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50. H. 2.
THE
HIEROGLYPHICS
OF
HORAPOLLO NILOUS
THE

HIEROGLYPHICS

OF

HORAPOLLO NILOUS

BY

ALEXANDER TURNER COBB

LONDON

W. Nickolson

1835
THE

HIEROGLYPHICS

OF

HORAPOLLO NILOUS

BY

ALEXANDER TURNER CORY

FELLOW OF PEMBROKE COLLEGE
CAMBRIDGE

LONDON
WILLIAM PICKERING
M DCCLXXI
TO

LORD PRUDHOE,

THIS WORK

IS RESPECTFULLY INSCRIBED BY

HIS MOST OBEYING

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—Khōm, 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.
ΩΡΑΠΟΛΑΩΝΟΣ ΝΕΙΛΩΥ
ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΖΗΝΕΓΚΕ 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.
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.
I. HOW THEY DENOTE ETERNITY.

1. 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?
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.

† OYPO, in Coptic, signifies a king. Jab. Champ. Tat.—Morell suggests Obbatoq, as a derivative from Ἱύων, 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. kal.
¶ Qy. insert "Power!"
II. HOW THE UNIVERSE.

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.
HORAPOLLO.

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 ἐνιαυτὸν.

'Ενιαυτὸν δὲ βουλόμενοι 'When they would repre-
δηλῶσαι, Ἰσι, τοιτέστιγυν σent a year, they delineate

I. A year.

II. Isis Sorthis, from the ceiling of the Ramesseion.

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

* De Pauw proposes εἰς αὐτῶ, or εἰς αὐτὰ, which Leemans adopts. But it simply refers to the ancient doctrine of Generation and Corruption. See Arist. de Gen. et Cor.
naïka ἑωγραφοῦσιν. τῷ δὲ αὐτῶ, καὶ τὴν θεῖον σημαίνουσιν. Ἰσίς δὲ παρ' αὐτός ἐστὶν ἀστὴρ, Αἰγυπτιώτι καλούμενος Σῶθις, Ἔλληνιστὶ δὲ Ἀστροκύων, ὡς καὶ δοκεῖ βασιλεύειν τῶν λουτρῶν ἀστερῶν, ὅτε μὲν μείζων, ὅτε δὲ ἡσυχανατέλλων καὶ ὅτε μὲν λαμπρότερος, ὅτε δὲ, οὐκ οὕτως. ἔτι δὲ καὶ ἄδιότι κατὰ τὴν τοῦτον τοῦ ἀστρον ἀνατολὴν, σημεῖον μεθά σερί πάντων τῶν ἐν τῷ ἑναυτῷ μελλόντων τε- λεῖοι· τῇ διόπτερ οὖν ἁλό- γως τοῦ ἑναυτῶν, Ἰσίν λέγοντον καὶ ἑτέρως δὲ ἑναυτὸν γράφοντες, φοίνικα ἑωγραφοῦσιν, διὰ τὸ δέν- δρον τοῦτο μόνον τῶν ἀλ- λῶν κατὰ τὴν ἀνατολὴν τῆς σελήνης, μίαν βάιν γεν-

 Istis, i. e. a woman. By the same symbol they also represent the goddess. Now Isis is with them a star, called in Egyptian, Sothis, but in Greek Astrocyon, [the Dog-star]; which seems also to preside over the other stars, inasmuch as it sometimes rises greater, and at other times less; sometimes brighter, and at other times not so; and moreover over, because according to the rising of this star we shew all the events of the ensuing year: therefore not without reason do they call the year Isis. When they would represent the year otherwise, they delineate a palm tree § [branch], because of all others this tree alone at each renovation of the

* Ἀστρομύων, Par. C. Ald. Merc. Treb.
† ἵσθι 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.
moon produces one additional branch, so that in twelve branches the year is completed.

IV. HOW A MONTH.

γ' Πῶς μῆνα.

Μῆνα δὲ γράφοντες, 'To represent a month they βαίν ζωγραφοῦσιν, ἡ σελήνη ἐπετραμμένη eis tò or, the moon inverted.

i. ii. A month.

iii. The twelve months, divided into three seasons:

Season of Vegetation.

Season of Harvest.

Season of Inundation.

* Ald. Par C. Merc.—βάσις, al.
κάτω. βάϊν μὲν, τής προ-
ειρημένης ἐπὶ τοῦ φοινίκος
αἰτίας χάριν σελήνην δὲ
ἐπεστραφοῦσαν εἰς τὸ κά-
τω, ἐπειδὴ φασίν, ἐν τῇ ἀν-
ατολῇ πεντεκαίδεκα μοι-
θῶν ὑπάρχουσαν, πρὸς
τὸ ἀνω τοῖς κέφασιν ἐσχη-
ματίσθαι ἐν δὲ τῇ ἀπο-
κρούσει, τὸν ἀριθμὸν τῶν
τριάκοντα ἡμέρων πλη-
ρωσασαν, εἰς τὸ κάτω
τοῖς κέφασι νεώειν.

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.

Η' Ἐτὸς τὸ ἐνιστάμενον ἔτος.

'Ετος τὸ ἐνιστάμενον
'To represent the current
γράφοντες, τέταρτον ἁρά-
ρας γράφοντιν. ἔστι δὲ
'year, they depict [with the
sign of the year?] the fourth

1. Year as used in dates that refer to the reigns of kings
or ages of individuals.
2. 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 ἡ ἄρουρα, ἀν- χών ἐκατόν. Βουλόμενοι τε ἔτος εἰσεῖν, τέταρτον λέ- γουσιν. ἐπειδῆ φασὶ κατὰ τὴν ἀνατολὴν τοῦ ἄστρου τῆς Σώθεος, τῆς Ἀλκης ἀνατολῆς, τέταρτον ἥμερας προστίθενται, ὡς εἶναι τὸ ἔτος τοῦ θεοῦ, τρι- αμοσίων ἕξικοντα πέντε ἡμερῶν. Ὁ δὲν καὶ διὰ τε- τραετηρίδος περισσοῦν ἡμέ- ραν ἀρίθμοιν Ἀἰγυπτιοῖ· τὰ γὰρ τέσσαρα τέταρ- τα ἥμεραν ἀπαρτίζει.

* Par A. B. om. τὴν.  
† Substitute a square?  
‡ i.e. calculating according to Sothic time.  
† Salt 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 intercalated, 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.  
§ δὲ. Al.  
|| The period of four Julian years.
VI. WHAT THEY SIGNIFY BY DELINEATING A HAWK.

When they would signify God, or height, or lowness, or excellence, or blood, or victory, (or Ares, or Aphrodite,) [Hor or Hathor], they delineate a hawk. They symbolize 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 creatures: 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.
also it is, that under the form of a hawk, they sometimes depict the sun as lord of vision. And they use it to denote 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 directly upwards. And they use it as a symbol of lowness, because 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 excellence, because it appears to excel all birds—and for blood, because they say that this animal does not drink water, but blood—and for victory, because it shews itself capable of overcoming every winged creature; for when pressed by some more powerful bird, it directly turns itself in the air upon its

* dōkei, Mor.
BOOK I.

πτερὰ καὶ τὰ ὀπίσθια εἰς τὰ κάτω, τὴν μάχην τοι-εῖται. οὕτω γὰρ τὸ ἀντι-μαχόμενον ἄντι ὄσον, τὸ αὐτὸ ποιήσαι ἀδύνατον, εἰς ἡτταν ἑρχεται.

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.

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

1. The departing soul.
2. The hawk found sitting upon the mummy cases.
3. The external mummy case.
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.)*

'Areia de γράφοντες καὶ 'Aphrodite, duo ierasas dite (Hor and Athor), they ἔγραψαν ὄν τῶν ἀρ- 'delineate two hawks; † of

1. Hor or Horus.
11. Athor, Hathor, or Thiyhor, the Egyptian Venus.

* Aug. Par A. B. insert καὶ.
† To denote Hor, they delineate a hawk; and to denote Hathor,
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 Atum signifieth Horus's mundane house.

* ἀναχωρησίσα, Par C.
Baî, ψυχή τὸ δὲ ἦν, καρδία. ἦ δὲ καρδία κατ’ Αἰγυπτίως, ψυχῆς περίκολος· ὡστε σημαίνειν τὴν σύνθεσιν τοῦ ὀνόματος, ψυχὴν ἐγκαρδίαν. ἀφ’ οὗ καὶ ὁ ἱεραξ διὰ τὸ πρὸς τὴν ψυχὴν συμπαθεῖν, ὅδεν οὐ πίνει τὸ καθόλου, ἀλλ’ αἷμα, ὃ καὶ ἡ ψυχῇ τρέφεται.

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

η. Πῶς Ἀρεα καὶ Ἀφροδίτην.

Ἀρεα δὲ γράφοντες καὶ Ἀφροδίτην, δύο ἱερακᾶς δίτε (Hor and Atheta), they delineate two hawks;† of

1. Hor or Horus.
2. Atheta, Hathor, or Tythor, the Egyptian Venus.

* Aug. Par A. B. insert καὶ.
† To denote Hor, they delineate a hawk; and to denote Hathor, a
which they assimilate the male to Ares (Hor), and the female to Aphrodite (Hathor), for this reason, quod ex cæteris animantibus fæmina mari non ad omnem congressum obtemperat, ut in accipitrum genere, in quo etsi tricies in die fæmina a mare comprimatur, ab eo digressa, si in quamata fuerit paret îtreum. 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 Athôr signifies Horus's mundane house.


HORAPOLLO.

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, ἐκκορὶ κορὶ κορονῆ, though unacquainted with its import.

* Par Reg. om.
† Treb. omits the concluding sentence from ζῷα
‡ Par A. B. C. Mor. Leem.—κορώνην, al.
IX. HOW MARRIAGE.

6. Πῶς γάμον.

Γάμον δὲ δηλοῦντες, To denote marriage, they
dύο κορώνας πάλιν ζωγρα-
φούσι, τοῦ λεχθέντος χά-
ριν. again depict two crows, on
account of what has been
mentioned.

X. HOW AN ONLY BEGOTTEN.

i. Πῶς μονογένες.

Μονογένες δὲ δηλοῦντες, 'To denote an only begot-
ἡ γένεσιν, ἡ πατέρα, ἡ ten, or generation, or a fa-
κόσμον, ἡ ἀνδρα, καυθαρὸν ther, or the world, or a man,
ζωγραφούσι. μονογενὲς they delineate a SCARABÆUS.

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

* Produced by a single parent?
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

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† ἡ σελήνες ἡμέρα, Par C.  
‡ οὐδόγη, Mor. Aug. De Pauw.
BOOK I.

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 scarabaei, issue forth. The scarabaeus also symbolizes generation, for the reason before mentioned—and a father, because the scarabaeus 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 scarabaei, 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
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

† ἡ σιλήνες ἡμέρα, Par C.
‡ σοῦδος, Mor. Aug. De Pauw.
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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 scarabaei, issue forth. The scarabaeus also symbolizes generation, for the reason before mentioned—and a father, because the scarabaeus 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 scarabaei, 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
at the rising of the god, they are dilated, and in the middle of the day become round, and about sunset appear less brilliant: whence, also, the statue of the god in the city of the sun is of the form of a cat. Every scara-bœus also has thirty toes, corresponding 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 exaltation of this goddess. The third species is the one horned and Ibis formed,‡ which they regard as consecrated to Hermes [Thoth], in like manner as the bird Ibis.

‡ 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.

1a. Τί γυ̣πα γράφοντες δηλούσι.

Μητέρα δὲ γράφοντες, η βλέψιν, ἡ ὀριον, ἡ πρό-
γνωσιν, ἡ ἐνιαυτὸν, ἡ οὐ-
ρανιαν,* ἡ ἐλεήμονα, ἡ Ἄθηναν, ἡ Ἡραν, ἡ δρα-
χιᾶς δύο, γυ̣πα ζωγρα-
φοῦσι. μητέρα μὲν, ἀναει-
δὴ ἀφρέν ἐν τοῦτῳ τῷ γέ-
νει τῶν ζώων οὐχ ὑπάρ-
χει. ἡ δὲ γένεσις αὐτῶν,
γίνεται τρόσῳ τοιμάζει.
οταν ἰργαζὴ ἁρδὸς σύλ-
λιψιν ἡ γυ̣π, τὴν φύσιν
εἰαυτῆς ἀνοίξασα αφὸς
βορεανάνεμου, ὡσ' τοῦτον
ἀνεύεται ἐκ τῆς ἡμέρας πάν-

1. Mother.  2. Victory.  3. Lower Egypt.

* Treb. om.
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 thereby 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 ψί, to παραγινομένη.
tioned, and because it looks towards that army which is about to have the greater number killed, and be defeated, reckoning on its food from their slain: and on this account the ancient kings were accustomed to send forth observers 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 completed, are exactly apportioned by the habits of this creature; 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 bringing up its young, but pre-

* ἡ τῆς προσωρινῆς αἰτίας χάριν ἢ ὅτι . . . . πυκτίδα γενομένη, ἢ ἐν ἄγρῃ, Par A.—ἡ τοῖς προσωρινοῖς χάριν . . . . πι πυκτίδα γεγομένη, ἢ ἐν ἄγρῃ, Par B.
† ὑποτιμόνυς, Merc. Ald. § Treb. am. from ἐντεύθεν.
‡ Ald. om. εἰκοσι.
HORAPOLLO.

Φοροῦσα, μήτε τρέφουσα,
παρασκευάζουσα δὲ ἱαυ-
τὴν εἰς ἑτέραν σύλληψιν-
τὰς δὲ λοισάσα πέντε τοῦ
ἔτους ἡμέρας, ὡς ἡ ἀφο-
εῖπον, εἰς τὴν τοῦ ἀνέμου
ὀχύρων καταναλίσκει. ἐ-
λεύμονα δὲ, ὅπερ δοκεῖ
παρὰ τοῖς ἐναγίωδαῖς
ὑπάρχειν, ἐπεὶ τοῦτο τὸ
ζῷον πάντα ἀναφεῖ. ἡ-
ναγκάσθησαν δὲ τοῦτο
γράψαι, ἐπεὶ ἐν ταῖς
ἐκατον εἰκοσι; ἡμέρας,
ἐν αἷς τα ἑαυτῆς ἐκτρέφει
τέκνα, ἐπὶ πλεῖον οὐ πέ-
τετει, περὶ δὲ τοῖς νεο-
σοῦς καὶ τὴν τοῦτον τρο-
φὴν ἀσχολεῖται. ἐν αἷς
ἀποφέρεσαν τροφῆς, ἡν
παράσχεται τοῖς νηπίοις,
τὸν ἑαυτὸς μηδὲν ἀνατε-
μοῦσα, παρέχει τοῖς τέκ-
νοις τοῦ αἴματος μετα-
λαμβάνειν, ὡς μὴ ἀποφέ-
ρεσαντα τροφῆς ἀναρεθή-
paring itself for another con-
cepcion;† and the remaining
five days of the year, as I have
said before, it devotes to ano-
ther impregnation by the wind.
It symbolises also a compassion-
ate 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 in-
duced 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 dur-
ing 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 nourish-
ment:—and Athena [Neith],
and Hera [Satē], because

* Ald. om. εἰκοσι.

† This division appears to intimate the three seasons of the
Egyptian year,—four months of Vegetation, four months of Harvest,
and four of the Imundation, and the five epagomene consecrated as
the birthdays of the gods.
BOOK 1.

ναι. Ἄθηνᾶν δὲ καὶ Ἡ-
φαν, ἐπειδὴ δοκεῖ παρ
Αἰγυπτίοις, Ἄθηνᾶ μὲν
tο ἀνω τοῦ οὐρανοῦ ἡμιο-
φαῖριον ἀπειληφέναι τὸ
de κάτω, Ἰρα. οὗ οὰ
ἐντοσον ἥγονται ἄρσεν-
κῶς δηλοῦν τὸν οὐρανὸν,
Ἠηλικῶς μὲν τοῦ τῆν οὐ-
ρανὸν. * διότι καὶ ἡ γένε-
σις ἦλιον καὶ σελήνης καὶ
tῶν λοιπῶν ἀστερῶν, ἐν
cατῷ ἀποτελεῖται, ὡσερ
cετί θελείας ἔργων. καὶ
tὸ τῶν γυνῶν δὲ, ὡς προ-
εἶπον, γένος, θελείων ἐστὶ
γένος μόνον. † δὲ ἦν ἀιτία
καὶ παντὶ θελικῷ ζωδίῳ
οἱ Αἰγυπτιοὶ γῆσα ν ὡς
βασιλείων ἐπίτιθεσιν,
ἄφι οὐ καὶ πάσαν θεᾶν,
πάντα μὴ περὶ ἐκάστης γρά-
φων, μονών τῶν λόγων, ..
. . . Αἰγυπτιοῖς, μετέρα
οὖν † βέλοντες σμήναι,
γῆσα ξωγραφοῦσι μὴ τὴ
γάρ ἐστὶ θελικοῦ γίγαντος.
οὐρανίαν δὲ, οὗ γὰρ ἄρειν-

* Ald. Treb. Caus. om. from Ἑηλικῶς. † μόνον, Par A.
† De Pauw. sugg. οὐςαν.
cei αἰθοῖς τὸν οὐρανὸν λέγειν, καθὼς προείτον. ἐπεὶ τοῦτον ἡ γένεσις ἐκεῖθεν ἐστὶ. Δραχμὰς δὲ δύο, διότι παρὰ Ἁγγελίας μονάς ἐστιν αἱ δύο δραχμαί.† μονᾶς δὲ, πάντος ἀριθμοῦ γένεσις. εὐλόγως οὖν δύο δραχμαίς βουλευμενοί δηλώσαι, γυνὴ γράφουσιν, ἐπεὶ μήτηρ δοκεῖ καὶ γένεσις εἶναι, καθὰ περὶ καὶ η μονᾶς.

