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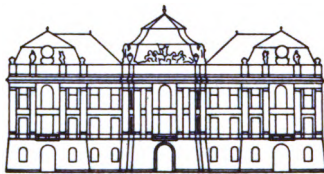
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MENTEM ALIT ET EXCOLIT

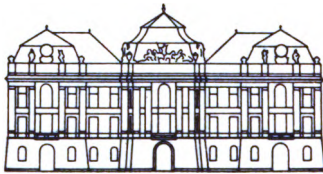


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50. H. 2

THE
HIEROGLYPHICS
OF
HORAPOLLO NILOUS

LONDON :
C. WHITTINGHAM, 21, TOOKS COURT, CHANCERY LANE.





ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

J.A.C

THE
HIEROGLYPHICS
OF
HORAPOLLO NICHOS

BY
ALEXANDER TURNER COPE

FELLOW OF THE ROYAL SOCIETY
OF LONDON



LONDON
W. H. CHAMBERLAIN

THE
HIEROGLYPHICS
OF
HORAPOLLO NILOUS

BY
ALEXANDER TURNER CORY

FELLOW OF PEMBROKE COLLEGE
CAMBRIDGE



LONDON
WILLIAM PICKERING

M DCCC XL



TO
LORD PRUDHOE,
THIS WORK
IS RESPECTFULLY INSCRIBED BY
HIS MOST OBEDIENT
SERVANT,
A. T. CORY.



PREFACE.

FOR some years past an ardent spirit of enquiry has been awakened with regard to the interpretation of the hieroglyphics inscribed upon the monuments of Egypt. For ages, these had been looked upon as the depositories to which had been committed the religion arts and sciences of a nation once pre-eminent in civilization. Attempts had been continually made to penetrate the darkness, but without the slightest success, till the great discovery of Dr. Young kindled the light, with which the energetic and imaginative genius of Champollion, and the steady industry and zeal of his fellow labourers and successors, have illustrated almost every department of Egyptian antiquity, and rendered the religion and arts, and manners of that country, almost as familiar to us as those of Greece and Rome; and revived the names and histories of the long-forgotten Pharaohs.

The ill success of every previous attempt, may in a great measure, be attributed to the scanty

remnants of Egyptian literature that had survived, and the neglect into which the sacred writings of Egypt had fallen, at the time when Eusebius and several of the fathers of the Christian church turned their attention to antiquity.

The ravages of the Persians had scattered and degraded the priesthood of Egypt, the sole depositories of its learning. But the fostering care of the Ptolemies reinstated them in splendour, and again established learning in its ancient seat. The cultivation of the sacred literature and a knowledge of hieroglyphics continued through the whole of the Greek dynasty, although the introduction of alphabetic writing was tending gradually to supersede them. Under the Roman dominion and upon the diffusion of Christianity they further declined; but the names of Roman emperors are found inscribed in hieroglyphic characters, down to the close of the second century, that of Commodus being, we believe, the latest that appears. During the two centuries that succeeded, the influence of Christianity, and the establishment of the Platonic schools at Alexandria, caused them to be altogether neglected.

At the beginning of the fifth century, Horapollo, a scribe of the Egyptian race, and a native of Phænebythis, attempted to collect and perpetuate

in the volume before us, the then remaining, but fast fading knowledge of the symbols inscribed upon the monuments, which attested the ancient grandeur of his country. This compilation was originally made in the Egyptian language; but a translation of it into Greek by Philip has alone come down to us, and in a condition very far from satisfactory. From the internal evidence of the work, we should judge Philip to have lived a century or two later than Horapollo; and at a time when every remnant of actual knowledge of the subject must have vanished. He moreover, expressly professes to have embellished the second book, by the insertion of symbols and hieroglyphics, which Horapollo had omitted to introduce; and appears to have extended his embellishments also to the first book. Nevertheless, there is no room to doubt but that the greater portion of the hieroglyphics and interpretations given in that book, as well as some few in the second book, are translated from the genuine work of Horapollo, so far as Philip understood it: but in all those portions of each chapter, which pretend to assign a reason why the hieroglyphics have been used to denote the thing signified, we think the illustrations of Philip may be detected.

In the first stages of hieroglyphical interpreta-

tion, this work afforded no inconsiderable light. But upon the whole, it has scarcely received the attention which it may justly claim, as the only ancient volume entirely devoted to the task of unravelling the mystery in which Egyptian learning has been involved; and as one, which in many instances, unquestionably contains the correct interpretations. In the present edition of the work, where any interpretations have been ascertained to be correct, the chapter has been illustrated by the corresponding hieroglyphic. In those cases where the hieroglyphic is mentioned, but an incorrect interpretation assigned, engravings have been given of it, as well as of the hieroglyphic corresponding to such interpretation, wherever these have been ascertained: and they have been inserted in the hope that they may lead persons better acquainted with the subject to discover more accurate meanings than we have been able to suggest.

Among the engravings is inserted a complete Pantheon of the great gods and goddesses of Egypt—Khem, of whom Osiris is a form, is the great deity corresponding to the Indian Siva, and the Pluto of the Greeks—Phtha, of whom Horus is another form, is the Indian Brahma, and Greek Apollo—and Kneph is the counterpart of Vishnu and Jupiter—Isis, of Vesta—Hathor, of Venus—

Neith, of Minerva—and Thoth, of whom Anubis is another form,* is the origin of Mercury.

In this edition, the best text that could be found has been adopted, and in no instance has any emendation been hazarded without express authority; and our own suggestions have throughout been inserted in the notes, or within parentheses. And at the end will be found an index of the authors and manuscripts referred to, as well as the celebrated passages of Porphyry and Clemens relating to Hieroglyphical interpretation.

To Lord Prudhoe, at whose request and expense this work has been completed, and by whom also a very considerable part of the illustrations has been furnished, I beg to return my most sincere thanks. To Sir Gardner Wilkinson's published works I am much indebted, as well as to his assistance in the progress of the work; also to the kindness of Messrs. Burton, Bonomi, Sharpe, and Birch, who have respectively supplied several additional illustrations. But for more convenient reference, I have generally cited Mr. Sharpe's vocabulary, in which are comprised in a condensed form almost all the established discoveries of his predecessors.

The edition of Horapollo by Dr. Leemans has

* See I. P. Cory's *Mythological and Chronological Inquiries*.

afforded some illustrations, and several of the various readings subjoined ; and it is with great pleasure that the reader is referred to that work for almost every passage contained in ancient authors which has any bearing upon the subject. The kindness of Mr. Bonomi, in executing designs for all the engravings, and of Mr. J. A. Cory, for the frontispiece and plates at the end, I beg with many thanks to acknowledge : and to Mr. I. P. Cory I am indebted for much assistance throughout the whole progress of the work, both in the translation and the notes, and in furnishing many of the illustrations and elucidations of some of the very obscure passages that occur throughout the work ; and also for the labour of correcting much of the press, which he undertook for me while unavoidably engaged in other pursuits.

In conclusion, I beg to state, that upon myself must rest the responsibility of all the errors and deficiencies in the work, which I feel convinced cannot but be many ; I trust, however, that they will in general be found comparatively unimportant.

Pembroke College, 1840.

HORAPOLLO.

B

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗ,

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

**THE HIEROGLYPHICS OF
HORAPOLLO NILOUS**

**WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,
AND WHICH PHILIP TRANSLATED INTO
THE GREEK LANGUAGE.**

N.B. The inverted commas in the text denote the parts which have been already recognized in the hieroglyphics : and the *Italics* between the text and notes refer to the hieroglyphical illustrations.

H O R A P O L L O .

BIBΛION ΠΡΩΤΟΝ.

BOOK I.

I. HOW THEY DENOTE ETERNITY.



ά. Πῶς αἰῶνα σημαίνουσι.

Αἰῶνα σημαίνοντες, ἥλιον καὶ σελήνην γράφουσι, διὰ τὸ αἰώνια εἶναι στοιχεῖα· αἰῶνα δ' ἐτέρως γράψαι βουλόμενοι, ὄφιν ζωγρα-

To denote *Eternity** they depict the SUN and MOON, because their elements are eternal. But when they would 'represent *Eternity** diffe-

I. Denotes *Eternal*.

II. Head of a God with the Basilisk upon it. The basilisk often passes over the head, and is occasionally found passing round it.

III. Denotes *Immortality*.—Sharpe, 186, 191.

* Eternal power?—a definite period?—an age?

φοῦσιν, ἔχοντα τὴν οὐρὰν ἔνθεν ἔπειδὴ τριῶν γενῶν ὄφρων καθεστῶτων τὰ μὲν λοιπὰ, θνητὰ ὑπάρχει, τοῦτο δὲ μόνον ἀθάνατον ὁ καὶ προσφυσῆσαν* ἑτέρῳ παντὶ ζῳῷ δίχα καὶ || τοῦ δακεῖν, ἀναιρεῖ. ὅθεν ἔπειδὴ δοκεῖ ζωῆς καὶ θανάτου κυριεύειν, διὰ τοῦτο αὐτὸν ἐπὶ τῆς κεφαλῆς τῶν θεῶν ἐπιτιθέασιν.

rently, they delineate a SERPENT with its tail covered by the rest of its body: the Egyptians call this Ouraius,† which in the Greek language signifies Basilisk:‡ And they place golden figures of it round the Gods. The Egyptians say that Eternity is represented by this animal; because of the three existing species of serpents, the others are mortal, but this alone is immortal; and ¶ because it destroys any other animal by merely breathing upon it even without biting. And hence, inasmuch as it thus appears to have power over life and death, they place it upon the head of the Gods.

† ΟΥΡΟ, in Coptic, signifies a king. Jab. Champ. Tat.—Morell suggests Οὐβαῖος, as a derivative from ΟΥΡ, *Ob*, a serpent.

‡ The Cobra Capella.—Hasselquist is in error when he says that the Arabs call this serpent Haje. They call it Nasher: and Haiyeh or Hayyeh is a general name for a serpent.

§ Par. A and B omit.

* Kircher suggests, "By the hiss."—See also Sanchoniatho Eus. Pr. Ev. lib. i. c. 10.

|| Ald. om. καί.

¶ Qy. insert "Power?"

II. HOW THE UNIVERSE.



β. Πῶς κόσμον.

Κόσμον βουλόμενοι γράψαι, ὄφιν ζωγραφοῦσι τὴν ἑαυτοῦ ἐσθίοντα οὐρανόν, ἐστιγμένον φολίσι ποιμίλαις. διὰ μὲν τῶν φολίδων αἰνιττόμενοι τοὺς ἐν τῷ κόσμῳ ἀστέρας. βαρύτερα δὲ τὸ ζῶον, κατὰ πᾶσα καὶ ἡ γῆ. λειότερα δὲ, ὡς περὶ ὕδαρ. καθ' ἕνα δὲ ἑνιαυτὸν τὸ γῆρας ἀφίει, ἀποδύεται. καθ' ὃ καὶ ὁ ἐν τῷ κόσμῳ ἐνιαύσιος χρόνος

When they would represent the universe, they delineate a SERPENT bespeckled with variegated scales, devouring its own tail; by the scales intimating the stars in the universe. The animal is also extremely heavy, as is the earth, and extremely slippery, like the water: moreover, it every year puts off its old age with its skin, as in the universe the annual period effects a corres-

I. II. III. *The three species of serpents found upon the monuments.*

The figures of the god Atmou sometimes exhibit instances of a serpent with its tail in its mouth. See Pl. I. fig. 1. Perhaps the nearest known approximation to the text is the serpent running round the lid of the sarcophagus of Ramesses III. at Cambridge, which rests its head upon its tail, and may indicate the Universe.

ἐναλλαγὴν ποιούμενος, νεάζει. τὸ δὲ ὡς τροφῇ χρῆσθαι τῷ ἑαυτοῦ σώματι, σημαίνει, τὸ πάντα ὅσα ἐκ τῆς θείας προνοίας ἐν τῷ κόσμῳ γεννᾶται, ταῦτα πάλιν καὶ τὴν μείωσιν εἰς αὐτὸν* λαμβάνειν.

ponding change, and becomes renovated. And the making use of its own body for food implies, that all things whatsoever, that are generated by divine providence in the world, undergo a corruption* into it again.

III. HOW A YEAR.



γ'. Πῶς ἐνιαυτόν.

Ἐνιαυτὸν δὲ βουλόμενοι δηλώσαι, Ἴσιν, τουτέστι γυναικὰ, ἣν ἐν τῷ ἑσπέρῳ ἀστὲρ ἐκείνη ἀντιπροσωπεύει. ὅταν ἐν τῷ οὐρανῷ ἀναβῇ, τότε ἀρχή ἐστὶν τοῦ ἐνιαυτοῦ. ὅταν δὲ ἀναβῇ ἐν τῷ ἑσπέρῳ, τότε τέλος ἐστὶν τοῦ ἐνιαυτοῦ.

‘ When they would represent a year, they delineate

I. A year.

II. ISIS SOTHEIS, from the ceiling of the Ramesseion.

III. The palm branch, on which Thoth measures time.

* De Pauw proposes εἰς αὐτὸ, or εἰς αὐτὰ, which Leemans adopts. But it simply refers to the ancient doctrine of Generation and Corruption. See Arist. de Gen. et Cor.

ναῖκα ζωγραφοῦσιν. τῷ δὲ ‘ Isis, i. e. a woman. By the
 αὐτῷ, καὶ τὴν θεὸν σημαί- ‘ same symbol they also repre-
 νουσιν. Ἴσις δὲ παρ’ αὐτοῖς ‘ sent the goddess. Now Isis
 ἐστὶν ἀστὴρ, Αἰγυπτιστὶ ‘ is with them a star, called
 καλούμενος Σῶθις, Ἑλλην- ‘ in Egyptian, Sothis, but in
 ιστὶ δὲ Ἀστροκύων,* ὃς καὶ ‘ Greek Astrocyon, [the Dog-
 δοκεῖ βασιλεύειν τῶν λοιπῶν ‘ star]; which seems also to
 ἀστέρων ὅτε μὲν μείζων, ‘ preside over the other stars, in-
 ὅτε δὲ ἥσσω ἀνατέλλων· καὶ ‘ asmuch as it sometimes rises
 ὅτε μὲν λαμπρότερος, ὅτε † ‘ greater, and at other times less;
 δὲ, οὐχ οὕτως. ἔτι δὲ καὶ ‘ sometimes brighter, and at
 διότι κατὰ τὴν τούτου τοῦ ‘ other times not so; and more-
 ἀστρου ἀνατολὴν, σημειού- ‘ over, because according to
 μεθα περὶ πάντων τῶν ἐν ‘ the rising of this star we
 τῷ ἐνιαυτῷ μελλόντων τε- ‘ shew all the events of the
 λεῖσθαι. † διόπερ οὐκ ἀλό- ‘ ensuing year : † therefore not
 γως τὸν ἐνιαυτὸν, Ἴσιν λέ- ‘ without reason do they call
 γουσιν. καὶ ἑτέρως δὲ ἐνι- ‘ the year Isis. When they
 αὐτὸν γράφοντες, φοίνικα ‘ would represent the year
 ζωγραφοῦσι, διὰ τὸ δέν- ‘ otherwise, they delineate a
 δρον τοῦτο μόνον τῶν ἄλ- ‘ PALM TREE § [BRANCH], be-
 λων κατὰ τὴν ἀνατολὴν ‘ cause of all others this tree
 τῆς σελήνης, μίαν βάλαν γεν- ‘ alone at each renovation of the

* Ἀστροκύων, Par C. Ald. Merc. Treb.

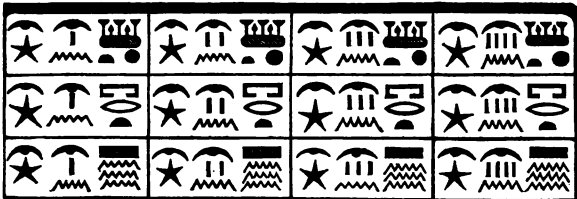
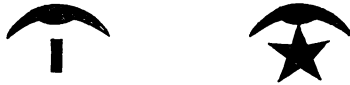
† ἐστ’ ὅτε, Mor. Par A. B.

‡ Regulate the calendar.

§ Qy. A palm branch, Sharpe, 636. Clemens Alex. describing a procession, states that the Horoscopus carries a φοίνικα, which evidently must imply a palm branch. See passage of Clemens in the Appendix.

ναίν, ὡς ἐν ταῖς δώδεκα moon produces one additional
 βάλυσιν* ἐνιαυτὸν ἀπαρτί- branch, so that in twelve
 ζεσθαι. branches the year is completed.

IV. HOW A MONTH.



δ. Πῶς μῆνα.

Μῆνα δὲ γράφοντες, 'To represent a month they
 βάλυσιν ζωγραφοῦσιν, ἢ σελή- 'delineate a PALM BRANCH,
 νην ἐπεστραμμένην εἰς τὸ or, the MOON INVERTED.

I. II. A month.

III. The twelve months, divided into three seasons :

Season of Vegetation.

Thoth. Paophi. Hathor. Choiak.

Season of Harvest.

Toby. Mechir. Phamenoth. Pharmuthi.

Season of Inundation.

Pachon. Paoni. Epiphi. Mesori.

* Ald. Par C. Merc.—βάεσιν, al.

κάτω. βαίῖν μὲν, τῆς προ-
ειρημένης ἐπὶ τοῦ φοίνικος
αἰτίας χάριν· σελήνην δὲ
ἐπεστραμμένην εἰς τὸ κά-
τω, ἐπειδὴ φασιν, ἐν τῇ ἀν-
ατολῇ πεντεκαίδεκα μοι-
ρῶν ὑπάρχουσιν, † πρὸς
τὸ ἄνω τοῖς κέρασιν ἐσχη-
ματίζουσαι ἐν δὲ τῇ ἀπο-
κρούσει, τὸν ἀριθμὸν τῶν
τριάκοντα ἡμερῶν πλη-
ρώσασαν, εἰς τὸ κάτω
τοῖς κέρασι νεύειν.

A palm branch for the reason
before mentioned respecting
the palm tree; and the moon
inverted, because they say,
that, in its increase, when it
has come to fifteen degrees,* it
appears in figure with its horns
erect; and in its decrease, after
having completed the number
of thirty days, † it sets with its
horns inverted.

V. HOW THE CURRENT OR CIVIL YEAR.



ε'. Πῶς τὸ ἐνιστάμενον ἔτος.

* Ἔτος τὸ ἐνιστάμενον ‘ To represent the *current*
γράφοντες, τέταρτον ἀρ- ‘ *year*, they depict [with the
ρας γράφουσιν. ἔστι δὲ ‘ sign of the year?] the fourth

I. *Year as used in dates that refer to the reigns of kings
or ages of individuals.*

II. *Year as an interval of time.*—Sh. 634, 635.

* During the first fifteen days?

† Aug. Mor. Par A. Merc.—μοῖραι ὑπάρχουσι, al.

‡ During the last fifteen days.

μέτρον γῆς ἢ ἀρουρα, πη-
χῶν ἑκατόν. βουλόμενοι τε
ἔτος εἰπεῖν, τέταρτον λέ-
γουσιν. ἐπειδὴ φασὶ κατὰ
τὴν* ἀνατολὴν τοῦ ἄστρου
τῆς Σώθειας, † μέχρι τῆς
ἄλλης ἀνατολῆς, τέταρτον
ἡμέρας προστίθεσθαι, ὡς
εἶναι τὸ ἔτος τοῦ θεοῦ, τρι-
ακοσίῳ ἐξήκοντα πέντε
ἡμερῶν. ‡ ὅθεν καὶ διὰ τε-
τραετηρίδος περισσὴν ἡμέ-
ραν ἀριθμοῦσιν Αἰγύπτιοι·
τὰ γὰρ ἄρξ τέσσαρα τέταρ-
τα ἡμέραν ἀπαρτίζει.

' part of an ARURA : now the
Arura is a measure of land of
an hundred cubits. And when
they would express a year
they say a quarter [add the
quarter?]: ¶ for they affirm
that in the rising of the star
Sothis, † the fourth part of a
day intervenes between the
(completion of the solar year
and the) following rising (of
the star Sothis), because the
year of the God [the solar
year] consists of only 365
days; ‡ hence in the course of
each tetraeterid || the Egyp-
tians intercalate an entire day,
for the four quarters complete
the day.

* Par A. B. om. τῆν.

¶ Substitute a square ?

† i. e. calculating according to Sothic time.

‡ Salm. and De Pauw suggest, and Leem has ventured to insert
in the text, καὶ τετάρτου, i. e. and a quarter, which entirely destroys
the passage. Mr. Wilkinson says, " They had two years, one in-
tercalated, the other not : the former was calculated from the Heli-
acal rising of the Dogstar, to that of the ensuing year, and was
hence called the *Sothic year* : it had also the name of *Squared year*,
from the intercalation ; and when expressed in hieroglyphics a
square is placed instead of the globe of the solar year, which last
was used in the dates of their tablets, that refer to the reigns of
kings or ages of individuals." Mat. Hier. part ii. p. 134.

§ δέ. Al.

|| The period of four Julian years.

VI. WHAT THEY SIGNIFY BY DELINEATING A HAWK.



ζ. Τί δηλοῦσιν ἱέρακα γράφοντες.

Θεὸν βουλόμενοι σημή-
 ναι, ἢ ὕψος, ἢ ταπείνωσιν,
 ἢ ὑπεροχὴν, ἢ αἶμα, ἢ
 νίκην, [ἢ Ἄρεα, ἢ Ἀφρο-
 διτην,]* ἱέρακα ζωγραφου-
 σι. Θεὸν μὲν, διὰ τὸ πο-
 λύγονον εἶναι τὸ ζῶον, καὶ
 πολυχρόνιον ἔτι γὰρ μὴν,
 ἐπεὶ καὶ δοκεῖ εἶδωλον ἡλί-
 ου ὑπάρχειν, παρὰ πάντα
 τὰ πετεινὰ πρὸς τὰς αὐ-
 τοῦ ἀκτῖνας ὀξυωποῦν ἄφ'
 οὔ καὶ οἱ ἰατροὶ πρὸς ἰασιν
 ὀφθαλμῶν τῇ ἱερακίᾳ βο-
 τάνῃ χρῶνται· ὄθεν καὶ
 τὸν ἥλιον ὡς κύριον ὄντα

When they would signify
 God, or height, or lowness,
 or excellence, or blood, or
 victory, (or Ares, or Aphro-
 dite,) [Hor or Hathor], they
 delineate a hawk. They sym-
 bolize by it God, because the
 bird is prolific and long-lived,
 or perhaps rather because it
 seems to be an image of the
 sun, being capable of looking
 more intently towards his rays
 than all other winged crea-
 tures: and hence physicians
 for the cure of the eyes use
 the herb hawkweed: hence

I. RA or PHRA, the Sun, also HOR.—Sh. 110.

II. HATHOR.

III. This figure is constantly found over the head of the Egyptian kings in the representations of their victories, as well as upon other occasions.

* Ald. and Treb. omit.

ὀράσεως, ἔσθ' ὅτε ἱερακό-
 μορφον ζωγραφούσιν. ὕψος
 δὲ, ἐπεὶ τὰ μὲν ἕτερα ζῶα
 εἰς ὕψος πέτεσθαι προαι-
 ρούμενα, πλαγίως περι-
 φέρεται, ἀδυνατοῦντα κα-
 τευθὺ χωρεῖν· μόνος δὲ ἱε-
 ραξ εἰς ὕψος κατευθὺ πέ-
 τεται. ταπεινῶσιν δὲ,
 ἐπεὶ τὰ ἕτερα ζῶα, οὐ
 κατὰ κάθετον πρὸς τοῦτο
 χωρεῖ, πλαγίως δὲ κατα-
 φέρεται· ἱεραξ δὲ κατευ-
 θὺ, ἐπὶ τὸ ταπεινὸν τρέ-
 πέται. ὑπεροχὴν δὲ, ἐπει-
 δὴ δοκεῖ πάντων τῶν πε-
 τειῶν διαφέρειν. αἷμα δὲ,
 ἐπειδὴ φασι* τοῦτο τὸ
 ζῶον, ὕδωρ μὴ πίνειν, ἀλλὰ
 αἷμα. νίκην δὲ, ἐπειδὴ
 δοκεῖ τοῦτο τὸ ζῶον, πᾶν
 νικᾶν πετεινόν. ἐπειδὴ γὰρ
 ὑπὸ ἰσχυροτέρου ζώου κα-
 ταδυναστεύεται, τὸ τηνι-
 καῦτα ἑαυτὸν ὑπτιάσας
 ἐν τῷ ἀέρι, ὡς τοὺς μὲν
 ὄνουχας αὐτοῦ ἐν τῷ ἄνω
 ἐσχηματίζουσι, τὰ δὲ

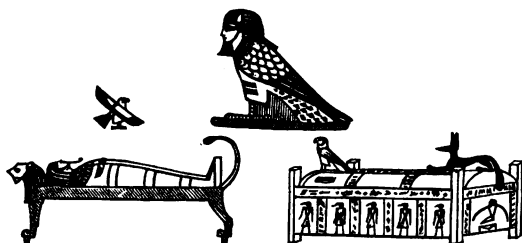
also it is, that under the form
 ' of a *HAWK*, they sometimes
 ' depict the *SUN* as lord of vi-
 sion. And they use it to de-
 note *height*, because other
 birds, when they would soar
 on high, move themselves from
 side to side, being incapable
 of ascending vertically; but
 the hawk alone soars di-
 rectly upwards. And they use
 it as a symbol of *lowness*, be-
 cause other animals move not
 in a vertical line, but descend
 obliquely; the hawk, however,
 stoops directly down upon
 any thing beneath it. And
 they use it to denote *excel-
 lence*, because it appears to
 excel all birds—and for *blood*,
 because they say that this ani-
 mal does not drink water, but
 blood—and for *victory*, be-
 cause it shews itself capable of
 overcoming every winged crea-
 ture; for when pressed by some
 more powerful bird, it directly
 turns itself in the air upon its

* δοκεῖ, Mor.

πτερὰ καὶ τὰ ὀπίσθια εἰς
τὰ κάτω, τὴν μάχην τοι-
εῖται. οὕτω γὰρ τὸ ἀντι-
μαχόμενον αὐτῷ ζῶον, τὸ
αὐτὸ ποιῆσαι ἀδυνατοῦν,
εἰς ἥτταν ἔρχεται.

back, and fights with its claws
extended upwards, and its
wings and back below; and its
opponent being unable to do
the like, is overcome.

VII. HOW THEY INDICATE THE SOUL.



ξ. Πως δηλοῦσι ψυχὴν.

Ἔτι γε μὴν καὶ ἀντὶ
ψυχῆς ὁ ἰέραξ τάσσεται,
ἐκ τῆς τοῦ ὀνόματος ἑρμη-
νείας. καλεῖται γὰρ παρ'
Αἰγυπτίους ὁ ἰέραξ, Βαιῖθ.
τοῦτο δὲ τὸ ὄνομα διαιρε-
θὲν, ψυχὴν σημαίνει καὶ
καρδίαν. ἔστι γὰρ τὸ μὲν

‘ Moreover, the HAWK is put
‘ for the soul, from the signifi-
‘ cation of its name; for among
‘ the Egyptians the hawk is
‘ called ΒΑΙΕΘ: and this
‘ name in decomposition signi-
‘ fies soul and heart; for the
‘ word ΒΑΙ is the soul, and

I. The departing soul.

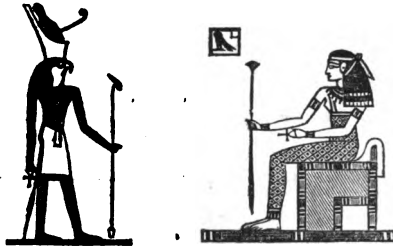
II. The hawk found sitting upon the mummy cases.

III. The external mummy case.

βαί, ψυχὴ· τὸ δὲ ἦθ, καρ-
 δία. ἡ δὲ καρδία κατ' Αἰ-
 γυπτίους, ψυχῆς περίβο-
 λος· ὥστε σημαίνει τὴν
 σύνθεσιν τοῦ ὀνόματος, ψυ-
 χὴν ἐγκαρδίαν. ἀφ' οὗ καὶ
 ὁ ἱέραξ διὰ τὸ* πρὸς τὴν
 ψυχὴν συμπαθεῖν, ὕδρω ὀ
 πίνει τὸ καθόλου, ἀλλ'
 αἷμα, ᾧ καὶ ἡ ψυχὴ τρέ-
 φεται.

ETH the heart; and the heart,
 according to the Egyptians,
 is the shrine of the soul; so
 that in its composition the
 name signifies 'soul enshrined
 in heart.' Whence also the
 hawk, from its correspondence
 with the soul, never drinks
 water, but blood, by which,
 also, the soul is sustained.

VIII. HOW ARES AND APHRODITE (HOR AND HATHOR.) †



ή. Πῶς Ἄρεα καὶ Ἀφροδίτην.

Ἄρεα δὲ γράφοντες καὶ Ἀφροδίτην, δύο ἱέρακας ζωγραφοῦσιν ὧν τὸν ἄρ-
 'To denote *Ares* and *Aphro-*
dite (Hor and Athor), they
 'delineate TWO HAWKS; † of

1. *Hor* or *Horus*.

11. *Athor, Hathor, or Thyhor, the Egyptian Venus.*

* Aug. Par A. B. insert καί.

† To denote *Hor*, they delineate a HAWK; and to denote *Hathor*, a

σενα, εικάζουσιν Ἄρει, τὴν δὲ Θήλειαν, Ἀφροδίτη. ἐπεὶ δὲ τὰ μὲν ἄλλα θηλυκὰ ζῶα πρὸς πᾶσαν μίξιν τῶ ἀνδρὶ οὐχ ὑπακούει, καθάπερ ἰέραξ. τριακοντάμις γὰρ τῆς ἡμέρας βασανιζομένη, ἐπειδὴν ἀναχωρήσῃ.* φωνηθεῖσα ὑπὸ τοῦ ἄρσεως, πάλιν ὑπακούει. διὸ καὶ πᾶσαν Θήλειαν τῶ ἀνδρὶ πειθομένην, Αἰγύπτιοι Ἀφροδίτην καλοῦσι· τὴν δὲ μὴ πειθομένην, οὐχ οὕτω προσαγορεύουσι. διὰ τοῦτο καὶ ἡλίῳ τὸν ἰέρακα ἀνέθεσαν παρὰ πλησίως γὰρ τῶ ἡλίῳ τὸν τριάκοντα ἀριθμὸν ἐν τῶ πλησιασμῷ τῆς θηλειᾶς ἀποδίδωσιν.

Ἐτέρως δὲ τὸν Ἄρεα καὶ τὴν Ἀφροδίτην γράφοντες, δύο κορώνας ζω-

which they assimilate the male to Ares (Hor), and the female to Aphrodite (Hathor), for this reason, quod ex cæteris animantibus fœmina mari non ad omnem congressum obtemperat, ut in accipitrum genere, in quo etsi tricies in die fœmina a mare comprimatur, ab eo digressa, si inclamata fuerit paret iterum. Wherefore the Egyptians call every female that is obedient to her husband Aphrodite (Hathor), but one that is not obedient they do not so denominate. For this reason they have consecrated the hawk to the sun: for, like the sun, it completes the number thirty in its conjunctions with the female.

When they would denote Ares and Aphrodite (Hor and Athor) otherwise, they

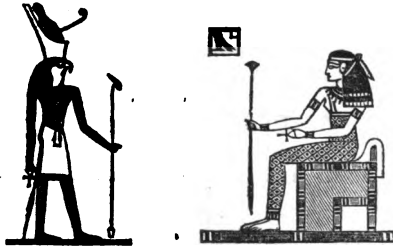
HAWK WITHIN AN ENCLOSURE, as in the figure, which is read as the abode of Horus. Plutarch states that ATHURI signifies Horus's mundane house.

* ἀναχωρηθεῖσα, Par C.

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When they would denote Ares and Aphrodite (Hor and Athor) otherwise, they

HAWK WITHIN AN ENCLOSURE, as in the figure, which is read as the abode of Horus. Plutarch states that ΑΤΗΥΡΙ signifies Horus's mundane house.

* ἀναχωρηθεῖσα, Par C.

γραφοῦσιν, ὡς ἄνδρα καὶ
 γυναῖκα. ἐπεὶ τοῦτο τὸ
 ζῶον, δύο ὡὰ γεννᾷ, ἀφ'
 ὧν ἄρρεν καὶ θῆλυ γεννᾷσ-
 θαι δεῖ. ἐπειδὴν δὲ γεννή-
 σι, ὅπερ σπανίως γίνεται,
 δύο ἀρσενικὰ, ἢ δύο θηλυ-
 κὰ, τὰ ἀρσενικὰ τὰς θη-
 λείας γαμήσαντα, οὐ μίσο-
 γεται ἑτέρα κορώνη, οὐδὲ
 μὴν ἢ θήλεια ἑτέρα κορώ-
 νη μέχρι θανάτου, ἀλλὰ
 μόνα τὰ * ἀποζυγέντα
 διατελεῖ. διὸ καὶ μιᾷ κο-
 ρώνῃ συναντήσαντες, οἰω-
 νίζονται οἱ ἄνθρωποι, ὡς
 χηρεύοντι συνηνηκότες
 ζῶω. † τῆς δὲ τοιαύτης
 αὐτῶν ὁμοιοῦσας χάριν, μέ-
 χρι νῦν οἱ Ἕλληνες ἐν τοῖς
 γάμοις, ἐκκορὶ, κορὶ, κορώ-
 νη ‡ λέγουσιν ἀγνοοῦντες.

depict two crows [ravens?] as a man and woman; because this bird lays two eggs, from which a male and female ought to be produced, and, ([except?] when it produces two males or two females, which, however, rarely happens,) the males mate with the females, and hold no intercourse with any other crow, neither does the female with any other crow, till death; but those that are widowed pass their lives in solitude. And hence, when men meet with a single crow, they look upon it as an omen, as having met with a widowed creature; and † on account of the remarkable concord of these birds, the Greeks to this day in their marriages exclaim, ΕΚΚΟΡΙ ΚΟΡΙ ΚΟΡΟΝΕ, though unacquainted with its import.

* Par Reg. om.

† Treb. omits the concluding sentence from ζῶω

‡ Par A. B. C. Mor. Leem.—κορώνην, al.

IX. HOW MARRIAGE.

θ. Πῶς γάμον.

Γάμον δὲ δηλοῦντες, To denote *marriage*, they
 δύο κορώνας πάλιν ζωγρα- again depict two *CROWS*, on
 φοῦσι, τοῦ λεχθέντος χά- account of what has been
 ριν. mentioned.

X. HOW AN ONLY BEGOTTEN.



ί. Πῶς μονογένης.

Μονογενὲς δὲ δηλοῦντες, ‘ To denote an *only begot-*
 ἢ γένεσιν, ἢ πατέρα, ἢ ‘ *ten*, or *generation*, or a *fa-*
 κόσμον, ἢ ἄνδρα, κανθαρόν ‘ *ther*, or the *world*, or a *man*,
 ζωγραφοῦσι. μονογενὲς ‘ they delineate a *SCARABÆUS*.

1. *The Scirabæus signifies the world : it is very commonly found with the circle, emblematic of the sun, in front of it.*

* Produced by a single parent ?

μὲν, ὅτι αὐτογενές ἐστὶ τὸ ζῶον, ὑπὸ θηλείας μὴ κυοφορούμενον. μόνη* γὰρ γένεσις αὐτοῦ, τοιαύτη ἐστίν. ἐπειδὴν ὁ ἄρσην βούληται παιδοποιήσασθαι, βοὸς ἀφόδευμα λαβὼν, πλάσσει σφαιροειδὲς παραπλήσιον τῷ κόσμῳ σχῆμα· ὃ ἐκ τῶν ὀπισθίων μερῶν κυλίσας ἀπὸ ἀνατολῆς εἰς δύσιν, αὐτὸς πρὸς ἀνατολὴν βλέπει, ἵνα ἀποδῶ τὸ τοῦ κόσμου σχῆμα. αὐτὸς γὰρ ἀπὸ τοῦ ἀπηλιώτου εἰς λίβα φέρεται· ὃ δὲ τῶν ἀστέρων δρόμος, ἀπὸ λιβὸς εἰς ἀπηλιώτην ταύτην οὐντήν σφαιραν κατορύξας εἰς γῆν κατατίθεται ἐπὶ ἡμέρας εἰκοσιοκτῶ, ἐν ὅσαις καὶ ἡ σελήνη ἡμεραιστὰ δώδεκα ζῴδια κυκλεύει. ὑφ' ἣν ἀπομένον, ζωογονεῖται τὸ τῶν κανθάρων γένος. τῇ ἐνάτῃ δὲ καὶ εἰκοστῇ ἡμέρᾳ ἀνοίξας τὴν σφαι-

And they symbolise by this an *only begotten*, because the scarabæus is a creature self-produced, being unconceived by a female; for the propagation of it is unique after this manner:—when the male is desirous of procreating, he takes dung of an ox, and shapes it into a spherical form like the world; he then rolls it from the hinder parts from east to west, looking himself towards the east, that he may impart to it the figure of the world, (for that is borne from east to west, while the course of the stars is from west to east): then, having dug a hole, the scarabæus deposits this ball in the earth for the space of twenty-eight days, (for in so many days the moon passes through the twelve signs of the zodiac). By thus remaining under the moon, the race of scarabæi is endued with

* μόνον, Ald. Merc. Caus. Pier.

