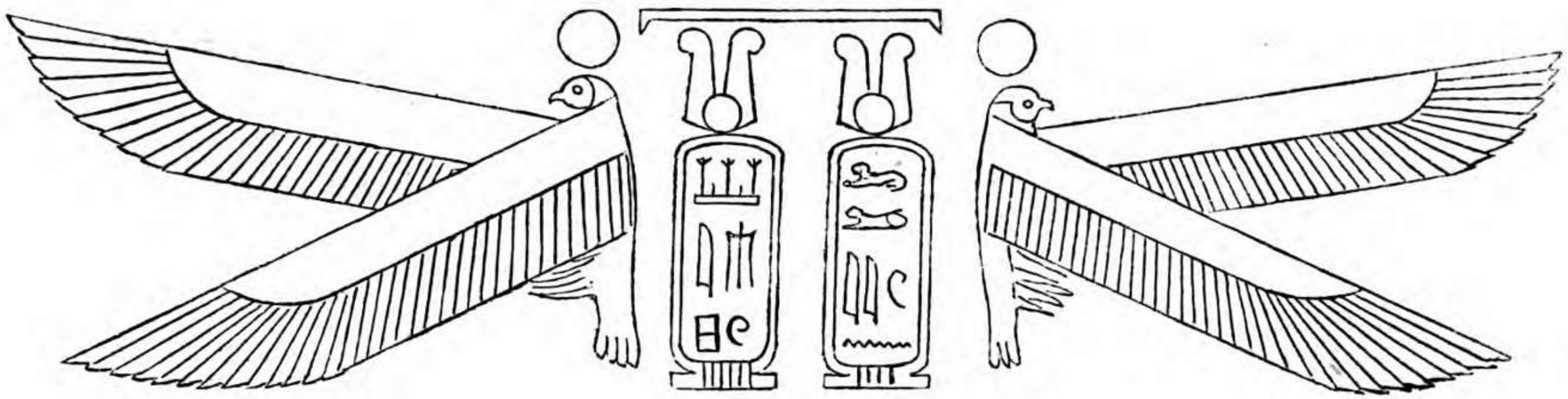


أوي, *awī*, Aves disgregatæ. Dispersed *or* scattered birds.



رمي, *ramī*, Jecit, projecit, abjecit *e manu rem*. Casting, projecting, throwing *any missile from the hand*.

## No. LVI.



Accipiter qui *Sacer* dicitur. The Saker falcon. *bwhat*, بوهة.

Manibus ambabus percussit. *rabaz*, ربض et ربز.
Striking with both hands [*i. e.* claws].

Motitavit alas suas *avis*. *hafa*, هفا.
Moving its wings (a bird).

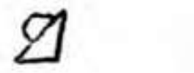
*rafraf*, رفرف, Motitavit alas circum aliquid, *uti et cum prædam captat.*
Encompassing anything with its wings: *as a bird when seizing its prey.*

## No. LVII.

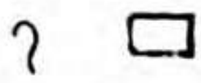
## SPECIMENS FROM THE ZODIAC OF TENTYRA.



نعجة, *nâjat*, 1. Ovis. A sheep. (2. Bos sylvestris. A wild ox.)



نضر, *nadzar*, Nitore fulsit. Nitor: splendor. Shining with brightness. Brightness: splendour.



هفاف, *hafaf*, Splendens, fulgens. Resplendent, shining.



نون, *nûn*, Piscis. The fish. [The constellation *Piscis*.]



نجم, Stellæ: sidera. The stars.



فن, In varia genera distribuit *populum*: diversorum generum fecit.
He [God] distributed into various races the people: He made them of divers kindreds.

نا, Occidit (in occasum declinavit) *sidus*, opposito sidere simul oriente. Occasus sideris, *seu* ipsum sidus. The setting of a star, *or* a star itself. The setting of a star in the west, while an opposite star rises.

نا, (Same word and definition.)