νιαν) 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 drachmas, because among the Egyptians the unit [of money] is the two drachmas,† and the unit is the origin of every number, therefore when they would denote two drachmas, they with good reason depict a vulture, inasmuch as like unity it seems to be mother and generation.

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 ἡμισὺ τοῦ διδράχμου.
XII. HOW THEY DENOTE HEPHÆSTUS [PITHAH.]

To denote Hephaestus ['Pithah], 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 Athena [Neith] however they also depict a vulture) and, according to them, these are the only Gods who are both male and female.||

1. Neith, Athena, or Minerva.

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

III. Pithah Socari.

* To denote Phthah, they delineate a scarabæus; and a vulture, to denote Neith?
† υπάρχοντος κάνθαρον γράφωσιν, Par A. B.
‡ De Pauw suggests the insertion of τὸν κάνθαρον, καὶ ἐπὶ τοῦ Ἡφαίστου.

|| See c. 10 and 11.
XIII. WHAT THEY INTIMATE WHEN THEY DEPICT A STAR.

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. ἐγκόσμον and τὴν νίκην προστάσσει ὦ.
BOOK I.

...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.

id'. Τί κυνοκέφαλον γράφοντες δηλοῦσιν.

Σελήνην δὲ γράφοντες, ἡ οἰκουμένη, ἡ γράμματα, ἡ ἱερεία, ἡ ὀργὴ, ἡ κόλυμβος, κυνοκέφαλον ζωγραφοῦσι. σελήνην μὲν, ἐπειδὴ τὸ ζῶον τούτο, συμπάθειαν τινὰ πρὸς τὴν τοῦ θεοῦ σύνοδον ἐκτύσα- To denote the moon, or the habitable world, or letters, or a priest, or anger, or swimming, they pourtray a CYNOCEPHALUS. And they symbo-

1. Ioh or Pooh, the Moon, a form of Thoth.
2. A common symbol of Thoth.

• νικοῦμενοι, Ald.  † Treb. om.
HORAPOLLO.

to, ὅταν γὰρ ἐν τῷ μέρει τῆς ὥρας, ἢ σελήνη χυνο-
δεύοσα ἥλιω ἀφώτιστος γέννηται, τότε ὁ μὲν ἄρσεν
κυνοκέφαλος οὐ βλέπει, οὐδὲ ἐσθείει· ἀχθείσι δὲ
eἰς τὴν γῆν νευεκάς, καθάπερ σεθῶν τὴν τής σε-
λήνης ἀρπαγήν. ἡ δὲ Ἡ-
λεία μετὰ τοῦ μὴ ὀραῖ,
καὶ ταυτὰ τῷ ἀφρέπι πάση-
κειν, έτι δὲ καὶ ἐκ τῆς
ἴδιας φύσεως αἰμάσσεται.
διὸ καὶ μέχρι τοῦ νῦν ἐν
τοῖς ἱεροῖς τρέφονται κυ-
νοκέφαλοι, ὡς ἐς αὐτῶν
γινώσκεται τὸ ἱλιού καὶ
σελήνης μέρος τῆς συνόδου.
οἰκουμένην δὲ, ἐπειδὴ ἐς-
δομίκοντα δύο χώρας τὰς
ἀρχαίας φασὶ τῆς οἰκου-
μένης εἶναι. τοῦτοι δὲ
τρεφομένους ἐν τοῖς ἱεροῖς
καὶ ἐπιμελείας τυγχά-
νοντας, οὐ, καθάπερ τὰ
λοιπὰ ζῶα ἐν ἡμέρᾳ μιᾷ
tελευτᾷ, οὕτω καὶ τοῦτοι.

tion with the god. For at
the exact instant of the con-
junction of the moon with the
sun, when the moon becomes
unillumined, then the male
Cynocephalus neither sees, nor
eats, but is bowed down to the
earth with grief, as if lament-
ing 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 emit-
mit: 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 conjunc-
tion 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 ani-
mals, when brought up in the
temples, and attended with

* Treb. om. ἐν τῷ μέρει τῆς ὥρας.
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 con- scrated 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 νεθθούμεγον.
† Αἰγυπτιώτας, Ald. Merc. Par C. Leem.
‡ ἐγγράφει, Par C. Ald. Merc. Pier. || Sacred scribe.
even any food that is fishy, like the priests. And it is born circumcised, which circumcision 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 animals 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.—ἀργον, al.
† Treb. om. from ἐν δὲ καὶ.
‡ De Pauw suggests—ῥῷ παραφέρεται, μόνον δὲ τοῦτο, εἰς ἐν τόπον προφήτηται πορευόμεναι, κολυμβᾶ κατὰ μηδὲν τῷ ῥῷ 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.

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.

Ismeria Dvo* palin

Again, to signify the two
Equinoxes they depict a sitt-
ing 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 du-
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 posi-
tion between the last and first months of the year.

* δέ, Ald. Merc. Pier.
καθήμενον γλύφοντι. ἐκ δὲ τοῦ μορίου αὐτοῦ* ὕδωρ ἐπιρρέον ποιοῦσιν ἐπεὶ ὅστερ προείπον, τὰς τῆς ἱσπερίας ὄφυσα σημαίνει ὄφρας. ἢνα δὲ μὴ εὐρύτερον τὸ [ὕδωρ - - - †] κατασκευάσμα [τα] ἱπάρχῃ. διὸ οὐ τὸ ὕδωρ εἰς τὸ ὁρολόγιον ἀποκρίνεται, μὴ δὲ πάλιν στενότερον, ἀμφιοτέρων γὰρ χρεία. τὸ μὲν γὰρ εὐρύτερον, ταχέως ἐκφέρον τὸ ὕδωρ, οὗς ἐνωσὶν τὴν ἀναμέτρησιν τῆς ὄφρας ἀποτελεῖ τὸ δὲ στενότερον, κατ’ ὅλγον καὶ βραδεωσὰπολύων τὸν κρουόν,† ἐως τῆς ὄφρας τρίχα διείσαντες,§ πρὸς τὸ ταύτης πάχος, σίδηρον κατασκευάζουσι πρὸς τὴν προκειμένη χρείαν. τοῦτὸ 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

† Mor. inserts μορά in the lacuna.—ὕδωρ μορά, 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 γὰρ.
§ διάφραντες, Ald. Merc.—διάφραντες, Par C.
tube adapted to the circumstances 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.

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

* Al. om. óc—Al. om. kai.
BOOK I.

μὲν κόρας πυρόδεις, τὸ
δὲ πρόσωπον, στρογγύλον,
καὶ περὶ αὐτὸ ἀκτίνοις
τρίχας, κατὰ μμποσιν
ἕλιον. θεῖον καὶ ὑπὸ τῶν
Θόνον τοῦ Ὅρου, λέοντας
ὑποτέθεασι, δεικνύεις τὸ
πρὸς τὸν θεὸν τοῦ ἔως
σύμβολον. Ἠλιος δὲ ὁ Ὅρος
ἀπὸ τοῦ* τῶν ὁρῶν κρα-
τείν.†

XVIII. HOW THEY DENOTE STRENGTH.

 imposes akhn gráphontes,
λέοντος τὰ ἐμπροσθεν ὄω-
γραφοῦσι, διὰ τὸ εὐφε-
νετερα αὐτῶ ὑπάρχειν
ταῦτα τὰ μέλη τοῦ σώ-
ματος.

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 "Vetrix," as it occurs in Nitocris or Neith
vetrix.

* Ald. Merc. Par. C. om.  † Treb. om. from ἡλιος.
XIX. HOW THEY DENOTE A WATCHFUL PERSON.

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.

1. Watchful.

ii. 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 Napa, now Gebel Burkel.

* Γρηγορότητα, Mor.
XX. HOW THE TERRIBLE.

κ'. Πῶς φοβερόν.

Φοβερόν δὲ σημαίνοντες, τῶν αὐτῶν χρῶνται σημείω, ἐπειδὴ ἀλκιμότατον ὑπάρχον τούτο τὸ ζώον, πάντας εἰς φόβον τοὺς ὁρῶντας φέρει.

To signify the terrible they make use of the same symbol,* because this animal, being the most powerful, terrifies all who behold it.

XXI. HOW THE RISING OF THE NILE.

κά. Πῶς Νείλου ἀνάβασιν.

Νείλου δὲ ἀνάβασιν σημαίνοντες, ὁ ναυλοῦσιν Αἰ-

To signify the rising of the Nile, which they call in the

1. The Inundation.
2. Lord of the waters of the Nile, a title of Kepeh.—Sh. 781.
3. A figure from a tomb at Thebes; the symbols of heaven and earth, with drops distilling between them.
4. The sign of the months of the inundation.—Noun.

* See Chap. xviii.
Egyptian language NOUN, and which, when interpreted, signifies New, they sometimes pourtray a LION, and sometimes THREE LARGE WATER-POTS, and at other times HEAVEN AND EARTH GUSHING FORTH WITH WATER. And they depict a LION, because when the sun is in Leo it augments 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 presided over the sacred works, have made the spouts [?] and passages of the sacred fountains in the form of lions.††

* Νόυμ, Treb.
† Treb. om. from ὑδρίας.
‡ Par A. B. Mor. substitute Θεοῦ.
§ Treb. om. the next 25 lines to κάλωσι.
|| ἐμμενών, omitting τοῦ ἡλίου, Par A. B. Loem.
¶ Ald. Merc. om. and Par C. leaving a lacuna.
** προστραταί, Par A. B. C. Ald. Merc.
†† The Lion’s head is commonly used as a waterspout in the temples of Egypt.
Therefore, even to this day in prayer for an abundant inundation— And they depict three waterpots, or heaven and earth gushing forth with water, because 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, because according to them there is a triple cause of the inundation. 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 inundation—

* Mor. supplies καὶ ἐν χαρίσιν γέμοντες τὸν οἶνον ζώων λέοντα, Par A. B. καὶ ἐν τῶν χαρίσιν γέμοντες τὸν οἶνον ζώων λέονταν.
† Ald. Par C. om. μὲν ύδρειον, leaving a lacuna.
‡ Treb. om. from ὡς τε ημένοντος.
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.

κ'ς. Πῶς Αἰγυπτον γράφουσιν.

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. Αἰγυπτος, the Nile? or Egypt after the inundation?
XXIII. HOW A MAN THAT HAS NOT TRAVELLED ABROAD.

κυ'. Πῶς ἀνθρωπον μὴ ἀποδημήσαντα.*

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

XXIV. HOW AN AMULET [PROTECTION.†

κδ'. Πῶς φυλακτήριον.

Φυλακτήριον δὲ γράφω- When they would denote an
feiv 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.

† Mr. Birch has suggested, that φυλακτήριον has been substituted by Horapollo for φάλακα, a Guard or Protector; which is extremely happy.
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 inscriptions they protect themselves with the two heads.

XXV. HOW THEY DENOTE AN IMPERFECT MAN.

κέ. Πώς ἄνθρωπον ἀπλαστὸν γράφουσιν.

"Ἀπλαστὸν δὲ ἄνθρωπον γράφοντες, θάτραχον ζω-γραφοῦσιν ἐπειδή ἡ τοῦ-του γένεσις ἐκ τῆς τοῦ

1. 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.
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.

κυ. Πῶς ἀνοιξιν.

"Ἀνοιξιν δὲ Θέλοντες ἐπιλῶσαι, λαγωνίῳ ζωγραφοῦσι: διά το πάντοτε τοῦ ὀφθαλμοῦ ἀνευμόνας ἑχειν τοῦτο τὸ ἔτοιμον.

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. Πώς τὸ λέγειν.

Τὸ λέγειν δὲ γράφοντες, γλῶσσαν ἑγεραφοῦσι, καὶ ὑφαίμον ὀφθαλμὸν· τὰ μὲν πρωτεὰ τῆς λαλίας, τῇ γλώσσῃ μερίζοντες, τὰ δευτερεῖα δὲ ταύτης, τοῖς ὀφθαλμοῖς· οἷων γὰρ ὅτε λόγοι τελεῖσι τῆς ψυχῆς καθεστήκασι πρὸς τὰ κυνήματα αὐτῆς συμμετα- γαλλοντες· εἰπερκαὶ ἐτέρα λαλια παρ’ Ἀἰγυπτίως ὄνομαζεται· ἐτέρως δὲ τὸ λέγειν σημαίνοντες, γλῶσσ—

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

1. 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, ὑπαί τὸν ὀφθαλμὸν—an eye beneath.
† Treb. om. from εἴπερ.
σαν καὶ χείρα ὑποκάτω
γράφουσιν· τῇ μὲν γλώσσῃ
τὰ πρωτεῖα τοῦ λόγου
φέρειν διδωκότες, τῇ δὲ
χειρὶ, ὡς τὰ τῆς γλώσσης
βουλήματα ἀνυώσῃ, τὰ
dεύτερα.

XXVIII. HOW DUMBNESS.

κ. Πῶς ἀφωνίαν.

Αφωνίαν δὲ γράφουσιν,
ἀριθμὸν ἄλε.† γράφουσιν,
δὲ τριετοὺς ἐστὶ χρόνον
ἀριθμὸς, ἐν τριακοσίων ἕξι
πενταετεῖς ἡμερῶν τοῦ
ἐτοὺς ὑπάρχοντος· εἴρ ὅν
χρόνον μὴ λαλήσαν τὸ
παιδίον σημειώθαι ὡς πα-
ραπεποδισμένον τῇ γλώ-
σῃ.

* ρι Ald.—φι Par A. B. and Caus.

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.
XXIX. HOW A VOICE FROM A DISTANCE.

κθ. Πῶς φωνὴν μακρόθεν.

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.

Ἀρχαιογονίαν δὲ γράφοντες, παπύρου ζωγραφοῦσι δέσμων διὰ τοῦτον δηλοῦντες τὰς πρῶτας τροφὰς. τροφῶν γὰρ οὐκ ἂν τις εὑρόι, ἡ γονίς, ἀρχὴν.

To denote ancient descent they depict a bundle of papyrus, and by this they intimate the primeval food; for no one can find the beginning of food or generation.

A roll of papyrus.
XXXI. HOW TASTE.

λά. Πώς γεύσιν.

Γεύσιν δὲ δηλούντες, ἀρχὴν στόματος ζωγραφοῦσιν ἐπειδὴ πᾶσα γεύσις μέχρι ταῦτης σώζεται. γεύσιν δὲ λέγω τελεῖαν. γεύσιν δὲ μὴ τελεῖαν δηλούντες, γλώσσαν ἐπὶ ὀδόντων ζωγραφοῦσιν, ἐπειδὴ πᾶσα γεύσις τούτοις τελεῖται.

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.

ἄσ. Πώς ἰδονήν.

Ἡδονήν δὲ δηλοῦσαι When they would represent βουλόμενοι δεκαεξήνδεκαμοῦ δράματος τοῦ ἱεροῦ 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."
BOOK I.

των τῶν ἐτῶν, ἀρχὴν τῆς πρὸς γυναικῶν συνουσίας καὶ πρὸς τέκνα γενέσεως, οἱ ἀνδρεῖς ἔχουσι.

begin to hold commerce with women, and to procreate children.

XXXIII. HOW SEXUAL INTERCOURSE.

λγ'. Πῶς συνουσίαν.

Συνουσίαν δὲ δηλούντες, δύο δεκαεξ ἄριθμοὺς γράφουσιν. ἐπειδὴ γὰρ ἄντα δεκαεξ ἢδονὴν εἰπομεν εἰναι ἢ δὲ συνουσία, ἐκ δύο ἢδονῶν συνέστηκεν, ἐκ τε τοῦ ἀνδρὸς, καὶ τῆς γυναικὸς διὰ τούτο τὰ ἀλλα δεκαεξ προσγράφουσι.

To denote sexual intercourse they depict two Numbers 16. Cum enim sedecim voluptatem esse diximus; congressus autem, duplici congressus autem, duplici constet, maris ac feminae, voluptate, propterea alia sedecim adscribunt.