† ἡ σελήνης ἡμερα, Par C.

‡ ὀγδόη, Mor. Aug. De Pauw.

ραν, εἰς ὕδωρ βάλλει. ταύτην γὰρ τὴν ἡμέραν νομίζει σύνοδον εἶναι σελήνης καὶ ἡλίου, ἔτι τὲ καὶ γένεσιν κόσμου. ἥς ἀνοιγομένης ἐν τῷ ὕδατι, ζῶα ἐξέρχεται, τουτέστιν οἱ κάνθαροι. γένεσιν δὲ, διὰ τὴν προειρημένην αἰτίαν. πάτερα δὲ, ὅτι ἐκ μόνου πατρὸς τὴν γενέσιν ἔχει ὁ κάνθαρος. κόσμον δὲ, ἐπειδὴ κοσμοειδῆ τὴν γένεσιν ποιεῖται. ἄνδρα δὲ, ἐπειδὴ θηλυκὸν γένος αὐτοῖς οὐ γίνεται. εἰσὶ δὲ καὶ κανθάρων ἰδέαι τρεῖς. πρώτη μὲν, αἰλουρόμορφος, καὶ ἀκτινωτὴ, ἦν περ καὶ ἡλίῳ ἀνέδεσαν διὰ τὸ σύμβολον. φασὶ γὰρ τὸν ἄρρενα αἰλουρον, συμμεταβάλλειν τὰς κόρας τοῖς τοῦ ἡλίου δρόμοις. ὑπεκτείνονται μὲν γὰρ κατὰ πρῶτὴν πρὸς τὴν τοῦ θεοῦ ἀνατολήν· στρογγυλοειδεῖς δὲ γίνονται κατὰ τὸ μέσον τῆς ἡμέρας, ἀμαυρότεραι δὲ φαίνονται, δύνειν μέλλοντος τοῦ ἡλίου.

life; and upon the nine and twentieth day after having opened the ball, it casts it into water, for it is aware that upon that day the conjunction of the moon and sun takes place, as well as the generation of the world. From the ball thus opened in the water, the animals, that is the scarabæi, issue forth. The scarabæus also symbolizes *generation*, for the reason before mentioned—and a *father*, because the scarabæus is engendered by a father only—and the *world*, because in its generation it is fashioned in the form of the world—and a *man*, because there is no female race among them. Moreover there are three species of scarabæi, the first like a cat, and irradiated, which species they have consecrated to the sun from this similarity: for they say that the male cat changes the shape of the pupils of his eyes according to the course of the sun: for in the morning

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ὄθεν καὶ τὸ ἐν Ἡλίου πό-
 λει ξόανον τοῦ θεοῦ αἰλου-
 ρόμορφον ὑπάρχει. ἔχει
 δὲ πᾶς κάνθαρος καὶ δακ-
 τύλους τριάκοντα, διὰ τὴν
 τριακονταήμερον* τοῦ μη-
 νός, ἐν αἷς ὁ ἥλιος ἀνά-
 τελλων, τὸν ἑαυτοῦ ποιεῖ-
 ται δρόμον. δευτέρα δὲ
 γενεὰ, ἡ δίκερως καὶ ταυ-
 ροειδῆς, ἥτις καὶ τῇ Σε-
 λήνῃ καθιερώθη, ἀφ' οὗ καὶ
 τὸν οὐράνιον† ταῦρον, ὑψι-
 ωμα τῆς θεοῦ ταύτης
 λέγουσιν εἶναι παιῶδες Αἰ-
 γυπτίων. τρίτη δὲ, ἡ μο-
 νόκερως καὶ ιδιόμορφος,§
 ἣν Ἑρμῆ διαφέρειν ἐνόμι-
 σαν· κατὰ καὶ ἴβις τὸ
 ὄρνεον.

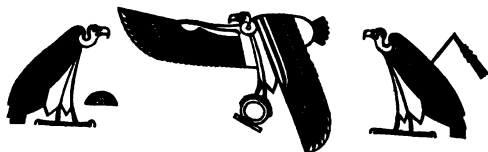
at the rising of the god,
 they are dilated, and in the
 middle of the day become
 round, and about sunset ap-
 pear less brilliant : whence,
 also, the statue of the god in
 the city of the sun is of the
 form of a cat. Every scara-
 bæus also has thirty toes, cor-
 responding with the thirty
 days duration of the month,
 during which the rising sun
 [moon?] performs his course.
 The second species is the two
 horned and bull formed, which
 is consecrated to the moon ;
 whence the children of the
 Egyptians say, that the bull
 in the heavens is the exalta-
 tion of this goddess. The third
 species is the one horned and
 Ibis formed,§ which they re-
 gard as consecrated to Hermes
 [Thoth], in like manner as the
 bird Ibis.

* τῶν τριάκοντα ἡμέρων, Par C. Ald. Merc. Caus. Pier. Leem.

† τῷ οὐρανῷ, Ald. Merc. Caus. Pier. De Pauw.

‡ Cuper. and De Pauw propose ἰβιόμορφος, *ibis-formed* ; which is adopted in the translation above, but not inserted in the text.

XI. WHAT THEY IMPLY BY DEPICTING A VULTURE.



ια'. Τί γῦπα γράφοντες δηλοῦσι.

Μητέρα δὲ γράφοντες, ἢ βλέψιν, ἢ ὄριον, ἢ πρόγνωσιν, ἢ ἐνιαυτὸν, ἢ οὐρανίαν,* ἢ ἐλεήμονα, ἢ Ἀθηνᾶν, ἢ Ἥραν, ἢ δραχμὰς δύο, γῦπα ζωγραφοῦσι. μητέρα μὲν, ἀπειθὴ ἄρρ' ἐν τούτῳ τῷ γένει τῶν ζώων οὐχ ὑπάρχει. ἢ δὲ γένεσις αὐτῶν, γίνεται τρόπῳ τοιῷδε. ὅταν ὀργάσῃ πρὸς σύλληψιν ἢ γῦψ, τὴν φύσιν ἑαυτῆς ἀνοίξασα πρὸς βορέαν ἄνεμον, ὑπὸ τούτου ὀχεύεται ἐπὶ ἡμέρας πέν-

' To denote a *mother*, or *vision*, or *boundary*, or *foreknowledge*, or a *year*, or *heaven*, or one that is *compassionate*, or *Athena* [*Neith*], or *Hera* [*Saté*], or *two drachmas*, they delineate ' a *VULTURE*. They signify by it a *mother*, because in this race of creatures there is no male. Gignuntur autem hunc in modum. Cum amore concipiendi vultur exarserit, vulvam ad Boream aperiens, ab eo velut comprimitur per dies quinque, during which time

I. *Mother.*

II. *Victory.*

III. *Lower Egypt.*

* Treb. om.

τε* ἐν αἷς, οὔτε βρωτοῦ οὔτε ποτοῦ μεταλαμβάνει, ποθοῦσα* παιδοποιίαν. ἔστι δὲ καὶ ἄλλα γένη ὀρνέων, † ἃ ὑπὸ ἀνέμου συλλαμβάνει, ὧν τὰ ὡὰ πρὸς βρῶσιν αὐτὸ μόνον, οὐκέτι δὲ πρὸς ζωογονίαν ἔστι χρήσιμα. γυπῶν δὲ ὑψηλέμων ποιουμένων τὴν ὀρχείαν, ἢ τῶν ὡῶν γένεσις ζωογονεῖται. ‡ βλέψιν δὲ, ἐπειδὴ τῶν ἄλλων ζώων ἀπάντων, ὄξυπώστερον ὄρᾳ ἢ γύψῳ ἐν μὲν ἀνατολῇ τοῦ ἡλίου ὄντος, πρὸς δύσιν βλέπουσα, ἐν δύσει δὲ τοῦ θεοῦ ὑπάρχοντος, πρὸς ἀνατολήν, ἐξ ἰκανοῦ διαστήματος ποριζομένη τὰ πρὸς χρῆσιν αὐτῆ βρώσιμα. ὄριον δὲ, διότι πολέμου μέλλοντος τελειοῦσθαι, τὸν τόπον ὀρίζει, ἐν ᾧ † μέλλει ὁ πόλεμος γίνεσθαι, πρὸ ἡμερῶν ἑπτὰ ἐπ' αὐτὸν παραγι-

she partakes neither of food nor drink, being intent upon procreation. There are also other kinds of birds which conceive by the wind, but their eggs are of use only for food, and not for procreation; but the eggs of the vultures that are impregnated by the wind possess a vital principle. The vulture is used also as a symbol of *vision*, because it sees more keenly than all other creatures; and by looking towards the west when the sun is in the east, and towards the east when the god is in the west, it procures its necessary food from afar. And it signifies a *boundary* [landmark?] because, when a battle is to be fought, it points out the spot on which it will take place, by betaking itself thither seven days beforehand:— and *foreknowledge*, both from the circumstance last men-

* ποιοῦσα, Ald. Par C. Merc.

† γυπῶν, Ald. Merc.

‡ Treb. omits from γυπῶν, — also from ἐν ᾧ, to παραγινομένη.

νομένη. πρόγνωσιν δὲ, διὰ
 τε τὰ προειρημένα, καὶ
 ὅτι* πρὸς τοὺς πλείονας
 σφαζομένους καὶ ἥττω-
 μένους† βλέπει, ταμειου-
 μένη τὴν ἑαυτῆς ἐκ τῶν
 πτωμάτων τροφήν· παρ
 ὃ καὶ οἱ ἀρχαῖοι βασιλεῖς,
 κατασκόπους ἔπεμπον
 σκεπτόμενοι κατὰ ποῖον
 τοῦ πολέμου αἱ γῦπες
 βλέπουσι μέρος, ἐντεῦθεν
 σημειούμενοι τοὺς ἥττωμέ-
 νους. § ἐνιαυτὸν δὲ, διὰ τὸ
 ἐν τούτῳ τῷ ζῳῷ τριακο-
 σίας ἐξήκοντα πέντε ἡμέ-
 ρας τοῦ ἔτους διαιρεῖσ-
 θαι, ἐν αἷς ὁ ἐνιαύσιος ἐκ-
 τελεῖται χρόνος. ἑκατὸν
 γὰρ εἴκοσιν ἡμέρας ἔγκυος
 μένει, καὶ τὰς ἴσας τοὺς
 νεοσσοὺς ἐκτρέφει. ταῖς δὲ
 λειπούσαις ἑκατὸν εἴκο-
 σι,‡ τὴν ἑαυτῆς ἐπιμέ-
 λειαν ποιεῖται, μήτε κυο-

‘tioned, and because it looks
 ‘towards that army which is
 ‘about to have the greater
 ‘number killed, and be defeat-
 ‘ed, reckoning on its food from
 their slain: and on this ac-
 count the ancient kings were
 accustomed to send forth ob-
 servers to ascertain towards
 which part of the battle the
 vultures were looking, to be
 thereby apprized which army
 was to be overcome. And it
 symbolizes a *year*, because the
 365 days of the year, in which
 the annual period is com-
 pleted, are exactly appor-
 tioned by the habits of this crea-
 ture; for it remains pregnant
 120 days, and during an equal
 number it brings up its young,
 and during the remaining 120
 it gives its attention to itself,
 neither conceiving nor bring-
 ing up its young, but pre-

* ἡ τῆς προειρημένης αἰτίας χάριν ἢ ὅτι πυκτίδα
 γινομένη, ἢ ἐν ἄγρα, Par A.—ἢ τοῖς προειρημένοις χάριν
 πυκτίδα γινομένη, ἢ ἐν ἄγρα, Par B.

† ἡπτομένους, Merc. Ald.

§ Treb. am. from ἐντεῦθεν.

‡ Ald. om. εἴκοσι.

φοροῦσα, μήτε τρέφουσα, παρασκευάζουσα δὲ ἑαυτὴν εἰς ἑτέραν σύλληψιν τὰς δὲ λοιπὰς πέντε τοῦ ἔτους ἡμέρας, ὡς ἤδη προεῖπον, εἰς τὴν τοῦ ἀνέμου ὀχείαν καταναλίσκει. ἐλεήμονα δὲ, ὅπερ δοκεῖ παρά τισιν ἐνανθίωλαλον ὑπάρχειν, ἐπεὶ τοῦτο τὸ ζῶον πάντα ἀναιρεῖ. ἠναγκάσθησαν δὲ τοῦτο γράψαι, ἐπειδὴ ἐν ταῖς ἑκατὸν εἴκοσι* ἡμέραις, ἐν αἷς ταῖς ἑαυτῆς ἐκτρέφει τέκνα, ἐπὶ πλεῖον οὐ πέτεται, περὶ δὲ τοὺς νεοσσούς καὶ τὴν τούτων τροφήν ἀσχολεῖται. ἐν αἷς ἀπορήσασα τροφῆς, ἦν παράσχηται τοῖς νηπίοις, τὸν ἑαυτῆς μηρὸν ἀνατεμούσα, παρέχει τοῖς τέκνοις τοῦ αἵματος μεταλαμβάνειν, ὡς μὴ ἀπορήσαντα τροφῆς ἀναιρεθῆ-

paring itself for another conception; † and the remaining five days of the year, as I have said before, it devotes to another impregnation by the wind. It symbolises also a *compassionate person*, which appears to some to be the furthest from its nature, inasmuch as it is a creature that preys upon all things; but they were induced to use it as a symbol for this, because in the 120 days, during which it brings up its offspring, it flies to no great distance, but is solely engaged about its young and their sustenance; and if during this period it should be without food to give its young, it opens its own thigh, and suffers its offspring to partake of the blood, that they may not perish from want of nourishment:—and *Athena* [*Neith*], and *Hera* [*Saté*], because

* Ald. om. εἴκοσι.

† This division appears to intimate the three seasons of the Egyptian year,—four months of *Vegetation*, four months of *Harvest*, and four of the *Inundation*, and the five epagomenæ consecrated as the birthdays of the gods.

ναι. Ἐθνη δὲ καὶ Ἡ- ' among the Egyptians Athena
 ραν, ἐπειδὴ δοκεῖ παρ' ' [Neith] is regarded as presid-
 Αἰγυπτίοις, Ἐθνη μὲν ' ing over the upper hemisphere,
 τὸ ἄνω τοῦ οὐρανοῦ ἡμισ- ' and Hera [Saté] over the
 φαίριον ἀπειληφέναι· τὸ ' lower; whence also they think
 δὲ κάτω, Ἡρα. ὅθεν καὶ ' it absurd to designate the hea-
 ἄτοπον ἡγοῦνται ἀρσενι- ' ven in the masculine, τὸν οὐρα-
 κῶς δηλοῦν τὸν οὐρανόν, ' νόν, but represent it in the fe-
 δηλκῶς μὲν τοι τὴν οὐ- ' minine, τὴν οὐρανόν, inasmuch
 ρανόν.* δίοτι καὶ ἡ γένε- ' as the generation of the sun
 σις ἡλίου καὶ σελήνης καὶ ' and moon and the rest of the
 τῶν λοιπῶν ἀστέρων, ἐν ' stars, is perfected in it, which
 αὐτῷ ἀποτελεῖται, ὅπερ ' is the peculiar property of a
 ἐστι θελείας ἔργον. καὶ ' female. And the race of vul-
 τὸ τῶν γυπῶν δὲ, ὡς προ- ' tures, as I said before, is a
 εῖπον, γένος, θελειῶν ἐστι ' race of females alone, and on
 γένος μόνον. † δὲ ἦν αἰτίαν ' this account the Egyptians
 καὶ παντὶ θελυκῷ ζῴδιω ' over any female hieroglyph
 οἱ Αἰγύπτιοι γυῖπα ὡς ' place the vulture as a mark of
 βασίλειον ἐπιτιθέασιν, ' royalty [maternity?]. And
 ἀφ' οὗ καὶ πᾶσαν θεᾶν, ' hence, not to prolong my dis-
 ἵνα μὴ περὶ ἐκάστης γρά- ' course by mentioning each in-
 φων, μηκύνω τὸν λόγον, . . ' dividually, when the Egypti-
 . . . Αἰγύπτιοι, μητέρα ' ans would designate any god-
 οὐ† θέλοντες σημεῖναι, ' dess who is a mother, they
 γυῖπα ζωγραφοῦσι· μήτηρ ' delineate a vulture, for it is
 γάρ ἐστι θελυκοῦ ζώου. ' the mother of a female progeny.
 οὐρανίαν δὲ, οὐ γὰρ ἀρέσ- ' And they denote by it (οὐρα-

* Ald. Treb. Caus. om. from θελυκῶς.

† μόνων, Par A.

‡ De Pauw. sugg. οὐσαν.

κει αὐλοῖς τὸν οὐρανὸν λέ-
γειν, καθὼς προεῖπον·
ἐπεὶ τούτων ἡ γένεσις
ἐκεῖθεν ἐστὶ.* δραχμὰς δὲ
δύο, διότι παρ' Αἰγυπτίοις
μονὰς ἐστὶν αἱ δύο δραχ-
μαί·† μονὰς δὲ, παντὸς
ἀριθμοῦ γένεσις. εὐλόγως
οὖν δύο δραχμὰς βουλό-
μενοι δηλῶσαι, γυπα γρά-
φουσιν, ἐπεὶ μήτηρ δοκεῖ
καὶ γένεσις εἶναι, καθά-
περ καὶ ἡ μονὰς.

ν(αν) *heaven*, (for it does not
suit them to say τὸν οὐρανὸν,
as I said before,) because its
generation is from thence [by
the wind]:—and *two drach-
mas*, because among the Egyp-
tians the unit [of money] is
the two drachmas,† and the
unit is the origin of every num-
ber, therefore when they would
denote two drachmas, they
with good reason depict a vul-
ture, inasmuch as like unity it
seems to be mother and gene-
ration.



*Netpe, as the upper hemisphere, or heaven; Isis, as the
lower, or earth.*

* Treb. om. from οὐρανίαν.

† Par A. Treb. Leem.—γραμμαί al.—Leemans observes that the
Alexandrine Interpreters of the Old Testament always reckon the
money by the didrachma, as in xxx. Ex. 13, for the drachma they
use the half of a didrachma, τὸ ἥμισυ τοῦ διδράχμου.

XII. HOW THEY DENOTE HEPHÆSTUS [PHTHAH.]



ιβ. Πῶς Ἡφαιστον γραφουσι.

Ἡφαιστον δὲ γράφον-
τες, κάνδαρον και γῦπα
ζωγραφοῦσιν Ἀθηναῖν δὲ,
γῦπα και κάνδαρον. δοκεῖ
γὰρ αὐτοῖς ὁ κόσμος συν-
εστάναι ἔκ τε ἀρσενικοῦ
και θηλυκοῦ. † ἐπὶ δὲ τῆς
Ἀθηναῖς ‡ τὴν γῦπα γρά-
φουσιν. οὗτοι γὰρ μόνοι
θεῶν παρ' αὐτοῖς, ἀρσενο-
θήλεις ὑπάρχουσι.

‘ To denote *Hephæstus*
‘ [*Phthah*], they delineate a
‘ SCARABÆUS and a VULTURE,
‘ and to denote *Athena*
‘ [*Neith*],* a VULTURE and a
‘ SCARABÆUS; for to them the
world appears to consist both
of male and female, (for Athe-
na [*Neith*] however they also
depict a vulture) and, ac-
cording to them, these are the
only Gods who are both male
and female.||

i. *Neith, Athena, or Minerva.*

ii. *Phthah Tore, the deformed pigmy God of Memphis,*
has a scarabæus on his head, and sometimes stands upon
a crocodile.

iii. *Phthah Socari.*

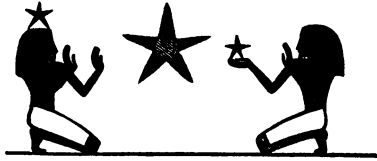
* To denote *Phthah*, they delineate a SCARABÆUS; and a VUL-
TURE, to denote *Neith*?

† ὑπάρχοντος κάνδαρον γράφουσιν, Par A. B.

‡ De Pauw suggests the insertion of τὸν κάνθαρον, και ἐπὶ τοῦ
Ἡφαιστον.

|| See c. 10 and 11.

XIII. WHAT THEY INTIMATE WHEN THEY
DEPICT A STAR.



ιγ'. Τί ἀστέρα γράφοντες δηλοῦσι.

Θεὸν δὲ ἐγκόσμον* σημαίνοντες, ἢ εἰμαρμένην, ἢ τὸν πέντε ἀριθμὸν, ἀστέρα ζωγραφοῦσι. Θεὸν μὲν, ἐπειδὴ πρόνοια θεοῦ, τὴν νίκην προστάσσει,* ἢ τῶν ἀστέρων καὶ τοῦ παντὸς κόσμου κινήσις ἐκτελεῖται. δοκεῖ γὰρ αὐτοῖς δίχα θεοῦ, μηδὲν ὅλως συνεστάναι. εἰμαρμένην δὲ, ἐπεὶ καὶ αὕτη ἐξ ἀστρικῆς οἰκονομίας συνίσταται. τὸν δὲ πέντε ἀριθμὸν, ἐπειδὴ πλήθους ὄντος ἐν οὐ-

When they would symbolise the *Mundane God*, or *fate*, or the *number 5*, they depict a *STAR*. And they use it to denote *God*, because the providence of God maintains the order by which the motion of the stars and the whole universe is subjected to his government, for it appears to them that without a god nothing whatsoever could endure. And they symbolise by it *fate*, because even this is regulated by the dispositions

I. A figure denoting Prayer or Glorifying.

II. The number 5.

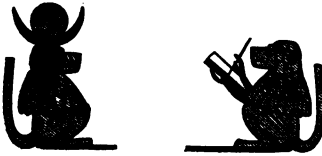
III. From the architraves of the Ramesseion.

* Treb. om. ἐγκόσμιον and τὴν νίκην προστάσσει ἢ.

ρανῶ, πέντε μόνοι ἐξ αὐ-
τῶν κινούμενοι,* τὴν τοῦ
κόσμου οἰκονομίαν ἐκτε-
λοῦσι.

of the stars:—and also the
number 5, because, though
there are multitudes of stars
in the heavens, five of them
only by their motion perfect
the natural order of the world.

XIV. WHAT THEY DENOTE WHEN THEY POURTRAY
A CYNOCEPHALUS.



ιδ'. Τί κυνοκέφαλον γράφοντες δηλοῦσι.

Σελήνην δὲ γράφοντες,
ἢ οἰκουμένην, ἢ γράμμα-
τα, ἢ ἱερέα, † ἢ ὄργην, ἢ
κόλυμβον, κυνοκέφαλον
ζωγραφοῦσι. σελήνην μὲν,
ἐπεὶ δὴ τὸ ζῶον τοῦτο, συμ-
πάθειαν τινὰ πρὸς τὴν
τοῦ θεοῦ σύνοδον ἐκτίσα-

To denote the *moon*, or the
habitable world, or *letters*, or
a *priest*, or *anger*, or *swim-*
ming, they pourtray a CYNOC-
CEPHALUS. And they symbo-
‘lise the *moon* by it, because
the animal has a kind of sym-
pathy with it at its conjunc-

i. Ioh or Pook, the Moon, a form of Thoth.

ii. A common symbol of Thoth.

* κινούμενοι, Ald.

† Treb. om.

το. ὅταν γὰρ ἐν τῷ μέρει τῆς ὥρας* ἡ σελήνη συνοδύουσα ἡλίῳ ἀφώτιστος γένηται, τότε ὁ μὲν ἄρσην κυνοκέφαλος οὐ βλέπει, οὐδὲ ἐσθίει· ἄχθεασι δὲ εἰς τὴν γῆν νενευκῶς, καθάπερ πωενθῶν τὴν τῆς σελήνης ἀρπαγὴν. ἡ δὲ θήλεια μετὰ τοῦ μὴ ὄρᾶν, καὶ ταῦτὰ τῷ ἄρρени πᾶσχειν, ἔτι δὲ καὶ ἐκ τῆς ἰδίας φύσεως αἰμάσσεται. διὸ καὶ μέχρι τοῦ νῦν ἐν τοῖς ἱεροῖς τρέφονται κυνοκέφαλοι, ὅπως ἐξ αὐτῶν γινώσκηται τὸ ἡλίου καὶ σελήνης μέρος τῆς συνόδου οἰκουμένην δὲ, ἐπειδὴ ἐβδομήκοντα δύο χώρας τὰς ἀρχαίας φασὶ τῆς οἰκουμένης εἶναι. τούτους δὲ τρεφομένους ἐν τοῖς ἱεροῖς καὶ ἐπιμελείας τυγχάνοντας, οὐ, καθάπερ τὰ λοιπὰ ζῶα ἐν ἡμέρᾳ μιᾷ τελευτᾷ, οὕτω καὶ τούτους.

tion with the god. For at the exact instant of the conjunction of the moon with the sun, when the moon becomes unilluminated, then the male Cynocephalus neither sees, nor eats, but is bowed down to the earth with grief, as if lamenting the ravishment of the moon: and the female also, in addition to its being unable to see, and being afflicted in the same manner as the male, exgenitalibussanguinem emittit: hence even to this day cynocephali are brought up in the temples, in order that from them may be ascertained the exact instant of the conjunction of the sun and moon. And they symbolise by it the *habitable world*, because they hold that there are seventy-two primitive countries of the world; and because these animals, when brought up in the temples, and attended with

* Treb. om. ἐν τῷ μέρει τῆς ὥρας.

ἀλλὰ μέρος αὐτῶν καθ' ἑκάστην ἡμέραν νεκρούμενον,* ὑπὸ τῶν ἱερέων θάπτεσθαι, τοῦ λοιποῦ σώματος ἐν τῷ κατὰ φύσιν ὄντος. ἕως δ' ἂν αἱ ἐβδομήκοντα καὶ δύο πληρωθῶσιν ἡμέραι, τότε ὅλος ἀποθνήσκει. γράμματα δὲ, ἐπειδὴ ἐστὶ συγγένεια κυνοκεφάλων Αἰγύπτια † ἐπισταμένων γράμματα, παρ' ὃ εἰς ἱερόν ἐπειδὴν πρῶτα κομισθῆ κυνοκέφαλος, δέλτον αὐτῷ παρατίθησιν ὁ ἱερεὺς, καὶ σχοινίον, καὶ μέλαν· πειράζων εἰ ἐκ τῆς ἐπισταμένης ἐστὶ συγγενείας γράμματα, καὶ εἰ γράφει. ‡ ἔτι δὲ καὶ τὸ ζῶον ἐπὶ Ἑρμῆ ἐνεμήθη τῷ πάντων μετέχοντι γραμμάτων. ἱερέα δὲ, ὅτι φύσει ὁ κυνοκέφαλος ἰχθὺν οὐκ ἐσθίει, ἀλλ' οὐδὲ ἰχθυ-

care, do not die like other creatures at once in the same day, but a portion of them dying daily is buried by the priests, while the rest of the body remains in its natural state, and so on till seventy-two days are completed, by which time it is all dead. They ' also symbolise *letters* by it, ' because there is an Egyptian race of cynocephali that is acquainted with letters; wherefore, when a cynocephalus is first brought into a temple, the priest places before him a tablet, and a reed, and ink, to ascertain whether it be of the tribe that is acquainted with letters, and whether it writes. ' The animal is moreover consecrated to Hermes [Thoth], ' the patron of all letters. And ' they denote by it a *priest*,|| because by nature the cynocephalus does not eat fish, nor

* Ald. reads νεσθούμενον.

† Αἰγυπτίους, Ald. Merc. Par C. Leem.

‡ ἐγγράφει, Par C. Ald. Merc. Pier.

|| Sacred scribe.

ώμενον ἄρτον,* καθάπερ
καὶ οἱ ἱερεῖς [ἐκτός]. γεν-
νᾷται τε περιτετμημένος,
ἦν καὶ οἱ ἱερεῖς ἐπιτηδεύ-
ουσι περιτομήν. † ὄργην δὲ,
ἐπεὶ περ τὸ ζῶον τοῦτο
παρὰ τὰ ἄλλα θυμικώτα-
τόν τε καὶ ὄργίλον ὑπάρ-
χει. κολυμβῶν δὲ, διότι τὰ
μὲν ἄλλα ζῶα κολυμβῶ
χρώμενα, ῥηπαρὰ φαίνε-
ται, μόνον δὲ τοῦτο, εἰς
ὄν τόπον προήρηται πο-
ρευθῆναι, κολυμβᾷ, κατὰ
μηδὲν τῷ ῥύπῳ παραφερό-
μενον. ‡

even any food that is fishy,
like the priests. And it is born
circumcised, which circumci-
sion the priests also adopt.
And they denote by it *anger*,
because this animal is both
exceedingly passionate and
choleric beyond others:—and
swimming, because other ani-
mals by swimming ‡ appear
dirty, but this alone swims to
whatever spot it intends to
reach, and is in no respect
affected with dirt.

* Aug. Par A. B. C. Leem.—ἄργον, al.

† Treb. om. from ἔτι δὲ καί.

‡ De Pauw suggests—ῥῶ παραφέρεται, μόνον δὲ τοῦτο, εἰς
ὄν τόπον προήρηται πορευθῆναι, κολυμβᾷ κατὰ μηδὲν τῷ ῥῶ
παραφερόμενον.—are borne down by the stream, but this alone
swims to the spot it intends to reach without being carried down by
the stream. The passage is very obscure.

XV. HOW THEY DENOTE THE RENOVATION
OF THE MOON.



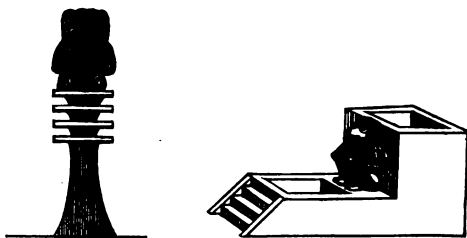
ιέ. Πῶς γράφουσι σελήνης ἀνατολήν.

Σελήνης δὲ ἀνατολήν
γράφειν βουλόμενοι, πάλιν
κυνοκέφαλον ζωγραφοῦσι,
σχῆματι τοιῶδες ἔστῶτα
καὶ τὰς χεῖρας εἰς οὐρα-
νὸν ἐπαίροντα, βασιλείον
τε ἐπὶ τῆς κεφαλῆς ἔχον-
τα. τοῦτο γράφουσι τὸ
σχῆμα ἐπὶ τῆς ἀνατολῆς,
ὁ κυνοκέφαλος ποιεῖται,
ὡς εἰπεῖν προσευχόμενος
τῇ θεῷ· ἐπειδὴ ἀμφότε-
ροι φωτὸς μετειλήφασι.

When they would denote
the renovation of the moon,
they again pourtray a CYNOCEPHALUS
in this posture,
standing upright, and raising
its hands to heaven, with a
diadem upon its head; and
for the renovation they depict
this posture, into which the
cynocephalus throws itself, as
congratulating the goddess, if
we may so express it, in that
they have both recovered
light.

From the temple of Edfou.—Sh. E. I. 46. 6. Vocab.
959.

XVI. HOW THE TWO EQUINOXES.



15'. Πῶς ἰσημερίας δύο.

Ἴσημερίας δύο* πάλιν
σημαίνοντες, κυνοκέφαλον
καθήμενον ζωγραφοῦσι
ζῶον. ἐν ταῖς δυσὶ γὰρ
ἰσημερίαις τοῦ ἐνιαυτοῦ,
δωδεκάκις τῆς ἡμέρας καθ'
ἐκάστην ὥραν οὖρεϊ. τὸ δὲ
αὐτὸ καὶ ταῖς δυσὶ νυξί
ποιεῖ. διόπερ οὐκ ἀλόγως
ἐν τοῖς ὑδρολογίοις αὐτῶν
Αἰγύπτιοι κυνοκέφαλον

Again, to signify the *two*
Equinoxes they depict a sit-
ting **CYNOCEPHALUS**, for at the
two equinoxes of the year it
makes water twelve times in
the day, once in each hour,
and it does the same also dur-
ing the two nights; wherefore
not without reason do the
Egyptians sculpture a sitting
Cynocephalus on their Hydro-

1. *The Cynocephalus upon the Nilometer, from the ceiling of the Ramesseion, where it occupies the central position between the last and first months of the year.*
11. *A water-clock in the Museum at Leyden.—Leemans.*

* δὲ, Ald. Merc. Pier.

καθήμενον γλύφουσιν. ἐκ δὲ τοῦ μορίου αὐτοῦ* ὕδωρ ἐπιρρέον ποιοῦσιν· ἐπεὶ ὡσπερ προεῖπον, τὰς τῆς ἰσημερίας δώδεκα σημαίνει ὥρας. ἵνα δὲ μὴ εὐρύτερον τὸ [ὑδωρ - - -] κατασκευάσμα [τα] ὑπάρχη. δι' οὗ τὸ ὕδωρ εἰς τὸ ὠρολόγιον ἀποκρίνεται, μὴ δὲ πάλιν στενώτερον, ἀμφοτέρων γὰρ χρεία. τὸ μὲν γὰρ εὐρύτερον, ταχέως ἐκφέρον τὸ ὕδωρ, οὐχ ὑγιῶς τὴν ἀναμέτρησιν τῆς ὥρας ἀποτελεῖ· τὸ δὲ στενώτερον, κατ' ὀλίγον καὶ βραδέως ἀπολύον τὸν κρουνόν, † ἕως τῆς οὐραῖς τρίχα διείραντες, ‡ πρὸς τὸ ταύτης πάχος, σίδηρον κατασκευάζουσι πρὸς τὴν προκειμένην χρείαν. τοῦτο δὲ

logia (or waterlocks); and they cause the water to run from its member, because, as I said before, the animal thus indicates the twelve hours of the equinox. And lest the contrivance, by which the water is discharged into the Horologium, should be too wide, or on the other hand too narrow, (for against both these caution must be taken, for the one that is too wide, by discharging the water quickly, does not accurately fulfil the measurement of the hour, neither the one that is too narrow, since it lets forth the water little by little, and too slowly,) they perforate an aperture to the extremity of the member, and according to its thickness insert in it an iron

* Par A. B. C.—αὐτῷ, Hæsch. De Pauw.

† Mor. inserts μομᾶ in the lacuna—ὕδωρ μομᾶ, τοῦ κατασκευάσματος, Aug. Par. A. B. The translation above corresponds with the translation of Treb., and the suggestions of Merc., which are adopted in the text by Leemans.

‡ Treb. om. from τὸ μὲν γάρ.

§ διάφραντες, Ald. Merc.—διάραντες, Par C.

αὐτοῖς ἀρέσκει ποιεῖν οὐκ
 ἀνευ λόγου τινός, ὡς καὶ*
 οὐδὲ ἐπὶ τῶν ἄλλων· καὶ
 ὅτι ἐν ταῖς ἰσημερίαις,
 μόνος τῶν ἄλλων ζῶων δω-
 δεκάκις τῆς ἡμέρας κράζει
 καθ' ἐκάστην ὥραν.

tube adapted to the circum-
 stances required. And this
 they are pleased to do, not
 without sufficient reason, more
 than in other cases. They also
 use this symbol, because it is
 the only animal that at the
 equinoxes utters its cries twelve
 times in the day, once in each
 hour.

XVII. HOW THEY DENOTE INTREPIDITY.



ιζ. Πῶς θυμὸν δηλοῦσι.

Θυμὸν δὲ βουλόμενοι
 δηλῶσαι, λέοντα ζωγρα-
 φοῦσι. κεφαλὴν γὰρ ἔχει
 μεγάλην τὸ ζῶον· καὶ τὰς

When they would denote
intrepidity, they depict a
 LION, for he has a great head,
 and fiery eyeballs, and a round

1. *The Lion signifying Lord.*—Sh. 770.

11. *Lions supporting the sun in his resting place; from Thebes about the beginning of the 18th dynasty.*

* Al. om. ὡς—Al. om. καί.

μὲν κόρας πυρώδεις, τὸ δὲ πρόσωπον, στρογγύλον, καὶ περὶ αὐτὸ ἀκτινοειδεῖς τρίχας, κατὰ μιμησιν ἡλίου. ὄθεν καὶ ὑπὸ τὸν θρόνον τοῦ Ὁρου, λέοντας ὑποτιθέασι, δεικνῦντες τὸ πρὸς τὸν θεὸν τοῦ ζώου σύμβολον. ἥλιος δὲ ὁ Ὁρος ἀπὸ τοῦ* τῶν ὥρῶν κρατεῖν.†

XVIII. HOW THEY DENOTE STRENGTH.



11. Πῶς ἀλκὴν γράφουσιν.

Ἄλκην δὲ γράφοντες, λέοντας τὰ ἔμπροσθεν ζω-γραφοῦσι, διὰ τὸ εὐσθενέστερα αὐτῷ ὑπάρχειν ταῦτα τὰ μέλη τοῦ σώματος.

To denote *strength*, they pourtray the FOREPARTS OF A LION, because these are the most powerful members of his body.

This hieroglyphic signifies "Powerful;" and the head by itself "Victrix," as it occurs in Nitocris or Neith victrix.

* Ald. Merc. Par. C. om.

† Treb. om. from ἥλιος.

XIX. HOW THEY DENOTE A WATCHFUL PERSON.



ιβ'. Πῶς ἐγρηγορότα γράφουσιν.