دب, Extendit (*manus*), *i. q.* ببدّ, Manuum extensio, *ac* jactatio quæ inter eandem fit. [N. B. the figures all *in motion*.] The swinging of the hands made in walking.

نجم, Stellæ: sidera. The stars.

لالا, Fulsit *stella*. Shines, twinkles, the star.

هدي, *i. q.* نهار, Dies. The day.



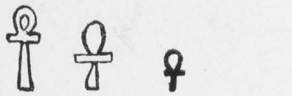
ابو الهو, هو, *hû, abû-al-hû,* Lyra. The Lyre [i e. the constellation *Lyra*].

نادة, *nadat,* Corona circum Solem *vel* Lunam. A halo *or* circle round the Sun or Moon.
[This definition explains the globe with a circle round it, so frequent in the hieroglyphics.]

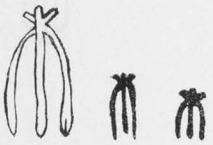
هوي, *hwt,* Protendit manus suas ad capiendum quid. Stretching out the hands (*or* paws) to seize any thing.

Pl. XV. EXERCISES FOR STUDENTS OF THE ALPHABETS OF THIS WORK.

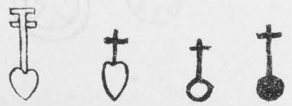
*Table of the principal monograms of the Hieroglyphic Alphabet.*



