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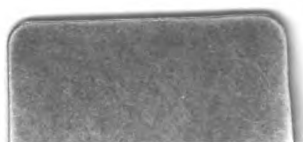
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**GALLERY
OF
ANTIQUITIES**

**SELECTED
FROM THE
BRITISH MUSEUM**

by F. ARUNDALE Arch^t
& J. BONOMI Sculp^{tr}

with descriptions by S. BIRCH Assistant to the Antiqⁿ Dep^t
at the BRITISH MUSEUM Assistant Sec^y to the Arch^t Ins^t ROME

LONDON.

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MESS^{rs} GRANT & SONS, EDINBURGH, M. MATHIAS, QUAI MALAQUAI, PARIS
& BROWN, BRUSSELS





B79/215

TO
ROBERT HAY, Esq.
OF LINPLUM,

WHOSE LABOURS AND RESEARCHES IN EGYPT HAVE FORMED A VALUABLE ACQUISITION

TO
THE NATIONAL COLLECTION,
AND EXTENDED THE KNOWLEDGE OF
EGYPTIAN ANTIQUITIES,

THIS VOLUME IS DEDICATED,

WITH SINCERE RESPECT AND ESTEEM,

BY HIS OBLIGED SERVANTS,

JOSEPH BONOMI
AND
FRANCIS ARUNDALE.

PREFACE

TO THE

HISTORICAL ILLUSTRATIONS.

As the first part of the present work treated on the mythology of such figures of divinities as existed in the National Collection, so the second gives an account of the monumental history of those works of art which illustrate the reigns of different monarchs, their iconography, and state of the arts. This portion of the work is, however, of incomparably greater difficulty than the mythology, from the paucity of historical remains, the apparent discrepancy between the traditionary history of the Greek writers and the remains themselves. While the latter are all powerful as far as their evidence goes, it is unfortunately often disjointed and unintelligible; for example, the succession after Thouthmosis the Second, and the question of the second and third Ramesses, may be considered, at present, open to an opinion. The same remarks apply still more forcibly to the state of chronology. The object of this work being an illustration of the Museum monuments, and not a critical analysis of Egyptian history, it was not possible to enter into discussion on the subject of history and chronology, and the discrepant chronologies of Rosellini and Wilkinson have been noted without any opinion as to the preferable accuracy of either. The whole of this part of the subjects requires a careful recasting; and in the promised work of Chevalier Bunsen and Dr. Lepsius, which is on the eve of appearance, more monumental evidence and critical light will be thrown upon the state of the question than has been hitherto attempted. At the same time the hieroglyphical texts have been carefully translated, and such as have been given by Rosellini, with a citation of his translation, a due acknowledgment of the assistance derived from it, and a most scrupulous criticism and amendment of the errors which necessarily beset all initiative attempts. Another point has also been slightly touched on, that of the identification of some of the races and nations, or cities conquered by the Egyptians; but this part of the subject also partially, from the uncertainty of whether, in many instances, the names of the prisoners have been accurately copied,

PREFACE.

the fluctuating value, and position of Egyptian symbols when employed to designate proper names, and the scanty information possessed of the collateral history and geography of Central Asia. That the Egyptian conquests extended to the Euphrates there is monumental evidence ; and the traditionary history carries their arms to the Bactrians and Indians in the east, and to the Tanais in the west. Upon these subjects it was necessary to treat incidentally, but not diffusely ; and the author hopes on a future occasion to undertake the subject of the monarchy from the mythic period till the time when Egypt ceased to record even her conquerors. As to their value, considered in reference to art, it must be borne in mind that the best Egyptian is only second to the best Greek art ; that these people stand prior to all other nations in reference to the present time ; and that, as far as we can discern, they were the inventors of sculpture, painting, architecture, iconography ; and those who view the subject in a liberal and extended view, and can take delight from the beauties of art, whether developed in Doric simplicity, or the profusely ornamented taste of a later period, will find much that is grand and graceful, with the calm air of dignity, well suited to colossal and severe architecture. Some small statues of princes, and figures of priests and functionaries of state, selected from the best specimens, close this portion of the work, which contains the *élite* of the monuments in the Collection, having reference to the history and political state of the country.

INTRODUCTION.

THE object of the present Work is to publish a Selection of the choicest Monuments existing in the National Collection of this country. It commences with those of Egypt, from the high authenticated antiquity of many of them, and from their being the source from which the arts of Sculpture and of Painting, and perhaps even the Sciences, were handed to the Greeks—from the Greeks to us. They are the Alpha of the history of Art. The collection of the British Museum is so rich in this newly opened mine of antiquity, of which so little has been edited, that no apology is necessary in commencing with this branch; and Messrs. ARUNDALE and BONOMI, so well known to Egyptian Archæologists—both of whom have an *à priori* acquaintance with Egyptian monuments from their travels in Egypt and Syria—have done their best to render the illustrations graphically correct. Attached to every object will be found a succinct description of its use, application, locality, and relations; such as will, it is hoped, suffice the general reader, and offer to the Archæologist the broad outline of the subject.

In treating each branch, a preference will, of course, be given to the first authorities: thus, Egyptian Antiquities will be illustrated from the Monuments and Hieroglyphics of Egypt, not from the second-hand information of the Greeks which the present state of hieroglyphical knowledge refutes or challenges. Hellenic remains will be also judged by Hellenism, and the labours of Continental Antiquaries brought before the British Public.

AMOUN - R A.

PRIOR to describing the object represented in this Plate, it will be necessary to enter into a short analysis of the appellation, worship, and attributes of the deity commonly called Ammon. His name has been so variously written, that it will be necessary to state its various modes. By Herodotus¹ and Josephus² he is called Ammoun and Ammon; by Plutarch,³ Iamblicus,⁴ and the Septuagint, Amoun. Hermapion writes Ammon.⁵ The Latin authors fluctuate between Ammon and Hammon.⁶ The prophets Jeremiah,⁷ Ezekiel,⁸ and Nahum,⁹ give Amoun or Hamoun; Manetho, in composition, Amen;¹⁰ the Greek Papyri¹¹ and Steles, Amon; the Coptic version of the Scriptures, Ammon:¹² so Eratosthenes.¹³ But the true Egyptian name seems to be the Coptic Amoun—glory;¹⁴ the others being Grecianised and declinable forms. Champollion calls him Amon,¹⁵ Ammon,¹⁶ and Amoun or Amen;¹⁷ Rosellini, Ammon;¹⁸ and Sir Gardner Wilkinson, Amun.¹⁹ In hieroglyphics it is written Amn—Men, and by an obelisk—of uncertain sound.

Considerable ambiguity also prevailed among the ancients about the meaning of his name, which was supposed, by respectable authorities, to be—concealed,²⁰ to come;²¹ but, considering his solar relation, it probably was that of the Coptic word²² Amoun—glory or exaltation: which is strengthened by an inscription stating “the disk of the sun to be in Thebes Amoun,”²³ at the same time his tertiary form, Harsaphes, may be the *concealed* splendour of the sun, and the active influence of nature in the lower hemisphere. He was considered by the Greeks the chief of the gods, the spirit penetrating all things, and the creator. The ordinary form of Amoun is also replaced by that of Chnouphis,²⁴ the creative power, and Ra²⁵ or Phre, the solar agency; and is allied with Osiris, his earthly type, and Athom the lord of Poni.²⁶ The form of

¹ Lib. ii. Euterpe, sect. 42, ed. Reizii, 8vo. 1809, p. 116. Cf. the Ammonioi, loc. cit.

² Contr. Apion. in Miammou(n): name of a king.

³ De Osirid. et Isid.

⁴ De Mysteriis, fol. Oxon. 1687. Gale, pp. 302–306.

⁵ Ammian. Marcell. xvi. p. 109, 8vo. Lipsiæ, 1783. Ex recen. Gronovii.

⁶ Tacit. Argent. 8vo. 1664. Hist. v. 4. 2. Quint. Curt. iv. c. 7. Minuc. Felix, 8vo. Lugd. Bat. 1672. Macrob.

Sat. lib. i. ed. Ven. Joh. Gryphii, p. 276.

⁷ Ch. xlvi. 25.

⁸ Ch. xxx. 15.

⁹ Ch. iii. 8.

¹⁰ As in *Amenophis*, k. of xviiith dynasty.

¹¹ Descr. of Greek Papyri in Brit. Mus. No. I. fol. 29.

¹² Tattam, Lex. Ægypt.-Lat. p. 12. Nah. iii. 8.

¹³ In his list as Ammonodotus.

¹⁴ Cf. Peyron. Lex. Lat.-Copt. p. 6. Tattam, Lex. Ægypt.-Lat. pp. 12, 13.

¹⁵ Panth. Egypt. 6^e quinq.

¹⁶ Loc. cit.

¹⁷ Gr. Eg. pp. 109, 111.

¹⁸ Mon. Stor. tom. iii. pt. i. p. 96. Also Amon, loc. cit.

¹⁹ Mat. Hier. pp. 4–6.

²⁰ Manetho. Wilkinson, Mat. Hier. p. 4.

²¹ Hecataeus.

²² Peyr. Tatt. loc. cit.

²³ Stele, Egyptian Saloon, Brit. Mus.

²⁴ Wilkinson, loc. cit.

²⁵ Ibid. Mat. Hier. Amun-ra, No. 6.

²⁶ Obelisk St. Giov. del Lat. Rome.

Amoun, which will be first treated on, is that in which he ordinarily appears at Thebes, wearing on his head the teshr or red cap, emblem of dominion of the lower world, surmounted by two tall feathered plumes, in which, in certain inscriptions, he is stated to rejoice;¹ in front of the plumes are the disk of the sun and uræus of eternity. A kind of bandlet depends from this crown² to the ground; round his neck is a collar (*oskh* or *libnir*);³ on his arms are bracelets and armlets (*manoufre en shboi*);⁴ round his body, a gathered linen tunic (*shenti*), fastened by a belt; and on his left legs, anklets (*manoufre en rat*).⁵ In his hand he holds the gom⁶ or koucoupha sceptre, and the symbol of life. His flesh was coloured blue, alluding to his celestial functions.⁷ The genealogy of Amoun is not well fixed from his titles: as Harsaphes, he appears to be self-created, while it is stated that he has been found as the son of Hapimouou, or the Nile,⁸ the Oceanus of Egyptian mythology. Along with Maut, the Egyptian Juno, and Chons, the Hercules Lunus, he forms the celestial or Theban triad, who are the great prototype of several inferior ones worshipped⁹ in the different nomes: for although his worship was probably not coeval with that of the older god, Phtah, it was more universal after the XVIIIth dynasty. This name may be traced up to the XVIth dynasty (A.C. 2000), and probably rather earlier;¹⁰ but since his great temple and worship was at Thebes,¹¹ and the principal monuments with which he is connected are of the period of the XVIIIth, the extension he took as an universal god cannot be very much previous; and even then his name is substituted for that of an earlier deity.¹² His worship prevailed at the oasis of Syouah in Lybia, at Thebes, El Assasif and Beit Oually, and Meroe in Ethiopia.¹³ His principal titles on the monuments are: Resident in Thebes; lord of the heaven;¹⁴ lord of the thrones of the world resident in Thebes; living in truth;¹⁵ the great god;¹⁶ lord of the heaven; king of eternity;¹⁷ king of the gods;¹⁸ great god in the pure land of truth;¹⁹ resident in the Abaton; lord of Deboud;²⁰ balancer of the world;²¹ resident in the abode of the King Menephtah II.²² and in the Rameseion.²³

Some of the functions performed by this god are as follow:—In the scenes representing the chase of Apoph, serpent or darkness, and the struggle between the sun and this avatar of Typhon, the gigantic arm of Amoun strangles the reptile. At Hermonthis he assists at the birth of Harphre.²⁴ At Philæ he appears at the birth of Horus, and imparts life to the young deity: the inscriptions there stating that he is “*Amoun-ra, lighting the world, delighting beings*” (?)²⁵ In other scenes he appears secondary to Ra and Phtah, or allied with different deities. He confers various benefits, as health, &c., on his adorers; but, like the Greek Zeus, victory and

¹ Vide Amoun-ra (Harsaphes).

² Her. II. 48. Champ. Panth.

³ Champ. Gr. Eg. pp. 75-77.

⁴ Archæol. vol. xxix. p. 113.

⁵ Ibid.

⁶ Champ. Gr. Eg. p. 77.

⁷ Wilkinson, Mat. Hier. Amoun, p. 4. Champ. Panth. Eg. Amoun.

⁸ Champ. Lettres, p. 186.

⁹ Ibid. p. 158.

¹⁰ Amenemhe I. is a king of the xvith dynasty. Cf. various steles.

¹¹ Champ. Lettres.

¹² As in the cartouche of Amenophis III. Maj. Felix has communicated to me that he has found the obliteration to be a vulture flying, its body formed by an eye, holding in its claws a signet.

¹³ Champ. Panth. Also a temple at El Assasif. Champ. Lettres, p. 298.

¹⁴ Rosel. Mon. Stor. tav. cxlvii.

¹⁵ Ibid. M. da C. xxxvii.

¹⁶ Ibid. M. R. cxxii.

¹⁷ Ipsamboul. Champ. Mon. d'Egypte. pl. xxi. 1.

¹⁸ At Gebel Selseleh. Champ. Mon. tom. ii. pl. xc.

¹⁹ Wilkinson, Mat. Hier. pl. Amunra. Rosel. M. R. cli.

²⁰ At Philæ. Champ. Mon. I. pl. lxxvi.

²¹ Champ. Mon. pl. lxi. 3.

²² Ibid. Gr. Eg. p. 46.

²³ Ibid. p. 386.

²⁴ Ibid. Lettres, p. 106.

²⁵ Ibid. Mon. pl. lxxix. 1.



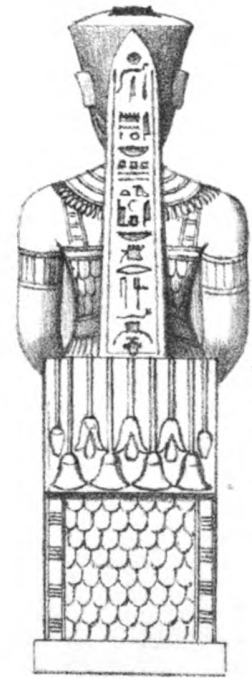
Fig 1



Fig 2

SIDE ELEVATION
Torcedron full size

UNDER SIDE



BACK ELEVATION



In Silver, full size

AMOUN RA.

conquest were the chief blessings he offered: as, "We give thee all lands and countries;¹ power and victory; all lands under thy sandals;² the duration of the sun; innumerable days;³ force, life, and power;⁴ an edifice to endure like the heaven; all quarters of the world;⁵ to celebrate panegyrics;⁶ rejoice with years." In the scenes relative to conquest, where the monarch appears to start on some military expedition, Amoun-ra exclaims, "We give thee a scimitar, smite thou with it; we give thee power to the South, victory to the North; strike the revolting chiefs of all lands, enlarge the frontiers of Egypt to the arms which support the heaven in every direction."⁷ He also receives the conquered nations, led up by Menephtah I. of the XVIIIth dynasty, and their spirits; to them he accords to be seated in the heart of the universe.⁸ He personally leads up the conquered Arabia and other nations to Nectanebo and Tahraka;⁹ writes the name of Amenophis III. on the Persea.¹⁰ At other times he places the crown upon the head of the various monarchs, and accords them years and victory of Horus, with his dominions,¹¹ to be crowned in the tosh of Athom, like the sun, for ever.¹² The *ex-votos* of Gebel Selseleh, executed in the 42d year of Ramses the Great, apparently record the 31st year of his panegyrics;¹³ and in the calendar mentioned by Champollion, the 19th of Pachons was the day of the celebration of the chief festival of Amoun.¹⁴ On the fallen obelisk of Karnak, and on those at Rome, he appears in various capacities; and the monarchs offer him wine, incense, viands, images of truth.¹⁵ The deity in return, considered as the active, intelligent, and pervading spirit of the universe, transfuses life into the nostrils of the kings.

Fig. 1 represents a very beautiful and unique statue of Amoun in silver, purchased at Mr. Salt's sale in 1835 (lot 764);¹⁶ the plumes, collar, and garment, are plated in gold. It is stated to have been found in the temple of the god Ammon at Karnak. The features of this small statue, which is of most exquisite Egyptian finish, so strongly resemble those of Ramses the Great, or Sesostris, that there can be little hesitation in assigning its execution to about A.C. 1600; the more so as it was the custom among the Egyptians, by a species of flattery, to make the features of the gods resemble those of the monarch under whose reign they were executed. The next object, *fig. 2*, is a small seated statue of glazed stone, probably steatite, also of beautiful execution, but of a different style and period—apparently about the Psammetichi (A.C. 600): it is of a pale green colour, and the plumes, which were of bronze, have been corroded in the soil where it has lain. He wears on this figure a feathered garment round the body, and is seated on a throne upon pendent flowers of the lotus: the sides of the throne are feathered, and have a kind of anaglyph, indicating "supporting the upper and lower world." At the plinth behind, which resembles an obelisk, is a line of hieroglyphics: "The speech of Amoun-ra, lord of the thrones of the world, resident in Thebes, Ponebsar, the director, of enlarged heart." The base contains three lines of hieroglyphics, neatly cut,

¹ Champ. Mon. tom. ii. c. v.

² Ibid. tom. i. pl. xliii.

³ Rosel. M. R. xxxvi.

⁴ Champ. Mon. tom. i. pl. xlvii.

⁵ Ibid. Lettres, p. 310.

⁶ Rosel. M. R. xliii.

⁷ Rosel. M. R. lxxix. cxi. Champ.

Lettres, p. 279. Ramses at Thebes.

Champ. Mon. d'Eg. pl. vii. Ipsam.

⁸ Rosel. M. R. cli.

⁹ Ibid. cxl. cliv.

¹⁰ Ibid. xliii.

¹¹ Rosel. M. R. cxlvi. ¹² Ibid. cli.

¹³ Ibid. M. da C. xxxvi.

¹⁴ Champ. Lettres, p. 343.

¹⁵ Rosel. M. da C. cxlvi.

¹⁶ Giov. d'Athanas: A Brief Account, 8vo. Lond. 1836, p. 213.

consisting of titles, &c. of "*Amoun the victorious (?) . . . with his great name . . . Amoun-ra, the lord of the thrones of the world, the great god, astonisher of the other gods.*" This object, although of inferior execution to the preceding, yet of high interest and great beauty of workmanship, was purchased of Signor Anastasi, in 1839. Besides these, there exist some small figures of Amoun in the collection, in a brown stone and porcelain.

THE ABODE OF AMOUN.

THIS object (*fig. 3*) represents a shrine, or naos, called in hieroglyphics *sheet*, similar to those held by the shrine bearing priests, commonly called Pastophoroi. Several deities are represented in this shrine—Phtah more than others;¹ and on the sepulchral ritual, the deceased, when arrived where the gods were, opened their doors. We know from the Rosetta stone that these shrines were carried in procession. The present object has above it a ring for suspension. The upper part of the cornice represents a row of uræi (a species of cobra capella snake), having on their heads solar disks—an ornament common to the cornices of Egyptian architecture; their corresponding representatives being vultures,² which indicated the upper, as the uræus the lower hemisphere.³ Both were royal symbols. The lower part of the architrave has two winged globes, the emblems of the deity Hat or Har-Hat;⁴ and at the sides of the lintel are two disked snakes, coiling. In the interior is the deity seated upon a throne; in his left hand he has held the koucoupha sceptre, or gom; in his right, a symbol of life, to indicate his power, and capability of imparting life to his adorers. This little figure withdraws by a groove at the base. Each side of the naos has represented the same scene. It is divided into two compartments: Chnouphis, ram-headed; a secondary form of Amoun, crowned in the ot, seated on the ground, holding in his hands an emblem of life, between two female deities⁵ crowned with disks, and turning their wings overshadowing him. In the lower division the hawk-headed type of Chons or Shons (Hercules), the third personage of the Theban triad, crowned with the moon, seated between two similar female deities. At the lintels have been two vertical hieroglyphical lines, containing "*the Sun Haroeris, crowned with dominion; the king, the splendour of the sun, living for ever, beloved of Amoun-ra,*" comprising the standard and prenomens of Siphthah,⁶ husband of Taosra, king of the XVIIIth dynasty (A.C. 1610): the former entirely new, and the latter a variant of the prenomens already known. The back of the naos gives, in the upper compartment, the form of Chons, the son of Amoun and Hercules, of the Theban triad, seated between two winged, disked uræi, representing solar female deities; and at the base, what is apparently intended for Meui, elevating in his hands the Hat or agathodæmon, or the bark of the sun.⁷ On the base, in deeply cut hieroglyphics in relievo, is "*the abode of Amoun.*" From the very sharp

¹ Deities and persons were thus called Phtah in his boat, Thoth in his abode, Horus in his festival.

² Cf. Friezes of Psammetichus I. and Nectanebo, Egyptian Saloon, Brit. Mus.

³ Rosetta Stone, l. 42.

⁴ Champ. Gr. Eg. Par. fol. 1836, p. 119.

⁵ These female deities, Soaven & Sate(?) are the mistresses of the upper and lower hemisphere, the Eilythyias of Egyptian pantheism.

⁶ Rosel. Mon. Stor. pt. i. tom. i. tav. viii. 108 d. p. 243. He is found in adoration to Amoun, *ibid.*

⁷ Vide statue of Harsaphes, *fig. 4*, front low. ped.

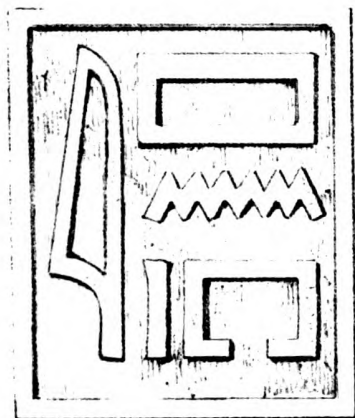
FIG. 3



FRONT ELEVATION



SIDE ELEVATION.



CHARACTERS ON THE UNDER SIDE



BACK ELEVATION.

F. Arundale del.

THE ABODE OF AMOUN.

a Bronze drawn the real size

manner in which these are cut, it may have been used as a stamp or seal. The bronze objects are apparently *ex-votos*, or Penates, and are almost all found in the remains of the houses of the inhabitants of Karnak.¹ It was purchased with the collection of Signor Anastasi, at Leghorn, in 1839. A similar bronze was in the collection of M. Mimaut.

AMOUN-RA (HARSAPHERS).

It is more easy to define the functions of this god than the name he generally bears; and he has been called Mendes,² Horammon,³ Khem,⁴ and Harsaphes.⁵ Mendes is not a true Egyptian appellation. He is never called Horammon in the inscriptions; and although Chemmo was the Egyptian Panopolis, it does not therefore follow that his name was Khem, which is not found in the hieroglyphics. The authority of Harsaphes is apparently turned on the joint description of Plutarch⁶ and Stephanus Byzantinus.⁷ In most inscriptions he appears as Amoun-ra,⁸ lord of the thrones of the world; and along with the female Amoun, Amoun-ti, or Thamoun, and Harke, formed a secondary triad. In the Greek *ex-votos* he is said to be called the Pan of Thebes.⁹ The hieroglyphic title of this god is represented by a bolt, used as a determination of the word Shatem¹⁰—to shut, close, or a shrine, placed on a standard, like the ibis in the name of Thoth.¹¹ There can, however, be no doubt of his character, for he represented the final avatar or manifestation of Amoun; in which was united the mythic circle of the deity. He was at the same time Amoun and Horus, the alpha and omega, the self-begotten: thus he is called in the hieroglyphics, Husband of his mother,¹² the son of Isis,¹³ the father of the sun,¹⁴ great god, lord of the heaven¹⁵ resident in Thebes,¹⁶ the victorious Horus,¹⁷ greatly rejoicing in his feathered plumes.¹⁸ His worship is chiefly found at the Thebes, where he is attended by the city personified as a goddess;¹⁹ a temple was erected to him at Wady Halfa by Amenophis II.,²⁰ and he was adored along with Sate and Monthra. The monarchs are represented hoeing before him,²¹ or offering the products of their soil.²² Amenophis III. presents him with a spotted, white, red, and black steer,²³ and sacrifices a gazelle to him.²⁴ The benefits which he conferred were similar to those of Amoun, and he seems to have represented the god of victory and reproduction. His form is similar in some respects, to that of Amoun; but his right hand holds a whip to stimulate the moon (?)²⁵ and his body, like that of Chons, Phtah, Ra, and Osiris, is enveloped in bandages (*morsemhos*). The closing chapter of the ritual usually presents him with a pigmaic and pantheistic form, uniting him to Phtah and Osiris. There is at Medinet Haboo the representation of a magnificent

¹ Champ. Lett. p. 181. Giov. d'Athan. A Brief Account, 8vo. 1836, p. 67.

² Champ. Pantheon.

³ Ibid. Lettres, p. 169.

⁴ Wilkinson, Man. & Cust. Ser. II. vol. i. p. 257.

⁵ Champ. Gr. Eg. p. 117.

⁶ De Osir. et Isid. Jablonski. Panth. Eg.

⁷ Voce Panopolis.

⁸ Champ. Mon. clxii.

⁹ Wilkinson, Man. & Cust. Ser. II. vol. i. p. 247.

¹⁰ Horus was lord of Shatem, *i. e.* the closed region.

¹¹ Wilkinson, Man. & Cust. pl. xlv.

¹² Ibid. Ser. II. pl. xxvi. 1-3. Egypt. Saloon, Brit. Mus. Statue 5.

¹³ Ibid. 2. ¹⁴ Ibid.

¹⁵ Stele, Egypt. Saloon, Brit. Mus. 148.

¹⁶ Rosel. M. R. cxlix.

¹⁷ Naos on 86. Egypt. Sal. Brit. Mus.

¹⁸ Statue 5 Brit. Mus. Stele, Egypt. Saloon. Stele, Brit. Mus. 191.

¹⁹ Champ. Mon. pl. cxlii.

²⁰ Ibid. Lettres, p. 106.

²¹ Wilk. Man. & Cust. S. II. vol. ii. pl. xxvi.

²² Cf. Stele Cosseir Road. Burton, Ex. Hier. by Philip.

²³ Rosel. M. R. xli.

²⁴ Ibid. loc. cit. xliii.

²⁵ Dextra tenet fascinum. Spartian. Ammonius, cited by Champ. Panth. Eg.

festival, entitled the panegyry of manifestation of Harsaphes, celebrated by the King Ramses Miamoun, where his statue is carried by twenty priests.¹ This ceremony, in which the Libyans of Pount appear, recalls the ceremonies of conducting Amoun to Ethiopia;² while the phrase, manifestation, either alludes to the term concealed of Amoun, or the fact of his being a constellation.³ Thus, on the neomenia, the month of Thoth, was celebrated the festival of the manifestation of Sothis, or the dog-star.⁴ The panegyry of his manifestation is perpetually alluded to under the XVIIth dynasty.

Fig. 4. The god Amoun-ra (Harsaphes) standing under his usual type of Amoun, but the whole of his body enveloped in bandages;⁵ in his right hand he elevates a whip, and tramples under foot the nine bows, emblems of the Libyans⁶ and Ethiopians. Before his feet are the name and titles of Onkhsen-re Nofre Heth, queen⁷ of the monarch Amasis Neithsi, of the XXVIth or Saite dynasty. In front of the pedestal before him is his name, Amoun-ra the husband of his mother, placed in a cartouch like that of kings, to indicate his mythic reign, surmounted by a disk and plumes, and protected by two snakes, winged, and wearing ofts, with their names Soaven,⁸ the Egyptian Eilythyia, and Victory. At the sides of this pedestal are the hawk and jackal-headed spirits of the regions of Nontehir, kneeling and adoring phœnixes, and emblems of life and power. Behind is Horus (a lower form of Harsaphes), holding a crook and symbols, implying "*the support of the upper and lower world*,"⁹ saluted by the female deities, entitled, "Attached to the North and South." Underneath are two figures, probably the Hapimouu, drawing up the cords. On the upper side of the lower pedestal are four lines of hieroglyphics, containing the dedication of the possessor of the bronze: "*May Amoun-ra, the husband of his mother, presiding over the heart of Thebes, giver of health, (give) always a good embalmment in the land of Sat (?) of the pure land of truth, to Harge, scribe attached to the cattle (?) of the queen, son of Obai, a similar functionary, and Obeith.*" In front is the god Meui, or reason, the Egyptian Atlas, having on his head the bark of the sun, whose rising is adored by two cynocephali, "the bards of the sun;"¹⁰ and saluted by the female deities, Mermehi and Merras,¹¹ attached to the north and south: the whole surmounted by the heaven upon koucoupou sceptres. At each side is a procession of the Niles of Upper and Lower Egypt, alluding to the fertilising power of the god. They offer vases, flowers, life, and power, and exclaim, "*We give thee life and power, offering, incense (or kufi), and flowers.*" At the back is the emblem support of the upper and lower worlds, corded up by the lord of Shmoun, the second Thoth, and Har-Hat, the celestial Hermes. The minuter details of this bronze, which is executed with considerable merit, are inlaid with gold, or electrum; and for the prevalence of his worship at this period, the tablets of the Cosseir road may be cited, and many of the monuments at Thebes. The plumes on the head are wanting, and the whole decorations offer, without doubt, a copy of some celebrated statue of the god on a larger scale. It was purchased at Mr. Salt's sale, 1835 (lot 816), and was found at Thebes.

¹ Champ. Panth. Mendes. Wilk. Ser. II. pl. lxxvi.

² De Pauw. Eg. and Chin. p. 91.

³ Coffin of Harsontiotf, Brit. Mus.

⁴ Champ. Lettres, p. 343.

⁵ Osiris is called, in the ritual, Morsimbhos. ⁶ Champ. Gr. Eg. p. 209.

⁷ Wilkinson, Mat. Hier. This queen has been called Onkhnas. Champ., Figeac; and Leemans, Mon. Eg. portants des Leg. Roy. But sepulchral figures of a person named Onkhsenesi seem to shew this reading.

⁸ Champ. Panth. Soaven.

⁹ Champ. Gr. Eg. p. 438.

¹⁰ Cf. Coffin of the Pharaoh called Amyrtæus, Egypt. Saloon, 10. Head.

¹¹ Called by Wilkinson, Man. & Cust. Ser. II. pl. lxxvii. p. 82, vol. ii. Milt. For this newly proposed reading, see Seyfarth, Systema, tab. vii. D. g.



Fig 4.



FRONT ELEVATION.



UPPER SIDE OF PEDESTAL



BACK ELEVATION OF PEDESTAL



SIDE ELEVATION OF THE PEDESTAL

E. Arundale del.

A M O U N . R A . (Harsaphes)



M A U T.

THE Egyptian triads consist of a father, mother, and son; and, following the order of the Theban triad, the second personage is the goddess Maut, Mouth, or Tmau. Plutarch names her Muth. Her name in hieroglyphics is written by a vulture, generally with a whip at its side, to distinguish the name of the goddess from the mere word mother, which it meant. In general terms she was the Juno of the Egyptian Pantheon, and her influence was celestial. Her general epithets are, The mistress of the heaven;¹ the daughter of the sun and regent of the world;² the great mistress of the region of Eshor; regent of the gods;³ the regent of Thebes;⁴ the Bai, or soul.⁵ Since she held the same relative position as Sate in the Elephantine triad, and Pasht in the Memphite, she is identified with or replaces them. Isis, as the great mother, was the Abydos type of the same goddess; and, in fact, so are all the female leading deities. She is always represented wearing upon her head the pschent; and she generally accompanies her husband Amoun, and confers upon the monarchs blessings of the same kind as those of Amoun-ra. Her worship appears contemporaneous with his, and she is seldom adored separately; but a sandstone stele in the British Museum represents the Emperor Tiberius offering to her, and the hieroglyphical text records the repair of her temple, executed by his orders. She has her name inscribed on the ring of a priestess of Amoun.⁶ It has been conjectured she may be Buto; but, although certain relations may be traced between Eshor and Night, or Obscurity, it would be hazardous to affirm that it is the same region.

The bronze, *fig. 5*, represents her seated. On her lap she has held a small figure of Chons her son, which she has been suckling; her left hand, which has held him, is unsupported by any sceptre. The eyes of this bronze are inlaid, and the whole has been covered with stucco and then gilded, the Egyptians not knowing or using gilding upon metals direct. It is of good style and execution.⁷ *Fig. 6* is of green porcelain, having probably formed part of a network of a mummy, or necklace; she is standing, and wears a claft formed of pendent uræi. On the back is a perfect line of hieroglyphics: the "*Speech of Maut, the great mother.*"⁸ Some other figures of the same, of inferior execution, exist in the collection.

¹ Denn. Champ. Mon. xliiii.

² Wilkinson, Man. & Cust. Ser. II. pl. xxvii. 9.

³ Rosel. M. R. cxlvii. 1.

⁴ Rosel. M. R. lxx. 16.

⁵ Wilkinson, Man. & Cust. Ser. II. pl. xxvii. 2.

⁶ Coffin of Kotbti, Brit. Mus.

⁷ It was purchased of a private dealer in 1835. From M. Denon's collection.

⁸ Purchased at Sig. Athanasi's sale, 1837.

KHONS.

THE third and last personage of the Theban triad is the deity called Oohensou, Khons,¹ Honsou,² Henso,³ Khonsou,⁴ and Shons.⁵ His name is apparently Chons, or Khons,⁶ the Greek papyri giving it in composition Chonsis. He is represented in two ways; either as a swathed youth, with the lock of hair like Horus, holding the emblems of life, stability, and power, and the crook and whip, and having on his head the lunar disk; or else as a hawk-headed deity, with a lunar disk. It is difficult to fix the meaning of his name, because no group exactly similar occurs in hieroglyphics. He is the completion of the power of the deity: Amoun representing the ultimate principal; Maut, the soul; and Chons, the power or action.⁷ As the Moon, he is the production of the Sun (Amoun), and the Night (Maut).

At other times he appears with the head of a hawk, which appears on all gods of light; probably from the brilliancy of the eyes of that bird.⁸ His titles are Khons, in Egypt(?) Nofreothph⁹ (Neferophis); the eldest son¹⁰ of Amoun; great god of the living world;¹¹ the lord of the heaven;¹² greatly manifested in the abime of the heaven;¹³ Thoth resident in the centre of the south of Poni;¹⁴ and Hat,¹⁵ resident in the Rameseion.¹⁶ He generally appears in the train of Amoun and Maut, and is rarely worshipped separately: there is, however, a small temple dedicated to him at Thebes. The masculine character of the moon, like the Asiatic god Mensis, or Menotyranus, had not escaped the notice of the ancients. He accords the same powers as Maut and Amoun; and Ptolemy Evergetes II. appears offering to him an oryx. His lunar characters allied him to Thoth; while, in other respects, he is a form of Horus and Phtah. The first type, *fig. 9*, is a small figure of grey porcelain, from the outer network of a mummy, representing him under his usual attributes: it is from Thebes, and was purchased at Mr. Burton's sale in 1836 (lot 13). The second, *fig. 8*, is in gold plate beat up, profile to the right, hawk-headed, and has been attached to a necklace: he is seated mummied: it was purchased at Mr. Salt's sale in 1835 (lot 214). The last, with detached limbs, *fig. 7*, is a small porcelain figure of a greyish colour, from Mr. Burton's collection (lot 24). There is a bronze figure, of indifferent execution, in the collection.

THEBAN TRIAD.

THIS porcelain object (*fig. 10*) represents the three deities of the triad¹⁷ united, surmounted by the head of an uncertain deity. Khons is hawk-headed. The inscription behind contains "*Amoun-ra, lord of the world, regulator of the gods.*"

¹ Champ. Panth. Eg.

² Mus. ch. x. p. 8.

³ Wilkinson, Mat. Hier.

⁴ Ibid. Man. & Cust. Ser. II. pl. xlvi.

⁵ Champ. Gr. Eg.

⁶ Lepsius, Sur l'Alph. p. 40.

⁷ His name may be the Coptic word
Kons — power, force.

⁸ The hawk-headed Horus is said, at Ombos, to illuminate the world with the splendour of his eyes.—Champ. Mon.

⁹ Wilkinson, Man. & Cust. Ser. II. pl. xlvi. 13.

¹⁰ Tablet at Tourah. Statue in British Museum, 96.

¹¹ Rosel. M. R. cxlvi.

¹² Rosel. loc. cit.

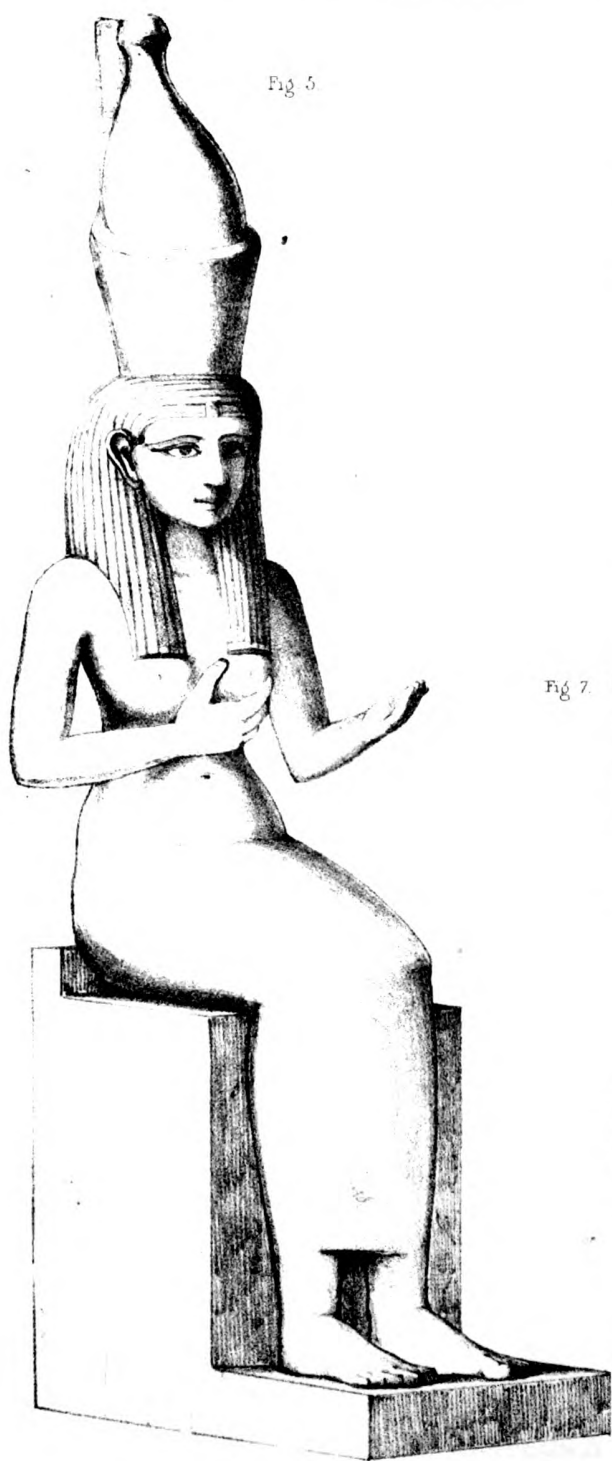
¹³ Champ. Panth. Eg. 14 (ter.).

¹⁴ Rosel. M. R. cxlii.

¹⁵ Champ. Panth. Eg.

¹⁶ Door of Great Room in Rameseion.—MS. of M. Bonomi.

¹⁷ Purchased with the Anastasi Collection in 1839.



Porcelain full size



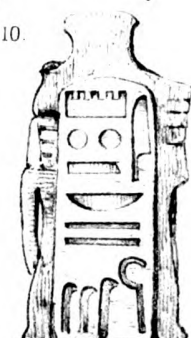
KHONS full size



in Gold



Fig. 10.



THE THEBAN TRIAD.

Porcelain full size.

Arundell sc.

M A U T .

A bronze to 1/2 Scale.

NOUF, OR NOUM.

IN the account of the statues of Amoun, it has been mentioned that he was rarely represented with the head of a ram; the exceptions which occur being rather the type of the god Nouf,¹ a deity whose functions were very different. Ascending the Nile, and passing into Ethiopia, the ram-headed deity appears to be the principal one of the country; and his worship and temples were established at the Cataracts, Syene, Elephantina, Snem,² Beghe, Beit Oually,³ and Meroe. A small obelisk, dedicated to him by Amenophis II. was found at Elephantina, and presented to Lord Prudhoe by the Pacha. He was the Ammon of the oracle in the desert. Various ram-headed deities, some having other names, appear in different temples; but they were probably all modifications of the great god, and called in the *ex-votos* and inscriptions, Kneph, Chenubis, Chnebis, Chnubis, Chnemis, Chnumis, or Chnoumis. His hieroglyphical name (a water-vase and owl, or a water-vase and goat) reads NM or NB⁴—Noum or Noub; the former word analogous to the Coptic Noun, the abyss of waters, and employed in hieroglyphics to express *water* itself.

The worship of Noum was of high antiquity, his name appearing in the cartouches of Cheops, at the Pyramids,⁵ and at Wady Magara.⁶ Although stated to be universal, it was of inferior estimation to that of Amoun or Osiris. The offerings he received, and the powers he conferred, were of less importance than those of the precited gods; and his functions were not limited to the upper world, he being also a deity of the Hades. His limbs were at liberty; his head, at times, without any head-dress;⁷ at others, decorated with the disk of the sun and uræus,⁸ with the tall plumes of Amoun,⁹ with the cap of Osiris (the ot),¹⁰ or with only an uræus.¹¹ His flesh was coloured blue¹² or green,¹³ to indicate his celestial and infernal powers. At Syene, Elephantina, and Beghe, he was adored with the goddess Sate, or Juno;¹⁴ and, with the addition of Anoucis, or Vesta, formed the triad of the Cataract. His powers were so varied that it will be necessary to class them:—1st. He was the liquid element, water—the moving principle of the stream; and his name meant *water*. In this sense his titles were “Chnouphis-ra, lord of libations, resident in the centre of the pure waters,”¹⁵ lord of libations.¹⁶ 2dly. He was the sun, and was hence called Noufra,¹⁷ *i. e.* Nouf, the sun: and his name appears in a cartouche,¹⁸ to shew that, as Jupiter, he reigned over the world, whence he was denominated the lord of the upper and lower world,¹⁹ the great god, lord of the heaven.²⁰ In the paintings of the tomb of Ramses, successor of

¹ Cf. Wilkinson, *Man. & Cust. Ser. II.*

² That at Snem was rebuilt by Amenophis II. *Champ. Lett. p. 167.*

³ A speos, rock-excavated temple, there. *Champ. Lett. p. 160.*

⁴ *Champ. Gr. Eg. p. 113. Panth. Eg. Wilkinson, Man. & Cust. pl. xxi. 4.*

⁵ Col. Howard Vyse, *Journal, vol. i. p. 280.*

⁶ Laborde, *Voy. Arabie Pétrée. Tab. Hier.*

⁷ *Rosel. M. da C. No. vi.*

⁸ *Wilkinson, Mat. Hier.*

⁹ *Rosel. M. da C. No. iv. Champ. Mon. tom. i. pl. iv. 3, identified with Amoun.*

¹⁰ *Rosel. M. da C. No. ii.*

¹¹ *Wilk. Mat. Hier. pl. vi. fig. 5, called Savah or Sabak-ra, lord of the abode of life.*

¹² *Champ. Panth. Eg.*

¹³ *Champ. Panth. Eg.*

¹⁴ *Ibid. Lettres, 157, 167.*

¹⁵ *Rosel. M. da C. ii.*

¹⁶ *Wilk. Man. & Cust. Ser. II. pl. xxi. Rosel. M. da C. xiii.; xxxi. 1; xxxix. 1.*

¹⁷ *Lord Prudhoe's obelisk.*

¹⁸ *Champ. Gr. Eg. p. 140.*

¹⁹ *Ibid. p. 115.*

²⁰ *Rosel. M. da C. ii.*

Miamoun, the sun in the fourth hour of the day assumes, under the name of Har-Hat, the attributes of Chnouphis;¹ and on the sixth hour becomes a ram with four heads.² On the tenth, a ram-headed deity (Chnouphis-ra) pierces an ass, the living emblem of Seth or Typhon (Darkness), with a spear.³ A ram-headed god also attends in the bark of the sun, on the twelfth hour.⁴ In those scenes which represent the bark of Nouf-ra navigating the heaven, this god is generally called AF,⁵—substance, matter, &c. ; but from the employment of the ram in hieroglyphics, to signify soul or spirit,⁶ he apparently represented the solar spirit. His celestial abode was fabricated by the great goddess Nebouaou.⁷ 3dly. He was the creator both of the gods and mankind, whom he was represented fabricating on a potter's wheel or furnace—a coincidence with the creation of man out of clay so remarkable, that it is extraordinary it should have escaped notice. In the chamber at Philæ, constructed under the Ptolemies, he constructs the form of Osiris; the hieroglyphical inscriptions stating that “Nouf, fabricating on his furnace or wheel, builds the divine limbs of Osiris resident in the chief hall of life.”⁸ At the same place he is called “Noum-ra, lord of Senem; constructor of the mothers engenderers of the gods; great son (?) of his mother, setting up his furnace above, commanding for ever.”⁹ He was also represented holding the king and the deity Har-sont-to on a potter's wheel, or table, the inscriptions stating him to be the great god, making (like a potter) the son of his race with good breath in his mouth.¹⁰ In another inscription he is called, besides his titles as the water, “the lord of . . . resident in primeval lands; the potter . . . father of the fathers of the gods, period of periods of years, who has planted them (?) making the heaven, world, zone of the stars, streams, and hills.”¹¹ He was also styled “Fabricator of fabricators, and creator of all mankind.”¹² 4thly. The last titles ally him with Osiris as the spirit, the lord of Tattou,¹³ or Bai neb tattou; and the spirit of the region of Souten rot, or of the sons of the king.¹⁴ His local titles were according to the places where he was found: Resident in Nubia,¹⁵ resident in the centre,¹⁶ or lord¹⁷ of Elephantina,¹⁸ lord of Snem,¹⁹ of the lands of Hak,²⁰ Koi,²¹ Hasor,²² Esnah,²³ and Shasoph.²⁴ He was also called “THE great god,” and the frog. (?)