Ἐγρηγορότα* δὲ γράφοντες, ἢ καὶ φύλακα, λέοντος γράφουσι κεφαλὴν. ἐπειδὴ ὁ λέων ἐν τῷ ἐγρηγορῆναι μέμικε τοὺς ὀφθαλμοὺς, κοιμώμενος δὲ, ἀνεωγότας τούτους ἔχει ὅπερ ἔστι τοῦ φυλάσσειν σημεῖον. διόπερ καὶ συμβολικῶς τοῖς κλείθροις τῶν ἱερῶν, λέοντας ὡς φύλακας παρειλήφασιν.

To denote a *watchful person*, or even a *guard*, they pourtray the *HEAD OF A LION*, because the lion, when awake, closes his eyes, but when asleep keeps them open, which is a sign of watching. Wherefore at the gates of the temples they have symbolically appropriated lions as guardians.

II. *Watchful.*

- I. III. *Andro-Sphinxes, and Crio-Sphinxes, were almost universally placed in the dromos of a temple. The magnificent lions, presented by Lord Prudhoe to the British Museum, are from Napata, now Gebel Burkel.*

* Γρηγορότητα, Mor.

XX. HOW THE TERRIBLE.

κ'. Πῶς φοβερόν.

Φοβερόν δὲ σημαίνοντες, To signify the *terrible* they
 τῷ αὐτῷ χρῶνται σημείῳ, make use of the **SAME SYMBOL**,*
 ἐπειδὴ ἀλκιμώτατον ὑ- because this animal, being the
 πάρχον τοῦτο τὸ ζῶον, most powerful, terrifies all
 πάντας εἰς φόβον τοὺς who behold it.
 ὀρῶντας φέρει.

XXI. HOW THE RISING OF THE NILE.



κα'. Πῶς Νείλου ἀνάβασιν.

Νείλου δὲ ἀνάβασιν ση- To signify the *rising of the*
 μαίνοντες. ὃν καλοῦσιν Αἰ- Nile, which they call in the

- i. *The Inundation.*
- ii. *Lord of the waters of the Nile, a title of Kneph.—*
Sh. 781.
- iii. *A figure from a tomb at Thebes; the symbols of hea-
ven and earth, with drops distilling between them.*
- iv. *The sign of the months of the inundation—Noun.*

* See Chap. xviii.

γυπτιστὶ Νοῦν,* ἑρμηνευ-
 θέν δὲ σημαίνει νέον, ποτὲ
 μὲν λέοντα γράφουσι, ποτὲ
 δὲ τρεῖς ὑδρίας μεγάλας,
 ποτὲ δὲ οὐρανὸν καὶ γῆν
 ὑδῶρ ἀναβλύζουσιν. † λέ-
 οντα μὲν, ἐπειδὴ ὁ ἥλιος
 εἰς λέοντα γενόμενος, πλεί-
 ονα τὴν ἀνάβασιν τοῦ
 Νείλου ‡ ποιεῖται· ἥ ὡς τε
 ἐμμενοντος || τοῦ ἡλίου τῶ
 ζωδῶι τούτῳ, τὸ δίμοιρον
 τοῦ νέου ὕδατος πλημμυ-
 ρεῖ πολλάκις. ὅθεν καὶ
 τὰς χολέδρας, καὶ τοῦς
 εἰσαγωγεῖς τῶν ἱερῶν κρη-
 νῶν, λεοντομόρφους κατεσ-
 κεύασαν οἱ ἀρχαῖοι ¶ τῶν
 ἱερατικῶν ἔργων ἐπιστά-
 ται. ** ἀφ' οὗ καὶ μεχρινῶν
 κατ' εὐχὴν πλεονασμοῦ

Egyptian language NOUN, and
 which, when interpreted, sig-
 nifies New, they sometimes
 pourtray a LION, and some-
 ' times THREE LARGE WATER-
 ' POTS, and at other times HEA-
 ' VEN AND EARTH GUSHING
 ' FORTH WITH WATER. And
 they depict a LION, because
 when the sun is in Leo it aug-
 ments the rising of the Nile,
 so that oftentimes while the
 sun remains in that sign of the
 zodiac, half of the new water
 [Noun, the entire inundation?] is
 supplied; and hence it is,
 that those who anciently pre-
 sided over the sacred works,
 have made the spouts [?] and
 passages of the sacred foun-
 tains in the form of lions. ††

* Νοῦμ, Treb.

† Treb. om. from ὑδρίας.

‡ Par A. B. Mor. substitute Θεοῦ.

§ Treb. om. the next 25 lines to κάλουσι.

|| ἐμμένων, omitting τοῦ ἡλίου, Par A. B. Leem.

¶ Ald. Merc. om. and Par C. leaving a lacuna.

** προστάται, Par A. B. C. Ald. Merc.

†† The Lion's head is commonly used as a waterspout in the temples of Egypt.

ὕγρότητος*
 τρία δὲ ὑδρεῖα, ἡ οὐρανὸν
 καὶ γῆν ὑδῶρ βλύζουσαν,
 τὸ μὲν ὑδρεῖον† ὁμοιοῦντες
 καρδία γλώσσαν ἐχούση·
 καρδία μὲν, ἐπειδὴ παρ'
 αὐτοῖς τὸ ἡγεμονικόν ἐστι
 τοῦ σώματος αὐτή, καθά-
 περ ὁ Νεῖλος τῆς Αἰγύπ-
 του ἡγεμὼν καθέστηκε·
 γλώσση δὲ, ὅτι διὰ παντός
 ἐν ὑγρῷ ὑπάρχουσαν ταύ-
 την, καὶ γενέτειραν τοῦ
 εἶναι καλοῦσι.‡ τρία δὲ
 ὑδρεῖα, καὶ οὔτε πλείονα
 οὔτε ἥττονα, ἐπειδὴ ἡ τῆς
 ἀναβάσεως ἐργασία κατ'
 αὐτοὺς τριμερῆς ὑπάρχει.
 ἐν μὲν ὑπὲρ τῆς Αἰγυπ-
 τίας γῆς τάξαντες· ἐπειδὴ
 ἐστι καθ' αὐτὴν ὕδατος
 γεννητική. ἕτερον δὲ, ὑπὲρ
 τοῦ ὠκεανοῦ· καὶ γὰρ ἀπὸ
 τούτου ὑδῶρ παραγίνεται
 εἰς Αἴγυπτον ἐν τῷ τῆς

Wherefore, even to this day
 in prayer for an abundant in-
 undation - - - - - And
 they depict THREE WATERPOTS,
 OF HEAVEN AND EARTH GUSH-
 ING FORTH WITH WATER, be-
 cause they make a waterpot
 like a heart having a tongue,
 —like a heart, because in their
 opinion the heart is the ruling
 member of the body, as the
 Nile is the ruler of Egypt, and
 like [a heart with ?] a tongue,
 because it is always in a state
 of humidity, and they call it
 the producer of existence. And
 they depict three waterpots,
 and neither more nor less, be-
 cause according to them there
 is a triple cause of the inun-
 dation. And they depict one
 for the Egyptian soil, as being
 of itself productive of water ;
 and another for the ocean, for
 at the period of the inunda-

* Mor. supplies καὶ ἐν χωρίων γέμοντες τὸν οἶνον ζώων λέ-
 οντα, Par A. B. καὶ ἐν τῶν χωρίων γέμοντες τὸν οἶνον ζώων
 λεόντων.

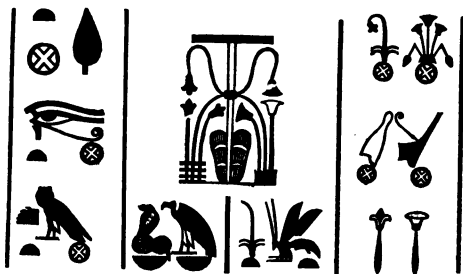
† Ald. Par C. om. μὲν ὑδρεῖον, leaving a lacuna.

‡ Treb. om. from ὡς τε ἐμμένοντος.

ἀναβάσεως καιρῶν. τρίτον δὲ ὑπὲρ τῶν ὄμβρων, οἳ γίνονται κατὰ τὰ νότια τῆς Αἰθιοπίας μέρη, κατὰ τὸν τῆς ἀναβάσεως τοῦ Νεῖλου καιρόν. ὅτι δὲ γεννᾷ ἡ Αἴγυπτος τὸ ὕδωρ, δυνατόν ἐστιν ἐντεῦθεν μαθεῖν. ἐν γὰρ τῷ λοιπῷ κλίματι τοῦ κόσμου, αἱ τῶν ποταμῶν πλημμῦραι ἐν τῷ χειμῶνι ἀποτελοῦνται, ὑπὸ τῶν συνεχῶν ὄμβρων τοῦ τοιοῦτου συμβαίνοντος· μόνη δὲ ἡ Αἰγυπτίων γῆ, ἐπεὶ μέση τῆς οἰκουμένης ὑπάρχει, καθάπερ ἐν τῷ ὀφθαλμῷ ἡ λεγομένη κόρη, φέρους ἄγει τὴν τοῦ Νεῖλου ἐαυτῇ ἀνάβασιν.

tion, water flows up from it into Egypt; and the third to symbolise the rains which prevail in the southern parts of Ethiopia at the time of the rising of the Nile. Now that Egypt generates the water, we may deduce from this, that in the rest of the earth the inundations of the rivers take place in the winter, and are caused by frequent rains; but the country of the Egyptians alone, inasmuch as it is situated in the middle of the habitable world, like that part of the eye, which is called the pupil, of itself causes the rising of the Nile in summer.

XXII. HOW THEY DESIGNATE EGYPT.



κβ'. Πῶς Αἴγυπτον γράφουσιν.

Αἴγυπτον δὲ γράφοντες, θυματήριον καϊόμενον ζωγραφοῦσι, καὶ ἐπάνω καρδίαν. δηλοῦντες ὅτι ὡς ἡ τοῦ ζηλοτύπου καρδία, διὰ παντὸς πυροῦται, οὕτως ἡ Αἴγυπτος, ἐκ τῆς θερμότητος, διὰ παντὸς ζωογονεῖ τὰ ἐν αὐτῇ ἢ παρ' αὐτῇ ὑπάρχοντα.

To designate *Egypt*,* they depict a BURNING CENSER AND A HEART ABOVE IT, implying, that as the heart of a jealous person is constantly inflamed, so Egypt from its heat perpetually vivifies the things which are in or near it.

Of the above nine hieroglyphical groups, I, II, III, upon the left, signify Egypt. The fourth, in the centre, signifies Upper and Lower Egypt; and is apparently that to which Horapollo alludes, but is mistaken in his description of it. V, and VI, immediately beneath it, denote King, and King of the Upper and Lower country. And VII, VIII, IX, upon the right, signify the Upper and Lower country.

* Qy. Αἴγυπτος, the Nile? or Egypt after the inundation?

XXIII. HOW A MAN THAT HAS NOT TRAVELLED
ABROAD.

κγ'. Πῶς ἄνθρωπον μὴ ἀποδημήσαντα.*

Ἄνθρωπον τῆς πατρί-
δος μὴ ἀποδημήσαντα ση-
μαίνοντες, ὄνοκέφαλον ζω-
γραφοῦσιν· ἐπεὶ οὔτε
ἀκούει τινὸς ἱστορίας, οὔτε
τῶν ἐπὶ ξένης γινομένων
αἰσθάνεται.

To symbolize a man that
has not travelled out of his
own country, they delineate
an ONOCEPHALUS [creature with
an ass's head], because he is
neither acquainted with his-
tory, nor conversant with fo-
reign affairs.

XXIV. HOW AN AMULET [PROTECTION.] †



κδ'. Πῶς φυλακτήριον.

Φυλακτήριον δὲ γρά-
φειν βουλόμενοι, δύο κεφα-
amulet, they pourtray two

Two heads, one in front and the other in profile, is a
common hieroglyphic signifying Protection, but is not
ascertained as an amulet.

* Par C. Ald. Mer. Pier. Caus. insert τῆς πατρίδος.

† Mr. Birch has suggested, that φυλακτήριον has been substituted
by Horapollo for φύλακα, a Guard or Protector; which is extremely
happy.

λαὶς ἀνθρώπων ζωγραφ-
οῦσι, τὴν μὲν τοῦ ἀρσενος
ἔσω βλέπουσαν, τὴν δὲ
θηλυκὴν ἔξω. οὕτω γάρ
φασιν οὐδὲν τῶν δαιμονίων
ἐφάψεται· ἐπειδὴ καὶ χω-
ρὶς γραμμάτων, ταῖς δυοῖ
κεφαλαῖς ἑαυτοὺς φυλακ-
τηριάξουσι.

HUMAN HEADS, one of a male
looking inwards, the other of
a female looking outwards,
(for they say that no demon
will interfere with any person
thus guarded); for without in-
scriptions they protect them-
selves with the two heads.

XXV. HOW THEY DENOTE AN IMPERFECT MAN.



κέ. Πῶς ἀνθρώπον ἄπλαστον γράφουσι.

Ἄπλαστον δὲ ἀνθρώπον
γράφοντες, βάτραχον ζω-
γραφοῦσιν· ἐπειδὴ ἡ τού-
του γένεσις ἐκ τῆς τοῦ

To denote an *imperfect*
man, they delineate a FROG,
because it is generated from
the slime of the river, whence

- i. A common hieroglyphic, but not ascertained. In the British Museum is an inscription, in which *Kneph* is called "the king of Frogs."—Birch.
- ii. *Kneph*.

ποταμοῦ ἰλύος ἀποτελεῖται. ὅθεν καὶ ἔσθ' ὅτε ὀρᾶται τῷ μὲν ἑτέρῳ μέρει αὐτοῦ, βατράχῳ· τῷ δὲ λοιπῷ, γεῶδει τινὶ ἐμφερῆς· ὡς καὶ ἐκλιπόντι τῷ ποταμῷ, συνεκλείπειν.

it occasionally happens that it is seen with one part of a frog, and the remainder formed of slime, so that should the river fall, the animal would be left imperfect.

XXVI. HOW AN OPENING.



κς'. Πῶς ἀνοιξιν.

Ἄνοιξιν δὲ θέλοντες δηλώσαι, λαγῶν ζωγραφουῖσι διὰ τὸ πάντοτε τοῦς ὀφθαλμοὺς ἀνεωγότας ἔχειν τοῦτο τὸ ζῷον.

When they would denote an *opening*, they delineate a HARE, because this animal always has its eyes open.

Denotes "opening" according to Wilkinson—according to Sharpe it signifies "It is lawful." Qy. "Open or unprohibited."

XXVII. HOW SPEECH.



κζ'. Πῶς τὸ λέγειν.

Το λέγειν δὲ γράφοντες, γλῶσσαν ζωγραφοῦσι, καὶ ὕφαιμον ὀφθαλμόν* τὰ μὲν πρωτεῖα τῆς λαλιᾶς, τῇ γλώσση μερίζοντες, τὰ δευτερεῖα δὲ ταύτης, τοῖς ὀφθαλμοῖς. οὕτω γὰρ οἶτε λόγοι τελείως τῆς ψυχῆς καθεστήκασι πρὸς τὰ κινήματα αὐτῆς συμμεταβάλλοντες· εἴπερ καὶ ἑτέρα λαλιὰ παρ' Αἰγυπτίοις ὀνομάζεται· † ἑτέρως δὲ τὸ λέγειν σημαίνοντες, γλῶσ-

To denote *speech* they depict a TONGUE, and a BLOOD-SHOT EYE; because they allot the principal parts of speech to the tongue, but the secondary parts thereof to the eyes. For these kinds of discourses are strictly those of the soul varying in conformity with its emotions; more especially as they are denominated by the Egyptians as different languages. And to symbolize *speech* differently, they depict

- i. Supposed by Mr. Wilkinson to represent three tongues, and to apply to the goddess of speech.
- ii. Champollion considered this as the tongue and hand alluded to: it is often found inscribed at the beginning of tablets; a position not unfrequently occupied by an eye. It appears as a title of *Hor*.

* De Pauw. suggests, ὑπαὶ τὸν ὀφθαλμόν—an eye beneath.

† Treb. om. from εἴπερ.

σαν καὶ χεῖρα ὑποκάτω
γράφουσι· τῇ μὲν γλώσση
τὰ πρωτεῖα τοῦ λόγου
φέρειν δεδωκότες, τῇ δὲ
χειρὶ, ὡς τὰ τῆς γλώσσης
βουλήματα ἀνουύση, τὰ
δεύτερα.

a TONGUE and a HAND BE-
NEATH; allotting the principal
parts of speech to the tongue
to perform, and the secondary
parts to the hand as effecting
the wishes of the tongue.

XXVIII. HOW DUMBNESS.

κή. Πῶς ἀφωνίαν.

Ἄφωνίαν δὲ γράφοντες,
ἀριθμὸν ἀέ.† γράφουσιν,
ὃς τριετοῦς ἐστὶ χρόνου
ἀριθμὸς, ἐκ τριακοσίων ἐξ-
ηκονταπέντε ἡμερῶν τοῦ
ἔτους ὑπάρχοντος· ἐφ' ὃν
χρόνον μὴ λαλήσαν τὸ
παιδίον σημειοῦται ὡς πα-
ραπεποδισμένον τῇ γλώσ-
ση.

To denote *dumbness*, they
depict the number 1095, which
is the number of days in the
space of three years, the year
consisting of 365 days, within
which time, if a child does not
speak, it shews that it has an
impediment in its tongue.

* ἀέ Ald.—ἀλέ Par A. B. and Caus.

XXIX. HOW A VOICE FROM A DISTANCE.

κθ'. Πῶς φωνὴν μακρόθεν.

Φωνὴν δὲ μακρόθεν βου-
λόμενοι δηλώσαι, ὃ κα-
λεῖται παρ' Αἰγυπτίοις
Οὐαίε, ἀέρος φωνὴν γρά-
φουσι, τουτέστι βροντὴν,
ἧς οὐδὲν καταφθέγγει μεῖ-
ζον, ἢ δυναμικώτερον.

When they would symbolise
a voice from a distance, which
is called by the Egyptians
Ouaie, they portray the VOICE
OF THE AIR, i. e. THUNDER,
than which nothing utters a
greater or more powerful voice.

XXX. HOW ANCIENT DESCENT.



λ'. Πῶς ἀρχαιογονίαν.

Ἀρχαιογονίαν δὲ γρά-
φοντες, παπύρου ζωγρα-
φοῦσι δέσμην διὰ τούτου
δηλοῦντες τὰς πρώτας
τροφάς. τροφῶν γὰρ οὐκ
ἂν τις εὔροι, ἢ γονῆς, ἀρ-
χήν.

To denote *ancient descent*
they depict a BUNDLE OF PA-
PYRUS, and by this they inti-
mate the *primeval* food; for
no one can find the beginning
of food or generation.

A roll of papyrus.

XXXI. HOW TASTE.

λά. Πῶς γεῦσιν.

Γεῦσιν δὲ δηλοῦντες, ἀρχὴν στόματος ζωγραφοῦσιν ἐπειδὴ πᾶσα γεῦσις μέχρι ταύτης σώζεται. γεῦσιν δὲ λέγω τελείαν. γεῦσιν δὲ μὴ τελείαν δηλοῦντες, γλῶσσαν ἐπὶ ὀδόντων ζωγραφοῦσιν, ἐπειδὴ πᾶσα γεῦσις τούτοις τελείται.

To denote *taste* they delineate the EXTREMITY OF THE GULLET, for all taste is preserved thus far: I am speaking however of *perfect taste*. But to denote *imperfect taste* they delineate the TONGUE UPON THE TEETH, inasmuch as all taste is effected by these.

XXXII. HOW DELIGHT.

λβ. Πῶς ἡδονήν.

Ἡδονὴν δὲ δηλῶσαι βουλόμενοι δεκαεξ ἄριθμὸν γράφουσιν. ἀπὸ γὰρ τού-

When they would represent *delight* they depict the NUMBER 16;* for from this age men

* Leemans very happily suggests, from the following passage in Pliny. *Nat. Hist. V. 9.*, that the symbol had some reference to the rising of the Nile: "Justum incrementum est cubitorum sedecim in duodecim cubitis famem sentit; in tredecim etiamnum esurit; quatuordecim cubita hilaritatem adferunt; quindecim securitatem; *sedecim delicias.*"

των τῶν ἐτῶν, ἀρχὴν τῆς
 πρὸς γυναῖκας συνουσίας
 καὶ πρὸς τέκνα γενέσεως,
 οἱ ἄνδρες ἔχουσι.

begin to hold commerce with
 women, and to procreate chil-
 dren.

XXXIII. HOW SEXUAL INTERCOURSE.

λγ'. Πῶς συνουσίαν.

Συνουσίαν δὲ δηλοῦντες;
 δύο δεκαεὲς ἀριθμούς γρά-
 φουσιν. ἐπειδὴ γὰρ τὰ
 δεκαεὲς ἡδονὴν* εἴπομεν
 εἶναι· ἡ δὲ συνουσία, ἐκ
 δύο ἡδονῶν συνέστηκεν, ἕκ
 τε τοῦ ἀνδρός, καὶ τῆς
 γυναικός· διὰ τοῦτο τὰ
 ἄλλα δεκαεὲς προσγρά-
 φουσι.

To denote *sexual inter-*
course they depict two Num-
 BERS 16. Cum enim sedecim
 voluptatem esse diximus; con-
 gressus autem, duplici con-
 stet, maris ac fœminæ, volup-
 tate, propterea alia sedecim
 adscribunt.

* Mor. Par. A. Pier. Leem.—δεκαεὲς ἡδονῶν, Par. B.—τέκνα ἐξ ἡδονῶν, Al.

XXXIV. HOW A SOUL CONTINUING A LONG TIME HERE.



λδ'. Πῶς ψυχὴν ἐνταῦθα πολὺν χρόνον διατρίβουσιν.

Ψυχὴν δὲ ἐνταῦθα πολὺν χρόνον διατρίβουσιν * βουλόμενοι γράψαι, ἢ πλημμύραν, φοίνικα τὸ ὄρνεον ζωγραφοῦσι. ψυχὴν μὲν, ἐπεὶ πάντων τῶν ἐν τῷ κόσμῳ πολυχρονιώτατον ὑπάρχει τοῦτο τὸ ζῶον. πλημμύραν δὲ, ἐπεὶ ἡλίου ἐστὶν ὁ φοῖνιξ σύμβολον, οὗ μὴδὲν ἐστι πλεῖον κατὰ τὸν κόσμον.

When they would denote a soul continuing a long time here, † or an inundation, they depict the PHŒNIX the bird : † and they denote the soul by it, because this is the longest lived of all creatures in the world ; and an inundation, because the Phœnix is a symbol of the sun, than which nothing is greater in the universe. For the sun passes over all and

The Phœnix.

* διατρίψασαν, Par. A.

† Qy. 'When they would denote the soul, or an expiring cycle of time, or an inundation?' Of the two first the Phœnix was certainly a symbol, and possibly of the last, on account of its periodical return.

‡ The Phœnix the Bird, to distinguish it from the Phœnix the Palm branch.—See Ch. 7.

πάντων γὰρ ἐπιβαίνει, καὶ scrutinises all, hence he is called
 πάντα * ἐξερευνᾷ ὁ ἥλιος. Polys|| (much).
 εἶθ' οὕτω Πολὺς † - - - ‡
 ὀνομασθήσεται. §

XXXV. HOW A MAN RETURNING HOME AFTER A LONG
 TIME FROM A FOREIGN LAND.

λέ. Πῶς τὸν χρονίως ἀπὸ ξένης ἐπιδημοῦντα.

Καὶ τὸν χρονίως δὲ To denote a *man returning*
 ἀπὸ ξένης ἐπιδημοῦντα *home after a long time from*
 δηλοῦντες, πάλιν φοίνικα *a foreign land* they again de-
 τὸ ὄρνεον ζωγραφοῦσιν. *lineate the PHENIX the bird :*
 οὗτος γὰρ εἰς Αἴγυπτον, *for this creature, after an in-*
 ἐπὶ ἄν ὁ χρόνος τοῦ μοιρι- *terval of 580 years, ¶ when the*
 δίου αὐτὸν καταλαμβάνειν *time of death is about to over-*
 μέλλη, διὰ πεντακοσίων *take him, returns to Egypt,*
 ἐτῶν παραγίνεται· καὶ *and as soon as he pays the*
 ἀποδοὺς ἐὰν φθάσῃ ἐντὸς *debt of nature in Egypt, he is*
 τῆς Αἰγύπτου τὸ χρεῶν, *mystically served with funeral*
 κηδεύεται μυστικῶς· καὶ *rites ; and whatever rites the*
 ὅσα ἐπὶ τῶν ἄλλων ἱερῶν *Egyptians pay to the rest of*
 ζώων Αἰγύπτιοι τελοῦσι, *the sacred animals, the same*

* Mor. Leem.—πάντας, Al.

† Hæsch. conjectures πολυόφθαλμος as an epithet of the sun.
 Qy. πολυχρόνιος.

‡ Ald. and Par. A. leave no lacuna.

§ Treb. om. from εἶθ'.

¶ Phanes ? Apollo.

¶ See a similar relation in Tacitus Ann. vi. 28.

ταῦτα καὶ τῷ φοίνικι
 ὑπάρχειν ὀφείλει. λέγεται
 γὰρ μᾶλλον τῶν ἄλλων
 ἀνθρώπων ἡλίῳ χαίρειν||
 ὑπ' Αἰγυπτίων,† διὸ καὶ
 τὸν Νεῖλον αὐτοῖς πλημ-
 μυρεῖν, ὑπὸ τῆς θερμότη-
 τος τούτου τοῦ θεοῦ· περὶ
 οὗ μικρὸν ἔμπροσθεν ὁ
 λόγος ἀποδοθήσεται‡ σοι
 παρ' ἡμῶν.§

are due to the Phœnix : *for
 it is said by the Egyptians
 to rejoice in the sun more
 than other birds, and because
 among them the Nile over-
 flows through the heat of this
 god ; of which matter we dis-
 cussed with you a short time
 since.

●XXXVI. HOW THEY DENOTE THE HEART.



λς'. Πῶς καρδίαν γράφουσι.

| | |
|---------------------------|--------------------------------------|
| Καρδίαν βουλόμενοι | When they would denote |
| γράφειν, ἴβιν ζωγραφοῦσι. | the <i>heart</i> they 'delineate the |
| τὸ γὰρ ζῶον, Ἑρμῆ ὠκείω- | 'IBIS ; for this animal is con- |
| ται, πάσης καρδίας καὶ | 'secrated to Hermes [Thoth], |

Ibis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.

|| ἡλιος χαίρων, Par. A.

† Mer. suggests ἐπ Αἰγυπτίων.—Hæsch. τοὺς Αἰγυπτίους.—
 De Pauw suggests ὀρνέων for ἀνθρώπων, and Treb. reads so.

‡ Mer. De Pauw suggests ἀπεδόθη.

§ Treb. om. from περὶ οὗ.

λογισμοῦ δεσπότη, ἐπεὶ
καὶ* ἡ Ἴβις αὐτὸ καθ'
αὐτὸ τῆ καρδία ἐστὶν
ἐμφερής· † περὶ οὗ λόγος
ἐστὶ πλείστος παρ' Αἴ-
γυπτίοις φερόμενος.

the lord of every heart and of
reasoning. The Ibis also is
itself in its own shape like the
heart, respecting which great
discussions are maintained by
the Egyptians.

XXXVII. HOW EDUCATION.

λζ'. Πῶς παιδεΐαν.

Παιδεΐαν δὲ γράφοντες,
οὐρανὸν δρόσον βάλλοντα
ζωγραφοῦσι· δηλοῦντες,
ὅτι ὡσπερ δρόσος πίπ-
τουσα, εἰς πάντα τὰ φυτὰ
χωρεῖ, καὶ τὰ μὲν φύσιν
ἔχοντα ἀπαλύνεσθαι, ἀ-
παλύνει, τὰ δὲ σκληρὰ
μένοντα ἐκ τῆς ἰδίας φύ-
σεως, ἀδυνατεῖ τὸ αὐτὸ
τοῖς ἑτέροις ἐκτελεῖν· οὕτω
καὶ ἐπὶ τῶν ἀνθρώπων, ἡ
μὲν παιδεία κοινὴ καθέ-
στηκεν, ἢ περὶ ὃ μὲν εὐφυῆς,

To denote *education* † they
represent the HEAVEN DISTIL-
LING DEW, intimating that as
falling dew alights on all ve-
getables, and softens those
which have a nature suscep-
tible of being softened, but is
unable to operate upon those
which essentially remain hard
in the same way as upon the
others; so also among men
education is common to all;
and a man of an apt disposi-
tion receives it as dew, while

* Mor. ἐπειδὴ.

† Mor. ἀμερῆς.

‡ Qy. An Educator or Priest? See Ch. 21, fig. 4. See also
fig. 3 of Neith, who was the Minerva, the Goddess of Education,
pouring out the waters.

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§ Treb. om. from περι οὗ.

λογισμοῦ δεσπότη, ἐπεὶ καὶ* ἡ Ἴβις αὐτὸ καθ' αὐτὸ τῆ καρδία ἐστὶν ἐμφερής· † περὶ οὗ λόγος ἐστὶ πλείστος παρ' Αἰγυπτίοις φερόμενος.

the lord of every heart and of reasoning. The Ibis also is itself in its own shape like the heart, respecting which great discussions are maintained by the Egyptians.

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λζ'. Πῶς παιδεΐαν.

Παιδεΐαν δὲ γράφοντες, οὐρανὸν δρόσον βάλλοντα ζωγραφοῦσι· δηλοῦντες, ὅτι ὡσπερ δρόσος πίπτουσα, εἰς πάντα τὰ φυτὰ χωρεῖ, καὶ τὰ μὲν φύσιν ἔχοντα ἀπαλύνεσθαι, ἀπαλύνει, τὰ δὲ σκληρὰ μένοντα ἐκ τῆς ἰδίας φύσεως, ἀδυνατεῖ τὸ αὐτὸ τοῖς ἑτέροις ἐκτελεῖν· οὕτω καὶ ἐπὶ τῶν ἀνθρώπων, ἡ μὲν παιδεΐα κοινὴ καθέστηκεν, ἢνπερὸ μὲν εὐφυῆς,

To denote *education* † they represent the HEAVEN DISTILLING DEW, intimating that as falling dew alights on all vegetables, and softens those which have a nature susceptible of being softened, but is unable to operate upon those which essentially remain hard in the same way as upon the others; so also among men education is common to all; and a man of an apt disposition receives it as dew, while

* Mor. ἐπειδὴ.

† Mor. ἀμερῆς.

‡ Qy. An Educator or Priest? See Ch. 21, fig. 4. See also fig. 3 of Neith, who was the Minerva, the Goddess of Education, pouring out the waters.

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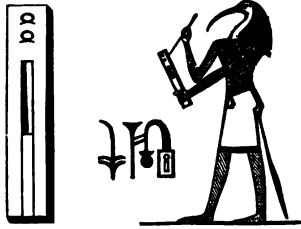
* Mor. ἐπειδῆ.

† Mor. ἀμερής.

‡ Qy. An Educator or Priest? See Ch. 21, fig. 4. See also fig. 3 of Neith, who was the Minerva, the Goddess of Education, pouring out the waters.

ὡς δρόσον ἀρπάζει, ὁ δὲ a man of a disposition less
ἀφύης, ἀδυνατεῖ τοῦτο docile is incapable of doing
δρᾶσαι. so.

XXXVIII. HOW THE EGYPTIAN LETTERS.



λη'. Πῶς Αἰγύπτια γράμματα.

Αἰγύπτια δὲ γράμ- ' To denote the *Egyptian*
ματα δηλοῦντες, ἢ ἱερο- ' letters, or a sacred scribe,
γραμματέα, ἢ πέρας, μέ- ' or a boundary, they delineate
λαν, καὶ κόσκινον, καὶ ' INK, and a SIEVE, and a REED,
σχοινίον ζωγραφοῦσιν. Αἰ- ' and they thus symbolise the
γύπτια μὲν γράμματα, ' *Egyptian letters*, because
διὰ τὸ τούτοις πάντα παρ ' by means of these things all
Αἰγυπτίοις τὰ γραφόμενα ' writings among the Egyp-
ἐκτελεῖσθαι. σχοίνῳ γὰρ ' tians are executed : for they
γράφουσι, καὶ οὐκ ἄλλω ' write with a reed and nothing
τινί. κόσκινον δὲ, ἐπειδὴ ' else : and they depict a SIEVE,
τὸ κόσκινον πρῶτον ὑπάρ- ' because the sieve being origin-

- i. Inkstand : the ink and reeds, with one of which Thoth is writing, are placed in the cavities of the inkstand.
- ii. A royal scribe.
- iii. Thoth, the sacred scribe, is usually in this position, behind Osiris in the judgment of the dead.

χον σκευῶς ἀρτοποιίας, ἐκ σχοίνου γίνεται· δηλοῦσιν οὖν ὅτι πᾶς ὁ ἔχων τὴν τροφήν, μαθήσεται τὰ γράμματα· ὁ δὲ μὴ ἔχων, ἑτέρα τέχνη χρήσεται· ἀφ' οὗ καὶ ἡ παιδεία παρ' αὐτοῖς σβῶ καλεῖται· ὅπερ ἐστὶν ἐρμηνευθὲν, πλήρης τροφή· ἱερογραμματέα δὲ, ἐπειδὴ ζῶν καὶ θάνατον οὗτος διακρίνει· ἔστι δὲ παρὰ τοῖς ἱερογραμματεῦσι καὶ * βίβλος ἱερὰ, καλουμένη ἀμβρῆς, δι' ἧς κρίνουσι τὸν κατακλιθέντα ἀρρώστον· πότερον ζώσιμός ἐστιν, ἢ οὐ, τοῦτο ἐκ τῆς κατακλίσεως τοῦ ἀρρώστου σημειούμενοι· † πέρασ δὲ, ἐπειδὴ ‡ μαθὼν γράμματα, εἰς ὄρμον ζωῆς εὐδιδιον ἐλήλυθεν, οὐκέτι πλανώμενος τοῖς τοῦ βίου κακοῖς.

ally an instrument for making bread is constructed of reed ; and they thereby intimate that every one who has a subsistence should learn the letters, but that one who has not should practise some other art. And hence it is that among them education is called sbo,§ which when interpreted signifies sufficient food. Also they symbolize by these a 'sacred scribe, because he 'judges of life and death. For there is among the sacred scribes a sacred book called AMBRES, by which they decide respecting any one who is lying sick, whether he will live or not, ascertaining it from the recumbent posture of the sick person. And a *boundary*, because he who has learnt his letters has arrived at a tranquil harbour of existence, no longer wandering among the evils of this life.

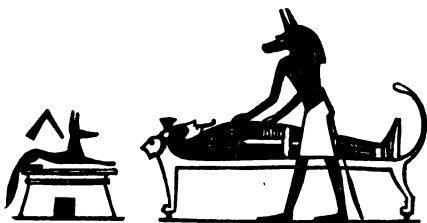
* Mer. Par C. om.

† Treb. om. from τοῦτο.

‡ Mor. Par A. &c. insert ὁ.

§ sbo in Coptic denotes learning.—Champ.

XXXIX. HOW A SACRED SCRIBE.



λθ'. Πῶς ἱερογραμματέα.

Ἱερογραμματέα δὲ πάλιν, ἢ προφήτην, ἢ ἔνταφιαστὴν,* ἢ σπλήνα, ἢ ὄσφρησιν, ἢ γέλωτα, ἢ πταρμόν, [ἢ ἀρχὴν, ἢ δικαστήν†] βουλόμενοι γράφειν, κίνα ζωγραφοῦσιν. ἱερογραμματέα μὲν, ἐπειδήπερ τὸν βουλόμενον ἱερογραμματέα τέλειον γίνεσθαι, χρὴ πολλὰ μελετᾶν, ὑλακτεῖν τε συνεχῶς καὶ ἀπηγριῶσθαι, μηδενὶ

And again when they would denote a *sacred scribe*, or a *prophet*, or an *embalmer*, or the *spleen*, or *smelling*, or *laughter*, or *sneezing*, [or *government*, or a *judge*,] they depict a *DOG*. And by this they denote a *sacred scribe*, because it is necessary for one who is desirous of becoming a perfect sacred scribe to be extremely careful, and to bark perpetually, and to be fierce,

I. Anubis on a tomb.

II. Anubis as an embalmer.

* Treb om.

† Treb. om. ἢ ἀρχὴν ἢ δικαστήν.