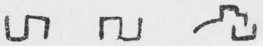
At



Bt , bs



Ta



h h



K ω



S ως



S â



Âh



Nâ

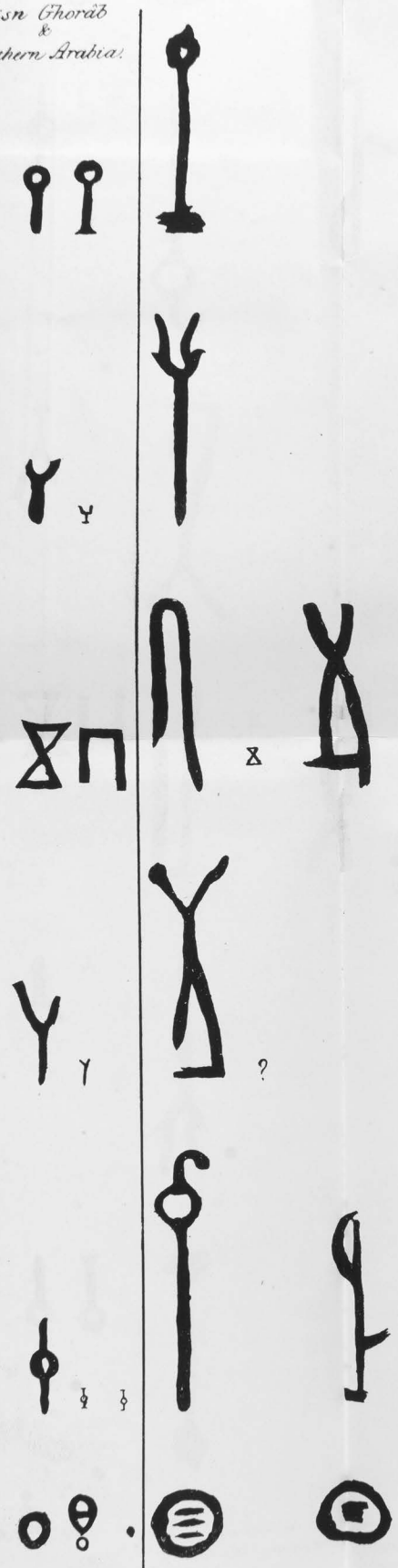


H n