Fig. 11 represents Nouf standing. The circular ornament on the top of his cap is the disk of the sun; the ornaments at the side of the central conical cap are two ostrich feathers, emblems of truth; the right one is fractured: beyond them are two uræi with disks, emblems of solar agency, and perhaps of the goddesses Sate and Anucis. In front is another uræus, crowned with a disk and horns; the object held in his right hand resembles a cornucopia, or emblem of abundance; and his left pendent hand has held an emblem of life, now wanting.

¹ Rosel. M. da C. xxxix. ² Ibid. xli.

³ Ibid. xliii.

⁴ Ibid. xliv.

⁵ Cf. Coffin of Amyrtæus, Brit. Mus.

⁶ Thus called the living spirit over the gods. Champ. Panth. Eg. 2, greater.

⁷ Champ. Gr. Eg. p. 325.

⁸ Rosel. M. da C. xxii. Antiq. of Eg. Published by Tract Soc. 1841, p. 109: translated by the author of that work.

⁹ Rosel. M. da C. l.

¹⁰ Champ. tom. i. pl. lxxvi. 1.

¹¹ Rosel. M. da C. xlvi.

¹² Ibid. M. R. clxix. Cf. also ibid. M. da C. xlix.

¹³ Ant. Egypt. Tract Soc. p. 109.

¹⁴ Champ. Gr. Eg. p. 114.

¹⁵ Ibid.

¹⁶ Rosel. M. da C. xxxii. 1. Lord Prudhoe's obelisk.

¹⁷ Rosel. M. da C. ii.

¹⁸ Coffin of Q. of Amasis. Eg. Sal. Brit. Mus. 33.

¹⁹ Champ. Gr. Eg. p. 438.

²⁰ Rosel. M. da C. xliv.

²¹ That is, of the lands of the fields. Wilk. Man. & Cust. Ser. II. pl. xxi.

²² Rosel. M. da C. xlvi.

²³ Champ. Gr. Eg. p. 439. Perhaps error for Senem; but Esnah was sacred to him. Champ. Panth. Eg. Nev.

²⁴ Wilk. Man. & Cust. Ser. II. pl. xxi.

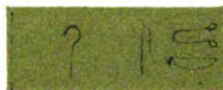
Fig 11



FRONT ELEVATION.

SIDE ELEVATION.

Fig 12.



SIDE OF PEDESIAL.

P. Arundale, scul.

K O W F.

From the life size.

S A T E.

full size.

It probably represents him as the infernal character of the spirit, the lord of Tattou, and is of coarse execution. It was purchased at Mr. Burton's sale in 1836 (lot 235). From Thebes.

Fig. 14 is a small figure of Nouf, without attributes, of porcelain. Purchased at Mr. Salt's sale (lot 458). From Thebes.

SATE.

THIS goddess is the constant companion of Noum in the decorations of the temples; and as Amoun, Maut, and Khons, composed the triad of Thebes, Noum, Sate, and Anucis,¹ formed that of the Cataracts and Ethiopia. Her influence was celestial, and her name ordinarily written by an arrow piercing a skin; the same as the word Sate or Sote, arrow, and sunbeam. The deity who corresponded to her was Soaven or Seben, who represented the lower, as she did the upper hemisphere; and the two seem higher modifications of Isis and Nephthys. Since Noum represented the sun, Sate perhaps indicated the rays emanating from that luminary. Her type is almost constantly that of an Egyptian female, bearing on her head the ouabsh, or white crown, emblem of the upper hemisphere, flanked by two horns, symbols of purity.² In one instance she wears the whole crown called pschent; and in another, the teshr, or crown of the lower region; and holds the emblem of panegyries and notched palm-branch of time placed on a disk; and, like one of the Eilythyias, or rather Fates, "suspends the years of the son of Osiris"³ (Horus). Her titles are, "Daughter of the sun, mistress of the heaven, regent of the world,"⁴ regent of all the gods,⁵ the great goddess, regent of Snem, the great directress, elevating (?) her head (?), daughter of the sun, regent of the gods,⁶ mistress of Elephantina,⁷ of Eianho.⁸ She was called by the Greeks, Juno.⁹

The bronze, *fig. 12*, represents the goddess seated; on her head is the conical white crown, or ouabsh, having at its sides two horns of a cow. It is surmounted by an object, apparently a disk. Her left hand has held a lotus sceptre, which all goddesses bear; and in her right has been a symbol of life. A long dress clothes her form, and round her neck is a rich tippet or collar. On the exposed face of the pedestal has been an inscription, unfortunately much mutilated, containing the expression, "*Giver of life*," the title of the goddess, and "*Psametik*," the name of the proprietor or dedicator of the bronze. From the name of this person being the same as that of the monarchs of the XXVIth dynasty, this bronze was executed about 600 A.C. It was purchased at Mr. Salt's sale in 1835 (lot 104), and found in an excavation at Thebes.

¹ According to inscription cited by Ruppel, these goddesses were Juno and Vesta; they were probably the same as Isis and Nephthys.

² In hieroglyphics, a horn was the determination of the phonetic group; Ouab-pure.

³ Rosel. M. da C. No. xix.

⁴ At Kalabsche.—MS. of Mr. Bonomi.

⁵ Small temple, Aboosimbel.—MS. of Mr. Bonomi.

⁶ Rosel. M. da C.

⁷ Champ. Mon. t. i. pl. xxxix. 1, 2.

⁸ Coffin, Brit. Mus. 4. Col. How. Vyse's Journal, vol. ii. App.

⁹ Inscript. of Séhhélé. Rech. pour servir à l'Histoire de l'Égypte. par M. Letronne, pp. 341-480. Ch. Pant. Eg. Sate, 7, who has confounded her there with the goddess Mei or Thmei.

NEITH.

THE goddess who wears the crown of the lower hemisphere, which in the paintings was coloured red, and in the hieroglyphical inscriptions was called the teshr, or red cap, was accompanied by a legend, reading NT or NTH—the root of the word Nat, or Neith. Her name, too, is often expressed by a shuttle, determining the phonetic signs as “shuttle, weaver.” By the Greeks she was paralleled to Minerva,² and was the supposed inventress of the loom, the arts, and sciences. Her flesh was coloured green,³ to indicate that she belonged to the invisible state, and that she presided over the nether world. From her titles it would appear that she was only a secondary manifestation of Maut, and in this capacity she frequently accompanied the god Harsaphes. There was also a goddess called, in the hieroglyphics, the female Amoun, or Amoun-ti,⁴ who appeared to be a type of Neith; and in this character she was ram-headed. Neith was also represented under the attributes of the goddess Athor, or the West;⁵ and with the shuttle on her head.⁶ Besides the lotus sceptre, she also occasionally held a bow and arrows, to indicate warlike powers.⁷ Her principal worship was at Sais during the last native dynasty, although honours were paid her in the Thebaid. She was the mother of the god Re, or Sun, and is thus styled: “*Neith, the great mother, engenderer of the sun, her first-born;*”⁸ and “*the cow engendering the sun.*”⁹ Her constant appellation is the mother goddess.¹⁰ On the Borghese torso she nourishes with her milk two crocodiles, perhaps representing Horus and Pasht. Considered in her twofold capacity, she is entitled “*Neith in the upper world, the great mother; in the lower world, mistress of Sais;*”¹¹ and as the mother goddesses “. . . in the *Mammisi*” (mash-shini), or abode of accouchement.¹² Considered as Amoun, she was entitled “*The great chief resident in Thebes.*”¹³ Her fullest titles are in the worship of Caracalla at Esnah. The monarch is represented reaping in her presence, and the hieroglyphical legends state that “*he reaps the corn manifested in the fields of the sun.*” The titles of Neith are “*Neith the established great chief, mistress of the country of the upper region; the great cow, engenderer of the sun . . . of the gods, mother of the sun, moving Athom (?) . . . the tribunal of the region of the abode of maternity; regent of the region of the abode of paternity.*”¹⁴ The present bronze, *fig. 15*, represents the goddess seated, having on her head the crown of the lower hemisphere, whose lituus-shaped object is broken off. The emblems in her hand, a lotus sceptre and symbol of life, are also wanting. At the side of the crown are perforations to attach some ornament, at the sides of the throne upon which she is seated are “decorations of feathers, and the symbols” (support of the upper and lower worlds), and apparently a subject at the back much effaced. The workmanship is good, but not very large. It was purchased at Mr. Salt’s sale (lot 260), and came from Thebes.

¹ Peyron, *Lex. Copt.*

² Plato in *Tim.* p. 1043. Ed. Franc. Wilk. *Man. & Cust. Ser. II.* vol. i. pp. 282–3.

³ *Champ. Panth. Eg. Neith.*

⁴ *Ibid.* Rosel. *M. da C.* cli.

⁵ *Wilk. Man. & Cust. Ser. II.* pl. xxviii.

⁶ *Ibid.*

⁷ *Ibid.* Also vol. i. p. 285.

⁸ *Champ. Panth. Eg.* p. 23.

⁹ *Champ. Panth. Eg.* p. 23 E.

¹⁰ Cf. *Wilk. Man. & Cust. Ser. II.* pl. xxviii. Nos. vi. & iii. Rosel. *M. da C.* xx. & xxi.

¹¹ Shrine-bearing priest. *Eg. Sal. British Museum.*

¹² Rosel. *M. da C.* xx. ¹³ *Ibid.* cli.

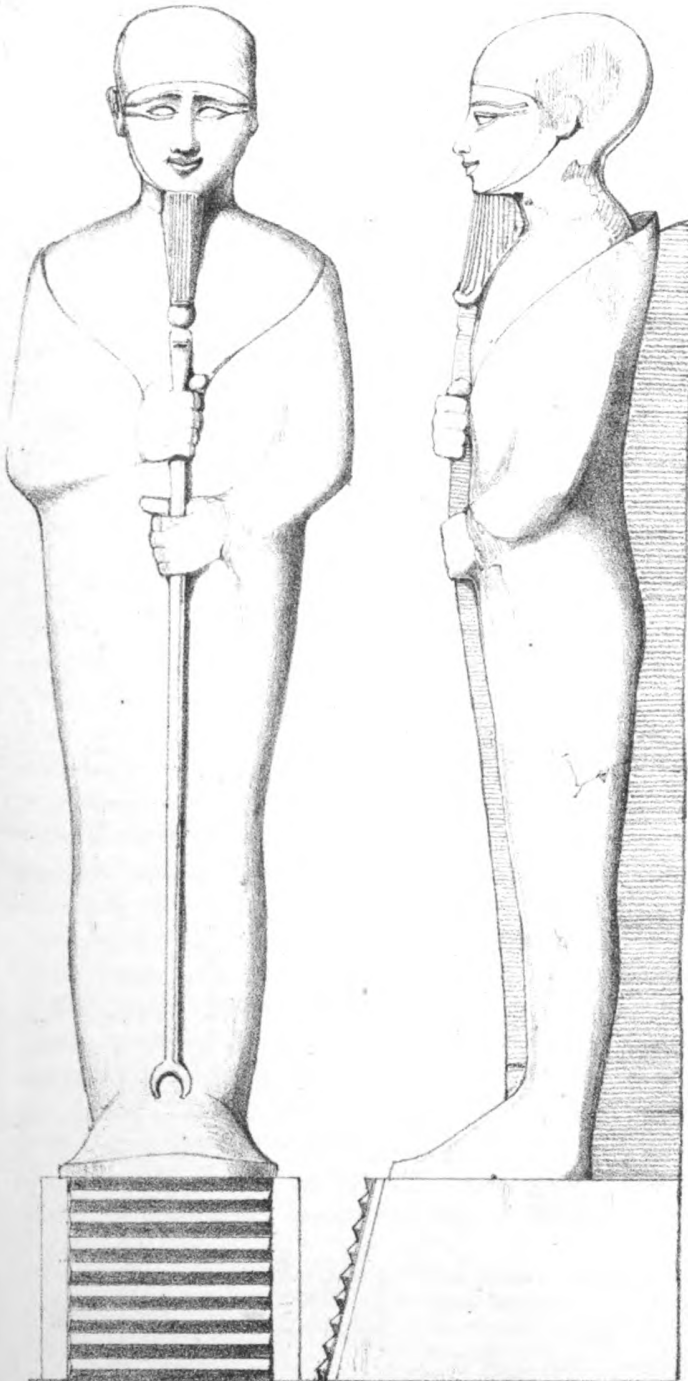
¹⁴ This mystic inscription, which is of the Roman period, is written in a peculiar and unusual manner; and if

a snake and arm are Ra, a crocodile the affix ñ, much of it is to the author undecipherable.—Rosel. *M. R.* No. clxix. Considered as the cow engendering the sun, cf. ceiling of the Rhameseion, and the sun born from the cow, or constellation Taurus. Burton, *Ex. Hier.* pl. lvii. *Roy. Soc. of Lit. Trans.* vol. iii. p. 489: Paper by the Rev. R. Tomlinson.





Fig. 13.



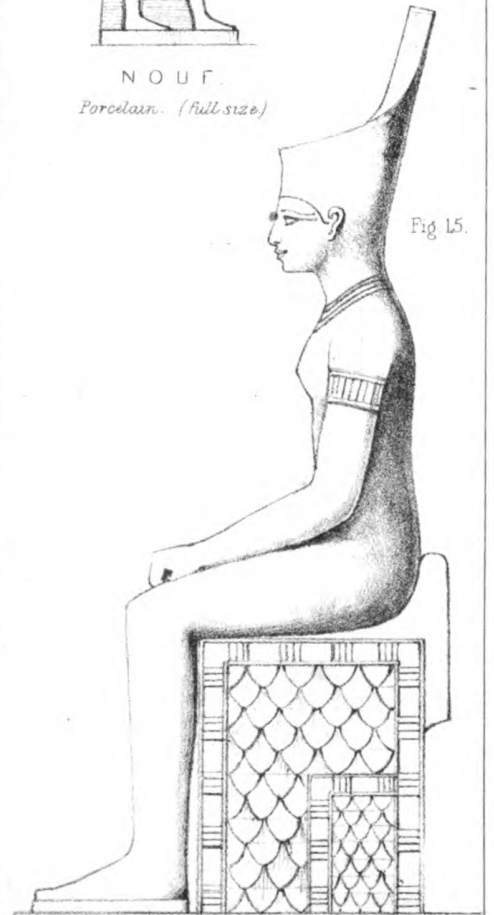
PHTAH. (Stone, full size.)

Fig. 14.



NOUF.
Porcelain. (full size.)

Fig. 15.



NEITH.
In Bronze. (full size.)

PHTAH, OR PTAH.

THIS god, whose name is occasionally mentioned by the Greeks, and then always as Phtha, was the principal deity and protector of the ancient city of Memphis. His name is alone in hieroglyphics, and the meaning of it cannot, consequently, be discovered. By the Greeks he was paralleled to Hephaistos or Vulcan, and considered as the artisan who did all things with truth, and by whom the mundane and other gods were created; and, like Nouf or Noum, he was a creator, although of another class. There are two types of Phtah which may be considered as his essential form, the others allying him with gods whose general functions were very different: the first represented him as a mummy, his head shorn and in a close skull-cap, the body tightly enveloped in bandages, the hands alone emerging from the garments, and holding the sceptre called gom, emblem of power, sometimes united with the emblem of stability, commonly called the Nilometer; and another with his limbs at liberty, and his head wearing the horns of a goat, supporting a solar disk and two tall plumes, in which, like Harsaphes, he was stated to rejoice. The latter type, however, connects him with Osiris, or Sarapis, and that of Phtah Sochari.

In his first *type* his limbs are occasionally detached, and the legends which accompany what may be termed, for distinction, this peculiar *type* of the god, read with considerable uniformity, "Phtah, lord of the two worlds,¹ lord of the heaven, king of the two worlds of gracious countenance, the superintendent of the great abode, great god, living lord of the heaven moving . . . (the world?),² lord of the living world."³ Another of the titles of his first type, and the one most commonly repeated, is, "Lord of truth,"⁴ and accounts for the pedestal on which he stands being of the shape of an Egyptian cubit, metaphorically used as the hieroglyphic for truth. He was also styled, "He who is the southern wall,"⁵ in allusion to his being the eponymous deity of Memphis, which was probably regarded as the rampart of the south. The actions in which he is employed are generally simple: he stands on a highly decorated shrine⁶ receiving the offerings of his adorers, and hence called the superintendent of his great abode; and the two most important represent him—first, sketching out the figure of the youthful god Har-sont-to,⁷ as if meditating on the design of the creation of the sun, which appeared in the first hour as the youthful Har-sont-to. In his second character, which is called Phtah Totonen, he is represented at Philæ, holding⁸ on a potter's wheel an egg, which recalls the tradition of Iamblicus relative to Phtah being produced

¹ Champ. Mon. tom. i. pl. cxvi. or of the upper and lower world. Cf. Wilkinson, Man. & Cust. Ser. II. pl. xxiii. 1.

² Rosel. M. da C. xxxii.

³ Rosel. M. da C. xxxiii.

⁴ Champ. Mon. tom. i. pl. i. 4. Wilkinson, Man. & Cust. Ser. II. pl. xxiii. 6. 1.

⁵ Champ. Panth. Eg. Phtah.

⁶ Rosel. M. da C. xxxii.

⁷ Wilkinson, Man. & Cust. Ser. II.

⁸ Rosel. M. da C. No. xxxi.

from the egg vomited by Kneph from his mouth: the hieroglyphical inscription to this scene announces that "Phtah Totonen, the father of beginnings, is setting in motion the egg of the sun and moon, director of the gods of the upper world." From this it would appear that Phtah, although a creator, shared the power with Noum: the one generating from the watery slime, or clay, the race of the gods, the prototypes of mankind; the other, from the same chaotic element, producing the two great lights which ruled the night and day.

There is at the Memnonium a representation of Ramses III. offering to the god Phtah in all his names. This reunion of his titles calls him: The great abime of the heaven, the southern rampart, of the living world, in his great tribunal, resident in the abode of Phtah, in the abode of Phtah-ka, resident in the white wall (acropolis of Memphis), resident in ramparts, resident in the great hall, establisher of truth, resident in Rosatton, under his tamarisk, in the abode of the gods, in the tribunal of Tattou, in the abode of Pasht, in Dendera, engendering the abodes of the west, father of truth, establisher of truth, manifested with truth, over the hills, over the heaven (?) the seat of the sun, of Osiris, in the fields of the sun, with the two truths, Socharis, lord of the tombs.¹

The type of Phtah so closely allied him with Khons, that it has been supposed the deity at first a monade,² produced a female principle; from the union of which with himself sprung a third, a male; which became the head of another triad, and, after passing through a circle of these manifestations, was finally united to himself: but Phtah bears no distinct relation with either the sun or moon, and appears generally as an infernal deity, and in his supreme worship restricted to Memphis. His worship was of the highest antiquity, his name appearing on monuments coeval with the Pyramids themselves;³ and the most illustrious of monarchs, even of the Theban line, decorating the magnificent temple of the god at Memphis.⁴

The present statue, *fig.* 13, represents the god in his proper type, his body enveloped in a close garment open at the top, like a shirt; his head is in a skull-cap, and both hands hold a gom, or koucoupha sceptre. He stands upon a cubit, emblem of truth, over which he presides, and the face of the cubit is graduated.⁵ It is of a kind of brown steatite, or pot stone, and appears to have been burnt. From its execution it does not seem to be very early, probably about the Ptolemaic era. It was purchased with the Anastasi Collection in 1839. Several figures of Phtah, in bronze, porcelain, and wood, exist in the collection of the British Museum.

¹ Burton, Excerpt. Hier. pl. lvi.

² Champ. Lettres.

³ Archæol.

⁴ Champ. Panth. Eg. Phtah 7.

⁵ Supposed by M. Champollion, Mus.

Charles X. to indicate the Nilometer graduated, and to be emblem of the inundation.



Fig 16



Fig 17



Fig 18

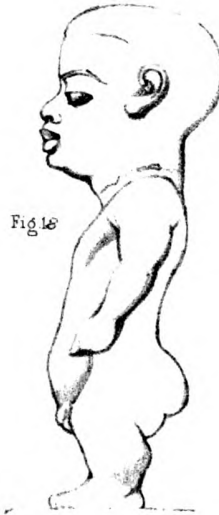


Fig 19



Ⓔ

P H T A III.

PHTAH (PHTHA SOCHARIS OSIRIS).

BESIDES the form of Phtah described in pp. 13, 14, another is commonly found in the tombs at Memphis, and is evidently the representation of the deity especially honoured there. Coinciding with the description of Herodotus,¹ he appears as a dwarf, or rather child, or fœtus, and has been considered by M. Champollion² to be the god Phtah denuded of his bandages. The hieroglyphics which accompany this type in the funeral rituals read "Phtah Sochari Osiris." The second appellation has been supposed to confer the name of Sakkarah³ on the plain which was the great cemetery of the ancient Memphis. The relation of the deformed and bandy-legged Phtah with Vulcan, whose limbs were fractured in his fall from Heaven to Lemnos, is supposed by M. Champollion to be the graft of an Egyptian myth. The agency of Phtah is not, however, through fire; and this type appears rather a sepulchral one, replacing that of Osiris pethempamentes, or "*he who resides in the Amenti*," or hell. The title of Phtah Sochari Osiris is almost unvaried: "*he who is over the tombs*," "*he who is in the centre of the catacombs*."⁴ But fuller epithets sometimes occur, as "Osiris, Socharis, great god, lord of the pure place—the Abaton (or sanctuary), lord of Menlah (or the cataracts), king in the heaven, ruler in the world, great director in the tombs."⁵

Fig. 18, which was purchased in 1834 of a dealer, is of most beautiful execution, and represents this deity standing with bowed legs and pendent hands; the head, which is executed with the good taste and finish which characterised the best period of Egyptian art, has been joined at the neck from another figure.

Fig. 17 represents the god in his twofold capacity of Phtah and Socharis, in his human type; he has two snakes issuing from his mouth, and holds in each hand a feather, as the artisan who does all things with truth. The other figure is hawk-headed, which connects him with the Ra of the Amenti, or future state, and Osiris ruling, the destinies of the souls which have abandoned the body, and their distribution in the thirty-two upper regions, the especial president of the tombs.⁶ In this capacity he is generally depicted hawk-headed, having on his head the *otf*, or cap of Osiris, holding the *koucougha* sceptre, whip, and crook. In one instance he holds upon a basket the crowns of Upper and Lower Egypt.⁷ On the head of the present object is a scarabæus, emblem of this god, and which has been supposed to connect him with To or Tore—a solar god; but this insect was the emblem of the terrestrial world, of Osiris, of the human heart, and used for the letter T only of the hieroglyphical group TOR—to fix, plant, &c. He stands upon two crocodiles,⁸ emblems of Typhon and the wicked, whom, like Horus, he has subdued. It was purchased in 1836 at Mr. Burton's sale (lot 28), and came from Memphis.

Fig. 16 represents the god under similar attributes, standing upon two crocodiles. Perched upon his shoulders are two hawks, which, from a comparison with *fig. 19*, indicate his dominion over the upper and lower hemisphere. He is supported at the sides by Isis and Nephthys,

¹ Lib. iii. s. 37.

² Panth. Eg. 8. The proportions, however, hardly coincide. In No. 2 he has engraved a similar figure.

³ By Mr. Salt.

⁴ Sarcophagus and inscription, *passim*.

⁵ Champ. Mon. T. pl. lx.

⁶ Ibid. Panth. Eg. p. 10.

⁷ Ibid.

⁸ For similar figures, some ithyphallic, cf. Champ. Panth. Eg. pl. viii. 2, 4, 5, 6, who considers Pok-rat, weak-footed.

the mother and the sister goddess, the usual companions of Osiris; and the goddess Pasht, bearing on her head the solar disk, and with long wings pendent from her arms, considered as Merephtah, or the (goddess) loving Phtah, aids him behind. It came from Mr. Salt's sale in 1835 (lot 735).

Fig. 19 represents the same god; he wears the *otf* upon his head and a collar round his neck, and the hawks on the shoulders wear the crown of the upper and lower worlds: the goddess Pasht Merephtah in this scene is lioness-headed; the scarabæus on his head too is neutral. There are several of these combinations in the collection. It came from Mr. Salt's sale in 1835 (lot 879).

PASHT (BUBASTES).

THE ordinary companion of the god Phtah in the different scenes is the lioness-headed deity, who bears the name of Pasht, the apparent equivalent of the Greek Bubastes.¹ She is in relation with the sun, indicated by the disk of the sun placed on her head, entwined by an uræus; but her names and titles are various. The lion was an animal sacred to solar deities, probably from its name *moui*² being also the word for splendour or brilliancy in hieroglyphics. The characters of Pasht will be considered in detail, under their particular types. She was the companion of Phtah, and is styled Merephtah; *i. e.* "attached to Phtah," mistress of the heaven and regent of the world.³ On the statues of this goddess seated at the British Museum, which probably formed a colonnade, each representing her in a different character, she is called Mistress of all the goddesses (No. 88), shooter of hearts (No. 16), mistress of the land of Sahour, smiter of the Libyans (No. 57). But as the attributes of this goddess are the same as those of Tafne, the daughter of the sun, the sister of Meui, who jointly represented the constellation Gemini of the Egyptian zodiac,⁴ she is probably the same. The ordinary titles of Tafne are, Daughter of the sun,⁵ resident in the heart of Abaton (sanctuary), mistress of the heaven, and regent of the gods.⁶

The present statue, *fig. 20*, which is of the dark stone intermediate between basalt and granite, in which all these are executed, bears the name and titles of Sheshonk I.,⁷ the Sesonchis, Sesonchois, Sesac, or Shishak, the first king of the XXII^d dynasty, A.C. 972, who carried his victorious arms into Palestine and pillaged Jerusalem. The inscription means, "the gracious god, lord of the world, the sun ruling the upper world, the approved of the sun, son of the sun, lord of diadems, Sheshonk beloved of Amoun." Its style is very different from those executed under Amenoph III. in the same collection: the cheeks are more hollow, the polish and detail more elaborate, the limbs more lissom and less strongly developed; the whole of a style of art less pure and grand than that of the XVIIIth dynasty. It is nearly perfect; the right arm is fractured, and the disk on the head is formed of a separate piece, morticed to the cut, which is cut out of a solid block. It was purchased in 1821, with a large collection, from Mr. Salt.

¹ Champ. Panth. Eg. called her in the first instance Pasht.

² Ch. Gr. Eg. p. 73, 377.

³ Rosel. M. da C. xxxii. Cf. *ibid.* xxii. lii.

⁴ Champ. Mus. Charles X.

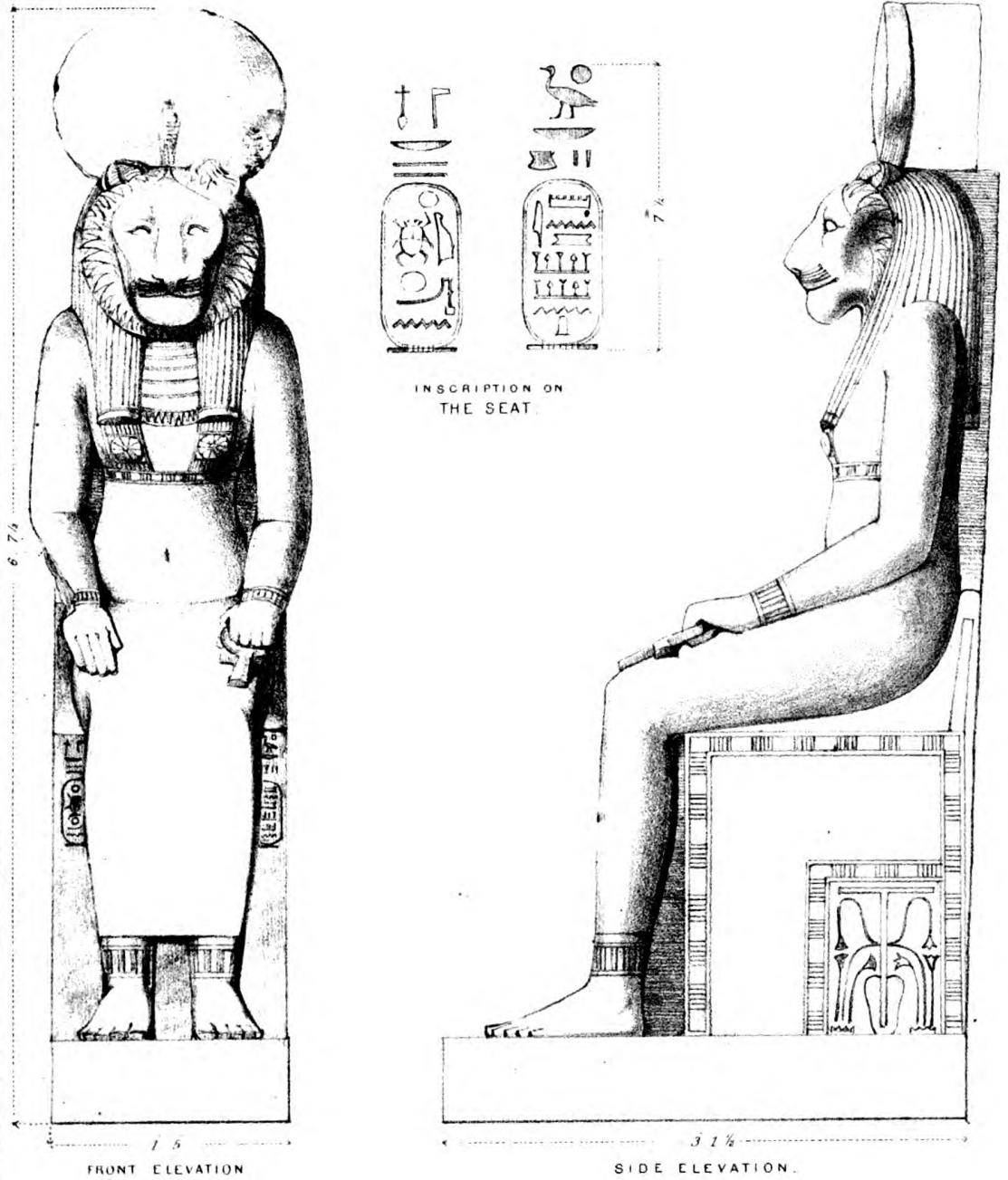
⁵ Champ. Mon. tom. i. pl. li. 3; liii.

⁶ *Ibid.* pl. liii.

⁷ Rosel. Mon. Stor. tom. ii. pt. 1. p. 79.



Fig 20.



F. Arundale, del^r

BUBASTES.

Fig. 21 is a small statue in a stone, which has been burnt, at present of a reddish hue on the exterior. It represents Pasht seated upon a throne based upon four captives; the heads of two, one Asiatic the other African, and the feet of another, appear in front. On her head is a hole, into which the pin of the part holding the disk or plumes has been inserted. Her hands hold no emblems. This representation is quite in accordance with the spirit of representing the vanquished lying under the feet of the monarch,¹ the white and black races bound hand and foot under the sandals of mummies,² or thrown in this condition into the regions of the reprobate in the Amenti.³ Among the principal Asiatics thus placed may be the Polosto or Philistines, the Sharo or Syrians; and among the Nubian tribes, Phut or Libya, Koush or Ethiopia, and Nub or Nubia. The present probably represents Pasht, who was the Diana of the Egyptians, considered as the Oerihék⁴ or *The great avenger: smiter of the Libyans, the shooter of hearts,*⁵ and *chastiser of the impure.* Her titles as the Oerihék were, *The chief of victories with her benefits,* (?) *the force of the gods, the great astonisher of all mankind,*⁶ and *The mistress of Memphis,*⁷ identifying her with Pasht. It belonged to Mr. Salt's collection,⁸ and came from Thebes.

Fig. 22 is a small figure, representing Pasht standing in her solar character. On her head is the disk of the sun: her arms are pendent by her side. The inscription behind, on the plinth supporting the back, announces *The speech of Pasht the great Merephthah* (attached to Phtah); *she gives all life and power, all victory, all greatness of heart.* In this inscription her name is represented by a sistrum, in Egyptian Sshash, and with the article Shasht. It is thus she appears, and is called Dakké Sshast, *the great mistress of the Menlak* (Philæ), *the ruler, the mistress of Senem.* (?)⁹ The uræus of the disk, which is wanting, has been of some other material. This figure is of excellent work, and formed part of the Anastasi Collection.

Fig. 23, which is of green porcelain, represents her without any head attire, seated upon a throne whose sides are decorated with winged uræi. She holds in one hand a lotus sceptre, and in the other a sistrum, in the present figure broken off close to the handle, which is in shape of the head of Athor. On the back of the thrones of similar figures the word *life* is often written. It came from Mr. Salt's collection, and is from Thebes.

Fig. 24 represents her with tall plumes like those of Amoun and Phtah-Totonen, and the disk and horns. She is rarely represented under these attributes, and then called by the same name as the region over which Anucis is mistress.¹⁰ Her titles are, *Regent of goddesses, mistress of salutations and attachments, encharged with the place of accouchement the eldest born of her mother approving her child.*¹¹ From Mr. Sams' collection.

Fig. 25 is a small *sheët*, or shrine, in which she stands, having on her head an uræus, under

¹ Cf. Sculp. at Beit Oually, and Rosel. M. R. xliv.

² Coffin of Harsonotiof, Brit. Mus. Case Q.

³ Papyrus, Salt, Brit. Mus. 825.

⁴ Champ. Gr. Eg. p. 124. Wilk. Man. & Cust. Ser. II. vol. ii. p. 39, reads Hak, Hekte, or Hecate: (?) but the first word is Oer, *great*; the second, Hok, to *torment*. This Hok is replaced

by the hinder part of a carnivorous animal (cf. Wilk. Ser. II. pl. xliii. A.; and Burton, Excerpt. Hier. pl. xxvi. Dendera), the determinative of trouble; and found after the words *Kfo*, to disturb, and *tenton*, to revolt, &c.

⁵ Vide p. 16.

⁶ Burton, Excerpt. Hier. pl. xxvi.—apparently copied inaccurately.

⁷ Borghese Torso, and Cippus of Horus. Wilk. Man. & Cust. Ser. II. pl. xliii. A. ⁸ Sale, lot 337.

⁹ Champ. Mon. t. i. pl. lv.; the name of the region, perhaps Senem, is copied inaccurately.

¹⁰ Champ. Panth. Eg. Tphe erroneously. *Akhom* of Rosel. t. iii. pt. 1, 211, 212.

¹¹ Rosel. M. da C. liii.

which type she is called Menhi,¹ the great mistress of Phent-to.² *Fig. 26* is an ægis of Pasht-Tafne, of bluish-green porcelain. *Fig. 27*, a similar one of Pasht-Menhi in profile.³

Fig. 28 is a small figure of Pasht-Tafne, in bluish-green porcelain: it is well executed, and exhibits the peculiarity of the back plinth terminating half-way up. On it is inscribed the name of "*Pasht*" and some of her titles, perhaps Merephtah; but the glazing having run renders them too indistinct to be made out. From Mr. Sams' collection.

Fig. 29 is a colossal statue⁴ in dark granite, the best preserved of seven similar in the Museum. It represents the goddess standing, holding in her left hand a lotus sceptre, and in her right a symbol of life. The inscription attached to these statues was placed on the upper surface of the pedestal before the feet;⁵ and these colossi formed caryatides to a triple colonnade before the temple of the goddess Maut at Karnak.⁶ They are of the age of Amenoph III. (A.C. 1692-61), and of a grander, purer style, than that of Sheshonk previously described. The cheeks and limbs are fuller, better proportioned, less elaborate in the details, but more imposing in the general effect.⁷

Fig. 30 is a small porcelain figure of green colour, exhibiting the goddess standing and wearing the pschent: a form rarely, if ever, met with on the monuments, and perhaps allying Pasht with Maut, the great mother.⁸

Fig. 31 represents the goddess seated, her limbs enveloped in a close garment, which conceals them entirely. There is no emblem upon her head. It was under this type that Pasht is called in the inscriptions Oerihék⁹ or "the great avenger," and Menhi.¹⁰ Some of the inferior deities of the Sbebeth, or guardians of the pylones of the Amenti, are represented thus clothed and seated, holding a sword in their hands with which to decapitate the impure. The second of these gates, entitled "*the second gate—of the mistress of the heaven and regent of the world*,"¹¹ belonged to the lioness-headed deity. These titles, however, are too general to decide upon the particular goddess intended. The present figure is exceedingly well executed, and came from a small but choice collection made by Dr. Hogg. All these lesser objects formed parts of necklaces or beaded work.

Fig. 32 represents Pasht cat-headed, a type unusual at the period of the Pharaohs. Her garment too is in banded stripes, probably intended to represent embroidery and diversity of colour. Her left hand holds an ægis, that is, a small shield-like object, on which are sculptured her head and tippet. Her right hand has held a sceptre. This statue, which is of coarse work, is of the Roman period, and is from the Payne Knight Collection. Among the Egyptians the cat was an animal sacred to the Sun and Bubastis; and in the Ritual *the cat of the sun* lays hold of the reptile or apoph,¹² while certain inscriptions mention "*the cat devouring the abominable rat*,"¹³ apparently alluding to the antagonist principles of the sun and night—of good and evil.

¹ Champ. Gr. Eg. p. 123.

² Wilk. Man. & Cust. Ser. II. pl. li. pt. 3.

³ Purchased of dealers.

⁴ This is engraved in Lib. of Ent. Know. Brit. Mus. Egypt. Antiq. 8vo. Lond. 1836, p. 39.

⁵ There are the feet of a similar statue

with a plinth and inscription in the Museum.

⁶ Desc. de l'Eg. tom. iii. p. 48. Lenormant, Mus. des Ant. Eg. pl. xix. No. 5.

⁷ This statue formed part of the first collection purchased of Mr. Salt, 1821. Eg. Sal. No. 80.

⁸ Purchased of a private dealer, 1837.

⁹ Champ. Gr. Eg. p. 124.

¹⁰ Ibid. p. 123.

¹¹ Pap. Burton, No. 285.

¹² Ritual published by Cadet and Von Hammer.

¹³ Sides of tomb, time of Apries. Brit. Mus. Anastasi Collection.