* Mor. Par. A. Pier. Leem.—δεκαεξ ἢδονῶν, Par. B.—τέκνα ιξ ἢδονῶν, Al.
XXXIV. HOW A SOUL CONTINUING A LONG TIME HERE.

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.
BOOK I.

πάντων γὰρ ἐπιθαΐνει, καὶ scrutinises all, hence he is called
πάντα* ἐξερευνᾶ ὁ ἥλιος. . . . . . Polys|| (much).
eἰθ' οὔτω Πολύς† - - -‡
ὀνομασθῆσθαι.§

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

λὲ. Πῶς τὸν χρονίως ἀπὸ ξένης ἐπιθυμοῦντα.

Καὶ τὸν χρονίως δὲ ἀπὸ ξένης ἐπιθυμοῦντα
dημοῦντες, πάλιν φοίνικα
tὸ ὄριον ζωγραφοῦσιν.
οὔτος γὰρ εἰς Ἀἰγυπτον,
ἐπὰν ὁ χρόνος τοῦ μοιρι-
δίου αὐτὸν καταλαμβάνειν
μέλλῃ, διὰ πεντακοσίων
ἐτῶν παραγίνεται· καὶ
ἀποδοῦσι ἑαυτὸν ἑντὸς
τῆς Ἀἰγυπτοῦ τὸ χρῶν,
κηδεύεται μοστικῶς· καὶ
οσα ἐπὶ τῶν ἀλλῶν ἱερῶν
ζώων Ἀἰγυπτίων τελοῦσιν,

To denote a man returning
home after a long time from
a foreign land they again de-
lineate the Φίλενίς the bird:
for this creature, after an in-
terval of 580 years, when the
time of death is about to over-
take him, returns to Egypt,
and as soon as he pays the
debt of nature in Egypt, he is
mystically served with funeral
rites; and whatever rites the
Egyptians pay to the rest of
the sacred animals, the same

* Mor. Leem.—πάντας, Al.
† Hæsch. conjectures πολυφθαλμὸς as an epithet of the sun.
‡ Qy. πολυχρόνιος.
† Ald. and Par. A. leave no lacuna.
§ Treb. om. from εἰθ'.
|| Phanes? Apollo.
¶ See a similar relation in Tacitus Ann. vi. 28.
taúta kai τῷ φόινικὶ ὑπάρχειν οφείλει. λέγεται γὰρ μᾶλλον τῶν ἄλλων ἀνθρώπων ἡλίῳ χαῖρειν.|| ὑπ' Αἰγυπτίων,† διὸ καὶ τὸν Νεῖλον αὐτοῖς πλημμυρεῖν, ὑπὸ τῶν Σερμότητος τοῦτον τοῦ Θεοῦ περὶ οὗ μικρὸν ἐμπροσθεν ὁ λόγος ἀποδοθῆται; σοι παρ' ἡμῶν.§

XXXVI. HOW THEY DENOTE THE HEART.

καρδίαν βουλόμενοι γράφουσι. When they would denote the heart they 'delineate the to γὰρ ζων Ἑρμῆς ὁμοίως- tais, πάσης καρδίας καὶ 'Ibis; for this animal is con- sacrated to Hermes [Thoth],

Ibis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.
|| ἡλιος χαῖρων, Par. A.† Mer. suggests ἐπ Ἀιγυπτίου.—Hesch. τοῦ Ἀιγυπτίους.—De Pauw suggests ὄρνεων for ἀνθρώπων, and Treb. reads so.‡ Mer. De Pauw suggests ἀπεδόθη.
§ Treb. om. from peri ou.
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.

λ'. Πώς παιδείαν.

Παιδείαν δὲ γράφοντες, oúρανον δρόσον βάλλοντα ζωνραφοῦσι· δηλοῦντες, ὅτι ὁσπερ δρόσος πίπτουσα, εἰς πάντα τὰ φυτὰ χωρεῖ, καὶ τὰ μὲν φύσιν ἔχοντα ἀπαλάνεσθαι, ἀπαλύνει, τὰ δὲ σκληρὰ μένοντα ἐκ τῆς ἰδίας φύσεως, ἀδυνατεῖ το ἀυτὸ τοῖς ἐτέροις ἐκτελεῖν ὑπὸν καὶ ἐπὶ τῶν ἀνθρώπων, ἡ μὲν παιδεία κοινὴ καθεστηκεν, ἀντέρ ό μὲν εὑρίης,

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. ἐπειδή.
† 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.
tauta kai to φωίνικι
υπάρχειν ὀφείλει. λέγεται
γὰρ μᾶλλον τῶν ἄλλων
ἀνθρώπων ἡλιός χαίρειν
ὑπ' Ἁγιοτιῶν, ἡ δὲ καὶ
τὸν Νείλον αὐτοῖς πλημ-
μερείν, ὑπὸ τῆς θερμότη-
τος τούτου τοῦ θεοῦ περί
ου μικρὸν ἐμπρόσθεν ὁ
λόγος ἀποδοθέντας; 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-
coursed with you a short time
since.

XXXVI. HOW THEY DENOTE THE HEART.

καρδιαν βουλόμενοι
γράφειν, ἦν ζωγραφοῦσι.
τὸ γὰρ ζῶον, ἑρωτὶ όμειω-
tαι, πάσης καρδίας καὶ

Ivis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.
|| ήλιος χαίρων, Par. A.
† Mer. suggests ἐπ' Ἁγιοτιῶν.—Hæsch. τον Αἰγυπτίους.—
De Pauw suggests ὄρνεων for ἀνθρώπων, and Treb. reads so.
‡ Mer. De Pauw suggests ἀπεδόθη.
§ Treb. om. from περί οὖ.
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.

λς. Πος παιδειαν.

Παιδειαν δε γράφοντες, οὔραιον δρόσον βάλλοντα ξωγραφούσι. δηλοῦντες, ὅτι ὄσπερ δρόσος πίπτουσα, εἰς πάντα τὰ φυτὰ χωρεῖ, καὶ τὰ μὲν φύσιν ἐχοντα ἀπαλύνεσθαι, ἀπαλύνει, τὰ δὲ σκληρὰ μένοντα ἐκ τῆς ἴδιας φύσεως, ἀδυνατεὶ τὸ ἀντὸ τῶν ἐτέρων ἐκτελεῖν οὕτω καὶ ἐπὶ τῶν ἀνθρώπων, ἡ μὲν παιδεία κοινὴ καθεστηκεν, ἦντερ ὁ μὲν εὐφυὴς,

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. ἐπειδῇ.  
† 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.
taumata kai to phoiniky
uparxen ophelie. legetai
gar mallo ton zilow
anthropon helw xairein
up Aiunikton, di kai
ton Neilon autois plhmmurein, upo this Demotetos
tos toutou ton Theou peri
ou mikron emprosethe o
logos apoddhsetai; sou
par hmoyn.

XXXVI. HOW THEY DENOTE THE HEART.

καρδίαν βουλόμενοι
γράφειν, ἦσιν ζωγραφοῦσιν.
τὸ γὰρ ζῶον, Ἐρμῆ ωμείω-
tai, πάσης καρδίας καὶ
Ibis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.
|| ἡλιος χαίρων, Par. A.
† Mer. suggests ἐν Αἰγυπτίων.—Hæsch. τοὺς Αἰγυπτίους.—
De Pauw suggests ὀρνευν for ἀνθρώπων, and Treb. reads so.
‡ Mer. De Pauw suggests ἀπειδῆ.
§ Treb. om. from peri ou.

are due to the Phœnxix: *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-
coursed with you a short time
since.

λε'. Πῶς καρδίαν γράφουσι.

When they would denote
the heart they 'delineate the
Ibis; for this animal is con-
secrated to Hermes [Thoth],
παιδείαν δὲ γράφοντες,
οὕραν δὲ δρόσον βάλλοντα
ζωγραφοῦσι· δηλοῦντες,
ὅτι ὁσπερ δρόσος πίπτουσα,
εἰς πάντα τὰ φυτὰ
χωρεῖ, καὶ τὰ μὲν φύσιν
ἐχοντα ἀπαλύνονται· ἀ-
παλύνει, τὰ δὲ σκηνᾶ
μένοντα ἐκ τῆς ἱδίας θύ-
σεως, ἀδυνατεῖ τὸ ἀντὸ
toῖς ἐτέροις ἐκτελεῖν σῶτω
καὶ ἐπὶ τῶν ἀνθρώπων,
ἡ μὲν παιδεία κοινή καθέ-
στησεν, ἵνα περ ὁ μὲν εὔφυὴς,

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. ἐπείδη.
† Mor. ἀμέρης.
‡ 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.
HORAPOLLO.

a man of a disposition less docile is incapable of doing so.

XXXVIII. HOW THE EGYPTIAN LETTERS.

α'': Πῶς Αἰγύπτια γράμματα.

Αἰγύπτια δὲ γράμματα δηλοῦντες, ἡ ἱερογράμματεα, ἡ πέρας, μέλαι, καὶ κόσκινον, καὶ σχοινίου ψωγραφοῦσιν. Αἰγύπτιος μὲν γράμματα, διὰ τὸ τούτος πάντα παρ' Αἰγύπτιοις τὰ γραφόμενα ἐκτελεῖσθαι. σχοινίς γὰρ γράφουσι, καὶ οὐκ ἄλλω τινὶ. κόσκινον δὲ, ἐπειδὴ τὸ κόσκινον πρῶτον ὑπάρ-

1. Inkstand: the ink and reeds, with one of which Thoth is writing, are placed in the cavities of the inkstand.
2. A royal scribe.
3. Thoth, the sacred scribe, is usually in this position, behind Osiris in the judgment of the dead.
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 səbə,§ 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 Abūres, 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 δ.
§ səbə in Coptic denotes learning.—Champ.
XXXIX. HOW A SACRED Scribe.

αθ. Πώς ἱερογραμματέα.

'Ἡ ἱερογραμματέα δὲ πά-λιν, ἡ σφραγίζω, ἡ ἑνταφιαστήν, ἡ σγιάνα, ἡ ὄσφρησις, ἡ γέλωτα, ἡ πταμοῦν, ἡ ἄρχην, ἡ δικαστήν. Βουλόμενοι γράφειν, κύνα γραφοῦσιν. ἵππες πόνοις διδάσκοντο καὶ ἱερογραμματέας τελείοι γίνονται, χρή τολοτα μελετάν, ὕπακτειν τε συνεχῶς καὶ ἀπηγαγοῦσθαι, μηδενείπ.

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,

1. Anubis on a tomb.
2. Anubis as an embalmer.

* Treb. om.
† Treb. om. ἡ ἄρχην ἡ δικαστήν.
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.

† Par. A. B. Leem.—Al. insert δὲ.
§ Treb. 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.
Section: HOW A SACRED Scribe.

λβ. Πώς ἱερογράμματεά.

Ἰερογράμματεά δὲ πάλιν, ἡ προφήτην, ἡ ἐνταφιαστήν,· ἡ σπλήνα, ἡ ὀσφυσιν, ἡ γέλωτα, ἡ πταρμόν, ἡ ἄρχην, ἡ δικαστὴν† βουλόμενοι γράφειν, κύνα γεωγραφοῦσιν. Ἔργον ἱερογραμμάτεα μὲν, ἐπειδή περὶ τὸν βουλόμενον ἱερογραμμάτεα τέλειον γίνεσθαι, χρὴ πολλὰ μελέταν, ὡς ἔκτεινε τὰς συνεχῶς καὶ ἀπωγριῶσθαι, μονενι

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,

1. Anubis on a tomb.

* Treb om.

† Treb. om. ἡ ἄρχην ἡ δικαστήν.

II. Anubis as an embalmer.
προσκαριζόμενον,* ὁσ- περ οἱ κύνες. προφήτην
dὲ, ἐπειδὴ ὁ κύων ἄτενίζει
παρὰ τὰ ἄλλα τῶν ζώων
eἰς τὰ τῶν Ἑθῶν εἶδωλα,
καθάπερ προφήτης. ἐν- ταφιαστὴν δὲ τῶν ἱερῶν,
ἐπειδὴ καὶ οὗτος γυμνά
καὶ ἀνατεμμημένα ἔωρει
tὰ ὑπ᾽ ἄντων κηδευόμενα
eἰδωλα. ἵσπλήνα δὲ, ἐπει-
δὴ τῶν τὸ ζῶον μόνον
παρὰ τὰ ἑτέρα, ἐλαφρό-
τερον ἔχει, εἰτε βάνατος
ἀντὶ, εἰτε μανία περι-
πέσοι, ἀπὸ τοῦ σπληνὸς
γίνεται. καὶ οἱ θεραπευ-
οντες τὸ ζῶον τοῦτο ἐν
tαῖς κηδείαις, τοῖ ἐπειδὰν
μέλλοις τελευταῖοι, ὡς ἐπὶ
tὸ πλεῖστον σπληνικὸ γί-
νονται. ὅσφαιροιμένοι γάρ
τῆς τοῦ ἀνατεμμομένου κυ-
νὸς ἀποφορᾶς, πᾶσχουσιν ὕπο τοῦτον.* ὀσφρισιν δὲ καὶ γέλωτα καὶ πταρμῶν, ἐπειδὴ οἱ τέλειοι σπλήννικοι, οὕτε ὀσφραίνεσθαι, οὕτε γελᾶν, οὕτε 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'. Τίν τρόπῳ διλοῦσιν ἄρχην, ἡ δικαστὴν.†

'Αρχὴν δὲ,‡ ἡ δικαστήν ἐπὰν γράφωσι, προσ- When they denote government, 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.

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

* Treb. om. from ὀσφραίνομενοι.
† Qy. Σταυριστὴν, 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. "Αρχοντα, An archon or minister of state. § Treb. om.
tthēasai tō kovn kai Basileωn stolhn parakeimēnēn σχήμα γυμνόν· diōti ὀσπερ ὁ κόων, καβάαπερ προειπόν, eis tā tōn θεών εἴδωλα ἕξυπνεῖ, οὕτω καὶ ὁ ἀρχων δίκαιος ὁν ἐν τοῖς παλαιοτέροις χρόνοις, γυμνὸν ἑθεόρει τὸν βασιλεά· διὸ καὶ ἐπὶ τούτου προσπερποιοῦσι τὴν βασιλικήν στολήν.

close against the dog a ROYAL ROBE, the undress garment:*

because like the dog, who, as I said before, gazes intently 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. Πώς σημαίνουσι παστοφόροι.

Παστοφόροι δὲ σημαίνουσι τὸν ἐν τῷ ναῷ τῶν οἰκίας τῶν — To signify the bearer of the SHINE, they depict the KEEPER

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

2. This figure supporting a shrine is very common.

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

* Very obscure—Treb. reads nudae figurae appositam, placed on a naked figure.—Mer. and De Pauw suggest σχήματι γυμνῷ—Caes. καὶ σχήμα γυμνὸν. 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 τοῦτο φυλάττεσθαι τὸ ἱερὸν.

**XLII. HOW THEY REPRESENT AN HOROSCOPUS**

**[OBSERVER OF THE HOURS.]**

μῆ. Πῶς ἐμφαίνουσιν ὥροσκόπον.

"Ἡροσκόπον δὲ δη- λοῦντες, ἀνθρώπων τὰς ὤρας ἐσθλοῦντα ζωγραφοῦ- σιν ὦν, ὅτι τὰς ὤρας ἐσθείει ὁ ἄνθρωπος, οὐ γὰρ ἄνατον, ἀλλ' ἐπειδὴ αἱ τροφαὶ τοῖς ἄνθρωποις ἀπὸ τῶν ὥρων πορίζονται.

**XLIII. HOW THEY DENOTE PURITY.**

μ᾽. Πῶς δηλοῦσιν ἀγνείαν.

"Ἀγνείαν δὲ γράφοντες, πῦρ καὶ ὑδωρ ζωγραφοῦ-

To signify an Horoscopus [observer of the hours], they delineate a man eating the hours, not that the man eats the hours, for that is impossible, but because food is prepared for men according to the hours.

To represent purity they 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.
XLIV. how they intimate a thing unlawful,
or an abomination.

μῦρ. Πῶς αἰνώττονται ἄθεμοι, ἦ καὶ μύσας.*

Ἀθεμοὶ δὲ δίπλωντες, ἦ καὶ μύσος, ἤχῳν ζω-γραφοῦσι, διὰ τὸ τὴν τοῦτον ἔρωσιν μυσεῖσθαι καὶ μεμιᾶσθαι ἐν τοῖς ἱεροῖς κενοποιῶν γὰρ ἤχῳς σᾶς, καὶ ἄλληλοφάγον.

To denote a thing unlawful, or an abomination, they delineate a fish, because the feeding upon fish is considered in the sacred rites as abominable, and a pollution: for every fish is an animal that is a desolator [laxative as food?], and a devourer of its own species.