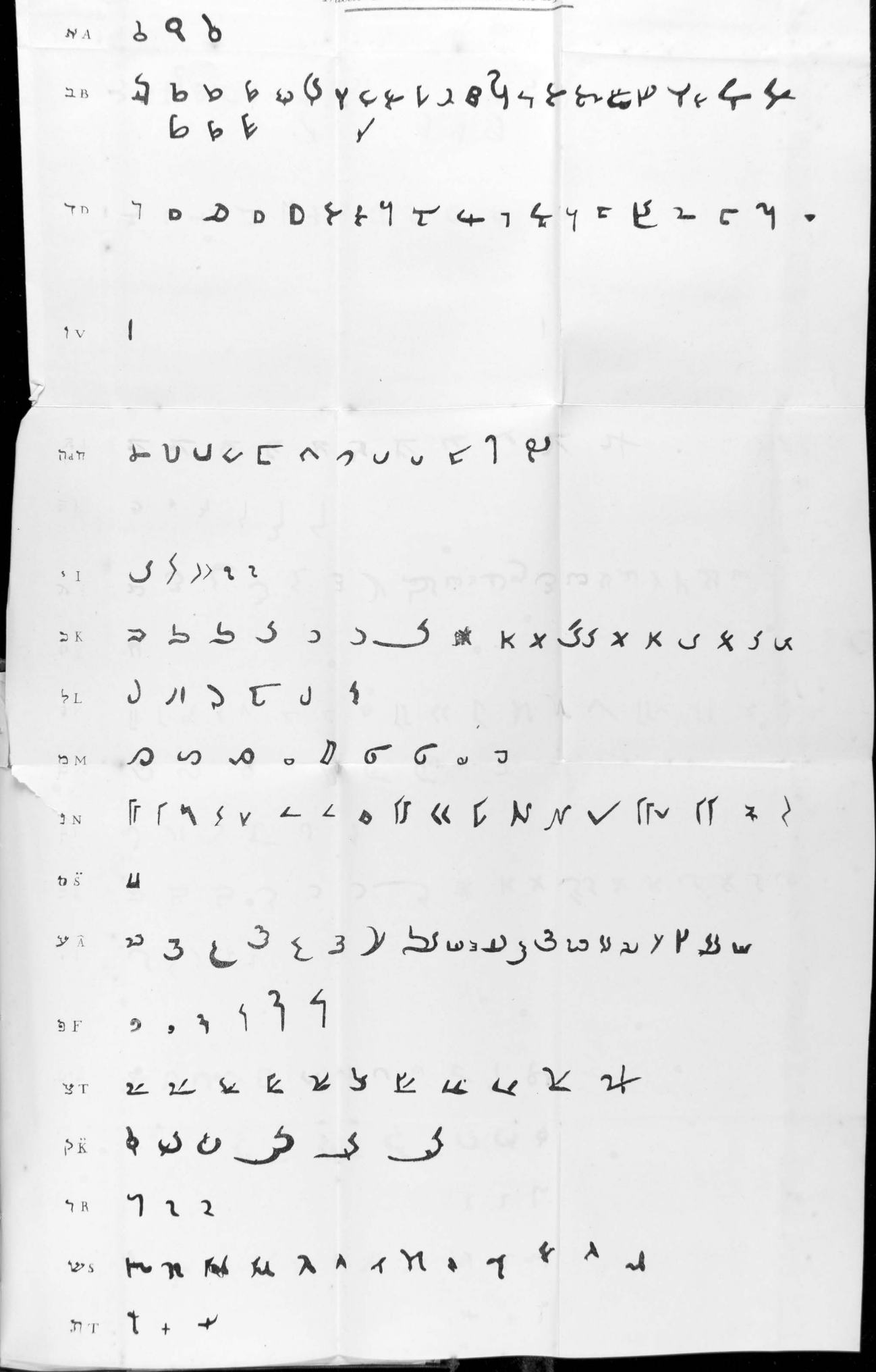
Hamyaritic characters in hieroglyphical inscriptions from interior of great Pyramid of Gizeh.

Characters from Hisn Ghorâb & Southern Arabia.