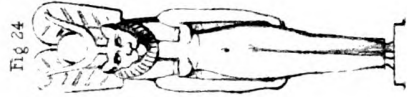


Fig. 24

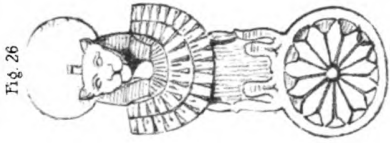


Fig. 26

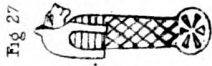


Fig. 27

Porcelain (full size)

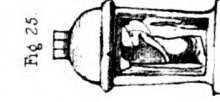


Fig. 25

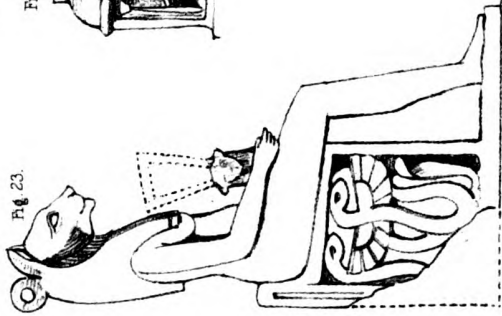
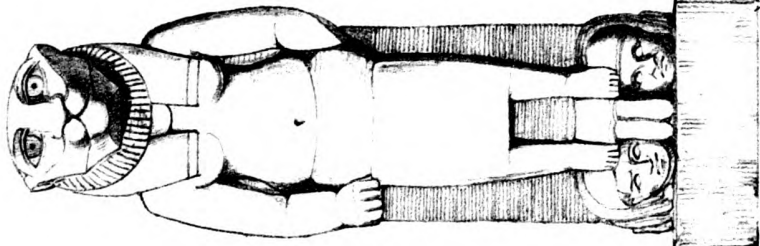


Fig. 23

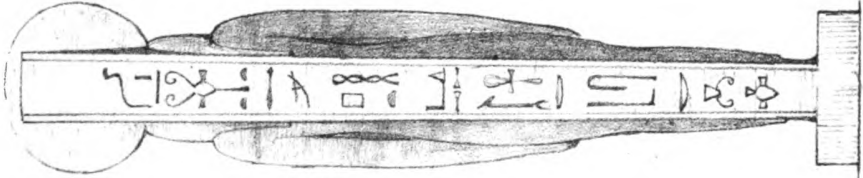
Porcelain (full size)

Fig. 21

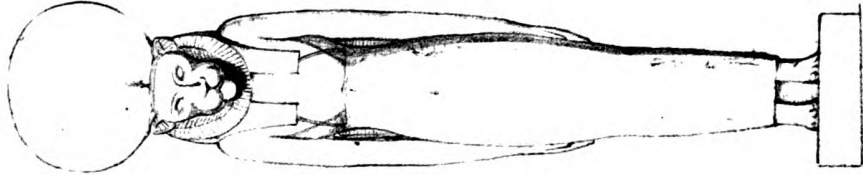


Stone (1/2 scale)

Fig. 22

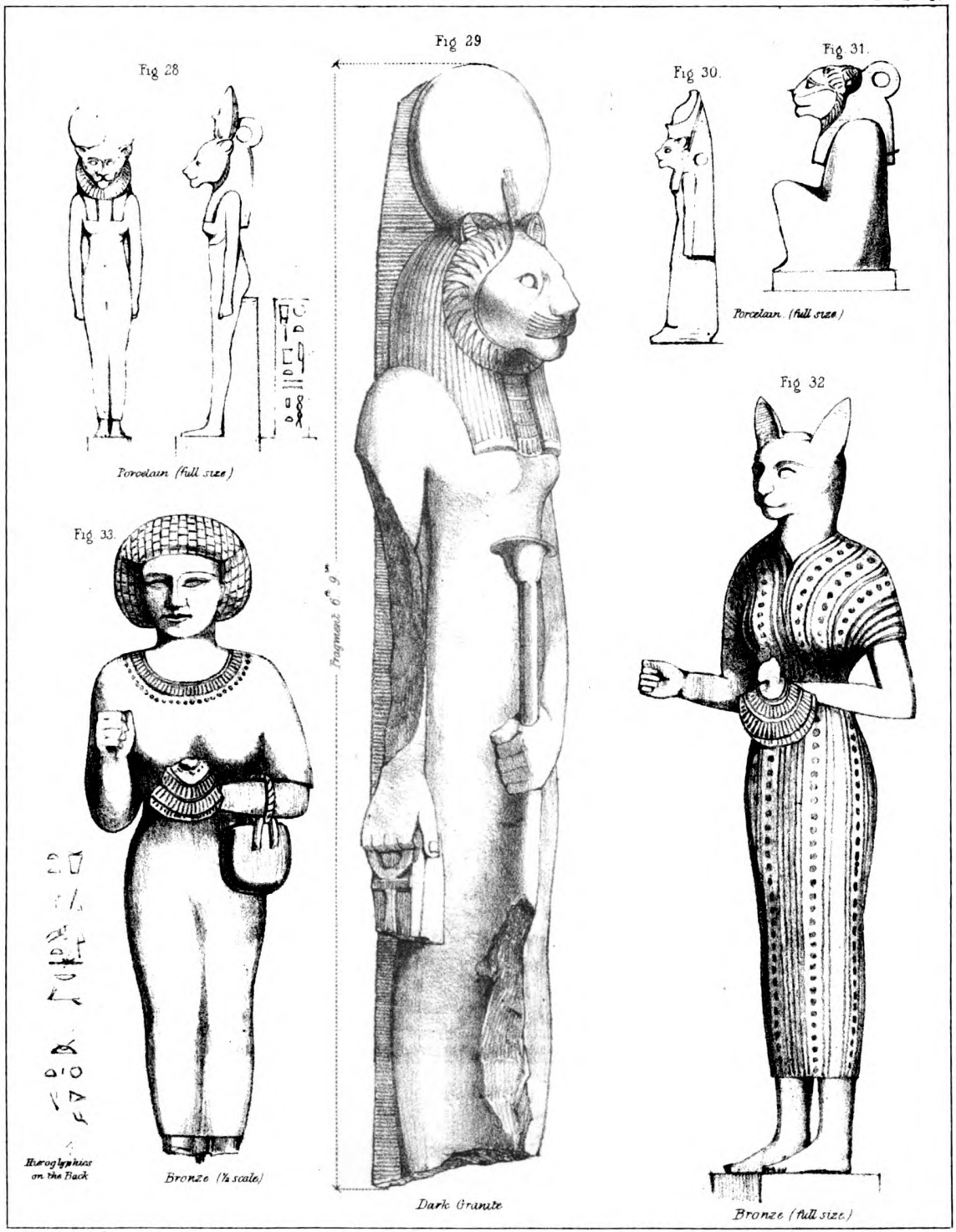


Stone glazed (full size)



F. Arundale, del.

BUBASTES.



F. Arundale, del.

BUBASTES.

This will be treated of more particularly in the account of these embalmed animals and their small figures than at present, where it is sufficient to mention the fact; for, though the cat was considered by the Greeks sacred to the moon,¹ and Bubastis, the Diana² of the Egyptians, it must be borne in mind that the hieroglyphics themselves ally Bubastis and her types with the sun, and call the cat—the cat of that luminary.

Fig. 33 is Pasht in her human form, a very rare manner of representing her. She wears a garment to the ancles, her hair falling in locks from the centre of her head, and a collar round her neck. In her right hand is part of a lion-headed ægis (the head of the animal is now broken off); and round her arm, suspended by a cord, is a basket, or vase, like the cymbium held in the hands of the statues of Isis³ of the Roman period. Her left hand has held a sistrum,⁴ and down the back are the remains of an inscription, commencing "*Pasht (?) the giver of life . . .*" the rest illegible. This alone shews it to be of a late period, it not being usual during the best epoch of Egyptian art to deface statues by cutting inscriptions on them. It belongs to the P. Knight Collection. Several small porcelain figures give Bubastis with a like name, and this vase is the determinative of oily liquids, as *goeit, oil*;⁵ *hik, unguents*;⁶ *molh, wax*;⁷ the particular name intended is, therefore, doubtful. In this capacity she is entitled *The great mistress of the fields*;⁸ *the great mistress of Bubastis, (?)*⁹ *in the abode of Bubastis. (?)*¹⁰

ATHOR, OR ATHYR.

THE VENUS of the Egyptians was called by that people Athor, Hathor, or Athyr,¹¹ and her name implied the abode of Horus;¹² of whom, under the character of Ohi-oer, or the *Great assistant*, and Har-sont-to, "*Horus the support of the upper and lower world,*" and Kiemautf,¹³ she was the mother. Attempts have been made to resolve her name into *Egorh*, "night or obscurity;"¹⁴ but her Egyptian appellation and titles do not support the conjecture. The worship of Athor was allied with several deities, Har-Hat or Horus of Edfou (Apollinopolis magna); Sabak-ra, or the lord of Ombos; Phtah Sochari Osiris of Memphis;¹⁵ and Maut. It was at least contemporaneous with the XVIIIth dynasty, and perhaps earlier. A speos was dedicated to her and Chnoumis at Beit Oually, small temples at Philæ, Ombos, Contra Lato, and west of the Memnonium; but the principal edifice constructed in her honour was at Dendera (Tentyris)¹⁶ under the Ptolemies and Romans. It is difficult at an early period to separate Athor from Isis, of whom she must be considered a higher manifestation, both equally appearing as females wearing disks and horns: but at a later epoch, Athor was sometimes

¹ Plut. de Isid. et Osirid.

² Her. II. s. 138.

³ Among other examples may be cited, Lib. Ent. Know. Townl. Gall. R. vi. No. 43. vol. i. p. 217. Cf. Apuleius. Metamorphos. lib. xi.

⁴ Cf. Cat-headed Bubastis, Wilk. Man. & Cust. Ser. II. pl. xxxv. A 2.

⁵ Wilk. Man. & Cust. Ser. II. pl. lxxvii. pt. 2.

⁶ Cf. Champ. Gr. Eg. p. 79. Alabaster slab, Brit. Mus.

⁷ Ibid. pp. 79-81.

⁸ Perhaps ellipsis of the sun. Rosel. M. da C. xxii. ⁹ Ibid. lii.

¹⁰ Feet of a statue, Brit. Mus.

¹¹ Cf. Hesych. voce. She conferred her name on the third month of the year.

¹² Plut. de Isid. et Osir.

¹³ Rosel. M. da C. xlvi. 1. Kiemautf, perhaps the origin of Chemmo is Harsaphes.

¹⁴ Jablonski, Panth.

¹⁵ Champ. Panth. Eg. 17 A.

¹⁶ Ibid.

depicted cow-headed¹ or decorated with a disk and tall plumes;² and when her head formed the capital of columns, the handles of sistra, sceptres, and mirrors, it was always cow-eared, striking examples of which are to be found in the temples of Mt. Barkal³ and Dendera.⁴ This alludes to the pied cow being her living emblem, and under this form Athor issues from the Syenite mountains of the west,⁵ into which the sun retired; and, like Neith, the great cow was the engenderer of the sun. As the West, also, she wears on her head the standard or name of that quarter;⁶ and as the heaven, under the type of Tpe or Netpe, covered the Osirian or dead, so Athor was painted at the bottom of the coffins.⁷ In certain rituals her two arms are stretched out to receive the sun in his last hour.⁸ She was called *The daughter of the sun, mistress of the heaven, regent of the gods, the gracious goddess in the abode of accouchement,*⁹ *mistress*¹⁰ or *regent of the west,*¹¹ *the goddess of the upper and lower hemispheres, the pure soul, regent of the two worlds, the gracious nurse of her son, the great mother-loving god, adoring his divine sanctity in the land of Athah; the great ruler of the sealed abode of the disk, directing the world by supporting its confines; the princess of the heaven, the princess of the world, the chief of temples, . . . lands and regions;*¹² *regent of the worlds,*¹³ *mistress of the southern Sycamore,*¹⁴ *of the sycamore;*¹⁵ *the mistress of offerings, the lady, the divine hand, the mother of Moui*¹⁶ *in the forepart of the bark of the sun.*¹⁷ She was also *mistress of dancing and sports,*¹⁸ and in this capacity holds a tambourine, and entitled *The living mistress of the upper and lower hemisphere, the cow engendering the sun,*¹⁹ *Netpe the engenderer of the gods, the hippopotamic goddess, the directress,*²⁰ &c.; *the mistress of the corners of the pylones, of united heart; the mother-goddess of her son Moui; (?) living by the (breath) manifested in her mouth.*²¹ Her local titles call her *Resident in the pure land of truth,*²² *in the centre of Silsilis;*²³ *mistress of Poni,*²⁴ *of Ibshak (Ibsamboul);*²⁵ *resident in the centre of Eianho; regent of Pselcis, of Hat (Edfou), of the sun;*²⁶ *the chief of Snem; the directing goddess resident in Shelol,*²⁷ *in Galaut;*²⁸ *resident in the centre of Hat (Edfou);*²⁹ *mistress of the fields of the sun,*³⁰ *the mistress of Ombo;*³¹ *the goddess subduing (or SABAK, fem.) in Poni and Hermonthis,*³² *of handsome countenance.*³³ The name of Athor was applied during the Roman domination to deceased females, in the same manner as that of Osiris previously and contemporaneously.³⁴

Fig. 36 represents an Egyptian profile view of the ægis of Athor, or else the counterpoise

¹ Wilk. Man. & Cust. Ser. II. pl. xxxi. 4. Champ. Panth. pl. 18.

² Wilkinson, *ibid.* xxxvii. 2.

³ Caillaud, *Voy. à Mer.* pl. lxxvii. lxxviii. 4.

⁴ *Désc. de l'Eg. Ant.* vol. iv. pl. xi. Nos. I. & II. Champ. Panth. 18 A.

⁵ Wilk. Man. & Cust. Ser. II. pl. xxxvi. 3.

⁶ *Ibid.* Champ. Panth. 17.

⁷ Cf. Coffin of Q. of Amasis, Brit. Mus. Eg. Sal. 33. Wood coffins of Petamoun, &c.; *ibid.* Coffin of Har-sontiof, *ibid.* Q.

⁸ Those called the Litanies of the Sun.

⁹ Philæ. Champ. Mon. t. i. pl. lxxix. 2. Cf. Wilk. Man. & Cust. Ser. II. pl. xxxvi. A.

¹⁰ Wilk. Man. & Cust. Ser. II. pl. xxxvi. A 6. ¹¹ *Ibid.*

¹² Rosel. M. R. clix. Adoration offered to her by Trajan at Esnah.

¹³ Dendera, Burton, Excerpt. Hier. pl. xix.

¹⁴ *Ibid.* pl. lvi.

¹⁵ *Archæol.* vol. xxix. p. 114.

¹⁶ Rosel. M. da C. xlvi.

¹⁷ Burton, Excerpt. Hier. pl. lvii.

¹⁸ Rosel. M. da C. xxix. 3.

¹⁹ *Ibid.* xliv. or "born of," &c.

²⁰ *Ibid.* xxix. The text is here very uncertain, but the vase of fire is probably an error for the square block; for her being the mother of Moui, vide note 16.

²¹ Rosel. M. da C. liii.

²² Wilk. Man. & Cust. Ser. II. pl. xxxvi. A.

²³ *Ibid.* pl. xxxv. A. Rosel. M. da C. xxii.

²⁴ Champ. Mon. t. i. pl. vii. 3.

²⁵ *Ibid.* pl. vi. 2.

²⁶ Rosel. M. da C. xlvi. Here with Har-Hat and Ohi-oor she forms the triad.

²⁷ Wilk. Man. & Cust. Ser. II. pl. xxxvi. A 1.

²⁸ *Ibid.* pl. xxxvi.

²⁹ Rosel. M. da C. xlvi.

³⁰ Tablet at Tourah.

³¹ Rosel. M. da C. xxix. ³² *Ibid.* liii.

³³ *Ibid.* lviii. ³⁴ *Archæol.* vol. xxix. 123.

Fig. 35.



Fig. 34



Fig. 36.



ATHOR
Simo glasni. Full size.

Fig. 39.



MOUI

Fig. 37.



Fig. 38.



ATHOR.
Bronze (full size)

NOFRE ATHOM.
Porcelain (full size)

of a collar. On her head is the decoration of a vulture cap, indicating that she is a mother-goddess. Above her head is part of a pylone or gate-way,¹ supporting a pair of horns in which is placed the disk of the sun; in the interior of the body is the full form of Athor with a network dress, holding the koucougha sceptre (*gom*) in one hand, and a symbol of life in the other. Before her is a small slab, on which is inscribed "*Athor, mistress of the heaven.*" The whole is based upon a kind of wheel. It is beautifully executed (on both sides the same), apparently under the XVIIIth dynasty, and was purchased of Mr. Sams in 1834.

Fig. 35 represents an ægis, the head attire and hair of the goddess is curled in the two spiral locks of youth. She is cow-eared, alluding to her being the great cow of the west and engenderer of the sun; and on her head is a pylone or gate-way (*sbe*), and round her neck a rich collar (*oshk*): this is also executed on both sides in blue porcelain, and from a necklace or beaded work.

Fig. 34 is of stone covered with a green glazing, and a most exquisite specimen of Egyptian carving in this material; the fineness, delicacy, and precision with which the whole is executed, being almost unrivalled by any other object in the collection. On the shoulders have been the serpents called uræi, crowned with the two portions of the pschent and emblems of dominion over the upper and lower regions. This is also carved on each side. The neck of one and part where the crown has been attached still remain. The whole represented an ægis similar to the preceding. It formed part of the Townley Collection.

Fig. 37 is a small figure of gold plate beat up, representing her cow-headed, wearing a head-dress of the horns, and a solar disk surmounted by two tall plumes. It came from Mr. Salt's sale in 1835, and formed part of a necklace. From Thebes.

NOFRE - ATHOM.

THE reasons for classing this god with the Memphite triad are as follows:—in the tablet of the Memnonium entitled "A Libation to Phtah in all his names,"² that of Athom is introduced, and he follows in the train of Pasht-Merephtah.³ He has been named by Champollion, Sir Gardner Wilkinson, and Rosellini, Athmou,⁴ or Atmoo,⁵ but, in accordance with a philological rule, Athom⁶ appears preferable; when, as in the present instance, his head is decorated with the lily and plumes, he is called Nofre-Athom. In the Sepulchral Ritual one chapter⁷ is dedicated to this flower, out of which the head of Athom appears; and this lily was mystically called "*the guardian of the nostrils of the sun.*"⁸ Athom was guardian of Poni,⁹ or the region of conversion, the lower hemisphere, where a view of the fulness

¹ These pylones are frequently flanked by litui-shaped objects, and occasionally surmounted by flowers of the lotus. Cf. Champ. Panth. Eg. pl. 17 A.

² Burton, Excerpt. Hier. pl. lvi.

³ Rosel. M. R. cxxi. 2.

⁴ Champ. Gr. Eg. p. 16. Cf. p. 112. Nofre-Thmou, a form of Imouth.

⁵ Wilk. Man. & Cust. Ser. II.

⁶ Lepsius, Dr. Ric. Lettre à M. Rosellini, 8vo. Rome, 1837, p. 40. Cf. Tattam. Lex. Æg.-Lat. p. 5. Athom, name of a man. There is also Athmou,

immortal. Cf. ibid. p. 73, Ethom or Othom, name of a place.

⁷ Pap. published by MM. Cadet and Hammer, pl. 16.

⁸ Papyrus, Burton, Brit. Mus. No. 285.

⁹ Cf. Champ. Gr. Eg. pp. 147, 148. Poni has been supposed to be Heliopolis.

and exit of the right symbolic eye, or sun, was granted to the blessed,¹ and he has been supposed to be the Heron of Hermapion.² He is seldom met with upon the monuments, and his titles are *Nofre-Athom, regulator of the two worlds, the living pure spirit,*³ and *Hak-Hak* (or *Hiknou*).⁴

Fig. 38 represents *Nofre-Athom* wearing upon his head the plumes and lily above described, walking with pendent arms upon a crouching lion; and *Horus* was sometimes represented in a chest or palanquin borne on a lion.⁵ It is of grey porcelain and coarse execution. There are many small statues of this god in silver, bronze, and porcelain, in the collection; but this, from the introduction of the lion, is most remarkable.

MOUI, OR MEUI.

THE deity named in the hieroglyphical texts *Meui*⁶ or *Moui*, light and reason, personified the intellectual power of the sun, and frequently appeared under the name of *Emphe*,⁷ i. e. *the leader of the heaven*, apparently the *Emeph* of *Iamblicus*.⁸ The form of *Moui* is comparatively of rare appearance in the temple, and he was depicted wearing on his head a feather,⁹ the determinative of his name, or a feather and solar disk;¹⁰ his limbs coloured red to indicate his earthly function, or green, his infernal.¹¹ Sometimes on his head are plumes, allusive to his being *Emphe*. His titles are constantly "*Son of the sun*;"¹² his mother was *Athor* (*vide Athor*), and he formed with his sister *Tafne* the Gemini of the Græco-Egyptian zodiacs. The first of the four rams near the decan of *Chnoumis*, personified "*the soul of Moui, the lord of Poni*."¹³ He occasionally salutes the sun in his progress, and "offers to his father."¹⁴ The mode in which he appears at present is exactly the same as in the commencing vignette of the second portion of the great Funeral Ritual, where he elevates above his head, by both his hands, the disk of the sun. He stands upon part of the heaven, and the disk is saluted by eight cynocephali.¹⁵ The hieroglyphic legend of this chapter records that *Moui, the abime of the heaven on the steps of the inhabitants of Eshmoun* (Hermopolis), *afflicts (?) the race of the wicked on the steps of the residents in Eshmoun*. In the same text he is identified with *Re* and *Athom*. Figures of this deity are seldom, if ever, met with in metal, but excessively common in porcelain. Sometimes he elevates merely his hands, the modeller having omitted the disk. Other figures coarsely delineate his form in profile; but the present¹⁶ (*fig 39*) and another of the same collection are distinguished for an elaborate finish of details and excellence of work, rarely met with in works of this material.

¹ Ritual, Cadet and Hammer, 2.

² Champ. Panth. Atmoo.

³ Rosel. M. da C. xxxiv.

⁴ Connecting him with the god *Hak* of the Elephantine triad, son of *Chnouphis* and *Athor*. It means to adore. Burton, Ex. Hier. pl. lvi.

⁵ Vide Champ. Mon. t. i. pl. lxxx. 11.

⁶ Champ. Gr. Eg. p. 112. Cf. Rosel.

M. R. No. 44 quinques, for the same group, signifying "light."

⁷ Champ. Gr. Eg. p. 111.

⁸ Sect. viii. c. iii. l. 25, ed. Gall. Cf. Not. p. 301; and Champ. Panth. Eg. 25 A, who has confounded him with *Gom* and *Dgom* or *Djom*; and in his Musée, ch. x. with *Soou*.

⁹ Champ. Panth. Eg. 25 A.

¹⁰ Ibid.

¹¹ Ibid.

¹² Cf. Champ. Panth. loc. cit. Wilk. Man. & Cust. Ser. II. pl. xl. pt. 21, calls him *Ao* (?); the feather is *Mei*, truth; the pullet, *ou*. Rosel. M. da C. xlvi.

¹³ Rosel. loc. cit. l. 3.

¹⁴ Ibid. xlvi.

¹⁵ Ritual, published by Cadet and Hammer, pl. xviii.

¹⁶ From the Anastasi Collection.

SABAK, SAVAK, OR SOUCHIS.

CONSIDERING Amoun or Chnough as creators, Savak, Sabak, or Soukis-ra, was the destroyer,¹ the devourer of nature, the antagonist principle of Chnoughis, the creative, and Horus the saving power of the deity. There were two crocodiles, one named Emsooh² by the Egyptians, and the other Sabak, Savak, or Souk,³ which word, in its metaphesis, Sakab⁴ signified to vanquish or subdue; and hence the head of a crocodile appears on the body of the destroyer. The head of a crocodile with open jaws, united to the body of a lioness, was the Egyptian Cerberus, called Ouem-ti—"the devourer." Sabak is generally styled Sabak-ra,⁵ or *Sabak the sun*, and was principally worshipped at Ombos,⁶ Silsilis, and the Arsinoite nome. His local titles were Lord of Ombos and of Selseleh. On account of his relation with Seb, he was entitled the *youngest of the gods*:⁷ as the sun, *Lord of the heaven*,⁸ *the eldest born . . . in his abode*.⁹ He is also styled, *Lord of the upper and lower worlds*,¹⁰ *the great god, lord of the world*,¹¹ *lord of the abode of the region of life*;¹² and at Ombos identified with *Seb the father of the gods, and Horus the support of the world*.¹³ In one of the hours he appears in the bark of the sun, piercing with a two-pronged spear the Apophis or Typhon; the inscription stating that "*Sabak smites with agitating his arms, and strikes down the Apophis in the fore-part of the bark of the sun.*"¹⁴

Fig. 40. Figures of Sabak are uncommon, and this is of coarse execution and of a late period.

MONTH-RA.

SINCE this deity is chief of the triad composed of himself, the goddess Re-to, and Harphre, at Hermonthis,¹⁵ he should apparently be called Month-ra,¹⁶ rather than Mandoo-re,¹⁷ or Mandoulis. He is hawk-headed, and distinguished from other solar deities by having on his head a disk and tall plumes. His titles are Month-ra, *i. e. Month, the sun, the lord of the two worlds*,¹⁸ *great god*,¹⁹ *lord of the pure land of truth*,²⁰ *resident in the centre of Poni*.²¹ He appears a Mars,

¹ Champ. Lett. Ecr.

² Champ. Gr. Eg. p. 74, ingeniously derived by Lepsius (Lett. à M. Rosel.) from *em-souhe*, "sprung of an egg," p. 41.

³ Kircher. Strabo, lib. xvii. p. 358. Peyr. Lex. Ling.-Copt. 191.

⁴ Rosel. M. da C. xxix.

⁵ Champ. Gr. Eg. p. 279.

⁶ Ibid. & Champ. Mon. tom. iii. pl. cxvi.

⁷ Wilkinson, Mat. Hier. pl. xxvi. pt. 2.

⁸ Champ. Mon. t. iii. pl. vii. 2.

⁹ Rosel. M. da C. xxix. mutilated text.

¹⁰ Wilkinson, Man. & Cust. Ser. II. pl. l. 1. Cf. text, vol. ii. p. 36, where

the author reads land of No. The vase is, however, a contracted form of the genitive plural prefix ñ. Vide Champ. Gr. Eg. p. 191.

¹¹ Wilk. ibid. ii. ¹² Ibid. iv.

¹³ Rosel. M. da C. xx. 3. The verb after these three names is in the singular, shewing them to be one personage. Wilkinson, Man. & Cust. vol. ii. p. 5, supposes him different from Seb.

¹⁴ Rosel. M. da C. xlvi.

¹⁵ Champ. Lett. Ecr. Antiq. of Egypt. Tract Soc. p. 137.

¹⁶ Champ. Gr. Eg. p. 110.

¹⁷ Champ. Mus. ch. x. Wilk. Man. & Cust. Ser. II. vol. ii. pp. 31-35.

¹⁸ Wilk. Man. & Cust. Ser. II. pl. cccxciii.

¹⁹ Ibid. ii. Cf. also *Nechthmonthes*. Greek Pap. Brit. Mus. p. 3, p. n. of a man, the "victorious Month."

²⁰ Cf. Wilk. loc. cit. pl. xlix. 2. This is founded on the supposition of the koucoupha sceptre representing in hieroglyphics purity, while it is in reality, "power," gom. Champ. Gr. Eg. p. 147, note.

²¹ Rameseion, S. wall, upper subject, Mr. Bonomi's MS.

the hieroglyphics stating of monarchs "*his (the king's) hand is on his chariot like Month-ra, he manifests his victorious arm like Month.*"² Month-ra steers the bark³ of the sun through the hours of the day, and pierces Typhon or a captive⁴ in the ether. He is frequently worshipped with Athor,⁵ and with Athom crowns Amenoph III. and Ergamenes.⁶ The present bronze (*fig. 41*), which is of beautiful execution, represents him under his usual attributes. His left hand has held the sceptre, gom, and in his right has been a symbol of life. It came from Thebes.⁷ There are several figures of Month in the collection in various materials, and one contains on the pedestal his name and titles, "giver of life," &c.

RE, OR RA.

THE type of the sun, hawk-headed, with the solar disk entwined by an uræus, is accompanied by hieroglyphics meaning "the sun," reading *Re* or *Ra*.⁸ Since he mythically reigned over Egypt, his name was inclosed in a cartouche,⁹ and his form was allied with every other god, especially Horus. Ra was the sun of both worlds: Har-Hat, the celestial god of Edfou;¹⁰ and Socharis, the god who diffused his light to the blessed in a future state. His titles are *The sun of the two solar hills* (rising and setting), *great god, lord of the heaven*¹¹ *manifested with variegated plumes in the solar hill*;¹² *resident in the centre of Edfou, the chief god belonging to the region of the abode of Horus, (?) lord of panegyries multiplying years*,¹³ *resident in the centre of the great abode (palace)*,¹⁴ *in the abode of Amoun-mai Ramses in Derri*,¹⁵ *father of the gods in Senem*.¹⁶ The principal are contained in the tablet of the Memnonium,¹⁷ entitled, *A libation made to the sun the lord of the two worlds, to his disk, &c.* by Ramses III., mentioning him as *resident in the disk, the great god with victory in his disk; moving his egg, manifested in the abime of the heaven*; alluding to the hawk of the sun standing on his egg in the heaven, the egg being the embryo of the sun and moon.¹⁸ The deceased often prayed to Re.¹⁹

Fig. 44, represents the god under his usual form.

Fig. 42 is a bronze profile of a deity seated, holding a lotus sceptre; but there is no hawk-headed goddess. The head-dress and collar have been inlaid with porcelain or coloured stones.²⁰

Fig. 43 represents a hawk-headed deity seated. His form is swathed, holding a symbol of life. From the place upon the head there has been a solar disk. Ra is often mummied, accompanied by his own titles, or those of Osiris, Athom, and Socharis, whom he replaces.

¹ Sculptures at Beit Oually. Eg. Antiq. Tract Soc.

² Propyla of Rameseion, Mr. Bonomi's MS. drawings. Wilkinson calls him Mars Ultor: Man. & Cust. Ser. II. vol. ii. p. 31.

³ Cf. Rosel. M. da C. xxxviii. et seq.

⁴ Ibid. xxxix. Leads captives to Osortasen I. ibid. M. R. xxv. 4.

⁵ Mon. Brit. Mus. Athor and Month holding by their hands Thothmes III.

⁶ Rosel. M. R. xli. 3; cxliii.

⁷ Salt's sale, 1834.

⁸ Cf. Peyr. Lex. Lin.-Cop. p. 177. Amoun-RA, Sonther. Greek Pap. B. M. No. I. l. 29. Young, Ench. Dict. Amoun.

⁹ Pap. of Signor Athanasi.

¹⁰ Rosel. M. da C. xxxviii. and xlvii.

¹¹ Champ. Mon. t. i. pl. i. 4. Cf. Rameseion Ambulatory, C. S. first row. MS. of Mr. Bonomi. Stele in Louvre, Salle. 4, 338.

¹² Rosel. M. da C. xlvii.

¹³ Ibid. M. R. clxvi.

¹⁴ Champ. Mon. t. i. pl. xlvii. and l.

¹⁵ Ibid. xli.

¹⁶ Lion-headed. Rosel. M. da C. xxvi.

¹⁷ Burton, Excerpt. Hier. pl. lvii.

¹⁸ Vide Phtah, p. 14.

¹⁹ A full form occurs, Tablet, an. 60, Brit. Mus.

²⁰ The female Ra is a title of Isis. Champ. Gr. Eg. p. 210.



Fig 41



MONTH-RA. Bronze (full size)

Fig 42



RE-HORAKHTY
Bronze (full size)

Fig 40



SABAK
Wood, (1/4 Scale)

Fig 43

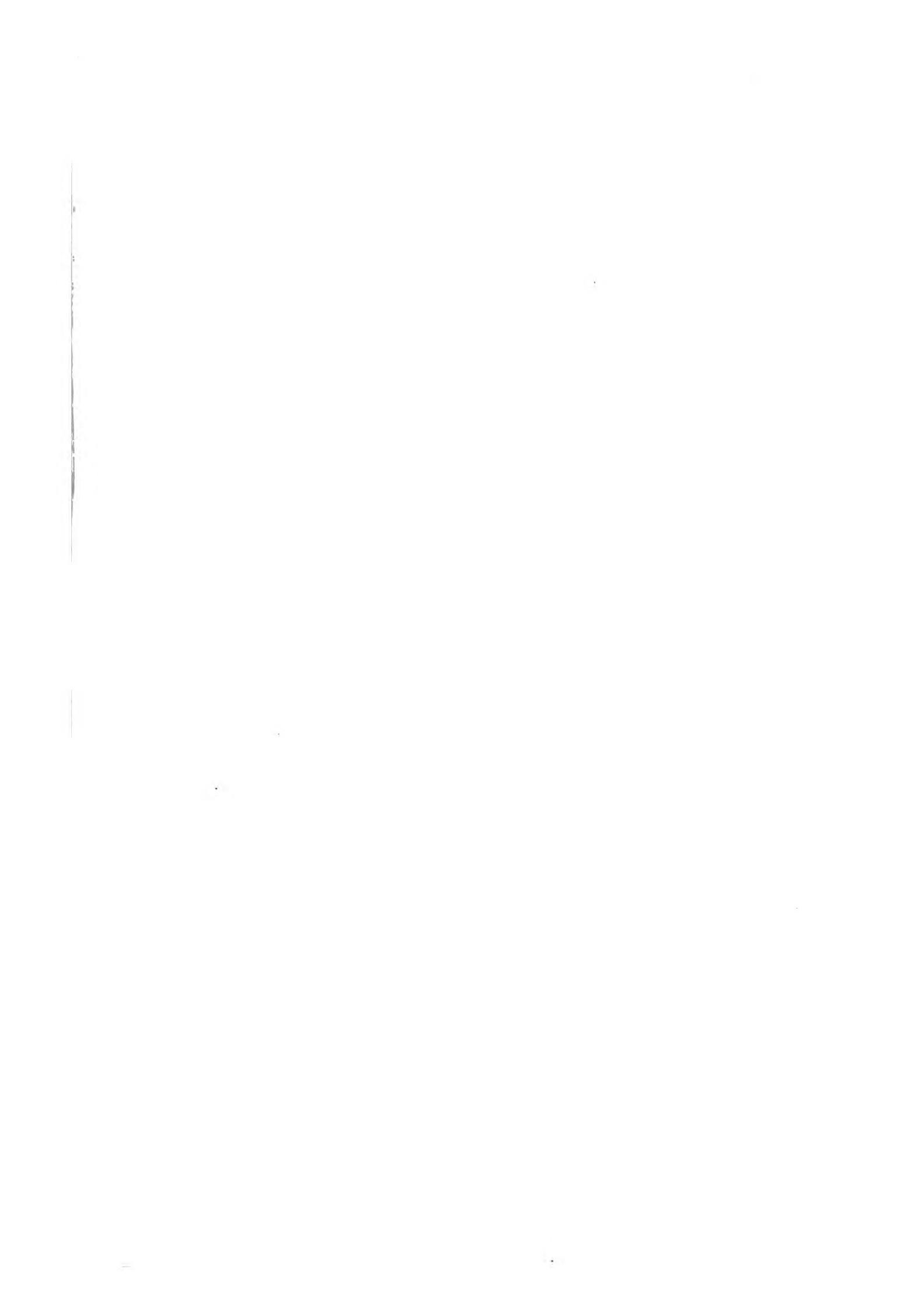


RE-OT-RA. Bronze (full size)

Fig 44



RE-HORAKHTY
Porcelain (full size)



HAPIMOOU.

Fig. 45 represents a statue of the Nile, about the size of life. The ancient name of this river was Hapimooou, the Numerous Waters; which may imply the stream inundating the country. The Nile was represented by the Egyptians, as in the present instance, androgynous; his form distinguished for its *embonpoint*, with the addition of female breasts,¹ to indicate that the river was the nurse² and support of Egypt, which it nourished with its waters, circulating life and fertility over the plains. In the same sense the breasts of the river were depicted flowing with water,³ or else he held in the hand a frog, out of whose mouth gushed a stream of water.⁴ Since Egypt was divided into the upper and the lower region, as the universe formed the upper and lower world, there were also two Niles, the Hapimooous of the South and North, which were distinguished from each other by wearing on their heads the lily lotus, and papyrus, emblems of the upper and lower division of the country, to the respective soils of which these plants were restricted. The flesh of the two Niles was coloured, the one red and the other blue; which has been supposed to allude to the turbid colour of the inundation, and the limpid colour of the river in its ordinary state.⁵ The Nile is represented often as in this statue, holding an altar, upon which are the circular and oval cakes of bread, gourds, the head, haunch, ribs, &c. of a calf. Pendent from this altar, which is grooved with a spout in front for libations, are lotus-flowers, corn, and water-fowl, the produce of the river. On his right side, before his leg, are flowers of the papyrus, through which the god is walking. On the bronze of Harsaphes,⁶ the sides of the pedestal were decorated with a train of Niles, nearly in similar attitudes; and the two Niles, holding trays of water-plants, and respectively attended by the goddesses Koi, or "*Fields*," and Oubash-rompi, "*Blooming plants*,"⁷ follow in the suite of one of the Ptolemies. Re, Phtah, and Hapimooou, formed the triad worshipped at Silsilis. Like the Ocean of the Greeks, Hapimooou was styled "*Father of the gods in Snem, or Beghe*,"⁸ and is stated to have been even the father of Amoun. The offices performed by the Nile are of a subordinate character; in the chamber of Philæ, where the creator Noum fabricates the limbs of Osiris out of potter's clay, the Nile ministers the water to him:⁹ and he, in like manner, offers water from his breast to the soul of Osiris.¹⁰ He seldom or never appears as a principal deity; but it is stated in the hieroglyphics, that *He vivifies all lands by his offerings of kufi*¹¹ (perfumes). He is once depicted seated in a rocky cave, holding in each hand a water-vase, which some have supposed is intended to represent the Cataracts; but possibly the mountains of the moon, where the fabled sources of the river were situated. On the top of the rock are a hawk and vulture, emblems of the male and female principles of nature; or of Osiris, or Horus, and Maut.¹² The Nile is also represented holding in his hands the god

¹ Cf. Rosel. M. da C. xii. 2; xxi. Wilk. Man. & Cust. Ser. II. pl. lvi. 7.

² Female breasts are employed in the hieroglyphics to express *moone*, to nurse; *sonk*, to nourish, &c. Cf. Champ. Gr. Eg.

³ Rosel. M. da C. xxxvi.

⁴ Ibid.

⁵ Wilk. Man. & Cust. Ser. II. vol. ii. p. 59.

⁶ Vide p. 5.

⁷ Rosel. M. da C. xii. 2. Her name may be Oubash-hreri, or Oubash-tar,

there being no phonetic hieroglyphic for the last symbol.

⁸ Ibid. xxvi.; xii. 2.

⁹ Rosel. M. da C. xxiv. 2.

¹⁰ Ibid. xxvi.

¹¹ Ibid. xxx.

¹² Wilk. Man. & Cust. Ser. II. pp. 56, 5.

Horus, or the youthful Monarch.¹ The region where his worship chiefly prevailed was at Snem² or Beghe, of which he was especially lord; he was also styled "*The force (?) in the land of Poni, who gives libation to Osiris.*"³ The object of the inscriptions, both that on the border of the altar in front, and on the side, on which is represented Sheshonk of the XXII^d dynasty himself clad in the sacerdotal vestment of a pard's skin, and having a water-vase suspended upon his left arm, is that the statue is *the gift of Sheshonk to his lord, the god Amoun* beseeching at the hands of the god health, and to be established as a great and gracious chief, with power and victory among all lands and countries, on each occasion of exercising his force, &c. The inscription at the back is of the same tenor, with the addition of the line to the right, expressing *He who is leader of the land, the lord of the upper and lower country, SHESHONK beloved of Amoun, the first of the valiant archers of Egypt, the royal son of the lord of the world, OSORKON beloved of Amoun, his mother the royal daughter, lord of the world, Har-seb-shoi⁴ beloved of Amoun, giver of life, stability, and power, like the sun, for ever.* At the other side, in one vertical line, is the address of Hapimooou, the father of the gods. The purport of the other side inscription, very difficult to make out or render intelligible, contains a mention of the two rocky caves or hills of the god, and his four streams; and apparently narrates his general plenty and the blessings he will confer on the king. The statue has been broken in several pieces and rejoined; part of the nose, head, and arms are wanting. There is some difficulty in recognising the precise monarch of the XXII^d who was the donor of this statue to the god Amoun, since it cannot be Sesonchis I.; the reasons which embarrass the question have already been given by Leemans.⁵ It came from Mr. Salt's Collection in 1821, and was found at Karnak.

THOTH.

THE deity who among the Egyptians was the mythic inventor of the arts and sciences, speech and writing, music and astronomy, was named Tot, Thoth, Theuth, or Taaut,⁶ according to the different dialects. Although not always ibis-headed, yet the ibis was his peculiar type, and distinguishes him from all other animal-headed deities. His name appears to mean "*the word*" equivalent to the logos of Platonism.⁹ The physical observations which assigned the ibis to Thoth need not be offered here.¹⁰ The deity Moui, especially under his type of Emphe, bears the strongest affinity with Thoth, and in the Ritual, that god is attended by the cynocephali, emblems of Thoth; the residents of Hermopolis.¹¹ The ibis-headed Thoth appears to have two characters: 1stly, the moon manifested in the upper or celestial world, then called Ioh-Thoth: 2dly, the scribe of the gods in the Noute-Hir, or Hades. It was probably as the

¹ Wilk. Man. & Cust. Ser. II pl. 4.

² Rosel. M. da C. xxvii.

⁴ Ibid. xxi.; xxii. 2.

⁵ Cf. Leemans' Mon. Eg. port. des Leg. Roy., who reads Pasioutshe, but considers the pronunciation of the last uncertain; but the bird is a hawk

not an eagle, on which principally the proposed reading is founded.

⁶ Mon. Eg. port. des Leg. Roy. p. 110.

He is, however, in error with respect to this statue representing a king before an altar.

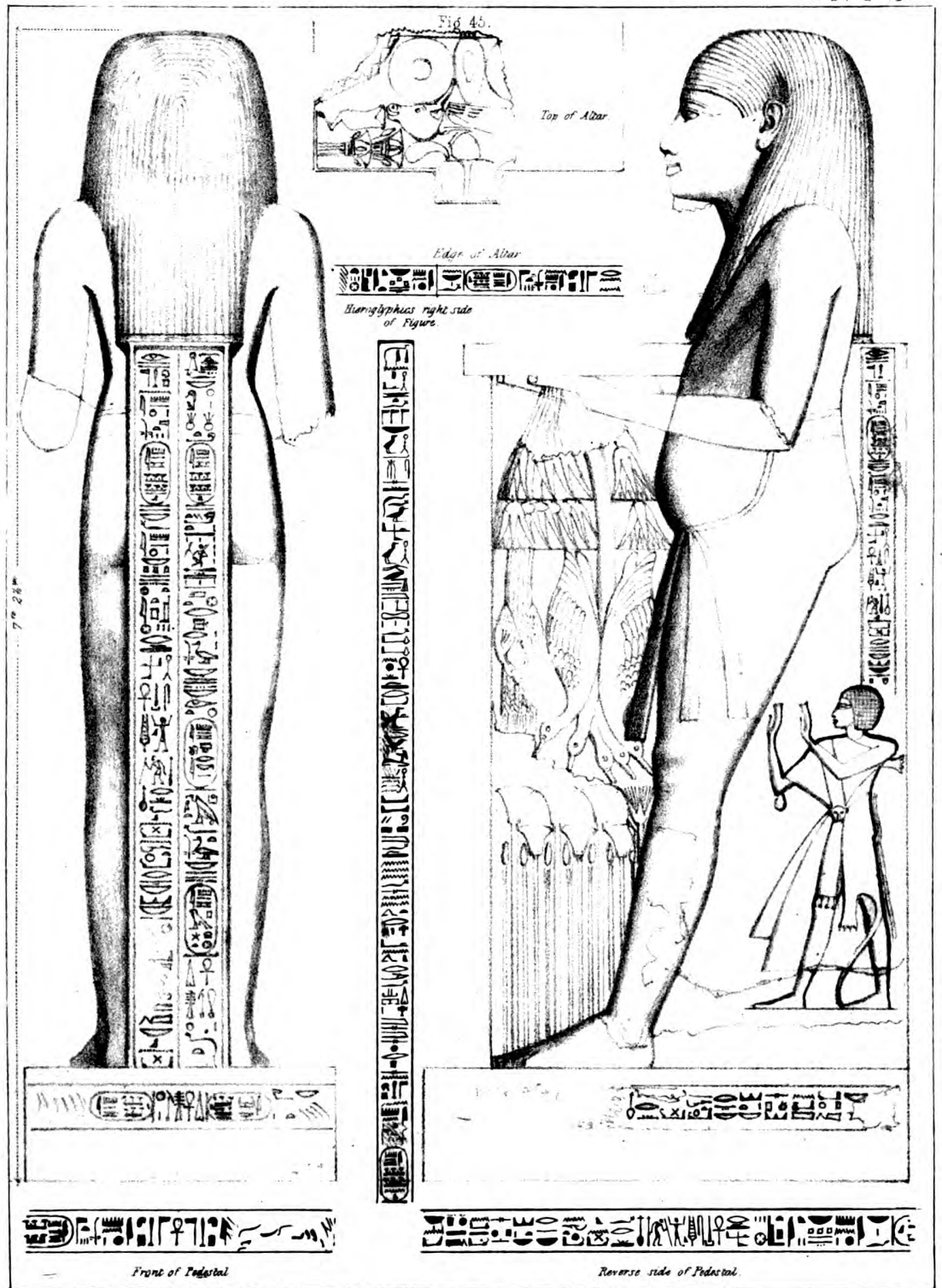
⁷ Vide Jablonski, Eg. Panth. Thoth.

⁸ Champ. Panth. Eg. Thoth.

⁹ Wilk. Man. & Cust. Ser. II. vol. ii. p. 3; and cf. Wilk. loc. cit. pl. xlv. xlvii.

¹⁰ Plut. de Isid. et Osirid.

¹¹ Vide p. 22.