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

* Treb. reads, and De Pauw. suggests, μύσος.
† Mor. Par. A. B. C. Leem.—routron, Al.
‡ μεμιᾶσθαι, Mor. Aug. Par A. B.
XLV. HOW THEY REPRESENT THE MOUTH.

ἡ

μέ. Πῶς γράφουσι στόμα.

Στόμα* δὲ γράφουσι, ὁφιν ζωγραφοῦσιν ἑπείδη ὁ ὁφις οὐδεὶς ἔτερῳ 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.

μέ. Πῶς ἄνδρεῖον μετὰ σωφροσύνης.

'Ανδρεῖον δὲ μετὰ σω- To denote manliness com-

φροσύνης δηλοῖτες, ταῦ- bined with temperance, they

b. The commencement of numerous dedicatory inscrip-

tions, 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 gene-

ration, his emblem was the bull.

iii. Powerful. Compare the translation of the obelisk of

Hermopolis, Anc. Fr. p. 169, with the square banners of the kings.

* Ἐστῶτα? Things set up to?
delineate a bull that has a vigorous constitution. Calidissimum enim est huic animali membrum, ita ut semel eo in fœmineæ vulvam immisso, vel absque ullo motu semen effluat. Quod si quando a vulvâ vaccæ aberrans, in alium corporis partem membrum intendiderit, tum ejus immodicâ intentione vaccam vulnerat. Quinet temperans est: quippe cum nunquam post conceptum, vaccam ineat.

XLVII. HOW HEARING.

μζ. Πῶς ἀκοὴν.

Ἀκοὴν δὲ γράφοντες, To denote hearing, they
taύρου ὀτίόν ζωγραφοῦ-
delineate the ear of the bull,

The bull's ear denotes hearing.—Champ.

* Mor. Par A. B. ἵγιη.
† Par A. B. C. Leem. ἱυρονιη.
for when the cow is desirous
of conception, (and she con-
tinues so for not longer than
three hours together,) she ve-
hemently lows, and if during
this time the bull should not
approach her, she reserves her-
self 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.

μη'. Πῶς αἰδοῖον ἀνδρὸς πολυγόνου.

Aidōion δὲ ἀνδρὸς πολυγόνου. To denote the member of a
λυγόνου 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.
GOAT, and not a bull: ille enim antequam annum attigerit, coire non solest: hic septem statim post ortum diebus congregitur, infecundum et geniture minime accommodum semen excernens. Prius tamen ac celerius ceteris animantibus coit.

XLIX. HOW THEY DENOTE IMPURITY.

¿Akhathropian de γρα- To denote impurity, they delineate an oryx* (a species of wild goat), because when

1. The Oryx is found upon the monuments, but not explained.
2. 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. Causa. ὄρνιγα, a quail.
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, ascertained, 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, inasmuch as it appears to entertain a kind of aversion to the

* De Pauw. suggests αυστρίφει.
† Treb. om. from θείον.—Mor. Ald. Mer. ἄπδο.
‡ Hæsch. Leem.—πτηνῶν, Al.
§ Treb. om. || Par C. Ald. leave a lacuna.
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 germinates and causes all things whatsoever to increase that are useful in the world.

L. HOW A DISAPPEARANCE.

v'. Πῶς ἀφανισμὸν.

Ἀφανισμὸν δὲ ἐπλούν-τες, μὲν ζωγραφοῦσιν, 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 χηλαίς.—Treb. om.
† De Pauw suggests ἰλῶν, mud, which Treb. reads.
‡ Treb. impie.
cause it pollutes and spoils all things by nibbling them. They also make use of the same symbol when they would denote discernment, for when many different sorts of bread lie before him, the mouse selects 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 δηλούντες, μοιάν ζωγραφοῦσιν, ἣτις* συνεχῶς ἐκβαλλόμενη, οὐδὲν ὑπτὸν παραγίνεται.

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, To represent knowledge, μῦρημα ζωγραφοῦσιν. οὐ they delineate an ant, for ὁ ὀντι, Al.
BOOK 1.

γὰρ ἂν ἀσφαλῶς κρύψῃ ἄνθρωπος, οὐτος γινώσκειν οὐ μόνον δὲ, ἀλλὰ καὶ ὅτι, παρὰ τὰ ἔτερα τῶν ζωῶν, εἰς χειμῶνα ποριζόμενος ἑαυτῷ τροφᾶς, οὐ διαμαρτάνει τοῦ τόπου, ἀλλ’ ἀπταυστὸς εἰς αὐτὸν παραγίνεται.

Whatever a man may carefully conceal, this creature obtains a knowledge of; and not for this reason only, but also because beyond all other animals when it is providing for itself its winter's food, it never deviates from its home, but arrives at it unerringly.

LI. HOW THEY REPRESENT A SON.

νυ. Πῶς ὁδύν ζωγραφοῦσιν.

When they would denote a son, they delineate a Chenalopex (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 themselves 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. † ἄντων, Par C. Leem.
their offspring may be saved; and for this reason the Egyptians have thought fit to consecrate this animal.

How a Fool.

When they depict a pelican, 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 endeavouring 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. ἵππεμέκαλουσί.
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.

νέοι. Πώς εὐχαριστίαν δηλούσι.

Εὐχαριστίαν γράφοντες, κοινοῦσαν ἰώγραφούσι, διότι τοῦτο μόνον τῶν ἀλόγων ζώων ἐπειδὴ ὑπὸ τῶν γονέων ἐκτραφῆ.

To represent gratitude, they delineate a Cucupha, 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.

† Par C. Ald. Mer. Pier. Causs. πολλοί
‡ Par A. B. Mor. Hæsch.—ἐνοιαν, Al.
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 plumage, 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.

νς'. Πῶς ἄδικον, καὶ ἄχαριστον.

'Αδικον δὲ καὶ ἄχαριστον, ἵπποποτάμου ὄνωχας δύο, κατὼ βλέποντας, γράφουσιν. οὗτος γὰρ ἐν

To symbolize an unjust and ungrateful man, they depict two claws of an hippopotamus turned downwards.

1. II. Typhonian figures.
2. Has the body of an hippopotamus.

* Par C. Ald. τρυφάς. † Par A. B. C. Leem. insert ἵπτι.
ἡλικία γενόμενος, πειράζει τὸν πατέρα, πότερον πο-
τε ἵσχυει μαχόμενος πρὸς αὐτόν. καὶ ἐὰν μὲν ὁ
πατὴρ ἐκχωρήσῃ, τότεν αὐτῷ μερίσας, οὗτος πρὸς
τὴν ἑαυτοῦ μητέρα ἐπὶ-
γαμον ἦκει, καὶ ἔξα τότον
ξῦν ἐι δὲ μὴ ἐπιτρέψειεν* αὐτῷ ποιήσαι θαν πρὸς
τὴν μητέρα γάμον, ἀναιρεῖ
αὐτόν, ἄνθρωποι καὶ ἀκμαίοτέρος ὑπάρχων. εἰς
δὲ τὸ κατώτατον μέρος ὄνυχας δύο Ἰπποποτάμου,
ὅπως οἱ ἄνθρωποι τούτο ὀρώντες, καὶ τὸν περὶ αὐ-
τοῦ λόγον ἐπιγινώσκοντες,
προδομοτέροι εἰς εὐεργε-
σίαν 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 un-
derstanding the story of it,
may be more inclined to kind-
ness.

* ἐπιτρέψει, Ald. Mer. Leem.
LXII. HOW ONE WHO IS UNGRATEFUL TO HIS BENEFACTORS.

ν̣ς. Πῶς ἀχάριστον πρὸς τὸν ἑαυτῷ ἐνεργέτας.

Ἀχάριστον καὶ μάχιμον τῶν ἑαυτοῦ ἐνεργετάς σημαίνοντες, περιστερὰν ἑγγραφοῦσιν. ὅ γὰρ άρσον ἰσχυρότερος γενόμενος, διάκει τὸν ἑαυτὸν πατέρα ἀπὸ τῆς μητρὸς, καὶ ὀφθαλμὸς αὐτής πρὸς γάμον μίσχεται. καθαρὸν δὲ τοῦτο τὸ ζώον ἱπάρχειν δοκεῖ ἐπειδή ὦσθες λοιμώδους καταστάσεως, καὶ παντὸς ἐμφύχων τε καὶ ἀφύχου νοσωδῶς διατίθεμένου, τοὺς ἐσθίοντας τοῦτο μένον, οὗ μεταλαμβάνειν τῆς τοιαύτης κακίας, διὸπερ κατέχειν τὸν καιρὸν, οὐδὲν ἔτερον τῷ βασιλεῖ ἐν τροφῆς μέρει παρατίθεται, εἰ

* Treb. om.

† μεταλαμβάνειν?
BOOK I.  

μὴ μόνον περιστερά. τὸ δὲ αὐτὸ καὶ † τοῖς ἐν ἀγ- 

ν. Πώς τὸ ἄδυνατον γενέσθαι.

'Αδύνατον δὲ γενέσθαι 

LVIII. HOW AN IMPOSSIBILITY.

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.

LVII. HOW ONE WHO IS UNGRATEFUL TO HIS BENEFACIORS.

νς. Πῶς ἀχάριστον πρὸς τὸν ἐαυτὸν ἐυεργέτας.

Αχάριστον καὶ μάχιμον τὸς ἐαυτὸν ἐυεργέτας σημαίνοντες, περιστερᾶς ἐγραφόμεν. ὦ γὰρ ἂρσιν ἰσχυρότερος γενόμενος, διόκει τὸν ἐαυτὸν πατέρα ἀπὸ τῆς μητρός, καὶ ὡς τὸν ἑαυτὸν πρὸς γάμον μίσηται. καὶ θαρσὸν δὲ τοῦτο τὸ ζῷων ἵππαρχειν δοκεῖ ἐπειδὴ οὕσης λογιστικῶς καταστάσεις, καὶ παντὸς ἐμφύχου τε καὶ ἐμφύχου νουσιδῶς διατηθεμένον, τοὺς ἐσθίοντας τοῦτο μόνον, οὐ μεταλαμβάνει τῆς τοιαύτης κακίας. διότερ καὶ ἐκεῖνον τὸν καὶ ὑδὲν ἐτερὸν τῷ βασιλεῖ ἐν τροφῇ μέρει παρατίθεται, εἰ

* Treb. om.

† μεταλαμβάνειν?

To signify a man that is ungrateful and quarrelsome with his benefactors, they delineate 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, sickness with disease, those persons alone who feed upon this bird do not share in so great a calamity. 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-
BOOK I.

μὴ μόνον περισσερά. τὸ δὲ αὐτὸ καὶ † τοῖς ἐν ἄγγελαις ὁσι, διὰ τὸ ὑπερτείσθαι τοῖς Θεοῖς. ἵστο-

LVIII. HOW AN IMPOSSIBILITY.

νη. Πῶς τὸ ἀδύνατον γενέσθαι.

'Αδύνατον δὲ γενέσθαι σημαίνοντες, πόδας ἀνθρώ-

που ἐν ὕδατι περιπατοῦν-

ται συγγραφοῦσιν ἢ καὶ

ἄλλως βουλόμενοι τὸ αὐτὸ

σημαίνειν, ἀκέφαλον ἄν-

θρωπον περιπατοῦντα

ζωγραφοῦσιν. ἀδύνατα δὲ

ἀμφότερα ὑπάρχοντα,

eὐλόγως εἰς τοῦτο παρει-

λήφασι.

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.

LIX. HOW A VERY BAD KING.

Πῶς βασιλέα κάλιστον.

Βασιλέα δὲ κάλιστον* [κάλιστον; κράτιστον?]
δηλοῦντες, ὃφιν ἐγγαρμοφοῦσι κοσμοειδῶς ἐσχηματισμένον, οὗ τὴν οὐρὰν ἐν τῷ στόματι ποιοῦσιν·
τὸ δὲ ὄνομα τοῦ βασιλέως ἐν μέσῳ τῷ εἰλιγματι γράφοντι, αἰνιγόμενοι γράφειν, τὸν βασιλέα τοῦ κόσμου πράτειν. τὸ δὲ ὄνομα τοῦ ὄφεως παρὰ Αἰγυπτίων ἐστὶ μεῖσι.*

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 serpent’s name among the Egyptians is Meisi.

1. An oval decorated with the basilisks, containing the prenomen of Amunoph III.

2. A plain oval containing the name of Ramesses II.

'Amun me Ramses.' The owl is considered to have been originally a serpent coiled.

* κάλιστον, Ald.—Pier. mentions a reading κάλλιστον.—De Pauw. proposes ἀριστον.—Merc. κράτιστον.
LX. HOW A VIGILANT KING.

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.

Again when they would

1. After the king’s name has been once or twice given in an inscription, a serpent seems to be sometimes substituted.
2. From Beltoni’s tomb.
3. Golden house or palace.—Sh. 380.
4. King’s house or palace.—Sh. 379.
5. God’s house or temple.—Sh. 371.
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 OBEDIENT TO THEIR KING.

Champollion interprets this as 'King of an obedient people,' Sharpe, as 'King of Upper and Lower Egypt.'—

Sh. 417. 419.

* Treb. om. from ὁ γὰρ.
+ Ald. Mer. χρηστότητος καὶ in margin.
κέντρον τοῦ ζώου δυνα- 
μεχρί τοῦ χριστίν 
άμα καὶ εὕτον εἶναι 
πρὸς καὶ διοίκησιν. §

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

§γ'. Πῶς βασιλέα μέρους κόσμου κρατοῦντα.

Βασιλέα δὲ ὁ τοῦ 
παντὸς κόσμου κρατοῦν-
τα, μέρους δὲ, βουλόμενοι 
σημαίναι, ἡμίτομον ὄφιν 
ζώγησασαρὺς δηλοῦντες 
τὸν μὲν βασιλέα διὰ τοῦ 
ζώου ἡμίτομον δὲ, ὦτι ὁ 
τοῦ παντὸς κόσμου.

When they would symbolize 
a king who governs not all 
but a part of the world, they 
depict HALF A SERPENT. For 
by this creature they denote 
a king, and by half of it, that 
he is not king over all the 
world.

LXIV. HOW ONE WHO GOVERNS ALL THINGS.*

§δ'. Πῶς παντοκράτορα.

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

† Ald. Mer. βασιλεία in margin.
‡ Mer. leaves no lacuna.—Ald. εἶναι ——— πρὸς.—Par. A. B. 
χριστίν εἶναι ἄμα καὶ εὕτον.
§ 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.
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.*

Γυαφέα* δὲ δηλούντες, d" o τιός ανθρώπου εν ὑδατι ἄωγαρθαούσι· τούτο δὲ, ἀπὸ τῆς τοῦ ἐργοῦ ἄμοιότητος δηλοφές.

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.†

Μῆνα δὲ γράφοντες, σελήνης σχῆμα, καθο καὶ πρόκειται, ἐχον εἰκοσι καὶ ὅστι ἡμέρας ἑσημερίας μόνας, ἐξ αἰκοσιτεσσάρων ὀρῶν 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-

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* γαφέα, 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.—ἐρμοῦ, Al.
‡ Treb. om. this chap.—See illustrations of Chap. 4.
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.

εξ'. Πώς ἀρσαγα, ἡ πολύγονον, ἡ μαίνόμενον.

"Ἀρσαγα δὲ, ἡ πολύγονον, ἡ μαίνομενον βουλόμενοι σημαίναι, προκοδείλον ἡγαφαφώσι, διὰ τὸ, πολύγονον* καὶ πολύτεκνον ὑπάρχειν καὶ μαίνομενον. ἐπάν γὰρ ἀρσαγαί τι βουλόμενον ἀποτύχη, ὑμωθεῖς, καὶ 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 anything it rages in anger against itself.

LXVIII HOW SUNRISE.

ζη'. Πώς ἀνατολήν.

'Ἀνατολήν δὲ λέγοντες, To express sunrise they depict the two eyes of a cro-

§ Par A. B. om.
* De Pauw suggests πολυκτόνον or πολυφόνον.—Leem. πο-

λυφάνον.
ξωγραφοσιν. επειδήπερ* παντὸς σώματος ζῴου οἱ ὀφθαλμοὶ ἐκ τοῦ βυθοῦ ἀναφαίνονται.

CODILE, because of the whole body of the animal its eyes glare conspicuously from the deep.

LXIX. HOW SUNSET.

To denote sunset, they represent a crocodile tending downwards, for this animal is self productive [?] and inclining 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. sug. κατωπόν.—Causs. αὐτόκυψον.—De Pauw. αὐτόκυψων, self bending.
LXX. HOW THEY SHADOW FORTH DARKNESS.

ο. Πώς σμιάζουσι σκότος.