Lepsius Auswahl & Table VII.



*Traced Rosetta Stone Enchorial Alphabet*



# Traced Rosetta Stone Hieroglyphic Alphabet

א A

ב B

ג G

ד D

ה H

ו V

ז Z

ח כ ה

ט Th

י I

כ K

ל L

מ M

נ N

ס S̈

ע Â

פ F

צ Ts

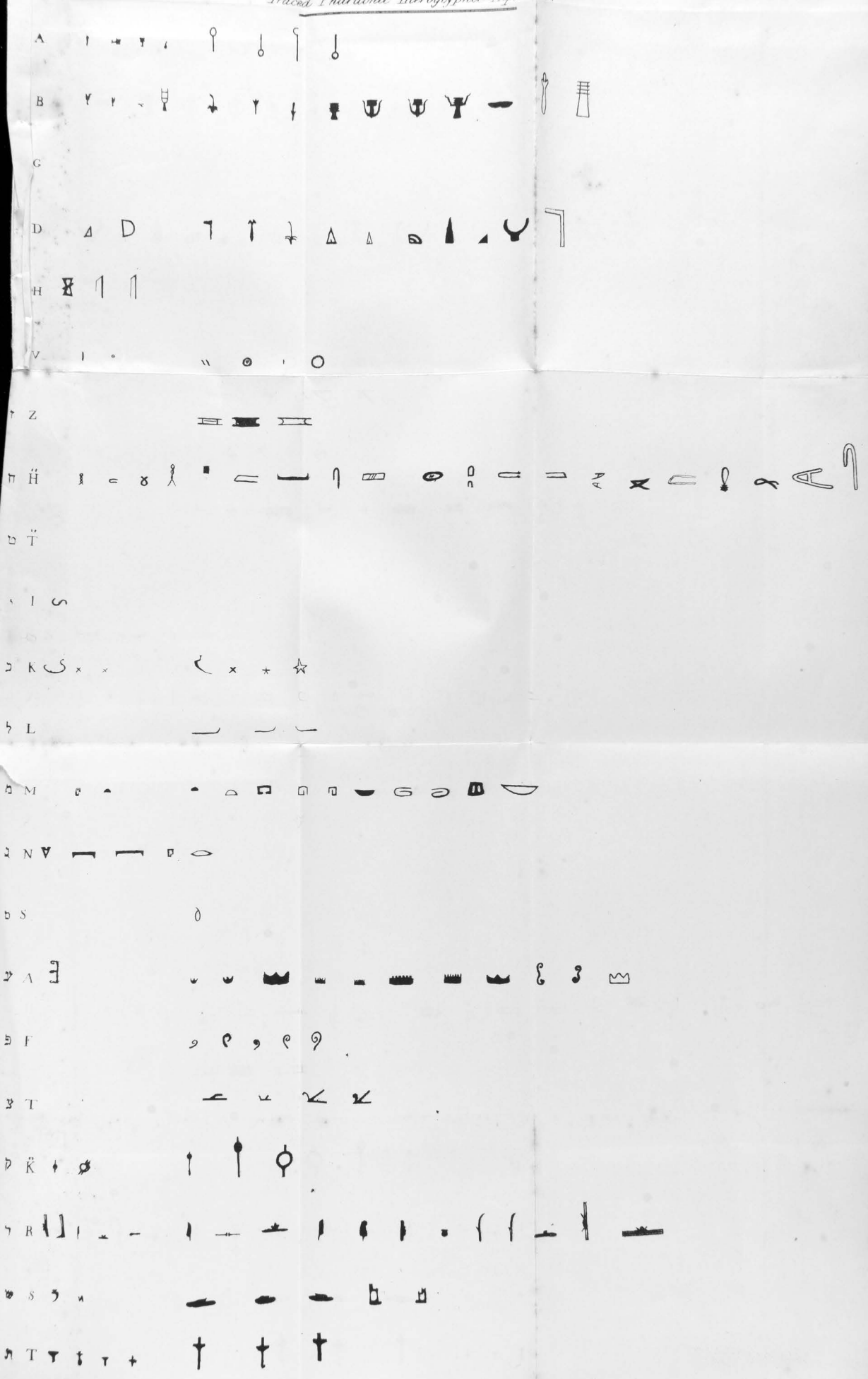
ק K

ר R

ש S

ת T

# Traced Pharaonic Hieroglyphic Alphabet



10582894

*Traced Pl*

א A

ב B

ג G

ד D

ה H

ו V

ז

ח

ט

י

כ K

ל

מ

נ R

ס S

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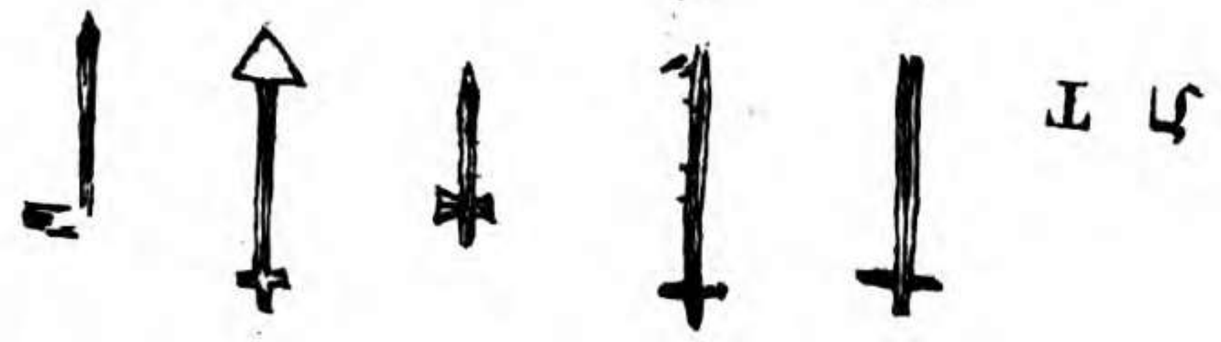
ק