H A P I M O O U .

moon that he is represented in the bronze, *fig. 46*, standing and holding in both hands the left symbolic eye of Horus, emblem of that luminary, placed on a semicircular basket; having some head attire, as the broken pin in it testifies. As the moon, Thoth (Mercury) was allied with the Chons (Hercules), who also personified and presided over the division of the year by that luminary; and Thoth has been supposed to be a lower type of the same divine emanation. When lunar, he wore the full and new moon upon his head. Manifested upon the world he was considered the inventor of writing, and termed the lord of divine words,¹ lord of Eshmoun, or Shmoun, or Hermopolis.² But the principal office of this god was to record the final judgment of the dead in a future state, in the terrible hall of the two Truths. In one hand he holds the canon, or long rectangular pallet of the Egyptians, which appears to have been also employed as a memorandum-book; and with a reed in the other traces down the characters, announcing the final destination of the dead.³ In these scenes, Thoth, like Osiris, often wears upon his head the cap called by the Egyptians *otf*, alluding to his dominion in the hall of the two Truths. Instances also occur in which the single ostrich-feather of Truth, worn by Meui, or intended to point out his connexion with the halls of Truth, is allied with the lunar disk.⁴ Thoth is generally styled "*Twice great or great and great, lord of Shmoun (or Hermopolis),⁵ the scribe of truth, of the other gods, he who presides over pure souls:*"⁶ in the Funeral Ritual, one section contains the eleven invocations to the deceased, to Thoth, that he may justify his words against his enemies, like as he has justified the words of Osiris.⁷ It is Thoth also who uncloses the four doors of the four cardinal points, to let the pure souls pass through.⁸ Thoth, frequently, with the god Har-Hat, pours water to purify the monarchs;⁹ or along with his companion, the goddess Safsh-abou, mistress of writing, inscribes the names of monarchs upon the fruit of the Persea.¹⁰ Sir Gardner Wilkinson states that Thoth has been found as the son of Noum at Samneh.¹¹ The worship of Thoth prevailed at Nubia as well as Egypt, and he is called by the local title of Pautnoubis;¹² in hieroglyphics, "*Thoth of the region of Pennoubis,¹³ the great god, chief guardian in Libya (?), the lion of the South,¹⁴ lord of Pselcis,¹⁵ resident in the Abaton,¹⁶ resident in the centre of the fields of the Ioh-en-rou,*"¹⁷ or the Elysian fields of the blest in Hades; in Hasor, and Amoun-heri.¹⁸

Fig. 46 represents Thoth, probably in his lunar capacity of Ioh-Thoth, standing and holding the left symbolic eye, indicative of the moon, upon a basket in both hands. His head-dress has been probably the lunar disk; as restored. It is a bronze of beautiful execution. From Mr. Salt's Collection; found at Thebes.

Fig. 47 is a bronze of coarse and heavy work, under the Romans. Upon his head is the *otf*; his left hand has held a koucoupha sceptre; his right, a symbol of life. It came from Mr. Burton's Collection, and was also found at Thebes.

¹ Rosel. M. da C. viii.

² Wilk. Man. & Cust. Ser. II. pl. xlv. xlv. reads, The eight regions of the land of No; but this No (nou) is a termination of words ending in n. Vide Champ. Gr. Eg. p. 107.

³ Rit. Cad. Desc. del' Eg. et Turin. Rit. published by Dr. Lepsius.

⁴ Rosel. M. da C. xvi. 2.

⁵ Wilk. Man. & Cust.

⁶ Obelisks erected by Amyrtæus to Thoth, Brit. Mus.

⁷ Champ. Gr. Eg. Cf. Cadet. Papyr. I. and Lepsius, Ritual of Turin, pl. l.

⁸ Ibid. pl. lxxvi.

⁹ Wilk. Man. & Cust. Ser. II. pl. lxxvii. 1.

¹⁰ Ibid. pl. xxix. A.

¹¹ Ibid. vol. ii. p. 11.

¹² Ibid. p. 13. Ch. Lett. XI. p. 130.

¹³ Rosel. M. da C. xiii. 3.

¹⁴ Loc. cit. and 5.

¹⁵ Ibid. vii. 4.

¹⁶ Ibid. x. 2. Mention is often made upon many monuments of the festival of Thoth at the commencement of the year, probably in the first month at the Neomenia, since the month was named Thoth.

¹⁷ Wilk. Man. & Cust. Ser. II. pl. xlv.

¹⁸ Rosel. M. da C. ii.

There are several figures of this god in porcelain, of various dimensions, from six inches to seven-eighths of an inch in height, in the collection, and representing him as the Moon and Scribe; and among the bronzes, one representing Thoth and Har-Hat purifying with two vases of water.

THMEI.

THE goddess Thmei, or Mei, Truth personified, is always represented as a female wearing upon her head an ostrich-feather; because all the wing-feathers of this bird were considered of an equal length, and hence meant "true" or "correct." She was a deity of inferior importance, and, like most of the goddesses she was "daughter of the sun," and it was in the great hall of the two Truths that the final judgment of the dead took place. The two goddesses are often depicted introducing the deceased into their hall; and the region of the west was called the land of Truth or the two Truths. Thmei is sometimes represented accompanying Thoth, and the native monarchs often presented a small figure of Truth to different deities.

Fig. 49 is a small bronze figure of Truth, enveloped in a close garment, and having on her head a single ostrich-feather—her emblem. She is seated on a pedestal: the whole is of good execution, and has apparently been gilt. It was purchased at Mr. Salt's sale in 1834, and said to have been found at Thebes. There are some other figures of this goddess in lapis lazuli and composition in the collection, but none in porcelain.

SELK.

THIS beautiful little figure (*fig. 50*), inch in height, and most elaborately executed, represents the goddess Selk with the scorpion on her head, the determinative hieroglyphic of her name. The scorpion was, however, in Coptic called Shle, or Skle, and the authority of calling her Selk rests on the town of Pselcis.¹ She is a funeral deity, and with Isis, Nephthys, and Neith, presided over the four sepulchral vases of the dead. Neith and Selk, indeed, seem to be part of the succession of the two antagonist female principles, which run through the Pantheon: as Sate and Anucis, Soaven and Sate, Isis and Nephthys, and the two Truths. She is sometimes styled the *Daughter of the Sun*, and *Regent of the gods, great mistress of the Ioh-en-rou*;² but she was always a subordinate or contemplar deity, and very little is known relative to her names and functions. Figures of this goddess, although not uncommon in lapis lazuli, appear to be rarely met with in porcelain.

IMOUTH, OR EIEMOPHTH.

THE deity represented as a shorn youth in a skull-cap, seated upon a throne and unrolling a volume of papyrus, is the Egyptian Æsculapius. His name and form were first discovered by

¹ Champ. Gr. Eg. Thoth Trismegiste, pl. xv. Skle expresses also some violent action.

² Wilkinson, Man. & Cust. Ser. II. pl. lv. vol. ii. pp. 52, 53. Cf. Turin Ritual, published by Lepsius, pl.

xxxii. 86, 1. Rosel. M. da C. xxi. 8.



Fig 46



THOTH
(Bronze, full size)

Fig 47



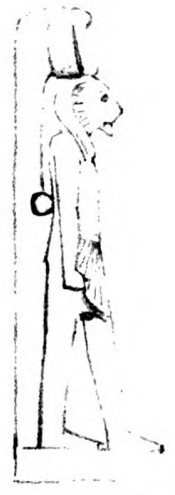
THOTH
(Bronze 1/2 scale)

Fig 48



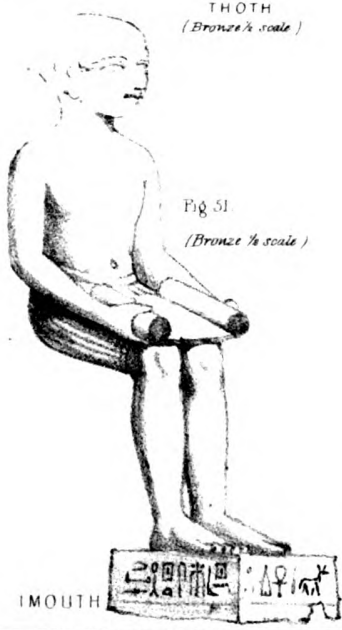
M. I. I.
(Bronze full size)

Fig 52



HBOS?
(Porcelain, full size)

Fig 51



IMOUTH

(Bronze 1/2 scale)

Fig 49



ISIS?
(Porcelain, full size)

Mr. Salt¹ at Philæ, and the Greek papyri also mention the god Imouth, *alias* Æsculapius.² His worship must have been prevalent at an early period, for Manetho mentions, in his dynasty, a king called Tosorthus, whom some, he adds, suppose the same as Æsculapius. He never appears as a primary but as a subordinate god. His name, Ei-em-ophth, means “*to come with offering:*” and his titles are “*son,*” or “*eldest son of Phtah.*” His worship was prevalent at Memphis, and many persons under the Ptolemies were named after him. The present bronze, from Thebes, has inscribed round the pedestal, “*Eiemophth the giver of life. Penbai born of Phtahertais,*” the name of its proprietor. It seems to be of the Ptolemaic period, and was part of a collection formed by Signor D’Athanasî.³

HBOS (?)

THE lion-headed deity prevailed above the S. Ethiopia, at Wady Shendy, Wady Owateb, and at Wady Benata, but no inscription has as yet been published sufficient to decide on his name and functions. M. Champollion called him Hobs:⁴ but a name similar, although reading very different, has been published by Sir Gardner Wilkinson.⁵ I have found him styled Hor or Horus. Sir Gardner Wilkinson states that his worship is not of an early date, and found at Dendera and Deboud; the hieroglyphics attached to his name read Moui (?), the lion. At Deboud he is called *Moui Kebh-eian, great god, lord of vigilance, great god, lord of Deboud rendering victorious his arms.*⁶ There are some larger figures of this god in wood, without any head ornament, found in the tombs of the kings at the Biban el Melook, from Mr. Salt’s collection; but the present exhibits the of, or the same head-attire which is found on his type in Nubia.

OSIRIS.

THE limits assigned to the present work will not admit of more than a very succinct sketch of the Egyptian myth of Osiris, and it is unnecessary to repeat the Greek tale. He was the son of Netpe (Rhea) and Seb (Saturn),⁷ and engendered of the heaven itself. In his struggle with Seth, or Typhon, he appears to have fallen under the power of his antagonist, to have been defended by his son Horus, lamented by his wife and sister, Isis and Nephthys, embalmed under the direction of Anubis, and justified by Thoth against his enemies.⁸ After the destruction and dispersal of his limbs by Seth, his form was made again by Noum,⁹ the creator, on a potter’s wheel, with the water provided by Hapimouou,¹⁰ or the Nile. The most prominent function of Osiris is that of judge of the dead.¹¹ Seated in the hall of the two

¹ Wilk. Man. & Cust. Ser. II. vol. ii. p. 53.

² Young, Dr. Th., Hieroglyphica, pl. lii.

³ Vide Sale catalogue, 13 March, 1837. lot 547, p. 49.

⁴ Mus. Ch. X. and Wilk. Man. & Cust. Ser. II. vol. ii. p. 171.

⁵ Mat. Hier. and Man. & Cust. Ser. II. pl. lxxi. This seems to read CKS, or KOS.

⁶ Loc. cit. vol. ii. p. 86.

⁷ Rosel. M. da C. xv.

⁸ Wilk. Man. & Cust. Ser. II. pl. xxxv. 7.

⁹ See eleven litanies of this latter god Thoth.

¹⁰ Page 10.

¹¹ Vide Hapimouou.

Truths, with the Ouem, or devourer, and the forty-two demons of the dead, he awards the ultimate destiny of the soul, perdition and darkness, or manifestation to light.¹ The deceased is introduced into his presence by the two goddesses of Truth, and his good and evil deeds weighed out by Thoth, or Hermes Psychopompos, and Anubis, the embalmer. In this capacity he was styled Pent-Ement, *attached to the west*, or the "*the beneficent west*;" like the Greek Hesperides, the abode of the blessed. He was also *lord of innumerable days, regulator of eternity*² in the same capacity. Since Osiris was mythically embalmed, he was the prototype of this ceremony; and the dead, universally, after the XVIIIth dynasty and kings previously, have his name preceding their own. His name was ineffable, and in the Ritual the deceased says, "*Declare to me thy name.*" In the dynasty of gods Osiris was a king, and his name is, consequently, found inscribed in a cartouche. Osiris must, therefore, be considered in a twofold capacity—as lord of the heaven, the beholder or the revealer of good things, the beneficent influence of nature, and as the severe judge of the dead. In this latter type he is allied or replaced by Phtah Socharis Osiris, the god resident in the centre of the tomb; by Ra, the sun in the Amenti; and by Athom, the setting sun. The worship of Osiris was universal, especially at a late period; and it probably originated from Abydos, which was especially dedicated to him, and where his body was fabled to have been embalmed. The mode of writing the name of Osiris was by throne and eye, respectively pronounced Has or Hesi and iri, and it was supposed to mean either much-doing or many-eyed. Osiris is almost always represented with his body mummied, his hands alone emerging from the tightened clothes; and on this account he was called in hieroglyphics, morsembhos, "enwrapped with bandages." There is in the Ritual a part where the deceased calls upon Osiris in all his names, amounting to one hundred and twelve; naming, as in the abode of North and South, in Poni, in Abydos, Rosattou, Sais, Libya, Arabia, in the heaven, in the world, the land of life, Anrotf, and many other regions whose locality, mystic or real, have at present not been decided upon. The same table mentions him as Lord of life, of length of years, of eternity, innumerable days, the bearer of Horus, the chief resident in the heart of the catacombs, the lord of turbulence, smiter of the impious, the bull resident in the heart of Egypt, considered as Apis; or addresses him in all his tribunals in the north and south, in all his panegyrics, his emanations, his names, &c. By the Greeks, Osiris is stated to represent the inundation, the humid principle, or the moon; but this was the interior doctrine, and our sole authority, the monuments, gives only the popular one.

Fig. 54 represents the head of Osiris crowned only in the oeit, or white crown, that of dominion over the upper hemisphere, and when thus represented was considered to personify the type of Osiris Ouonnophre, the Greek Onnophris, the revealer of good, the beneficent and celestial god. There is in the collection a small statue of the god, with the head similarly attired, with his body bandaged like a mummy, on the back plinths of which is inscribed, Osiris, the revealer of good, the lord of the heaven, the ruler of eternity; and on the earlier monuments, Osiris is often styled the beholder of good. The present head, which is of good

¹ For this scene cf. Wilk. loc. cit. pl. lxxxviii. Cadet. and Pap. pl. i. Lep-

sus (Dr. Ric.) Rit. of Turin, pl. l. ² Wilk. loc. cit. pl. xxxiii. 3.

Fig. 55



OSIRIS PETHEMPANTES.
(Bronze 1/2 Scale.)

Fig. 54



OSIRIS ONNOPHRIS
(Bronze 1/4 Scale.)

Fig. 53



OSIRIS IOH
(Bronze 1/2 Scale.)

Fig. 56.
OSIRIS TATTON



(Porcelain 1/4 Scale.)



Side of Pedestal
(Fig. 53)

F. Arandale del.

O S I R I S .



execution, although probably Ptolemaic, has been gilt in the Egyptian manner, and formed part of the P. Knight Collection.

Fig. 53, which is part of the magnificent collection bequeathed to the Museum by the late P. Knight, represents this deity with unusual attributes. On his head is the lunar disk, upon which is engraved the left symbolic eye of the god Horus,¹ which indicated the moon. He holds the whip and crook. On the pedestal is inscribed, "*Osiris-Ioh, i. e. the Moon, the giver of life. Ophthamoun, son of Obai,*"—the name of the proprietor or dedicator of this statue. Among the names of Osiris in the Ritual,² that of the moon does not occur; but Plutarch³ mentions that, according to one system of the theogony, Osiris personified the humid genial influence of that luminary, as Typhon the searching and destroying power of the sun. Apis, his manifested living type upon earth, was also stated by the Greeks to personify the moon.⁴ The bronze is of a late period; the eyes have been inlaid.

Fig. 56 is the type of Osiris represented as the object called Nilometer, but in reality a sculptor's easel.⁵ It contains five instead of four horizontal bars, and is crowned by the *otf*—the cap peculiar to Osiris. In this character he was named Tot, or Tattou,⁶ "established." In the hieroglyphics he appears under this type connected with Phtah,⁷ and is styled "father of the gods." Perhaps allying Phtah and Osiris, considered as Phtah Socharis Osiris.

ISIS.

FEW of the deities of the Egyptian Pantheon are more popularly known than the goddess Isis, whose worship seems to have been transported into Asia Minor, and under the Roman empire to have been almost universal. She was the child of Seb and Netpe, the wife and sister of Osiris, the mother of Horus, with whom and Nephthys she completes the tetrad of Abydos. Her name was generally expressed by a throne—in Coptic, Hemi, or Hesi—and would consequently seem to imply the seat, or foundation; but it bears considerable analogy with the word Woman. Like Maut, she was called "*the great mother,*"⁸ or "*the mother-goddess, the eye (daughter) of the sun,*"⁹ *mistress of the heaven and directress of the gods,*¹⁰ *the queen of the upper and lower world.*"¹¹ Her local titles were, like those of Osiris, "*Mistress of the Abaton,*"¹² *Philæ,*¹³ *Snem, and Memphis;*"¹⁴ while others chiefly alluded to functions she performed with regard to Osiris, whom she overshadowed with her wings, or at whose bier she knelt and deplored. Since the dead were identified with Osiris, Isis was often depicted at the feet as Nephthys at the head of coffins, the two being "*the goddesses of the bier.*"¹⁵ Isis is generally represented as a female, having on her head the disk and horns, her celestial type considered, probably, as

¹ Horus was said to illuminate the world with the splendour of his eyes. Cf. Plutarch. *de Isid. et Osirid.* for a festival of the eyes of Horus; and Champoll. *Mus. Ch. X.*

² Vide Ritual of Turin, published by Dr. Lepsius. Pl. lix.

³ *De Isid. et Osirid.* Cf. Wilk. *Man. & Cust. Ser. II.*

⁴ Ammian. Marcellin. xxii. 14.

⁵ Salvol. *An. Gram.*

⁶ Cf. Leemans' *Mon. Egyptien. Ros. Stone.* ⁷ Wilk. *loc. cit.*

⁸ Rosel. *M. da C. xvi. 2.*

⁹ *Ibid. xi.* The word *iri*, eye, like the Latin *pupilla*, meant also child.

¹⁰ *Ibid. x. 5.* ¹¹ *Ibid. M. da C. xviii. 4.*

¹² *Ibid. xvi. 2; x. 7.*

¹³ *Ibid. M. R. No. clxvii.*

¹⁴ Rosel. *M. da C. xxii. 11.*

¹⁵ Side of coffin, B. M.

some solar function, or else with the throne on her head. She, however, is replaced by the cow-headed Athor, and then called "*Hes (Isis), the mother-goddess, the excellent nurse dandling her child.*"¹ At other times she appears with the name and attributes of "*Oeri Hek,*"² or blended into one type with Nephthys,³ and called Esi-Nephthys. She also personified the dog-star, and was then called Sothis.⁴ On account of her deploring Osiris, she was said to be *the superintendent of the two worlds lamenting her father* (Error for brother?) *Osiris lord of the Amenti, the resplendence of the West,*⁵ *regulator of the heaven, conducting and ruling her brother.*⁶ Isis is often represented holding her hand over the disk of the sun, or else a signet, the emblem of the sun's orbit, like Nephthys; and the two may be considered the influence productive of the sun in the upper and lower hemispheres of day and night. Since she was a mythic queen, her name is enclosed in a cartouche.

In the absence of the knowledge of any text giving the name of this deity, it is only barely possible to guess at it by analogy. From the circular tiara of uræi, she is apparently a type of Isis, while the animal above her head seems to be the silurus fish. A deity with the head of this fish was found in the tombs at Thebes.⁷ The hieroglyphics on the back of two of these figures are indifferently executed, and all that distinctly remains of the name of the goddess is the twisted cord H., *and she gives life*. Little reliance can be placed, as will be shewn, on the Greeks, as to their assignment of the sacred animals, and we must for the present leave this goddess, although, perhaps, Isis, or Athor, among the uncertain ones of the Pantheon. The oxyrinchus was sacred to Athor, as well as the fish of Esnah, the latus. Both the figures in the collection with these fish-heads are of green porcelain, and came from Thebes.⁸

Fig. 57 is the ægis of the goddess. On her head is the cylindrical diadem of uræi, which has been surmounted by the disk and horns. Her hair has been enveloped in a vulture-cap. The lower part of the front view represents the collar of the goddess surmounted by two hawks' heads, composed of rows of pendent flowers and other ornaments, engraved in outline. The back exhibits another subject in outline. Isis, wearing upon her head the disk and horns, stands offering her breast to the youthful Horus, who, crowned with the cap (toshr), emblematic of dominion over the lower hemisphere, stands sucking her breast. At the sides of this scene are a papyrus and lotus sceptre, on which stand the vulture and uræus, emblems of the upper and lower hemispheres. The lower part, the whole apparently intended to represent the counterpoise of the collar in front. At the inner part of the collar are two holes for a bolt or pin, and there is another attached to the upper counterpoise. Since similar objects are seen upon the heads of boats, and the sacred barges containing the shrines of divinities, the present may have been applied to a similar use. There are some other of these objects in the collection, and one exhibits the face of the goddess plated with silver, or electrum. It came from Mr. Salt's Collection, and was found at Thebes.

Fig. 58. Isis in her celestial type suckling Horus, her throne placed on a disked uræus.

¹ Wilk. Man. & Cust. Ser. II. pl. xxxvi.

1. She is nursing Horus.

² Ibid. 3.

³ Ibid. 2.

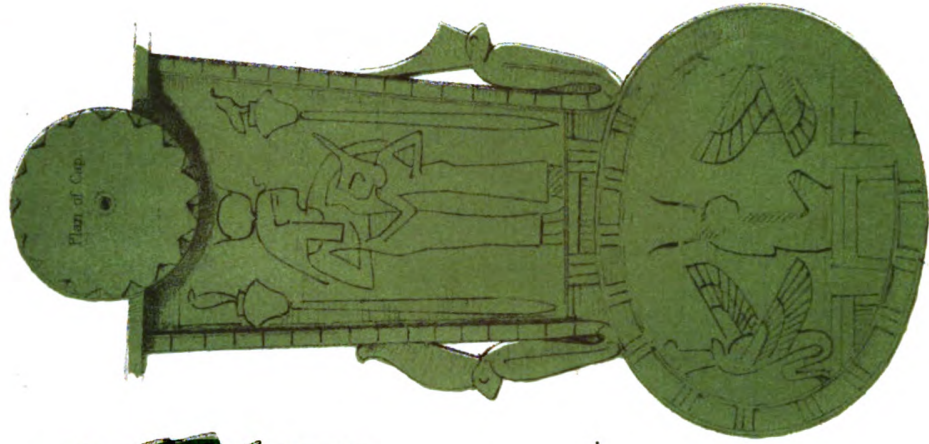
⁴ Ibid. 5. Cf. Wilk. Mat. Hier. Burton, Ex. Hier. Ciel. of Memnonium.

⁵ Ibid. 1. Cf. Champ. Mon. t. ii. No. cclxxi. Tomb of Ramses V. Wilkison's copy is by far the most correct.

⁶ Wilk. loc. cit. xxxv. 4.

⁷ Wilk. Man. & Cust. Ser. II. vol. ii. p. 253.

⁸ A similar figure of a goddess has been engraved by Lenormant, in his Musée des Antiq. Egypt. pl. xii. 9, but he considers the object on the head to be a hare.



Back elevation of Fig. 57.

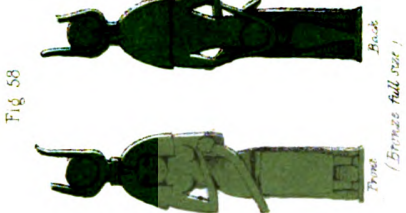


Fig. 58



(Bronze full size)

Side elevation of a reduced scale of Fig. 57

F. Prud'homme del.

I S I C O

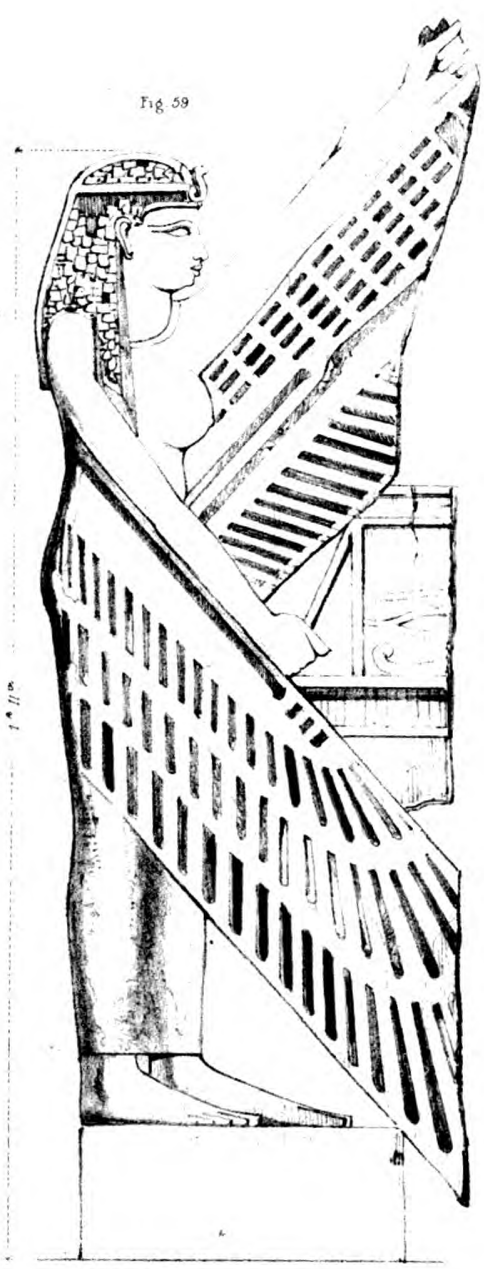


Fig. 59

(Wood enamelled & gilt)



Fig. 61

(Porcelain full size)



Fig. 62

(Porcelain full size)

F. Arundale del^o

I S I S .

Fig. 59 is a female goddess, Isis or Nephthys, standing, for the distinctive ornament on the head is broken off. On her head is the uræus; to her arms are attached wings, with one of which raised, and the other pendent, she overshadows a naos, or shrine, on which is represented a symbolic eye. Figures of the goddesses Isis and Nephthys winged, and overshadowing with their plumes the body of Osiris, or the naos and chest, are commonly found on the monuments and on the sarcophagi. She has probably held in each hand feathers of truth, or a symbol of life in the left, and koucoupha sceptre, emblem of power, in the right. The wings and body of this carving, which is executed only upon one side, are richly gilded, and the wings have been inlaid with coloured porcelain, or stones of red, dark and light blue colour; the head-dress has also been inlaid, although there are at present no remains of the material. It is of excellent workmanship, apparently about the age of the Ptolemies, and from Mr. Salt's Collection, purchased in 1821. It probably formed part of a sacred chest, or naos. The gilding probably alluded to the goddess being entitled *the pure gold of goddesses*;¹ and it is not easy to decide what is the meaning intended to be conveyed by adding wings to them, and the hieroglyphics merely announce that *Isis rules her brother Osiris* when the goddess has these attached to her usual form. They have been supposed to indicate protection.

Fig. 60 represents Isis in her terrestrial type, kneeling and deploring the death of Osiris. This subject is often repeated in various manners; sometimes the corpse of Osiris is laid on the funereal bier, and lamented by Isis and her sister Nephthys, the goddesses of the bier; at other times the whole representation is placed in a funereal bari, or bark, drawn by the two jackals, the guardians of the gates leading to the north and south. The attitudes of the goddesses are varied; they let fall their hands, or raise them to their head. As every deceased was after death identified with Osiris, and bore his names and attributes, Isis and Nephthys were frequently depicted, the former at the feet and the latter at the heads of coffins,² the same relative position as they occupied at the bier of Osiris.³ The inscriptions relative to Isis in this scene announce, "That Isis has come with breath beside Osiris,—that she gives breath to the nostril and the air manifested by Athom to Osiris, the truth-speaking,"⁴—that these lamentations are made to give life to his soul and youth to his body;⁵ or she exclaims, "I lament over thee, my brother."⁶ In these scenes, Isis and Nephthys are frequently placed upon the symbol gold (to indicate that they were "as pure gold among the goddesses"), the emblem among the Egyptians of objects beautiful and precious, and hold their hands over solar disks, or signets,⁷ emblems of the sun in the upper and the lower hemispheres, over which the goddesses presided; Isis being the mistress of the west, and Nephthys of the east. The present specimen, which is in blue porcelain, is flat on the reverse, and has formed part of some inlaying.

Fig. 61 represents Isis wearing a throne upon her head, suckling the young Horus. This figure is composed of two portions in blue porcelain, which had been united, although apparently

¹ Champ. Gr. Eg. p. 417.

² Cf. Coffin of Hapimen, Eg. Sal. Brit. Mus. No. 33, where Isis invokes Seb to open the eyes and shed his light on the deceased.

³ Coffin of Onkhape, Brit. Mus. Case xx.

Eg. Saloon. Ritual of Turin, published by Dr. Lepsius, pl. lxxiv. c. On the Leeds mummy it is the reverse.

⁴ Lepsius, loc. cit. Cf. pl. xxxvi. l. 24. "The breath or air manifested by

Athom to the nostril of Osiris pethempamentes is thy name."

⁵ Champ. Gr. Eg. p. 454.

⁶ Ibid. p. 400.

⁷ Coffin of Hapimen, Brit. Mus. No. 10. Cf. Saotou, Vyse's (Col. Howard) Journal, vol. ii. pl. p. 136.

of different periods, and by different hands. The upper part is executed in the very best style and period of Egyptian art. Although similar figures of Isis, having on her head the throne only, rarely, if ever, occur upon the monuments, there are several instances where the throne surmounts the disk and horns.¹ As Horus was the morning sun, Isis, the goddess who presided over the west, nourished him till his reappearance, and infused life and vigour with her milk; and in these scenes, where Isis is represented suckling the monarchs, considered as her child Horus, the hieroglyphical inscriptions give the speech of Isis to the kings, as—*I am thy mother Isis, mistress of Nubia! We give thee panegyries* (assemblies and metaphorically returning periods) *of milk; they shall go through thy limbs with life and power.*² Since when decorated only with the throne she ordinarily appears behind Osiris pethempamentes,³ she is in this character the goddess of the Amenti, or Noutehir, the Egyptian Hades. The above is selected from many inferior figures of this type in lapis lazuli and different stones.

NEPHTHYS.

THE theory of the Egyptian triads, which represented the local divinities as three personages, frequently admitted of a modification which gave them the appearance of a tetrad or quadruple type, the female principle being divided into two deities, who presided over the upper and lower world, the east and west; and since the Theban triad appears in the shape of four persons, as Amoun, Maut, Neith, and Khons; that of Elephantina as Noum, Anucis, Sate, and Hak; so the one of Abydos, whose personages are under discussion, was Osiris, Isis, Nephthys, and Har-si-esi. Isis represented the mother-goddess, or the great mother, considered as she who had produced the nascent or rising sun. Nephthys was the great sister-goddess, being the sister of Osiris and Isis, the children of Seb and Netpe.⁴ She seldom or never occurs alone, almost always in the company of Osiris and Isis, either standing at the back, or lamenting her brother laid out and mummied upon his bier.⁵ She also often appears in the boat of the sun, traversing the different hours of the day,⁶ and salutes his disk, setting or rising on the granite hill,⁷ and presents life to Horus seated on the lotus plant.⁸ Like Isis, Nephthys had a double function; as the celestial goddess, she wore on her head the disk and horns,⁹ and sometimes with the addition of wings;¹⁰ and when with her distinctive emblem or name upon her head, consisting of a basket and an abode, as in the present figure, she was the Proserpine of the Amenti. In accordance with the general principle of the double personification of the female principle, Isis and Nephthys are frequently united in one form, thence called

¹ Champ. Mon. Eg. t. i. pl. lxxvi. with Horus in the lotuses. Ibid. pl. lxxix. represents her in the Mammisi, Isis nourishing her son in the abode of accouchement. Cf. Champ. Gr. Eg. p. 347.

² Champ. Mon. Eg. t. i. pl. lxi.

³ Sep. Steles, passim. Cf. Rit. Cadet,

passim; Ritual of Turin, published by Dr. Lepsius, pl. xlii. d.

⁴ For the genealogy of Isis, cf. Champ. Gr. Eg. p. 125, 524, wherein she is said to be by implication daughter of the sun.

⁵ Ritual of Turin, published by Dr. Lepsius, pl. lxxiv. e.

⁶ Champ. Mon. pl.

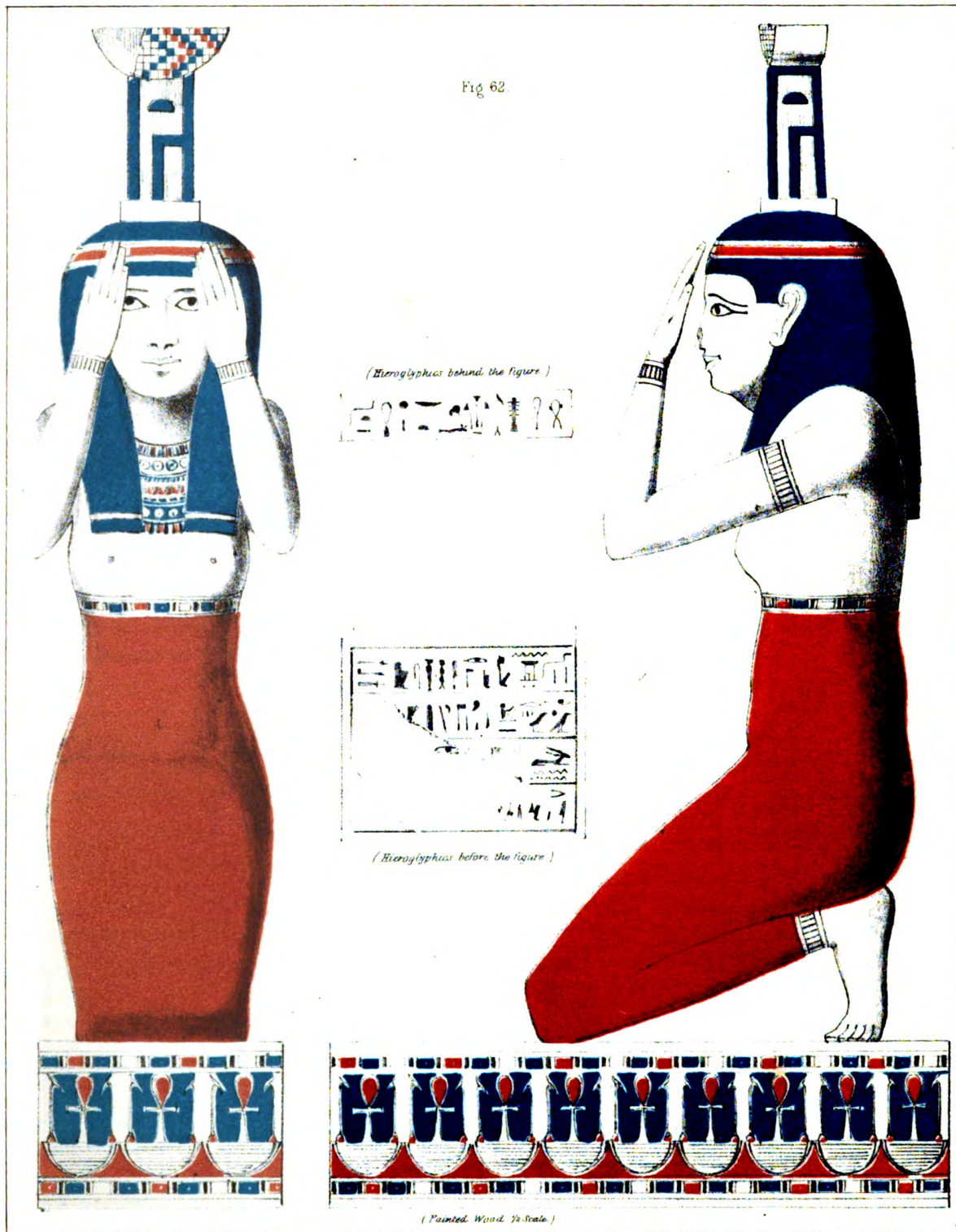
⁷ Ibid.

⁸ Desc. de l'Eg. A. vol. i. pl. xciv.

⁹ Cf. Wilk. Man. & Cust. Ser. II. pl. xxxv. Rosel. M. da C. xxiv.

¹⁰ Coffin of Petamoun, (?) Case U U Brit. Mus. Steles, passim. Rosel. M. da C. xlv.

Fig 62



(Hieroglyphs behind the figure)

(Hieroglyphs before the figure)

(Painted Wood 1/2 Scale)

F. Arundale del.

NEPHTHYS.



Isi-Nephthys.¹ Isis is identified with Selk, Nephthys called Anucis. In reference to her celestial powers she is styled, “daughter of the sun,² mistress of the heaven, regent of all the gods,”³ regent of the upper and lower world,⁴ directress of the abode of souls,⁵ and Sothis, or the dog-star.⁶ In her terrestrial capacity her ordinary titles are, *the great sister-goddess,*⁷ *filling the spine (?) of her brother, regent of the two worlds.* In the scenes where she is at the head of the bier of Osiris, or of the dead, she is stated to surround the head,⁸ or to have adorned Osiris.⁹ In one instance she is stated to be *the great mistress of women, living mistress of the two worlds, mistress of the eyes of light and of the exit of the two symbolic eyes,*¹⁰—titles identifying her with the Nome of Gynæcopolites,¹¹ or of the city of women, and the name Venus, or Aphrodite, applied to her by Plutarch, as well as that of the end, Teleute.

Fig. 62 represents the goddess Nephthys in the attitude of deploring the death of Osiris. The ornament upon her head is a basket and abode, reading Neb-t-ei, or Neb-thu, “mistress of the house.” The ornaments at the sides of the pedestal represent a symbol of *life*, having on each side one of *power*, the whole placed upon a basket, here employed for the sound *nibi*, *all*, and the whole signifying “*all life and power.*” On the upper part of the pedestal is a small plinth, with an inscription half effaced, consisting of four lines:—*The speech of Nephthys. Osirian (deceased), great bard Iriouroou*¹² (Erieus), *son of the prophet-priest of Amoun . . . to be*¹³ At the back is another, the usual inscription at the sides of kings and deities, implying that the goddess has all life, stability, and power, like the sun, for ever. Figures of this material¹⁴ were deposited in the tombs for sepulchral purposes, at the sides of the coffins of mummies, and the present has belonged to the tomb of a deceased bard, named Iriouroou. Bards were of the highest class of sacerdotal functionaries, and the figure is remarkable both for the beauty of its execution and purity of style which characterise the period of the XVIIIth dynasty.

HOR, HAR, OR HORUS.

THE name of the god, called by the Greeks and Romans Horus, is written in various manners: as by a hawk, by the word Hir or Har, a road or path.¹⁵ It has no distinct etymology; indeed, the occult meaning was probably very distinct from the common written form. The term Horus, however, rather implied a class of deities than an individual god; and following the plan of type, and the declarations of the monuments themselves, the following deductions may be satisfactorily established.

¹ Cf. Wilk. loc. cit. pl. xxxv. 2.

² Wilk. loc. cit. vol. i. p. 438, pl. xxxv. part ii.

³ Coffin of Petamoun, loc. cit.

⁴ Tomb of Ramses IX. Champ. Mon. last plate.

⁵ Ch. Dict. Egypt. p. 13.

⁶ Sep. Box, Salt, Collect. Brit. Mus. Wilk. loc. cit.

⁷ Rosel. M. da C. xxvii. 2. Ibid. xxiii.

Cf. xxiv.

⁸ Coffin of Hapimen, Brit. Mus. 33.

⁹ Ritual of Turin, published by Lepsius, pl. lxxiv. c.

¹⁰ Sep. Box, Salt, Coll. Brit. Mus.

¹¹ Numismatic Chronicle, vol. ii.

¹² Champ. Gr. Eg. passim, reads the eye

Bal, its present Coptic form, but the old language clearly called it iri. Cf. Lepsius.

¹³ Probably should be restored, “I have come to be beside thee.” (?)

¹⁴ Passalacque, I. Catal. des Antiq. découv. 8vo. Par. 1826, pp. 146, 7.

¹⁵ Champ. Gr. Eg. p. 114.

I. The hawk-headed Horus, at times called Har-oeni, or the elder Horus, son of Athom;¹ at others, *Har-sont-iotf*, Horus the support of his father; and the Har-Hat, or Horus of Edfou, was clearly a personification of the sun, to whom hawks, from their brilliant eyes, were sacred. He usually wore on his head the crown called pschent (see *fig.* 65), to indicate that he was the support or defender of the upper and lower world. As the Har-Hat, or Horus of Hat, the Egyptian name of the town of Apollinopolis Magna, he was the Magnus Apollo. In his hawk-headed type he was presented by the goddess Athor to Osiris, or steered the bark of the sun through the hours of the day,² piercing the Apophis (serpent),³ or a human figure,⁴ in the liquid ether, emblem of the god Seth, and this action allegorising the darkness vanquished by light. As the Hor of Edfou, the Apollo of Egyptian myths, he is styled *the great god, lord of the heaven, with variegated plumes manifested in the solar abode rejoicing with dominion (?), lord of innumerable periods of years, ruler of years, and months, the child of a ruler, son of a ruler, born of a ruler, lord of the heaven, the world, the ether, the streams, and the hills,*⁵ and *the hawk of gold, the son of Osiris.*⁶ These titles evidently refer to the sun, and the hawk of gold perched on his egg in the abime of the heaven, or entitled the "*director of years, chief of victories,*"⁷ was one of the commonest forms of the sun. In the hawk-headed type, Horus was also called Har-oeni,⁸ the great or elder Horus, and his titles at Ombos clearly ally him with the sun. He is there styled *Har-oeni, resident in the eyes (of light), lord of Ombos, the great god, lord of the heaven, lord of Eilak (Philæ), resident in the centre of Sshatem, he has illuminated the world with the brilliancy of his eyes, the statue of the tribunal truth, encouraging the gods with his blows.*⁹ These titles also allude to the sun, and the defeat of the wicked by the arms of Horus. He here forms a triad with the goddess Tsonenofre and Pnebto, his son, who is replaced by Khons. *As the elder Horus he was the germ of Ra and the offspring of Month.*¹⁰ The birthday of the eyes of Horus, which represented the sun and the moon, took place on the 30th of Epiphi, when the fulness and exit of the eye of the sun was granted to the pure and justified in Nontehir.¹¹ In the same hawk-headed form he was also called Har-si-esi, or Horus the son of Isis; and in this capacity is represented, together with Thoth, purifying monarchs with streams of life and power from water-vases. In these scenes he exclaims, *Purify, purify, purify, purify!*¹² On one occasion he throws a stream of water over the bier of Osiris at Philæ,¹³ or stands at it with the goddess Hek, or frog, the accompanying inscription stating that Horus, *the son of Isis, son of Osiris, raises his arm to adore his father.*¹⁴ The last capacity in which he appears under a hawk-headed type is as the support and avenger of his father Osiris against his enemies, or Har-sont-iotf;¹⁵ types alluded to by his contest with and piercing of Seth¹⁶ or Typhon, the evil principle, and the Apophis, or serpent, and the wicked¹⁷ or rebellious generally, who appear to be traces of the giants of the Greek myths, whose heads he smote off for the birds of heaven, and whose thighs for the wild animals of the earth and

¹ Champ. Gr. Eg. p. 361.

² Cf. Rosel. M. da C. xl. xlv. xlvi.

³ Ibid. xl.

⁴ Ibid.

⁵ Rosel. M. da C. xl. 2.

⁶ Ibid. M. R. clxi. 1.

⁷ Ritual of Turin. Cf. Burton, Excerpt.

Hier. pl. lvi. Cf. Champ. Gr. Eg. p. 330.