προσχαριζόμενον,* ὥσπερ οἱ κύνες. προφήτην δὲ, ἐπειδὴ ὁ κύων ἀτενίζει παρὰ τὰ ἄλλα τῶν ζώων εἰς τὰ τῶν † θεῶν εἰδῶλα, καθάπερ προφήτης. ἐνταφιαστὴν δὲ τῶν ἱερῶν, ἐπειδὴ καὶ οὗτος γυμνὰ καὶ ἀνατετμημένα θεωρεῖ τὰ ὑπ' αὐτοῦ κηδευόμενα εἰδῶλα. ‡ σπλῆνα δὲ, ἐπειδὴ τοῦτο τὸ ζῶον μόνον παρὰ τὰ ἕτερα, ἐλαφρότερον ἔχει, εἴτε θάνατος αὐτῷ, εἴτε μανία περιπέσοι, ἀπὸ τοῦ σπληνὸς γίνεται. καὶ οἱ θεραπεύοντες τὸ ζῶον τοῦτο ἐν ταῖς κηδείαις, ¶ ἐπειδὴν μέλλωσι τελευτᾶν, ὡς ἐπὶ τὸ πλεῖστον σπληνικοὶ γίνονται. ὀσφραϊνόμενοι γὰρ τῆς τοῦ ἀνατεμνομένου κυ-

fawning upon no one, like dogs. And they symbolise by it a *prophet*, because the dog gazes intently || upon the images of the gods more than all other animals, as does a prophet. And an *embalmer* of the sacred animals, because he also surveys the naked and dissected forms which are preserved by him. And the *spleen*, because this animal alone of all other creatures has this organ very light: and whether death or madness seizes him it arises from his spleen. And those who attend this animal in his exequies, when about themselves to die, generally become splenetic; for smelling the exhalations from the dog, when dissecting him, they are affected by them.

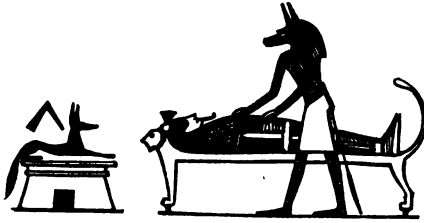
* Mor. Mer. Pier. Causs. Leem. χαριζόμενον.—Par. C. Ald. χαριζόμενος. † Par. A. B. Leem.—Al. insert δὲ.

‡ Aug. Hæsch. De Pauw. ἄλλα, though De Pauw suggests ἀπλᾶ.

§ Treb. om. from ἐνταφιαστὴν.

|| In the ceiling of the Ramesseion is a figure of Anubis seated, as in fig. I., at each end of the zodiac, gazing at the gods, who represent the intermediate months. ¶ Mor. καρδίας.

XXXIX. HOW A SACRED SCRIBE.



λθ. Πῶς ἱερογραμματέα.

Ἱερογραμματέα δὲ πάλιν, ἢ προφήτην, ἢ ἐνταφιαστὴν,* ἢ σπλήνα, ἢ ὄσφρησιν, ἢ γέλωτα, ἢ πταρμὸν, [ἢ ἀρχὴν, ἢ δικάστην†] βουλόμενοι γράφειν, κύνα ζωγραφοῦσιν. ἱερογραμματέα μὲν, ἐπειδὴ περ τὸν βουλόμενον ἱερογραμματέα τέλειον γίνεσθαι, χρὴ πολλὰ μελετᾶν, ὑλακτεῖν τε συνεχῶς καὶ ἀπηγριῶσθαι, μηδενὶ

And again when they would denote a *sacred scribe*, or a *prophet*, or an *embalmer*, or the *spleen*, or *smelling*, or *laughter*, or *sneezing*, [or *government*, or a *judge*,] they depict a *DOG*. And by this they denote a *sacred scribe*, because it is necessary for one who is desirous of becoming a perfect sacred scribe to be extremely careful, and to bark perpetually, and to be fierce,

i. Anubis on a tomb.

ii. Anubis as an embalmer.

* Treb om.

† Treb. om. ἢ ἀρχὴν ἢ δικάστην.

προσχαριζόμενον,* ὡσπερ οἱ κύνες. προφήτην δὲ, ἐπειδὴ ὁ κύων ἀτενίζει παρὰ τὰ ἄλλα τῶν ζώων εἰς τὰ τῶν † θεῶν εἰδῶλα, καθάπερ προφήτης. ἐνταφιαστὴν δὲ τῶν ἱερῶν, ἐπειδὴ καὶ οὗτος γυμνὰ καὶ ἀνατετμημένα θεωρεῖ τὰ ὑπ' αὐτοῦ κηδεύμενα εἰδῶλα. ‡ σπλῆνα δὲ, ἐπειδὴ τοῦτο τὸ ζῶον μόνον παρὰ τὰ ἕτερα, ἐλαφρότερον ἔχει, εἴτε θάνατος αὐτῷ, εἴτε μανία περιπέσοι, ἀπὸ τοῦ σπληνὸς γίνεται. καὶ οἱ θεραπεύοντες τὸ ζῶον τοῦτο ἐν ταῖς κηδείαις, ¶ ἐπειδὴ μὲλλωσι τελευτᾶν, ὡς ἐπὶ τὸ πλεῖστον σπληνικοὶ γίνονται. ὁσφραϊνόμενοι γὰρ τῆς τοῦ ἀνατεμνομένου κυ-

fawning upon no one, like dogs. And they symbolise by it a *prophet*, because the dog gazes intently || upon the images of the gods more than all other animals, as does a prophet. And an *embalmer* of the sacred animals, because he also surveys the naked and dissected forms which are preserved by him. And the *spleen*, because this animal alone of all other creatures has this organ very light: and whether death or madness seizes him it arises from his spleen. And those who attend this animal in his exequies, when about themselves to die, generally become splenetic; for smelling the exhalations from the dog, when dissecting him, they are affected by them.

* Mor. Mer. Pier. Causs. Leem. χαριζόμενον.—Par. C. Ald. χαριζόμενος. † Par. A. B. Leem.—Al. insert δὲ.

‡ Aug. Hæsch. De Pauw. ἄλλα, though De Pauw suggests ἀπλά.

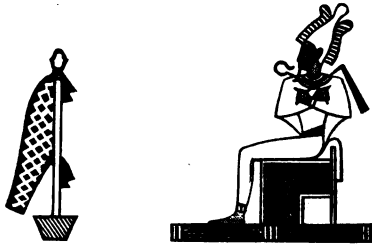
§ Tréb. om. from ἐνταφιαστὴν.

|| In the ceiling of the Ramesseion is a figure of Anubis seated, as in fig. 1., at each end of the zodiac, gazing at the gods, who represent the intermediate months. ¶ Mor. καρδίαις.

νὸς ἀποφορᾶς, πάσχουσιν ὑπὸ τούτου.* ὄσφρησιν δὲ καὶ γέλωτα καὶ πταρμὸν, ἐπειδὴ οἱ τέλειοι σπληνικοί, οὔτε ὄσφραίνεσθαι, οὔτε γελαῖν, οὔτε μὴν πτάρνυσθαι δύνανται.

And it denotes *smelling*, and *laughter*, and *sneezing*, because the thoroughly splenetic are neither able to smell, nor laugh, nor sneeze.

XL. IN WHAT MANNER THEY REPRESENT GOVERNMENT,
OR A JUDGE.



μ'. Τίνι τρόπῳ δηλοῦσιν ἀρχὴν, ἢ δικαστήν.†

Ἄρχην δὲ, † ἢ δικασ- When they denote *govern-*
τήν § ἐπὶ ἀν γράφωσι, προσ- *ment*, † or a *judge*, they place

1. The figure, which appears to be some spotted skin upon a pole, is commonly placed beside Osiris or Thoth in the judgment of the dead, in which Anubis or the Dog is also concerned. It may be some coarse garment, but it is evidently the panther skin of the Greek Dionysus, the counter-part of Osiris.

II. Osiris as judge of the dead ; another form of Khem.

* Treb. om. from ὄσφραϊνόμενοι.

† Qy. Στολιστήν, the robe bearer, who was one of the officers of the procession. See the illustration of these chapters from Clemens, in the plate and note at the end.

‡ Qy. Ἀρχοντα, An archon or minister of state. § Treb. om.

τιθέασι τῷ κυνὶ καὶ βασι-
λικὴν στολὴν παρακειμένην
σχῆμα γυμνόν* διότι
ὡσπερ ὁ κύων, καθάπερ †
προεῖπον, εἰς τὰ τῶν θεῶν
εἰδῶλα ὀξυωπεῖ, οὕτω καὶ
ὁ ἄρχων ‡ δικαστῆς ὧν ἐν
τοῖς παλαιότεροις χρόνοις,
γυμνὸν ἐθεώρει τὸν βα-
σιλέα· διὸ καὶ ἐπὶ τούτου
προσπεριποιοῦσι τὴν βα-
σιλικὴν στολὴν.

close against the dog a ROYAL
ROBE, the undress garment :*
because like the dog, who,
as I said before, gazes in-
tently on the images of the
gods, so likewise the minister,
being in the more ancient
times a judge also, used to see
the king naked, and on this
account they add the royal
garment.

XLI. HOW THEY SIGNIFY THE BEARER OF THE SHRINE.



μά. Πῶς σημαίνουσι παστοφόρον.

Παστοφόρον δὲ σημαί- To signify the *bearer of the*
νοντες, φύλακα οἰκίας ζω- *shrine*, § they depict the *KEEPER*

I. Shrine or small portable temple, which was borne
like the Jewish ark by staves passed along its sides,
as above.—Sh. 361.

II. This figure supporting a shrine is very common.

III. A temple; literally a shrine-house.—Sh. 362.

* Very obscure—Treb. reads nudæ figuræ appositam, placed
on a naked figure.—Mer. and De Pauw. suggest σχήματι γύμνω—
Caus. καὶ σχῆμα γυμνόν. It seems to have been the hide of some
beast worn next the skin by the King, (as Dionysus and Hercules
are represented,) and, according to Mr. Wilkinson, by the priests of
a certain grade.—See his *Ancient Egypt*.

† Aug. Mor. Par. A. B. καθά.

‡ Treb. om.

§ The cell in which the statue was carried in procession.

γραφοῦσι, διὰ τὸ ὑπὸ OF A HOUSE, because by him
 τούτου φυλάττεσθαι τὸ the temple is guarded.
 ἱερόν.

XLII. HOW THEY REPRESENT AN HOROSCOPIUS
 [OBSERVER OF THE HOURS.]



μβ. Πῶς ἐμφαίνουσιν ὠροσκόπον.

Ὤροσκόπον δὲ δη- To signify an *Horoscopus*
 λούντες, ἄνθρωπον τὰς [observer of the hours], they
 ὥρας ἐσθίοντα ζωγαφοῦ- delineate a MAN EATING THE
 σιν οὐχ ὅτι τὰς ὥρας HOURS, not that the man eats
 ἐσθίει ὁ ἄνθρωπος, οὐ γὰρ the hours, for that is impossible,
 δυνατὸν, ἀλλ' ἐπειδὴ αἱ but because food is prepared
 τροφαὶ τοῖς ἀνθρώποις ἀπὸ for men according to the
 τῶν ὥρῶν πορίζονται. hours.

XLIII. HOW THEY DENOTE PURITY.

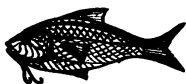
μκ'. Πῶς δηλοῦσιν ἀγνεΐαν.

Ἀγνεΐαν δὲ γράφοντες, To represent *purity* they
 πῦρ καὶ ὕδωρ ζωγαφοῦ- delineate FIRE AND WATER,

*This figure of a man with the emblem of life against his
 mouth is found ; and seems to be the figure alluded to.*

σιν' ἐπεὶ διὰ τούτων τῶν because by these elements all
στοιχείων, πᾶς καθαρισμὸς purification is perfected.
ἐκτελεῖται.

XLIV. HOW THEY INTIMATE A THING UNLAWFUL,
OR AN ABOMINATION.



μδ'. Πῶς αἰνίττονται ἀθέμιτον, ἢ καὶ μῦσος.*

| | |
|--|--|
| <p>Ἐθέμιτον δὲ δηλοῦντες, ἢ καὶ μῦσος,* ἰχθὺν ζω- γραφοῦσι, διὰ τὸ τὴν τούτου † βρωσιν μισεῖσθαι καὶ μεμιᾶσθαι ‡ ἐν τοῖς ιεροῖς* κενοποῖον γὰρ ἰχθὺς πᾶς, καὶ ἀλληλοφάγον.</p> | <p>To denote a <i>thing unlaw- ful</i>, or an <i>abomination</i>, they delineate a FISH, because the feeding upon fish is considered in the sacred rites as abomina- ble, and a pollution: for every fish is an animal that is a deso- lator [laxative as food?], and a devourer of its own species.</p> |
|--|--|

*Clemens states that the fish denotes hatred: and, accord-
ing to Leemans, it is found in some inscriptions with
that signification.*

* Treb. reads, and De Pauw. suggests, μῖσος.

† Mor. Par A. B. C. Leem.—τούτων, Al.

‡ μεμιάνθαι, Mor. Aug. Par A. B.

XLV. HOW THEY REPRESENT THE MOUTH II.



μέ'. Πῶς γράφουσι στόμα.

Στόμα* δὲ γράφοντες,
ὄφιν ζωγραφοῦσιν· ἐπειδὴ
ὁ ὄφιν οὐδενὶ ἐτέρῳ τῶν
μελῶν ἰσχύει, εἰ μὴ τῷ
στόματι μόνον.

To represent the *mouth* they
depict a *SERPENT*, because the
serpent is powerful in no other
of its members except the
mouth alone.

XLVI. HOW MANLINESS COMBINED WITH TEMPERANCE.



μς'. Πῶς ἀνδρεῖον μετὰ σωφροσύνης.

Ἄνδρεῖον δὲ μετὰ σω-
φροσύνης δηλοῦντες, ταῦ-

To denote *manliness com-*
bined with temperance, they

I. The commencement of numerous dedicatory inscriptions, generally interpreted "Sacred."—Sh. 309, 311. Does it signify things, or a tablet to "set up to, or in honour of?"

II. KHEM, one of the principal divinities, the god of generation, his emblem was the bull.

III. Powerful. Compare the translation of the obelisk of Hermapion, Anc. Fr. p. 169, with the square banners of the kings.

* Ἐσῶτα? Things set up to?

ρον ὑγιᾶ* φύσιν ἔχοντα
ζωγραφοῦσι. Θερμαντικώ-
τατον γὰρ ὑπάρχει τὸ
ζῶον κατὰ μόριον· ὥστε
ἅπαξ εἰς τὴν θήλειαν
φύσιν καθεῖς τὸ ἑαυτοῦ,
καὶ δίχα πάσης κινήσεως,
σπερμοβολεῖ· ἐὰν δέ ποτε
διαμάρτη τῆς φύσεως, καὶ
εἰς ἕτερον τόπον τοῦ σώ-
ματος τῆς βοῦς ἐρείσῃ τὸ
αἰδοῖον, τοτηνικαῦτα τῇ
ὑπερβαλλούσῃ ἐντονίᾳ*
τιτρώσκει τὴν θήλειαν.
ἀλλὰ καὶ σώφρων ἐστὶ,
διὰ τὸ μηδέποτε τοῦ θή-
λεος ἐπιβαίνειν μετὰ τὴν
σύλληψιν.

delineate a BULL that has a
vigorous constitution. Calidis-
simum enim est huic animali
membrum, ita ut semel eo in
fœminæ vulvam immisso, vel
absque ullo motu semen effu-
tiat. Quod si quando a vulvâ
vaccæ aberrans, in alium cor-
poris partem membrum inten-
derit, tum ejus immodicâ in-
tentione vaccam vulnerat.
Quinet temperans est: quippe
cum nunquam post concep-
tum, vaccam ineat.

XLVII. HOW HEARING.



μζ'. Πῶς ἀκοὴν.

Ἄκοὴν δὲ γράφοντες, To denote *hearing*, they
ταύρου ὡτίον ζωγραφοῦ- delineate the EAR OF THE BULL,

The bull's ear denotes hearing.—Champ.

* Mor. Par A. B. ὑγιᾶ.

† Par A. B. C. Leem. ἐντονία.

σιν. ἐπειδὴν γὰρ ἡ θήλεια ὀργῶσα πρὸς σύλληψιν ἦ, ὀργᾶ δὲ οὐ πλεῖον ἢ ἐφ' ὥρας τρεῖς, τότε μυκᾶται μέγιστον ἐν αἷς μὴ παραγινομένου* τοῦ ταύρου, συμμύει τὴν φύσιν, μέχρι τῆς ἐτέρας συνόδου ὃ δὴ σπανίως γίνεται. ἀκούει γὰρ ὁ ταῦρος ἀπὸ πολλοῦ διαστήματος. συνιείς τε† ὀργᾶν, διὰ δρόμου παραγίνεται ἐν τῇ συνουσίᾳ, τοῦτο μόνον παρὰ τὰ ἕτερα τῶν ζώων ποιῶν.

for when the cow is desirous of conception, (and she continues so for not longer than three hours together,) she vehemently lows, and if during this time the bull should not approach her, she reserves herself till another meeting. This however rarely happens; for the bull hears her from a great distance, and knowing that she is inflamed, he hastens to the meeting, and is the only animal that does so.

XLVIII. HOW THE MEMBER OF A PROLIFIC MAN.



μή. Πῶς αἰδοῖον ἀνδρὸς πολυγόνου.

Αἰδοῖον δὲ ἀνδρὸς πολυγόνου δηλοῦντες, τράγον *prolific man*, they depict a

The Mendesian goat appears to have been considered by Herodotus as sacred to Khem. The goat as well as the bull was an emblem of Siva.

* Par C. παραγενομένου.

† Par A. B. C. Ald. Mer. Leem.—Aug. Hæsch. De Pauw, τὸ, but De Pauw. suggestés τε τὸ.

ζωγραφοῦσιν, οὐκέτι δὲ GOAT, and not a bull: ille
 ταῦρον. ἐπειδὴ οὗτος μὲν enim antequam annum atti-
 μέχρῃς οὗ ἐνιαύσιος γένη- gerit, coire non solet: hic sep-
 ται, οὐ βιβάζει· σράγος tem statim post ortum diebus
 δὲ ἐβδομαῖος μετὰ τὴν congregitur, infœcundum et
 γένεσιν γενόμενος, ὀχεύει, genituræ minime accommo-
 ἄγονον μὲν καὶ ἄσπορον dum semen excernens. Prius
 ἀποκρινόμενος σπέρμα, tamen ac celerius cæteris ani-
 βιβάζει δὲ ὁμως πρῶτον mantibus coit.
 τῶν ἄλλων ζώων.

XLIX. HOW THEY DENOTE IMPURITY.



μθ. Πῶς δηλοῦσιν ἀκαθαρσίαν.

Ἀκαθαρσίαν δὲ γρά- To denote *impurity*, they
 φοντες, ὄρυγα* ζωγρα- delineate an ORYX* (a species
 φοῦσιν. ἐπειδὴ ἐπ' ἀνα- of wild goat), because when

1. The *Oryx* is found upon the monuments, but not explained.
11. A conical seal frequently appears in the hands of persons making oblations. Several with inscriptions on the base, as represented above, are in Dr. Lee's Museum.

* Mor. Par A. B. Mer. Causs. ὄρυγα, a quail.

τολήν ἐρχομένης τῆς σε-
λήνης, ἀτενίζων εἰς τὴν
θεὸν, κραυγὴν ποιεῖται,
οὐκ εὐλογῶν αὐτήν, οὐδὲ
εὐφημῶν· σημεῖον δὲ τού-
του ἐναργέστατον. τοῖς
γὰρ ἐμπροσθίοις αὐτοῦ
σκέλεσιν ἀνορύσσων τὴν
γῆν, ζωγραφεῖ* ἑαυτοῦ
τὰς κόρας, ὡσπερὶ ἀγα-
νακτῶν, καὶ μὴ βουλόμενος
ἰδεῖν τὴν τῆς θεοῦ ἀνατο-
λήν. τὰ δ' αὐτὰ ποιεῖ καὶ
ἐπὶ τοῦ ἡλίου θεοῦ ἄσ-
τρου† ἀνατολῆς. διόπερ
οἱ ἀρχαῖοι βασιλεῖς, τοῦ
ᾠροσκόπου σημαίνοντος
αὐτοῖς τὴν ἀνατολήν, ἐπι-
καθίσαντες τούτῳ τῷ ζῴῳ,
διὰ μέσου αὐτοῦ, ὡς τινων
γνωμόνων, τὴν τῆς ἀνατο-
λῆς ἀκρίβειαν ἐγνώριζον.
διὸ καὶ οἱ ἱερεῖς τοῦτο μό-
νον τῶν κτηνῶν, ἀσφρά-
γιστον‡ ἐσθίουσιν· ἐπειδὴ
ἀντιδικίαν|| τινὰ πρὸς τὴν
θεὸν ἔχον φαίνεται. καὶ

the moon rises, this animal
looks intently towards the
goddess and raises an outcry,
and that, neither to praise nor
welcome her; and of this the
proof is most evident, for it
scrapes up the earth with its
fore legs, and fixes its eyes in
the earth, as if indignant and
unwilling to behold the rising
of the goddess. And it acts in
the same manner at the rising
of (the divine star) the sun.
Wherefore the ancient kings,
when the Horoscopus apprised
them of the rising of the moon,
placed themselves near this
animal, and by observing the
middle of its operations, as-
certained, as by a kind of
gnomon, the exact time of the
rising. And hence the priests,
of all other cattle, eat this
alone without being previously
marked with the seal, inas-
much as it appears to enter-
tain a kind of aversion to the

* De Pauw. suggests *συστρέφει*.

† Treb. om. from *θείου*.—Mor. Ald. Mer. ἀπὸ.

‡ Hæsch. Leem.—πτηνῶν, Al.

§ Treb. om.

|| Par C. Ald. leave a lacuna.

γὰρ κατὰ τὴν ἐρημίαν, οὐ
 εἰν λάβηται ὑδραγωγῷ
 τόπου, πῖον τοῖς χεῖλε-
 σιν* ἀναταράσσει, καὶ
 μιγνύει τῷ ὕδατι τὴν
 ὕλην, † τοῖς δὲ ποσὶν εἰς
 αὐτὸ ἐπιπέμπει κόνιν,
 πρὸς τὸ, μηδενὶ ἐτέρῳ ζῳῷ,
 τοῦτο πότιμον ὑπάρξει.
 οὕτω πονηρὰ καὶ ἀπεχθῆς
 ἢ τοῦ ὄρυγος ἐνομίσθη
 φύσις. οὐδὲ γὰρ οὐδὲ τοῦτο
 καθῆκον ‡ ἐργάζεται, τῆς
 θεοῦ αὐτῆς πάντα γεννώ-
 σης καὶ αὐξανούσης ὅσα
 κατὰ τὸν κόσμον ἐστὶ
 χρήσιμα.

goddess: and in the desert
 wherever it finds a watering
 place, after having drunk, it
 stirs it up with its lips, and
 mingles the mud with the
 water, and throws dust into it
 with its feet, that it may be fit
 for no other animal to drink ;
 so malicious and odious has
 the nature of the Oryx been
 considered. Nor does it act
 thus unmeaningly, because it
 is this same goddess who ger-
 minates and causes all things
 whatsoever to increase that
 are useful in the world.

L. HOW A DISAPPEARANCE.

ν'. Πῶς ἀφανισμόν.

Ἄφανισμόν δὲ δηλοῦν- To denote a *disappearance*,
 τες, μὴν ζωγραφουῶσιν, they delineate a *MOUSE*, be-

No hieroglyphic of a mouse has yet been found. But Herodotus states, that when Sennacherib approached Egypt, the bowstrings of his army were destroyed by mice during the night, in consequence of which, he was defeated by Sethos, king of Egypt, to whom was erected a statue with a mouse in his hand, as an emblem of DESTRUCTION.

* Bochart suggests χηλαῖς.—Treb. om.

† De Pauw suggests ἰλόν, mud, which Treb. reads.

‡ Treb. impie.

ἐπειδὴ πάντα ἐσθίων, μι-
αίνει καὶ ἀχρηστοῖ. τῷ
αὐτῷ δὲ σημείῳ χρῶνται
καὶ κρίσιν θέλοντες γρά-
ψαι. πολλῶν γὰρ καὶ δια-
φόρων ἄρτων κειμένων, ὁ
μῦς τὸν καθαρώτατον αὐ-
τῶν ἐκλεξάμενος ἐσθίει.
διὸ καὶ τῶν ἀρτοκόπων
κρίσις ἐν τοῖς μυσὶ γίνεται.

cause it pollutes and spoils all
things by nibbling them. They
also make use of the same
symbol when they would de-
note discernment, for when
many different sorts of bread
lie before him, the mouse se-
lects the purest from among
them and eats it. And hence
the selection by the bakers is
guided by mice.

LI. HOW IMPUDENCE.

να'. Πῶς ἰταμότητα.

Ἰταμότητα δὲ δηλοῦν-
τες, μῦσαν ζωγραφοῦσιν,
ἥτις* συνεχῶς ἐκβαλλο-
μένη, οὐδὲν ἥττον παρα-
γίνεται.

To denote *impudence*, they
represent a FLY, for this,
though perpetually driven
away, nevertheless returns.

LII. HOW THEY REPRESENT KNOWLEDGE.

νβ'. Πῶς γνῶσιν ζωγραφοῦσι.

Γνῶσιν δὲ γράφοντες,
μύρμηκα ζωγραφοῦσιν. ὁ

To represent *knowledge*,
they delineate an ANT, for

* ὅτι, ΑΙ.

γὰρ ἂν ἀσφαλῶς κρύψῃ
 ἄνθρωπος, οὗτος γινώσκει·
 οὐ μόνον δὲ,* ἀλλὰ καὶ
 ὅτι, παρὰ τὰ ἕτερα τῶν
 ζώων, εἰς χειμῶνα ποριζό-
 μενος ἑαυτῷ τροφὰς, οὐ
 διαμαρτάνει τοῦ τόπου,
 ἀλλ' ἀπταιστος εἰς αὐτὸν
 παραγίνεται.

whatever a man may carefully
 conceal, this creature obtains
 a knowledge of; and not for
 this reason only, but also be-
 cause beyond all other animals
 when it is providing for itself
 its winter's food, it never de-
 viates from its home, but ar-
 rives at it unerringly.

LIIII. HOW THEY REPRESENT A SON.



νγ'. Πῶς υἱὸν ζωγραφοῦσιν.

Τῶν δὲ βουλόμενοι
 γράφαι, χηναλώπεκα ζω-
 γραφοῦσι. τοῦτο γὰρ τὸ
 ζῶον φιλοτεκνώτατον ὑ-
 πάρχει. καὶ γὰρ διώκεταιί
 ποτε εἰς τὸ συλληφθῆναι
 σὺν τοῖς τέκνοις, ὅ, τε
 πατὴρ καὶ ἡ μήτηρ αὐ-
 τοῦ† ἀυθαιρέτως διδῶσιν
 ἑαυτοὺς τοῖς κνηγοῖς,

When they would denote a
 son, they delineate a CHENA-
 LOPEX (a species of goose).
 For this animal is excessively
 fond of its offspring, and if
 ever it is pursued so as to be
 in danger of being taken with
 its young, both the father and
 mother voluntarily give them-
 selves up to the pursuers, that

1. The Goose signifies a Son; and with the globe, Son of the Sun, the common title of the Pharaoh.

* Par B. leaves a lacuna.

† αὐτῶν, Par C. Leem.

ὅπως τὰ τέκνα διασωθῆ·
 δι' ἣνπερ αἰτίαν τοῖς Αἴ-
 γυπτιοῖς ἔδοξε σεβάσσειν
 τὸ ζῶον.

their offspring may be saved ;
 and for this reason the Egyp-
 tians have thought fit to con-
 secrate this animal.

LIV. HOW A FOOL.

νδ'. Πῶς ἄνουν.

Πελεκᾶνα δὲ γράφον-
 τες, ἄνουν τὲ ἥδε καὶ
 ἄφρονα σημαίνουσιν. ἐ-
 πειδὴ δυνάμενος ἐν τοῖς
 ὑψηλοτέροις τόποις κατα-
 τίθεσθαι τὰ ἑαυτοῦ ὠὰ,
 ὥσπερ καὶ τὰ λοιπὰ τῶν
 πτετεινῶν, τοῦτο οὐ ποιεῖ·
 ἀλλὰ γὰρ καὶ ἀνορεύξας
 γῆν, ἐκεῖ κατατίθεται τὰ
 γεννώμενα. ὅπερ ἐπιγνόν-
 τες ἄνθρωποι, τῷ τόπῳ
 βοῶς ἀφόδευμα ξηρὸν πε-
 ριτιθέασιν, ᾧ καὶ πῦρ
 ὑποβάλλουσι.* θεασάμε-
 νος δὲ ὁ πελεκᾶν τὸν καπ-
 νὸν, τοῖς ἰδίῳις πτεροῖς
 βουλόμενος ἀποσβέσαι τὸ
 πῦρ, ἐκ τῶν ἐναντιῶν κατὰ

When they depict a PELI-
 CAN, they signify both a *fool*,
 and an *idiot*, because although
 like other winged creatures it
 is able to deposit its eggs on
 the higher places, it does not,
 but it merely scrapes up the
 earth and there lays its eggs.
 And the people observing this,
 surround the place with dried
 cows' dung, to which they
 apply fire. And when the
 pelican sees the smoke, by en-
 deavouring to extinguish the
 fire with its wings, she on the
 contrary kindles it by their
 motion : and thus, her wings
 being burnt by the fire, she
 easily becomes a prey for the

* Mor. Par A. ἐπεβάλλουσι.

τὴν κίνησιν ἐξάπτει αὐτοῦ ὑφ' οὗ κατακαϊόμενος * τὰ ἑαυτοῦ πτερὰ, εὐσυλληπτότερος τοῖς κυνηγοῖς γίνεται. δι' ἣν αἰτίαν οὐκ ἐνομίσθη ἐσθίειν τοὺς ἱερέας αὐτὸν, ἐπειδὴ ἀπαξαπλῶς ὑπὲρ τέκνων ποιεῖται τὸν ἀγῶνα· Αἰγυπτίων δὲ οἱ λοιποὶ † ἐσθίουσι, λέγοντες, ὅτι μὴ κατὰ νόον τὴν μάχην, ὥσπερ οἱ χηναλώπεκες, ἀλλὰ κατὰ ἄνοιαν ‡ ὁ πελεκᾶν ποιεῖται.

fowlers. And because it enters into the contest simply for the sake of its young, the priests consider it unlawful to eat it. But the rest of the Egyptians eat it, alleging that the pelican does not enter into the contest with discretion, as do the geese, but with folly.

LV. HOW THEY REPRESENT GRATITUDE.

νέ'. Πῶς εὐχαριστίαν δηλοῦσι.

Εὐχαριστίαν γράφοντες, κουκούφαν ζωγραφοῦσι· διότι τοῦτο μόνον τῶν ἀλόγων ζώων ἐπειδὴν ὑπὸ τῶν γονέων ἐκτραφεῖ,

To represent *gratitude*, they delineate a CUCURHA, because this is the only one of dumb animals, which, after it has been brought up by its parents,

The top of the sceptre placed in the hands of the gods is ornamented with a crested head which appears to be that of some beast, but was evidently considered by Horapollo to be the Hoopoo of Egypt. See Ch. 8. and title page.

* Ald. Mer. Pier. Causs. κατακαϊόμενα.

† Par C. Ald. Mer. Pier. Causs. πολλοὶ

‡ Par A. B. Mor. Hæsch.—εὔνοιαν, Al.

γηράσασιν αὐτοῖς τὴν αὐ-
τὴν ἀνταποδίδωσι χάριν.
ἐν ᾧ γὰρ ὑπὲρ αὐτῶν ἐξε-
τράφη τόπῳ, νεοσσὶαν
αὐτοῖς ποιήσας, τίλλει αὐ-
τῶν τὰ πτερά, τροφάς*
τε χορηγεῖ, μέχρῃς οὗ
πτεροφυήσαντες οἱ γονεῖς,
βοηθεῖν ἑαυτοῖς δυνηθῶσιν.
ὅθεν καὶ τῶν θεῶν σκήπ-
τρων κουκούφα προτίμησις
ἔστι.

repays their kindness to them
when they are old. For it
makes them a nest in the place
where it was brought up by
them, and trims their wings,
and brings them food, till the
parents acquire a new plu-
mage, and are able to assist
themselves : whence it is that
the Cucupha is honored by
being placed as an ornament
upon the sceptres of the gods.

LVI. HOW AN UNJUST AND UNGRATEFUL MAN.



vs'. Πῶς ἄδικον, καὶ ἀχάριστον.

* Ἀδικον δὲ καὶ ἀχάρι-
στον, ἵπποποτάμου ὄνυ-
χας δύο, κάτω βλέποντας,
γράφουσιν. οὗτος γὰρ ἐν

To symbolize an *unjust* and
ungrateful man, they depict
TWO CLAWS OF AN HIPPOPOTA-
MUS TURNED DOWNWARDS.

I. II. Typhonian figures.

II. Has the body of an hippopotamus.

* Par C. Ald. τροφάς.

† Par A. B. C. Leem. insert ἐπι.

ἡλικία γενόμενος, πειράζει τὸν πατέρα, πότερόν ποτε ἰσχύει μαχόμενος πρὸς αὐτόν. καὶ ἐὰν μὲν ὁ πατὴρ ἐκχωρήσῃ, τόπον αὐτῷ μερίσας, οὗτος πρὸς τὴν ἑαυτοῦ μητέρα ἐπιγαμον ἤκει, καὶ ἔα τοῦτον ζῆν· εἰ δὲ μὴ ἐπιτρέψειεν* αὐτῷ ποιήσασθαι πρὸς τὴν μητέρα γάμον, ἀναιρεῖ αὐτόν, ἀνδρείότερος καὶ ἀκμαιότερος ὑπάρχων. εἰς δὲ τὸ κατώτατον μέρος ὄνυχας δύο ἵπποποτάμου, ὅπως οἱ ἄνθρωποι τοῦτο ὀρῶντες, καὶ τὸν περὶ αὐτοῦ λόγον ἐπιγινώσκοντες, προθυμότεροι εἰς εὐεργεσίαν ὑπάρχωσι.

For this animal when arrived at its prime of life contends in fight against his father, to try which is the stronger of the two, and should the father give way he assigns him a place of residence, permitting him to live, and consorts himself with his own mother; but if his father should not permit him to hold intercourse with his mother, he kills him, being the stronger and more vigorous of the two. And they make use of the lowest parts of the hippopotamus, the two claws, that men seeing this, and understanding the story of it, may be more inclined to kindness.

* ἐπιτρέψει, Ald. Mer. Leem.

LVII. HOW ONE WHO IS UNGRATEFUL TO HIS
BENEFACTORS.

νζ'. Πῶς ἀχάριστον πρὸς τοὺς ἑαυτοῦ εὐεργέτας.

Ἀχάριστον καὶ μάχι-
μον * τοῖς ἑαυτοῦ εὐεργέ-
ταις σημαίνοντες, περι-
στερὰν ζωγραφοῦσιν. ὁ
γὰρ ἄρσην ἰσχυρότερος
γενόμενος, διώκει τὸν ἑαυ-
τοῦ πατέρα ἀπὸ τῆς
μητρὸς, καὶ οὕτως αὐτῇ
πρὸς γάμον μίσγεται. κα-
θαρὸν δὲ τοῦτὸ τὸ ζῶον
ὑπάρχειν δοκεῖ· ἐπειδὴ
οὔσης λοιμώδους κατα-
στάσεως, καὶ παντὸς ἐμ-
ψύχου τε καὶ ἀψύχου
νοσωδῶς διατιθεμένου, τοὺς
ἐσθίοντας τοῦτο μόνον, οὐ
μεταλαμβάνει † τῆς τοι-
αύτης κακίας. διόπερ κατ'
ἐκεῖνον τὸν καιρὸν, οὐδὲν
ἕτερον τῷ βασιλεῖ ἐν τρο-
φῆς μέρει παρατίθεται, εἰ

To signify a man that is
ungrateful and quarrelsome
with his benefactors, they de-
lineate a DOVE, for when the
male becomes the stronger, he
drives his father away from his
mother, and mates himself with
her. This creature however
seems to be pure, because
when any pestilential epidemic
rages, and every thing, animate
and inanimate, sickens with
disease, those persons alone
who feed upon this bird do
not share in so great a cala-
mity. Wherefore during such
a time nothing is served up to
the king as food except the
dove alone. And the same
food is served up to those who
are under a course of purifi-

* Treb. om.

† μεταλαμβάνειν?

μη̄ μόνον περιστέρα. τὸ δὲ αὐτὸ καὶ † τοῖς ἐν ἀγνεύαις οὔσι, διὰ τὸ ὑπηρετεῖσθαι τοῖς θεοῖς. ἱστορεῖται δὲ, ὅτι οὐ χολήν ἔχει τοῦτο τὸ ζῶον.

cation, that they may minister to the gods. It is likewise reported that this creature has no gall.

LVIII. HOW AN IMPOSSIBILITY.



νή. Πῶς τὸ ἀδύνατον γενέσθαι.

Ἄδύνατον δὲ γενέσθαι σημαίνοντες, πόδας ἀνθρώπου ἐν ὕδατι περιπατοῦντας ζωγραφοῦσιν ἢ καὶ ἄλλως βουλόμενοι τὸ αὐτὸ σημαίνειν, ἀκέφαλον ἀνδρῶπον περιπατοῦντα ζωγραφοῦσιν. ἀδύνατα δὲ ἀμφοτέρω ὑπάρχοντα, εὐλόγως εἰς τοῦτο παρελήφασιν.

To signify an *impossibility*, they represent a MAN'S FEET WALKING ON THE WATER; OR when they would signify the same thing differently, they delineate a HEADLESS MAN WALKING. And since these are both impossibilities, they have with good reason selected them for this purpose.

Well known hieroglyphics not yet interpreted. The second is from the ceiling of the Ramesseion.

† Par A. B. C. Ald. Mer. Pier. Causs. om.