Σκότος δὲ λέγοντες, κροκοδείλου οὐρὰν ζωγραφοῦσιν ἐπειδὴ οὐκ ἄλλως εἰς ἄφανσιν καὶ ἀπόλλειαν φέρει ὁ κροκοδείλος οὗ ἐὰν λαθητεύει ζώον, εἰ μὴ τῇ οὐρᾷ τῇ ἐαυτοῦ διαιπληκτίσας ἀτοπονὶ παρασκευάσεται. εἰν τούτῳ γὰρ τῷ μέρει ἢ τοῦ κροκοδείλου ἱσχύς καὶ ἀνδρεία ἵππᾳρχεί. ἴσανον δὲ καὶ

To denote darkness, they represent the tail of a crocodile, for by no other means does the crocodile inflict death and destruction on any animal which it may have caught, than by first striking it with its tail, and rendering it incapable of motion: for in this part lies the strength and power of the crocodile. And now, though there are other

1. The illustration is from Belsoni'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.

† ἀτοπον, Ald. Mer. Leem.
appropriate symbols deducible from the nature of the crocodile, those which we have mentioned are sufficient for the first Book.

Τέλος τοῦ πρώτου βιβλίου.

END OF THE FIRST BOOK.
HORAPOLLO.

BOOK II.
ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΥ
ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ.
ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ
ΕΛΛΑΔΑ ΔΙΔΕΚΤΟΝ.
THE HIEROGLYPHICS OF

HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,

AND WHICH PHILIP TRANSLATED INTO

THE GREEK LANGUAGE.
HORAPOLO.

BIBLION DEUTERON.

BOOK II.

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.

a. Τί ἀστέρα γράφοντες δηλοῦσιν.

'Αστήρ παρ' Αἰγυπτίων γραφόμενος, ποτὲ μὲν θεὸν † σημαίνει, ποτὲ δὲ δείλην,† ποτὲ δὲ νύκτα, ποτὲ δὲ χρόνον, ποτὲ δὲ ζωῆς ἀνθρώπου ἀρρένως.

When a star is depicted by the Egyptians, it sometimes symbolizes God, sometimes evening, sometimes night, sometimes time, and sometimes 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. Τι αετοῦ νεοσσοῦν. §

Καὶ αετοῦ νεοσσοῦν, ἀφ-
ренογόνον καὶ κύκλωμαν
σημαίνει, ἤ σπέρμα ἀν-
θρώπου. An eaglet symbolizes
something prolific of males,
or of a circular form, or the
seed of man.

III. WHAT BY TWO FEET CONJOINED AND ADVANCING.

γ'. Τι δύο πόδας συνημένους καὶ βεβηκότας.

Δύο πόδες συνημένους καὶ βεβηκότας, ἄρομον ἢ-
λίων τον ἐν ταῖς χειμερι-
ναῖς τροπαῖς σημαίνουσι. Two feet conjoined and
advancing, symbolize the
course of the sun in the winter
solstice.

III. See Book I. c. 58.
IV. WHAT BY THE HEART OF A MAN SUSPENDED
BY THE WINDPIPE.

The heart of a man suspended by the windpipe signifies the mouth of a good man.

V HOW THEY DENOTE THE FRONT OF BATTLE.

The hands of a man, one holding a shield and the other a bow, when delineated, denote the front of battle.
VI. WHAT BY A FINGER.

\(\varsigma'.\) \(\text{T} \, \text{i' \, d} \, \text{a} \, \text{k} \, \text{t} \, \text{u} \, \text{l} \, \text{o} \, \text{n} \, \text{v} \).

\(\text{'A} \, \text{ndr} \, \text{o} \, \text{p} \, \text{o} \, \text{u} \, \text{n} \, \text{v} \, \text{o} \, \text{m} \, \text{a} \, \text{x} \, \text{o} \, \text{n} \, \text{v} \, \text{u} \, \text{o} \, \text{i} \, \text{d} \, \text{a} \, \text{k} \, \text{t} \, \text{u} \, \text{l} \, \text{o} \, \text{u} \, \text{o} \, \text{n} \, \text{v} \, \text{u} \, \text{u} \, \text{n}.\)

A FINGER denotes the stomach of a man.

VII. QUID PENIS MANU COMPRESSA.

\(\zeta'.\) \(\text{T} \, \text{i' \, a} \, \text{i} \, \text{d} \, \text{o} \, \text{i} \, \text{o} \, \text{v} \, \text{n} \, \text{c} \, \text{e} \, \text{i} \, \text{r} \, \text{i} \, \text{m} \, \text{e} \, \text{e} \, \text{u} \, \text{v} \, \text{e} \, \text{n} \, \text{o} \, \text{v} \).

\(\text{A} \, \text{i} \, \text{d} \, \text{o} \, \text{i} \, \text{o} \, \text{v} \, \text{n} \, \text{c} \, \text{e} \, \text{i} \, \text{r} \, \text{i} \, \text{m} \, \text{e} \, \text{e} \, \text{u} \, \text{v} \, \text{e} \, \text{n}, \, \text{w} \, \text{f} \, \text{f} \, \text{f} \, \text{o} \, \text{s} \, \text{i} \, \text{n} \, \text{v} \, \text{i} \, \text{n} \, \text{v} \, \text{u} \, \text{o} \, \text{i} \, \text{d} \, \text{e} \, \text{i} \, \text{r} \, \text{o} \, \text{v} \, \text{o} \, \text{u} \, \text{n}.\)

Penis manu compressa denotes continence in a man.

VIII. HOW THEY DENOTE DISEASE.

\(\eta'.\) \(\text{P} \, \text{w} \, \text{s} \, \text{v} \, \text{o} \, \text{s} \, \text{o} \, \text{n} \, \text{d} \, \text{p} \, \text{l} \, \text{o} \, \text{u} \, \text{u} \, \text{v} \, \text{i} \, \text{n} \).

"\text{A} \, \text{nd} \, \text{e} \, \text{h} \, \text{e} \, \text{e} \, \text{m} \, \text{o} \, \text{v} \, \text{e} \, \text{n} \, \text{s}, \, \text{w} \, \text{f} \, \text{f} \, \text{o} \, \text{w} \, \text{i} \, \text{n} \, \text{v} \, \text{o} \, \text{s} \, \text{o} \, \text{n} \, \text{a} \, \text{n} \, \text{d} \, \text{r} \, \text{o} \, \text{p} \, \text{t} \, \text{o} \, \text{v} \, \text{o} \, \text{n} \, \text{e} \, \text{e} \, \text{i} \, \text{v} \, \text{e} \, \text{e} \).\)

The flowers of the anemone denote disease of a man.

‡ Klap. sug. ὁκτόλιος. "A ring."
§ Par. B. om. this chap.
IX. HOW THE LOINS OF A MAN.

Ὑ. Πῶς ὁσφὺν ἀνθρώπου.

"Ὅσφυν, ἡ στάσιν|| ἀνθρώπου υπολόμενοι σωφραφεῖν, τὸ νοστίμδον ὀστῶν γραφομεν, τινὲς γὰρ λέγουσι τὸ σπέρμα ἐκεῖθεν φέρεσθαι.

When we would denote the loins or the constitution of a man we depict the backbone; for some hold that the seed proceeds from thence.

X. HOW THEY SYMBOLIZE PERMANENCY AND SAFETY.

The bone of a quail when delineated symbolizes permanency and safety; because the bone of this animal is difficult to be affected.

1. The quail.
2. Signifies "Good." Sh. 625.
3. Bone with flesh upon it is common. Probably "Son." Sh. 1012.

XI. HOW CONCORD.

Iá. Πῶς ὁμόνοιαν.

"Ἄνθρωποι δύο δέξιον— ὁμόνοιαν ἔτυλος."

TWO MEN JOINING THEIR
MEnę, ὉΜΟΝΟΙΑΝ ΔΗΛΟΥΣΙ.

RIGHT HANDS DENOTE CONCORD.

XII. HOW A CROWD.

Ιδ. Πῶς ὁχλον.

"Ἄνθρωπος καθωθεῖσαι— καὶ τοξεῦν, ὁχλον
μένος, ἐσμαίνει."

AN ARMED MAN SHOOTING
WITH A BOW DENOTES A CROWD
[TROOP OR ARMY?]

XIII. HOW ADMEASUREMENT.

Ιγ. Πῶς ἀναμέτρησιν.

"Ἄνθρωπον δάκτυλον— ἀναμέτρησιν σημαίνει.

THE FINGER OF A MAN
NOTES ADMEASUREMENT.

XII. This signifies soldiers.—Sh. 968, 910. Perhaps
an army. Sh.

* ἀξιόμενοι, Al.
† δηλοῖ, Par A. B. Aug. Leem.
XIV. HOW A WOMAN PREGNANT.

id. Πῶς γυναῖκα ἐγκυον.†

When they would denote a woman pregnant, they portray the orb of the sun with a star and the sun’s disk bisected.

XV. HOW WIND.

iē. Πῶς ἀνεμον.

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.—ἐγκυον, Al. § Ald. has an asterisk.
¶ πῶς τὸ ἄνεμον, Aug.—Par A. B. om.
* Leem. has received ἐχουντα, which Mer. sug.—Treb. om. from οἰον.
XVI. HOW FIRE.

πῶς πῦρ.

Smoke ascending towards heaven denotes fire.

XVII. HOW A WORK.

Πῶς ἔργον.

A bull's horn when depicted signifies work.

XVIII. HOW PUNISHMENT.

Πῶς ποιήσαν.

A cow's horn when depicted signifies punishment.

xviii. The Horns are used as the syllable "An," as in λυπη.


XIX. HOW IMPIETY.

A bust portrayed with a sword denotes impiety.

XX. HOW AN HOUR. [EXECRATION?].

A river horse when delineated, denotes an hour.

xix. Not ascertained.
xx. Commonly found near Osiris in the judgment scenes. Qy.
§ Caus. aug. áparv, A curse. - De Pauw, φθοραν, Destruction.
XXI. How Anything of Long Duration.

κά. Πῶς πολυχρόνιον.||

"Ελαφος κατ’ ἐναυτὸν βλαστάνει τὰ κέρατα:  
των τραχουρίων δὲ, πολυχρόνιον σημαίνει.  
A stag shoots its horns every year, and when depicted, signifies anything of
long duration.

XXII. How Aversion.

κα. Πῶς ἀποστροφήν.

Αὐκος, ἢ κύων ἀπεστραμμένος, ἀποστροφήν ἔπλοι.  
A wolf or a dog averted denotes aversion.

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

|| Par. A. B. Pier. πολυχρόνια.
XXIII. HOW A FUTURE ACT.

Ακοινογραφομένον, an ear when delineated
μέλλων ἔργον σημαίνει. symbolizes a future act.

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

Σφῆς ἀέροπτῆς, ητοι† αἷμα κροκοδείλου βλασ-
tικόν, ἡ φονέα‡ σημαί-

XXV. HOW DEATH.

Γυντιμόραξ Σάνατον A NIGHT RAVEN signifies
σημαίνει. ἄφνο γὰρ ἐπέρ-

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.
† ἦ τὸ? ‡ Vat. Leem.—φόνον, Al.
§ Qy. Erebus? The Hebrew word בַּרְשָׁי, בַּרְשָׁב, signifies either
κέται τοῖς νεοσσοῖς τῶν
κορωνῶν τι κατὰ τὰς νύκ-
tας, ὡς ὁ Θάνατος ἀφω
ἐπέρχεται.

XXVI. HOW LOVE.

κρ. Πῶς ἔρωτα.

Παγίς ἔρωτα ὡς Ἡ-
ραν || Θάνατ . . . . . . τερόν,
ἀέρα σημαίνει. . . . . ὁν,
vίον.

1. 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.—


|| . . . τὸν ἀέρα σημαίνει, Ald. Mer. Pier. who also mentions,
πτερόν ἀέρα.—Θανάτου . . . τερόν ἀέρα σημαίνει,—ὁν vion,
Par A. B. ω vion . . . τον ἀερα σημαινει: . . . τον vion Par C.
—Treb. Laqueus amorem significat. "A noose signifies love."
XXVII. How the Most Ancient.

κύλιν

κε. Πῶς παλαιότατον.

Λόγοι καὶ φύλα, ἕσφραγισμένοι, sealed book denote the most ancient.

παλαιότατον δελθοί.

XXVIII. How a Siege.

κή. Πῶς ἀληθείαν.

Κλίμαξ, αληθείαν, A ladder signifies a siege by reason of its inequality [?].

diὰ τὸ ἀνώμαλον.

xxvii. The Papyri 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. ποιοῦσι, in margin.

• De Pauw. sug. καὶ.
XXIX. HOW INFINITE, OR A SONG, OR FATE.

κθ. Ποῖς ἀπειρον, ἡ Μοῦσαν, ἡ μοῖραν.

Γράμματα ἐπτα, ἐν δύοι δακτυλοῖς† περίεχο- μενα Μοῦσαν, ἡ ἀπειρον, ἡ μοῖραν σημαίνει.

XXX. WHAT ONE LINE BENT OVER ANOTHER SIGNIFIES.

χ. Τί σημαίνει γραμμή, ἐπικεκαμάμενη ἑτέρα.

Γραμμὴ ὀρθὰ μία, ἁμα A straight line with a γραμμὴ ἐπικεκαμάμενη* curved line above it signifies ἡ δέκα, γραμμὰς ἑπτιπέ- 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. δακτυλοῖς, "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.

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 herself about to die.

XXXII. WHAT BY A BLACK DOVE.

When they would symbolise 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.

De Fauw. sug. εξ οὗ. || χηρεύει, Al.
XXXIII. WHAT BY AN ICHNEUMON.

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.

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.
XXXV. WHAT BY A SCORPION AND CROCODILE.

λέ. Τί σκορπίον, καὶ κροκόδιλον.

Ἀνθρωπονέχθρον, ἐτέρῳ ἵσω ἐναντιούμενον σημαίναι Δέλοντες, σκορπίον καὶ κροκόδιλον ζωγραφοῦσιν. ἐκάτερος γὰρ ἐκάτερον ἀναίρετοι. εἰ δὲ ἐναντίον καὶ ἀναίρετον τοῦ ἐτέρου σημαίνουσι, κροκόδιλον ζωγραφοῦσιν, ἢ σκορπίον. ἀλλ' εἰ μὲν ὄξινος ἀναίρουτα, κροκόδιλον ζωγραφοῦσιν εἰ δὲ βραδεῖς ἀναίρουτα, 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.

* ἐκάτερον γὰρ, Häsch. De Pauw.
XXXVI. WHAT BY A WEASEL.

λγ'. Τί γαλλίν.

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.

λδ'. Τί χοίρον.

'Οτε βούλουσαι ἀνδρο-
πον ἐξέλθη σημῖναι, χοίρον
ζωγραφώσῃ, διὰ τὸ τὸν
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 metampsychosis of a glut-
ton condemned by Osiris into a hog.—Bonomi. See
Pl. 3.

† Par. A. B. om. τὸ.

‡ oδσαν, Par. A. B. C.
XXXVIII. HOW IMMODERATE ANGER.

λ. Πῶς ἦμον ἄμετρον.

Εἰ δὲ ἦμον ἄμετρον, ὡς τε καὶ ἐκ τοῦτον πυρέττειν τὸν ἦμοούμενον, λέοντα γράφουσιν, ἐκτοίζοντα δὲ τοὺς ἱδίους σκύλους, καὶ λέοντα μὲν, διὰ τὸν ἦμον τοὺς σκύλους δὲ ἐκτοίζομένους, ἀπειδὴ τὰ ὀστᾶ τῶν σκύλων κοπτόμενα, πῦρ ἐκάλλει.

If they would represent immoderate anger, so that he who is angry takes a fever thereby, they depict a lion breaking the bones of its own whelps. And they portray 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.

ν. Πῶς γέροντα μουσικῶν.

Γέροντα μουσικῶν βουλόμενοι σημαίναι, κύκλους χωγραφοῦσιν. οὕτως γὰρ ἡδύτατον μέλος ἀδεί γράφομεν.

When they would symbolise an old minstrel, they depict a swan, for when old it sings the sweetest melody.

§ HaSch. sug. and Leem. adopts ἐξοστείλοντα and ἐξοστείλομένουs.
XL. HOW THEY DENOTE A MAN WHO LIVES WITH HIS WIFE.

μ. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτῷ γυναικὶ.

"Ανδρα συγγινόμενον τῇ γυναικὶ αὐτοῦ κατὰ μέζιν βουλόμενοι σημῆναι, δύο κορώνας γράφουσιν. αυταὶ γὰρ συμμέγινται ἀλλήλαις, ὡς μέγινται ἄνδροψος κατὰ φύσιν.

When they would symbolise a man living in intercourse with his own wife, they depict two crows; for these birds cohabit with one another in the same manner as does a man by nature.

XLI. WHAT THEY INTIMATE BY POURTRAYING A BLIND BEETLE.

μ. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.