⁸ Champ. Mon. t. i. pl. i. 4.

⁹ Rosel. M. da C. xxix.

¹⁰ Champ. Gr. Eg. p. 199.

¹¹ There was also a deity called the Eye of Horus.

¹² Champ. Mon. Eg. pl. xli. 4.

¹³ Rosel. M. da C. xxiii.

¹⁴ Ibid.

¹⁵ Champ. Gr. Eg. p. 196.

¹⁶ Ibid. p. 471.

¹⁷ Ibid. pp. 358, 370.

the fishes of the waters.¹ This is frequently alluded to in the Funeral Ritual, as—*Thy son Horus has every day smitten the heads of thy enemies*; and one table contains a recitation of what Horus has done for his father.—(See p. 40.) As Har-sont-iotf he was lord of Senem.²

In the same type, and wearing upon his head the pschent, Horus appears occasionally thrice repeated, as—*Lord of Bosh*,³ *Mashi* or *Mashakit*,⁴ *Behni*,⁵ *Nubia*, and with the epithet *Penterotei*, or resident in the region of Hroti;⁶ and he often mythically crowns the various kings,⁷ or holds the oset, or white crown, emblem of dominion over the heaven, or upper Egypt, placed upon a basket.⁸

II. Turning from the hawk-headed god, all of whose functions are allied with Ra, Month-ra, and the whole train of solar deities, another form of Horus is that of a child, quite naked, wearing upon his head a scull-cap, with a single lock of hair, with the finger raised to the mouth. He was then the god called by the Greeks Harpocrates; but the raising of the finger to the mouth among the Egyptians meant to speak, not to be silent, and was a youthful action. Under this type he had several appellations. In the scenes representing the passage of the sun through the liquid ether during the twelve hours of the day, that luminary is personified by a bark, in which is placed a circular disk, and in the disk different deities of the Pantheon. The first hour of the day presents the youthful Hor or Horus, and in the second the same god appears in rather more adult development, with the lock of hair pendent from his head; so that there can be no doubt that the youthful type of Horus represented the sun in his adolescence, and the feeble light of dawn. Under this type he had a triple manifestation, and three female deities are represented holding him, under the characters of Horus, the son of Isis; Har-sont-to, or the support of the world; and Ohi, or Ohi-oer, or the "great assistant," the son of Har-Hat and Athor.⁹ He is under these forms dandled by his father Hat-Hat,¹⁰ placed on a table, or a potter's wheel, by Noum,¹¹ while Athor imparts life and breath to his lips. He is also represented standing before Isis, holding a sistrum and collar, and crowned in a pschent, and termed *Horus, the support of the upper and lower world*,¹² or *Hor, the support of the two worlds, lord of Noute-sho* (?), *great god resident in the centre of Poni, the living soul manifested in the eye of the sun*,¹³ *the child of Isis*; also, *Ohi-oer the son of Athor*,¹⁴ *resident in Edfou, lord of the duration of life, rejoicing with diadems*.¹⁵ With the disk of the sun and feathers upon his head he is styled *Horus the great eldest son of Osiris, lord of the Abaton, son of Isis, lord of Men-lak* (*Philæ*).¹⁶ When wearing the disk of the sun entwined with an uræus he was called Har-ph-re, or Horus the sun, and all these youthful types are the third ones of different triads, representing him in connexion with Khons of Karnak, son of Amoun and Maut, Hak the son of Anucis, and Noum at Elephantina, and Harsiesi at Abydos. He is often represented seated on the prow of the bark of the sun, or else placed on a crook, emblem of ruler, perhaps allusive of his being the child of a ruler, &c., previously mentioned, in the hall of the two Truths in Hades; and he at the same time, under the hawk-headed form, attends at the balance where

¹ Ibid. p. 453.

² Champ. Gr. Eg. p. 438.

³ Champ. Mon. Eg. t. i. pl. ii.

⁴ Ibid. Gr. Eg. p. 436, reads, erroneously, Shom.

⁵ Ibid. vi. 3.

⁶ Rosel. M. da C. xlv.

⁷ Champ. Mon. Eg. t. i. pl. ii. He crowns Ramses the great. Ibid. t. iv. pl. cccviii. Amounsi Pebor.

⁸ Ibid. t. i. pl. lxxviii. 2.

⁹ Rosel. M. da C. xlix.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid. M. R. clxix. 1.

¹³ Ibid. M. da C. xlviii.

¹⁴ Champ. Gr. Eg. p. 438.

¹⁵ Ibid. p. 344.

¹⁶ Champ. Mon. t. i. pl. lxxv. 4.

the deeds of the soul are weighed out before Osiris at the hall of the two Truths. Under his youthful types, Horus is often beheld seated upon an expanded calix of the lotus; but the peculiar allegory intended is difficult to discern, except it be that the lotus, as previously mentioned, was the guardian of the nostril of the sun.

Fig. 63 represents the younger Horus seated upon a throne placed on a plinth, the index finger upon his mouth; round his neck is a collar, and upon his arms are bracelets. The back of the scull-cap behind is decorated with a hawk flying, upon whose head is placed a solar disk. The sides of the seat or throne upon which he is placed is supported by two lions, which were sculptured upon chairs, and couches were fashioned into their shape. The back of the throne is in the form of a gateway, with the Hat, or celestial sun, upon the architrave. In an instance already cited, Athom-Nofre¹ treads upon a crouching lion, and in another Horus² is borne in a chest placed upon a lion. The disk of the sun is often placed upon two lions,³ and this animal was the emblem of the splendour or the raging violence of that luminary. The present object, which is of brown steatite, came from the Anastasi Collection. It is not of an early period, probably of the Ptolemaic or even Roman era.

Fig. 64 represents an unusual type of Horus. He wears on his head the toshr, or red cap, the lower part of the pschent, emblem of dominion over the lower world, surmounted by the solar disk and tall plumes of Amoun; at the right side of his head is the tress of hair of Horus; the index finger of his right hand is raised to his lips, and he is in the act of sitting, as in the lap of Horus. Under this form he approaches the types of Harsaphes;⁴ and Isis, when considered the mother of that god, wears a similar attire,⁵ with the addition of horns upon her head. The present figure is remarkable for having round its narrow pedestal an inscription⁶ containing the name of the deity and its possessor or dedicator, *Har, or Hor, the great eldest son of Amoun, giver of life. Kaoernofre, the auditor of Phthah, born of Ouonnofre, born of P* This bronze, which is well executed, and part of Mr. Burton's Collection, came from Thebes.⁷

Fig. 65, the type of Horus wearing upon his head the pschent, with the finger elevated to the mouth, is apparently that of Ohi-oer, the great assistant, son of Athor and Re, as well as Hor the younger, the son of Isis and Osiris. The two forms, indeed, were identical, and allusion to the pschent on his head occurs in the hieroglyphics, while he is called lord of diadems,⁸ and kings said to be on the throne of Horus.⁹ The finger placed on his mouth, considered by the Greeks to indicate silence, among the Egyptians meant speaking; the crown upon his head implied dominion over the upper and lower region, and shewed him to be Har-sont-to; and the lock of hair was apparently intended to shew his youth. There is a figure of Horus under this type, standing and overshadowed by the wings of Isis, in the Collection; and another with the youthful god wearing the pschent, nursed by Isis. In the free-

¹ P. 22.

² Ibid.

³ Ritual published by Cadet.

⁴ Or else Khons. Vide Harsaphes. He is, in fact, Horemoun, the union of Horus and Ammon.

⁵ Stele, Brit. Mus.

⁶ Sir Gardner Wilkinson's Man. & Cust.

Ser. II. vol. i. p. 409, for a similar inscription. Cf. Champ. Mon. Eg. t. i. pl. lviii.

⁷ The bronzes are principally found among the ruins of brick houses at Thebes, near the great temple, but

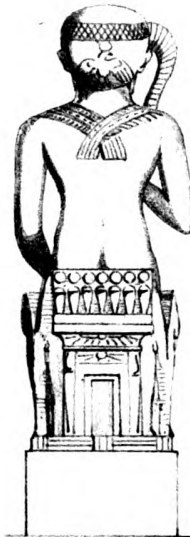
much oxydised. A few are found in the tombs at Thebes, and many at Memphis and Hermopolis. Cf. Pas-salacque, Catal. p. 147.

⁸ Champ. Gr. Eg. p. 360. Cf. 479.

⁹ Ibid. passim.



H A R.
(Seated 1/2 scale)



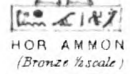
(Back Elevation)



Fig. 64.



Back of Fig. 64



HOR AMMON.
(Bronze 1/2 scale)



Hieroglyphs on the side of Fig. 64.

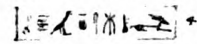


Fig. 66

Hieroglyphs at the back.



HAROERI. (Porcelain, full size.)



Fig. 65

HAR-SONT-TO
(Bronze, full size)



Fig. 67.

HOR?
(Porcelain, full size.)



Fig. 68.

NEPHTHYS - HORUS - ISIS
(Porcelain, full size.)

F. Arundale, del.

H O R - H A R O R H O R U S .

dom and fulness of the limbs the present figure exhibits the influence of Greek art, such as prevailed under the Ptolemies.

Fig. 66 represents Horus hawk-headed, in his character of Har-oeri, Har-siesi, and Har-sont-iotf, previously described. From the inscription on the plinth behind it is apparently the character of Har-oeri, since the titles are the same as those which are found attached to this god at Ombos. The hieroglyphics express, *The speech of Horus resident in the region of the eye (of the sun), ruling the upper and lower world, lord of dilated heart, lord of eternity.* This formula is usually accompanied by a declaration of the benefits conferred; but in the present instance, as in many others, the first part of it is only inserted. It is of porcelain, or of stone vitrefied, and was purchased with the Anastasi Collection, 1839.

Fig. 67 is perhaps a type of Horus uniting him with Phtah. Champollion called this type Khons Phthah.

Fig. 68 is a pectoral plate (such as were suspended by a string and hung over the breast of mummies, called by the Egyptians outou) of fine greyish-blue porcelain, of most exquisite workmanship. On it is Horus, the son of Isis and Osiris, standing, advancing full face with his aunt Nephthys on his right, and his mother Isis on his left. The meaning of this combination is not obvious. Horus represented the youthful sun, and these goddesses the two hemispheres.

Fig. 69. This monument, its perfect representations and inscriptions, are involved in much obscurity, and the light at present which can be shed over it here is perhaps more feeble than that over any class of Egyptian antiquities. It is in shape of a stele or tablet, called by the Egyptians oueit, surmounted by the head of a deity, to whom various names have been applied, as Khons Kneph, Typhon Besa, Phtah, and Thoth. But on the plinth of a statue of wood in the British Museum this god seems to be called Amoun-Osor, and on the pedestal of a small statue in Mr. Sams' Collection, where he is flourishing a mace, he is called Amoun. On the sarcophagus of the king supposed to be Amyrtæus (Eg. Sal. 10), are representations of steles of several similar divinities, as Osiris, Amoun, &c., all surmounted with a human head. The obverse of this monument shews in very bold relief the youthful form of Horus standing full face; in his left hand he holds by the tail a scorpion and lion, and in the right two snakes and an oryx or gazelle. He stands upon two crocodiles, and at his sides are two sceptres, one with a papyrus capital surmounted by a hawk, with disk and tall plumes on its head, emblem of Hor, whose name is above it; the other the lily lotus sceptre of Nofre-Athom, ruler of the two worlds. The rounded pedestal in front, and the edges as well as the back, are covered with hieroglyphics, and above the hieroglyphics, on the back, is a procession of a hawk perched on the back of a gazelle, Souchis, Ra, Athom, Horus, and several deities whose forms are indistinct. The whole is of wood coloured black, the accessories and hieroglyphics traced in yellow ochre. There is great difficulty in attempting to explain the meaning of this combination, which was very probably introduced at a late age into the mythology. In the description of Phtah Socharis, figures are represented which shew him grasping two snakes, or with these reptiles issuing out of his mouth, while he stands on two crocodiles; and the animals held in the present figures may refer to astronomical signs. The inscription on the left side contains an address to Horus or Ra: "Hail Horus giving light who illuminates the world

with his eye, regulating thy servants (?) coming to thy boat with dilated hearts, thou avenger in Sshatem” That on the left, the statement that it is “The Osirian (?) divine father attached to the prophets of Phtah, scribe of the temple, scribe over the abode of the attached to the charge of the cattle of the temple of Phtah, prophet of Osiris prophet of Athor, prophet of Phtah-Sochar, avenger of his father, prophet of Saph” The background of a similar figure, engraved by Sir Gardner Wilkinson,¹ represents a little Pantheon of various deities, and on the plinth in front is a mystic address to the god:—“Oh, thou avenger! a god, son of a god, flesh of flesh. Oh, thou avenger! the creator, son of a creator, born of the goddess Isis. Oh, thou avenger! Hor manifested with Osiris, born of Isis, I have spoken in thy name,” &c. These titles are Ptolemaic.

The inscription on the back is unfortunately much mutilated, and its purport indistinct; and although there are three other steles of steatite relative to the same subject in the Collection, they throw but feeble light upon the subject. Two have a different formula, like that already quoted, commencing, “Oh, thou avenger!” &c.; and the third a duplicate of the present inscription, but so badly executed that to make it out amounts to a restoration of text. It is consequently under these circumstances that no more than a general notion of the purport of this inscription can be made out, and it apparently refers to the god who in one inscription is said to *come on the heads of the crocodiles, piercing their heads, established on their spines*. In line 5 of the present it mentions *the great chief above you, who has established his victorious eye over you—his son Horus in his abode*. And again, in line 7, after established on their backs, shutting your mouths smiting your throats, to Pasht to cut your beards—to Toth to your eyes. In the other parts of the text are similar mysterious allusions, very like those in the Gnostic Rituals addressed to the wicked and to the profane.

There is a litany of the god Horus, declaring the forty-two acts which Horus has performed for his father Osiris. From this it appears that he has annihilated the wicked who guarded Osiris,—that he has smitten them for him,—that he has led captive and subdued the north and south, given him divine offering in these two regions,—that he has reaped the fields of the Ioh-en-rou, drawn water in Ebou or Elephantina,—that he the rocks, regulated the streams, made victims out of those who were the reprobate, and had conquered them, purified his altars,—that he had caught for him wild fowl,—that he had thy enemies on their roads, brought to him a libation in Elephantina to refresh his heart with it, given him all kinds of young plants, bread in the land of made of red corn, given him remedies (drink) in the land of Top, made of white grapes, ploughed for him corn in the fields of the Ioh-en-rou, reaped it for him in it, that he has winnowed it for him, given him power, victory, his eyes to behold the two goddesses of truth, with the plumes on his head, Isis and Nephthys to establish him,—that he has filled the eye of Horus with oil, and bound his face with it. This litany, which is of great interest, not only for the story of Horus, but also of Osiris, exhibits several important ideas of mythology, and though all of it cannot be made out, the greater part is distinct.²

¹ Man. & Cust. Ser. II. pl. 43 A.

² Pap. Burton, 385, p. 9.

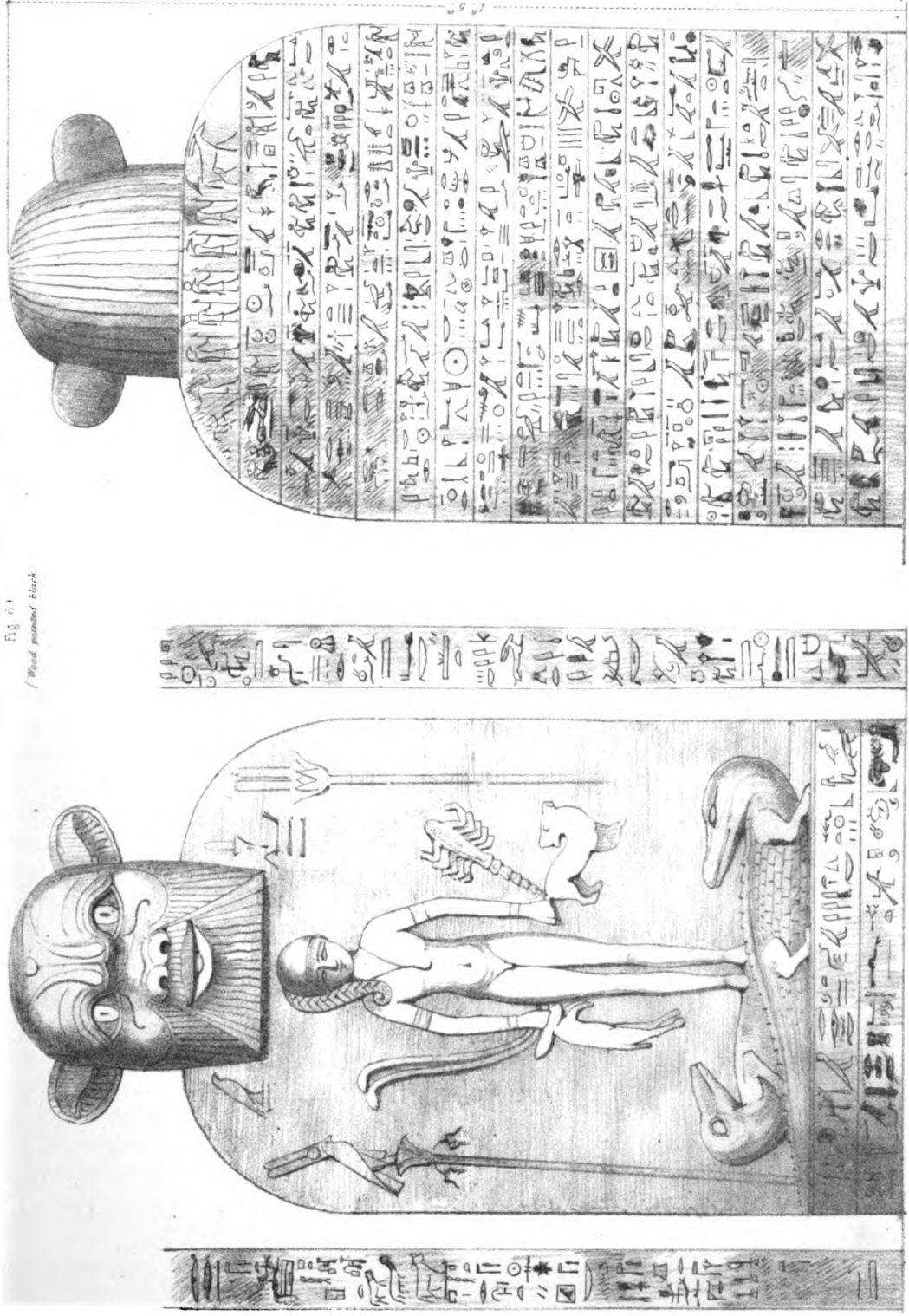


Fig. 61
Wooden mask, back

Back Elevation

Side

Front Elevation

Side

London, E. A. S.

U O R W S

TE-OER (THUOERIS).

CONSIDERABLE difficulty attends the solution of the hippopotamic deities; but since two, Opt and Thuoeris, can be identified with Typhon, it is probable that they were all allied with that deity. Sir Gardner Wilkinson¹ considers that they may be connected with parturition; and this animal, in hieroglyphics, seems connected with the Nile and the hours; and while in certain inscriptions they are connected with Netpe, the great mother of the gods, with Athor and Isis, they may in these instances connect the good and evil principle which pervaded the Egyptian Pantheon in one form. They are generally represented as hippopotami standing erect, sometimes with different heads, but always with the tail of a crocodile down the back, and often holding in the fore paws a symbol as yet unexplained. At Ombos they presided over the months, but their names appear rather epithets than appellations, as — the *approved*, Semsî of the mistress of the sycamore; Opt, *i. e. the hippopotamus*; Rann nofre, or *the gracious dandler*; Bosh Ape, *resplendent head, mistress of the heaven, regent of the world, the living word (?)*

On a tablet of the Earl of Belmore's Collection, found at Thebes, lithographed and privately printed, this goddess, wearing the disk and horns, is called *Te-oer* (Thuoeris), *mistress of the heaven, regent of the gods*.

The goddess represented standing erect, with the body of a hippopotamus and the head of a female, is called in the hieroglyphics *Te-oeri*, "the great one," and has been demonstrated by Champollion² to be called by Plutarch Thuoeris, the mistress of Typhon, who betrayed him to Osiris. In this form she has on her head the disk, and horns, and uræus,³ and generally wears a peculiar kind of dress, holding in one hand a symbol of life. She is also found with the right symbolic⁴ or solar eye. Her titles are, *resident in the centre of the pure waters belonging to the abime of the heaven, regent of the gods*;⁵ the first alluding her with the Hapi-mouu, or Nile, rather than Typhon, and the second portion alluding to her appearance on the Egyptian planisphere. Other titles of *Te-oeri* occur, as *restrainer of the world*.⁶ At Ombos, where the months are presided over by hippopotami and other divinities, one with a hippopotamus' body, the head of a female, with disk, horns, and uræus on it, and crocodile's tail down the back, is called Skuf (Thurifier), regent of the gods of the Mas-shini, or abode of birth and nursing.⁷ She presided in a shrine over one of the months.

Fig. 72 is in stone, carved, and then glazed, of exquisite execution. She has the tail of the crocodile down the back, like Opt, the mother of Typhon.

The hippopotamic divinity appears on the 13th mystic abode of the Ritual. The text of the chapter refers to the mystic waters or streams of flame in a future state;⁸ but her most conspicuous situation is in the abime of the heaven, resting her hand upon a sword, and with a crocodile looking up to her. M. Biot calls this the great bear. The Rev. Mr. Tomlinson, who has entered into some analysis of the zodiac,⁹ considers this goddess to mean the pole-

¹ Man. & Cust. Ser. II. vol. i. p. 423.

² Panth. Eg.

³ Wilk. Man. & Cust. Ser. II. pl. xl. 3.
Champ. loc. cit.

⁴ Wilk. loc. cit.

⁵ Rosel. M. da C. xxxi.

⁶ Wilk. loc. cit. This may be passing
over the world.

⁷ Champ. Mon. Eg. t. i. pl. xcvi. xcix.

⁸ Lepsius, Ritual of Turin, pl. lxxiii. n.

⁹ Transactions of the Royal Society of
Literature, vol. iii. p. 490.

star, which he supports by the authority of Eusebius, and her hieroglyphic name reading *Isis, the established mother of the panegyry (revolution) of the heaven*.¹ In this sense she is found in the astronomical ceilings of the Memnonium at Thebes,² and in the Roman temples of Dendera³ and Esneh, close to the cow in which the birth of the sun took place.

Fig. 70 represents this goddess standing, with a small modius on her head, with female breasts, and holding a peculiar emblem in her fore paws. On some well-carved ebony figures in the Collection, an emblem nearly similar is found round her neck. The present is of white vitrefied stone, and from Mr. Salt's first Collection.

Fig. 86 is a seated figure of this goddess, of sycamore wood; it has been painted with black bituminical paint. From Mr. Salt's Collection, acquired in 1821, and from the tombs of the kings at Beban el Melook at Thebes.

O P T.

OF the class of deities characterised by having the body of a hippopotamus erect, sometimes with the head of this animal, and at others with that of a female, a crocodile, or a lioness, and these bearing different names, the one with the body of a hippopotamus standing on its hind legs, with the tail of a crocodile down the back, has been called by M. Champollion⁴ *Oph*, the mother of Typhon, and one of the forms of Netpe.⁵ The word "opt" meant hippopotamus.⁶ In the sculptures at Ombos, where the months are presided over by hippopotamic goddesses, one appears lion-headed, with an inscription before her, reading *Oer-onkh the great living*—whether this is her name or title is uncertain,—and ending *with flame* (?).⁷

Fig. 71 is a small statue of light stone, perhaps a kind of steatite, of a light reddish colour. The goddess has down her back the tail of a crocodile, and holds in her hands a peculiar emblem. It was purchased with Mr. Salt's Collection in 1839, and came from Thebes.

S H O U P.

THE hippopotamic goddess, having the head of a crocodile, with female breasts, surmounted by the disk and horns, and tall plumes, and placing her paws on a peculiar symbol, is called *Shpou* or *Shoup*.⁸ Sir Gardner Wilkinson would make her Typhon, reading her name Typho; but the initial symbol is almost restricted to the round *Sh*.⁹ Her titles are, *mother of the fields*

¹ Coffin of Har-sont-iotf, Brit. Mus. Case Q. Transactions, &c. loc. cit.

² Burton, Exc. Hier. pl. lix.

³ Cf. Views of Egypt by J. Bossi, published by E. J. Cooper, 4to. Lond. Two are found together in one projection, and in Belzoni's tomb she is surmounted by a crocodile. Four of

the stars of the Great Bear appear in her body.

⁴ Mus. Ch. X. p. 26. Cf. Gram. Eg. p. 134, 2. I suppose from the hippopotamic goddess occurring in the titles of Netpe. Wilk. Man. & Cust. Ser. II. pl. xxxii.

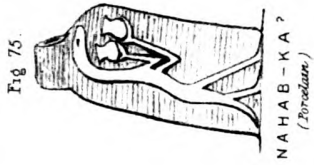
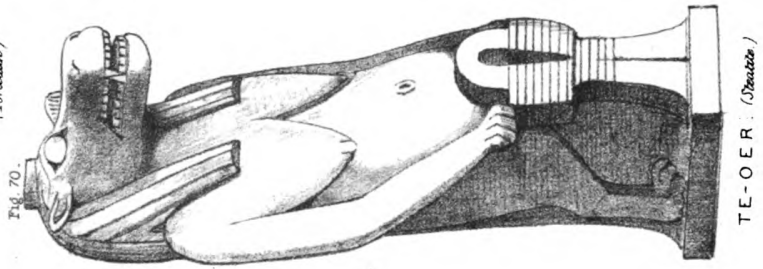
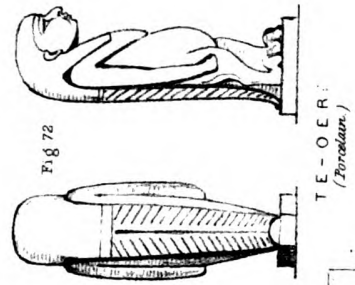
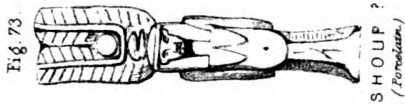
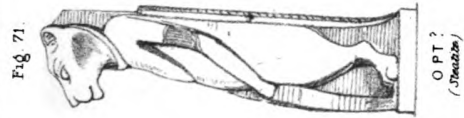
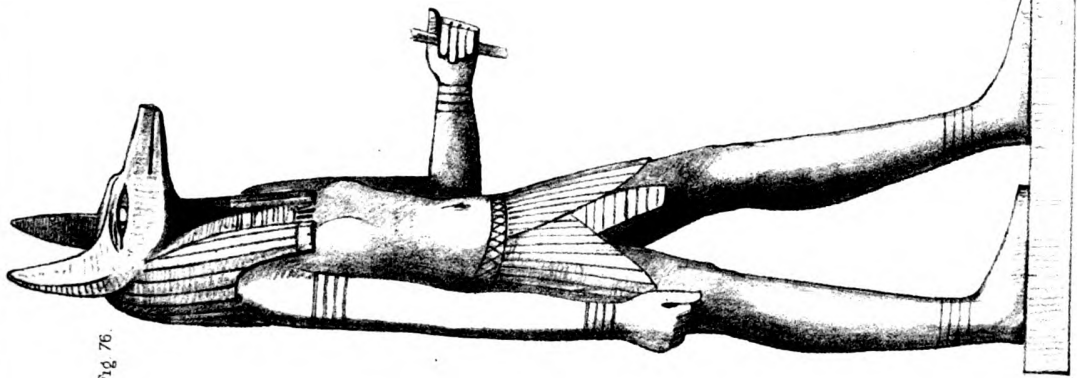
⁵ It is here the determinative of Netpe, the producer of the gods or stars.

⁶ Champ. Gr. Eg. p. 83. Ebou, the ivory animal, the name applied to the elephant, also meant hippopotamus.

⁷ Champ. Mon. xcix. 3.

⁸ For the rule of the Paragogic *ou*, vid. Athom.

⁹ Champ. Gr. Eg. p. 44, No. 197.



of the *Ioh-en-rou*,¹ resident in the abode of the bier² (gal). The fields of the *Ioh-en-rou*, sometimes called the fields of the sun, surrounded by the mystic Nile, were those in which the blessed ploughed, sowed, and reaped in a future state. This form also, under another name, occurs at Ombos,³ and appears among the titles of Netpe and Isis, of which goddesses she may be a lower manifestation.

Fig. 73. This goddess, indifferently executed, and from the Anastasi Collection.

N A H A B - K A.

ONE of the deities in the 10th abode is called "Nahab-ka," the snake god, and is represented as a snake with wings and human legs,⁴ or a snake with human hands and legs, holding in each hand a knife.⁵

Fig. 74 represents him with his hands to his head, and *fig. 75* holding in each hand a vase, probably alluding to his name, "uniting offerings."

A N O U P O R A N U B I S.

THE deity called by the Greeks Anubis,⁶ in the Coptic books Anob⁷ or Anoub,⁸ and in the hieroglyphics Anepo⁹ or Anoup,¹⁰ was the son of Osiris and Isis,¹¹ and the presider over the embalment of the body in its present and future state. He has always the head of a dog of the greyhound species, or jackal,¹² which was his living emblem, and his name Anebo approached that of *Anebe*,¹³ the Coptic word for a species of dog. Anubis appears under a double form, one of which has been supposed to be the god called by the Greeks Macedo,¹⁴ but is in the hieroglyphics Hophioue,¹⁵ or "seated in the roads" of the sun's path.¹⁶ When in this capacity he was represented as a jackal seated on a door or gate, and these doors were placed on the north and south;¹⁷ and the Hophioue of the north was guardian of the terrestrial world, while the one of the south was lord of the heaven.¹⁸ It was apparently through

¹ Wilk. Man. & Cust. Ser. II. pl. 40, 1. Inscription here imperfect.

² Ibid. 2. This title allies her with Isis, the mistress of the bier.

³ Champ. Mon. Eg. t. i. pl. xcix.

⁴ Lepsius (Dr. R.) das Todten Buch, pl. lxxii. k, l.

⁵ Papyr. Barker, 211, Brit. Mus.

⁶ Diod. lib. i. 17. Plut. de Isid. et Osirid.

⁷ Tattam, Lex. Ling. Copt. voce *Anobion* n. viri, p. 16.

⁸ Tattam, Lex. Ling. Copt. p. 17.

⁹ Wilk. Man. & Cust. Ser. II. vol. i. p. 440.

¹⁰ Champ. Gr. Eg. p. 119.

¹¹ Wilk. Man. & Cust. Ser. II. vol. i. p. 440. Rosel. M. da C. xxvi. Burt. Exc. Hier. pl. xviii. Coffin of Hapi-men, Brit. Mus. Eg. Sal. 23.

¹² Wilk. loc. cit. 441, asserts that it is a wild beast. Leon Laborde, Voy. de l'Arabie Petree, that it is a dog with which he coursed. Some naturalists state that, from the erect position of the ears, it must be a trained dog, "sed tantas componere lites."

¹³ Peyron Lex. Ling. Copt. voce.

¹⁴ Diod. lib. i. 18.

¹⁵ Champ. Gr. Eg. p. 114.

¹⁶ Lepsius (Dr. R.) das Todten Buch, &c., Ritual of Turin, pl. lviii. l. 1, col. 2. Title of Anubis, "the good guardian (?), opener of the disk of the sun."

¹⁷ At all events the jackals are called rulers of these quarters. Sep. M. passim.

¹⁸ Lepsius, loc. cit. lix. l. 24, 25. The northern one on a case of a mummy, Brit. Mus. MM. is called "lord of Sais," of Abydos, Stele, Brit. Mus. 146; and the southern one, lord of Tosor. Stele, Brit. Mus. 144.

this door that the exit of the right symbolic eye took place on the 30th of Mecheir;¹ and on the astronomical ceiling of the Memnonium these jackals are called the Rokh-naa and the Rokh-kougi, the greater and lesser heat, and are assigned to the months of Mecheir and Phamenoth, when these periods happened.² But the principal function of Anubis was that of embalming, of which he was the inventor, having embalmed the body of Osiris pethempamentes while it was lamented by Isis and Nephthys.³ It is in this capacity he appears holding up Osiris,⁴ or the deceased,⁵ while Isis,⁶ or the friends of the dead,⁷ offer a libation or anoint the corpse. At Philæ he is represented bringing bandages to Osiris, and the inscription states that *he gives bandages to his father Osiris*.⁸ The ordinary titles of Anubis, considered as the god of embalmers, are, *chief of the hills*⁹ (the dead being almost universally deposited in the tombs excavated in the rocks above the site of cities in the plain), *attached to the embalment*,¹⁰ *the great god, chief of Tosor*,¹¹ *resident in the west*,¹² *lord of Ro-sat*,¹³ *the great god in Poni*, and *the great support of (Osiris) Ouonnofre*, or the revealer of good, *the son of Osiris purifying his father in the Abaton*, or pure place. Anubis is also found with the appellation of *lord of the heaven*,¹⁴ and *resident in the divine gate*, which apparently alludes to the gate of the disk of the sun, through which that luminary and the souls of the deceased passed. Anubis is often represented at the end of the first part of those papyri generally called Rituals, holding up the deceased¹⁵ at the door of the tomb to which the dead was about to be consigned, and this was also in allusion to his being attached to the embalment of the body; indeed, on the funereal tablets of deceased persons, made under the Ptolemies, it is often stated that the dead received a *good embalment for seventy days under the arm of Anubis*.¹⁶ The office of Anubis did not end here. When the body passed through the Amenti, or future state, Anubis superintended the care of it, while the soul,¹⁷ under the form of a hawk with a human face, descended from above upon it, bearing in its hands life and breath, personified by a sail and signet; and he leads the deceased to receive the road in the region of Ro-sat.¹⁸ These chapters have been supposed to represent the departure of the vital principle,¹⁹ but they are in reality reunions in a future state; and their titles are, the *chapter of frontierizing or uniting the soul to its body*.²⁰ It is probably in this connexion that Anoup appears at Dendera²¹ holding in his hands the emblems of breath, life, stability, and power. Anubis also appears in the hall of the two Truths, and, with Thoth, arranges the balance of the final judgment,²² and gives a regular embalment²³ to Osiris, or the dead, while Isis and Nephthys lament at the bier. He is generally jackal-headed, rarely with any attire; but at the Roman period wears on his head the pschent, emblem of dominion over the heaven and Hades. He sometimes occurs under the form of a

¹ Ibid. vignette to ch. 140, pl. lvii. this is called the book of the actions on the 30th of Mecheir, during the exit of the eye of the sun.

² Burt. Ex. Hier. pl. lvii. lviii.

³ Rosel. M. R. cxxxiv. 2.

⁴ Rosel. M. da C. xxvii.

⁵ Stele Anastasi, 5, Brit. Mus.

⁶ Rosel. M. da C. xxvii.

⁷ Stele, Brit. Mus. 152.

⁸ Rosel. M. da C. xxiv.

⁹ Tablet, Brit. Mus. 144.

¹⁰ Ibid. Stele, An. 5. Coffin of Hapi-men, Brit. Mus. Eg. Sal. 23.

¹¹ Stele, Brit. Mus. 144.

¹² Rosel. M. da C. cxxix. 1.

¹³ Lepsius (Dr. R.) das Todten Buch, Ritual of Turin.

¹⁴ M. C. cxxxiv. 2, cxxxix. 1.

¹⁵ Lepsius, loc. cit. pl. vi.

¹⁶ Steles, Brit. Mus. passim.

¹⁷ Lepsius, loc. cit. pl. xxxiii.

¹⁸ Lepsius, loc. cit. pl. xlv.

¹⁹ Wilk. Man. & Cust. Ser. II. vol. i. p. 442. It is necessary to observe to the general reader that I translate encharged with the swathing or embalming, what Sir G. Wilkinson calls director of the weight.

²⁰ Lepsius (Dr. R.), loc. cit.

²¹ Burton, Exc. Hier. pl. xviii.

²² Lepsius, Ritual of Turin, pl. 1.

²³ Hieratic Papyrus Salt, Brit. Mus.

man,¹ and has been even found with the head of a ram,² in which case he replaces Kneph. His worship prevailed at Lycopolis,³ or El Siout, and Cynopolis;⁴ and the Græco-Egyptian papyri mention an Anubeium,⁵ or temple of Anubis, at Memphis. Honours were rendered to him at Rome along with the Isiac rites, and at a late period of the empire, Commodus had excited the contempt of his contemporaries by bearing the statue of this god.

Fig. 76 is a bronze of Anubis walking, jackal-headed. In his left hand he has held a koucoupha sceptre, emblem of power, and in his right a symbol of life, now wanting. From the execution of this bronze, which is rather coarse, it is apparently not much earlier than the Roman period. It was purchased at Mr. Salt's sale in 1835, and came from Thebes.

AMSET, HAPE, SOUMAUTF, AND KEBHSNAUF.

FOUR inferior deities of the Pantheon, chiefly found on the coffins of the dead, or in scenes relative to the future state, have from this circumstance been called the Four Genii of the Amenti or Hades. Their direct function is that of receiving the entrails of the dead, which were removed from the body, embalmed separately, and deposited in jars made in their form. Considerable difference has prevailed in writing their names, and some in their forms among the Egyptians; generally, however, they appear as mummies holding sashes, or bandages, in their hands, and human, baboon, jackal or dog, and hawk-headed; but instances occur where they are all human-headed, and with their limbs at liberty;⁶ and in one case Amset appears as a female.⁷ Their names have also been read in various manners, and the first genius, always human-headed, has been called Amset or Amseth;⁸ the second, generally with the head of a cynocephalus, Hape,⁹ Api, or Hapi; the third, jackal-headed, has been termed Smof, Smautf,¹⁰ Sitmautf, Siutfinau,¹¹ or Siontefmau,¹² and Eaoumautf;¹³ the fourth, Netsonof or Kebhnsnof,¹⁴ Kebhnefsogp, Kobhsnauf or Kobhnisnauf,¹⁵ and Kebhsnauf.¹⁶ Waiving the discussion of several general philological rules of Egyptian grammar here, their names appear to be Amset or Ouemsat, Hape or Hapi, Soumautf, and Kebhsnauf; and these seem to mean, devourer of impurity,¹⁷ judgment,¹⁸ adorer of his mother,¹⁹ refresher of his brethren.²⁰ These titles, in all probability, point out the intimate connexion which the genii had with different parts of the abdominal viscera. In a mummy opened at Jersey²¹ by Mr. Pettigrew, where the internal parts had been embalmed separately in four packets, and returned into the body

¹ Coffin of Hapimen, Brit. Mus. 23.

² Wilk. Man. & Cust. Ser. II. vol. i. p. 443.

³ See Num. Chron. vol. ii. Diss. on Coins of Nomes.

⁴ Ibid.

⁵ Greek Papyrus in the Brit. Mus. 4to. 1839, p. 68.

⁶ Coffin of Hapimen, Brit. Mus. Eg. Sal. No. 23. Set of wooden figures of the genii, Case C. Brit. Mus.

⁷ Coffin of Harsontiotf, Case Q. Brit. Mus.

⁸ Wilk. Man. & Cust. Ser. II. vol. ii. pp. 70-75. Mat. Hier. pl. lvi. lvii. Champ. Gr. Eg. p. 110.

⁹ Wilk. ibid. Champ. ibid.

¹⁰ Wilk. ibid. pp. 56, 57.

¹¹ Rosel. Mon. Civ. teste, parte 2^e, tom. iii. p. 468.

¹² Champ. Gr. Eg.

¹³ Vyse's (Col. H.) Journal, vol. ii. p. 138. My observations on a coffin.

¹⁴ Wilk. Man. & Cust. Ser. II. vol. ii. pp. 70-75.

¹⁵ Rosel. loc. cit.

¹⁶ Vyse's (Col. H.) Journal, loc. cit.

¹⁷ Ouem, sat. Cf. Peyr. Lex. Ling. Copt. vocibus.

¹⁸ Ibid. or "Number," voce Hapi.

¹⁹ Sou-tef-mau, Coptice, or Eaou-tef, &c. expresses this. Cf. Peyr. and Tatt. vocibus.

²⁰ Ibid.

²¹ Archæologia, vol. xxvii. p. 271.

with these four genii in the packets: Amset presided over the stomach and large intestines; Soumautf over the lungs and heart; Hapi over the small intestines; and Kebhsnauf over the liver and gall-bladder. The general office of these genii seems to shew an assignment of the intestines to the four cardinal points, while they could not be impure, because they were carefully restored to the body; indeed, the function of embalming was connected with that of uniting the soul¹ to the body, and keeping the vital principle from perishing or transmigrating, which must have been awarded to those who, being condemned at the earthly judgment, returned again into the world. The body and soul ran through the Noutehir and its dread ordeal together.

As an example of the addresses they offer to the deceased, may be cited the four invocations respectively made by them to Hapimen,² a high officer of state under the Psammetichi, on his coffin in the Museum. Amset says, *I am thy son, a god (?), loving thee; I have come to be beside (?) thee, causing to germinate thy head, to fabricate thee with the words (?) of Phtah, like the brilliancy of the sun, for ever.* Hape exclaims, *I have come to manifest myself beside thee, to raise thy head and arms, to reduce thy enemies, to give thee all germination for ever.* Soumautf exclaims, *I am thy son, a god, loving thee; I have come to support my father;* while Kebhsnauf observes, *I have come to be beside thee, to subdue thy form, to submit thy limbs for thee, to lead thy heart to thee, to give it to thee in the tribunal of thy race, to germinate thy house with all the other living.* In some other addresses Hape grants the deceased, considered as Osiris, to be set up on his legs,³ or causes the sun, in his solar abode, to rejoice for the deceased. In the chamber of Philæ⁴ these deities, holding in their hands whips and crooks, preside over the four quarters of the compass, in the following order: Amset over the south, Hape over the north, Soumautf over the west, and Kebhsnauf over the east;⁵ and at the coronation of the king, Ramses III., during the panegyry of Harsaphes,⁶ four birds, personifications of these genii, were let loose, to fly to the four quarters of the universe, and announce to the gods that the king wore on his head the upper and lower part of the pschent, like the god Horus. They are stated at Philæ to be represented conducting Socharis to his bier, and to be preceded by Selk.⁶ They are said in the Ritual to be placed in the heaven behind the constellation Orion.

Fig. 77 is the genius or deity Amset, made of wax (and figures of this class were sometimes of clay, covered with wax); the crossing and other strap in front, which is coloured red, allude to the embalming or swathing functions of these deities, who are often represented holding bandages. These wax figures were either placed in the orifice, or wrapped up in the packets containing the viscera, which was either returned into the abdominal cavity, or deposited between the legs.

Fig. 78 is Hape, the second genius, cynocephalus-headed.

Fig. 78 a is the genius Hape, of indifferent execution, and of a later period. The sash-like

¹ Vid. Anubis. Mr. Pettigrew has been the first to settle this important point.

² Eg. Sal. Brit. Mus. 23; also published Descr. de l'Eg. A. vol. i.

³ Coffin of Amonertais, Eg. Rom. B. B. 4.

⁴ Rosel. M. da C. xxiv. 2.

⁵ Wilk. Man. & Cust. Ser. II. pl. 76, 1.

⁶ Wilk. Man. and Cust. Ser. II. vol. ii. pp. 70-78.