LVII. HOW ONE WHO IS UNGRATEFUL TO HIS
BENEFACTORS.

νζ'. Πῶς ἀχάριστον πρὸς τοὺς ἑαυτοῦ εὐεργέτας.

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τοῦ πατέρα ἀπὸ τῆς
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with his benefactors, they de-
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when any pestilential epidemic
rages, and every thing, animate
and inanimate, sickens with
disease, those persons alone
who feed upon this bird do
not share in so great a cala-
mity. Wherefore during such
a time nothing is served up to
the king as food except the
dove alone. And the same
food is served up to those who
are under a course of purifi-

* Treb. om.

† μεταλαμβάνειν?

μὴ μόνον περιστερά. τὸ δὲ αὐτὸ καὶ † τοῖς ἐν ἀγνεύαις οὔσι, διὰ τὸ ὑπηρετεῖσθαι τοῖς θεοῖς. ἰστορεῖται δὲ, ὅτι οὐ χολὴν ἔχει τοῦτο τὸ ζῶον.

cation, that they may minister to the gods. It is likewise reported that this creature has no gall.

LVIII. HOW AN IMPOSSIBILITY.



νή. Πῶς τὸ ἀδύνατον γενέσθαι.

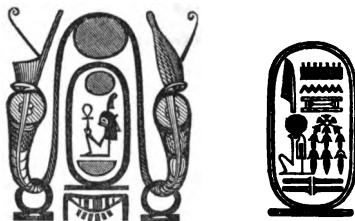
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Well known hieroglyphics not yet interpreted. The second is from the ceiling of the Ramesseion.

† Par A. B. C. Ald. Mer. Pier. Causs. om.

LIX. HOW A VERY BAD KING.



νθ'. Πῶς βασιλέα κάκιστον.

Βασιλέα δὲ κάκιστον*
 [κάλλιστον? κράτιστον?]
 δηλοῦντες, ὅφιν ζωγρα-
 φοῦσι κοσμοειδῶς ἐσχη-
 ματισμένον, οὗ τὴν οὐρανὸν
 ἐν τῷ στόματι ποιοῦσι·
 τὸ δὲ ὄνομα τοῦ βασιλέως
 ἐν μέσῳ τῷ εἰλίγματι
 γράφουσιν, αἰνιττόμενοι
 γράφειν, τὸν βασιλέα τοῦ
 κόσμου κρατεῖν. τὸ δὲ
 ὄνομα τοῦ ὄφeos παρ' Αἰ-
 γυπτίοις ἐστὶ μείσι.*

To denote a *very bad* [a
 very good? a very powerful?] *king*, they depict a *SERPENT*
 in the form of a circle, whose
 tail they place in his mouth,
 and they write the name of
 the king in the middle of the
 coil, intimating that the king
 governs the world. The ser-
 pent's name among the Egyp-
 tians is Meisi.

I. An oval decorated with the basilisks, containing the
 prenomens of Amunoph III.

II. A plain oval containing the name of Ramesses II.
 'Amun me Ramses.' The oval is considered to have
 been originally a serpent coiled.

* κάκιστον, Ald.—Pier. mentions a reading κάλλιστον.—De
 Pauw. proposes ἀριστον.—Merc. κράτιστον.

LX. HOW A VIGILANT KING.

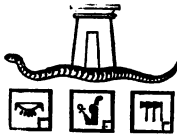


ξ'. Πῶς βασιλέα φύλακα.

Ἐτέρως δὲ βασιλέα φύλακα δηλοῦντες, τὸν μὲν ὄφιν ἐγρηγορότα ζωγραφοῦσιν ἀντὶ δὲ τοῦ ὀνόματος τοῦ βασιλέως, φύλακα ζωγραφοῦσιν. οὗτος γὰρ φύλαξ ἐστὶ τοῦ παντὸς κόσμου. καὶ ἐκάστοτε τὸν βασιλέα. ἐπεγρήγορον εἶναι.

And otherwise to denote a *vigilant king*, they depict the *SERPENT (UPON THE WATCH)*, and in the place of the king's name they depict a *watcher*: for he is the guardian of the whole world; and the king ought to be vigilant everywhere.

LXI. HOW THEY DESIGNATE A RULER OF THE WORLD.



ξά'. Πῶς μνύουσι κοσμοκράτορα.

Παλιν δὲ τὸν βασιλέα Again when they would

- I. After the king's name has been once or twice given in an inscription, a serpent seems to be sometimes substituted.
- II. From Belzoni's tomb.
- III. Golden house or palace.—Sh. 380.
- IV. King's house or palace.—Sh. 379.
- V. God's house or temple.—Sh. 371.

κοσμοκράτορα νομίζοντες
καὶ μηνύοντες, αὐτὸν μὲν
ὄφιν ζωγραφοῦσιν ἐν μέσῳ
δὲ αὐτοῦ, οἶκον μέγαν
δεικνύουσιν εὐλόγως. ὁ γὰρ
βασιλείος οἶκος, παρ' αὐ-
τοῦ - - ἐν τῷ κόσμῳ.*

signify and designate a *king*
who rules the world, they
delineate the same *SERPENT*,
and in the middle thereof they
represent a *LARGE HOUSE*, and
with reason for the royal abode
from him - - - - - in the
world.

LXII. HOW A PEOPLE OBEIDENT TO THEIR KING.



ξβ. Πῶς λαὸν πειθήνιον βασιλεῖ.

Λαὸν πρὸς βασιλέα
πειθήνιον δηλοῦντες, μέ-
λισσαν ζωγραφοῦσι. καὶ
γὰρ μόνον τῶν ἄλλων ζώων,
βασιλέα ἔχει, ᾧ τὸ λοιπὸν
τῶν μελισσῶν ἔπεται πλη-
θος, καθὸ καὶ οἱ ἄνθρωποι
πείθονται βασιλεῖ. αἰνίτ-
τονται δὲ ἐκ τῆς τοῦ μέ-
λιτος † - - ἐκ τῆς τοῦ

To denote a *people obedient*
to their king, they depict a
BEE, for this is the only one
of all creatures which has a
king whom the rest of the tribe
of bees obey, as men serve
their king. And they inti-
mate from the honey's - - -
- - - from the force of the
creature's sting - - - that

Champollion interprets this as 'King of an obedient peo-
ple;' Sharpe, as 'King of Upper and Lower Egypt.'—
Sh. 417. 419.

* Treb. om. from ὁ γὰρ.

† Ald. Mer. χρηστότητος καὶ in margin.

κέντρου τοῦ ζώου δυνά- - - - should be both lenient
 μεως† - - - χρηστὸν and firm in - - - and ad-
 ἅμα καὶ εὐτονον εἶναι ministration.
 πρὸς‡ - καὶ διοίκησιν.§

LXIII. HOW A KING WHO GOVERNS A PART OF THE
 WORLD.

ξγ'. Πῶς βασιλέα μέρους κόσμου κρατοῦντα.

Βασιλέα δὲ οὐ τοῦ When they would symbolize
 παντὸς κόσμου κρατοῦν- a king who governs not all
 τα, μέρους δὲ, βουλόμενοι but a part of the world, they
 σημήναι, ἡμίτομον ὄφιν depict HALF A SERPENT. For
 ζωγραφοῦσι· δηλοῦντες by this creature they denote
 τὸν μὲν βασιλέα διὰ τοῦ a king, and by half of it, that
 ζώου· ἡμίτομον δὲ, ὅτι οὐ he is not king over all the
 τοῦ παντὸς κόσμου. world.

LXIV. HOW ONE WHO GOVERNS ALL THINGS.*

ξδ'. Πῶς παντοκράτορα.*

Παντοκράτορα δὲ ἐκ They symbolize one who
 τῆς τοῦ ζώου τελειώσεως governs all things by the per-

† Ald. Mer. βασιλέα in margin.

‡ Mer. leaves no lacuna.—Ald. εἶναι - - - - πρὸς.—Par. A. B.
 χρηστὸν εἶναι ἅμα καὶ εὐτονον.

§ Treb. om. from αἰνίττονται.

* See the winged globe and serpent in the frontispiece, which is called Agathodæmon, and is said to signify the spirit that pervades the universe. See also the Egg and Serpent in Pl. I.

σημαίνουσι, πάλιν τὸν ὀλόκληρον ὄφιν ζωγραφούντες. οὕτω παρ' αὐτοῖς τοῦ παντὸς κόσμου τὸ διῆκον ἐστὶ πνεῦμα. ||

fect form of the same animal, again depicting the ENTIRE SERPENT: for amongst them it is the spirit that pervades the universe.

LXV. HOW A FULLER.*

ξέ'. Πῶς γναφέα.*

Γναφέα* δὲ δηλοῦντες, δύο πόδας ἀνθρώπου ἐν ὕδατι ζωγραφοῦσι. τοῦτο δὲ, ἀπὸ τῆς τοῦ ἔργου† ὁμοιότητος δηλοῦσι.

To denote a fuller, they depict the TWO FEET OF A MAN IN WATER, and they depict this from the resemblance of the work.

LXVI. HOW A MONTH.‡

ξς'. Πῶς μῆνα.‡

Μῆνα δὲ γράφοντες, σελήνης σχῆμα, καθὸ καὶ πρόκειται, ἔχον εἴκοσι καὶ ὀκτὼ ἡμέρας ἰσημερινὰς μόνας, ἐξ εἰκοσιτεσσάρων ἡρῶν τῆς ἡμέρας ὑπαρ-

To represent a month, they depict as before explained the figure of the MOON when it has attained the age of eight and twenty days of equal lengths, each day containing twenty-

|| Treb. om. from οὕτω.

* γναφέα, Par B. C.—Qy. Kneph, the spirit pervading the universe, and moving on the water. See Chaps. 25 and 58.

† Par A. B. Pier. Leem.—ἐρμου, Al.

‡ Treb. om. this chap.—See illustrations of Chap. 4.

χούσης ζωγραφοῦσι, καθ' ἃς καὶ ἀνατέλλει· ταῖς δὲ λοιπαῖς δύο, ἧ ἐν δύοσι ἐστί.

four hours, for during these it is apparent, and in the remaining two it is in a state of evanescence.

LXVII. HOW A RAPACIOUS, OR PROLIFIC, OR FURIOUS MAN.

ξζ'. Πῶς ἄρπαγα, ἢ πολύγονον, ἢ μαινόμενον.

"Ἀρπαγα δὲ, ἢ πολύγονον, ἢ μαινόμενον βουλόμενοι σημεῖναι, κροκόδειλον ζωγραφοῦσι, διὰ τὸ, πολύγονον* καὶ πολύτεκνον ὑπάρχειν καὶ μαινόμενον. ἐπὶ γὰρ ἄρπασαι τι βουλόμενος ἀποτύχη, θυμωθεὶς, καθ' αὐτοῦ μαίνεται.

When they would symbolize a *rapacious*, or *prolific*, or *furious man*, they delineate a *CROCODILE*, because it is prolific [?], and fertile in offspring, and furious. For if it fails in its intention of seizing any thing it rages in anger against itself.

LXVIII. HOW SUNRISE.

ξη'. Πῶς ἀνατολήν.

Ἄνατολήν δὲ λέγοντες, δύο ὀφθαλμούς κροκοδείλου

To express *sunrise* they depict the **TWO EYES OF A CRO-**

§ Par A. B. om.

* De Pauw suggests πολυκτόνον or πολυφόνον.—Leem. πολυφάνον.

ζωγραφουσιν. ἐπειδήπερ* CODILE, because of the whole
 παντὸς σώματος ζώου οἱ body of the animal its eyes
 ὀφθαλμοὶ ἐκ τοῦ βυθοῦ glare conspicuously from the
 ἀναφαίνονται. deep.

LXIX. HOW SUNSET.



ξϛ'. Πῶς δύσιν.

Δυσιν δὲ λέγοντες, κρο- To denote sunset, they re-
 κίδειλον κεκυφότα ζωγρα- present a CROCODILE TENDING
 φουῖσι. αὐτότοκον † γὰρ DOWNWARDS, for this animal
 καὶ κατωφερὲς τὸ ζῶον. is self productive [?] and in-
 clining downwards.

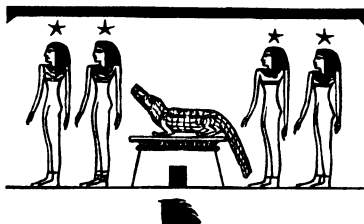
This illustration is from the descent in Belzoni's tomb.

The central group is connected with the sun, and the stags' heads appear to be emblems of eternity, or renovation. See Pl. II. and also Book II. Chap. 21.

* Gesner. Bochart. De Pauw. sug. ἐπειδή πρό.

† Gesner. sug. κατωπὸν.—Causs. αὐτόκυπτον.—De Pauw. αὐτόκυφον, self bending.

LXX. HOW THEY SHADOW FORTH DARKNESS.



ό. Πῶς σκιάζουσι σκότος.

Σκότος δὲ λέγοντες, To denote *darkness*, they
 κροκοδείλου οὐρὰν ζωγρα- represent the **TAIL OF A CRO-**
 φοῦσιν· ἐπειδὴ οὐκ ἄλλως **CODILE**, for by no other means
 εἰς ἀφανισμόν καὶ ἀπώ- does the crocodile inflict death
 λειαν φέρει ὁ κροκόδειλος and destruction on any animal
 οὗ ἔαν λάβηται ζώου, εἰ which it may have caught,
 μὴ τῇ οὐρᾷ τῇ ἑαυτοῦ δι- than by first striking it with
 ἀπληκτίσας ἄτοπον‡ πα- its tail, and rendering it inca-
 ρασκευάσει. ἐν τούτῳ γὰρ pable of motion : for in this
 τῷ μέρει ἢ τοῦ κροκοδεί- part lies the strength and
 λου ἰσχὺς καὶ ἀνδρεία power of the crocodile. And
 ὑπάρχει. ἰκανῶν δὲ καὶ now, though there are other

1. The illustration is from Belzoni's tomb. There are properly 12 figures of each side of the crocodile ; representing the hours of the day and night.

11. The fig. beneath certainly signifies darkness ; and is supposed to represent the end of a crocodile's tail.

‡ ἄτονον, Ald. Mer. Leem.

ἄλλων ὑπαρχόντων ση- appropriate symbols deducible
 μείων, ἐν τῇ τῶν κροκο- from the nature of the cro-
 δείλων φύσει, αὐτάρκη τὰ codile, those which we have
 δόξαντα ἐν τῷ πρώτῳ mentioned are sufficient for the
 συγγράμματι εἰπεῖν. first Book.

Τέλος τοῦ πρώτου βιβλίου.

END OF THE FIRST BOOK.

HORAPOLLO.

BOOK II.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ.

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

**THE HIEROGLYPHICS OF
HORAPOLLO NILOUS**

**WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,
AND WHICH PHILIP TRANSLATED INTO
THE GREEK LANGUAGE.**

H O R A P O L L O .

BIBAION ΔΕΥΤΕΡΟΝ.

BOOK II.

Διὰ δὲ τῆς δευτέρας
πραγματείας, περὶ τῶν
λοιπῶν τὸν λόγον ὑγιῆ σοι
παραστήσομαι· ἃ δὲ καὶ
ἐξ ἄλλων ἀντιγράφων,
οὐκ ἔχοντα τινὰ ἐξήγησιν,
ἀναγκαίως ὑπέταξα.

In this second part of the
work, I shall present you with
the complete treatise of the
remaining subjects: and some
also from other writings, which
have no explanation, I have
deemed it requisite to subjoin.

I. WHAT THEY SIGNIFY BY DEPICTING A STAR.

α'. Τί ἀστέρα γράφοντες δηλοῦσιν.

Ἄστηρ παρ' Αἰγυπ-
τίοις γραφόμενος, ποτὲ
μὲν θεὸν † σημαίνει, ποτὲ
δὲ δειλνῆ, ‡ ποτὲ δὲ νύκτα,
ποτὲ δὲ χρόνον, ποτὲ δὲ
ψυχὴν ἀνδρῶπου ἄρρενος.

When a STAR is depicted by
the Egyptians, it sometimes
symbolizes *God*, sometimes
evening, sometimes *night*,
sometimes *time*, and some-
times the *soul* of a male man.

1. *The Star signifies God. See Book I. c. 13.*

† Ald. om.

‡ Ald. Mer. Treb. and F. om.

II. WHAT BY AN EAGLET.

β. Τί ἀετοῦ νεοσσόν.ξ

Καὶ ἀετοῦ νεοσσόν, ἀρ- An EAGLET symbolizes
 ρενογόνον καὶ κῦκλωηδὸν something *prolific of males*,
 σημαίνει,|| ἡ σπέρμα ἀν- or of a circular form, or the
 θρώπου. seed of man.

III. WHAT BY TWO FEET CONJOINED AND ADVANCING.

γ. Τί δύο πόδας συνηγμένους¶ καὶ βεβηκότητας.

Δυο πόδες συνηγμένοι¶ TWO FEET CONJOINED AND
 καὶ βεβηκότες, δρόμον ἡ- ADVANCING, symbolize the
 λίου τὸν ἐν ταῖς χειμερί- course of the sun in the winter
 ναις* τροπαῖς σημαίνουσι. solstice.

III. See Book I. c. 58.

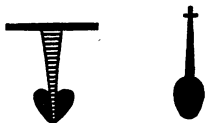
ξ Treb. omits this chapter.

|| σημ Par A. B.—Ald. Mer. leave a lacuna.

¶ συνηγομενους and συνηγόμενοι, Ald. Mer.—*συνημμενοι* or *συνημενοι*, Par. C.—Pier. ment. the reading *πολυπόδες συνηγομένοι*. De Pauw. sug. *συνειργμένοι*.

* Aug. Ald. Mer. Loem.—*χειμερίας*, Al.

IV. WHAT BY THE HEART OF A MAN SUSPENDED
BY THE WINDPIPE.



δ'. Τί ἀνθρώπου καρδίαν φάρυγγος ἤρτημένην.

Ἀνθρώπου καρδία φάρυγγος ἤρτημένη, ἀγαθοῦ ἀνθρώπου στόμα σημαίνει.

THE HEART OF A MAN SUSPENDED BY THE WINDPIPE signifies the *mouth of a good man*.

V HOW THEY DENOTE THE FRONT OF BATTLE.



έ. Πῶς πολέμου στόμα.†

Πολέμου στόμα δηλοῦσιν ἀνθρώπου χεῖρες ζωγραφούμεναι, ἡ μὲν ὄπλον κρατοῦσα, ἡ δὲ τόξον.

THE HANDS OF A MAN, ONE HOLDING A SHIELD AND THE OTHER A BOW, when delineated, denote the *front of battle*

iv. *The first signifies Good, and seems to be the hieroglyphic referred to, but mistaken for the other. It is a musical instrument.*

v. *Victorious. Sh.*

† Treb. om. this chap.

VI. WHAT BY A FINGER.

ς'. Τί δάκτυλον.

Ἄνθρώπου στόμαχον A FINGER denotes *the sto-*
 δηλοῖ δάκτυλος.‡ *mach of a man.*

VII. QUID PENIS MANU COMPRESSA.

ξ'. Τί αἰδοῖον χειρὶ κρατούμενον.

Αἰδοῖον χειρὶ κρατού- PENIS MANU COMPRESSA de-
 μενον, σωφροσύνην δηλοῖ notes *continence in a man.*
 ἀνθρώπου.

VIII. HOW THEY DENOTE DISEASE.

ή'. Πῶς νόσον δηλοῦσιν.ξ

Ἄνθη δὲ ἀνεμώνης, The FLOWERS OF THE ANE-
 νόσον ἀνθρώπου σημαίνει. MONY denote *disease of a*
 man.

‡ Klap. sug. δακτύλιος. "A ring."

ξ Par. B. om. this chap.

IX. HOW THE LOINS OF A MAN.

θ'. Πῶς ὀσφὺν ἀνθρώπου.

Ὅσφυν, ἢ στάσιν|| ἀν- When we would denote *the*
 θρώπου βουλόμενοι ζωγρα- *loins or the constitution of a*
 φεῖν, τὸ νωτιαῖον ὀστοῦν *man* we depict the BACKBONE ;
 γράφομεν. τινὲς γὰρ λέ- for some hold that the seed
 γουσι τὸ σπέρμα ἐκεῖθεν *proceeds from thence.*
 φέρεσθαι.

X. HOW THEY SYMBOLIZE PERMANENCY AND SAFETY.



ι'. Πῶς διαμονὴν καὶ ἀσφάλειαν σημαίνουσιν.

Ὅρτυγος ὀστέον ζω- The BONE OF A QUAIL when
 γραφούμενον, διαμονὴν καὶ delineated symbolizes *perma-*
 ἀσφάλειαν σημαίνει διότι *nency and safety* ; because
 δυσπαθὲς ἔστι τὸ τοῦ ζώου *the bone of this animal is dif-*
 ὀστέον. *ficult to be affected.*

i. *The quail.*

ii. *Signifies " Good." Sh. 625.*

iii. *Bone with flesh upon it is common. Probably
 " Son." Sh. 1012.*

|| Treb. om.

§ Hæsch. Pier. De Pauw. sug. ὄρυγος.

XI. HOW CONCORD.

ια. Πῶς ὁμόνοιαν.

Ἄνθρωποι δύο δεξιού- TWO MEN JOINING THEIR
 μενοι,* ὁμόνοιαν δηλοῦσι. RIGHT HANDS denote *concord*.

XII. HOW A CROWD.



ιβ. Πῶς ὄχλον.

Ἄνθρωπος κατωπλισ- AN ARMED MAN SHOOTING
 μένος, καὶ τοξεύων, ὄχλον WITH A BOW denotes a *crowd*
 σημαίνει. † [troop or army ?]

XIII. HOW ADMEASUREMENT.

ιγ. Πῶς ἀναμέτρησιν.

Ἄνθρώπου δάκτυλος, THE FINGER OF A MAN de-
 ἀναμέτρησιν σημαίνει. notes *admeasurement*.

xii. This signifies soldiers.—Sh. 988, 910. Perhaps
 an army. Sh.

* ἀξιόμενοι, Al.

† δηλοῖ, Par A. B. Aug. Leem.

XIV. HOW A WOMAN PREGNANT.

ιδ'. Πῶς γυναῖκα ἔγκυον. †

Γυναῖκα ἔγκυον* βου-
λόμενοι δηλῶσαι, ἡλίου
κύκλον σὺν ἀστέρι, μετὰ
ἡλίου ἢ δίσκου δίχα τε-
τμημένου, σημαίνουσιν.

When they would denote a
woman pregnant, they por-
tray the ORB OF THE SUN WITH
A STAR AND THE SUN'S DISK
BISECTED.

XV. HOW WIND.

ιέ'. Πῶς ἄνεμον.

Τὴν ἀνατολὴν ἰέραξ
ἐπὶ μετεώρου θέων, ἀνέ-
μους σημαίνει. ἔτι καὶ
ἄλλως, ¶ ἰέραξ διατετα-
μένος τὰς πτέρυγας ἐν
ἀέρι, οἷον πτέρυγας ἔχων,*
ἄνεμον σημαίνει.

A HAWK soaring on high
towards the east, signifies the
winds; [the spirit or soul?]
and again otherwise, a HAWK
with its wings expanded in the
air symbolizes the wind, as
having wings.

xv. See B. I. c. 6, and 7.

† Aug. Par A. Leem.—ἔγκυον, Al. § Ald. has an asterisk.

¶ πῶς τὸ αὐτὸ, Aug.—Par A. B. om.

* Leem. has received ἔχοντα, which Mer. sug.—Treb. om. from οἶον.

XVI. HOW FIRE.

ις'. Πῶς πῦρ.

Καπνὸς εἰς οὐρανὸν SMOKE ascending towards
ἀναβαίνων, πῦρ δηλοῖ. heaven denotes *fire*.

XVII. HOW A WORK.

ιζ'. Πῶς ἔργον.

Βοὸς † ἄρρενος κέρασ A BULL'S HORN when de-
γραφόμενον, ἔργον σημαί- picted signifies *work*.

νει.

XVIII. HOW PUNISHMENT.



ιή'. Πῶς ποινήν.

Βοὸς † δὲ θηλείας κέρασ A COW'S HORN when de-
γραφόμενον, ποινήν ση- picted signifies *punishment*.
μαίνει.

XVIII. *The Horns are used as the syllable "An," as in
Anepo.*

† το, Par C. Ald. Mer. Pier. Causs. Treb.

‡ το, Par C. Ald. Mer. Pier. Causs. Treb.

XIX. HOW IMPIETY.



ιβ'. Πῶς ἀνοσιότητα.

Προτομή σὺν μαχαίρα A BUST portrayed WITH A
 γραφομένη ἀνοσιότητα SWORD denotes impiety.
 δηλοῖ.

XX. HOW AN HOUR [EXECRATION?].



κ'. Πῶς ὥραν. §

Ἴππος ποτάμιος γρα- A RIVER HORSE when de-
 φόμενος ὥραν § δηλοῖ. lineated, denotes an hour.

XIX. Not ascertained.

XX. Commonly found near Osiris in the judgment scenes. Qy.

§ Causs. sug. ἄραν, A curse.—De Pauw. φθόραν, Destruction.

XXI. HOW ANYTHING OF LONG DURATION.

κά. Πῶς πολυχρόνιον.||

Ἐλαφος κατ' ἐνιαυτὸν ἅλαστα βλαστάνει τὰ κέρατα· ζωγραφουμένη δὲ, πολυχρόνιον σημαίνει. A STAG shoots its horns every year, and when depicted, signifies anything of long duration.

XXII. HOW AVERSION.

κβ. Πῶς ἀποστροφὴν.

Λύκος, ἢ κύων ἀπεστραμμένος, ἀποστροφὴν δηλοῖ. A WOLF OR A DOG AVERTED denotes aversion.

xxi. Several inverted stags' heads alternating with hieroglyphics, are delineated in the judgment scene, where they seem to have some connexion with duration, perhaps eternity. See Pl. 3. and B. I. c. 69.

|| Par. A. B. Pier. πολυχρόνια.

XXIII. HOW A FUTURE ACT.



κγ'. Πῶς μέλλον ἔργον.*

Ἄκοη ζωγραφουμένη, An EAR when delineated
μέλλον ἔργον σημαίνει. symbolizes a future act.

XXIV. HOW A MURDERER, OR THE BLOOD OF A CROCODILE.

κδ'. Πῶς φονέα, ἢ αἷμα κροκοδείλου.

Σφήξ ἀεροπετής, ἥτοι † A WASP FLYING IN THE AIR
αἷμα κροκοδείλου βλαπ- signifies either the noxious
τικόν, ἢ φονέα ‡ σημαί- blood of a crocodile, or a mur-
νει. derer.

XXV. HOW DEATH.

κέ'. Πῶς θάνατον.

Νυκτικώραξ θάνατον A NIGHT RAVEN signifies
σημαίνει. ἄφνω γὰρ ἐπέρ- death; § for it suddenly poun-

xxiii. *Immortal or Eternal.* Sh. 318. *Qy.* Extension in time. The coil may have been mistaken by Horapollo for an ear.

* Treb. om. chap. xxiii.

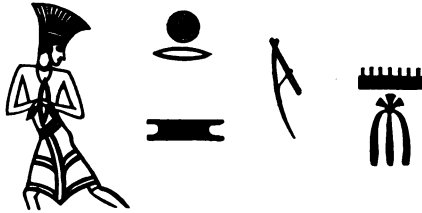
† ἢ τὸ? ‡ Vat. Leem.—φόνον, Al.

§ *Qy.* Erebus? The Hebrew word עֶרֶב, ERĒB, signifies either

χεται τοῖς νεοσσοῖς τῶν
 κορωνῶν † κατὰ τὰς νύκ-
 τας, ὡς ὁ θάνατος ἄφνω
 ἐπέρχεται.

ces upon the young of the
 crows by night, as death sud-
 denly overtakes men.

XXVI. HOW LOVE.



κς'. Πῶς ἔρωτα.

Παγὶς ἔρωτα ὡς θή-
 ραν || θανατ τερόν,
 ἀέρα σημαίνει. ὄν,
 υἰόν.

A NOOSE denotes love as . .

- i. A prisoner handcuffed. Horapollo seems to have confounded the handcuff with the mouth in the next expression, which Mr. Wilkinson considers to signify "beloved."
- ii. iii. iv. v. vi. Also signify beloved.

Erebus darkness, or the Nightraven, and it appears by Damascius, that the Sidonians substituted this bird as an emblem of Erebus.—An. Frag. p. 319.

† Par C. Ald. Mer. Pier. Caus. Treb. om.

|| . . . τὸν ἀέρα σημαίνει, Ald. Mer. Pier. who also mentions, πτερόν ἀέρα.—θανάτου . . . τερόν ἀέρα σημαίνει,—ὄν υἰόν, Par A. B. ω υἰόν . . . τον ἀέρα σημαίνει . . . τὸν υἰόν Par C.—Treb. Laqueus amorem significat. "A noose signifies love."

XXVII. HOW THE MOST ANCIENT.



κζ'. Πῶς παλαιότατον.

Λόγοι καὶ φύλλα, ἢ WORDS AND LEAVES OF A
βιβλίον ἐσφραγισμένον, SEALED BOOK denote *the most*
παλαιότατον δηλοῖ. *ancient.*

XXVIII. HOW A SIEGE.



κη'. Πῶς ¶ πολιορκίαν.

Κλίμαξ, πολιορκίαν, A LADDER signifies a *siege*
διὰ τὸ * ἀνώμαλον. by reason of its inequality [?].

xxvii. *The Papyrus are found tied up, and sealed with clay above the knot.*

xxviii. *A kind of tower frequently found in battle scenes.*

¶ Ald. Mer. insert ποιεῖ.—Mer. ποιουσι, in margin.

* De Pauw. sug. καί.

XXIX. HOW INFINITE, OR A SONG, OR FATE.



κθ'. Πῶς ἄπειρον, ἢ Μοῦσαν, ἢ μοῖραν.

Γράμματα ἑπτὰ, ἐν **SEVEN LETTERS INCLUDED**
 δυσὶ δακτύλοις † περιεχό- **WITHIN TWO FINGERS [RINGS?]**
 μενα Μοῦσαν, ἢ ἄπειρον, **symbolize a song, or infinite,**
 ἢ μοῖραν σημαίνει. **or fate.**

XXX. WHAT ONE LINE BENT OVER ANOTHER SIGNIFIES.



λ'. Τί σημαίνει γραμμῆ, ἐπικεκαμμένη ἐτέρα.

Γραμμὴ ὀρθὴ μία, ἅμα **A straight line with a**
 γραμμῆ ἐπικεκαμμένη * **curved line above it signifies**
 ἢ δέκα, γραμμᾶς ἐπιπέ- **TEN PLANE LINES. †**
 δους σημαίνουσι.

XXIX. 1. *The number 70 is very common on funereal tablets, and signifies "The Days of mourning." Sh. 676. The Egyptians still sing their lamentations, perhaps a relic of the funereal chant called Maneros by Plutarch.*

2. *An amulet with some mystic signification.*

XXX. *The plane lines denote units, the curved 10's, the coils 100's, and the other 1000's.*

† De Pauw. sug. δακτυλίοις, "rings."—Reuv. ἐντος δακτυλίου, "within a ring." Qy. Bent into the form of a ring.

‡ Qy. When a curved line is placed above a straight line it denotes ten of such straight lines.

* Pier. mentions, ἐπικεκλημένη, ἡ . . . ἡ δέκα.—Leem. om. ἡ

XXXI. WHAT THEY DENOTE BY DEPICTING A SWALLOW.



λά. Τί δηλοῦσι χελιδόνα γράφοντες.

Τὴν ὀλοσχερῆ σημαί-
νειν βουλόμενοι κτῆσιν γο-
νικὴν καταλειφθεῖσαν τοῖς
υἱέσι, χελιδόνα ζωγρα-
φοῦσιν. ἐκείνη γὰρ κυλίει
ἐαυτὴν εἰς πηλόν, καὶ
κτίζει τοῖς νεοττοῖς φωλεὸν
μέλλουσα τεθῆναι.

When they would signify
that *the whole of a parent's*
substance has been left to the
sons, they depict a SWALLOW.
For she rolls herself in the
mud, and builds a nest for
her young, when she is her-
self about to die.

XXXII. WHAT BY A BLACK DOVE.

λβ. Τί μέλαιναν περιστερὰν.

Γυναῖκα χήραν ἐπι-
μείνασαν ἄχρι θανάτου
θέλοντες σημεῖναι, περισ-
τερὰν μέλαιναν ζωγρα-
φοῦσιν. αὕτη γὰρ οὐ συμ-
μίσγνυται ἐτέρῳ ἀνδρὶ, ἕως
οὗ ἢ χηρεύση. ||

When they would symbo-
lise a *woman who remains a*
widow till death, they depict
a BLACK DOVE; for this bird
has no connexion with another
mate from the time that it is
widowed.

xxxI. *Jewels, valuables.* Sh. 551.

§ De Pauw. sug. ἐξ οὗ.

|| χηρεύει, Al.

XXXIII. WHAT BY AN ICHNEUMON.

λγ'. Τί ἰχνεύμονα.

Ἄνθρωπον ἀσθενῆ, καὶ μὴ δυναθέντα ἑαυτῷ βοηθῆσαι δι' ἑαυτοῦ, ἀλλὰ διὰ τῆς ἄλλων ἐπικουρίας, θέλοντες δηλῶσαι, ἰχνεύμονα ζωγραφοῦσιν. ἐκείνη γὰρ ὅταν ἴδῃ ὄφιν, οὐ πρότερον ἐπιτίθεται αὐτῷ, ἀλλὰ βοῇ τοὺς ἄλλους ἐπικαλουμένη, τότε ἐναντιοῦται τῷ ὄφει.

When they would represent a man that is feeble, and unable of himself to help himself, but who does so by the aid of others, they delineate an ICHNEUMON. For this animal, when it spies a serpent, does not at once attack it, but by its noise calls others to its assistance, and then attacks the serpent.

XXXIV. WHAT THEY DENOTE BY ENGRAVING ORIGANUM (WILD MARJORAM) FOR A HIEROGLYPHIC.

λδ'. Τί δηλοῦσιν ὀρίγανον ἱερογλυφοῦντες.

Λεῖψιν ¶ μυρμήκων βουλόμενοι σημῆναι, ὀρίγανον ἱερογλυφοῦσιν. αὕτη γὰρ ποιεῖ λείπειν τοὺς μύρμηκας, ἀποτιθεμένη ἐν τόπῳ, ὅποθεν ἐξέρχονται.

When they would symbolise the departure of ants, they engrave ORIGANUM. For if this plant be laid down over the spot from whence the ants issue forth, it causes them to desert it.

¶ Par. A. B. C. Ald. Mer. Leem — λείψον, Al.

XXXV. WHAT BY A SCORPION AND CROCODILE.



λέ. Τί σκορπίον, καὶ κροκόδειλον.

* Ἀνθρῶπον ἐχθρὸν, ἐτέρω ἴσῳ ἐναντιούμενον σημαίνει θέλοντες, σκορπίον καὶ κροκόδειλον ζωγραφούσιν. ἑκάτερος γὰρ ἑκάτερον * ἀναιρεῖ. εἰ δὲ ἐναντίον καὶ ἀναιρετικὸν τοῦ ἐτέρου σημαίνουσι, κροκόδειλον ζωγραφούσιν, ἢ σκορπίον. ἀλλ' εἰ μὲν ὀξέως ἀναιροῦντα, κροκόδειλον ζωγραφούσιν· εἰ δὲ βραδέως ἀναιροῦντα, σκορπίον, διὰ τὸ δυσκίνητον.

When they would symbolise *one enemy engaging with another equal to himself*, they depict a SCORPION AND A CROCODILE. For these kill one another. But if they would symbolise *one who is hostile to, and has slain another*, they depict a CROCODILE or a SCORPION; and if he has slain him *speedily*, they depict a CROCODILE, but if *slowly*, a SCORPION, from its tardy motion.

XXXV. This seems to have some astronomical allusion. The Crocodile was one of the Vahans of the Sun, and the year began with Scorpio. It is not an uncommon hieroglyphic.

* ἑκάτερον γὰρ, Hæsch. De Pauw.

XXXVI. WHAT BY A WEASEL.

λς'. Τί γαλῆν.

Γυναῖκα ἀνδρὸς ἔργα
πράττουσαν βουλόμενοι
σημῆναι, γαλῆν ζωγρα-
φοῦσιν. αὕτη γὰρ ἄρρενος
αἰδοῖον ἔχει, ὡς ὀστάριον.

When they would symbo-
lise a woman performing the
works of a man, they depict
a WEASEL; quod maris pu-
dendum habeat velut ossicu-
lum.

XXXVII. WHAT BY A HOG.

λς'. Τί χοῖρον.

Ὅτε βούλονται ἀνθρω-
πον ἐξώλη σημῆναι, χοῖρον
ζωγραφοῦσι, διὰ τὸ †
τὴν φύσιν τοῦ χοίρου τοι-
αύτην εἶναι. ‡

When they would symbo-
lise a filthy man, they depict
a HOG; from such being the
nature of the hog.

xxxvii. There is an example of a hog in a judgment scene in the tombs of the kings, where, according to Champollion, it denotes the metempsychosis of a glutton condemned by Osiris into a hog.—Bonomi. See Pl. 3.

† Par. A. B. om. τὸ.