"Ανδρα δὲ ὑπὸ ὕλαις ἀκτίνος πυρέζαντα καὶ ἐντεύθεν ἀποθανόντα βουλόμενοι σημῆναι, κάνθαρον τυφλὸν γράφουσιν. οὗτος γὰρ ὑπὸ τοῦ ἠλίου τυφλούμενος ἀποθνήσκει.

When they would symbolise 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.
XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μῆ. Τί δηλοῦσιν ἡμῖνον γράφοντες.

Γυναῖκα δὲ στεῖραν βουλόμενοι σημῆναι, ἡμίονον γράφουσιν. αὕτη γὰρ διὰ τούτου στεῖρα ἐστι, διὰ τὸ μὴ ἔχειν τὴν μήτραν ἐπὶ εὐθείας.

When they would symbolise a barren woman, they delineate a MULE; for this animal is barren, quod matricem rectam non habet.

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

μὺ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν Σήλεα βρέφη.

Γυναῖκα γεννήσασαν Σήλεα βρέφη πρώτως, βουλόμενοι σημῆναι, ταύρον ἐπὶ τὰ ἀριστερὰ νεώντα ξωγραφοῦσιν εἰ δὲ ἀρρένα, πάλιν ταύρον ἐπὶ τὰ δεξιὰ νεώντα ξωγραφοῦσιν. ἐκεῖνος γὰρ ἀπὸ τῆς ὀχείας καταβαίνων,*

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

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

μέ. Πῶς ἄνδρα δηλοῦσι συγγενόμενον τῇ ίαυτῇ γυναικί.

"Ανδρα συγγενόμενον τῇ γυναικὶ αὐτῷ κατὰ μίξιν βωλόμενοι σημάναι, δύο κορώνας γράφουσιν. αὐταί γὰρ συμμίγγυνται ἀλλήλαις, ὡς μίγγυναι ἄνδρωπος κατὰ φύσιν.

When they would symbolise a man living in intercourse with his own wife, they depict two crows; for these birds cohabit with one another in the same manner as does a man by nature.

XLI. WHAT THEY INTIMATE BY POURTRAYING A BLIND BEETLE.

μά. Τί δηλοῦσι κάταρον τυφλὸν γράφοντες.

"Ανδρα δὲ ὑπὸ ἡλιακῆς ἀκτίνος πυρέξαντα καὶ ἐντεύθεν ἀποθανόντα βουλόμενοι σημάναι, κάταρον τυφλὸν γράφουσιν. οὗτος γάρ ὑπὸ τοῦ ἀλόου τυφλοῦμενος ἀποθανόστικει.

When they would symbolise 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.
XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μβ. Τί δηλοῦσιν ἡμίονον γράφοντες.

When they would symbolise a barren woman, they delineate a mule; for this animal is barren, quod matricem rectam non habet.

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

μγ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν Χήλεα βρέφη.

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

XLIV. HOW THEY DENOTE WASPS.

μέ. Πῶς δηλοῦσι σφίκας.

Σφίκας βουλόμενοι ση-μῆνι, γεκρὸν ἵππον ζω-γαφοῦσιν· ἐκ γὰρ τούτου ἀποθανόντος, πολλοὶ γί-νονται σφίκες.

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 σημῆνι, ἵππον πατοῦσαν λύκον ζωγραφοῦσιν. οὐ μόνον a wolf; for not only by

† γεννᾶσθαι σημάινει, Ald. Mer. Causs. Pier.
BOOK II.

γὰρ πατοῦσα τὸν λύκον
ἐκτιρώσκει ιππος, ἀλλὰ
καὶ τὸ ἵλιον ἐὰν πατήσῃ
tοῦ λύκου, παραξρήμα
ἐκτιρώσκει.

kicking a wolf does a mare
miscarry, but it immediately
miscarries if it should merely
tread on the footstep of a
wolf.

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

με'. Πῶς ἀνθρωπον ιατρεύοντα ιαυτὸν ἀπὸ χρήσμου.

Ἀνθρωπον ἀπὸ χρησ-
μοῦ ιατρεύοντα ιαυτὸν
βουλόμενοι σημαίναι, φάσ-
σαν κρατοῦσαν φύλλον
dάφνης γραφοῦσιν. ἐ-
κείνη γὰρ ὅτε ἁρρώστει,
φύλλον ἐπιτίθεσι δάφνης
εἰς τὴν νοσσιὰν ιαυτῆς
καὶ ἵγιαίνει.

When they would symbo-
lize a man who cures himself
by an oracle, they delineate
a wood pigeon carrying a
branch of laurel; for this
bird when sick deposits a
branch of laurel in its nest,
and recovers.

XLVII. HOW A SWARM OF GNATS.

με'. Πῶς κόινωπας πολλούς.

Κόινωπας πολλούς ἐπι-
φοιτώντας βουλόμενοι ζω-
γραφῆσαι, σκόλλημασσαγρά-
φουσιν. ἐκ δὲ τούτων γὰρ
γενώνται οἱ κόινωπας.

When they would represent
many gnats swarming to-
gether, they depict maggots;
for from them gnats are en-
gendered.

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

μή. Πῶς ἄνδρα μὴ ἔχοντα χολὴν, ἀλλ' ἄφ' ἐτέρου δεχόμενον.

'Ανδρὰ μὴ ἔχοντα χολὴν αὐτοφυός, ἀλλ' ἄφ' ἐτέρου δεχόμενον γρά- 
φοντες, περιστερὰν ζω- 
γραφοῦσιν, ἔχουσαν τὰ 
ὁπίσθια ὀρθά. ἐν ἐκείνω 
γάρ τὴν χολὴν ἔχει.

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.

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

μή. Πῶς ἀνδρωπὸν ἀσφαλῶς οἰκοῦντα πόλιν.

'Ανδρωπὸν ἀσφαλῶς 
οἰκοῦντα πόλιν σημεῖα 
βουλόμενοι, ἀπὸ τὸ 
βαστάζοντα ζωγραφοῦ- 
σιν. ἐκείνος γὰρ ἀπὸ 
τῆς λάσσης, ἢ ἀπὸ τῆς 
λίθου ἔπαιρε, καὶ 
τὸν σιθισιν 
εἰς τὴν ἰδίαν νοσσίαν, 
διὰ 
τὸ ἀσφαλῶς μένειν.

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.
BOOK II.

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

ν. Πῶς ἁνθρωπον ἀθενῶς ἔχοντα, καὶ ὅψ ἐτέρου
καταδιωκόμενον.

"Ἀνθρωπον ἀθενῶς ἔχοντα, καὶ καταδιωκόμενον ὑπὸ ἵσχυροτέρου βουλαμένον σημαίναι, ὅτι διὰ καὶ ἰππον ἱππαρφοῦν. αὐτὴ γὰρ ἵππαται, ὅταν ἰδῇ ἓππον.

When they would symbolise 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.

να. Πῶς ἁνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

"Ἀνθρωπον προσφεύγοντα τῷ ἰδίῳ πάτρωνι, καὶ μὴ βοηθούμενον, θέλοντες δηλοῦσαι, στρεμόθιν καὶ γλαίκα ἱππαρφοῦν. οὕτως γὰρ θηρεύμενος, πρὸς τὴν γλαίκα τρέχει, καὶ πρὸς αὐτῇ ὅπως πιέζεται.

When they would denote a man who flees for refuge to his patron, and receives no assistance, they depict a SPARROW 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.

μῆ. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἂφ' ἐτέρου δεχόμενον.

"Ἄνδρα μὴ ἔχοντα χολὴν αὐτοφυῶς, ἀλλ' ἂφ' ἐτέρου δεχόμενον γράφοντες, περιστερὰν ζω-γραφοῦσιν, ἔχουσαν τὰ ὀπίσθια ὀρθά. ἐν ἑκείνοις γὰρ τὴν χολὴν ἔχει.

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.

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

μῆ. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

"Ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημηναί βουλόμενοι, ἀετὸν Ἡθὸν βαστάζοντα ζωγραφοῦ-σιν. ἑκείνος γὰρ ἀπὸ ἡ-λάστης, ἐκ ἀπὸ τῆς γῆς Ἡθον ἐπιαίρει, καὶ τίθεσιν εἰς τὴν ἱδίαν νοστίαν, διὰ τὸ ἀσφαλῶς μένειν.

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

ν. Πῶς ἀνθρωπυινὸς ἔχοντα, καὶ ὑφ᾽ ἑτέρου καταδιωκόμενον.

"Ἀνθρωπον ἀσθενῶς ἔχοντα, καὶ καταδιωκόμενον ὑπὸ ἱσχυοτέρου βούλομεν ἰσχύουσιν, ὡτίδα καὶ ἰππὸν ὀξωράφονι. αὕτη γὰρ ἵππαται, ὅταν ἵδη ἰππὸν.

When they would symbolise 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.

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

ν. Πῶς ἀνθρωπυινὸς δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωι καὶ μὴ βοηθοῦμενοι.

"Ἀνθρωπον προσφεύγοντα τῷ ἰδίῳ πάτρωι καὶ μὴ βοηθοῦμενοι, Θελοντες δηλοῦσιν, στροβοῦν καὶ γυλαίκα ὄξωραφούσιν. οὕτως γὰρ θερεύουμενοι, πρὸς τὴν γυλαίκα τρέχεις, καὶ πρὸς αὑτὴν ὅπειρον.

When they would denote a man who flees for refuge to his patron, and receives no assistance, they depict a sparrow 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.

μῆ. Πῶς ἀνδρα μὴ ἔχοντα χολήν, ἀλλ’ ἀφ’ ἐτέρου δεχόμενον.

"Ἀνδρα μὴ ἔχοντα χολὴν αὐτοφυὸς, ἀλλ’ ἀφ’ ἐτέρου δεχόμενον γράφοντες, περιστερὰν ζω- γραφοῦσιν, ἔχουσαν τὰ ὀπίσθια ὦρθά. ἐν ἑκείνοις γὰρ τὴν χολὴν ἔχει.

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.

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

μῆ. Πῶς ἀνθρωπὸν ἀσφαλῶς οἰκοῦντα πόλιν.

"Ἀνθρωπὸν ἀσφαλῶς οἰκοῦντα πόλιν σημαίνει βουλόμενοι, ἀπὸν λίθον βαστάζοντα γραφοῦ- σιν. ἑκείνος γὰρ ἀπὸ τα- λάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἑπαφεῖ, καὶ τιθεῖν εἰς τὴν ἓδαι νοσσιὰν, διὰ τὸ ἀσφαλῶς μένειν.

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

ν. Πῶς ἀνθρωπον ἀσθενὺς ἔχοντα, καὶ ἢφ' ἑτέρου
καταδιωκόμενον.

"Ἀνθρωπον ἀσθενὺς ἔ-
χοντα, καὶ καταδιωκόμε-
νον ὑπὸ ἱσχυρότερον βου-
λάμενοι σημαίναι, ὡτίδα
καὶ ἰππον ἡγαραφοῦσιν.
αὐτὴ γὰρ ἰππαται, ὅταν
ἵν' ἰππον.

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.

να. Πῶς ἀνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

"Ἀνθρωπον προσφεύ-
γοντα τῷ ἰδίῳ πάτρωνι,
καὶ μὴ βοηθούμενος, Ἑ-
λοντες δηλώσαι, στρουθὸν
καὶ γαλάκκα ζαγραφοῦσιν.
οὗτος γὰρ Ἡπερεύμενος,
πρὸς τὴν γαλάκκα τρέχει,
καὶ πρὸς αὐτὴ ὁν πιέζε-
tαι.

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.

When they would symbolise a man who is weak and audacious, they portray a bat, for she flies though destitute of feathers.

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

When they would represent a woman suckling and bringing 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.

LIV. HOW A MAN FOND OF DANCING.

νδ' Πᾶς ἀνθρωπὸν κηλούμενον ὀρχήσει.

"Ἀνθρωπὸν δὲ ὀρχήσεως καὶ αὐλητικῆς κηλούμενον βουλόμενον σημάναι, τρυγόνα τζωγραφοῦσιν. αὐτὴ γὰρ ἐπὶ αὐλοῦ καὶ ὀρχήσεως αἰλίσκεται."

When they would symbolise a man fond of dancing and piping, they delineate a turtle dove; for it is taken by means of a pipe and dancing.

LV. HOW A MYSTIC MAN.

νέ. Πᾶς ἀνθρωπὸν μυστικόν.

"Ἀνθρωπὸν δὲ μυστικόν, καὶ τελεστὴν τῆς βουλόμενοι σημάναι, τέττιγα τζωγραφοῦσιν. οὗτος γὰρ διὰ τοῦ στόματος οὗ λαλεῖ, ἀλλὰ διὰ τῆς ράχεως φθεγγόμενος, καλὸν μέλος αἰεῖ δεῖ.

When they would symbolise 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.

† τελεστὴν, Par. A. B. C. Ald. Mer. Pier. Causs.—Treb. om.
LVI. HOW A KING WHO KEEPS HIMSELF APART, AND
SHEWS NO MERCY TO DELINQUENCIES.

When they would symbolise 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.

† iδιαζω, "to live apart," also "to revenge oneself."
§ πταίσμα, "a calamity in war," also "a fault."
|| νεοσιάν, Al.
LVII. HOW THE GREAT CYCLICAL RENOVATION.

When they would denote the great cyclical renovation, they portray the bird PHOENIX. 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.

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

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."
§ πταίσμα, "a calamity in war," also "a fault."
∥ νεοσσιὰν, Al.
LVII. HOW THE GREAT CYCLICAL RENOVATION.

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 Phænix 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

Phænix.

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.

Φιλοπάτορα βουλόμενοι σημαίναι ἄνθρωπον, τελαργόν θωγραφούσιν. ὕπο γὰρ τῶν γενεσάντων ἐκτραφεῖς, οὐ χωρίζεται τῶν ἰδίων πατέρων, ἀλλὰ παραμένει αὐτῶς ἀχρίς ἐσχάτου γῆρως, Θεραπείαν αὐτῶς 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.

\[ \text{νμ. Πῶς γυναῖκα μισοῦσαν τὸν ἐαυτὸς ἄνδρα.} \]

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.

\[ \text{ξ. Πῶς τέκνα δηλοῦσιν ἔπιθεουσιν ταῖς μητράσιν.} \]

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

\[ \text{• ἐμβάλλει, Ald. Mer. Leem.} \]
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.

ἐξά. Πῶς ἀνθρώπον δηλοῦσιν ὑπὸ κατηγορίας λοιποθέντα καὶ ἀσθενήσαντα.

"Ἀνθρώπον δὲ ὑπὸ κατηγορίας λοιποθέντα καὶ νοσήσαντα ἐντεῦθεν βουλόμενοι σημηίαι, βασιλίσκον ἐγγαμφόωσιν. ἐκεῖνος γὰρ τοὺς πλεισάζοντας τῷ ἔαυτῷ φυσίματι 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.

LXII. HOW A MAN THAT IS BURNT WITH FIRE.

εξ'  Πῶς ἀνθρωπὸν ὑπὸ πυρὸς καίμενον.

"Ἀνθρωπὸν ὑπὸ πυρὸς καίμενον θεολόμενοι σημαίναι, σαλαμάνδραν ἕως γραφοῦσιν. αὕτη γὰρ ἵκατέρα τῇ κεφαλῇ ἀναιρεῖ.

When they would symbolise a man that is burnt with fire, they depict a salamander; for it destroys with either head.

LXIII. HOW A BLIND MAN.

εγ'  Πῶς ἀνθρωπὸν τυφλὸν.

"Ἀνθρωπὸν τυφλὸν θεολόμενοι σημαίναι, ἀσπάλακας ἐνεινός γὰρ ὀφθαλμοὺς οὐκ ἔχει, οὕτε ὀραῖ.

When they would symbolise a blind man, they depict a mole; for it neither has eyes, nor does it see.

LXIV. HOW A MAN THAT NEVER STIRS OUT.

εξ'  Πῶς ἀνθρωπὸν ἀπρόιτον·

"Ἀνθρωπὸν ἀπρόιτον θεολόμενοι σημαίναι, μύρισι·

When they would symbolise a man that never stirs

|| Extra domum. Treb.
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.

Πώς ἀνθρώπον διὰ τῆς οἰκείας ἐξωλείας ἐθανάτωμεν.

Ἀνθρώπον διὰ τῆς ἱδίας ἐξωλείας ἐθανάτωμεν ση-
μὴν ἐβουλόμενοι, κάστορα ἡγαρὶ
ζωγραφοῦσιν. ἐκεῖνος γὰρ
καταδιωκόμενος, εἰς τὴν
ἀγγεῖον τοὺς ἰδίους δίδυμους
ἀποστολῶν ῥίπτει.

When they would symbolise a man injured by self in-
flictions, they delineate a be-
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.

Πώς ἀνθρώπον κληρονομηθέντα ὑπὸ μεμισθημένου τέκνου.