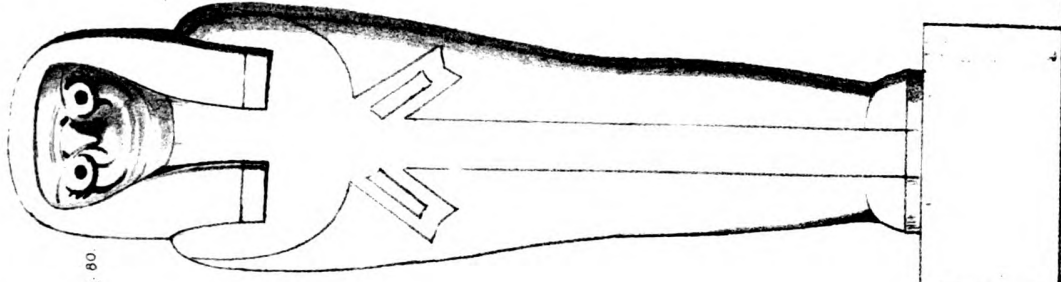


Fig. 80

KEBHSNAUF (Wood $\frac{1}{2}$ scale.)

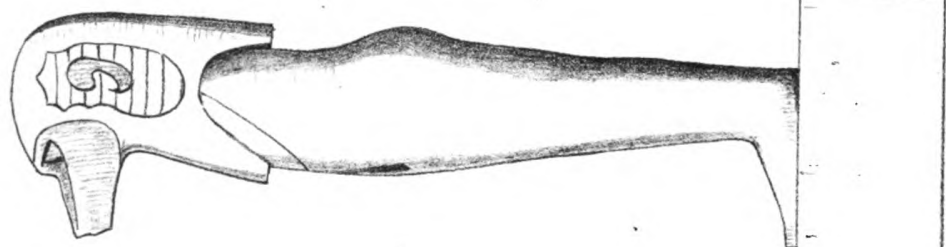


Fig. 78

HAPÉ (Wood $\frac{1}{2}$ scale.)

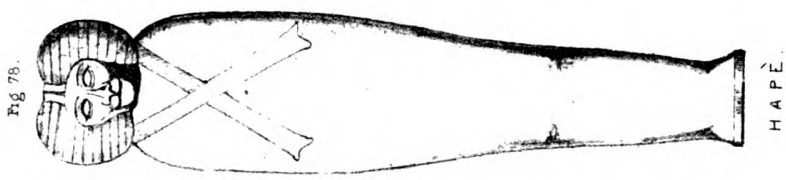


Fig. 78

HAPÉ

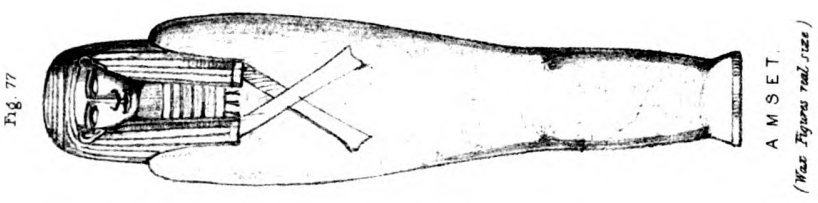


Fig. 77

AMSET

(Max Figures real size)

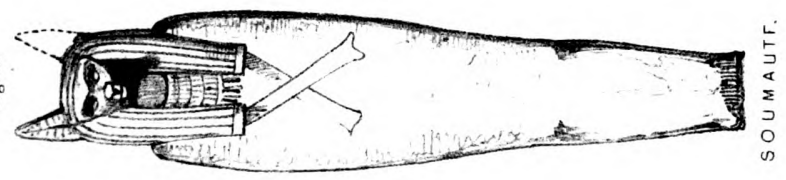


Fig. 79

SOUMAUTI

GENII OF THE AMENTI.

F. Arnold, del.



objects relate to the embalming. When the viscera were not deposited in jars or sepulchral vases, models of the four genii of the Amenti were placed at the sides of the sarcophagi.

Fig. 79 is of Soumautf, from the same set. These three figures are of excellent workmanship, and of a good period of art. They came from Mr. Salt's Collection, purchased in 1835.

KHONS, PHTHA, OR TYPHON(?)

THE difficulty of deciding on the deity intended to be represented by this type arises from the want, and the conflicting nature of monumental evidence. Champollion originally supposed him to be Gom, Khons-Kneph,¹ or Hercules, from his resemblance in attire to the Greek hero;² and, when armed with the sword and buckler, to personify Onouris,³ or Mars; while, when destitute of all emblems, that he was Typhon.⁴ It is, however, evident that all these types were essentially one; but which deity of the Pantheon is a question yet to be resolved. A small bronze figure of the god, in Mr. Sams' possession, has on the base the name of Amoun; and on the pedestal of *fig. 80*, he bears the name of Osiris Amoun. But two inscriptions given by Sir Gardner Wilkinson,⁵ from Dendera, call him the *beast Het*, and the *beast Bas, who adores his lord*, he being represented on the temple there offering adoration to the youthful Horus, seated on a lily. The various representations of this god shew him playing on a triangular lyre at Talmis;⁶ while a cynocephalus jingles a sistrum, squeezing in his hands two snakes, attended by an amphora, bunches of grapes, and lyre,⁷ allying him with Silenus, sacrificing captives, presiding over the 20th pylone,⁸ with his head and bust on the capital of columns vulgarly called Typhonia,⁹ or carved on head-rests. Rosellini and Lenormant considers him allied with Phtah; while Sir Gardner Wilkinson supposes him to represent death, and would ingeniously connect his name with that of Besa, who had an oracle in the desert. Typhon, indeed, as the evil principle, may be considered the president over the departure of life,—the gods perpetually giving life to the nostril of the kings.

Fig. 80 is a type of this god, apparently holding his beard; is placed on a pedestal which probably does not belong to it: around the pedestal is a dedication to Amoun-Osiris. It came from the tombs of the kings, and formed part of Mr. Salt's Collection.¹⁰ The back of this figure has a small narrow piece, which takes out, the interior having been hollowed to hold papyrus.

Fig. 81 represents the same divinity standing on an expanded lotus-flower, like Horus, flanked by two winged sphinxes, apparently not of an early period. Found at Thebes. From Mr. Salt's Collection.

Fig. 82 stands on a lotus capital, probably part of a sceptre; he has plumes on his head,

¹ Mus. Ch. X. p. 2.

² For an elaborate account of this deity vide Lenormant, Ch. Questionem cur Plato, Aristoph. in Conviv. induxerit, 4to. Par. 1838, p. 38 et seq.

³ Champ. loc. cit. p. 13, Reuvens.

⁴ Champ. loc. cit. p. 35.

⁵ Mat. Hier. Vide also Man. & Cust. Ser. II. pl. 41, 1, 2, p. 432.

⁶ Rosel. Mon. Civ. Teste, t. iii. p. 19, Tav.

⁷ Lenormant, loc. cit. in ult.

⁸ Lepsius (Dr. R.) das Todten Buch, pl. lxiv. 145 v.

⁹ Caillard, Voy. à Meroe, pl. x. 2. Ruins

at Ouad Beyt Naga; also on a shield at Ouad el Benat, pl. xxx. 6. Typhonium at Mount Barkal, *ibid.* pl. lxxvii. lxxiv. The inscriptions here are too badly copied to be satisfactory.

¹⁰ Engraved. Wilk. Man. & Cust. Ser. II. vol. i. p. 452.

a cynocephalus in his left hand, and a child on his right shoulder.¹ From the Anastasi Collection, 1839.

Figs. 83, 84, heads with the plume, and without. The projecting tongue recalls that of the Gorgons in Greek mythology.

Fig. 85 represents him armed as a Roman soldier, or Greek, with a sword, and on the head is a shrine and bull. The lower part of the feet has been restored. This is the form called Onouris, or Mars, by Champollion and Reuvens. It is of late workmanship.² From Mr. Burton's Collection.

SETH.

TYPHON, when represented with the head of an ass, was called Seth, or Seg, the ass; and in one chapter of the Ritual, the deceased speared this animal. It is, however, uncertain whether *fig. 87* is intended for a ram, goat, or ass-headed genius. The ram and sheep-headed demons have generally their heads erect and bearded; while Seth, or the ass, inclines his head downwards, with his asses' ears erect. According to Champollion, Luxury was personified by a goat-headed deity.

Fig. 87 is of good execution, and from the tombs of the kings at Beban el Melook, probably from that of Osirei Menepthah I., most of whose decorations were coloured with a dark bitumen.

TORTOISE-HEADED DEITY.

LITTLE is known of these inferior genii of the dead. Champollion³ states that the tortoise-headed god in the tombs of the kings personified Idleness; and in the third of the terrible halls represented at the close of the Ritual⁴ is a tortoise-headed deity, seated, holding two swords; the inscription relative to this chapter states, "*that the guardian of the third gate is fed with the limbs of his disturbers,—that the name of the guardian is Las-an-ho,—that the name written on it (the hall) is Ousaei.*" The tortoise also appears as distinctive of some evil quality.⁵

Fig. 88, which is covered with black bituminous colour, came from the tombs of the kings at Beban el Melook, and is from Mr. Salt's Collection.

PANTHEIC FIGURE.

THE present bronze (*fig. 89*) exhibits the decadence of taste and feeling, an extraordinary kind of type which was introduced under the Roman domination, and flourished during the Marcian and Gnostic heresies. The head of Anubis is united to the body of Phtah Socharis, standing on crocodiles, and on the reverse is the head of a ram, with the tail and back of a bird. From Mr. Sams' Collection.

¹ See Lenormant in the *Descr. de la Collec. d'Antiq. de M. le V. Beugnot*, par J. de Witte, 8vo. Par. 1840, who ingeniously sees in a similar figure a relation with the Greek story

of Saturn eating his children and the stone Betylus, p. 148.

² Engraved. Wilk. loc. cit. pl. 41, part 1, fig. 1. He conceives it to personify death, which Seth probably did.

³ *Lettres Ecrites*, 243

⁴ Lepsius, *das Todten Buch (Ritual of Turin)*, pl. lx. 144 c.

⁵ Cf. the word *shôt* or *shouet*, "the vain." Mummy at Leeds, communicated by Mr. Osburn.



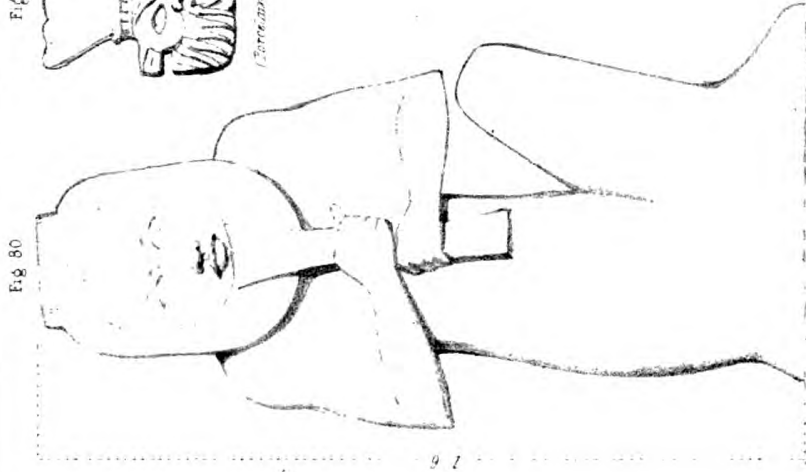


FIG. 80

(Wood)

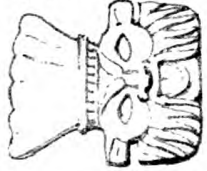


FIG. 84

(Terracotta, full size)



FIG. 81

(Terracotta, full size)

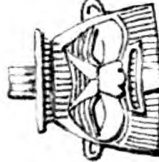


FIG. 83

(Terracotta, full size)

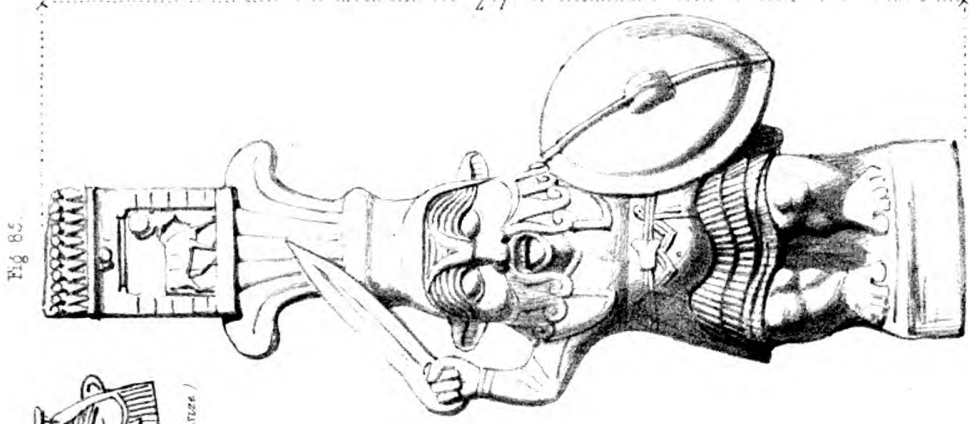


FIG. 85

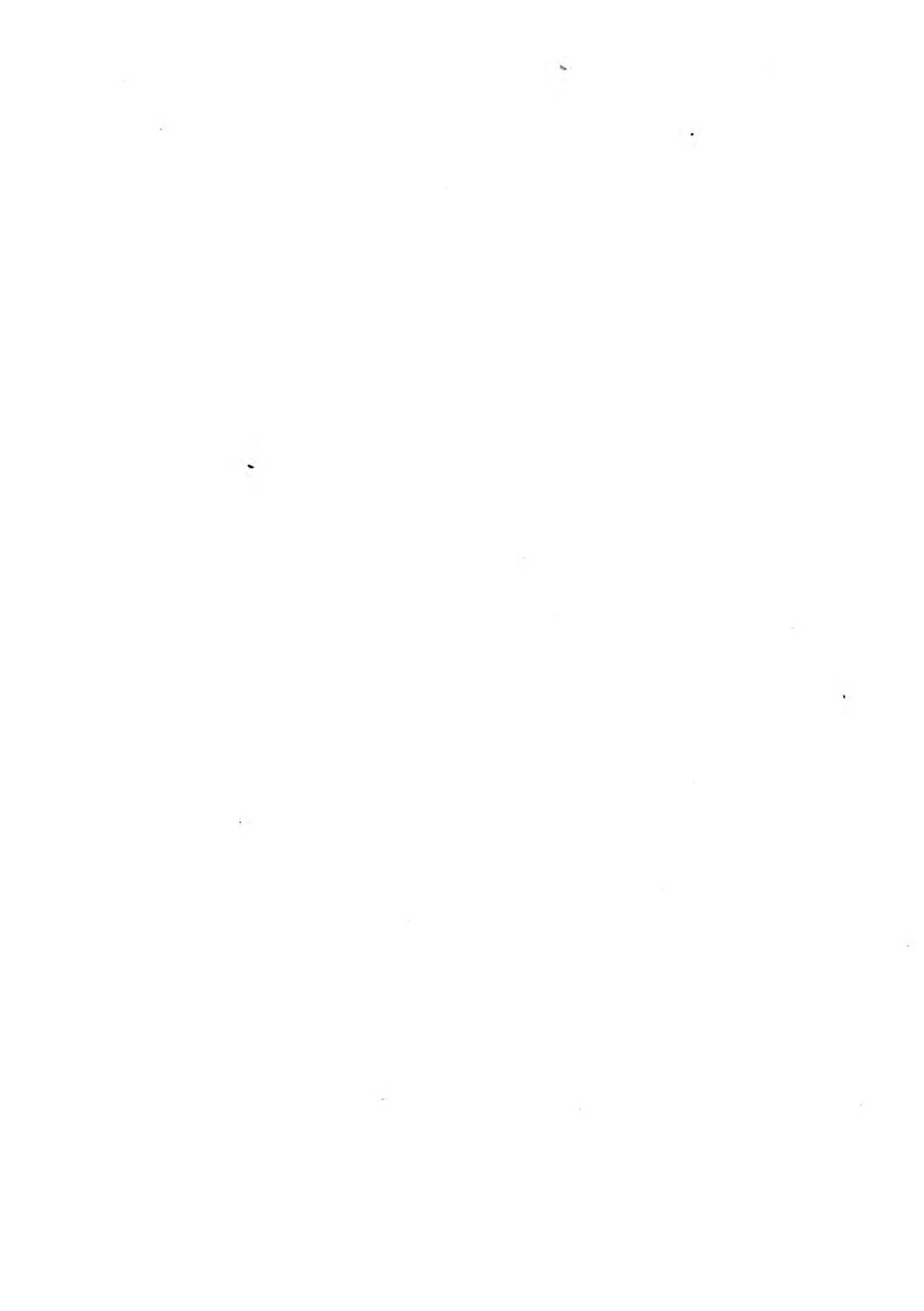
ONOURIS?

Terra-cotta

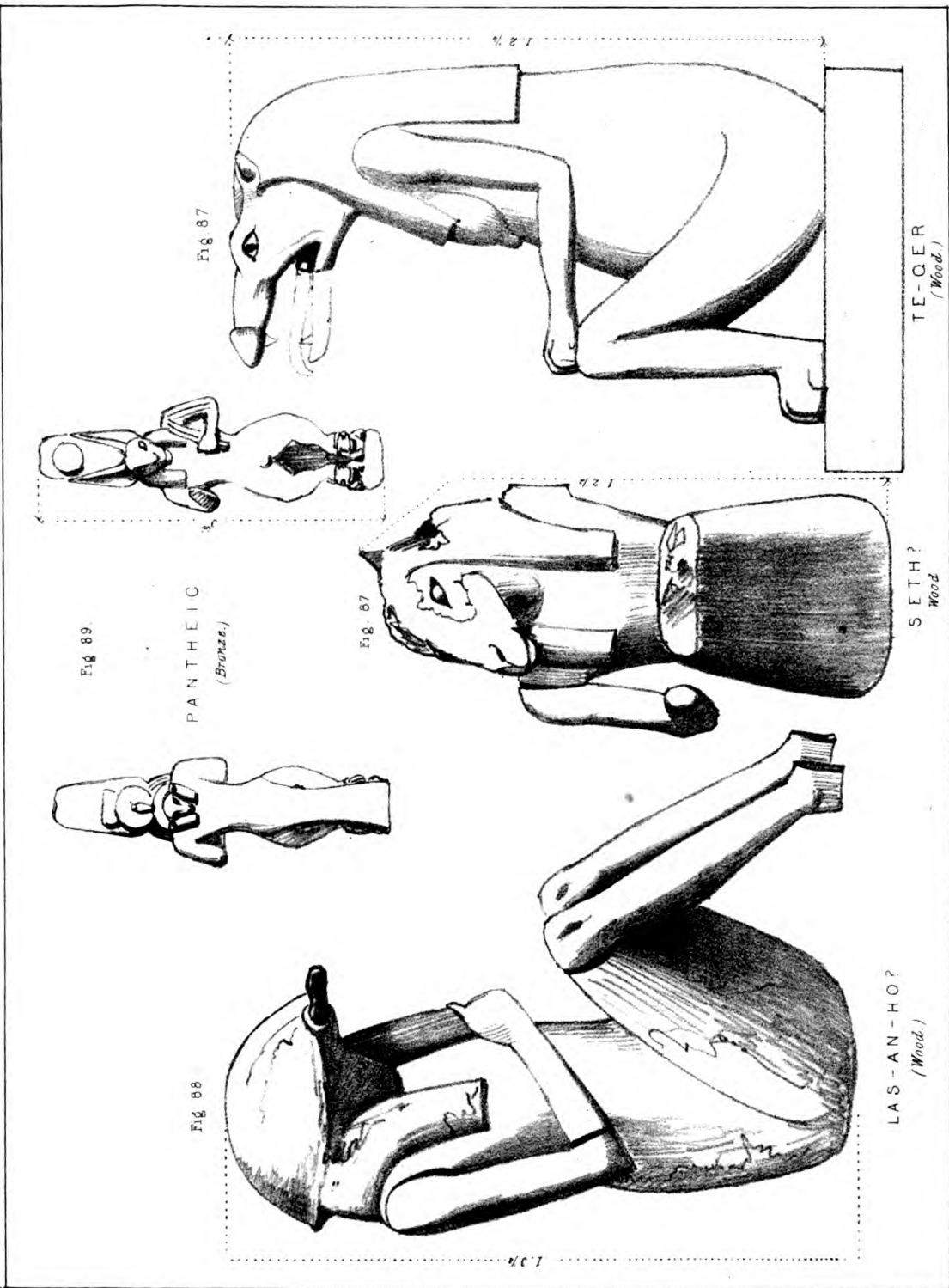


FIG. 82

(Terracotta, full size)







SACRED ANIMALS.

THE origin of animal worship among the Egyptians is enveloped in much obscurity, but it appears to have enjoyed great extension amidst the decadence which prevailed under the Greek and Roman power. Since animals are frequently employed in the hieroglyphical texts to express words of action, it is not contrary to analogy to suppose that they personified, as living emblems, some particular quality or mental function of the deity: thus, the sheep, cynocephalus, jackal, and crocodile, respectively meant terror, anger, adroitness, subjection,—qualities and powers which their heads¹ recalled when placed on the human form of different deities. The animals in Egyptian temples were employed instead of statues, and the adorer worshipped them, the individual selected being supposed to contain the soul of the divinity, while the whole class was respected as the emblem. Their worship was, however, local; and while the worshipper of Amoun in the Thebaid, or the Souchis adorer of the Arsinoite nome, spared the sheep and the crocodile, the Mendesian and Tentyrite spared or slaughtered these animals without remorse. One obvious application of animal worship was for oracular purposes. After death they were carefully embalmed, and deposited in tombs separate from the necropolis.

CYNOCEPHALUS.

THE cynocephalus, or dog-headed baboon, in hieroglyphics *ooni*,² was the living emblem of the god Thoth, chiefly in his lunar capacity; supposed to have a knowledge of letters,³ music,⁴ and to sympathise with the changes of the moon.⁵ The nome in which it was principally worshipped was Hermopolis; but cynocephali embalmed have been found in the neighbourhood of Thebes.⁶ These were probably attached to the small temple of Khons, also a lunar god, at Karnak, since one inscription mentions *the living cynocephali of the abode of Khons*.⁷ At the head of the coffin of Amyrtæus⁸ are two sets of these animals, nine in each; one called *the door-openers of the sun, accompanying him with offering when he goes to the abode of glory*; the other, *the bards of the sun*, who salute and celebrate his progress; and in this sense they are represented adoring the bark of the sun, in his rising, or first hour, with their hands raised, and called *the spirits of the east*.⁹ When seated, and with lunar disks on their heads, they were always emblems of the moon.¹⁰ On the sarcophagus of Osirei Menephtah I.¹¹ two of these animals accompany a sow, over which is written "*gluttony*;" supposed to represent the transmigration of an impure soul into the world. Har Hat is once represented under the shape of a cynocephalus, with a bow and arrow in his hand, or as a young cynocephalus seated

¹ *Noum* ram-headed, for example, is called "*terrible face*." Champ. Mon. t. i. pl. xxxviii.

² Champ. Gr. Eg. p. 72.

³ *Ibid.* Panth. 30, f. Called Thoth, lord of divine words.

⁴ At Dakké. Rosell. Mon. Civ. Teste, vol. iii. p. 19.

⁵ Horapollo, l. i. s. xv.

⁶ Mummies of this animal in the Museum from this locality, Mr. Salt's Collection. Cf. Passalacqua, p. 148, 50. Generally at Hermopolis.

⁷ Bronze situlus, Brit. Mus. Case T.

⁸ Brit. Mus. Eg. Sal. 10.

⁹ Champ. Mon. t. ii. pl. cxxiii. i.

¹⁰ Champ. Mus. Ch. X. Panth. Eg. 30 G, and holds the symbolic eye to Thoth in a bark, *ib.*, with pallet, &c. Champ. Mon. t. i. pl. lxxxii.

¹¹ Cory, Horapollo, Wilk. Man. & Cust. Ser. II. pl. 87. Sharpe, Eg. Insc. pl. 61.

in the hand of a cynocephalus-headed god.¹ It is found on the balance of the hall of the two Truths in the judgment of the dead. At a late period St. Bartholomew was stated to have left the ichthyophagi accompanied by a cynocephalus.²

Fig. 90 is a small statue in brown sandstone, nearly perfect, the portion wanting at the left ear having been morticed to it. In front is a small square plinth, on which is inscribed, *beloved of the smiter of the smiter of thee (?), the king, the sun, the lord of truth, son of the sun, Amounophth (Amenophis), ruler of the pure land of truth, giver of life, like the sun, for ever.* The name and titles of Amenophis III. or Memnon of the XVIIIth dynasty, A. C. 1692-61. From Mr. Sams' Collection.

Fig. 91 is a seated figure in dark steatite. On its head is the lunar disk. On a bronze figure nearly similar in the collection is inscribed Thoth, lord of Eshmoun, or Hermopolis.

Fig. 92 represents this animal erect, without any attributes, adoring the light of the sun or moon. There is a similar figure in sandstone, but of larger proportions, from the Temple of Ibsamboul. One at Dakké is called Thoth Pennoubis, great god, chief leader in Nubia.³

Fig. 93 is rather a cercopithecus, or the green monkey of Ethiopia, holding its hands to its mouth, and eating. These are supposed to have been embalmed.

L I O N.

THE lion, called *moui* and *laboi*, was worshipped by the Egyptians, and sacred to Horus, Athom, and Pasht, especially to the latter deity; and at Dakké⁴ Tafne is found under the form of a lioness, with a disk on her head, and entitled, *Tafne, the daughter of the sun, resident in the Abaton.* A lion is also found in the pronaos at Dandour,⁵ but its worship is more prevalent in Nubia than in Egypt, and in the latter country we meet with the lion-headed deity. One of the nomes of Egypt was called Leontopolites, or Lion's Town.

Fig. 94 is of syenite, or red granite, and may be pronounced one of the finest specimens of Egyptian art, finely executed, and well suited for a gateway in the dromos, or approach for a temple. This splendid specimen has several inscriptions. One going round the base of the pedestal, commencing, *offering to the gods, the king, lord of the two worlds, lord exercising the rest* (attributes of royal power), an erased prenomen, *son of the sun, lord of diadems, Amoun* (rest erased), *has embellished the edifices of his father, the king of the upper and lower worlds, lord of the two worlds, the sun, the lord of truth, the germ (?) of the sun, the son of the sun, Amounophth, ruler of the pure land of truth (Gom), has made it* (the lion) *with his constructions to his father, Amoun-ra, lord of the thrones of the world, Athom, lord of Poni, and Ioh Thoth, that he may be made a giver of life, like the sun, for ever.* On the mane also are the names and titles of Amenoph III., called *the gracious god, the lion of rulers, who the wicked ruler of the pure land of truth (?), leading them.*⁶ Beneath this inscription are, *the king of the upper and lower hemispheres, the gracious sun, vivifying the heart, Amoun-Asro, or Asor-Amoun,* a supposed Ethiopian monarch, cut in a much feebler style. Leemans conjectures

¹ Champ. Mon. t. i. cxxvi. 1.

² Ibid. Panth. 30, f.

³ Ibid. Mon. t. i. li.

⁴ Champ. Mon. t. i. li. 3.

⁵ Ibid. t. i. pl. lxxiv. 3. Cf. Lepsius, loc. cit. pl. lxi, lxii.

⁶ This lion and its inscription are published. Specimens of Ancient Sculpture, Dilettanti Society, vol. ii. pl. ii.



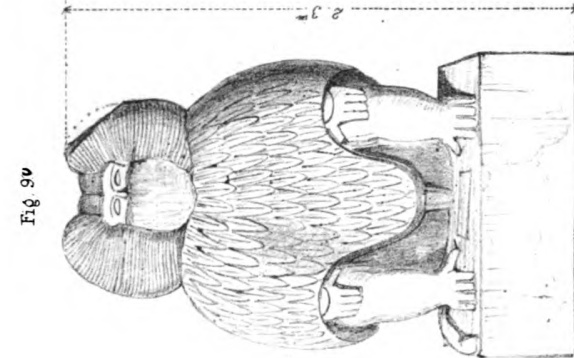


Fig. 90

(Sandstone)

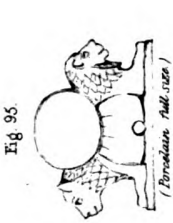


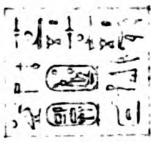
Fig. 95

(Porcelain full size)



Fig. 96

(Porcelain full size)



(Hieroglyphs on Pedestal Fig. 40)



Fig. 92

(Porcelain full size)



Fig. 93

(Porcelain full size)

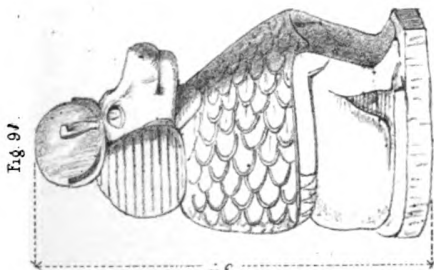


Fig. 97

(Sandstone)

Fig. 94

(Granite)



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the erased cartouche to be that of Horus, and the word Amoun to have been left by the supposed Ethiopian monarch Amoun-Asro, of the XXVIth dynasty, to insert his own name;¹ but the cartouche on the chest is certainly not that of the king Horus, and apparently of Amenoph III. The erased cartouche may be of Amentuonkh, or one of the later monarchs. This lion is from Mount Barkal, in Nubia, and presented to the Museum by Lord Prudhoe in 1835.

Fig. 95. The anterior part of two lions, supporting on their backs the solar disk. Two lions in this attitude, or bearing the sun over the hill, occur in the early portions of the Ritual. They apparently took charge of the sun's abode in the east, or his rising.²

Fig. 96 represents the fore-parts of a bull and lion conjoined; but the meaning of this combination, frequent upon amulets, is unknown to me.

JACKAL.

THE jackal, in hieroglyphics *Ebasi*,³ was sacred to Anoup or Anubis,⁴ and principally worshipped at El Siout or Lycopolis. Mummies of it are also found at Thebes. It is represented seated on the gates of the north and south,⁵ and sometimes drawing the boat of Osiris and the sun.⁶

Fig. 97 represents this animal on a standard. Similar standards were borne in the processions of the dead, used in the army, &c. It was presented by Sir Gardner Wilkinson in 1834, and came from Thebes.

CAT.

THE cat, *Shau*,⁷ was sacred to Pasht or Bubastis. It was not always clearly distinguished from the lion.⁸ Cats are found mummied at Thebes,⁹ and appear on the coins of the nome of Bubastis.¹⁰ It does not occur as a sacred animal in the paintings, but it is represented in the Ritual with its claws on a snake.¹¹

Fig. 98 is this animal suckling her young ones—a favourite mode of shewing her among the Egyptians. It is well executed, and with considerable spirit, but, like most of the Theban bronzes, greatly corroded. There are several of these animals in bronze, porcelain, &c. in the collection.

Fig. 99, the same animal seated, the ears erect, a collar round its neck, to which is attached a symbolic eye, emblem of the sun, to which it was sacred. Round the pedestal is inscribed, *Pasht, the giver of life. Khonsates (?)*, son of *Ousr-neb*, the dedicator or proprietor.

¹ The inscription is published by Leemans, xi. 136, but with some slight errors.

² Lepsius (Dr. R.) das Todten Buch, pl. vii. there is also a lion; xi. ii. these are, perhaps, the male and female lion manifested in the heaven; *ibid.* xlvi. l. 19, of the avengers. For their connexion with the sun, see Pasht.

³ Champ. Gr. Eg. p. 83.

⁴ Wilk. Man. & Cust. Ser. II. ii. 148.

⁵ See Anubis.

⁶ Coffin of Onkhapé, Brit. Mus. Case X X. Rosel. M. da C. xlvi. 3.

⁷ Champ. Gr. Eg. p. 72.

⁸ Cf. text, Champ. Panth. Eg. where Neith, lion-headed, is said to be with the head of a cat, *psishau*.

⁹ Passalacqua, Cat. p. 150. Burton, Sale Cat. Lots 303, 301.

¹⁰ Inedited coin of this nome, Brit. Mus.

¹¹ Lepsius (Dr. R.) das Todten Buch, pl. ix. In the text this is the cat of the sun, catching the Apophis (?). It is called the great cat which is at the pond of the Persea in Poni during the night of struggling to guard the evil, and the day of binding the wicked. *Ibid.* l. 45, 46.

SHREW-MOUSE.

THIS animal, stated by the Greeks to be sacred to Buto (Maut) or Latona,¹ although not occurring on the sculptures, is found on the coins of Panopolis,² and must, therefore, with the additional evidence of two inscriptions found on bronzes of this animal, calling it *Hor, the lord of Sshem*,³ have been the living emblem of the deity Khem, or Harsaphes. Embalmed shrew-mice have been found, of the same size as the bronze, and resembling or even larger than the species called *Sorex Indicus*.

Fig. 100 is a bronze of this animal, nearly seven inches in length, and well executed. On the back is a celestial winged disk of Hat, or good demon, the figure of a hawk or vulture engraved on the nape of the neck, and a vulture on the loins. Round the plinth upon which it stands is inscribed, *Hor, lord of Sshem, giver of life. Haponimeï, son of Phtahemkrou (?) . . .* the proprietor or dedicator of the bronze. It came from Mr. Salt's Collection, and was found at Thebes.⁴

HARE.

THE hare has not as yet been found as a sacred animal in the sculptures, but I have pointed out its appearance on the coins of the Mareotis.⁵ It often appears as the initial of the word Ouonnofre,⁶ revealer of good, a title of Osiris, and has been supposed to be sacred to that deity, who, or an inferior genius, is sometimes found hare-headed.

Fig. 101 is of excellent workmanship, selected from the many in the collection. From their constant appearance it must have been a sacred emblem.

APIS.

OF the bulls⁷ worshipped by the Egyptians, Hapi or Apis, the black or pied bull of Memphis, Mne or Mnevis, the white bull of Heliopolis, emblem of Khem or Harsaphes,⁸ Pikie or Pacis, and Onuphis at Hermonthis, have been recorded. A pied bull, emblem of Phtah Socharis Osiris,⁹ has also been found, but this is probably Apis, since Phtah was the great deity of Memphis. In the Ritual there is a bull, the husband of seven cows,¹⁰ but this is rather a mythic than a real animal. Apis was the most important of these bulls,

¹ Wilk. Man. and Cust. Ser. II. vol. ii. p. 133. Champ. Mus. Chas. X.

² Numismatic Chronicle, vol. ii. p. 95. Tochon D'Ancey, Médailles des Nomes, 4to. Par. 1822, pp. 90, 91. Lenormant, Charl. Mus. d'Ant. Eg.

³ I have regarded the bolt as determinative of the phonetic group *shatem*, "to shut;" but it often occurs after the phonetic hieroglyphics, *shm, shem*, or

khem, both of which approach the Coptic *Shmin*, or *Ekmin*, the descendant of the word *Chemmo*, the ancient name of Panopolis. In this case the name found with the Harsaphes of Champollion is the ideographic name *Khem*, as proposed by Wilkinson, loc. cit. vol. i. p. 257.

⁴ Cf. Wilk. Man. and Cust. Ser. II. vol. ii. p. 133 et seq.

⁵ Numismatic Chronicle, vol. ii. p. 102.

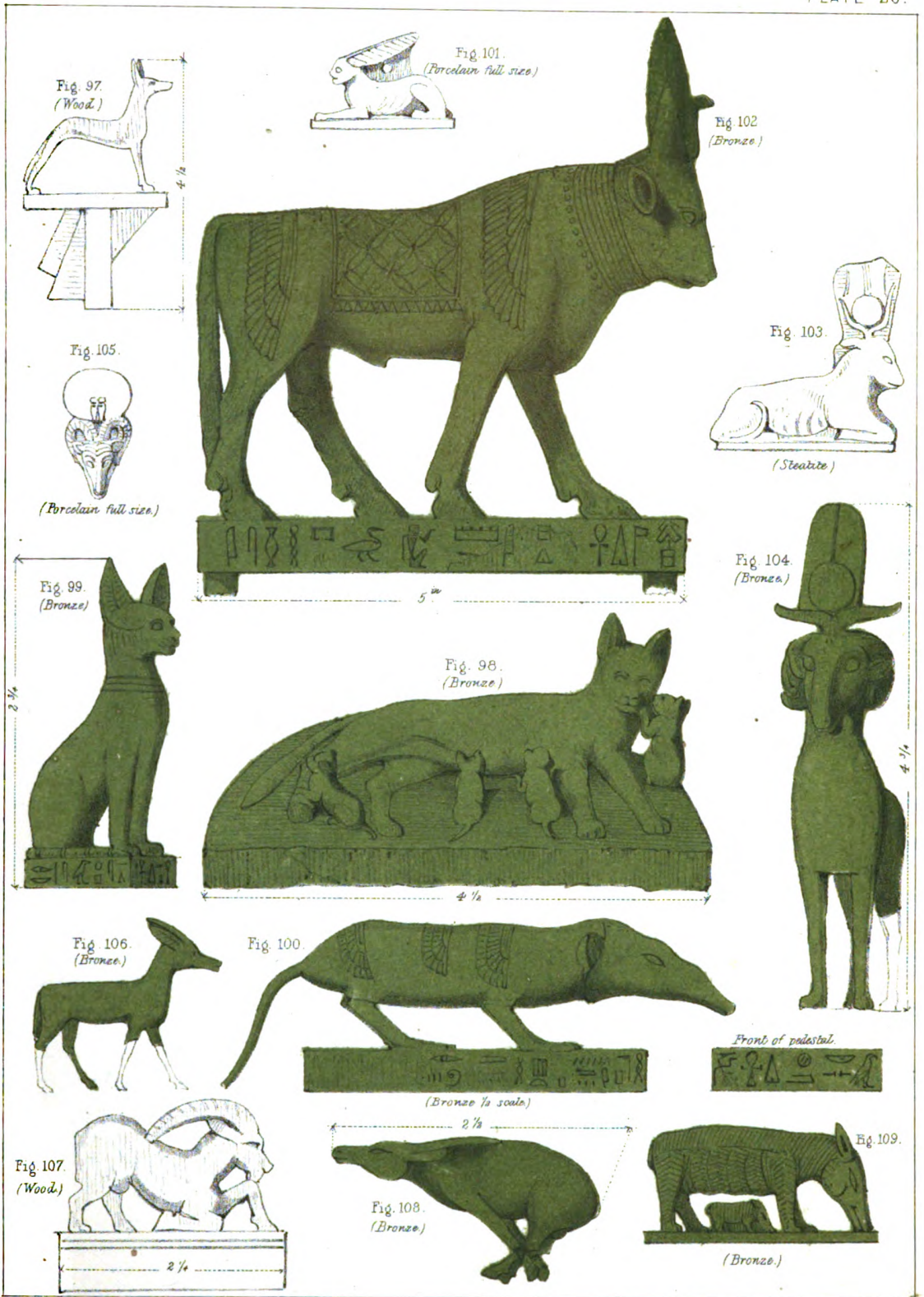
⁶ Champ. Gr. Eg. p. 135.

⁷ For their names, cf. Champ. Gr. Eg. p. 126.

⁸ This is probably the "white bull" of Thebes. Cf. Wilk. loc. cit. pl. 76 l.

⁹ Coffin of Penamoun, Case UU 2, Brit. Mus. entitled "lord of the west."

¹⁰ Lepsius (Dr. R.) loc. cit. lviii. 141, 13, 20, lxxx. 29-32.



F. Arundale del.

APIS, and other Animals.



invested with oracular powers, and with a shrine appropriated to his use.¹ On account of his eternal duration he was called the living Apis;² and he sometimes appears as a bull-headed man, called *Osor-Apis*, supposed to be the same as *Sarapis*.³ Osiris was called the Bull of the Ement.⁴ His honours were more important at a later period, and there is little trace of him previous to the Ptolemies.

He is represented wearing on his head a disk, plumes, and the uræus, with the crown of the upper hemisphere or heaven, with a collar on his neck, rich housing at his back, and whip at his side,⁵ sometimes conveying a mummy on his back⁶ over the hills. He is coloured black, or black and white.

Fig. 102 is Apis, having on his head the disk of the sun, a winged hawk upon the nape of his neck, network housing over his body, and vulture across his loins. On the plinth is inscribed, . . . *Hapi, giver of life, Petamoun, son of Hanhos-ei (?)*. It came from the Anastasi Collection, and is apparently not earlier than the Ptolemies.⁷

Fig. 103 is Apis, or, more probably, one of the sacred cows, lying down; the pied cow of Athor,⁸ mistress of Ibshak, or Ibsamboul, and the heaven; the red cow, called the Ehe-oer, or great cow,⁹ from which the sun sprang; the white or yellow cow of Neith,¹⁰ and that held up by Moui, with the disk of the sun passing through its hind and fore legs;¹¹ and the seven cows of the Ritual are thus represented. These cows are sometimes seen suckling the monarch,¹² like Isis, Maut, Neith, and other female divinities in their human form. The present is carved only upon one side, and has been used for inlaying. It is in red composition.

R A M.

THE ram was the living emblem of Amoun-ra and Noum,¹³ and is often represented receiving similar homage, and qualified with the same titles as these deities. He was also called *the living soul, chief of the gods*,¹⁴ and the soul of Noum,¹⁵ Moui, Osiris, &c. At a late period rams with four heads, and other pantheistic combinations, appear. His principal worship was in the Thebaid, Xoïs Hypsele, and the Mareotis.¹⁶ Mummies of sheep are found at Thebes.

Fig. 104 is this animal standing and wearing the disk and tall plumes of Amoun, of which, or Noum, in this attire,¹⁷ it is the living emblem. It is of coarse execution, of a late period, and from the Payne Knight Collection.

Fig. 105 is the head of a ram ornamented with the solar disk, emblem of Noum-ra, or Chnoumis, the sun.¹⁸ It is carved and vitrefied, and of fine execution. From Thebes.

¹ Rosetta Stone, Hier. port l. 4.

² Rosetta Stone, loc. cit. Wilk. loc. cit. xxxi. pt. 2.

³ Cf. Wilk. *ibid.* vol. i. p. 361.

⁴ Lepsius, *ibid.* I. l. 1.

⁵ Champ. Panth. Eg. 37.

⁶ Mummy of Pefakhons, Case MM. 1, Brit. Mus. One representation shews him running to Thoth. Champ. Mon. t. i. xci.

⁷ A similar but much inferior bronze has been engraved by Wilk. loc. cit.

⁸ Cf. Wilk. loc. cit. Champ. Mon. t. i. lxxxii. in a boat amidst water plants.

⁹ Champ. Panth. Eg. 25 E, with ram of Amoun on her body.

¹⁰ Lepsius, *ibid.* lxxvi. 162, it is called the great cow, made of good gold. This is a mythic animal.

¹¹ Champ. *ibid.* ccxli. 3.

¹² Rosel. M. R. xxxviii.

¹³ Among other reasons he represented

Noum as Bai (the soul), lord of Tattou.

¹⁴ See p. ref. p. 10, n. 6.

¹⁵ Vid. p. 22, n. 13.

¹⁶ Champ. Panth. Eg. 2, bis Toch, D'Ancecy, Méd. des Nomes, p. 72, 116, Numismatic Chronicle, vol. ii. pp. 95, 96, in my dissertation.

¹⁷ Cf. Champ. Panth. Eg. 2 (bis). Tablets in possession of Lord Belmore. Champ. Gr. Eg. p. 119. Mon. t. i. xc.

¹⁸ Champ. Gr. Eg. *ibid.*

O R Y X.

THIS animal, whose species bore various names, as *el*, &c., was an animal devoted to Typhon, and does not appear in the monuments to have received divine honours. Two representations shew it being sacrificed to Amoun-ra, Harsaphes,¹ and to Khons of Edfou.² It is the only animal sacrificed to the gods on the sculptures. In the zodiac it represented Capricorn, and its head is found on the boat of Phtah Sochari,³ and embalmed.