‡ οὐσαν, Par. A. B. C.

XXXVIII. HOW IMMODERATE ANGER.

λή. Πῶς θυμὸν ἄμετρον.

Εἰ δὲ θυμὸν ἄμετρον,
ὡς τε καὶ ἐκ τούτου πυ-
ρέττειν τὸν θυμούμενον,
λέοντα γράφουσιν, ἐκ-
στοίζοντα ἢ τοὺς ἰδίους
σκύμνους. καὶλέοντα μὲν,
διὰ τὸν θυμὸν τοὺς σκύμ-
νους δὲ ἐκστοιζομένους, ἢ
ἐπειδὴ τὰ ὀστᾶ τῶν
σκύμνων κοπτόμενα, πῦρ
ἐκβάλλει.

If they would represent *im-
moderate anger*, so that he
who is angry takes a fever
thereby, they depict a LION
BREAKING THE BONES OF ITS
OWN WHELPS. And they por-
tray the lion to signify anger,
and the whelps having their
bones broken, because the
bones of the whelps when
struck together emit sparks of
fire.

XXXIX. HOW AN OLD MINSTREL.

λθ'. Πῶς γέροντα μουσικόν.

Γέροντα μουσικὸν βου-
λόμενοι σημήναι, κύκνον
ζωγραφοῦσιν. οὗτος γὰρ
ἠδύτατον μέλος ᾄδει γη-
ράσκων.

When they would symbo-
lise an *old minstrel*, they de-
pict a SWAN, for when old it
sings the sweetest melody.

§ Hæsch. sug. and Leem. adopts *ἐξοστειζοντα* and *ἐξοστειζο-
μένους*.

XL. HOW THEY DENOTE A MAN WHO LIVES
WITH HIS WIFE.

μέ. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτοῦ γυναικί.

| | |
|---|---|
| <p>Ἄνδρα συγγινόμενον τῇ γυναικί αὐτοῦ κατὰ μίξιν βουλόμενοι σημεῖναι, δύο κορώνας γράφουσιν. αὗται γὰρ συμμίγνυνται ἀλλήλαις, ὡς μίγνυται ἄνθρωπος κατὰ φύσιν.</p> | <p>When they would symbo- lise a man living in intercourse with his own wife, they de- pict TWO CROWS; for these birds cohabit with one another in the same manner as does a man by nature.</p> |
|---|---|

XLI. WHAT THEY INTIMATE BY POURTRAYING A
BLIND BEETLE.

μά. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.

| | |
|---|--|
| <p>Ἄνδρα δὲ ὑπὸ ἡλι- ακῆς ἀκτίνος πυρέξαντα καὶ ἐντεῦθεν ἀποθανόντα βουλόμενοι σημεῖναι, κάν- θαρον τυφλὸν γράφουσιν. οὗτος γὰρ ὑπὸ τοῦ ἡλίου τυφλούμενος ἀποθνήσκει.</p> | <p>When they would symbo- lise a man who has caught a fever from a stroke of the sun, and died in consequence, they portray a BLIND BEETLE; for this creature dies after it has been blinded by the sun.</p> |
|---|--|

XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μβ. Τί δηλοῦσιν ἡμίονον γράφοντες.

Γυναῖκα δὲ στεῖραν *When they would symbo-*
 βουλόμενοι σημήναι, ἡμί- *lise a barren woman, they*
 νον γράφουσιν. αὕτη γὰρ *delineate a MULE; for this*
 διὰ τοῦτο στεῖρά ἐστι, *animal is barren, quod ma-*
 διὰ τὸ μὴ ἔχειν τὴν μή- *tricem rectam non habet.*
 ραν ἐπ' εὐθείας.

XLIII. HOW THEY DENOTE A WOMAN WHO HAS BROUGHT FORTH FEMALE INFANTS.

μγ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν θήλεα βρέφη.

Γυναῖκα γεννήσασαν *When they would symbo-*
 θήλεα βρέφη πρώτως, *lise a woman who has brought*
 βουλόμενοι σημήναι, ταῦ- *forth female infants first,*
 ρον ἐπὶ τὰ ἀριστερὰ νεύ- *they delineate a BULL INCLIN-*
 οντα ζωγραφοῦσιν· εἰ δὲ *ING TOWARDS THE LEFT: and*
 ἄρρενα, πάλιν ταῦρον ἐπὶ *again if male infants, then*
 τὰ δεξιὰ νεύοντα ζωγρα- *they delineate a BULL inclining*
 φοῦσιν. ἐκεῖνος γὰρ ἀπο *to the right. Is enim ex con-*
 τῆς ὀχείας κατὰβαίνων,* *gressu discedens, si ad lævam*

* καταβύλλων, Ald. Mer. Pier. Causs.

XL. HOW THEY DENOTE A MAN WHO LIVES
WITH HIS WIFE.

μ'. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτοῦ γυναικί.

| | |
|---|---|
| <p>Ἄνδρα συγγινόμενον τῇ γυναικί αὐτοῦ κατὰ μίξιν βουλόμενοι σημεῖναι, δύο κορώνας γράφουσιν. αὐται γὰρ συμμίγνυνται ἀλλήλαις, ὡς μίγνυται ἄνθρωπος κατὰ φύσιν.</p> | <p>When they would symbo- lise a man living in intercourse with his own wife, they de- pict TWO CROWS; for these birds cohabit with one another in the same manner as does a man by nature.</p> |
|---|---|

XLI. WHAT THEY INTIMATE BY PORTRAYING A
BLIND BEETLE.

μά. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.

| | |
|---|--|
| <p>Ἄνδρα δὲ ὑπὸ ἡλι- ακῆς ἀκτίνος πυρέξαντα καὶ ἐντεῦθεν ἀποθανόντα βουλόμενοι σημεῖναι, κάν- θαρον τυφλὸν γράφουσιν. οὗτος γὰρ ὑπὸ τοῦ ἡλίου τυφλούμενος ἀποθνήσκει.</p> | <p>When they would symbo- lise a man who has caught a fever from a stroke of the sun, and died in consequence, they portray a BLIND BEETLE; for this creature dies after it has been blinded by the sun.</p> |
|---|--|

XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μβ. Τί δηλοῦσιν ἡμίονον γράφοντες.

Γυναῖκα δὲ στεῖραν *When they would symbolise a barren woman, they delineate a MULE; for this animal is barren, quod matricem rectam non habet.*
 βουλόμενοι σημήναι, ἡμίονον γράφουσιν. αὕτη γὰρ διὰ τοῦτο στεῖρά ἐστι, διὰ τὸ μὴ ἔχειν τὴν μήτραν ἐπ' εὐθείας.

XLIII. HOW THEY DENOTE A WOMAN WHO HAS BROUGHT FORTH FEMALE INFANTS.

μγ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν θήλεα βρέφη.

Γυναῖκα γεννήσασαν *When they would symbolise a woman who has brought forth female infants first, they delineate a BULL INCLINING TOWARDS THE LEFT: and again if male infants, then they delineate a BULL inclining to the right. Is enim ex congressu discedens, si ad lævam*
 θήλεα βρέφη πρῶτως, ταῦρον ἐπὶ τὰ ἀριστερὰ νεύοντα ζωγραφοῦσιν· εἰ δὲ ἄρρῆνα, πάλιν ταῦρον ἐπὶ τὰ δεξιὰ νεύοντα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἀπο τῆς ὀχείας κᾶταβαίνων,*

* καταβύλλων, Ald. Mer. Pier. Causs.

εἰ μὲν ἐπὶ τὰ ἀριστερὰ κατέλθοι, θῆλυ γεννᾶται·†
εἰ δὲ ἐπὶ τὰ δεξιὰ κατέλ-
θοι ἀπὸ τῆς ὀχείας, ἄρρεν
τίκτεται.

conversus fuerit, genitam esse
foeminam indicat, si ad dexte-
ram marem.

XLIV. HOW THEY DENOTE WASPS.

μδ. Πῶς δηλοῦσι σφῆκας.

Σφῆκας βουλόμενοι ση-
μῆναι, νεκρὸν ἵππον ζω-
γραφοῦσιν. ἐκ γὰρ τούτου
ἀποθανόντος, πολλοὶ γί-
νονται σφῆκες.

When they would denote
wasps, they depict a DEAD
HORSE: for many wasps are
generated from him when
dead.

XLV. HOW A WOMAN WHO MISCARRIES.

μέ. Πῶς δηλοῦσι γυναῖκα ἐκτιτρώσκουσαν.

Γυναῖκα ἐκτιτρώσκου-
σαν βουλόμενοι σημῆναι,
ἵππον πατοῦσαν λύκον
ζωγραφοῦσιν. οὐ μόνον

When they would symbo-
lise a woman who miscarries,
they depict a MARE KICKING
A WOLF; for not only by

† γεννᾶσθαι σημáινει, Ald. Mer. Causs. Pier.

γὰρ πατοῦσα τὸν λύκον kicking a wolf does a mare
ἐκτιτρώσκει ἢ ἵππος, ἀλλὰ miscarry, but it immediately
καὶ τὸ ἵχνος ἐὰν πατήσῃ miscarries if it should merely
τοῦ λύκου, παραχρῆμα tread on the footstep of a
ἐκτιτρώσκει. wolf.

XLVI. HOW A MAN WHO CURES HIMSELF BY AN ORACLE.

μς'. Πῶς ἄνθρωπον ἰατρούοντα ἑαυτὸν ἀπὸ χρησμοῦ.

Ἄνθρωπον ἀπὸ χρησ- When they would symbo-
μοῦ ἰατρούοντα ἑαυτὸν lize a man who cures himself
βουλόμενοι σημήναι, φάσ- by an oracle, they delineate
σαν κρατοῦσαν φύλλον a WOOD PIGEON CARRYING A
δάφνης ζωγραφοῦσιν. ἐ- BRANCH OF LAUREL; for this
κείνη γὰρ ὅτε ἀρρώστει, bird when sick deposits a
φύλλον ἐπιτίθεισι δάφνης branch of laurel in its nest,
εἰς τὴν νοσσιὰν ἑαυτῆς and recovers.
καὶ ὑγιαίνει.

XLVII. HOW A SWARM OF GNATS.

μζ'. Πῶς κώνωπας πολλούς.

Κώνωπας πολλούς ἐπι- When they would represent
φοιτῶντας βουλόμενοι ζω- many gnats swarming to-
γραφήσαι, σκώληκας γρά- gether, they depict MAGGOTS;
φουσιν. ἐκ ἧ τούτων γὰρ for from them gnats are en-
γεννῶνται οἱ κώνωπες. gendered.

§ Ald. om.

XLVIII. HOW A MAN THAT HAS NO BILE, BUT RECEIVES IT FROM ANOTHER.

μή. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἐτέρου δεχόμενον.

| | |
|---|--|
| <p>Ἄνδρα μὴ ἔχοντα χολήν αὐτοφυῶς, ἀλλ' ἀφ' ἐτέρου δεχόμενον γραφοντες, περιστερὰν ζωγραφουῖσιν, ἔχουσιν τὰ ὀπίσθια ὀρθά. ἐν ἐκείνοις γὰρ τὴν χολήν ἔχει.</p> | <p>When they would symbolise a man who has naturally no bile but receives it from another, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.</p> |
|---|--|

XLIX. HOW A MAN WHO DWELLS SECURELY IN A CITY.

μβ'. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

| | |
|---|---|
| <p>Ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημήναι βουλόμενοι, ἀετὸν λίθον βαστάζοντα ζωγραφουῖσιν. ἐκεῖνος γὰρ ἀπὸ θαλάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἐπαίρει, καὶ τίθεισιν εἰς τὴν ἰδίαν νοσσιάν, διὰ τὸ ἀσφαλῶς μένειν.</p> | <p>When they would symbolise a man who dwells securely in a city, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.</p> |
|---|---|

L. HOW A MAN WHO IS WEAK AND PERSECUTED
BY ANOTHER.

ν'. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἑτέρου
καταδιωκόμενον.

"Ἀνθρωπον ἀσθενῶς ἔ-
χοντα, καὶ καταδιωκόμε-
νον ὑπὸ ἰσχυροτέρου βου-
λόμενοι σημεῖναι, ὡτίδα
καὶ ἵππον ζωγραφοῦσιν.
αὕτη γὰρ ἵπταται, ὅταν
ἴδῃ ἵππον.

When they would symbo-
lise a man that is weak and
persecuted by a stronger, they
delineate a BUSTARD AND A
HORSE; for this bird flies away
whenever it sees a horse.

LI. HOW THEY DENOTE A MAN WHO FLEES FOR REFUGE
TO HIS PATRON, AND RECEIVES NO ASSISTANCE.

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

"Ἀνθρωπον προσφεύ-
γοντα τῷ ἰδίῳ πάτρωνι,
καὶ μὴ βοηθούμενον, θέ-
λοντες δηλῶσαι, στρουθὸν
καὶ γλαῦκα ζωγραφοῦσιν.
οὗτος γὰρ θηρεύμενος,
πρὸς τὴν γλαῦκα τρέχει,
καὶ πρὸς αὐτῇ ὡν πιέζε-
ται.

When they would denote
a man who flees for refuge to
his patron, and receives no
assistance, they depict a SPAR-
ROW AND AN OWL; for the
sparrow when pursued betakes
itself to the owl, and being
near it is seized.

XLVIII. HOW A MAN THAT HAS NO BILE, BUT RECEIVES IT FROM ANOTHER.

μή. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἐτέρου δεχόμενον.

| | |
|--|--|
| <p>Ἄνδρα μὴ ἔχοντα χολήν αὐτοφυῶς, ἀλλ' ἀφ' ἐτέρου δεχόμενον γράφοντες, περιστερὰν ζωγραφοῦσιν, ἔχουσιν τὰ ὀπίσθια ὀρθά. ἐν ἐκείνοις γὰρ τὴν χολήν ἔχει.</p> | <p>When they would symbolise a man who has naturally no bile but receives it from another, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.</p> |
|--|--|

XLIX. HOW A MAN WHO DWELLS SECURELY IN A CITY.

μβ'. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

| | |
|---|---|
| <p>Ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημεῖναι βουλόμενοι, αἰτὸν λίθον βαστάζοντα ζωγραφοῦσιν. ἐκεῖνος γὰρ ἀπὸ θαλάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἐπαίρει, καὶ τίθεισιν εἰς τὴν ἰδίαν νοσσιάν, διὰ τὸ ἀσφαλῶς μένειν.</p> | <p>When they would symbolise a man who dwells securely in a city, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.</p> |
|---|---|

L. HOW A MAN WHO IS WEAK AND PERSECUTED
BY ANOTHER.

ν'. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἑτέρου
καταδιωκόμενον.

"Ἀνθρωπον ἀσθενῶς ἔ-
χοντα, καὶ καταδιωκόμε-
νον ὑπὸ ἰσχυροτέρου βου-
λόμενοι σημεῖναι, ὡτίδα
καὶ ἵππον ζωγραφοῦσιν.
αὕτη γὰρ ἵπταται, ὅταν
ἴδῃ ἵππον.

When they would symbo-
lise a man that is weak and
persecuted by a stronger, they
delineate a BUSTARD AND A
HORSE; for this bird flies away
whenever it sees a horse.

LI. HOW THEY DENOTE A MAN WHO FLEES FOR REFUGE
TO HIS PATRON, AND RECEIVES NO ASSISTANCE.

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

"Ἀνθρωπον προσφεύ-
γοντα τῷ ἰδίῳ πάτρωνι,
καὶ μὴ βοηθούμενον, θέ-
λοντες δηλῶσαι, στρουθὸν
καὶ γλαῦκα ζωγραφοῦσιν.
οὗτος γὰρ θηρεύμενος,
πρὸς τὴν γλαῦκα τρέχει,
καὶ πρὸς αὐτῇ ὡν πιέζε-
ται.

When they would denote
a man who flees for refuge to
his patron, and receives no
assistance, they depict a SPAR-
ROW AND AN OWL; for the
sparrow when pursued betakes
itself to the owl, and being
near it is seized.

XLVIII. HOW A MAN THAT HAS NO BILE, BUT RECEIVES IT FROM ANOTHER.

μή. Πῶς ἀνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἐτέρου δεχόμενον.

| | |
|--|--|
| <p>Ἄνδρα μὴ ἔχοντα χολήν αὐτοφυῶς, ἀλλ' ἀφ' ἐτέρου δεχόμενον γρά- φοντες, περιστερὰν ζω- γραφοῦσιν, ἔχουσιν τὰ ὀπίσθια ὀρθά. ἐν ἐκείνοις γὰρ τὴν χολήν ἔχει.</p> | <p>When they would symbo- lise a man who has naturally no bile but receives it from another, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.</p> |
|--|--|

XLIX. HOW A MAN WHO DWELLS SECURELY IN A CITY.

μβ'. Πῶς ἀνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

| | |
|--|---|
| <p>Ἀνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημήναι βουλόμενοι, ἀετὸν λίθον βαστάζοντα ζωγραφοῦ- σιν. ἐκεῖνος γὰρ ἀπὸ θα- λάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἐπαίρει, καὶ τίθεισιν εἰς τὴν ἰδίαν νοσσιάν, διὰ τὸ ἀσφαλῶς μένειν.</p> | <p>When they would symbo- lise a man who dwells securely in a city, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.</p> |
|--|---|

L. HOW A MAN WHO IS WEAK AND PERSECUTED
BY ANOTHER.

ν'. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἑτέρου
καταδιωκόμενον.

"Ἀνθρωπον ἀσθενῶς ἔ-
χοντα, καὶ καταδιωκόμε-
νον ὑπὸ ἰσχυροτέρου βου-
λόμενοι σημῆναι, ὡτίδα
καὶ ἵππον ζωγραφοῦσιν.
αὕτη γὰρ ἵπταται, ὅταν
ἴδῃ ἵππον.

When they would symbo-
lise a man that is weak and
persecuted by a stronger, they
delineate a BUSTARD AND A
HORSE; for this bird flies away
whenever it sees a horse.

LI. HOW THEY DENOTE A MAN WHO FLEES FOR REFUGE
TO HIS PATRON, AND RECEIVES NO ASSISTANCE.

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

"Ἀνθρωπον προσφεύ-
γοντα τῷ ἰδίῳ πάτρωνι,
καὶ μὴ βοηθούμενον, θέ-
λοντες δηλῶσαι, στρουθὸν
καὶ γλαῦκα ζωγραφοῦσιν.
οὗτος γὰρ θηρεύμενος,
πρὸς τὴν γλαῦκα τρέχει,
καὶ πρὸς αὐτῇ ὦν πιέζε-
ται.

When they would denote
a man who flees for refuge to
his patron, and receives no
assistance, they depict a SPAR-
ROW AND AN OWL; for the
sparrow when pursued betakes
itself to the owl, and being
near it is seized.

LII. HOW THEY REPRESENT A WEAK MAN THAT IS
AUDACIOUS.

νβ'. Πῶς ἄνθρωπον δηλοῦσιν ἀσθενῆ καὶ προπετευόμενον.

| | |
|--|---|
| <p>* Ἀνθρώπον ἀσθενῆ καὶ προπετευόμενον βουλόμε- νοι σημῆναι, νυκτερίδα ζωγραφοῦσιν. ἐκείνη γὰρ μὴ ἔχουσα πτερὰ ἴπτα- ται.</p> | <p>When they would symbo- lise a man who is weak and audacious, they portray a BAT, for she flies though destitute of feathers.</p> |
|--|---|

LIII. HOW A WOMAN SUCKLING AND BRINGING UP HER
CHILDREN WELL.

νγ'. Πῶς γυναῖκα θηλάζουσιν, καὶ καλῶς ἀνατρέφουσιν.

| | |
|--|---|
| <p>Γυναῖκα θηλάζουσιν, καὶ καλῶς ἀνατρέφουσιν βουλόμενοι ζωγραφήσαι, νυκτερίδα πάλιν ἔχουσιν ὀδόντας καὶ μαστοὺς* ζωγραφοῦσιν. αὕτη γὰρ μόνη τῶν ἄλλων πτηνῶν, ὀδόντας καὶ μαστοὺς ἔχει.</p> | <p>When they would represent a woman suckling and bring- ing up her children well, they again portray a BAT WITH TEETH AND BREASTS; for this is the only winged creature which has teeth and breasts.</p> |
|--|---|

* Ald. Mer. Pier. Causs. Treb. for νυκτερίδα, read τρυγόνα, a dove, &c.

LIV. HOW A MAN FOND OF DANCING.

νδ'. Πῶς ἄνθρωπον κηλούμενον ὀρχήσει.

| | |
|--|--|
| <p>"Ἀνθρωπον δι' ὀρχήσεως καὶ αὐλητικῆς κηλούμενον βουλόμενοι σημῆναι, τρυ- γόνα ζωγραφοῦσιν. αὕτη γὰρ ὑπὸ αὐλοῦ καὶ ὀρ- χήσεως ἀλίσκεται.</p> | <p>When they would symbo- lise a man fond of dancing and piping, they delineate a TURTLE DOVE; for it is taken by means of a pipe and danc- ing.</p> |
|--|--|

LV. HOW A MYSTIC MAN.

νε'. Πῶς ἄνθρωπον μυστικόν.

| | |
|--|---|
| <p>"Ἀνθρωπον δὲ μυστικόν, καὶ τελεστήν † βουλόμενοι σημῆναι, τέττιγα ζωγρα- φοῦσιν. οὗτος γὰρ διὰ τοῦ στόματος οὐ λαλεῖ, ἀλλὰ διὰ τῆς ράχεως φθεγγό- μενος, καλὸν μέλος αἰεῖδει.</p> | <p>When they would symbo- lise a mystic man, and one initiated, they delineate a GRASSHOPPER; for he does not utter sounds through his mouth, but chirping by means of his spine, sings a sweet melody.</p> |
|--|---|

† τελετήν, Par. A. B. C. Ald. Mer. Pier. Causs.—Treb. om.

LVI. HOW A KING WHO KEEPS HIMSELF APART, AND
SHEWS NO MERCY TO DELINQUENCIES.



νς'. Πῶς βασιλέα ἰδιάζοντα, καὶ μὴ ἐλεοῦντα ἐν τοῖς
πταιίσμασι.

Βασιλέα ἰδιάζοντα, † καὶ
μὴ ἐλεοῦντα ἐν τοῖς πταιί-
μασι § βουλόμενοι σημή-
ναι, ἀετὸν ζωγραφοῦσιν.
οὗτος γὰρ ἐν τοῖς ἐρήμοις
τόποις ἔχει τὴν νοσσιάν, ||
καὶ ὑψηλότερος πάντων
τῶν πετεινῶν ἵπταται.

When they would symbo-
lise a king who keeps himself
apart, † and shews no mercy
to delinquencies, § they depict
an EAGLE; for he builds his
nest in desert places, and flies
higher than all birds.

Signifies Pharaoh.

† ἰδιάζω, "to live apart," also "to revenge oneself."
§ πταιίσμα, "a calamity in war," also "a fault."
|| νεοσσιάν, Al.

LVII. HOW THE GREAT CYCLICAL RENOVATION.



νζ. Πῶς ἀποκατάστασιν πολυχρόνιον.

Ἀποκατάστασιν δὲ πολυχρόνιον βουλόμενοι σημήναι, φοίνικα τὸ ὄρνεον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὅτε γενᾶται, ἀποκατάστασις γίνεται πραγμάτων. γενᾶται δὲ τοιούτῳ τρόπῳ· ὅταν μέλλῃ τελευτᾶν ὁ φοῖνιξ, ῥήσσει ἑαυτὸν ἐπὶ τὴν γῆν, καὶ ὀπὴν ἐκ τοῦ ῥήγματος λαμβάνει, καὶ ἐκ τοῦ ἰχώρος τοῦ καταρρέοντος διὰ τῆς ὀπῆς ἕτερος γενᾶται· οὗτός τε ἄμα τῷ πτεροφυῆσαι, σὺν τῷ πατρὶ πορεύεται εἰς τὴν Ἡλίου Πόλιν τὴν ἐν Αἰγύπτῳ, ἢ ὅς καὶ παρα-

When they would denote the great cyclical renovation, they portray the bird PHŒNIX. For when he is produced a renovation of things takes place, and he is produced in this manner. When the Phœnix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor, which flows from the wound, another phœnix is produced; which as soon as it is fledged, goes with his father to the city of the sun in Egypt; who when he is come thither, dies in that place at the rising of

Phœnix.

§ Ald. Mer. Pier. om.

|| Par. A. Leem.—Al. om.

LVI. HOW A KING WHO KEEPS HIMSELF APART, AND
SHEWS NO MERCY TO DELINQUENCIES.



νς'. Πῶς βασιλέα ἰδιάζοντα, καὶ μὴ ἐλεοῦντα ἐν τοῖς
πταίσμασι.

Βασιλέα ἰδιάζοντα, † καὶ
μὴ ἐλεοῦντα ἐν τοῖς πταίσ-
μασι § βουλόμενοι σημή-
ναι, αἰετὸν ζωγραφοῦσιν.
οὗτος γὰρ ἐν τοῖς ἐρήμοις
τόποις ἔχει τὴν νοσσιάν, ||
καὶ ὑψηλότερος πάντων
τῶν πετεινῶν ἵπταται.

When they would symbo-
lise a king who keeps himself
apart, † and shews no mercy
to delinquencies, § they depict
an EAGLE; for he builds his
nest in desert places, and flies
higher than all birds.

Signifies Pharaoh.

† ἰδιάζω, "to live apart," also "to revenge oneself."
§ πταῖσμα, "a calamity in war," also "a fault."
|| νεοσσιάν, Al.

LVII. HOW THE GREAT CYCLICAL RENOVATION.



νζ. Πῶς ἀποκατάστασιν πολυχρόνιον.

Ἀποκατάστασιν δὲ πολυχρόνιον βουλόμενοι σημῆναι, φοίνικα τὸ ὄρνεον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὅτε γενᾶται, ἀποκατάστασις γίνεται πραγμάτων. γενᾶται δὲ τοιούτῳ τρόπῳ· ὅταν μέλλῃ τελευτᾶν ὁ φοῖνιξ, ῥήσσει ἑαυτὸν ἐπὶ τὴν γῆν, καὶ ὀπὴν ἐκ τοῦ ῥήγματος λαμβάνει, καὶ ἐκ τοῦ ἰχῶρος τοῦ καταφρέοντος διὰ τῆς ὀπῆς ἢ ἄλλος γενᾶται· οὗτός τε ἄμα τῷ πτεροφυῆσαι, σὺν τῷ πατρὶ πορεύεται εἰς τὴν Ἡλίου Πόλιν τὴν ἐν Αἰγύπτῳ, ἢ ὅς καὶ παρα-

When they would denote the great cyclical renovation, they portray the bird PHÆNIX. For when he is produced a renovation of things takes place, and he is produced in this manner. When the Phœnix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor, which flows from the wound, another phœnix is produced; which as soon as it is fledged, goes with his father to the city of the sun in Egypt; who when he is come thither, dies in that place at the rising of

Phœnix.

§ Ald. Mer. Pier. om.

|| Par. A. Leem.—Al. om.

γενόμενος ἐκεῖ, ἅμα τῇ
 ἡλίου ἀνατολῇ, ἐκείσε
 τελευτᾷ. καὶ μετὰ τὸν
 θάνατον τοῦ πατρὸς, ὁ
 νεοσσὸς πάλιν ἐπὶ τὴν
 ἰδίαν πατρίδα ἄπεισιν·
 οἱ δὲ ἱερεῖς τῆς Αἰγύπτου
 τοῦτον τὸν ἀποθανόντα
 φοίνικα θάπτουσι.

the sun. And after the death
 of his father, the young one
 departs again to his own
 country; and the priests of
 Egypt bury the phoenix that
 is dead.

LVIII. HOW ONE WHO IS FOND OF HIS FATHER.



νή. Πῶς φιλοπάτορα.

Φιλοπάτορα βουλόμε-
 νοι σημῆναι ἄνθρωπον, πε-
 λαργὸν ζωγραφοῦσιν. ὑπὸ
 γὰρ τῶν γεννησάντων ἐκ-
 τραφεῖς, οὐ χωρίζεται
 τῶν ἰδίων πατέρων, ἀλλὰ
 παραμέναι αὐτοῖς ἄχρις
 ἐσχάτου γήρωσ, θερα-
 πείαν αὐτοῖς ἀπονέμων.

When they would denote a
man fond of his father, they
 depict a STORK; for after he
 has been brought up by his
 parents he departs not from
 them, but remains with them
 to the end of their life, taking
 upon himself the care of them.

Thoth.

LIX. HOW A WOMAN THAT HATES HER HUSBAND.

νθ'. Πῶς γυναῖκα μισοῦσαν τὸν ἑαυτῆς ἄνδρα.

Γυναῖκα μισοῦσαν τὸν ἴδιον ἄνδρα, καὶ ἐπιβουλεύουσιν αὐτῷ εἰς θάνατον, μόνον δὲ διὰ μίξιν κολακεύουσιν αὐτὸν, βουλόμενοι σημήναι· ἔχιν ζωγραφοῦσιν. αὕτη γὰρ ὅταν συγγίνηται τῷ ἀρρένι, στόμα στόματι ἐμβαλοῦσα,* καὶ μετὰ τὸ ἀποξευχθῆναι, ἀποδακῶσα τὴν κεφαλὴν τοῦ ἀρρένος ἀναιρεῖ.

When they would symbolise a woman that hates her own husband, and designs his death, and is complaisant only during intercourse, they delineate a VIPER; for when in connexion with the male, she places his mouth in her mouth, and after they have disjoined, she bites the head of the male and kills him.

LX. HOW THEY DENOTE CHILDREN PLOTTING AGAINST THEIR MOTHERS.

ξ'. Πῶς τέκνα δηλοῦσιν ἐπιβουλεύοντα ταῖς μητέραςιν.

Τέκνα ἐπιβουλεύοντα ταῖς μητέραςι σημήναι βουλόμενοι, ἔχιδναν ζωγραφοῦσιν. αὕτη γὰρ ἐν τῇ

When they would denote children plotting against their mothers, they delineate a VIPER; for the viper is not

* ἐμβάλλει, Ald. Mer. Leem.

--- οὐ τίκτεται, ἀλλ' ἐκβιβρώσκουσα τὴν γαστέρα τῆς μητρὸς ἐκπορεύεται. brought forth in the [usual manner?], but disengages itself by gnawing through the belly of its mother.

LXI. HOW THEY DENOTE A MAN WHO SICKENS UNDER THE REPROACH OF ACCUSATION.

ξά. Πῶς ἀνθρώπων δηλοῦσιν ὑπὸ κατηγορίας λοιδορηθέντα καὶ ἀσθενήσαντα.

Ἄνθρωπον δὲ ὑπὸ κατηγορίας λοιδορηθέντα καὶ νοσήσαντα † ἐντεῦθεν βουλόμενοι σημεῖναι, βασιλίσκον ζωγραφοῦσιν. ἐκείνος γὰρ τοὺς πλησιάζοντας τῷ ἑαυτοῦ φυσήματι φονεύει. When they would symbolise a man who is reproached with accusations and thence falls sick, they delineate a BASILISK; for he kills those that approach him with his breath.

† ἀσθενήσαντα, Ald. Mer. Pier. Causs.

LXII. HOW A MAN THAT IS BURNT WITH FIRE.

ξβ'. Πῶς ἄνθρωπον ὑπὸ πυρὸς καιόμενον.

"Ἄνθρωπον ὑπὸ πυρὸς καιόμενον βουλόμενοι ση-
 μιῆσαι, σαλαμάνδραν ζω-
 γραφοῦσιν. αὕτη γὰρ
 ἑκατέρᾳ τῇ κεφαλῇ ἀναι-
 ρεῖ.

When they would symbo-
 lise a man that is burnt with
 fire, they depict a SALAMAN-
 DER; for it destroys with
 either head.

LXIII. HOW A BLIND MAN.

ξγ'. Πῶς ἄνθρωπον τυφλόν.

"Ἄνθρωπον τυφλόν βου-
 λόμενοι σημιῆσαι, ἀσπά-
 λακα ζωγραφοῦσιν. ἐκεῖνος
 γὰρ ὀφθαλμοὺς οὐκ ἔχει,
 οὔτε ὁρᾷ.

When they would symbo-
 lise a blind man, they depict
 a MOLE; for it neither has
 eyes, nor does it see.

LXIV. HOW A MAN THAT NEVER STIRS OUT.

ξδ'. Πῶς ἄνθρωπον ἀπρόϊτον.||

"Ἄνθρωπον ἀπρόϊτον
 βουλόμενοι σημιῆσαι, μύρ-
 τιν.

When they would symbo-
 lise a man that never stirs
 out, they depict a MYRTLE.

|| Extra domum. Treb.

μηκα καὶ πτερὰ νυκτε-
ρίδος ζωγραφοῦσιν· διότι
τιθεμένων τῶν πτερῶν εἰς
τὴν νεοσσιᾶν τῶν μυρμή-
κων, οὐ προέρχεται ἅ
τῶν τις.

out, they depict an ANT AND
THE WINGS OF A BAT; because,
when these wings are placed
over an ant's nest, none of
them come forth.

LXV. HOW A MAN WHO IS INJURED BY SELF-INFLICTIONS.

ξέ. Πῶς ἄνθρωπον διὰ τῆς οικείας ἐξωλείας βλαπτόμενον.

Ἄνθρωπον διὰ τῆς ἰδίας
ἐξωλείας βλαπτόμενον ση-
μῆναι βουλόμενοι, κάστορα
ζωγραφοῦσιν. ἐκεῖνος γὰρ
καταδιωκόμενος, εἰς τὴν
ἄγραν τοὺς ἰδίους διδύμους
ἀποσπῶν ρίπτει.

When they would symbo-
lise a man injured by self in-
flictions, they delineate a BEA-
VER; for when pursued he
tears out his own testicles, and
casts them as spoil to his pur-
suers.

LXVI. HOW A MAN WHO HAS BEEN SUCCEEDED IN HIS
PROPERTY BY A SON WHOM HE HATED.

ξζ'. Πῶς ἄνθρωπον κληρονομηθέντα ὑπὸ μεμισημένου τέκνου.

Ἄνθρωπον κληρονομη-
θέντα ὑπὸ μεμισημένου

When they would symbo-
lise a man who has been suc-

§ Ingredditur. Treb.

τέκνου βουλόμενοι σημήναι, *ceeded in his property by a*
πίθηκον ἔχοντα ὀπίσω *son whom he hated, they de-*
ἕτερον μικρὸν πίθηκον ζω- *pict AN APE WITH A YOUNG*
γραφοῦσιν. ἐκεῖνος γὰρ *APE BEHIND IT. For the ape*
γενῆ δύο πιθήκους· καὶ *begets two young apes, one*
τὸν μὲν ἕνα αὐτῶν φιλεῖ *of which he loves extrava-*
λίαν, τὸν δὲ ἕτερον μισεῖ. *gantly, and the other he hates:*
ὃν δὲ φιλεῖ, ἔμπροσθεν βα- *and the one which he loves*
σταζῶν, φονεύει. ὃν δὲ *he keeps before him and kills*
μισεῖ, ὀπίσθεν ἔχει, καὶ *with fondling; but the one*
ἐκεῖνον ἐκτρέφει. *which he hates he keeps be-*
hind him and brings up.

LXVII. HOW A MAN THAT CONCEALS HIS OWN DEFECTS.

ξζ'. Πῶς ἄνθρωπον τὰ ἴδια ἐλαττώματα κρύπτοντα.

Ἄνθρωπον τὰ ἴδια *When they would symbo-*
ἐλαττώματα κρύπτοντα *lise a man that conceals his*
βουλόμενοι σημήναι, πί- *own defects, they depict AN*
θηκον || οὐροῦντα ζωγρα- *APE || MAKING WATER; for when*
φοῦσιν. οὗτος γὰρ οὐρῶν, *he makes water he conceals*
κρύπτει τὸν ἴδιον οὐρον. *his urine.*

|| Pier. mentions a reading, αἴλουρον "a cat."

LXVIII. HOW ONE WHO HEARS WITH MORE THAN USUAL ACUTENESS.

ξή. Πῶς τινὰ κατὰ τὸ μᾶλλον ἀκούοντα.

| | |
|---|---|
| <p>Τινὰ δὲ κατὰ τὸ μᾶλλον ἀκούοντα θέλοντες ση- μῆναι, αἴγα ζωγραφοῦσιν. αὕτη γὰρ ἀναπνεῖ* διὰ τῶν ῥωθῶνων, καὶ τῶν ᾠτων.</p> | <p>When they would symbo- lise a man who hears with more than usual acuteness, they portray A SHE-GOAT, for she respire [hears ?] through both her nostrils and ears.</p> |
|---|---|

LXIX. HOW AN UNSETTLED PERSON.

ξθ. Πῶς ἄστατον.

| | |
|---|---|
| <p>Τινὰ δὲ ἄστατον καὶ μὴ μένοντα ἐν ταύτῳ, ἀλλ' ὅτε μὲν ἰσχυρὸν, † ὅτε δὲ ἀσθενῆ, ‡ βουλόμενοι ση- μῆναι, ὕαιναν § ζωγρα- φοῦσιν. αὕτη γὰρ ὅτε μὲν ἄρρην γίνεται, ὅτε δὲ θήλεια.</p> | <p>When they would symbo- lise one that is unsettled, and that does not remain in the same state, but is sometimes strong, and at other times weak, they depict an ΗΥΞΕΝΑ; for this creature is at times male, and at times female. </p> |
|---|---|

* ἀκούει?—Treb. Audit.