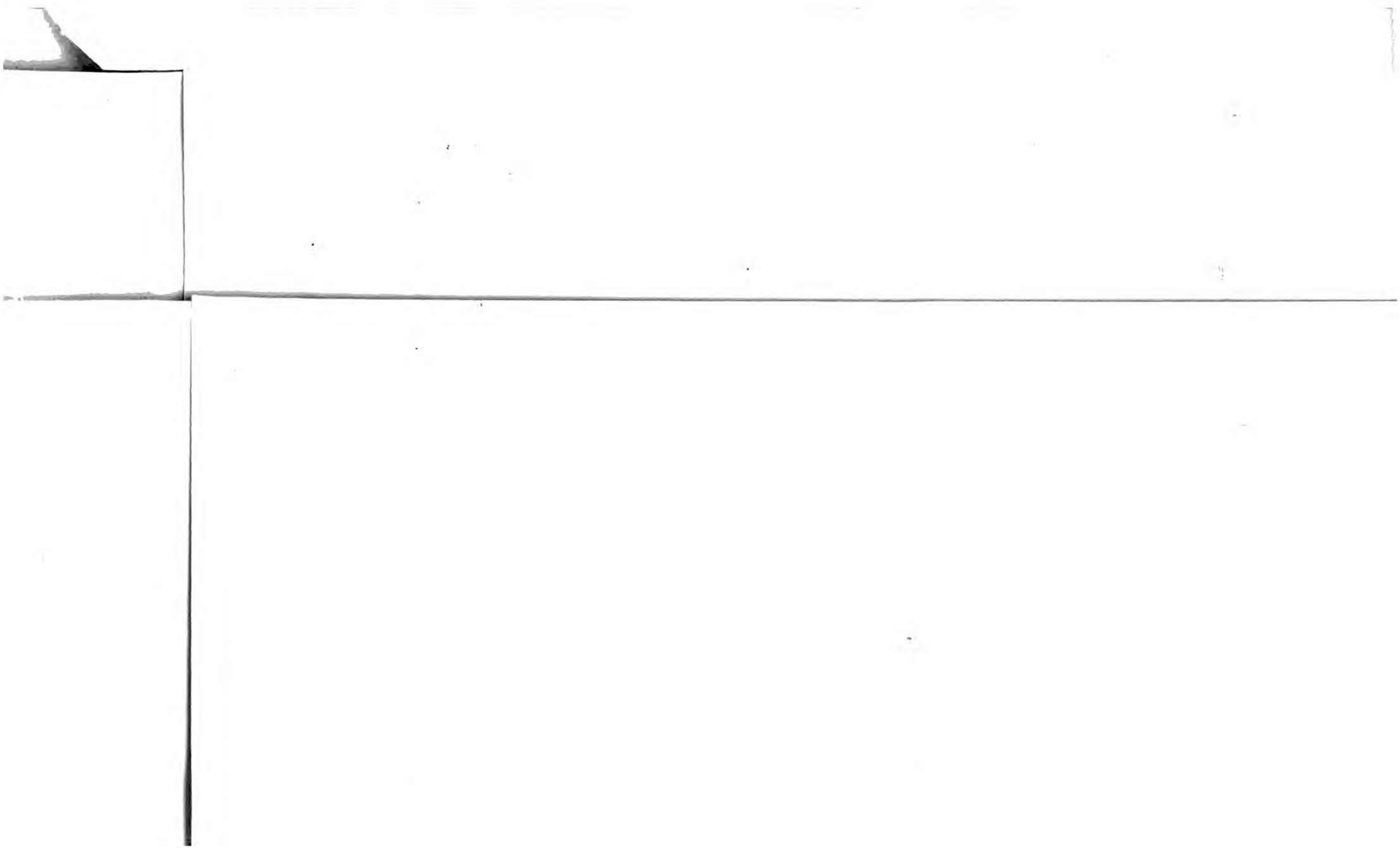
ר

ש

ת T

10582894





*Traced*

א A

ב B

ד D

ו V

ך K

ר R

ש S

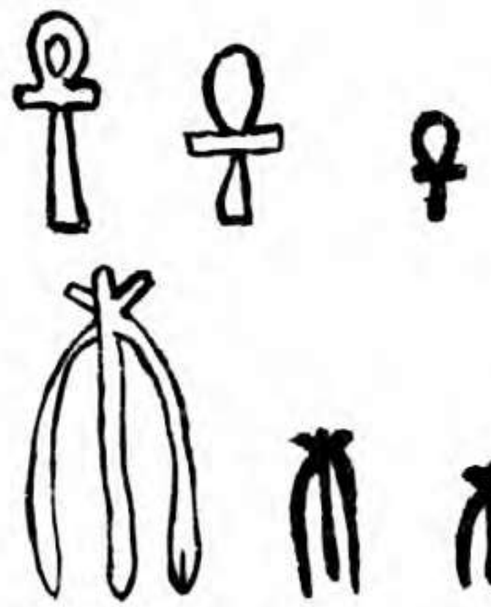
ת T

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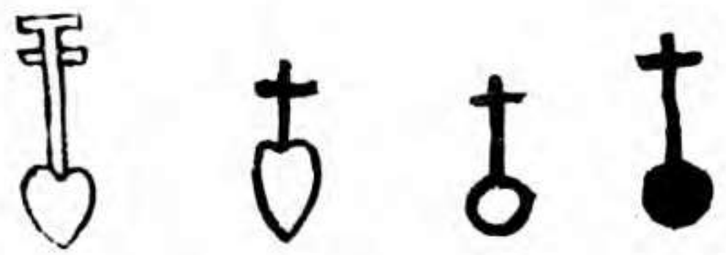
*Table of the principal monograms of the Hieroglyphic Alphabet.*