Fig. 106 is imperfect, and represents a gazelle walking.

Fig. 108, the same animal, with its hands and legs bound ready to be sacrificed: finely executed.

I B E X.

THE ibex, or recurved horn goat, is often found, although seldom, if ever, with divine honours. The Mas-sthem, foreigners, an Asiatic race, represented on the tomb of Nahrai⁴ at Beni-hassan bring it, and it is often found brought as an offering. This, too, has been supposed to be an accursed animal.⁵ The domesticated goat is found, as the sacred animal, on the coins of the Coptite and Mendesian nomes.⁶

Fig. 107 represents it kneeling and butting. It is indifferently executed, and supposed to have formed part of a comb.⁷

P I G.

THIS was rather a cursed than a sacred animal, and in this respect ranks with the gazelle, tortoise, &c. Its hieroglyphic name is *riri* and *shau*.⁸ It was devoted to Teoer, or Thuoeris, Typhon, and the moon,⁹ and once appears in a boat, attended by two cynocephali, at the final judgment. Over it is written "gluttony;"¹⁰ and it is supposed to represent an evil soul condemned for this vice returning in its body to the world.¹¹

Fig. 109 represents a sow, with two of its young under it; well executed, and from Thebes.

¹ Vid. p. 5, n. 24.

² Vid. p. 8, n. 13, reference.

³ Wilk. Man. & Cust. Ser. II. vol. ii. p. 189.

⁴ Rosel. M. R. xxvi. 2.

⁵ Wilk. Man. & Cust. Ser. II. vol. ii. p. 191. Aelian, xiv. 16.

⁶ Numismatic Chronicle, vol. ii. p. 99.

⁷ Wilk. Man. & Cust. Ser. I. vol. iii. p. 381.

⁸ Champ. Gr. Eg. pp. 72, 181. Dict. Eg. p. 73.

⁹ Wilk. Man. & Cust. Ser. II. vol. ii. p. 181, et seq. Champ. Mus. Ch. X. p. 48.

¹⁰ Tomb of Ramses IX. Champ. Mon. t. iii. pl. cclxxii. See Coffin of Osirei Menephtah I. Sharpe, Eg. Inscr. pl. 61.

¹¹ Champ. Lettres Ecrites, pp. 230, 231. See description of cynocephalus.

BIRDS.

HAWK.

THIS bird was emblem of male deities, and called *Beg*,¹ the particular deity it was intended to designate being pointed out by the head attire it wore. It was chiefly connected with male deities, and those of light; but Isis and Nephthys² are found as hawks, with their appropriate head attires. The deity to whom hawks were more especially sacred was Horus. There was also a golden hawk, director of years, found in a chapter in the Ritual.³

This bird expressed the idea of god in the texts, and had a city, called Hieraconpolis, especially sacred to it, appearing on the coins of Apollinopolis Magna, and frequently found with the name and titles of Har in the inscriptions. It was also emblem, according to the head attire with which it was found, of particular deities.

Fig. 110 is carved only upon one side, and is the hawk of Horus, and has been employed for inlaying.⁴

Fig. 111 has on its head the pschent and emblem of Harsiesi. In front of the person represented is an inscription, stating that it is *an act of adoration to Hor, lord of the heaven, to give a long duration to see his benefits; made by Iohmos, an auditor of truth, or judge.* An inscription, very similar, is on the other side.

Fig. 112 is with the *otf* and emblem of Phtah Socharis Osiris.

Fig. 113 is with the disk of the sun, emblem of Re or Ra, or Hor.

Fig. 114 is with the head attire of Month-ra, of whom it is the emblem.

Fig. 115 is with the lunar disk and emblem of Khons Ioh.

Fig. 119 with human face, called "*the soul with hands and wings*,"⁵ or the soul of the sun, or *great spirit manifested in the abime of the heaven.*⁶

Fig. 118 is probably the soul of an individual⁷ of the period of the XXVIth dynasty.

VULTURE.

THIS bird in the sacred writings always appears as the living emblem of the goddess Soven, or Souen,⁸ probably the goddess of conquest, from its ancient name being *Noshr*, or *Nreou*,⁹ to conquer. It occurs with or without the head attire called *otf*, flying over the heads of monarchs in battle scenes,¹⁰ holding in its claws objects resembling signets, and the feather-flabellum of victory. Soven herself was often represented vulture-headed.¹¹ Neith is also found vulture-headed. It has been found embalmed at Thebes.¹²

Fig. 116 is of indifferent execution, and of wood painted black, striped with yellow.

¹ Champ. Gr. Eg. p. 73.

² Lepsius, loc. cit. pl. ii.

³ Cf. Champ. Mon. t. i. pl. lxxxvii. 1.

⁴ For these assignments see Champ. loc. cit. p. 118.

⁵ Champ. Mon. Eg. t. i. cxxxix. 2.

⁶ Lepsius, loc. cit. xxxii. 85. The soul

of Osiris is thus found. Champ. loc. cit. xciii.

⁷ For similar souls, vid. Lepsius, loc. cit. xxxiii. 89-92. Champ. Mon. t. i. pl. lvii. 2.

⁸ Champ. Gr. Eg. p. 125.

⁹ Champ. Gr. Eg. p. 73.

¹⁰ Ibid. Mon. t. i. pl. lxiii. t. iii. pl. cexiii. ccvii.

¹¹ Ibid. Panth. Eg. 6, quater holding bow and arrows, 28 A, B.

¹² Wilk. loc. cit. p. 204.

IBIS.

THIS bird was the living emblem of the god Thoth,¹ and called *Hib*.² It occurs occasionally in the paintings, either painted black, or black and white,³ and then always with the name and titles of Thoth. Immense numbers of the mummies of this bird are found at Sakkara, Thebes, and Hermopolis.⁴

Fig. 117 represents an ibis in moderate preservation, and of good execution. Another similar bronze in the collection has the eyes inlaid with silver, and a symbolic eye tied round the neck.⁵

BEN.

THE Ben, or Bennou, was, according to some, the nycticorax, and to others the *ardea Bubulcus*.⁶ It occurs in one of the chapters of the Ritual,⁷ and Osiris is found with the head of this bird.⁸ In one chapter the deceased steers it to the Abydos,⁹ with Osiris and Ra, to the mystic region of Tattou, in the boat of the sun; and on a scarabæus in the Museum called *the divine heart of the sun*. At How it appears in a tree, and is called "*the soul of Osiris*."¹⁰

Fig. 120 is this bird in the material in which it is most commonly found, being placed with the four genii of the Amenti in the entrails of the dead.

GOOSE.

THE goose *samen*, but of whose species there are several names, was the living emblem of Seb, the Egyptian Saturn, and is found placed upon his head.¹¹ No representation of it has been met with in the monuments, but it occurs in the funeral ritual.¹² Its worship was local, but its destruction universal.

Fig. 121 represents it standing on an expanded lotus, or the capital of a column. A head of much larger dimensions, in wood, found in the tombs of the kings, is in the collection.

¹ Champ. Gr. Eg. 119.

² Ibid. p. 73.

³ Ibid. Panth. Eg. 30, E.

⁴ Passalacqua, p. 148.

⁵ An ibis similar to this is represented at Dakké wearing the of. It is called "*the lord of Shmoun, lord of*

divine words." Champ. Mon. t. i. pl. lvi. 7.

⁶ Champ. Gr. Eg. p. 51, calls it a heron. Wilk. loc. cit. p. 225.

⁷ Lepsius (Dr. R.) das Todten Buch, pl. xxxi. 83, 84.

⁸ Wilk. ibid. pl. 33.

⁹ Lepsius, ibid. xxxvii. 100, 101.

¹⁰ Wilk. ibid. II. p. 282, vignette, No. 465.

¹¹ Wilk. loc. cit. pl. xxxi. 1.

¹² Pap. Salt. Brit. Mus. 828.





Fig 112

(Porcelain full size)



Fig 113

(Bronze full size)



Fig 114

(Porcelain full size)

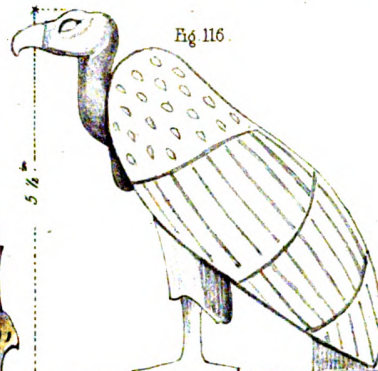


Fig 116

5 1/4"



Fig 110

(Porcelain 1/2 scale)



Fig 111

(Wood & scale)

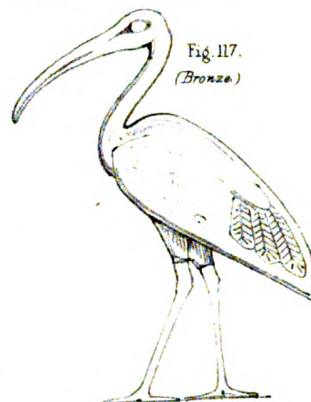


Fig 117

(Bronze)



Fig 115

(Porcelain full size)



Fig 118

(Silver full size)



Fig 119

(Wood)

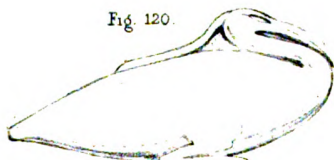


Fig 120

(Wax real size)



Fig 121

(Porcelain full size)

F. Arundale, del^r

B I R D S .



REPTILES, FISHES, &c.

SERPENT.

THE Haweé, or *cobra di capello* serpent, called by the Egyptians *ouro*,¹ the *royal*, was employed in the texts² to point out the names of female divinities, and was the living emblem of different goddesses, according to the head attire with which it was decorated. It is often seen ornamenting the head-dresses of kings and divinities, but as a living emblem is restricted to goddesses only. Twelve of these reptiles vomiting flame were guardians of the hours of the day.³ It is found mummied at Thebes.

Fig. 122 has on its head a solar disk, emblem of female goddesses endowed with celestial powers, as Isis, Nephthys, Sate, Selk, Sonenofre, or Okisnaa, the wife of Re or Ra.

Fig. 123 having on its head the *otf*, composed of the white crown and two ostrich-feathers, an emblem of Souen; with the red crown of the lower hemisphere, it represented Sate.⁴

Fig. 124 is hawk-headed, with the lunar disk. Since the moon was always male, and never female, this must be referred to Khons-Ioh.

Figs. 125 and 126 are lion and cat-headed snakes. These, on the Gnostic amulets, are found with the word Chnoumis,⁵ but this is a misapplication of names. They were rather sacred to Pasht or Bubastis.

Fig. 127 is with a human head in tall plumes. This type is often found with the names and titles of a goddess called Mere-sochari, but more correctly Mer-sahour.⁶ It is also found with the name of Rimi,⁷ or lamentation, and Bai-to, or the soul of the world.⁸

SCARABÆUS.

THIS beetle, called *Tor*⁹ or *Thror*, although found among the attributes of various divinities, was the emblem of the god Tore,¹⁰ and apparently personified the sun. Different species seem to be intended by those found, but it appears to be the *Ateuchus Sacer* or *Ægyptiorum* of Latreille.¹¹ It occurs with the heads of various animals, and often thrusting forward the disk of the sun.

Fig. 128 is the scarabæus with striated elytra, the best type, and seems to be the *Ateuchus laticollis*.

Fig. 129 is the same type with a hawk's head—emblem of Ra or Re, the sun, thrusting forward the disk of the sun.

¹ Champ. Dict. Hier. p. 85.

² Ibid. Gr. Eg. p. 122.

³ Ibid. p. 126.

⁴ Cf. Ibid. Panth. Eg. 7 B. Wilk. loc. cit.

⁵ Wilk. loc. cit. ii. p. 44. Champ. Mus. Ch. X.

⁶ i. e. "loving strife, or calumny."

Cf. Wilk. loc. cit. pl. 67, I. and II. p. 81.

⁷ Champ. Mon. t. i. pl. lxxxix.

⁸ Lepsius, loc. cit. pl. xxxii. 87. It is called "the soul of the world, lengthening years," &c.

⁹ Champ. Gr. Eg. p. 86.

¹⁰ Statue, Brit. Mus. Eg. Sal. No. 27,

represents Ramses II. or III. kneeling, and holding this beetle on an altar, all of whose decorations refer to Tore.

¹¹ I am indebted to the Rev. F. W. Hope, and Mr. Adam White of the British Museum, for the scientific names of these insects.

Fig. 130 is the same beetle.

Fig. 131, an ox-headed scarabæus, executed in hematite; in nature the *Copris Isidis*; a rare type, and allying this beetle with the ox, Apis, and Phtah Socharis Osiris, or the cow of Isis.

CROCODILE.

THE crocodile, in hieroglyphics *emsook*,¹ "sprung from an egg," was the living emblem of the god Sabak, Sevek, or Souchis-ra.² Some mystic nations connected it with time;³ but its voracity and amphibious life allied it with the deity of destruction and the waters. In the Ritual⁴ the deceased speared it as an impure animal. It appears on the coins of the Ombite and Arsinoite nomes.⁵

Fig. 132 is of indifferent execution, and represents this animal walking.

TOAD.

THE toad does not appear among the inscriptions, and the only traces of it are the embalmed reptiles⁶ and figures which have reached us.

Fig. 133 is indifferently executed, and in a semi-opaque material.

FROG.

No instances of frog-worship are found. It occurs on a lotus sceptre at Philæ.⁷ It was probably sacred to Noum, the deity of the waters, and Hapimou, the Nile, or a female frog-headed deity called *Hyk*, i. e. *the frog*.⁸ It was employed in the inscriptions, in its tadpole or perfect state, to signify "innumerable," and frequently placed at the base of the notched palm-branch of time, on a signet, indication of chaos. I have even found it after the name of an individual. Weights were made of its shape.

Fig. 134 is well executed in basalt, and has been attached to a necklace.

¹ Lepsius, Lettre à M. Rosellini, p. 41.

² Champ. Gr. Eg. p. 120.

³ Numismatic Chronicle, vol. ii. p. 91.

⁴ Lepsius, das Todten Buch, &c. pl. xvi. 30-32.

⁵ Numismatic Chronicle, loc. cit. and p. 98.

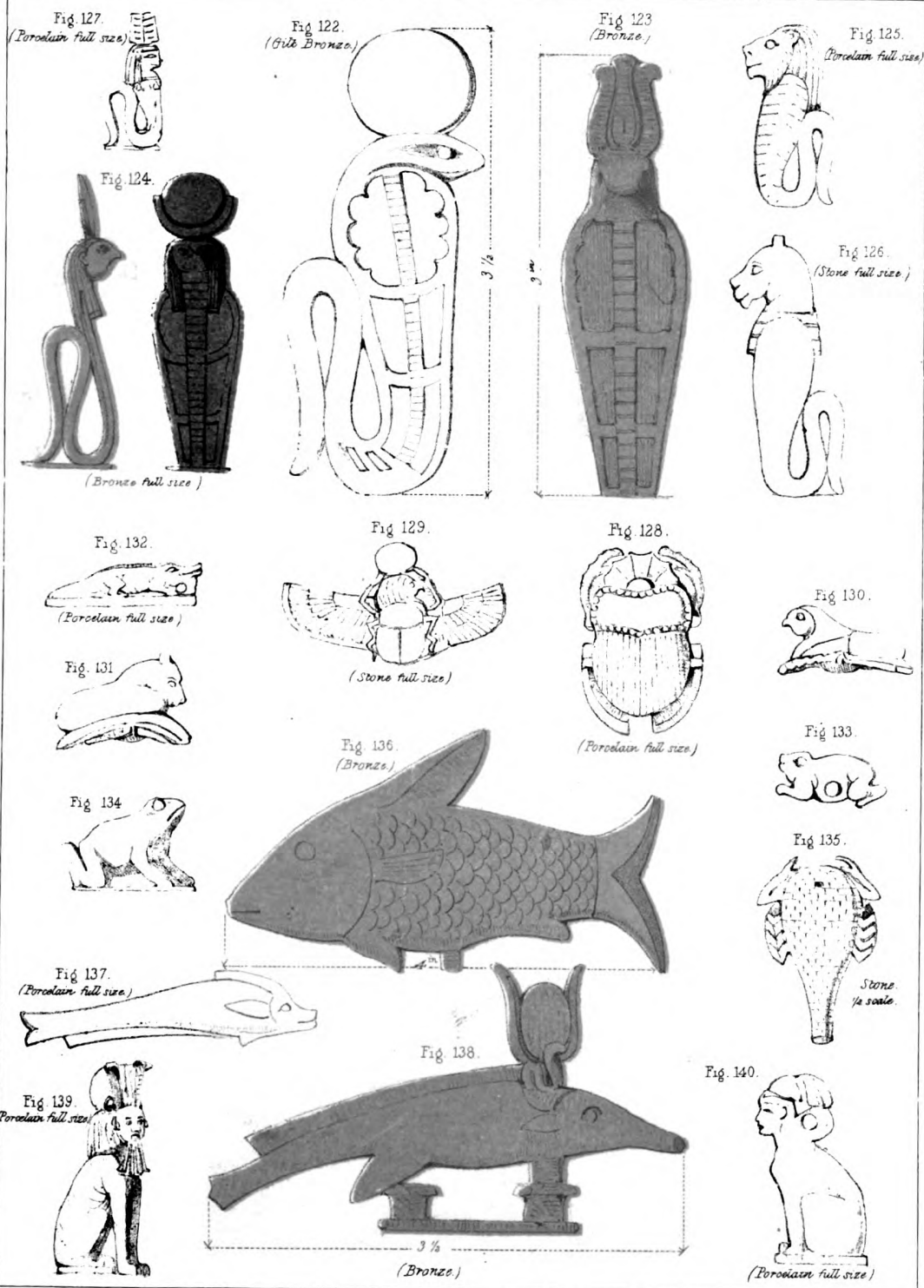
⁶ Cf. Pettigrew's (T. J.) History of Egyptian Mummies, 4to. Lond. 1824, p. 218. Passalacqua, Cat. 422-425, p. 236.

⁷ Champ. Mon. t. i. pl. lxxxix.

⁸ Cf. Wilk. loc. cit. Ser. II. p. 247, pl. 25, 3, 4. The male frog god is called

Ka, father of the fathers of the gods. This resembles the epithets of Noum (vid. Noum.) The female goddess was called *Hyk*, mistress of Hosor, of which Pasht and Athor were mistresses.





F. Arundale, del.

REPTILES, FISH, &c.



SCORPION.

THE scorpion was the living emblem of Selk, and is often found both in the texts and inscriptions. The object, *fig.* 135, from Thebes, is of a white colour, and hollowed out, and has apparently been used as a pectoral plate.

LEPIDOTUS.

THE fish, *fig.* 136, has been supposed to be the *Cyprinus Lepidotus*,¹ a species of the carp; but the arrangement of the dorsal and ventral fins differs from any fish of the Nile yet published. It bears, at the same time, certain resemblances to the *Siluri*, or Bayads, and *Cyprini*, or carps.² Formerly it was assigned to the perch tribe, and considered, possibly, to be a *Chætodon*.³ It must have been worshipped, from its occurrence in bronze; but to what deity it was sacred is uncertain.

SILURUS.

THE silurus, or bayad, was apparently sacred to Isis,⁴ and considerable numbers of this fish embalmed are found in the neighbourhood of Thebes.⁵ Its appearance is rather rare in the paintings. Its hieroglyphical name is unknown, as well as the peculiar function it represented. It may be the *karmoot*, the Mæotes of Clemens.⁶

Fig. 137 is the fish in the attitude of swimming. Another, placed on a kind of standard, and in the same material, exists in the collection.

OXYRYNCHUS.

THE oxyrynchus, a kind of pike, was sacred, according to some Egyptian myths, for its having devoured a portion of Osiris.⁷ It is employed as a phonetical symbol in the hieroglyphical texts to signify *the body*;⁸ but in the Ritual, in the negative confession, the deceased declared *that he had not caught the rami or oxyrynchi of the gods*.⁹ There was a nome of the Oxyrynchites. It is supposed by Sir Gardner Wilkinson¹⁰ to be the mizdeh, a species of the mormyrus. It was sacred to Athor, and at the Oasis under it is inscribed, *Athor, mistress of Sne or Esnah*.¹¹

¹ Wilk. Man. & Cust. Ser. II. vol. ii. p. 252. No. 464 b, similar fish engraved.

² For these scientific remarks I am indebted to Mr. J. E. Gray.

³ Synopsis, Brit. Mus. 42 Ed. p. 293. It cannot be the *rami*, for that had two dorsal as well as ventral fins. Its mouth more resembles, after all, a

perch than a carp. There was a fish with one dorsal fin, called in the texts Bot, abominable, or Bos, and another called An.

⁴ Cf. Isis, p. 32, fig. 49.

⁵ From Mr. Salt's and other collections.

⁶ Sir G. Wilkinson, loc. cit. p. 253.

⁷ Plut. de Isid. et Osirid. s. 72.

⁸ Champ. Gr. Eg. p. 76; also Shabou, "deceit," or "lies."

⁹ Cf. Rit. Cad. 14. Lepsius (Dr. R.) das Todten Buch.

¹⁰ Man. & Cust. Ser. II. vol. ii. p. 249.

¹¹ Ibid. p. 250. This connects it with Latopolis; but the fish on the coins of that name is not the oxyrynchus.

Fig. 138 is this fish wearing the solar disk entwined by an uræus, and placed on horns to distinguish it as the living emblem of Athor, who often wore this attire.¹ The present bronze is from Thebes.

S P H I N X.

THE combinations with human or other animal head joined to the body of a lion, are generally called sphinxes, androsphinxes, or human sphinxes, criosphinxes, or ram sphinxes, &c., according to the head placed on the body. Sphinxes among the Egyptians were for the most part kings under a mythic form, but deities are thus represented. They generally in the texts meant power or dominion. Female sphinxes with the body of a lioness and with wings are found, the prototype of the Theban monster. The enormous sphinx in front of the second pyramid was one of the seven wonders of the ancient world.

Fig. 139 is a sphinx with the head of the leonine deity Typhon, wearing his usual plumes.

Fig. 140 is an androsphinx, with an inverted lotus on its head. Similar sphinxes were represented at the corners of Roman cippi and altars.²

¹ A similar one is engraved, Wilk. Man. and Cust. Ser. II. vol. ii. p. 250.

² Notwithstanding the additional space, the variety of subjects treated on in this number would not admit of more than a mere sketch of the sacred animals illustrated by the national

collection. Those, however, who desire fuller details of the animal worship, the embalming of these sacred living emblems, &c., can consult Passalacqua, Cat. pp. 148, 150, 231; Pettigrew's (T. J.) History of Egyptian Mummies, pp. 148, 150, 169,

226, 231, 236; Wilkinson's Manners and Customs, Ser. II. vol. ii. pp. 90-269. The plan of the present work limiting its consideration to sources purely Egyptian; and the other points, as to burial, &c., will come under the head of Mummies.

END OF PART I.

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UNDER THE SANCTION OF HER MAJESTY THE QUEEN VICTORIA
AND IN THE 6TH YEAR OF HER REIGN.

THE
GALLERY
OF
ANTIQUITIES

SELECTED
FROM THE
BRITISH MUSEUM.

PART II.
EGYPTIAN ART.

HISTORICAL
ILLUSTRATIONS.

LONDON,
PUBLISHED BY J. WEALE,
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HISTORICAL ILLUSTRATIONS.

TABLET OF ABYDOS.

THE term "Tablet of Abydos" has been applied to an inscription discovered on the side wall of a small building, partly executed in the rock, at a distance from the principal pile at Abydos, the present El Arabat Mad Founah, $26^{\circ} 10'$ north latitude, $32^{\circ} 5'$ east longitude. It was first discovered by Mr. J. W. Bankes in 1818, in an excavation undertaken by him for the purpose of obtaining an accurate ground-plan of the extensive ruins of Abydos, and cleared out of the sand which concealed it. M. Caillaud¹ subsequently found it in 1822, and sent a drawing of it to M. Champollion, who published an engraving of it in his second "Letter to M. le Duc de Blacas relative to Egyptian History." According to this latter traveller it was cut on the right-hand lateral wall as you enter a small monument partly hollowed in the rock, at a short distance from the ruins of the great palace, while, according to the statement of Mr. Bankes,² it occupied all the remains of a side wall in one of the innermost adyta. No portion of the wall retained its original height, and it was otherwise so much mutilated, that the table was incomplete both in the upper part and in one of its extremities. The other extremity was brought close up to the extreme angle of the chamber, and the lowest line was carried almost down to the pavement; so that in these two directions it was quite entire.

The first publication of this monument is due to M. Caillaud, since the copies lithographed and privately distributed by Mr. Bankes cannot rank as a publication. In 1822 it appeared in M. Champollion's "Letters to the Duc de Blacas;" and again in 1825, as the title-page of Mr. Salt's "Essay," from Mr. Bankes' copy. It was subsequently given in the "Hieroglyphica" of Dr. Young, the "Excerpta Hieroglyphica" of Mr. J. Burton, and the "Materia Hieroglyphica" of Sir Gardner Wilkinson. Of all these engravings, that of M. Caillaud is the most complete, and Sir Gardner Wilkinson's the most accurate; but the great mutilation which took place in the period which elapsed between his and M. Caillaud's visit, renders it necessary to exhibit the tablet in its two stages, and as such is given, it is useless to go into the detail of all their differences; neither will an analysis be given of the various hypotheses and restorations proposed for the vacant and mutilated places in this monument, but a summary only of the points established by the researches of M. Champollion, Sir Gardner Wilkinson, Col. Felix, Sig. Rosellini, and others, on this question, with our own views as to some of the undecided points.

¹ Cf. Caillaud (M. Fred.) *Voyage à Méroé*, 8vo. Par. 1826, tom. iii. pp. 305, 306.

² Salt's (H.) *Essay on Dr. Young and M. Champollion's Phonetic System*

of Hieroglyphics, 8vo. Lond. 1825. Preface.

The tablet is a chronological succession of the monarchy, the date of its commencement being uncertain, but terminating at Ramses the Great, who makes an offering to the ancestors or predecessors on the throne; and much light is shed upon its arrangement and purport by comparing it with two tablets, consisting of acts of adoration to the gods Ra and Phtah, in all their names, which are arranged in a similar tabular form.¹ Each line reads in a perpendicular direction in relation to the line of the base, which expresses the name of the king Ramos, or Rameses, in its different forms. Thus the tablet (*fig.* 141), when entire, expressed "libation made by the king Rameses to the kings," &c. in a horizontal line which surmounted it, and then, in its internal arrangement, to each king, whose name is numbered from 1 to 52, by the gifts of Ramos, &c. The succession is from right to left, similar to the Karnak tablets, and from the top to the bottom. As the fixed point in this document is the king Amoun-mai, Rameses the Great, it will be as well to trace the succession.

The two lateral lines, in Caillaud's full copy, express—

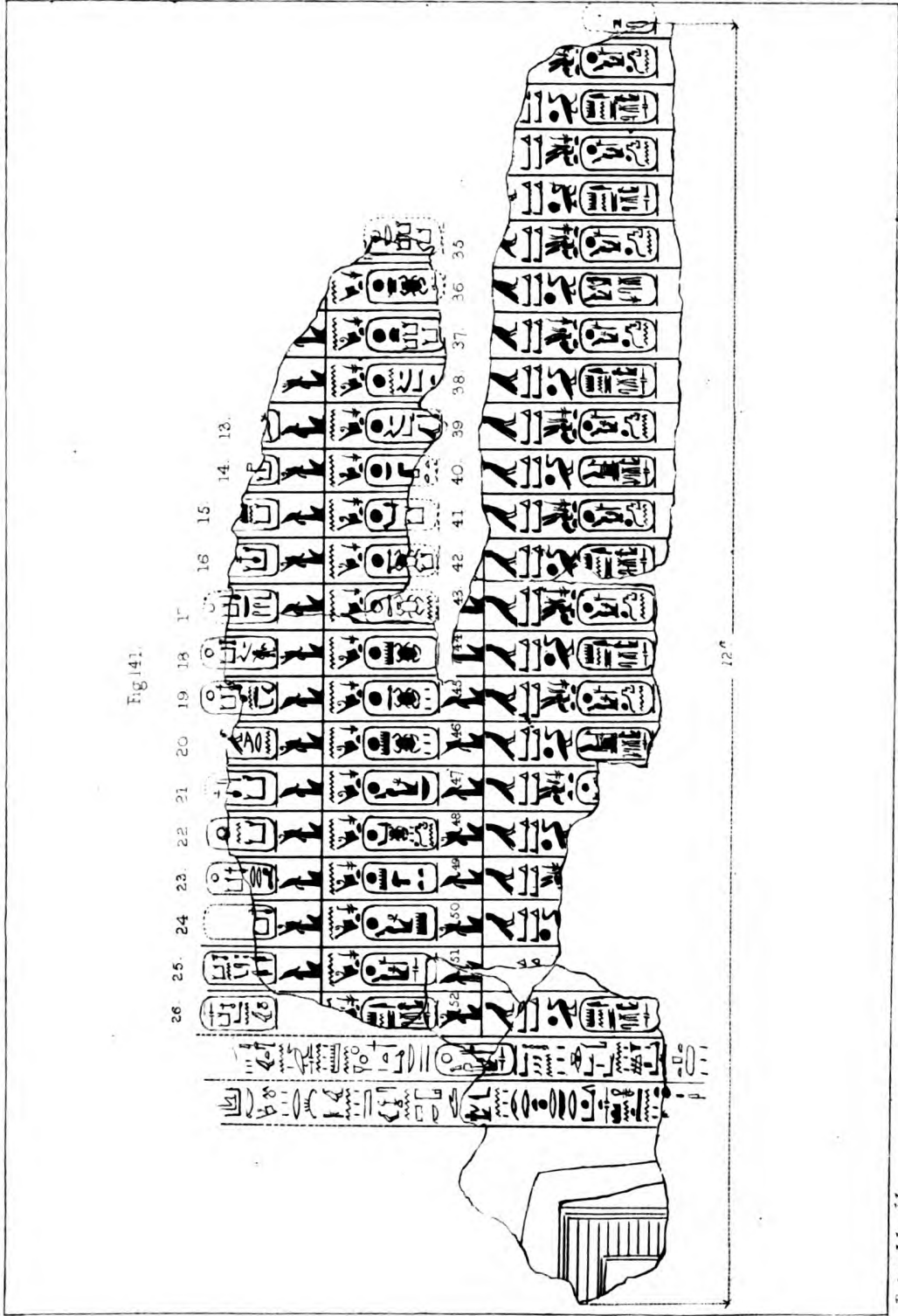
1. (The speech of the lords or spirits of the West) *to their son, the creator and avenger, the lord of the world, the sun, the director of truth. We ourselves lift our arms in order to receive thy offerings.*

2. . . . *thy abode, we germinate, we extend [them] in the writings or paintings of thy house, we beg to approach to thee to rule it like the mountain of the sun in the heaven for ever (?)*

The reader will then remember that the whole tablet, on the supposition of the restoration of the lateral lines, as given by M. Caillaud, had the upper cartouches surmounted by a set of symbols like those in the second line, and a horizontal line like those in the precited tablets at Karnak. This line probably expressed an adoration made to the kings in all their names, from the monarch Ramses the Great; and the collective monarchy, whether dynastic, or a genealogy by generations, represented a function of the sun, of which each Egyptian monarch was, conventionally, the incarnate representation. The tablet thus consisted, in its entire state, of fifty-two cartouches, and deducting one for that of Ramses II., which is united with the pre-nomen of the same monarch, gives a succession of fifty-one names. As the connexion between the names in the lower line is occasionally interrupted by brothers, or other persons, who, although occupiers of the throne, were not admitted into the series, it is evident the succession of the upper line may be constructed on the same plan. Although too many of the names in the Abydos tablet are reproduced in that of Karnak, there appears as yet a want of monumental evidence to enable any satisfactory clue to be seized relative to the succession of that line. Notwithstanding, therefore, the progress of hieroglyphical discovery, the paucity of monuments, and, consequently, of evidence, prior to the XVIth dynasty, renders the acceptance and purport of the succession of the upper line dependent upon the monument itself; the only other known document, the Hieratical Canon of Turin, being, unfortunately, from an attempt to restore the mutilation, so doubtful that it can hardly be received even as confirmation of what is already established.

There is, however, one observation which may be here made, that no one has as yet attempted to decipher the names of the upper line, and in my observations I shall, hypo-

¹ Burton, *Excerpta Hieroglyphica*, pl. lvi. lvii.



THE TABLET OF AERYDOS.

thetically, consider each of the monarchs whose shields are represented in the upper line, as immediate successors. They are the supposed XVth dynasty of Champollion and Rosellini. The first twelve prenomen are entirely wanting; we therefore commence with

No. 13. In this, the only remaining symbol, in the most complete copies, is the cerastes, the . . . f. There are three names of early monarchs, with which this symbol terminates, the king Shouf or Noum Shouf;¹ Cheops or Saophis, found in the vicinity of the Pyramids, the monarch Shoi-f, who gave his name to the region Shoofoomone at Benyhassan,² and the king Ra-shaa-f, the supposed Shaaf-re or Chephren,³ found in the vicinity of the Pyramids.

No. 14. The only remaining symbols in this cartouche are the hatchet *noute* or *nouter*, and the uplifted arms *ka*. Supposing this to be correct, no cartouche has reached us of the period with this combination.

No. 15 is the first perfect name on the list: it reads, entirely, Re-men-ka, "*the sun setting up offering*," or Men-ka-re. This resembles the name of Mycerinus, found on the coffin of the Third Pyramid,⁴ but differs by the final symbol being here in the singular, and on the other monument in the plural form; the same difference which exists between Thothmes III. and IV.: consequently they cannot be assumed to be the same king. One of the Psammetichi subsequently assumed this prenomen from the early king,⁵ whose name is rarely found. It is the Mencheres of the Greek series.

No. 16. In the most perfect state of the tablet this name reads, in full, Re-nofre-ka or Nofre-ka-re, Nepercheres⁶ of the Greek lists. This is the first Re-nofre-ka on the tablet as found, and probably of the monarchical series, since, to distinguish it from the others, they have all the addition of the name of the monarch inserted into the shield. (See Nos. 17, 19, 23, 24, 25). It is found in a tomb in the vicinity of the Pyramids,⁷ at Wady Magara⁸ on a few amulets and steles, on a small ivory box in the Museum at Paris,⁹ and as a variant of the prenomen of Sabak-ophth,¹⁰ supposed to be of the XXIIId dynasty, who subsequently assumed it.

No. 17. This cartouche contains a name and prenomen united. The prenomen is the same as the preceding, Re-nofre-ka, or Nepercheres II. The name is apparently Kebei or Nibi.

No. 18 is also a prenomen and name united. The prenomen is Re-tot-ka or Tot-ka-re. The name is Moone, Tmoone, or Tmei. This name resembles the Timaus or Timanus of the XVIth dynasty, and means *the shepherd*.

No. 19 is, like the preceding, a prenomen and name. This monarch also assumed the prenomen of Re-nofre-ka or Nepercheres III. His name was Shont or Khont. As this monarch is only known from this tablet, it is useless to do more than point out his name.

No. 20. This king's name reads, directly, Hor-mer-en, or, inverting it, Mer-en-Hor, the Beloved of Horus. If, however, the hawk and solar disk are intended for the same, as they are in many inscriptions, it can be read Mer-en-re, or Mer-en-res,¹¹ "*the Beloved of the Sun*,"

¹ See Rosel. Mon. Stor. tom. i. part i. pp. 126-130, Tav., and Vyse's (Col. Howard) Journal, vol. ii. p. 279.

² Rosel. loc. cit. p. 141; Burton, Ex. Hier. pl. xxxiii. xxxiv.

³ Rosel. loc. cit. Lenormant, Eclair. sur le Cer. du Roi Mycerinus, 4to. Par. 1839, p. 40.

⁴ Vyse's (Col. Howard) Journal, vol. ii. pp. 34-36.

⁵ Cf. Leemans' (Dr. Conrad) Mon. Port des Legends royaux, &c. 8vo. Leide, pl. xxiv. p. 242, who has engraved and reads, erroneously, Necho, in this cartouche. The first symbol, however, is the disk of the sun entwined by an uræus.

⁶ Lenormant, Eclair. p. 40. Rosel. Mon. Stor. tom. iii. parte i. p. 15, and tom. i. p. 153.

⁷ Burton, Exc. Hier. pl. xxvii.

⁸ Leon de la Borde, Voy. en Arabie Pétrée, Tableau Hieroglyph.

⁹ Rosel. Mon. Stor. tom. iii. part i. p. 15.

¹⁰ Leemans (Dr. Conrad), loc. cit.

¹¹ Ibid. loc. cit.

and is the same name as appears in the Karnak tablet. It is also nearly the same as the pre-nomen Re-mere or Mer-re, of Apappus or Apoph, or Phiops, as found at Chenoboskion. It is, however, probable that this king was a successor of Apappus, and his name is found at Karnak,¹ on a tablet in the Cosseir Road.²

No. 21. Prenomen of a king, reading Snofre-ka, or "*rendering offering good.*" Notwithstanding that the copies give no disk of the sun, it is probable that it was originally at the head of the cartouche, which reads, in full, Re-snofre-ka, "*the sun rendering offerings good.*" This name, in fact, occurs in the tablet of Karnak, among the kings of the XVIth dynasty. The name of this king is unknown.

No. 22. Prenomen of a king, reading Re-en-ka, or, inversely, Ka-en-re, "*the offering of the sun,*" resembling the Ceneres of the IIId dynasty. The name of this monarch is unknown.

No. 23. Prenomen and name of Nepercheres IV. The pre-nomen reads Re-nofre-ka. The name Riri. This king's name also does not appear on any other known monument.

No. 24. Prenomen of a king; the upper part entirely mutilated; all that remains is . . . nofre-ka, perhaps, Nepercheres V.

No. 25. Prenomen and name of Snofre-ka II. or Nepercheres VI.; having read, in its complete state, Snofre-ka, Re-nofre-ka, or Nofre-ka-re, for the pre-nomen, and Apoph-snab.

No. 26. Prenomen and name of Snofre-ka III. The four first symbols are the pre-nomen of this monarch, and the four last his name, *An-nou*. This monarch is unknown from any other document. Sig. Rosellini has read his name erroneously, Re-nofre-ka-nou; but the four last characters are a well-known group, occurring with many determinatives.

In analysing this list of supposed monarchs of the XVth dynasty, the singular fact of so many monarchs bearing the same pre-nomen, and the manner of distinguishing them by the insertion of their names into their shields, is apparent. The total disappearance of all monuments executed by these monarchs has been attempted to be explained on the hypothesis of the ravages committed by the Hykshos, or Shepherds, but these people could scarcely have desolated more than the Persians, who did not efface the records of their immediate predecessors. That many of the more ancient temples and palaces had their materials worked up by subsequent native monarchs, ample evidence is found on all sides, which still more renders it probable that some memorial of this dynasty might have been preserved. The Shepherds were admitted into the succession as the XVth or XIVth dynasty; and although No. 25 might be supposed to be the Apophis of that dynasty, and No. 26 the Iantias, the analogy cannot be extended, and the identification of the pre-nomens with the list of Manetho is hopeless. The solution of the tablet of Karnak is, in fact, still to be desired, as well as more evidence on these rarely mentioned monarchs; but it is probable the Egyptian monarchy may have traced its descent, like that of other Oriental nations, through mythic dynasties of kings who never existed, and whose names were only recorded in successions. The question of contemporaneous dynasties, so easy to assert, but difficult to prove, did not enter into a genealogical tablet, but whether traced through the sole monarchs or the succession of the kings of the Thebaid, there is no evidence to prove.

No. 35, no longer remaining in the inscription, but seen at the times of the visit of

¹ Burton, Exc. Hier. pl. ii.

² Ibid.

Caillaud and Wilkinson, reads Re-noub-kaou, "*the sun gilding,*" or "*the gold of offerings.*" It is the prenomen of Amounemhe II., first king of the XVIIth dynasty, whose reign is placed by Rosellini B.C. 2082-2272.

No. 36 is complete on the tablet as it now stands: it reads Re-shaa-tor, "*the sun crowning rites,*" or, following the usual reading, Re-shaa-to, "*the sun crowning the world.*" This is the prenomen of the king Ousr-t-sen II., second king of the XVIIth dynasty, whose reign is placed in B. C. 2082-1822.

No. 37 is the prenomen of Ousr-t-sen III., third king of the XVIIth dynasty: it reads Re-shaa-kaou, "*the sun crowning offerings.*" This king reigned in B.C. 2082-1822, fourteen years.

No. 38 is the prenomen of Amounemhe III., fourth king of the XVIIth dynasty: it reads Re-en-mei, "*the sun the truth of,*" or, inversely, "*the truth of the sun,*" Mei-en-re. His reign is placed in the same period.

No. 39 is that of his successor, fifth king of the XVIIth dynasty. It reads Re-mei-taouo, "*the sun truth-speaking,*" or, inversely, Mei-taouo-en-re, "*truth speaking to the sun.*" He reigned about the same period.

No. 40 is the prenomen of Amasis I., the Aahmos or Oohmos of the monuments, the sixth and last king of the XVIIth dynasty of Rosellini, but much more probably the first king of the XVIIIth, according to the hypothesis of Sir Gardner Wilkinson, the Misptra-Thutmosis of the Greeks. This king is known, from monumental evidence, to have carried on important wars in Æthiopia, till the sixth year of his reign, and to have excavated in the quarries of Maasara for the temples of Phtha and Amoun in Thebes, in the twenty-second year of his reign. He is stated to have been the monarch who drove the Shepherds from Lower Egypt into Avaris or Pelusium. The epoch of his reign has been placed B.C. 1822, and he is supposed to have reigned twenty-two years.

No. 41 is the prenomen of the monarch Amenophis I., the Amosis Thetmosis of the Greek lists. Amounopt, or the first king of the XVIIIth dynasty, he was the son of Aahmos, unsuccessfully continued the siege of Avaris, but expelled the Shepherds by treaty. He reigned twenty-six years four months. This prenomen reads Re-sor-ka, "*the sun distributing offering.*" He is the Chebron of the monuments, and his reign is placed by Rosellini B.C. 1822-1796.

No. 42 is the prenomen of the king Thothmes I., second king of the XVIIIth dynasty. Memorials of him are found at Medinat Haboo, Ibrim, Karnak, and the El-Assassif. He is the Amenophis of the list. He reigned thirteen years, B.C. 1796-1783. His prenomen reads Re-naa-tor-ka, "*the sun greatly regulating offerings.*"

No. 43 is the prenomen of Thoutmos or Thuthmosis II., his son and successor, and third king of the XVIIIth dynasty. Remains of his edifices exist at Medinat Haboo, Semne, Contra Semne, and Esnah. His prenomen reads "*the sun, chief of worlds.*" He is supposed to have reigned twenty years and seven months, B.C. 1782-1762.

No. 44 is the prenomen of Thouthmos III. or IV., the Mephres or Miphra of the Greeks. It reads Re-men-tor, "*the sun, the establisher of rite*" (?) Three successors intervene, on the other monuments, between this monarch and the preceding, a question which will be subsequently discussed under Amense. Remains of the edifices of this king are found at Karnak, El-Assassif, and Medinat Haboo, Esnah, Edfou, Eileithyia, Esnah and Ombos in Egypt; in

Nubia, at the Wady Halfa, Ibrim and Amada; in Arabia, in the Wady Magara. The obelisks of Heliopolis, now before the church of St. John of the Lateran, at Rome, and the Atmeidan at Constantinople, were set up by him. He conquered the people of Naharaina or Mesopotamia. He reigned twelve years and nine months, B.C. 1740-1727.