Ἀνθρώπον κληρονομη-
θέντα ὑπὸ μεμισθημένου

§ Ingreditur. Treb.
τέκνου βουλόμενοι ομηρύνατε, πίθηκον ἐχοντα διότι 
ἔτερον μικρὸν πίθηκον ζω- 
γραφοῦσιν. ἕκεινος γὰρ 
γεννᾶ δῦο πίθηκους καὶ 
tὸν μὲν ἕνα ἄντων φιλεῖ 
λίαν, τὸν δὲ ἔτερον μισεῖ. 
ὁν δὲ φιλεῖ, ἐμπροσθεῖν βα-
στάζων, φονεύει. ὅν δὲ 
μισεῖ, ὅπισθεν ἔχει, καὶ 
ἕκεινον ἐκτρέφει.

ceeded in his property by a 
son whom he hated, they de-
pict an APE WITH A YOUNG 
APE BEHIND IT. For the ape 
begets two young apes, one 
of which he loves extravag-
gantly, and the other he hates: 
and the one which he loves 
he keeps before him and kills 
with fondling; but the one 
which he hates he keeps be-
hind him and brings up.

LXVII. HOW A MAN THAT CONCEALS HIS OWN DEFECTS.

ξι. Πῶς ἄνθρωπον τὰ ἱδιὰ ἐλαττώματα κρύπτοντα.

*Ἀνθρωπὸν τὰ ἱδιὰ 
ἐλαττώματα κρύπτοντα 
βουλόμενοι σημαίνατε, πί-
θηκον|| οἴροιντα ζωγρα-
φοῦσιν. οὕτως γὰρ οὐρῶν, 
κρύπτει τὸν ἱδιὸν οὐρον.

When they would symbo-
lise a man that conceals his 
own defects, they depict an 
APE||MAKING WATER; for when 
he makes water he conceals 
his urine.

|| Pier. mentions a reading, ἄλονον “a cat.”
LXVIII. HOW ONE WHO HEARS WITH MORE THAN USUAL ACUTENESS.

ξη. Πῶς τινὰ κατὰ τὸ μᾶλλον ἀκούοντα.

Τινὰ δὲ κατὰ τὸ μᾶλλον ἀκούοντα θέλοντες σημαίναν, ἀγα γνωραφώσιν. αὐτὴ γὰρ ἀναπνεῖ* διὰ τῶν ῥυθμῶν, καὶ τῶν ὀτών.

When they would symbolise a man who hears with more than usual acuteness, they portray a she-goat, for she respires [hears?] through both her nostrils and ears.

LXIX. HOW AN UNSETTLED PERSON.

ξθ. Πῶς ἄστατον.

Τινὰ δὲ ἄστατον καὶ μὴ μένοντα ἐν ταύτῃ, ἀλλ' ὅτε μὲν ἵππον,† ὅτε δὲ ἁσθενῆ,‡ βουλόμενοι σημαίναν, ζαίνων γὰρ γνωραφώσιν. αὐτὴ γὰρ ὅτε μὲν ἄφρην γάιται, ὅτε δὲ θηλεία.

When they would symbolise 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 ἡξενά; for this creature is at times male, and at times female.||

* ἀκόνει.—Treb. Audit.
† Par. A. C. Ald. Mer. insert θρασύν.—Causs. Treb. καὶ θρασύν, and Leem. in brackets.
‡ Par. A. C. Ald. Mer. insert δειλόν. Causs. Treb. καὶ δειλόν, and Leem. in brackets.
§ Ges. ment. ἄαιναν δριν, which Treb. reads.
|| The Arabs still believe this to be the case.
LXX. HOW A MAN OVERCOME BY HIS INFERIORS.

6. Πώς ἄνθρωπον ὑπὸ ἐλαττόνων ἡττόμενον.

When they would symbolise a man overcome by his inferiors, they depict two skins, one of an hyæna, 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. Πώς ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγενόμενον.

To denote a man who overcomes his private enemy, they

---

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.
* τιθή, Par. C. Ald. Mer.—τεθήται δύο, Leem. at Hæsch. conj.

K
lougetes, ainaan ep' ta
deziā strephomēnyn γωγρα-
foyn. ian de νικόμενον,
hanaalvin ep' ta αρισ-
terā strephomēnyn γωγρα-
foyn. auto γαρ διωκο-
mēn, ian ep' ta deziā
strefhē, anairē toν diō-
konta: ian de ep' ta
aristera, anairētai upo
tou diōkontos.

delineate an hyēna turning
to the right; but if himself
overcome, they on the con-
trary depict one turning to
the left; for should this
animal, when pursued, turn
to the right, it slays the pur-
suer, but if to the left, it is
slain by the pursuer.

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

ὅδε. Πῶς ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ
συμφοράς ἀφόδως.

"Ανθρώπων παρελθόντα
taς ἐπενεχθείσας αὐτῷ
συμφοράς ἀφόδως ἀχρὶ
θανάτου, θυμόμενοι δυ-
λώσαι, δέρμα υάλνς ζω-
γραφοῦσιν. ἓν γὰρ τις
to δέρμα τούτο 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 hy-
ēna;† 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.
BOOK II.

ELLENTAI, KAI PARÉLTH
DIÀ TINON ἘΧΘΡΩΝ, OÙ ἘΝ
ΑΔΙΚΗΘΟΣΤΑΙ ὙΠΟ ΤΙΝΟΣ,
ΑΛΛΑ ΠΑΡΕΧΘΕΙ ΑΦΟ-

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through any of his enemies,
he shall be injured by none
of them, but passes through
fearlessly.

LXXII. HOW A MAN ANNOYED BY HIS PRIVATE ENEMIES.

οὐ. Πῶς ἀνδρωπον διανθέντας τοὺς ἰδίους ἘΧΘΡΟῖς.

"Ἀνδρωπον διανθέντας*
ὑπὸ τῶν ἰδίων ἘΧΘΡῶν, καὶ
μετὰ ζημίας μικρᾶς ἀπ-
αλλαγέντα, βουλόμενοι
σημῆναι, λόγον ζωγραφοῦ-
σιν, ἀπολέσαντα τὸ ἄκρον
τῆς οὐρᾶς. οὕτως γὰρ μέλ-
λων θερεύεσθαι, ἀποσάλ-
λει τὰς τρίχας, καὶ τὸ
ἄκρον τῆς οὐρᾶς.

When they would represent
a man annoyed* by his private
enemies, and extricating him-
self with small loss, they por-
tray a wolf which has lost
the extremity of his tail;
for the wolf, when about to be
hunted, shoots the hairs and
extremity of his tail.

* 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. Πώς Ἀνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα ἀντὶ ἐκ τοῦ ἀφανοὺς.

"Ἀνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα ἰαντὶ ἐκ τοῦ ἀφανοὺς, έουλόμενοι σημαίναι, λύκον καὶ λίθον ὀφθαλμὸν. οὕτος γὰρ, οὕτε σίδηρον, οὕτε ράβδου φοβεῖται, ἀλλὰ μόνον λίθον. ἀμέλει εὰν τις προσφἰζῃ τούτῳ λίθῳν, εὑρίσκει αὐτὸν πτοούμενον. καὶ οὕτου ἀν πληγῇ τῷ λίθῳ ο λύκος, οὐκ ἔχει 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.

οε. Πώς Ἀνθρωπον ἐπὶ θυμῷ σωφρονισθέντα ὑπὸ πυρὸς.†

"Ἀνθρωπον ὑπὸ πυρὸς σωφρονισθέντα, καὶ ἐπὶ man calmed by fire even du-

† αὐτῷ, Al.
‡ Treb. igne castigatum "chastised by fire."
BOOK II.

LXXVI. HOW A FEVERISH MAN WHO CURES HIMSELF.

ος'. Πως ἄνθρωπον πυρέττοντα καὶ ύφ' ἑαυτοῦ 
θεραπευθέντα.

"Ἀνθρωπὸν πυρέττοντα 
καὶ ύφ' ἑαυτοῦ θεραπευθέντα 
βουλόμενοι δηλώσαι, 
λέοντα ζωγραφούσι πίθικον 
τρώγοντα. ἐκεῖνος 
γὰρ ἐὰν πυρέξη, φαγὼν 
πίθικον ἴγιαίει.

When they would denote a feverish man who cures himself, they depict a lion devouring an ape; for if, when in a fever, he devours an ape, he recovers.

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

ος'. Πως ἄνθρωπον ύστερον ἑυφρονισθέντα ἀπὸ 
τῆς πρώτης ἐξωλείας.||

"Ἀνθρωπὸν ἀπὸ ἐξω-
λείας τῆς πρώτης ὑστερον 
man who after his former || Treb. renders, novissima calamitate castigatum, "chastised by a very recent calamity."
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.

οὖ. Πῶς ἀνθρωπὸν σωφροσύνην ἔχοντα εὐμετάκλητον.

When they would symbolise a man whose temperance is easily changed and inconstant, 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 conception.

¶ Treb. from τούτων, sic enim non coit, " for thus he holds no intercourse."
LXXIX. HOW A SLAYER OF SHEEP AND GOATS.

οὐ. Πῶς ἀνθρώπον προβάτων καὶ ἄγιων φθορόικον.

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.

LXXX. HOW THEY DENOTE A MAN EATING.

π'. Πῶς ἀνθρώπον τρώγοντα ἰηλούσιν.

When they would symbolise a man eating, they depict a crocodile with his mouth open; for he — —

• φθορικόν, Vat. Leem.
† Treb. om. from οὗτος.
LXXXII. HOW THEY DENOTE A RAPACIOUS AND INACTIVE MAN.

πά. Πῶς ἄρσαγα ἄνθρωπον καὶ ἄνενεργητον σημαίνουσιν.

"Ἀρσαγα ἄνθρωπον καὶ ἄνενεργητον βουλόμενου σημαίναι, χρονόδειλον ἔχοντα ἴβεως πτερόν ἐπὶ τῆς κεφαλῆς ζωγραφούσι. τούτον γὰρ εὰν ἴβεως πτερῷ διαγητὶς, ἀκίνητον αὐτὸν ὡς εὐθείας.

When they would denote a rapacious and inactive man, 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.

LXXXI. HOW A WOMAN THAT HAS BROUGHT FORTH ONCE.

πῇ. Πῶς γυναῖκα γεννήσασαν ἀπαξ.

Γυναῖκα γεννήσασαν ἀπαξ βουλόμενοι σημαίναι, λέαναν ζωγραφοῦσιν. αὐτὴ γὰρ δίς οὗ κυκλῆει.

When they would symbolise a woman that has brought forth once, they depict a lioness; for she never conceives twice.

† Par. A. B. C. Leem. om.
LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πυ. Πῶς ἀνθρώπων γεννηθέντα κατὰ τὴν ἄρχην ἁμορφον.

When they would symbo-

lise 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.

πυ. Πῶς ἀνθρώπων ἰσχυρόν, καὶ τῶν συμφερόντων ὅφραν-
tικόν.

When they would symbo-
lise a powerful man, and one

that discerns what things are

right, they depict an elephant
LXXXI.  HOW THEY DENOTE A RAPACIOUS AND INACTIVE MAN.

πά. Πῶς ἀρπαγα ἄνθρωπον καὶ τ ἀνενέργητον σημαίνουσιν.

"Ἀρπαγα ἄνθρωπον καὶ τ ἀνενέργητον βουλόμενοι ση-
μήναι, κρομόδειλον ἐχοντα ἵβεως πτερόν ἐπὶ τῆς κε-
φαλῆς ζωγραφοῦσι. τούτου γὰρ ἐάν ἵβεως πτερῷ ὄι-
γῆς, ἀκίνητον αὐτὸν ὃ εὐ-
ρήσεις.

When they would denote a rapacious and inactive man, 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.

LXXXII.  HOW A WOMAN THAT HAS BROUGHT FORTH ONCE.

πε. Πῶς γυναικὰ γεννήσασαν ἀπαξ.

Γυναικὰ γεννήσασαν ἀπαξ βουλόμεναι σημα-
ναὶ, λέαναν ζωγραφοῦσιν. αὐτῇ γὰρ δῖς οὐ κυῖσκει.

When they would symbolise a woman that has brought forth once, they depict a lioness; for she never conceives twice.

† Par. A. B. C. Leem. om.
LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πυ. Πῶς ἀνθρώπον γεννθέντα κατὰ τὴν ἀρχὴν ἁμορφον.

"Ανθρώπον ἁμορφον γεννθέντα κατὰ τὴν ἀρχὴν, ὑστερον δὲ μορφωθέντα βουλόμενοι σημίναι, ἀρκτον ἐγκυμονοῦσαν ζωγραφοῦσιν. οὕτω γὰρ αἱ μα τενταμένοι καὶ πεπηγος τίκτει, ὑστερον δὲ τούτω θαλάμομεν ἐν τοῖς ἰδίοις μηροῖς διανυποῦται, καὶ τῇ γλώσσῃ 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 ἀνθρώπον ἵσχυον, καὶ τῶν συμφερόντων ὀσφραντικῶν.

"Ανθρώπον ἵσχυον καὶ τῶν συμφερόντων ὀσφραντικῶν βουλόμενοι σημίναι, ἐλεφαντα ζωγραφοῦσιν.

When they would symbolise a powerful man, and one that discerns what things are right, they depict an elephant.
WITH A TRUNK; for with this he discerns by smelling, and overcomes all obstacles.

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

πέ. Πῶς ἀνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην.

"Ἀνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην οὐκ ἔλεφαντα καὶ κρίον ζωγραφοῦσιν. Ἐκεῖνος γὰρ Θεωρῶν τὸν κρίον φεύγει.

When they would symbolise a king that flees from folly and intemperance, they delineate an elephant and a ram; for he flees at the sight of a ram.

LXXXVI. HOW A KING THAT FLEES FROM A TRIFLER.

πτ. Πῶς βασιλέα φεύγοντα φλύαρον ἀνθρωπον.

Βασιλέα φεύγοντα When they would symbolise a king that flees from a

* Treb. cervum “a stag.”
LXXVII. HOW A MAN THAT IS QUICK IN HIS MOVEMENTS, BUT WHO MOVES IMPRUDENTLY AND INCONSIDERATELY.

πη. Πῶς ἀνθρώπον ἔξοιν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως δὲ καὶ ἀνοίητος κινούμενον.

"Ἀνθρώπον ἔξοιν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως δὲ καὶ ἀνοίητος κινούμενον βουλόμενοι σημαίναι, ἐλαφον καὶ ἐχίδναν ἑωγραφοῦσιν. ἐκεῖν ἡ ὄψιν ὀρῶσα τὴν ἑχίδναν, φεύγει.

When they would symbolise a man that is quick in his movements, but who moves without prudence and consideration, they portray a stag and a viper; for she flees at the sight of the viper.

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

πη. Πῶς ἀνθρώπον προνοούμενον τὴς ἱδίας ταφῆς.

"Ἀνθρώπον προνοούμενον τῆς ἱδίας ταφῆς βουλομένον.

When they would symbolise a man that is providing

his own tomb, they depict an elephant burying its own teeth; for when his teeth fall out, he takes them up and buries them.

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

π' Πῶς ἄνθρωπον ζῆσαντα τέλειον βίον.

When they would symbolise a man that has lived to a proper age, they depict a dying crow; for she lives an hundred years according to the Egyptians; and a year among the Egyptians consists of four (of our) years.

* Treb. cervum.
‡ Treb. om.
XC. HOW A MAN WHO CONCEALS HIS DEPRAVITY WITHIN HIMSELF.

'Πῶς ἄνθρωπον ἐν ἑαυτῷ κρύπτοντα κακίαν.

"Ανθρωπον ἔμφωλεύοντα ἑαυτῷ κακίαν, καὶ ἀποκρύπτοντα ἑαυτὸν, ὥστε μὴ γνωσθῆναι τοῖς ἱδίοις, ἥλοντες σημαίναι, πάρδαλιν ἔσωραφούσιν. αὕτη γὰρ κρύφα τὰ ζώα ἰππεύει, μὴ συγχωροῦσα τὴν ἱδίαν ὀρμῆνι ἀφιέναι, καταδιώκτικήν οὐσίαν 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.

XCLI. HOW A MAN DECEIVED BY FLATTERY.

'Ανθρωπον ἐξαπατώμενον διὰ κολακείας.

"Ανθρωπον ἐξαπατώμενον διὰ κολάκειας βουλόμενοι σημαίναι, ἐλαφον μετὰ αὐλητοῦ ἄνθρωπον ἔσωραφούσιν. 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

listening to the sweet breathings of the singers as she stands entranced in pleasure.

XCII. HOW THE PRECAGE OF A PLENTIFUL VINTAGE.

§ 3. Πῶς πρόγνωσιν εὐκαρπίας οἴνου.

Πρόγνωσιν εὐκαρπίας οἴνου βουλόμενοι σημάναι, ἔστω καὶ ζωγραφοῦσιν ἵκεῖνος γὰρ ἐὰν πρὸ τοῦ καιροῦ τῶν ἀμπέλων κράζῃ, εὐοινίαν σημαίνει.