A t



B t , b s



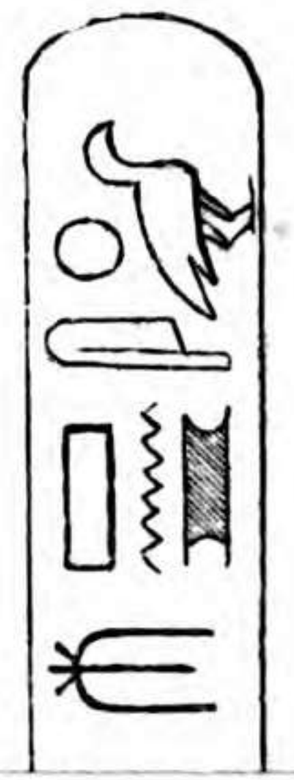
T a

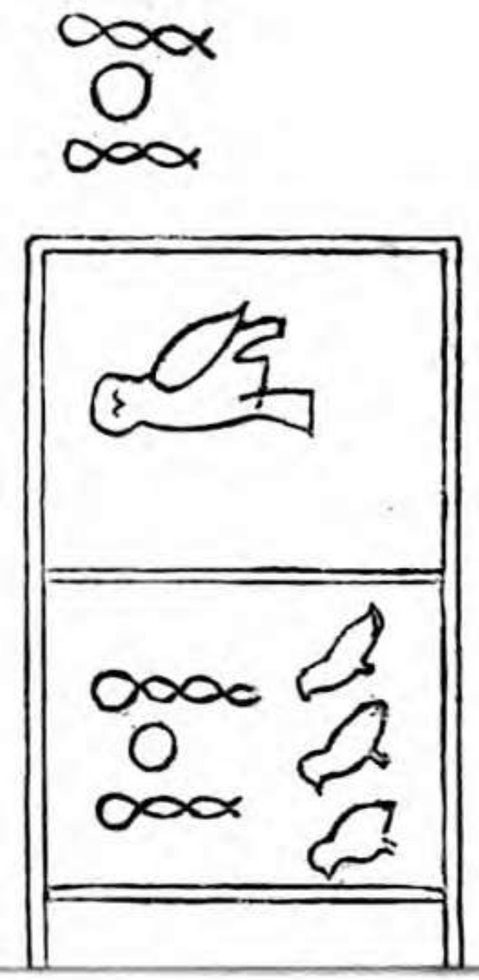


Π n



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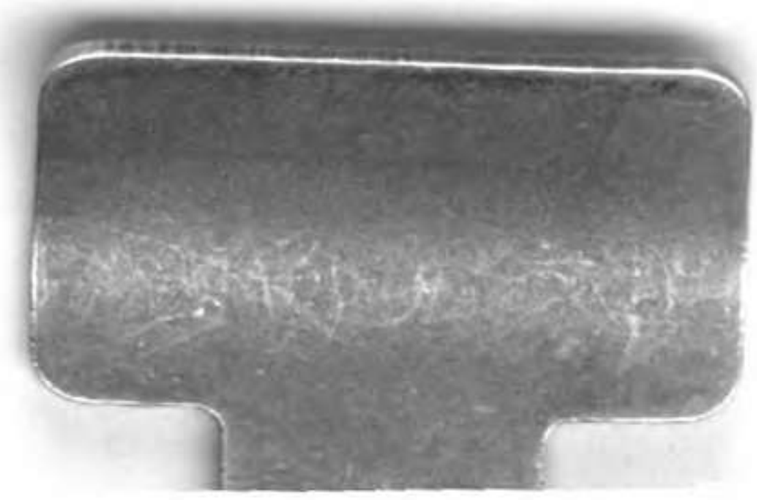
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