† Par A C. Ald. Mer. insert θρασὺν.—Causs. Treb. καὶ θρασὺν, and Leem. in brackets.

‡ Par. A. C. Ald. Mer. insert δειλὸν. Causs. Treb. καὶ δειλὸν. and Leem. in brackets.

§ Ges. ment. ὕαιναν ὄφιν, which Treb. reads.

|| The Arabs still believe this to be the case.

LXX. HOW A MAN OVERCOME BY HIS INFERIORS.

ό. Πῶς ἄνθρωπον ὑπὸ ἐλαττόνων ἠττώμενον.

"Ανθρωπον δὲ ἠττώμενον ὑπὸ τῶν|| ἐλαττόνων βουλόμενοι σημήναι, δύο δέρματα ζωγραφουσιν, ὧν τὸ μὲν, υἰάνης ἐστὶ, τὸ δὲ ἄλλο, παρδαλέως. ἐὰν γὰρ ὁμοῦ τεθῆ* τὰ δύο ταῦτα δέρματα, τὸ μὲν τῆς παρδαλέως ἀποβάλλει τὰς τρίχας, τὸ δὲ ἄλλο, οὐ.

When they would symbolise a man overcome by his inferiors, they depict two skins, one of an *HYENA*, ¶ and the other of a *PANTHER*; for if these two skins be placed together, the panther's shoots its hair, but the other does not.

LXX. HOW A MAN WHO OVERCOMES HIS PRIVATE ENEMY.

οά. Πῶς ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγεγόμενον.

"Ανθρωπον τοῦ ἰδίου ἐχθροῦ περιγεγόμενον δη- To denote a man who overcomes his private enemy, they

LXX. See the skin placed before Osiris, B. I. c. 40. The skin is in some manner connected with judgment and protection, but it is not yet well understood.

|| Ald. Mer. Pier. om.

¶ Qy. A water skin.

* τιθῆ, Par. C. Ald. Mer.—τεθῆται δύο, Leœm. at Hæsch. conj.

λοῦντες, ὕαιναν ἐπὶ τὰ δεξιὰ στρεφομένην ζωγραφουῖσιν· ἐὰν δὲ νικώμενον, ἀνάπαλιν ἐπὶ τὰ ἀριστερὰ στρεφομένην ζωγραφουῖσιν. αὕτη γὰρ διωκόμενη, ἐὰν ἐπὶ τὰ δεξιὰ στραφῆ, ἀναιρεῖ τὸν διώκοντα· ἐὰν δὲ ἐπὶ τὰ ἀριστερὰ, ἀναιρεῖται ὑπὸ τοῦ διώκοντος.

delineate an *HYÆNA* TURNING TO THE RIGHT; but if *himself* overcome, they on the contrary depict ONE TURNING TO THE LEFT; for should this animal, when pursued, turn to the right, it slays the pursuer, but if to the left, it is slain by the pursuer.

LXXII. HOW A MAN WHO PASSES FEARLESSLY THROUGH THE EVILS WHICH ASSAIL HIM.

οβ'. Πῶς ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ συμφορὰς ἀφόβως.

* Ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ συμφορὰς ἀφόβως ἄχρι θανάτου, βουλόμενοι δηλῶσαι, δέρμα ὑαίνης ζωγραφουῖσιν. ἐὰν γάρ τις τὸ δέρμα τοῦτο περι-

When they would denote a man who passes fearlessly through the evils which assail him, even until death, they delineate the SKIN OF AN *HYÆNA*; † for if a man gird this skin about himself, and pass

* The Arabs eat the flesh of this animal to free themselves from some particular illness.

βάλληται, καὶ παρέλθῃ through any of his enemies,
 διὰ τινων ἐχθρῶν, οὐ μὴ he shall be injured by none
 ἀδικηθήσεται ὑπὸ τινος, of them, but passes through
 ἀλλὰ παρέρχεται ἀφό- fearlessly.
 βως.

LXXIII. HOW A MAN ANNOYED BY HIS PRIVATE ENEMIES.

οὔ. Πῶς ἄνθρωπον διανθέντα ἡ τοῖς ἰδίῳις ἐχθροῖς.

"Ἄνθρωπον διανθέντα * When they would represent
 ὑπὸ τῶν ἰδίων ἐχθρῶν, καὶ a man annoyed* by his private
 μετὰ ζημίας μικρᾶς ἀπ- enemies, and extricating him-
 αλλαγέντα, βουλόμενοι self with small loss, they por-
 σημῆναι, λύκον ζωγραφοῦ- tray a WOLF WHICH HAS LOST
 σιν, ἀπολέσαντα τὸ ἄκρον THE EXTREMITY OF HIS TAIL ;
 τῆς οὐρᾶς. οὗτος γὰρ μέλ- for the wolf, when about to be
 λων θηρεύεσθαι, ἀποβάλλει the hairs and
 τὰς τρίχας, καὶ τὸ extremity of his tail.
 ἄκρον τῆς οὐρᾶς.

* διαθέντα, Ald.—σιανθέντα Par. C. Leem. "compelled to make a compact with."

LXXIV. HOW A MAN WHO IS FEARFUL LEST ACCIDENTS SHOULD HAPPEN UNEXPECTEDLY TO HIMSELF.

οδ'. Πῶς ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα αὐτῷ ἐκ τοῦ ἀφανοῦς.

* Ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα αὐτῷ ἐκ τοῦ ἀφανοῦς, βουλόμενοι σημήναι, λύκον καὶ λίθον ζωγραφοῦσιν. οὗτος γὰρ, οὔτε σίδηρον, οὔτε ῥάβδον φοβεῖται, ἀλλὰ μόνον λίθον. ἀμέλει ἐάν τις προσρίψῃ τούτῳ λίθον, εὐρίσκει αὐτὸν πτοούμενον. καὶ ὅπου ἂν πληγῇ τῷ λίθῳ ὁ λύκος, σκώληκας ἐκ τῆς πληγῆς ἀναφέρει.

When they would denote a man who is fearful lest accidents should happen unexpectedly to himself, they depict a WOLF AND A STONE; for it fears neither iron, nor a stick, but a stone only; and indeed, if any one throw a stone at him he will find him terrified: and wherever a wolf is struck by a stone, maggots are engendered from the bruise.

LXXV. HOW A MAN CALMED BY FIRE DURING ANGER.

οέ. Πῶς ἄνθρωπον ἐπὶ θυμῷ σωφρονισθέντα ὑπὸ πυρός. †

* Ἄνθρωπον ὑπὸ πυρός σωφρονισθέντα, † καὶ ἐπὶ When they would denote a man calmed by fire even du-

† αὐτῷ, Al.

‡ Treb. igne castigatum "chastised by fire."

θυμῶ, θέλοντες δηλῶσαι, *ring anger, they portray* LIONS
 λέοντας καὶ δαῖδας ζωγρα- *AND TORCHES; for the lion*
 φοῦσιν. οὐδὲν γὰρ ἄλλο *dreads nothing so much as*
 φοβεῖται ὁ λέων, ὡς τὰς *lighted torches, and is tamed*
 ἀνημμένους δαῖδας, καὶ ὑπ' *by nothing so readily as by*
 οὐδενὸς δαμάζεται, ὡς *them.*
 ὑπὸ τούτων.

LXXVI. HOW A FEVERISH MAN WHO CURES HIMSELF.

ος'. Πῶς ἄνθρωπον πυρέττοντα καὶ ὑφ' ἑαυτοῦ
 θεραπευθέντα.

* Ἀνθρωπον πυρέττοντα *When they would denote a*
 καὶ ὑφ' ἑαυτοῦ θεραπευ- *feverish man who cures him-*
 θέντα βουλόμενοι δηλῶσαι, *self, they depict A LION DE-*
 λέοντα ζωγραφοῦσι πί- *VOURING AN APE; for if, when*
 θηκον τρώγοντα. ἐκεῖνος *in a fever, he devours an ape,*
 γὰρ εἰς πυρέξῃ, φαγὼν *he recovers.*
 πίθηκον ὑγιαίνει.

LXXVII. HOW A MAN WHO BECOMES STEADY AT LAST
 AFTER HIS FORMER EXCESSES.

οζ'. Πῶς ἄνθρωπον ὕστερον ἢ σωφρονισθέντα ἀπὸ
 τῆς πρώην ἐξωλείας.||

* Ἀνθρωπον ἀπὸ ἐξω- *When they would denote a*
 λείας τῆς πρώην ὕστερον *man who after his former*

§ Par. C. Ald. Mer. Pier. om.

|| Treb. renders, *novissima calamitate castigatum*, "chastised by
 a very recent calamity."

σωφρονισθέντα βουλόμενοι
δηλώσαι, ταῦρον ζωγρα-
φοῦσιν περιδεδεμένον ἀγ-
ριοσυκέα. οὗτος γὰρ ὅταν
ὄργῃ, δεσμεῖται ἀγριοσυ-
κῇ καὶ ἡμεροῦται.

*excesses at length becomes
steady, they portray a BULL
BOUND ABOUT BY A WILD FIG
BRANCH; for if when violent
he is bound with a wild fig
branch, he becomes gentle.*

LXXVIII. HOW A MAN WHOSE TEMPERANCE IS EASILY
CHANGED.

οή. Πῶς ἄνθρωπον σωφροσύνην ἔχοντα εὐμετάβλητον.

Ἄνθρωπον σωφροσύνην
ἔχοντα εὐμετάβλητον, καὶ
μὴ σταθερὰν, βουλόμενοι
σημῆναι, ταῦρον ζωγρα-
φοῦσι, περιδεδεμένον τὸ
δεξιὸν γόνυ. τοῦτον γὰρ
εἰς δῆσιν τῷ δεξιῷ γόνυι
καρποδέσμιον, παρακο-
λουθοῦντα εὐρήσεις. ¶ αἰ
δὲ ὁ ταῦρος εἰς σωφροσύ-
νην παραλαμβάνεται, δι-
ότι οὐδέ ποτε τοῦ θήλεος
ἐπιβαίνει μετὰ τὴν σύλ-
ληψιν.

When they would symbo-
lise a man whose temperance
is easily changed and incon-
stant, they depict a BULL WITH
HIS RIGHT KNEE BOUND ROUND;
for if you bind him by a fetter
on his right knee, you will find
him follow. And the bull is
always assumed as a symbol
of temperance, because it never
approaches the cow after con-
ception.

¶ Treb. from τοῦτον, sic enim non coit, "for thus he holds no
intercourse."

LXXIX. HOW A SLAYER OF SHEEP AND GOATS.

οθ'. Πῶς ἄνθρωπον προβάτων καὶ αἰγῶν φθοροῖκον.*

| | |
|---|---|
| <p>* Ἀνθρώπων προβάτων καὶ αἰγῶν φθοροῖκον* βουλόμενοι σημεῖναι, αὐτὰ τὰ ζῶα γράφουσι τρώγοντα κόνιζαν. ταῦτα γὰρ φαγόντα κόνιζαν, ἀποθνήσκει, δίψῃ κατασχεθέντα.</p> | <p>When they would symbolise a slayer of sheep and goats, they portray THESE ANIMALS EATING FLEABANE; for if they eat fleabane they die, being cut off by thirst.</p> |
|---|---|

LXXX. HOW THEY DENOTE A MAN EATING.

π'. Πῶς ἄνθρωπον τρώγοντα δηλοῦσιν.

| | |
|---|--|
| <p>* Ἀνθρώπων τρώγοντα βουλόμενοι σημεῖναι, κροκόδειλον ζωγραφοῦσιν, ἔχοντα τὸ στόμα ἀνεωγμένον. οὗτος γὰρ† - - -</p> | <p>When they would symbolise a man eating, they depict A CROCODILE WITH HIS MOUTH OPEN; for he - - -</p> |
|---|--|

* φθορικόν, Vat. Leem.

† Treb. om. from οὗτος.

LXXXI. HOW THEY DENOTE A RAPACIOUS AND INACTIVE MAN.

πα'. Πῶς ἄρπαγα ἄνθρωπον καὶ † ἀνερέργητον σημαίνουσιν.

| | |
|--|---|
| <p>Ἄρπαγα ἄνθρωπον καὶ † ἀνερέργητον βουλόμενοι ση- μῆναι, κροκόδειλον ἔχοντα ἰβέως πτερὸν ἐπὶ τῆς κε- φαλῆς ζωγραφοῦσι. τούτου γὰρ ἐὰν ἰβέως πτερῶν δι- γῆς, ἀκίνητον αὐτὸν § εὐ- ρήσεις.</p> | <p>When they would denote a <i>rapacious and inactive man</i>, they portray a CROCODILE WITH THE WING OF AN IBIS ON HIS HEAD; for if you touch him with the wing of an Ibis you will find him motionless.</p> |
|--|---|

LXXXII. HOW A WOMAN THAT HAS BROUGHT FORTH ONCE.

πβ'. Πῶς γυναῖκα γενήσασαν ἅπαξ.

| | |
|--|---|
| <p>Γυναῖκα γενήσασαν ἅπαξ βουλόμενοι σημή- ναι, λέαιναν ζωγραφοῦσιν. αὕτη γὰρ δις οὐ κῦσκει.</p> | <p>When they would symbo- <i>lise a woman that has brought</i> <i>forth once</i>, they depict a LIO- NESS; for she never conceives twice.</p> |
|--|---|

† Par. A. B. C. Leem. om.

§ Ald. Mer. Pier. Leem. om.

LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πγ'. Πῶς ἄνθρωπον γεννηθέντα κατὰ τὴν ἀρχὴν ἄμορφον.

| | |
|--|--|
| <p>Ἄνθρωπον ἄμορφον γεννηθέντα κατὰ τὴν ἀρχὴν, ὕστερον δὲ μορφωθέντα βουλόμενοι σημεῖναι, ἄρκτον ἐγκυμονοῦσαν ζωγραφοῦσιν. αὕτη γὰρ αἷμα συνεστραμμένον καὶ πεπηγὸς τίκτει, ὕστερον δὲ τοῦτο θαλπόμενον ἐν τοῖς ἰδίῃς μηροῖς διατυπύται, καὶ τῇ γλώσῃ λειχόμενον τελειοῦται.</p> | <p>When they would symbolise a man born deformed at first, but that has afterwards acquired his proper shape, they delineate a PREGNANT BEAR, for it brings forth (a mass of) thick and condensed blood, which is afterwards endued with life by being warmed between its thighs, and perfected by being licked with its tongue.</p> |
|--|--|

LXXXIV. HOW A POWERFUL MAN, AND ONE THAT DISCERNS WHAT THINGS ARE RIGHT.

πδ'. Πῶς ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφραντικόν.

| | |
|---|---|
| <p>Ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφραντικὸν βουλόμενοι σημεῖναι, ἐλέφαντα ζωγραφοῦσιν,</p> | <p>When they would symbolise a powerful man, and one that discerns what things are right, they depict an ELEPHANT</p> |
|---|---|

LXXXI. HOW THEY DENOTE A RAPACIOUS AND INACTIVE
MAN.

πά. Πῶς ἄρπαγα ἄνθρωπον καὶ † ἀνερέργητον σημαίνουσιν.

| | |
|--|---|
| <p>Ἄρπαγα ἄνθρωπον καὶ † ἀνερέργητον βουλόμενοι ση- μῆναι, κροκόδειλον ἔχοντα ἰβέως πτερὸν ἐπὶ τῆς κε- φαλῆς ζωγραφοῦσι. τούτου γὰρ ἐὰν ἰβέως πτερῶν θι- γῆς, ἀκίνητον αὐτὸν § εὐ- ρήσεις.</p> | <p>When they would denote a <i>rapacious and inactive man</i>, they portray a CROCODILE WITH THE WING OF AN IBIS ON HIS HEAD; for if you touch him with the wing of an Ibis you will find him motionless.</p> |
|--|---|

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| | |
|--|--|
| <p>Γυναῖκα γενήσασαν ἅπαξ βουλόμενοι σημή- ναι, λέαιναν ζωγραφοῦσιν. αὕτη γὰρ δις οὐ κύσκει.</p> | <p>When they would symbo- <i>lise a woman that has brought forth once</i>, they depict a LIO- NESS; for she never conceives twice.</p> |
|--|--|

† Par. A. B. C. Leem. om.

§ Ald. Mer. Pier. Leem. om.

LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πγ'. Πῶς ἄνθρωπον γεννηθέντα κατὰ τὴν ἀρχὴν ἄμορφον.

"Ἀνθρώπον ἄμορφον γεννηθέντα κατὰ τὴν ἀρχὴν, ὕστερον δὲ μορφωθέντα βουλόμενοι σημῆναι, ἄρκτον ἐγκυμονοῦσαν ζωγραφοῦσιν. αὕτη γὰρ αἷμα συνεστραμμένον καὶ πεπηγὸς τίκτει, ὕστερον δὲ τοῦτο θαλλόμενον ἐν τοῖς ἰδίοις μηροῖς διατυπύεται, καὶ τῇ γλώσῃ λειχόμενον τελειοῦται.

When they would symbolise a man born deformed at first, but that has afterwards acquired his proper shape, they delineate a PREGNANT BEAR, for it brings forth (a mass of) thick and condensed blood, which is afterwards endued with life by being warmed between its thighs, and perfected by being licked with its tongue.

LXXXIV. HOW A POWERFUL MAN, AND ONE THAT DISCERNS WHAT THINGS ARE RIGHT.

πδ'. Πῶς ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφρακτικόν.

"Ἀνθρώπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὀσφρακτικὸν βουλόμενοι σημῆναι, ἐλέφαντα ζωγραφοῦσιν,

When they would symbolise a powerful man, and one that discerns what things are right, they depict an ELEPHANT

ἔχοντα τὴν προβοσκίδα. WITH A TRUNK ; for with this
 ἐκείνος γὰρ ταυτῆ ὀσφραί- he discerns by smelling, and
 νεται, καὶ κρατεῖ τῶν overcomes all obstacles.
 προσπιπτόντων.

LXXXV. HOW A KING THAT FLEES FROM FOLLY AND
 INTEMPERANCE.

πέ. Πῶς ἄνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην.

Ἄνθρωπον βασιλέα When they would symbo-
 φεύγοντα μωρίαν καὶ lise a king that flees from
 ἀφροσύνην βουλόμενοι ση- folly and intemperance, they
 μῆναι, ἐλέφαντα* καὶ delineate AN ELEPHANT AND
 κριὸν ζωγραφοῦσιν. ἐκείνος A RAM ; for he flees at the
 γὰρ θεωρῶν τὸν κριὸν φεύ- sight of a ram.
 γει.

LXXXVI. HOW A KING THAT FLEES FROM A TRIFLER.

πς'. Πῶς βασιλέα φεύγοντα φλύαρον ἄνθρωπον.

Βασιλέα φεύγοντα When they would symbo-
 φλύαρον ἄνθρωπον βουλό- lise a king that flees from a

* Treb. cervum "a stag."

μενοι σημήναι, ἐλέφαντα *trifler*, they depict an ELE-
 ζωγραφοῦσι μετὰ χοίρου. PHANT WITH A HOG; for he
 ἐκεῖνος γὰρ ἀκούων φωνῆς flees upon hearing the voice
 χοίρου, φεύγει. of the hog.

LXXXVII. HOW A MAN THAT IS QUICK IN HIS MOVE-
 MENTS, BUT WHO MOVES IMPRUDENTLY AND INCON-
 siderately.

πζ. Πῶς ἄνθρωπον ὀξύν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως
 δὲ καὶ ἀνοήτως κινούμενον.

Ἄνθρωπον ὀξύν μὲν *When they would symbo-*
 κατὰ τὴν κίνησιν, ἀσκέπ- *lise a man that is quick in his*
 τως δὲ καὶ ἀνοήτως κινού- *movements, but who moves*
 μενον βουλόμενοι σημήναι, *without prudence and con-*
 ἔλαφον καὶ ἔχιδναν ζωγρα- *sideration, they portray a*
 φοῦσιν. ἐκείνη γὰρ ὄρῳσα *stag and a viper; for she*
 τὴν ἔχιδναν, φεύγει. *flees at the sight of the viper.*

LXXXVIII. HOW A MAN THAT IS PROVIDING HIS OWN
 TOMB.

πή. Πῶς ἄνθρωπον προνοούμενον τῆς ἰδίας ταφῆς.

Ἄνθρωπον προνοούμενον *When they would symbo-*
 τῆς ἰδίας ταφῆς ¶ βουλό- *lise a man that is providing*

¶ Mer. Pier. Causs. Leem. Treb. F.—τροφή, Al.

μενοι σημῆναι, ἐλέφαντα* his own tomb, they depict an
 ζωγραφοῦσι κατορύττον- ELEPHANT BURYING ITS OWN
 τα τοὺς ἰδίους ὀδόντας. TEETH; for when his teeth
 τούτους γὰρ πεσόντας fall out, he takes them up and
 λαβὼν κατορύττει.† buries them.

LXXXIX. HOW A MAN THAT HAS LIVED TO A PROPER
 AGE.

πθ'. Πῶς ἄνθρωπον ζήσαντα τέλειον βίον.

Ἄνθρωπον ζήσαντα When they would symbo-
 τέλειον βίον θέλοντες δη- lise a man that has lived to
 λῶσαι, κορώνην ἀποθα- a proper age, they depict a
 νοῦσαν‡ ζωγραφοῦσιν. αὐ- DYING CROW; for she lives an
 τη γὰρ ζῆ ἑκατὸν ἔτη hundred years according to
 κατ' Αἴγυπτίους. τὸ δὲ the Egyptians; and a year
 ἔτος κατ' Αἴγυπτίους among the Egyptians consists
 τεσσάρων ἐνιαυτῶν. of four (of our) years.

* Treb. cervum.

† Ald. Mer. Causs. Pier. Leem. Treb. F. — ἐκείνος γὰρ ὅταν ἴδῃ, τοὺς ἰδίους ὀδόντας πίπτοντας, καταδράττεται τούτων καὶ τούτους ὀρύττει, Al.

‡ Treb. om.

XC. HOW A MAN WHO CONCEALS HIS DEPRAVITY WITHIN HIMSELF.

4'. Πῶς ἄνθρωπον ἐν ἑαυτῷ κρύπτοντα κακίαν.

Ἄνθρωπον ἐμφωλεύοντα ἑαυτῷ κακίαν, καὶ ἀποκρύπτοντα ἑαυτὸν, ὥστε μὴ γνωσθῆναι τοῖς ἰδίοις, θέλοντες σημεῖναι, πάρδαλιν ζωγραφοῦσιν. αὕτη γὰρ κρύφα τὰ ζῶα θηρεύει, μὴ συχωροῦσα τὴν ἰδίαν ὀσμὴν ἔαφίεναι, καταδιωκτικὴν οὖσαν τῶν ἄλλων ζώων.

When they would denote a man who conceals his depravity within himself, and hides himself so as not to be known by his own friends and family, they depict a PANTHER; for it secretly pursues the beasts, not suffering its scent to escape, which is [a hindrance in the pursuit ?] of other animals.

XC1. HOW A MAN DECEIVED BY FLATTERY.

4α'. Πῶς ἄνθρωπον ἐξαπατῶμενον διὰ κολακείας.

Ἄνθρωπον ἐξαπατῶμενον διὰ κολακείας βουλόμενοι σημεῖναι, ἔλαφον μετὰ αὐλητοῦ ἀνθρώπου ζωγραφοῦσιν. αὕτη γὰρ

When they would symbolise a man deceived by flattery, they represent a STAG AND A MAN PLAYING ON A PIPE; for she is caught while

§ ὀρμήν, Ald. Mer. Pier. Treb.

θηρεύεται ἀκούουσα ἠδέα listening to the sweet breath-
 συρίσματα ἀδόντων, ὡς ings of the singers as she
 κατακληῖσθαι ὑπὸ τῆς stands entranced in pleasure.
 ἠδονῆς.

XCII. HOW THE PRESAGE OF A PLENTIFUL VINTAGE.

4β'. Πῶς πρόγνωσιν εὐκαρτίας οἴνου.

Πρόγνωσιν εὐκαρτίας When they would symbo-
 οἴνου βουλόμενοι σημήναι, lise *the presage of a plentiful*
 ἔποπα ζωγραφοῦσιν. ἐκεῖ- *vintage*, they depict the HOU-
 νος γὰρ ἐὰν πρὸ τοῦ καιροῦ POO; for if this bird sings
 τῶν ἀμπέλων || κράζει, [moans?] before the season
 εὐοινίαν σημαίνει. of the vines, it is a sign of a
 good vintage.

XCIII. HOW A MAN HAVING RECEIVED INJURY FROM THE GRAPE.

4γ'. Πῶς ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα.

Ἄνθρωπον ὑπὸ στα- When they would symbo-
 φυλῆς βλαβέντα, καὶ ἑαυ- lise *a man that is injured by*
 τὸν θεραπεύοντα, ¶ βου- *the grape and cures himself*,
 λόμενοι σημήναι, ἔποπα they depict a HOUPPOO AND

|| Par B. Leem. insert πολλά.

¶ περιοδεύοντα, Par A. B. in margin.

ζωγραφοῦσι, καὶ ἀδίαντον τὴν βοτάνην. οὗτος γὰρ βλαβεῖς ὑπὸ σταφυλῆς, ἀδίαντον ἀποτιθέμενος εἰς τὸ ἑαυτοῦ στόμα, περιοδεύεται.

THE HERB ADIANTUM (maiden-hair); for when injured by the grape, if he places a piece of adiantum in his mouth he is healed.

XCIV. HOW A MAN THAT GUARDS HIMSELF FROM THE PLOTS OF HIS ENEMIES.



ἰδ'. Πῶς ἄνθρωπον ἑαυτὸν φυλάττοντα ἀπὸ ἐπιβουλῆς ἐχθρῶν.

Ἄνθρωπον ἀπὸ ἐπιβου- When they would symbo-
λῆς ἐχθρῶν ἑαυτὸν φυλάτ- lise a man that guards himself
τοντα βουλόμενοι σημῆναι, from the plots of his enemies,
γέρανον γρηγοροῦσαν ζω- they depict A CRANE ON THE
γραφοῦσιν. αὐται γὰρ WATCH; for these birds guard
ἑαυτὰς φυλάσσοισι γρη- themselves by watching in
γοροῦσαι κατ' ὄρδινον ἐν turns during the whole night.
πάσῃ τῇ νυκτί.

Thoth, who was always considered as a guardian of the land.

XCV. QUOMODO PÆDICATIONEM.

46. Πῶς παιδεραστίαν.

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|---|---|
| <p>Παιδεραστίαν βουλό- μενοι σημῆναι, δύο πέρ- δικας ζωγραφοῦσιν. ἐκεῖνοι γὰρ ἐπὰν χηρεύσωσιν, ἑαυτοῖς ἀποκέχρηται.</p> | <p>Pædicationem designantes, geminas perdices pingunt : quæ cum viduæ sunt, se in- vicem abutuntur.</p> |
|---|---|

XCVI. HOW AN OLD MAN DYING OF HUNGER.

47. Πῶς γέροντα ὑπὸ λιμοῦ ἀποθανόντα.

| | |
|--|--|
| <p>Γέροντα ὑπὸ λιμοῦ ἀποθανόντα θέλοντες δη- λῶσαι, ἀετὸν ἀποκεκαμ- μένον ἔχοντα τὸ ράμφος ζωγραφοῦσιν. ἐκεῖνος γὰρ γηράσκων, ἀποκάμπτε- ται τὸ ράμφος αὐτοῦ, καὶ λιμῷ ἀποθνήσκει.</p> | <p>When they would symbo- lise an old man dying of hun- ger, they delineate AN EAGLE WITH HIS BEAK EXTREMELY HOOKED; for as he grows old his beak becomes extremely hooked, and he dies of hun- ger.</p> |
|--|--|

XCVII. HOW A MAN LIVING PERPETUALLY IN MOTION,
AND AGITATION OF MIND.

48. Πῶς ἄνθρωπον ἀεὶ * ἐν κινήσει καὶ θυμῷ διάγοντα.

| | |
|--|---|
| <p>"Ἀνθρωπον ἀεὶ ἐν κινή- σει καὶ θυμῷ διάγοντα,</p> | <p>When they would symbo- lise a man living perpetually</p> |
|--|---|

* Al. om.

καὶ μήτε ἐν τῷ τρέφεσθαι ἡσυχάζοντα βουλόμενοι σημήναι, κορώνης νεοσσούς † ζωγραφοῦσιν. αὕτη γὰρ ἰπταμένη τρέφει τοὺς νεοσσούς. *in motion, and agitation of mind, and not even remaining quiet during meals, they depict THE YOUNG ONES OF A CROW [a crow with its young]; for whilst she flies she feeds her young.*

XCVIII. HOW A MAN SKILLED IN CELESTIAL MATTERS.

ή. Πῶς ἀνθρωπον εἰδότα τὰ μετέωρα.

* Ἀνθρωπον εἰδότα τὰ μετέωρα θέλοντες σημεῖναι, γέρανον ἰπτάμενον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὑψηλῶς πάνυ ἰπταται, ἵνα θεάσῃται τὰ νέφη, μὴ ἄρα χειμάζει, ἵνα ἐν ἡσυχίᾳ διαμένῃ. † *When they would symbolise a man skilled in celestial matters, they depict A CRANE FLYING; for she always flies very high, to inspect the clouds lest they send forth a storm, that she may remain in quiet.*

The Ibis denotes Thoth, who was the Egyptian inventor of astronomy.

† De Pauw sug. and Treb. reads κορώνην νεοσσοῖς, a crow with its young.

‡ Treb. hæc enim ita alte advolat, ut nubes videat et tangat, "for it flies so high that it inspects and touches the clouds."

XCIX. HOW A MAN WHO THROUGH WANT DISMISSES HIS OWN CHILDREN.

48. Πῶς ἄνθρωπον ἀποταξάμενον τὰ ἴδια τέκνα δι' ἀπορίαν.

*Ἀνθρωπον ἀποταξάμενον § τὰ ἴδια τέκνα δι' ἀπορίαν βουλόμενοι σημήναι, ἰέρακα || ἐγκύμονα ζωγραφοῦσιν. ἐκεῖνος γὰρ τίκτων τρία ὠὰ, τὸ ἐν μόνον ἐπιλέγεται καὶ τρέφει, τὰ δὲ ἄλλα δύο κλᾶ. τοῦτο δὲ ποιεῖ, διὰ τὸ κατ' ἐκεῖνον τὸν χρόνον τοὺς ὄνυχας ἀπολλύειν, ¶ καὶ ἐντεῦθεν μὴ δύνασθαι τὰ τρία βρέφη τρέφειν.

When they would symbolise a man who through want dismisses his own children, they portray A HAWK WITH EGG; for though she lays three eggs, she hatches and brings up but one, and breaks the other two: and she does this on account of the loss of her claws at that season, being for that reason unable to bring up all three young ones.

§ ἀποπεψάμενον, Par B. and Par A. in margin.

|| Aquilam, Treb.

¶ ἀποβάλλειν, Par B. and Par A. in margin. Leem.

C. HOW A MAN WHO IS TARDY IN MOVING WITH HIS FEET.

ρ'. Πῶς ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι.

| | |
|---|---|
| <p>"Ἀνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι βουλόμενοι ση- μῆναι κάμηλον γράφου- σιν· ἐκείνη γὰρ μόνη τῶν ἄλλων ζώων τὸν μηρὸν κάμπτει, διὸ καὶ κάμη- λος* λέγεται.</p> | <p>When they would symbo- lise a man who is tardy in moving with his feet, they delineate a CAMEL; for this is the only animal which bends the thigh, whence it is called κάμηλος, a camel.</p> |
|---|---|

CI. HOW A MAN WHO IS IMPUDENT AND QUICK-SIGHTED.

ρά. Πῶς ἄνθρωπον ἀναιδῆ καὶ κατὰ τὴν ὄρασιν ὀξύν.

| | |
|---|--|
| <p>"Ἀνθρωπον ἀναιδῆ, καὶ κατὰ τὴν ὄρασιν ὀξύν θέ-</p> | <p>When they would symbo- lise a man who is impudent</p> |
|---|--|

It is a singular fact, that in a country like Egypt, where Camels must have been abundant, there is no known instance of a Camel among the existing sculptures, hieroglyphics, or paintings. Bonomi.

* κάμηρος, Al.

λοντες δηλῶσαι, βάτρα-
χον γράφουσιν. οὗτος γὰρ
αἷμα οὐκ ἔχει, εἰ μὴ ἐν
μόνοις τοῖς ὀφθαλμοῖς.
τοὺς δὲ ἐκεῖ αἷμα ἔχοντας,
ἀναιδεῖς καλοῦσιν, διὸ καὶ
ὁ Ποιητής· Οἶνοβαρές,
κυνὸς ὄμματ' ἔχων, κρα-
δίην δ' ἐλάφοιο.

and quicksighted, they depict
A FROG; for it has no blood
except in the eyes alone, and
they call those who have blood
in those parts impudent: and
hence the poet sings, "Drunk-
ard with eyes of dog and heart
of stag."

CII. HOW A MAN UNABLE TO MOVE HIMSELF.

ββ. Πῶς ἄνθρωπον μὴ δυναθέντα κινεῖσθαι.

Ἄνθρωπον πολὺν χρό-
νον μὴ δυναθέντα κινεῖσ-
θαι, ὕστερον δὲ κινήθητα
τοῖς ποσὶ, βουλόμενοι ση-
μῆναι, βάτραχον ἔχοντα
τοὺς ὀπισθίους πόδας ζω-
γραφοῦσιν. ἐκεῖνος γὰρ
γεννᾶται ἄπους, ὕστερον
δὲ αὐξανόμενος, προσλαμ-
βάνει τοὺς ὀπισθίους.†

When they would symbo-
lise a man who for a long
time is unable to move himself,
but who afterwards moves
with his feet, they depict A
FROG HAVING ITS HIND FEET;
for it is born without feet, but
subsequently as it grows ac-
quires its hind feet.

† Par C. Ald. Mer. Pier. Causs. Leem. — πρότερον, Al.

‡ Treb. om.

CIII. HOW A MAN HOSTILE TO ALL.

ργ'. Πῶς ἄνθρωπον πάντων ἐχθρὸν.

* Ἀνθρωπον πάντων ἐχθρὸν καὶ ἀπεσχοιτισμένον θέλοντες σημεῖναι, ἡ ἔγχευον ζωγραφοῦσιν. αὕτη γὰρ οὐδενὶ τῶν ἰχθύων συνευρίσκεται.

When they would symbolise a man that is hostile to, and secluded from, all men, they depict AN EEL; for it is found associating with no other fishes.

CIV. HOW A MAN WHO SAVES MANY IN THE SEA.

ρδ'. Πῶς ἄνθρωπον σώζοντα πολλοὺς ἐν θάλασση.

* Ἀνθρωπον σώζοντα πολλοὺς ἐν θαλάσση θέλοντες σημεῖναι, νάρκη τὸν ἰχθὺν ζωγραφοῦσιν. αὕτη γὰρ ὅταν ἴδῃ τοὺς πολλοὺς τῶν ἰχθύων μὴ δυναμένους κολυμβᾶν, συλλαμβάνει πρὸς ἑαυτὴν καὶ σώζει.

When they would symbolise a man who saves many in the sea, they depict the TORPEDO FISH; for this, when it perceives a number of fishes unable to swim, draws them to itself and preserves them.

§ δηλῶσαι, ΑΙ.

CV. HOW A MAN THAT WASTEFULLY CONSUMES BOTH THINGS THAT ARE REQUISITE AND THINGS THAT ARE NOT.

ρε'. Πῶς ἄνθρωπον, τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα.

Ἄνθρωπον τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα βουλόμενοι σημῆναι, πολύποδα ζωγραφοῦσιν. ἐπεινος γὰρ πολλὰ καὶ ἀσώτως ἐσθίων, παρατίθεται τὴν τροφήν εἰς τὰς θαλάμας, καὶ ὅταν ἀναλώσῃ τὰ χρήσιμα, τότε τὰ ἄχρηστα ἐκβάλλει.

When they would symbolise a man that wastefully consumes both things that are requisite and useless, they delineate a POLYPUS; for after eating much and extravagantly, it lays by food in its holes, and when it has consumed that which is useful, it then throws away that which is useless.

CVI. HOW A MAN THE RULER OF HIS TRIBE.

ρς'. Πῶς ἄνθρωπον τῶν ὁμοφύλων κρατέσαντα.

Ἄνθρωπον τῶν ὁμοφύλων κρατήσαντα βουλό-

lise a man the ruler of his

|| Par B. Leem.—Par A. om.—καὶ, Al.

μενοι σημήναι, κάραβον *tribe*, they depict A CRAYFISH
 και πολύποδα ζωγραφοῦ- AND A POLYPUS; for he rules
 σιν. οὗτος γὰρ τοὺς πο- over the polypi, and holds the
 λύποδας ¶ κρατεῖ, και τὰ chief place among them.
 πρωτεῖα φέρει.

CVII. HOW A MAN WHO IS MARRIED TO A WOMAN.

ρζ'. Πῶς ἄνδρα συζευχθέντα γυναίκα.