When they would symbolise the presage of a plentiful vintage, they depict the houropo; for if this bird sings [moans?] before the season of the vines, it is a sign of a good vintage.

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

§ 4. Πῶς ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα.

'Ἀνθρώπων ὑπὸ σταφυλῆς βλαβέντα, καὶ ἐαν τὸν θεραπεύοντα, ἔστω καὶ βουλόμενοι σημάναι, ἔστω καὶ φιλίαν ἀνάπλησιν ἔστω τὸν θεραπεύοντα, ἔστω οὖν καὶ σημαίνει πολλὰ.

When they would symbolise a man that is injured by the grape and cures himself, they depict a houropo and

|| Par B. Leem. insert πολλά.
¶ περιοδεύοντα, Par A. B. in margin.
BOOK II.

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.

When they would symbolise a man that guards himself from the plots of his enemies, they depict a CRANE ON THE WATCH; for these birds guard themselves by watching in turns during the whole night.

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

46. Πώς παιδεραστίαν.

Παιδεραστίαν βουλό- geeminas perdices pingunt:
μενοι σημήναι, δύο τέρ-
δικας ζωγραφοῦσιν. έκεῖνοι quæ cum viduae sunt, se in-
γὰρ ἐπὰν χρησίωσιν,
vicem abutuntur.
ἐαυτοῖς ἀποκέχρυσται.

XCVI. HOW AN OLD MAN DYING OF HUNGER.

45'. Πώς γέροντα ὑπὸ λιμοῦ ἀπόθανόντα.

Γέροντα ὑπὸ λιμοῦ ὅ
When they would symbo-
ἀπόθανόντα βέλοντες δη-
lise an old man dying of hun-
λώσατε, ἀετὸν ἀποκεκαμ-
ger, they delineate AN EAGLE
μένον ἔχοντα τὸ ράμφος
WITH HIS BEAK EXTREMELY
ζωγραφοῦσιν. έκεῖνος γὰρ
HOOKEEd; for as he grows old
γηράσκοντα, ἀποκαμπτε-
his beak becomes extremely
ται τὸ ράμφος αὐτοῦ,
hooked, and he dies of hun-
καὶ λιμῷ ἀποθνῄσκει.
ger.

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

45'. Πώς ἄνθρωπον ἄει* ἐν κινήσει καὶ θυμῷ διάγοντα.

"Ἀνθρωπὸν ἄει ἐν κινή-
When they would symbo-
σει καὶ θυμῷ διάγοντα, lise a man living perpetually

* Al. om.
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.

Πώς ἀνθρωπόν εἰδότα τὰ μετέωρα.

"Ἀνθρωπόν εἰδότα τὰ μετέωρα Θεολογεῖς σημεῖναι, γέρανον ἰπτάμενον ζωγραφοῦσιν. ἐκεῖνος γὰρ ἵππως πάνυ ἰπταται, ἵνα θεάσῃ τὰ νέφη, μὴ ἀφὰ χειμάζῃ, ἵνα ἐν ἕσυχῳ 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 its 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.

49. \textit{Pòs ἀνθρωπος \ ἀποταξάμενον \ τὰ \ ιδία \ τέκνα \ δι \ ἀποφιάν.}

"Ἀνθρωπος ἀποταξά- 
μενος τὰ ιδία τέκνα δἰ 
ἀποφίαν βουλόμενοι σημεῖ- 
ναι, ἵερα\ll\ ἔγκυμον 
ζωγραφοῦσιν. ἐκεῖνος γὰρ 
tίκτων τρία ὁδὲ, τὸ ἐν 
μόνον ἐπιλέγεται καὶ τρέ-
φει, τὰ δὲ ἄλλα δύο κλᾶ. 
tοῦτο δὲ ποιεῖ, διὰ τὸ 
κατ᾽ ἐκεῖνον τὸν χρόνον 
tοὺς ὄνυχας ἀπολλύειν,|| 
kai ἐνεύθεν μὴ δινασθαι 
tὰ τρία βρέφη τρέφειν.

When they would symbo-
lise 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.

§ \textit{ἀποπεμψάμενον}, Par B. and Par A. in margin. 
\ll\textit{Aquilam, Treb.} 
\ll\textit{ἀποβάλλειν}, Par B. and Par A. in margin. Leem.
C. HOW A MAN WHO IS TARDY IN MOVING WITH HIS FEET.

When they would symbolise 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.

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

When they would symbolise a man who is impudent
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, “Drunkard with eyes of dog and heart of stag.”

CIII. HOW A MAN UNABLE TO MOVE HIMSELF.

When they would symbolise 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 acquires its hind feet.

‡ Treb. om.
CIII. HOW A MAN HOSTILE TO ALL.

"Ανθρωπον πάντων ἐχθρόν καὶ ἀπεσχοινομένον Ἱέλωντες σημάναι, ζῷοι χελών ζωγραφούσιν. αὕτη γὰρ οὐδεὶς τῶν ἱχθών συνεφρίσκεται.

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.

"Ανθρωπον σώζοντα πολλοὺς ἐν βαλάσσῃ Ἱέλωντες σημάναι, νάρκην τῶν ἱχθών ζωγραφούσιν. αὕτη γὰρ ο扆 ιὰ τῶν πολλοῦ τῶν ἱχθών 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.

§ δηλώσαι, A1.
CV. **HOW A MAN THAT WASTEFULLY CONSUMES BOTH THINGS THAT ARE REQUISITE AND THINGS THAT ARE NOT.**

"Ανθρωπῶν τὰ χρήσιμα καὶ τὰ ἀχρηστά κακῶς ἀνεπλοκότα.

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 extravagant-ly, 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.**

"Ανθρωπῶν τῶν ὀμοφύλων κρατέσαντα.

When they would symbolise a man the ruler of his

|| Par B. Leem.—Par A. om.—καὶ, Al.
BOOK II.

μενοι σημείαι, κάραβον καὶ πολύποδα ζωγραφοῦσιν. οὗτος γὰρ τοὺς πολύποδας Πί κρατεῖ, καὶ τὰ πρωτεία φέρει.

tribe, they depict a crayfish and a polyp; for he rules over the polypi, and holds the chief place among them.

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

ρή. Πῶς ἁνδρὰ συζευγθέντα γυναικί.

"Ἀνδρὰ συζευγθέντα γυναικί ἀπὸ πρῶτης ἡλικίας, ἐν ἡ ἔτεχθο—στι, βουλόμενοι σημείαν, πίνας ἐγκύως ζωγραφοῦσιν. αὐταῖ γὰρ γεννόμεναι ἐν τῷ κογχῷ, μετὰ καιρὸν ὀλίγον συζεύγουνται ἀλλὰ 

When they would symbolise a man who is married to a woman from their very infancy wherein they were born, they depict pregnant pinnæ; for these when produced within the shell, after a short time are joined with one another, even within the shell.

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

ρή. Πῶς ἁνθρωπὸν μὴ προνοούμενον ἑαυτῷ.

Πάτερα, ἡ ἁνθρωπὸν μὴ προνοούμενον ἑαυτῷ.

When they would symbolise a father, or a man who

¶ De Pauw sug. τοὺς καράβους.
* Par A. B. Leem.—ἐπικληθην, Al.
† Treb. om.
does not provide for himself, but is provided for by his domestics, 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 agreeably 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.

ὁδ' Ἡδρωπτὸν λάμειαν ἔχοντα.†

When they would symbolise a man addicted to gluttony, they delineate a char-
BOOK II.  

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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.

πώς ἄνθρωπον τὴν ἑαυτὸν τροφὴν ἐμοῦντα.

'Ανθρώπων ἐμοῦντα τὴν ἱδίαν τροφὴν, καὶ πάνυ ἀπλῆστως ἐσθίοντα, βουλόμενοι σημεῖαι, ἐνάλιον γαλέδων ζωγραφοῦσιν. οὕτως γὰρ κύει μὲν διὰ τοῦ στόματος, νηχόμενος δὲ κατασίνει τὸν γόνον.

When they would symbolise a man that vomits up his food, and again eats insatiably, 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.

Πώς ἄνθρωπον ἄνθρωπων ἀλλοφύλων χρώμενον μίξῃ.

'Ανθρώπων ἄνθρωπων ἀλλοφύλων μίξῃ, ἀλλοφύλων βουλόμενοι σημεῖαι, When they would symbolise a man that has commerce with persons of another tribe,

CIX. HOW A MAN ADDICTED TO GLUTTONY.

Πῶς ἄνδρωπον λάμειαν ἔχοντα.

When they would symbolise a man addicted to gluttony, they delineate a char-

† Treb. om. chap. 109.
BOOK II.

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.

"Ανθρώπων ἐμοίντα τὴν ἰδιὰν τροφὴν, καὶ πάλιν ἀπλήστως ἐσθίοντα, βουλόμενοι σημεῖα, ἐνάλιον γαλαέν火炬 φαίνειν. oúτος γὰρ κύει μὲν διὰ τοῦ στόματος, νηχόμενος dè καταπίνει τὸν γόνον."

When they would symbolise a man that vomits up his food, and again eats insatiably, 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.

πρά. Πῶς Ἀνθρώπων ἄνθρωπων ἀλλοφύλων χρώμενον μίξει.

"Ἀνθρώπων ἄνθρωπων ἀλλοφύλων μίξει ἀλλοφύλων βουλόμενοι σημεῖα, " ο ἐνυθρον, Al. || Par A. C. Leem. om.
they depict the lamprey; because it ascends out of the sea, and has commerce with the vipers, and straightway returns to the sea.

CXII. HOW A MAN PUNISHED FOR MURDER.

ρις. Πῶς ἄνθρωπον ἐπὶ φόνῳ κολασθέντα.

“Ἄνθρωπον ἐπὶ φόνῳ κολασθέντα, καὶ μεταμελήθέντα βουλόμενοι σημέναι, τρυγόνα περιπτεπεγμένην ἀγκίστρῳ ζωγραφοῦν. αὐτὴ γὰρ κατασκεβείσα, βίπτει τὴν ἐν τῇ οὐρᾷ ἀκανθαν.”

When they would symbolise a man punished for murder and repenting, they depict a partinaca (a fish with a sting in its tail,) caught on a hook; for when caught it casts away the sting in its tail.

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

ριγ. Πῶς ἄνθρωπον ἀφειδὼς κατεσθίοντα τὰ ἀλλότρια. ¶

“Ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια, λίσανος αὐτῷ.”

When they would symbolise a man that eats unsparsingly of another's substance.

¶ Par C. om.
BOOK II.

καὶ ὥσπερ οὐκ ἐπαναλογίκον ὑπήρχον ταῦτα τὰ ἑνὶ τὸ ἑαυτὸ, βουλόμενοι σημαίναντα πολυτοποιοῦντες ξωγραφοῦσιν. ἐκεῖνοι γὰρ εἰσὶ οὐσιών τροφῆς τῆς ἄπτο ἄλλων, τὰ ἑαυτὸς ἑνὶ χειρὸς εἰσέλθει.

ingly of another's substance, and afterwards consumes his own, they depict a POLYPUS; for, if he be in want of food from other things, he eats his own feelers.

CXIV. HOW A MAN THAT IS EAGER AFTER GOOD.

πρὸς ἄνθρωπον ἐπὶ καλῷ ὁμορραγητα.

"And when a man is eager for good, and who instead of it falls into evil, they portray a CUTTLEFISH; for this fish if it see any other longing to catch it, ejects a black liquid from its belly into the water, so that by these means it is no longer visible, and thus escapes."
CXV. HOW A PROLIFIC MAN.

Πῶς ἄνθρωπον γόνιμον.

When they would symbolise a prolific man, they depict the house-sparrow; hic enim immodicā irā et copiā seminis ductus septies in horā fœnam in init copiosum semen effutiens.

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

Πῶς ἄνθρωπον συνοχέα καὶ ἑνωτικόν.

When they would symbolise a man that is constant, and uniformly tempered, they depict a lyre; for it preserves the continuity of its notes.

† κρουμάτων, Al.
CXXVII. HOW A MAN PREVIOUSLY DERANGED IN HIS INTELLECTS, BUT AFTERWARDS BECOMING SANE.

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 pleasurably done; and it produces a very regulated sound.
CXVIII. HOW A MAN WHO DISTRIBUTES JUSTICE IMPARTIALLY TO ALL.

When they would symbo-

\[\begin{align*}
\text{λε, the goddess of Justice; the Themis of the Greeks.} \\
\text{Justice is denoted by the ostrich's feather; with which}
\end{align*}\]

\[\text{the head of the goddess is ornamented.}\]

\[\text{‡ Par A. B. Leem. insert τά.}\]
CXIX. HOW A MAN THAT IS FOND OF BUILDING.

Πῶς ἀνθρώπον φιλοκτίστην.

"Ἀνθρώπον φιλοκτίστην" When they would symbo-
λίσει ἀνθρώπον γράφοντο. αὐτὴ ὁ ἱερογλυφικὴ τὰ
κτίσματα. When they would symbolise a man that is fond of
building, they delineate a man's hand; for it performs all works.

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

§ Treb. laboriosum.
|| Treb. opera.

"Ὀραπόλλωνος Ἁγιάζων 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:

Metiai gar oikeian tina philosophian Aigypti, autina touto emphaine miausta hé iero-pereias auton theoskeia prwtos mên gar proérketai ò ðidòs, èn ti òwn tis mousoikias epiferoimenois sembolow. touton faistw duo bìxlos anailoféna déin èk twn òrmoun on òn òntereon mèn, òmenous periéchei theon èklogiasmòn de basileikou bìou to deúte-

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
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
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 ἐκμαθήναι.
περίεχεται δὲ περὶ τε νόμων
καὶ Θεῶν, καὶ τῆς ὅλης
παιδείας τῶν ἱερέων· ὁ
γὰρ τοι προφήτης παρὰ
τοῖς Αἰγυπτίοις, καὶ τῆς
διανομῆς τῶν προσόδων
ἐπιστάτης ἐστὶν. δύο
μὲν οὖν καὶ τεσσαράκοντα
αἱ πάντες ἀναγκαίαι τῷ
'Ερμῆ γεγόνασι βιβλίοι.
δὲν τὰς μὲν λαοῦ, τὴν πᾶ-
σαν Αἰγυπτίων περιεχοῦ-
σας φιλοσοφίαν, οἱ προ-
ειρημένοι ἐκμαθήνουσι
τὰς δὲ λοιπὰς ἔξ, οἱ πα-
τοφόροι, ἰατρικὰς ὀόσας,
περὶ τε τῆς τοῦ σώματος
κατασκευῆς, καὶ περὶ
νόσων, καὶ περὶ ὀργάνων,
καὶ φαρμάκων, καὶ περὶ
ὀφθαλμῶν, καὶ τὸ τελευ-
ταῖον περὶ τῶν γυναι-
κῶν.

matters. For among the Egyptians the prophet pre-
sides 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 me-
dicine 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' Αἰγυπτίοις παιδευόμενοι, πρῶτον μὲν πάντων τὰν Αἰγυπτίων γραμμάτων μέθοδον ἐκμαθήσαντες, τὴν ἑπιστολογραφικὴν καλουμένην δευτέραν δὲ, τὴν ἱερατικὴν, ἣν ἐργάται οἱ ἱερογραμματεῖς ὑστάτην δὲ καὶ τελευταίαν, τὴν ἱερογλυφικὴν ἣν η τὴν ἑρωδείαν, μὲν ἔστι διὰ τῶν πρῶτων στοιχείων κυριολογικῆ ἡ δὲ, συμβολικῆ της δὲ συμβολικῆ ἢ μὲν κυριολογεῖται κατὰ μίμησιν η δὲ,

Now those who are instructed by the Egyptians, first of all learn that system of Egyptian writing, which is called the epistolographic [or enchorial]; secondly, the hieratic, which is used by the sacred scribes; thirdly and lastly, the hieroglyphic. Of this [last] one kind expresses its own meaning by the first elements [alphabetically]; but the other kind is symbolical. Of the symbolical, one sort directly conveys its meaning by imitation;
another sort is written as it were *metaphorically*; while the remaining sort speaks *allegorically* as it were by means of *œnigmas*. 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 multiformly 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
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.**

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 *epistolographic*, the *hieroglyphic*, and the *symbolic*, the one conveying its meaning directly by imitation, the other allegorically, by means of *œnigmas*. *De Vit. Pyth.* p. 8.
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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 Pamphilus.
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.
INDEX.

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.—Salmastus’ Lexicon.
Tat.—Tattam’s Coptic Lexicon.
Treb.—A Latin translation of Horapollo by Trebatius, 1515.
Vat.—The Vatican manuscript of Horapollo.

FINIS.

C. Whittingham, Tooks Court, Chancery Lane, London.