"Ἄνδρα συζευχθέντα *When they would symbo-*
 γυναίκα ἀπὸ πρώτης ἡλι- *lise a man who is married to*
 κίας, ἐν ἣ ἐτέχθη-σαν,* *a woman from their very in-*
 βουλόμενοι σημήναι, πίν- *fancy wherein they were*
 νας ἐγκύους ζωγραφοῦσιν. *born, they depict PREGNANT*
 αὐται γὰρ γεννώμεναι ἐν *PINNÆ; for these when pro-*
 τῷ κογχῳ, μετὰ καιρὸν *duced within the shell, after a*
 ὀλίγον συζεύγνυνται ἀλ- *short time are joined with one*
 λήλαις ἐνδον τοῦ κόγχου. *another, even within the shell.*

CVIII. HOW A MAN THAT DOES NOT PROVIDE FOR
 HIMSELF.

ρή'. Πῶς ἄνθρωπον μὴ προνοούμενον ἑαυτοῦ.

Πατέρα, † ἢ ἄνθρω- *When they would symbo-*
 πον μὴ προνοούμενον ἑαυ- *lise a father, or a man who*

¶ De Pauw sug. τοὺς καράβους.

* Par A. B. Leem.—ἐτέχθη, Al.

† Treb. om.

τοῦ, ἀλλ' ὑπὸ τῶν οἰκείων
 προνοούμενον θέλοντες ση-
 μῆναι, πίνναν καὶ καρκί-
 νον ζωγραφοῦσιν. οὗτος
 γὰρ ὁ καρκίνος μένει κε-
 κολλημένος τῇ σαρκὶ τῆς
 πίννης, καὶ καλεῖται πιν-
 νοφύλαξ, ἀκολούθως τῷ
 ὀνόματι. ἡ οὖν πίννα διόλου
 κέχρηεν ἐν τῷ κόγχῳ πει-
 νῶσα. ὅταν οὖν αὐτῆς κε-
 χηνυίας παρσισέλθῃ ἰχθύ-
 διον τι, ὁ πιννοφύλαξ δακ-
 νει τῇ χηλῇ τὴν πίνναν, ἢ
 δὲ αἰσδομένη καταμύει
 τὸν κόγχον, καὶ οὕτως
 κνηγετεῖ τὸ ἰχθύδιον.

does not provide for himself,
but is provided for by his do-
mestics, they depict A PINNA
AND A CRAYFISH; for this
crayfish remains adhering to
the flesh of the pinna, and is
called pinnophylax (protector
of the pinna), and acts agree-
ably with its name. For the
pinna when hungry always
opens her shell, and when,
whilst she lies gaping, any
little fish comes within it, the
pinnophylax pinches the pinna
with its claw, which when the
pinna perceives, she closes
her shell, and thus catches the
little fish.

CIX. HOW A MAN ADDICTED TO GLUTTONY.

ρθ'. Πῶς ἀνδρωπον λάμειαν ἔχοντα.†

* Ἀνδρωπον λάμειαν ἔ-
 χοντα βουλόμενοι σημή-
 ναι, σκάρον ζωγραφοῦσιν.

When they would symbo-
 lise a man addicted to glut-
 tony, they delineate A CHAR-

† Treb. om. chap. 109.

οὗτος γὰρ ὁ μόνος τῶν ἰχ-
θῶν μαρυκᾶται, καὶ πάν-
τα τὰ προσπίπτοντα
ἰχθύδια ἐσθίει.

FISH; for this is the only fish
which ruminates, and eats all
the little fishes which fall in
its way.

CX. HOW A MAN THAT VOMITS UP HIS FOOD.

ρῖ. Πῶς ἄνθρωπον τὴν ἑαυτοῦ τροφήν ἐμοῦντα.

Ἄνθρωπον ἐμοῦντα
τὴν ἰδίαν τροφήν, καὶ πά-
λιν ἀπλήστως ἐσθίοντα,
βουλόμενοι σημῆναι, ἐνά-
λιον ἢ γαλεὸν ζωγραφοῦσιν.
οὗτος γὰρ κύει μὲν διὰ
τοῦ στόματος, νηχόμενος
δὲ καταπίνει τὸν γόνον.

When they would symbo-
lise a man that vomits up his
food, and again eats insatia-
bly, they depict a SEAWEASEL;
for it brings forth through its
mouth, and drinks in the seed
whilst swimming.

CXI. HOW A MAN THAT HAS COMMERCE WITH PERSONS
OF ANOTHER TRIBE.

ρῖά. Πῶς ἄνθρωπον ἀνθρώπων ἢ ἀλλοφύλων χρώμενον μίξει.

Ἄνθρωπον ἀνθρώπων ἢ
χρώμενον μίξει ἀλλοφύ-
λων βουλόμενοι σημῆναι,

When they would symbo-
lise a man that has commerce
with persons of another tribe,

§ Ἐνυδρον, Al.

|| Par A. C. Leem. om.

τοῦ, ἀλλ' ὑπὸ τῶν οικείων
 προνοούμενον θέλοντες ση-
 μῆναι, πίνναν καὶ καρκί-
 νον ζωγραφοῦσιν. οὗτος
 γὰρ ὁ καρκίνος μένει κε-
 κολλημένος τῇ σαρκὶ τῆς
 πίννης, καὶ καλεῖται πιν-
 νοφύλαξ, ἀκολούθως τῷ
 ὀνόματι. ἡ οὖν πίννα διόλου
 κέχρηεν ἐν τῷ κόγχῳ πει-
 νῶσα. ὅταν οὖν αὐτῆς κε-
 χηνυίας παρεισέλθῃ ἰχθύ-
 διον τι, ὁ πιννοφύλαξ δακ-
 νει τῇ χηλῇ τὴν πίνναν, ἢ
 δὲ αἰσδομένη καταμύει
 τὸν κόγχον, καὶ οὕτως
 κνηγετεῖ τὸ ἰχθύδιον.

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 little fish comes within it, the
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 pinna perceives, she closes
 her shell, and thus catches the
 little fish.*

CIX. HOW A MAN ADDICTED TO GLUTTONY.

ρθ'. Πῶς ἀνδρωπον λάμειαν ἔχοντα.†

* Ἀνδρωπον λάμειαν ἔ-
 χοντα βουλόμενοι σημῆ-
 ναι, σκάρων ζωγραφοῦσιν.

When they would symbo-
 lise a man addicted to glut-
 tony, they delineate A CHAR-

† Treb. om. chap. 109.

οὗτος γὰρ ὁ μόνος τῶν ἰχ-
θῶν μαρκαῖται, καὶ πάν-
τα τὰ προσπίπτοντα
ἰχθύδια ἐσθίει.

FISH; for this is the only fish
which ruminates, and eats all
the little fishes which fall in
its way.

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ρί. Πῶς ἄνθρωπον τὴν ἑαυτοῦ τροφήν ἐμοῦντα.

Ἄνθρωπον ἐμοῦντα
τὴν ἰδίαν τροφήν, καὶ πά-
λιν ἀπλήστως ἐσθίοντα,
βουλόμενοι σημῆναι, ἐνά-
λιον ζγαλεὸν ζωγραφοῦσιν.
οὗτος γὰρ κύει μὲν διὰ
τοῦ στόματος, νηχόμενος
δὲ καταπίνει τὸν γόνον.

When they would symbo-
lise a man that vomits up his
food, and again eats insatia-
bly, they depict a SEAWEASEL;
for it brings forth through its
mouth, and drinks in the seed
whilst swimming.

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OF ANOTHER TRIBE.

ριά. Πῶς ἄνθρωπον ἀνθρώπων ἢ ἀλλοφύλων χρώμενον μίξει.

Ἄνθρωπον ἀνθρώπων ἢ
χρώμενον μίξει ἀλλοφύ-
λων βουλόμενοι σημῆναι,

When they would symbo-
lise a man that has commerce
with persons of another tribe,

§ ἔνυδρον, Al.

|| Par A. C. Leem. om.

μύραιναι ἰχθὴν ζωγρα- they depict the LAMPREY ;
 φοῦσιν. αὕτη γὰρ ἐκ θα- because it ascends out of the
 λάσσης ἀναβαίνουσα, τοῖς sea, and has commerce with
 ἔχεσι μίγνυται, καὶ εὐ- the vipers, and straightway
 δέως εἰς τὴν θάλασσαν returns to the sea.
 ἐπιτρέχει.

CXII. HOW A MAN PUNISHED FOR MURDER.

ριβ'. Πῶς ἄνθρωπον ἐπὶ φόνῳ κολασθέντα.

Ἄνθρωπον ἐπὶ φόνῳ When they would symbo-
 κολασθέντα, καὶ μεταμε- lise a man punished for mur-
 ληθέντα βουλόμενοι σημῆ- der and repenting, they depict
 ναι, τρυγὸνα περιπεπλε- a PARTINACA (a fish with a
 γμένην ἀγκίστρῳ ζωγρα- sting in its tail,) CAUGHT ON
 φοῦσιν. αὕτη γὰρ κατασ- A HOOK ; for when caught it
 χεθεῖσα, ρίπτει τὴν ἐν τῇ casts away the sting in its
 οὐρᾷ ἄκανθαν. tail.

CXIII. HOW A MAN THAT EATS UNSPARINGLY OF ANOTHER'S SUBSTANCE.

ριγ'. Πῶς ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια. ¶

Ἄνθρωπον ἀφειδῶς κα- When they would symbo-
 τεσθίοντα τὰ ἀλλότρια, lise a man that eats unspar-

¶ Par C. om.

καὶ ὕστερον κατανηλωκό- *ingly of another's substance,*
 τα τὰ ἴδια, βουλόμενοι *and afterwards consumes his*
 σημῆναι, πολύποδα ζω- *own, they depict a POLYPUS;*
 γραφοῦσιν. ἐκεῖνος γὰρ *for, if he be in want of food*
 εἰάν ἀπορήσῃ τροφῆς τῆς *from other things, he eats his*
 ἀπὸ ἄλλων, τὰς ἰδίας *own feelers.*
 πλεκτάνας ἐσθίει.

XCIV. HOW A MAN THAT IS EAGER AFTER GOOD.

ριδ'. Πῶς ἄνθρωπον ἐπὶ καλῷ ὀρμήσαντα.

*Ἄνθρωπον ἐπὶ καλῷ *When they would symbo-*
 ὀρμήσαντα, καὶ ἀντὶ τού- *lise a man that is eager for*
 του κακῷ περιπεσόντα, *good, and who instead of it*
 βουλόμενοι σημῆναι, ση- *falls into evil, they portray a*
 πῖαν ζωγραφοῦσιν. αὕτη *CUTTLEFISH; for this fish if*
 γὰρ εἰάν ἴδῃ τινὰ βουλό- *it see any other longing to*
 μενον αὐτὴν θηράσαι, *catch it, ejects a black liquid*
 προίεται εἰς τὸ ὕδωρ ἐκ *from its belly into the water,*
 τῆς κοιλίας τὸ μέλαν, *so that by these means it is*
 ὥστε ἐκ τούτου μηκέτι *no longer visible, and thus*
 αὐτὴν βλέπεσθαι, καὶ *escapes.*
 οὕτω διαφεύγει.

CXV. HOW A PROLIFIC MAN.

ριέ. Πῶς ἄνθρωπον γόνιμον.

* Ἀνδρῶπον γόνιμον βου-
λόμενοι σημήναι, στρου-
θίον πυργίτην * ζωγρα-
φοῦσιν. οὗτος γὰρ ὑπὸ
ὄργῆς ἀμέτρου, καὶ πο-
λυσπερμίας ὀχλούμενος,
ἑπτάκις μίγνυται τῇ θη-
λείᾳ, ἐν μιᾷ ὥρᾳ, ἀθρόως
σπερμαίνων.

When they would symbo-
lise a *prolific man*, they de-
pict the HOUSE-SPARROW ; hic
enim immodicâ irâ et copiâ
seminis ductus septies in horâ
fœminam init copiosum semen
effutiens.

CXVI. HOW A MAN THAT IS CONSTANT, AND UNIFORMLY
TEMPERED.

ρις. Πῶς ἄνθρωπον συνοχέα καὶ ἐνωτικόν.

* Ἀνδρῶπον συνοχέα
καὶ ἐνωτικὸν βουλόμενοι
σημήναι, λύραν ζωγρα-
φοῦσιν. αὕτη γὰρ συνέ-
χειαν φυλάττει τῶν ἰδίων
κρουμάτων.†

When they would symbo-
lise a *man that is constant*,
and *uniformly tempered*, they
depict a LYRE ; for it preserves
the continuity of its notes.

* Par A. B. C. Treb. Ald. Mer. Causs. — πυρίτην, Al.

† κρουσμάτων, Al.

CXVII. HOW A MAN PREVIOUSLY DERANGED IN HIS INTELLECTS, BUT AFTERWARDS BECOMING SANE.

ριζ' Πῶς ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοημάτων, ὕστερον δὲ γεγονότα τῆς ἑαυτοῦ φρονήσεως.

* Ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοημάτων, ὕστερον δὲ τῆς ἑαυτοῦ γεγονότα φρονήσεως, καὶ τάξιν ἐπαγαγόντα τῇ ἑαυτοῦ ζωῇ βουλόμενοι σημεῖναι, σύριγγά γράφουσιν. αὕτη γὰρ ἐπιστρεπτική ἐστὶ, καὶ ἀναμνηστικὴ τῶν καταδυμῶς πεπραγμένων αὐτῶ, καὶ μάλιστα τεταγμένον ἐκτελοῦσα φθέγγον.

When they would symbolise a man previously deranged in his intellects, but afterwards becoming sane, and bringing a degree of regularity into his life, they depict a SYRINX; for it is soothing, and calls to remembrance things that have been pleasurable done; and it produces a very regulated sound.

CXVIII. HOW A MAN WHO DISTRIBUTES JUSTICE
IMPARTIALLY TO ALL.



ριή. Πῶς ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα.

Ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα βουλόμενοι σημῆναι, στρουθοκαμήλου πτερόν γραφουσι. τοῦτο γὰρ τὸ ζῶον πανταχόθεν ἴσα ἔχει τὰ πτερυγώματα παρὰ † τῶν ἄλλων.

When they would symbolise a man who distributes justice impartially to all, they depict THE FEATHER OF AN OSTRICH; for this bird has the feathers of its wings equal on every side, beyond all other birds.

Ime, the goddess of Justice; the Themis of the Greeks. Justice is denoted by the ostrich's feather; with which the head of the goddess is ornamented.

† Par A. B. Leem. insert τὰ.

CXIX. HOW A MAN THAT IS FOND OF BUILDING.



ριθ'. Πῶς ἄνθρωπον φιλοκτίστην.ξ

* Ἄνθρωπον φιλοκτίστηνξ When they would symbo-
 βουλόμενοι σημήναι, χεῖρα lise a man that is fond of
 ἀνθρώπου γράφουσιν. αὕτη building, they delineate a
 γὰρ ποιεῖ πάντα τὰ MAN'S HAND; for it performs
 κτίσματα.|| all works.

A Hand signifies a hand, also the letters T, Th, or D.

ξ Treb. laboriosum.
 || Treb. opera.

ᾠραπόλλωνος Νειλώου ἱερογλυφικῶν τέλος.

THE END OF THE HIEROGLYPHICS OF HORAPOLLO NILOUS.

APPENDIX.

EXPLANATION OF THE PLATES.

The FRONTISPIECE is a Ptolemaic doorway, with the supreme god, Ammon, upon its piers, holding in one hand the staff of power, and in the other the emblem of life. The sacred symbol of the Winged Globe and Serpent is upon the architrave: and a continuous row of serpents forms an attic above the cornice. The symbol in the centre signifies "Hieroglyphics."

PLATE I.

Fig. I. is a representation of the god Atmou surrounded by a serpent with his tail in his mouth, and is given by Dr. Leemans in illustration of book I. chapter 2.

II. Is an illustration of the same chapter; it occurs on a sarcophagus in the British Museum.

III. Is from a scarab seal in the possession of J. Millingen, Esq. It is a representation of Netpe holding two palm branches indicative of the year, and seems to imply that the calendar was reformed by Thothmos III. whose signet occupies the upper half. See chapter 12.

IV. A lamp or pot of fire, signifies the letter B, and may be an illustration of chapter 22.

V. This has not unfrequently been considered an illustration of book I. chapter 43; but is extremely doubtful.

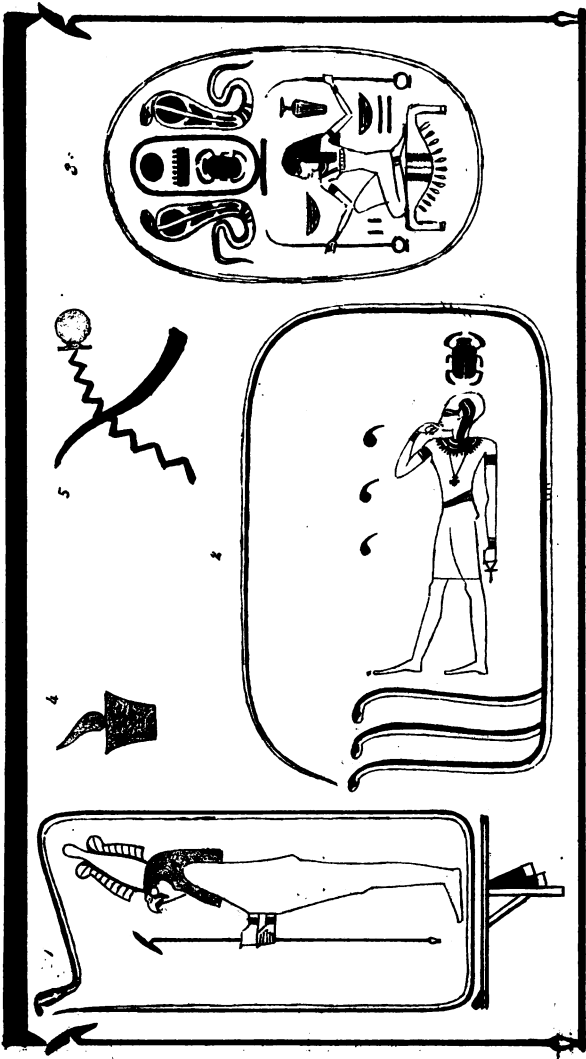
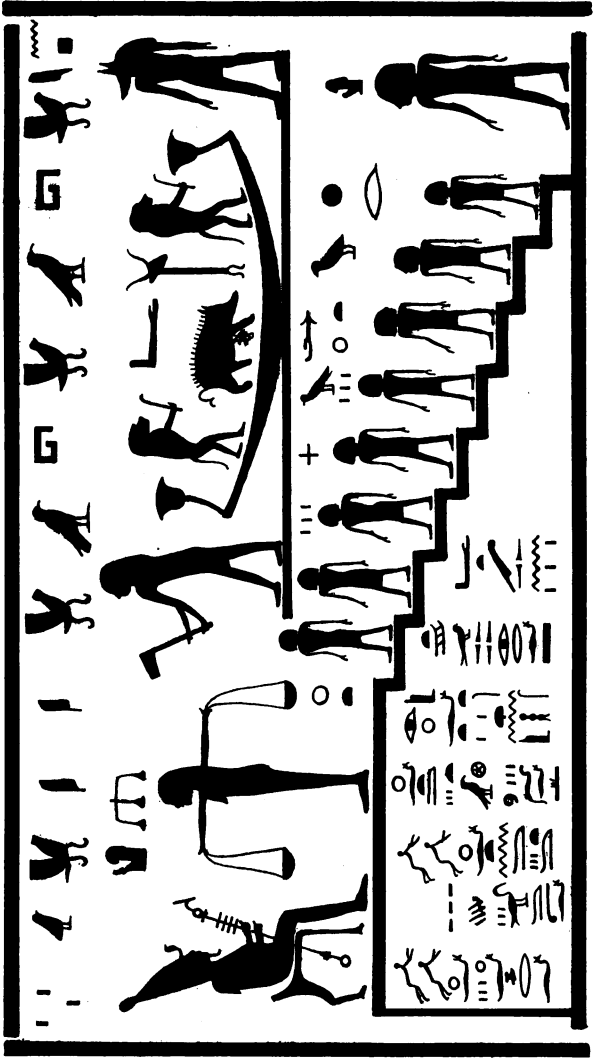


PLATE II.

This plate, sketched by Mr. Bonomi, from a tomb in Thebes, represents a judgment scene in which, as explained by Champollion, different souls are ascending the steps to judgment by Osiris. The soul of a glutton last condemned is departing in the boat in the form of a swine. See book II. chapter 37: and for the inverted stags' heads, which seem to have some connection with eternity, see book I. chapter 69, and book II. chapter 21. A similar judgment scene appears upon the sarcophagus from Belzoni's tomb in Sir J. Soame's museum.





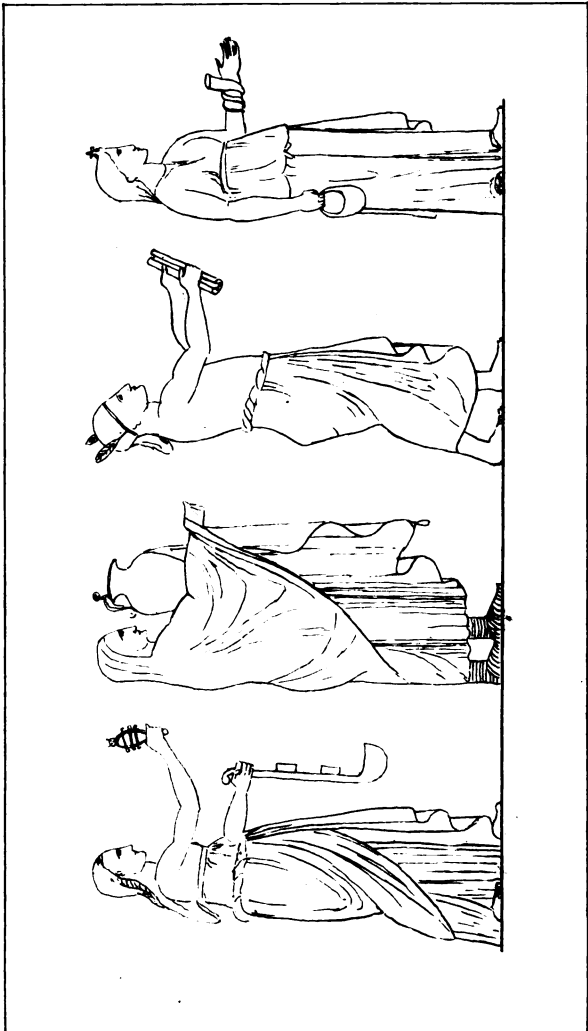


PLATE III.

It is evident that in the chapters, 37, 38, 39, 40, 41, and 42, of the first Book, Horapollo must have had in view one of the ceremonial processions of the Egyptian priests.

The plate, a copy of a basso relievo of Roman date, given in Bartoli's *Admiranda*, represents a similar procession. The following passage from Clemens of Alexandria throws considerably more light upon the subject :

Μετίασι γὰρ οἰκείαν
τινὰ φιλοσοφίαν Αἰγύπ-
τιοι. αὐτίκα τοῦτο ἐμ-
φαίνει μάλιστα ἡ ἱερο-
πρεπῆς αὐτῶν θρησκεία·
πρῶτος μὲν γὰρ προέρ-
χεται ὁ ᾠδὸς, ἐν τι τῶν
τῆς μουσικῆς ἐπιφερόμενος
συμβόλων. τοῦτον φασὶ
δύο βίβλοις ἀνειλουφέναι
δεῖν ἐκ τῶν Ἑρμοῦ ὧν
θάτερον μὲν, ὕμνους περι-
έχει θεῶν· ἐκλογισμὸν δὲ
βασιλικῆς βίου τὸ δεύτε-

The Egyptians possess a certain native philosophy of their own, and this their sacred ceremonies principally shew. For first proceeds a *Singer* bearing some of the symbols of music : and they say that his duty is to be versed in the two books of Hermes, one of which contains the hymns of the gods, and the other precepts for the regulation of the king's life. After the singer comes the *Horoscopus* holding

ρον· μετὰ δὲ τὸν ᾠδὸν, ὁ ἄροσκόπος, ἄρολόγιον τε μετὰ χεῖρα καὶ φοίνικα ἀστρολογίας ἔχων σύμβολα, πρόσσεισιν. τοῦτον τὰ ἀστρολογούμενα τῶν Ἑρμοῦ βιβλίων, τέσσαρα ὄντα τὸν ἀριθμὸν, αἰεὶ διὰ στόματος ἔχειν χρῆσθαι τὸ μὲν ἐστὶ περὶ τοῦ διακόσμου τῶν ἀπλανῶν φαινομένων ἀστρῶν· τὸ δὲ, περὶ τῶν συνόδων καὶ φωτισμῶν ἡλίου καὶ σεληνῆς· τὸ δὲ λοιπὸν, περὶ τῶν ἀνατολῶν. ἐξῆς δὲ ὁ ἱερογραμματεὺς προέρχεται, ἔχων πτερὰ ἐπὶ τῆς κεφαλῆς, βιβλίον τε ἐν χερσὶ καὶ κανόνα, ἐν ᾧ τὸ τε γραφικόν μέλαν, καὶ σχοῖνος ἢ γράφουσι. τοῦτον τὰ τε ἱερογλυφικὰ καλούμενα, περὶ τε τῆς κοσμογραφίας, καὶ γεωγραφίας, τῆς τάξεως τοῦ ἡλίου καὶ τῆς σεληνῆς, καὶ περὶ τῶν πέντε πλανωμένων χωρογραφίαν τε τῆς

in his hand a clock and a palm branch, the symbols of astrology. His duty is constantly to retain in memory the astrological books of Hermes, which are four in number : of these one treats of the disposition of the apparently fixed stars, another of the conjunctions and illuminations of the sun and moon, and the remaining ones of their rising. After him proceeds the *sacred Scribe*, having wings upon his head, and in his hands a book and rule containing ink and the reed with which they write. His duty is to be acquainted with what are called hieroglyphics, relating to cosmography, geography, the positions of the sun and moon, the five planets, the topography of Egypt, the Nile, and its adjacent shores; comprising also a description of the attire of the priests, and of the places set apart for them, and

Αίγύπτου, καὶ τῆς τοῦ Νείλου διαγραφῆς. περὶ τε τῆς καταγραφῆς σκευῆς τῶν ἱερῶν, καὶ τῶν ἀφιερωμένων αὐτοῖς χωρίων. περὶ τε μέτρων καὶ τῶν ἐν τοῖς ἱεροῖς χρησίμων, εἰδέναι χρή. ἔπειτα ὁ στολιστὴς τοῖς προειρουμένους ἔπεται, ἔχων τὸν τε τῆς δικαιοσύνης πῆχυν, καὶ τὸ σπονδεῖον. οὗτος τὰ παιδευτικὰ πάντα καὶ μοσχοσφαγιστικὰ καλούμενα· δέκα δὲ ἐστὶ τὰ εἰς τὴν τιμὴν ἀνήκοντα τῶν παρ' αὐτοῖς θεῶν, καὶ τὴν Αἰγυπτίαν ευσέβειαν περιέχοντα. οἶον περὶ θυμάτων, ἀπαρχῶν, ὕμνων, εὐχῶν, πομπῶν, ἐορτῶν, καὶ τῶν τούτοις ὁμοίων. ἐπὶ πᾶσι δὲ ὁ προφήτης ἔξεισι, προφανὲς τὸ ὑδρεῖον ἐγκεκολλημένος· ᾧ ἔπονται οἱ τὴν ἔκπεμψιν τῶν ἄρτων βαστάζοντες, οὗτος, ὡς ἂν προστάτης τοῦ ἱεροῦ, τὰ ἱερατικὰ καλούμενα

concerning the measures and other matters appertaining to the priests. After the preceding, follows the *Stolistes* (the Master of the Robes,) holding the rod of justice and the chalice. His duty is to be versed in all things relating to education, and the rites called "the sacrifice of the calf." Ten of these [books] relate to the worship of their gods and the Egyptian religion, viz. such as concern the sacrifices, first fruits, hymns, prayers, processions, festivals, and the like. Last of all comes the *Prophet* openly carrying in his bosom the waterpot: and he is followed by the supervisors of the exportation of bread. His duty as president of the temple is to be conversant with the ten books called hieratic. These contain all things relating to the laws and the gods, and the entire ordinances respecting sacred

δέκα βιβλία ἐκμανθάνει. περιέχει δὲ περί τε νόμων καὶ θεῶν, καὶ τῆς ὅλης παιδείας τῶν ἱερέων· ὁ γὰρ τοι προφήτης παρὰ τοῖς Αἰγυπτίοις, καὶ τῆς διανομῆς τῶν προσόδων ἐπιστάτης ἐστίν. δύο μὲν οὖν καὶ τεσσαράκοντα αἱ πάνυ ἀναγκαῖαι τῷ Ἑρμῇ γεγόνασι βίβλοι· ὧν τὰς μὲν λστ', τὴν πᾶσαν Αἰγυπτίων περιεχούσας φιλοσοφίαν, οἱ προειρημένοι ἐκμανθάνουσι· τὰς δὲ λοιπὰς ἕξ, οἱ παστοφόροι, ἱατρικὰς οὔσας, περί τε τῆς τοῦ σώματος κατασκευῆς, καὶ περὶ νόσων, καὶ περὶ ὀργάνων, καὶ φαρμάκων, καὶ περὶ ὀφθαλμῶν, καὶ τὸ τελευταῖον περὶ τῶν γυναικίων.

matters. For among the Egyptians the prophet presides over the distribution of the revenue; hence there are forty-two books of Hermes which are absolutely necessary. Of these, thirty-six, containing all the philosophy of the Egyptians, are learned by the above-mentioned officers: the remaining six, relating to medicine and the constitution of the body, and to its diseases and organs, and to pharmacy and the eyes, and lastly to woman, are learned by the pastophori.—*Clemens. Strom.* VI. 633.

The following passages from Clemens of Alexandria and Porphyry are illustrative of the different kinds of writing anciently practised in Egypt. The passage of Clemens is found to be strictly in accordance with the result of modern discoveries, which have brought to light the Enchorial, Hieratic, and Hieroglyphic inscriptions, and the different species of Hieroglyphics.

FROM CLEMENS.

Αὐτίκα οἱ παρ' Αἰ- Now those who are in-
 γυπτίοις παιδευόμενοι, structed by the Egyptians,
 πρῶτον μὲν πάντων τὴν first of all learn that system
 Αἰγυπτίων γραμμάτων of Egyptian writing, which is
 μέθοδον ἐκμανθάνουσι, τὴν called the **EPISTOLOGRAPHIC**
 ἐπιστολογραφικὴν καλου- [or enchorial]; secondly, the
 μένην· δευτέραν δὲ, τὴν **HIERATIC**, which is used by
 ἱερατικὴν, ἣ χρωῶνται οἱ the sacred scribes; thirdly and
 ἱερογραμματεῖς· ὑστά- lastly, the **HIEROGLYPHIC**. Of
 την δὲ καὶ τελευταίαν, this [last] one kind expresses
 τὴν ἱερογλυφικὴν ἥς ἡ its own meaning *by the first*
 μὲν ἐστὶ διὰ τῶν πρώτων *elements* [*alphabetically*];
 στοιχείων κυριολογικὴ ἢ but the other kind is *sym-*
 δὲ, συμβολικὴ· τῆς δὲ συμ- *bolical*. Of the symbolical,
 βολικῆς ἢ μὲν, κυριολογεῖ- one sort directly conveys
 ται κατὰ μίμησιν ἢ δὲ, its meaning *by imitation*;

ὡσπερ τροπικῶς γράφεται. ἡ δὲ, ἀντικρυς ἀλληγορεῖται κατὰ τινος αἰνιγμούς. Ἡλιον γοῦν γράψαι βουλόμενοι, κύκλον ποιούσι· Σελήνην δὲ, σχῆμα μνηοειδές, κατὰ τὸ κυριολογούμενον εἶδος· Τροπικῶς δὲ, κατ' οἰκειότητα μετὰγοντες καὶ μετατιθέντες· τὰ δ', ἐξαλλάττοντες· τὰ δὲ, πολλαχῶς μετασχηματίζοντες, χαράττουσιν. τοὺς γοῦν τῶν βασιλέων ἐπαίνους θεολογούμενοις μύθοις παραδίδόντες, ἀναγράφουσι διὰ τῶν ἀναγλύφων· Τοῦ δὲ κατὰ τοὺς αἰνιγμούς, τρίτου εἶδους, δεῖγμα ἔστω τόδε. τὰ μὲν γὰρ τῶν ἄλλων ἀστρῶν, διὰ τὴν πορείαν τὴν λοξὴν, ὄφρων σώμασιν ἀπέικαζον. τὸν δὲ Ἡλιον, τῷ τοῦ κανθάρου· ἐπειδὴ κυκλοτερές ἐκ τῆς βοείας ὄνθου σχῆμα πλασάμενος, ἀντιπρόσωπος κυλίνδει. φασὶ δὲ καὶ

another sort is written as it were *metaphorically*; while the remaining sort speaks *allegorically* as it were by means of ænigmas. Thus, [Imitatively,] when they would indicate the *Sun* they make a *CIRCLE*, and the *moon*, a *CRESCENT* by a form which conveys its own signification. But *Metaphorically*, they adopt some appropriate turn or transfer in their engravings, simply changing some things, but multifariously transforming others: thus in expressing the praises of their kings they invest them with the mythological attributes of the gods, by a transfer of their symbols. But of the third form, the *Enigmatical*, let this serve as an example: some of the stars, on account of the obliquity of their courses they portray by the bodies of *Serpents*; but the *Sun* by that of a *Beetle*, because it forms a globe of cow-dung, rolling it with its

ἑξάμηνον μὲν ὑπὸ γῆς·
 θάτερον δὲ τοῦ ἔτους τμη-
 μα, τὸ ζῶον τοῦτο ὑπὲρ
 γῆς διαιτᾶσθαι· σπερμαί-
 νειν τε εἰς τὴν σφαιραν, καὶ
 γεννᾶν· καὶ θῆλυν κἀνδα-
 ρον μὴ γίνεσθαι.

face averted : they say also that
 this creature lives six months
 under ground, but the other
 portion of the year above
 ground ; that it propagates by
 vivifying the beforementioned
 globe ; and that no female
 beetle is ever born.—*Strom.*
 V. 555.

FROM PORPHYRY.

Καὶ ἐν Αἰγύπτῳ μὲν
 τοῖς ἱερεύσι συνῆν, καὶ
 τὴν σοφίαν ἐξέμαθε καὶ
 τὴν Αἰγυπτίων φωνὴν·
 γραμμάτων δὲ τρισσὰς
 διαφορὰς, ἐπιστολογρα-
 φικῶν τε, καὶ ἱερογλυφι-
 κῶν, καὶ συμβολικῶν. τῶν
 μὲν κοινολογουμένων κατὰ
 μίμησιν, τῶν δὲ ἀλληγο-
 ρουμένων κατὰ τινὰς αἰ-
 νιγμούς.

Pythagoras travelled also
 among the Egyptians ; and
 in Egypt he lived with the
 priests, and learned from them
 the wisdom and language of
 the Egyptians, and the three
 kinds of writing, viz. the *epis-*
tolographic, the *hieroglyphic*,
 and the *symbolic*, the one
 conveying its meaning directly
 by imitation, the other alle-
 gorically, by means of ænig-
 mas. *De Vit. Pyth.* p. 8.

I N D E X

OF THE ABBREVIATIONS USED, AND EDITIONS REFERRED TO.

Al.—Alii.

Ald.—Aldine edition of Horapollo, 1505.

Anc. Fr.—Ancient Fragments, by I. P. Cory.

Arist.—Aristotle de Generatione et Corruptione.

Aug.—Augustine MS. quoted by De Pauw.

Bartoli.—Bartoli's Admiranda.

Boch.—Bochart's Hierozoicon.

Causs.—Caussin's Horapollo, 1631.

Champ.—Champollion's Pantheon, Precis, and Letters to Dacier.

Clem.—Clemens Alexandrinus' Stromata.

De Pauw, 1727.

Eusebius.—Præparatio Evangelica.

F.—A French Translation of Horapollo, 1574.

Hæsch.—Hæschel's Horapollo, 1595.

Jab.—Jablonski's Pantheon Ægyptiorum, and Glossarium.

Kirch.—Kircher's Obeliscus Pamphilius.

Klap.—Klaproth's Epistola ad Goulianoff.

Leem.—Leemans' Horapollo, 1837.

Mat. Hier.—Wilkinson's Materia Hieroglyphica.

Mer.—Mercer's Horapollo, 1548 and 1551.

Mor.—A MS. given by Morell to Mercer, and quoted by him.

Om.—Omit.

Par. A. B. C.—Three manuscripts in the library of the King of France, referred to by Leemans.

Par. Reg.—A manuscript in the library of the King of France.

Pier.—Pierius' Hieroglyphics, 1614—1626.

Plut.—Plutarch's Isis and Osiris.

Sh.—Sharpe's Vocabulary of Hieroglyphics, and Egyptian Inscriptions.

Salm.—Salmasius' Lexicon.

Tat.—Tattam's Coptic Lexicon.

Treb.—A Latin translation of Horapollo by Trebatius, 1515.

Vat.—The Vatican manuscript of Horapollo.



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