No. 45 is the prenomen of Amounopt or Amenophis II., the Mephrathutmosis of the Greeks, sixth king of the XVIIIth dynasty. His memorials are chiefly found at Kalabshe Ibrim, the Wady Halfa, and the Sarabout el Kadam, on the shores of the Red Sea. He appears to have triumphed over the Ethiopians. It reads *Re-naa-torou*, "*the sun, chief of worlds or rites.*" He reigned twenty-five years ten months, B.C. 1727-1702.

No. 46 is the prenomen of Thoutmos or Thothmes IV. or V., the Tmosis of the Greeks, seventh king of the XVIIIth dynasty. He was the son and immediate successor of Amenophis II. He continued and finished the temple of Amada, and his name is found at Ibrim. He carried on war with the Libyans on the south-east frontier of Egypt, whom he conquered in his seventh year; added to the temple of Amoun-ra at Thebes, finished the Heliopolitan obelisk of St. John of the Lateran, at Rome, commenced by his predecessor, and excavated the Sphinx in the plains of Memphis. He reigned nine years eight months, B.C. 1702-1692. His prenomen reads "*the sun, the establisher of rites or worlds,*" differing only in the substitution of the plural for the singular form from that of Thothmes.

No. 47 is the prenomen of Amounopt, or Amenophis III., Amenophis Memnon, son of the previous monarch and his Ethiopian wife Mautemwa or Mautemba, eighth king of the XVIIIth dynasty, the Amenophis-Phamenoph, or Memnon of the Greeks. He was the founder of the palace at Luxor, and his name is inscribed on the vast building of the Amenopheion or Memnonium of the Greeks. The celebrated vocal statue in the plain of Thebes, the temples at Soleb in Nubia, and historical tablets, are found of his reign, at Beghe, or Snem, and Elephantina. He extended his conquests into Central Asia, and, in his fifth year, marched against the Ethiopians. He reigned thirty years ten months, B.C. 1692-1651. His prenomen reads, "*the sun, the lord of truth,*" *Re-neb-thmei*. His tomb exists in the west valley of the Biban-el-Melook, at Thebes.

No. 48 is the prenomen of Har-em-hbai (Horus in his Panegyry), the Horus of the Greek lists, ninth king of the XVIIIth dynasty. He continued the buildings of his predecessors at Luxor, and in the valley of the El-Assassif, and carried on war on both frontiers of Egypt. He reigned thirty-six years five months, B.C. 1661-1625. His prenomen reads *Re-sor-tor-sotp-en-re*, "*the sun, the distributor of rites, approved of the sun.*"

No. 49 is the prenomen of Ramos or Ramses I., son of Horus, eleventh king of the XVIIIth dynasty, the Rathoris, or Athoris of the Greek lists. He continued the palace at Luxor, and the temple at Wady Halfa, and is mentioned in the second year of his reign as conqueror of the Libyans. His prenomen reads, *Re-neb-ro*, "*the sun, the lord of vigilance.*" He reigned about nine (?) years, and his tomb exists in the valley of the Biban-el-Melook, at Thebes, B.C. 1613-1604.

No. 50 is the prenomen of Menephtah I., the two Akencheres of the lists of Manetho, according to Rosellini, twelfth king of the XVIIIth dynasty. He terminated the Speos Artemidos at Beni-Hassan, excavated the quarries at Silsilis, and founded the Menephtheium.

At Karnak also are found remains of the records of his Asiatic conquests, besides a temple at the Wady el Moye, and steles at the Sarabout el Kadam. The modern quay of Elephantina is constructed of the ruins of monuments of this monarch. He appears to have carried his arms into Ethiopia, and Central Asia. His tomb exists in the valley of the Biban-el-Melook, at Thebes. He reigned twenty-four years eight months, B.C. 1604-1597.

Nos. 51, 52, is the prenomen of the king Ramos or Ramses II., the son and successor of Menepthah I. according to Champollion and Rosellini, the predecessor and brother of Ramses III. whose name occurs in the third line; but according to Sir Gardner Wilkinson and Colonel Felix, the same monarch as the one whose name is found beneath. This question will be found discussed at length in the account of the reigns of these two monarchs. It is sufficient here to state, that this monarch added to the decorations of the Meneptheium in the Gournah quarter of Thebes, to the halls of Karnak, and to the excavations at Silsilis. His exploits over the nations of Central Asia and Ethiopia will be detailed in the account of his reign. He is the Armais or Armesses, the brother of Danaus, of the Greek lists, and reigned five years,¹ B.C. 1597-1592. His prenomen reads the Re-ousr-mei, "*the sun, the director of truth.*" His name Ramses, "*beloved of Amoun.*" His tomb, unfinished and mutilated, is in the Biban-el-Melook, or valley of the tombs of the kings.

The lowest, or third line, contains the prenomen and names of Ramses III., or the Great, king of the XVIIIth dynasty, supposed to be the Ramesses of Africanus, and Ammesses of Eusebius, the Sesostris of some of the Greek writers, and the Ægyptus of others. It is too long here to do more than mention his conquests over the Ionians, Syrians, Arabs, Bactrians, and Ethiopians, and his monuments are found all over Egypt and Nubia, from the mouth of the Nile to Aboo-simbel. These will be subsequently detailed in the account of the statues of this monarch, existing in the Collection. He reigned sixty-six years and two months, from 1565-1499 B.C. His prenomen reads, "*the sun, the guardian of truth, approved of the sun,*" his name "*Amoun-mai, Ramos or Rameses, beloved of Amoun.*" It is with him that the Tablet of Abydos closes, and the succession of the subsequent monarchs is gathered from other sources.

Each of these names is followed by the seated image of a king, and the hieroglyphics above the name express, "*from the offering of*" (the king).

Beyond the two lateral vertical lines of hieroglyphics on the left-hand sides of the tablet, is the lower part of the seated figure of a deity, wrapped up in bandages, coloured white, and holding in his hands a sceptre. Pthah has been conjectured, but it may be Osiris. The details of this are coloured with those colours deemed by the Egyptians appropriate for the particular objects, and the backgrounds of the cartouches are yellow.

This highly interesting tablet is executed in a fine lime-stone, and was removed by M. I. F. Mimaut, when French consul in Egypt, sold at the sale of his collection, in 1837,² at Paris, and purchased by the trustees of the Museum for 500*l.*

¹ Cf. Champ. Figeac. l'Univers. Egypte 8vo. par 1839, p. 331. Rosellini makes it fourteen years. I have not given here the sources from which

these entries are abridged, as they will be subsequently found in the accounts of the monuments.

² Lot 170. Description des Antiquités

Egyptiennes, Grecques, et Romaines, &c., composant la Collection de feu M. I. F. Mimaut, par M. J. J. Du-bois. 8vo. par 1837, pp. 19-28.

A P O P H (A P O P H I S - P H I O P S).

THE inscription given in *fig. 142*⁴ is one of the few memorials preserved of one of the most celebrated monarchs of the Egyptian dynasty previous to the invasion of the Shepherds. It has been already published by Dr. Leemans,¹ but it is engraved here again on account of its high antiquity, and consists of an inscription in four vertical lines of hieroglyphics, neatly but archaically executed on a cylinder of bronze. On it are the name and titles of the king, "*the Hor (Horus), loving the world;*" and on each, "*the king beloved of the sun, or loving the sun, Re-mai (or Moeris), the gracious god, the lord of the two worlds;*" the same prenomens followed by the inscription, "*beloved of*"

At the sides of this are two inscriptions relative to the palace, which is entitled, "*the royal hall of audience, the gold of tribunals, the silver of courts, resounding;*" and at the bottom, "*beloved of Savak or Souch, lord of crocodiles.*" M. Lenormant² has already suggested the possibility of this monarch being the early Moeris of Herodotus, who cut the lake of that name; but, comparing it with the tablet found upon the Cosseir Road,³ it would appear that the name of the monarch was Pipi Piop, or, rather, Apoph, the early Apophis or Apappus of Eratosthenes. On comparing the canon of the lists of Manetho, as given by the Syncellus, with the lists of Eratosthenes, it is at once seen that the reigns, as well as the radical compositions of these names, are identical with that of Phiops. This monarch must be distinguished from the Shepherd king of that name, who might be the Apoph-snab of the Tablet of Abydos. The same name occurs as sixth in the second row from the top of the Tablet of Karnak, next to the monarch Re-mer-en or Mer-en-res, on an alabaster vase at Paris, and a black granite altar at Turin;⁴ and on a papyrus at the Museum the name of this monarch is written in the fuller form, Oh-pop or Opophi. Apappus, or "the greatest" (whose name strongly resembles that of the Apoph, or giant-serpent, one of the avatars of Typhon), according to Eratosthenes, was the twentieth of the Theban kings. He reigned, according to this writer, one hundred years all but one hour, commencing in the year of the world 2385; and according to the lists of Manetho in Africanus was fourth king of the VIth or Memphite dynasty, reigning ninety-four years, from the mundane year 2385-2479. M. Lenormant would refer the early Moeris⁵ or Marrus to the king Apappus or Phiops, Lamarus of the XIIth dynasty, who was buried, according to Manetho, in the Arsinoite Labyrinth; and the Moeris⁶ whose sepulchre was in the Pyramid of the Lake Moeris, which he had constructed, with another for his wife, in these waters; and the Marrus⁷ of Diodorus, who had built the Labyrinth. This king has been supposed by Rosellini and Champollion to be represented by the monarch Thothmes III.⁸ Mesphra Tuthmosis of the XVIIIth dynasty; but all these agree better with an early Memphite than a Diospolitan king, whose tombs were placed in the Biban-el-Melook at Thebes, and under whom we have no trace of any pyramids.

¹ Mon. Eg. port. des Leg. Royaux, 8vo. Leide, pl. xxx. p. 302.

² Eclair. sur le Cercueil du Roi Memphite Mycerinus, 4to. Par. p. 43.

³ Burton, Exc. Hier. pl. x.

⁴ Rosell. Mon. Stor. tom. iii. parte i. p. 6.

⁵ Eclair. sur le Cercueil du Roi Memphite Mycerinus, pp. 42, 43. He testifies to having seen his name on the gate of a tomb at the Zaoued-el-Meidain in the Heptanomie.

⁶ Herod. Euterpe, s. 101, and Diod. Sic. i. s. 51.

⁷ Lib. i. c. 67.

⁸ Champ. pp. 146, 7. Rosell. Mon. Stor. t. i. parte i. p. 231, et seq. and t. iii. parte i. pp. 169-191.

AMOUNOPHTH I. (AMENOPHIS—CHEBRON).

FROM the prenomen of this monarch being the 40th in the tablet of Abydos, and his predecessor being Aah-mos or Amosis, he has been supposed to be the Amosis and Thethmosis of Manetho, and Josephus,¹ the son and successor of Amosis, and the final expeller of the Shepherds, whom the conquests of his father had driven to the confines of the Delta, and who, besieged in Avaris, were enabled to make a successful stand, and ultimately to march out upon a capitulation, on the terms of abandoning the country. His name has been read Amenoftep,² Amunoph or Amenof,³ but giving each symbol its equivalent sound, it is Amounopt or Amounophth, apparently the Amenoph-is of the Greek lists, and his prenomen or regal name read Re-sor-ka,⁴ "*the sun distributing offering.*" They cannot be reconciled with those of Amosis or Thethmosis, which appears to be two equivalent names; the Aahmos and Thoutmos, "Moon born" or "Thoth born" of the Egyptian lists, from the identity of Thoth and the Moon, and Amos-is is the Egyptian name of his father, the supposed last monarch of the XVIIth dynasty, but more probably the first of the XVIIIth dynasty. There is often at the end of his prenomen two symbols, reading Phre-shaa⁵ or Shaa-ph-re, "*born of the sun,*" which in its inverted form, Shaa-ph-re, resembles the Chebron.

As there are two difficulties in reconciling the Tablet of Abydos with the list of the kings of the XVIIIth dynasty, that of the difference in the number of names, and the names themselves, there is greater reason for supposing, with Sir Gardner Wilkinson, this monarch to be the Amenophis, for Manetho has inserted into his list Amense, in the place of her brothers. Since no date has been found to controvert this assertion, I shall for the present consider this monarch to be the one mentioned by Manetho in his XVIIIth dynasty, under the name of Chebron or Amenophis, and not the Amos,⁶ Amosis or Thethmosis, of his list. The name of Amosis is found in the quarries of Tourah, and he must have consequently reigned over Memphis; while on the authority of the Syncellus, it was under his reign that Moses led the Egyptians out of Egypt, which agrees with the founder of a new dynasty, while his statue was carried in the procession of the Memnonium, evidently as the founder of the XVIIIth dynasty, and the ancestor by generation of Ramses the Great, the previous statues being Menei or Menes, the mythic founder of the nation, and another king, Monthoph, probably the last sole monarch previous to the invasion of the Shepherds.

The prenomen of Amenophis I. has sometimes the expression, Sotp-re or Sotpen-re, "*approved of the sun,*"⁷ and even once that of "*the gracious god,*"⁸ inserted into it; and is occasionally found with his name, as well as the expression "*whose greatness adorns*"⁹ the

¹ Cf. Rosellini, loc. cit. Wilkinson, Topography of Thebes, Euseb. Chron. and Joseph. contra Apion.

² Rosel. Mon. Stor. tom. iii. pt. I. p. 73.

³ Wilk. Mat. Hier.

⁴ Rosel. loc. cit. p. 47, has mistaken the thigh-bone for the pschent.

⁵ Ibid. Mon. Stor. tom. iii. pt. I. pp. 76, 77. Dr. Leemans.

⁶ Cf. Wilk. Mat. Hier. and Leemans (Dr. Conrad) Mon. Eg. portant Leg. Roy. pp. 44-45. The reason for supposing Chebron and Amosis to be the same, is that the Syncellus gives the latter name without adding any date, while the sum total corresponds to the remaining reigns, and the forty-first king of the Abydos succession

being the same as the third king of the lists of Manetho. Wilkinson, Topography of Thebes, p. 506.

⁷ Leemans, loc. cit. pl. vi. 72.

⁸ Ibid. pl. vi. 61.

⁹ Cf. my sketch of Hier. Dict. Rosel. loc. cit. p. 91, reads who overlooks the world and his own greatness, 102. Tav. Ann. p. 46.

worlds,"¹ "the manifest of worlds,"² the umbrella,³ tee-sre, "the mace,"⁴ (?) hodj-pen. "The son of the sun" is also sometimes found in his name. The principal monuments of Amounophth I. are a small speos, or chapel, excavated in the rock, at Ibrim, near Ibsamboul or Aboo-simbel, the ancient Ibshak, and the Aboccis of the Greek geographers, in Nubia. The sculptures here represent standard-bearers or officers of the class supposed to be the Athlophori, standing in adoration to him. On the right-hand side, outside the temple, Saté, the mistress of Ebô or Elephantina, takes the monarch under her protection, by offering to him the usual benefits.⁵ At the town of Tennou, the Silsilis of the Greek and Roman, in the second of the three chapels an image of this monarch is found in bas-relief; and in the third chapel Menephthah II. offers incense to Amounophth, who is enrolled among the gods as Ra, and seated with Athom, Emphe, and Athor.⁶ A colossus of this king is also found nearly entire, at one of the lintels of the doors at the southern ruins of the palace of Karnak.⁷ A statue of him is also in the Museum of Turin, and a tablet at the Louvre represents this king adoring Amoun.⁸ There is also an altar of libations inscribed with his name in the Museum of Stockholm, and many amulets and small pectoral plates, or tesserae,⁹ representing the conquests of this monarch over the Asiatics¹⁰ and Ethiopians.¹¹ The inscriptions on them are too vague to afford more than the general information of wars on the southern and northern frontiers of Egypt. He is said to have come to terrify all lands,¹² to be the smiter of all lands,¹³ and to have all countries in his fist.¹⁴ It is evident that he must have held a considerable part of Nubia.

It would appear that this monarch married two ladies; the first, named Aahmos-nofre-areh,¹⁵ "born of the moon, the good guardian," is always coloured black in the paintings, and was apparently an Ethiopian; and Rosellini conjectures her to have been the daughter of an Ethiopian Pharaoh. She appears to have received great honours after death; is represented seated at the side of her husband in the tomb opened by Sir Gardner Wilkinson at Gournah, and in many other private tombs there. She is called "the daughter of the sun,"—a title so peculiarly royal, that she must have not only been the daughter of a monarch, but have held the right of succession in her person;¹⁶ "the divine wife of Amoun," a title only bestowed upon queens; "the royal wife, the great lady of the world, beloved of her father Amoun, and the royal mother." This lady bears exactly the same name as the wife of Amosis in the inscriptions at Tourah, and it may be possible that she is represented in the train of Amounophth as widow of the late sovereign, and enjoying still certain rights of sovereignty in her own person, while the subordinate wife may perhaps be the actual wife of the monarch. She is the supposed mother of Thothmes I., and constantly appears allied with Amounophth in scenes where the deceased offers to him, as in the tombs at Gournah, and various tablets in different museums. In one instance the monarch Ramses I. makes adoration to her as to the chief of his race. Two small statues of wood of this queen are in the Louvre and at Turin.

¹ Rosel.

² Ibid. 64.

³ Ibid. loc. cit. No. xxi.

⁴ Leemans, loc. cit. vi. 62. I suspect the symbol here to be the Hodj.

⁵ Rosel. loc. cit. p. 75. Rosellini has mistaken the titles of Saté. She was mistress of Ebô, never of Abot.

⁶ Rosel. pp. 79, 80.

⁷ Ibid. p. 81.

⁸ Champ. Figeac. and Rosel. ibid. p. 107.

⁹ Rosel. Mon. Stor. t. iii. part i. Tav. II. ann.

¹⁰ Ibid. a, d.

¹¹ Ibid. b, c, e.

¹² Rosel. Mon. Stor. b.

¹³ Ibid. e.

¹⁴ Ibid. b.

¹⁵ Ibid. loc. cit. p. 82, reads Nofre-areh, the good guardian, bonum faciens.

¹⁶ Ibid. Mon. Stor. ibid. G. iii. p. i. 46, and T. i. p. 116.

Fig. 142



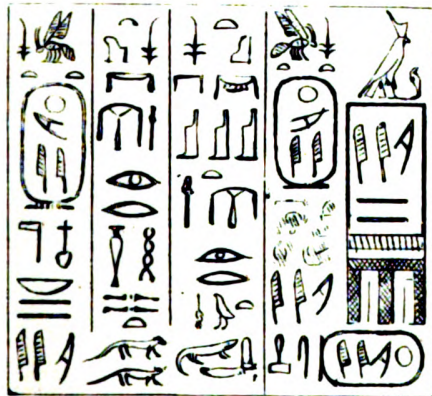
Part of a Stone Tablet
(1/2 Scale)

Fig. 143



Wood (full size)

Fig. 144

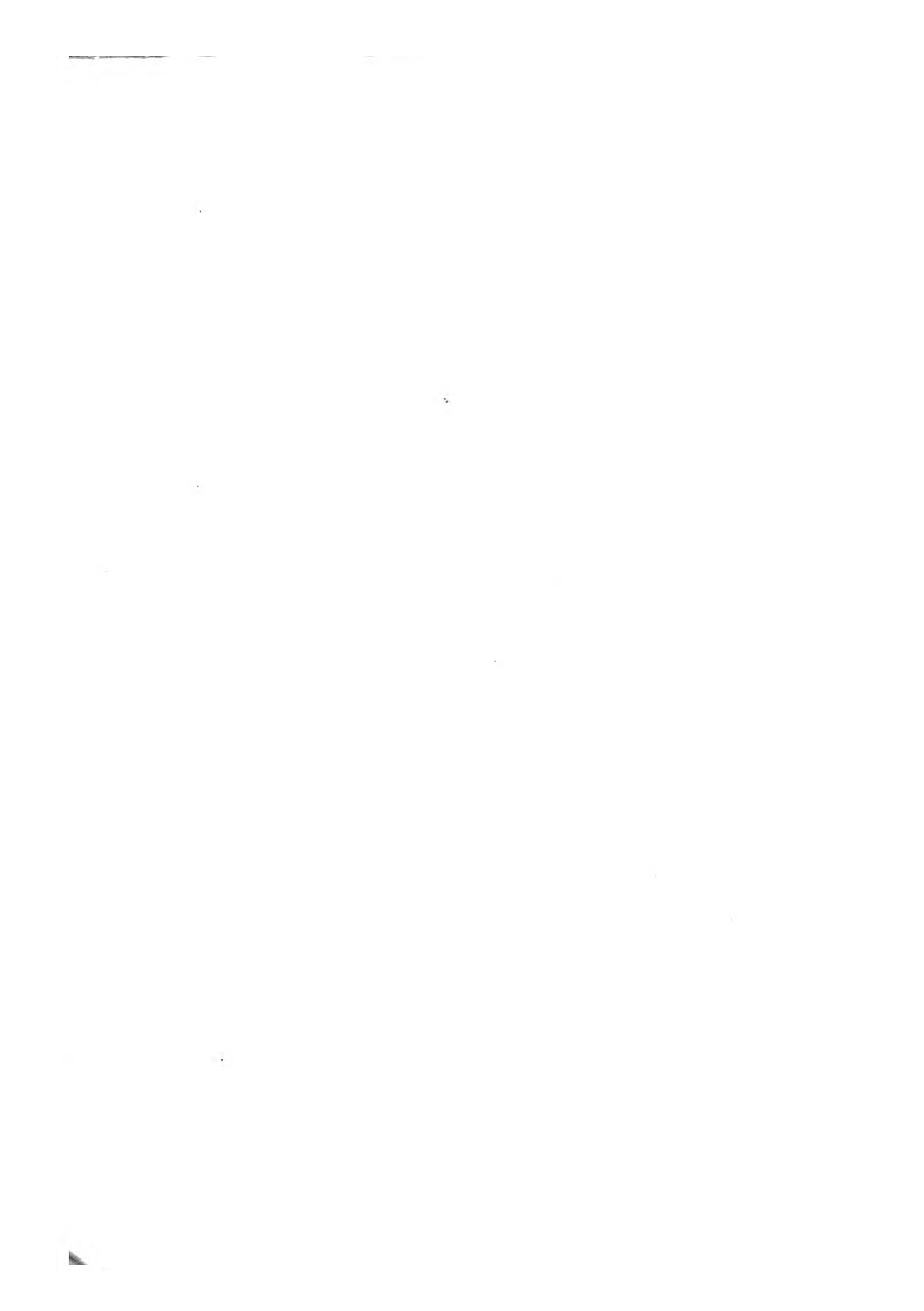


Bronze Cylinder
(full size)

The Name and Tablet of APOPH.

F. Stranale, del.

AMOUNOPHTH, I.



Posthumous worship being rendered to Amenoph I., to which were attached priests, he is sometimes found in the Theban tombs coloured green, considered as Phtah Socharis Osiris, and in this capacity he is often found depicted in the interior of coffins, and occasionally as a sphinx. A double statue of this monarch and his wife exists in the Turin Collection. Besides the lady Aahmos-nofre-areh, another queen is found, named Aah-ophth, or Oohophth, "*the offered or dedicated to the moon,*" a name borne by a monarch, predecessor of Monthopht; and a third queen, whose name is only found on the present monument.¹

The personage who stands (*fig. 142*) in adoration to the deceased monarch has his names and titles expressed in the horizontal lines of hieroglyphics above his head continued in the perpendicular line behind his back. These read Amounophth (Amenophis), auditor of the truth of Amoun, which is the Egyptian title for a judge or magistrate. There were also auditors of the truth of Phtah and of the West, from which it would appear that those of Amoun were Theban, those of Phtah, Memphian, and those of the West, judges in that direction. Immediately before him stands the monarch, his head simply bound with a diadem with the royal serpent (the uræus) in front, and the royal dress round the loins with pendent serpents. In his right hand is the symbol of life, emblem of the power of imparting it to his subjects, supposed to be possessed by kings, and in his left, the pedom or crook, emblem of government or royalty. Immediately before his apron is the prenominal cartouche Re-sor-ka, "*the sun distributing offering.*" Behind stands the queen Aahmos-nofre-areh, her complexion black like the Ethiopian. In her left hand she holds a lotus; in her right a sash, or bud of the same flower. The hieroglyphics above her head read "*the divine lady, or wife, Aahmos-nofre-areh.*" She is followed by another lady, whose complexion is yellow, the colour conventionally employed by the Egyptians for ladies and the Asiatics; in her left hand she holds a lotus flower, and in her right a symbol of life. The hieroglyphics above her head read "*the divine wife,*" or "*the royal lady, Tsen-che-mas.*" This tablet is probably nearly contemporaneous with the reign of the monarch, for although coarsely executed, the material employed a coarse sandstone, never admitted of any delicacy or accuracy of sculpture, like the fine white calcareous stone. It came from Mr. Salt's collection, and was found at Abydos.

Fig. 144 is a small wooden pectoral plate, arched above, and slightly convex on its exterior, with the subject engraved in outline, inlaid with blue paint; above are two holes for a cord to pass through to suspend it. Comparing this with the pendent tablets published by Sig. Rosellini, it is apparently to this monarch that the present must be referred. The monarch stands in an *oili* or chariot of two horses, who are adorned with the plumes and housings with which they are represented in the martial scenes. His dress here is more ample, and with sleeves, and on his head he wears the cylindrical modius in addition to the diadem. The celestial Sun, the *Hat*, is over his head, encircled with two uræi, and in the centre is a perpendicular line of hieroglyphics, expressing "*the lord of diadems, Amounophth.*" This also came from a collection formed by Mr. Salt, and was found at Thebes.

¹ I reserve here the consideration of the family of Amenophis, as found in the tombs of the queens at Gournah. Burt. Exc. Hier. pl. xxxv. See p. 78.

THOTHMES II.

THIS monarch, whose name occurs in the Tablet of Abydos,¹ was the son of Thothmes I. and, according to Rosellini,² corresponds to Amenophis of the list of Manetho; he places his reign B.C. 1783, and assigns to him a sway of twenty years seven months. According to Sir Gardner Wilkinson he is the Misptra Tummosis or Mispframuthosis of the Manethonian lists,³ and reigned from B.C. 1505-1495, including the regency of the queen Amense. The few memorials of his reign which exist in the interior stories of the edifices of Thothmes IV. at Medinat, upon the ruined temple of El-Assassif, and in the third propyla on the south side of the temple of Karnak, and the colossal statue in breccia at the side of the queen, do not present any great historical interest;⁴ there is a date here of the 42d year, but it is uncertain to what it refers. His queen, Amoun-mai, probably his sister, is represented on the tombs of the queens,⁵ and on a mummy-case at Turin, and at her tomb in the valley of the queens is stated "*to connect the edifices,*" or "*enceints,*"⁶ before the goddess Athor, making an offering like an independent sovereign.⁷ Her name appears found on the other side of certain amulets on which is the prenomen of Thothmes II., and she bears the title of an independent sovereign, as "*mistress of the world, ruler of upper and lower Egypt, royal daughter, royal wife,*"⁸ &c. The prenomen of this king reads Re-naa-en-tor, "*the sun, chief of ceremonies,*" (?) and the name Thouth-mos, Shaa-nofre-tor,⁹ but according to Rosellini,¹⁰ Amounopt or Amounsot, which he conjectures is the form of Amenophis and to correspond to the name in the lists. His standard reads, "*the Hor, the living sun, the victorious bull, the vigilant guardian.*"¹¹

Fig. 145 is a plaster cast made by Mr. Hay. On the head of the king is the toshr, the red crown or lower part of the pschent, emblem of dominion over the lower country or world; he has a square beard pendent from his chin, a collar round his neck, and a peculiar dress fastened round his waist, with a square apron in front terminating in uræi, and a pendent sash; in his left hand he holds a baton or stick, and in his right a mace and symbol of life. Immediately before the king is a line of hieroglyphics much erased, and not very intelligible, and above his head, "*he gives life,*" and in the area beneath, "*the good god, the lord of the two worlds, the sun, the chief of ceremonies, (?) the son of the sun, loving him, Thothmos-nofre-en-shoi (gracious in his crowns), truth-speaking to the great god.*" Behind the shoulders of the king is a small figure kneeling in adoration. The figure behind the king is the genius or avatar of the king; in his right hand he holds a feather and symbol of life, and in his other hand a tall wand, surmounted by a head with uplifted arms. On his head is the symbol of two uplifted arms, surmounted by the royal standard, expressing "*the Horus, the living sun, the mighty bull, the vigilant guardian.*" Above the king is the figure of a vulture, emblem of Soaven, or the goddess of victory, soaring with extending wings, and holding by both claws the signet or representative of Khel. Above the sun's orbit is the heaven. From the expression, "*truth-speaking to the great god,*" it is evident that the monarch was dead, and probably receiving these divine honours rendered by their successors. Underneath the vulture is inscribed, "*the royal living offering resident in the tabernacle (?) [he gives] life.*"

¹ See p. 205. Mon. Stor. Teste, tom. i. parte i.

² Mon. Stor. tom. iii. parte i. p. 124. Ibid. tom. i. pp. 217, *et seq.*

³ Topography of Thebes, p. 510.

⁴ See Rosel. tom. iii. parte i. p. 124.

⁵ Burton, Exc. Hier, pl. xxxv.

⁶ Rosel. loc. cit. pp. 126-128, who can-

not read this inscription, which is satmour.

⁷ At Eileithyia Rosellini finds her called the royal wife, Mon. Stor. Teste, tom. i. parte i. p. 220. He also cites amulets with the prenomen.

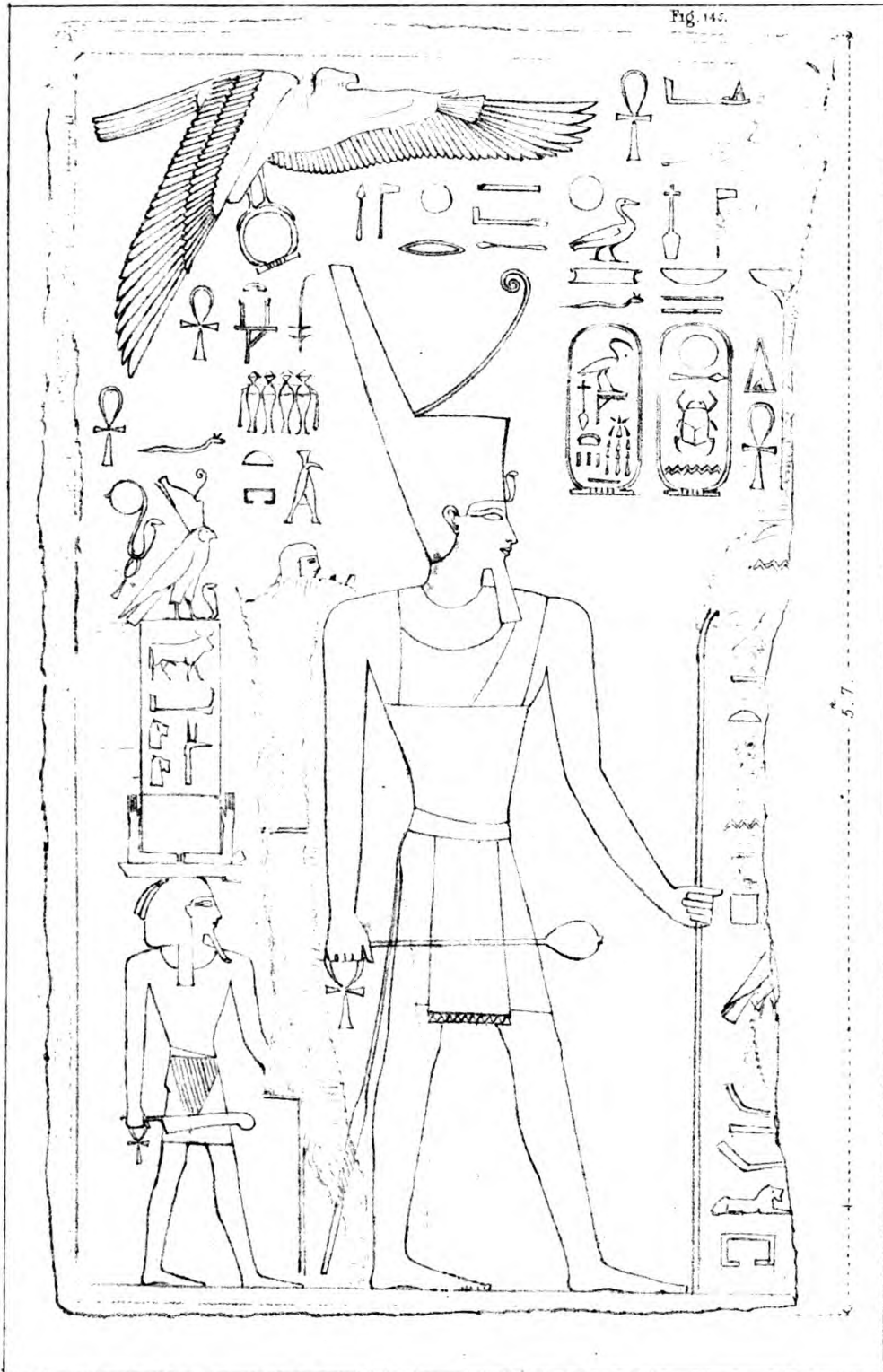
⁸ Cf. Rosel. Mon. Stor. Teste, parte i. tom. i. p. 219,

⁹ Thus Wilk. Topography of Thebes, pl. i. c. viii.; but this appears to be an union of adjuncts in names of Thothmes I. and III. united.

¹⁰ Mon. Stor. Teste, tom. i. parte i. p. 205, *et seq.*

¹¹ Rosel. loc. cit. Pag. vi. 101-106.





F. Arundale del.

THOTHMES, II.



A M O U N - N O U M - H E .

THE queen Amenses of Manetho, the successor of Thothmes II., is supposed to be found recorded on the cartouches of certain monuments, which present one of the difficulties of the history of the succession of the XVIIIth dynasty. According to the Tablet of Abydos, the king Thothmes II. was succeeded by a monarch whose prenomen is "*the sun establishing the world or ceremonies,*" (?) or Re-men-tor.¹ This is always found allied with the name Thothmes, and he is therefore conjectured to be Thothmes III. On the other hand, in the valley of the El-Assassif, to the north of the Rameseion, are the remains of the gate of a propylon, in which are sculptured two dedications and two princes, the first of whom is the king, or rather queen, Amoun-noum-he, followed by the monarch Thothmes III.,² and is followed throughout by the feminine prefixes, so that it would appear to be a queen. On the granite propyla the prenomen of the queen Amoun-noum-he had been replaced by those of Thothmes II. and III. chiselled over it;³ others were accompanied with those of a supposed Thothmes, who had inserted into his cartouche the name of his wife.

The deductions made by M. Champollion on this point are as follow: 1. That Thothmes I. succeeded to Amounoph I. 2. That his son, Thothmes II., succeeded immediately to him, and died without children. 3. That Amense, his sister, succeeded to the crown. 4. That she married a person named Thothmes III., the father of Thothmes IV. or Moeris, the king whose prenomen is Re-men-tor. 5. That the queen upon his death married a second time a person named Amenenthe, in whose name she governed. 6. That Amenenthe reigned conjointly with Thothmes IV., to whom he acted as regent for several years. 7. That on account of her being a female, her name was omitted from the public acts. The erasure over the legends of Amenenthe is referred by Champollion to the hatred his memory was held in by Thothmes IV., or the flattery. The reason of the omission of Amense in the lists of the Tablet of Abydos, and of his image in the ceremonies at Medinat Haboo, is stated to be the result of these tables being genealogical by generations.⁴

On the other hand, the queen called Amenenthe is the Amoun-neit-gori of Wilkinson,⁵ who supposes her to be the sister, not mother, of Thothmes III., in which view he is followed by Dr. Hinckes.⁶ The evidence for this depends on a small statue⁷ in the British Museum, which appears to have been made by the queen, bearing the prenomen Re-mei-ka, or "*the sun offered in truth,*" and her brother, the king, Re-men-tor, or Thothmes III.; the cartouche of the queen chiselled out, as on several other monuments: but the symbol which remains in the centre can be no other than the remains of the seated figure of the goddess Mei, or Truth, the central one in the cartouche of the queen above mentioned. From this, the fact

¹ See p. 69. The scarabæus never, apparently, signifies "*the world,*" before the Roman period. It is the first sign of the group Ter or Tor, to fix or plant.

² Champ. Lettres Ecrites, xv.

³ Ibid. loc. cit.; also Wilk. Man. and Cust. Ser. I. vol. i. p. 52.

⁴ See Champ. Lett. Ecr. xv. Ibid. Fig. Univers. pp. 304-306.

⁵ Manners and Customs, Ser. I. vol. i. p. 52.

⁶ Proceedings of the Royal Irish Academy.

⁷ See pl. li. fig. 179.

of Thothmes III. and Amoun-noum-he being brother and sister must be inferred. Sir Gardner Wilkinson hesitates whether she was only a queen during the monarchy of Thothmes II. and III., and succeeded to the throne in right of Thothmes I., and he even goes so far as to state that some have doubted whether Amun-neit-gori, the Amenenthe of Champollion, and the Amenenthi-thuot of Rosellini, is a queen at all.¹ We have seen thus far, from the monument cited, that the theory of Champollion and Rosellini is untenable; nor is the explanation of Mr. Sharpe, who would make this queen Nitocris, based upon the reading of Wilkinson, of much value. The prenominal of the queen reads Re-mei-ka, and in this respect follows those of her predecessors of the XVIIIth dynasty; it apparently means, "*the sun true in offering,*" or supposing the central symbol to be a verb, Re[s]mei-ka, "*the sun rendering offerings true,*" the Re-ka-en-tme,² "*sun offered,*" or "*devoted to justice,*" of Rosellini. The difficulty of assigning this prenominal to Amense is obviated by a cartouche quoted by him containing the name of Amense and Thothmes united,³ found in the small chamber in the edifices of Thothmes III. at Medinat Haboo.

On a sarcophagus at Turin she appears in the family of Amenophis I., and in the tomb of the queens at Gournah⁴ she is called the "*queen sister,*" and seated on a line with Amenoph I. and the monarch Oohophth. As this upper line of the Gournah tablet apparently represents the family of Amenophis I., it would seem that by his marriage with his first wife, Amasis-nofre-areh, he had the kings Skenenre and Oohophth, and the royal sister, Amoun-mai, subsequently married to Thothmes II., and another princess; then follows his mother, Nebmout-en-oer, (?) the queen Amense, two other ladies, Hon and Ols, who died without issue; and a queen also named Amos or Amasis, who had the prince Piri or Pbal. It would, however, appear from the obelisk before the granite sanctuary at Karnak, that this queen Amoun-noum-he was the daughter of Thothmes I., and the name which accompanies the prenominal throughout on that monument is *Amoun-noum-he* or *heou*, apparently that of a queen resembling the Re-mai-he, the queen of Thothmes III. This is the supposed regent Amenenthenetuot of Rosellini, and is only connected with Amense through the intermediate cartouche containing the name already cited of Thothmes and Amense, probably of Thothmes III. and this queen. Wilkinson makes Amesses or Amense the sister of Amenophis I.⁵ and married to Thothmes I.

The cartouche cited by Rosellini is supposed by Sir Gardner Wilkinson to be of Thothmes I.; but Rosellini contests this assignment, and, from the addition of the symbol *nibi*, "*all,*" to be the prenominal of another king—a point, at the least, doubtful; indeed, none can be more difficult to solve than that of the great historical enigma attached to these cartouches. The probability seems to be, that the cartouche prenominal, Re-mei-ka, was assumed by Amense on the death of her brother Amenophis I.; that she was allied in the sovereignty with his brothers Thothmes I. and II., and held the regency during the early part of the reign of Thothmes III., when she changed her name from Amense to that of Amoun-noum-he; that her brother, having ejected her from power, carefully erased throughout the public monuments all the inscriptions in which she had been associated with him on the throne.

¹ Manners and Customs, Ser. I. vol. i.

² Rosel. Mon. Hier. tom. i. p. 221.

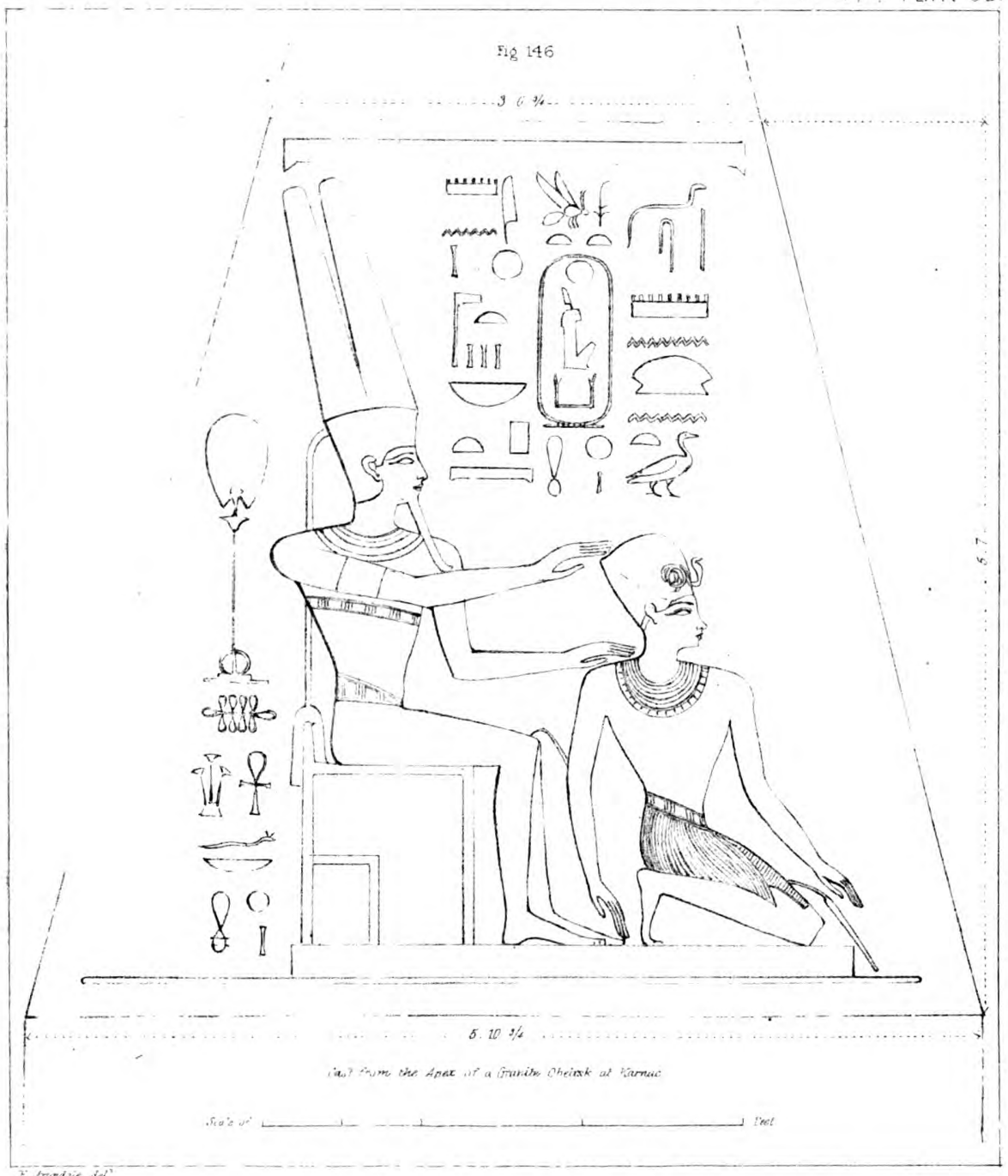
³ Rosel. loc. cit. Pag. (Tav.) vi. 103.

c. p. 226.

⁴ Cf. Burton Exc. Hier. pl. xxxv.

⁵ Wilk. Topography of Thebes, p. 510.

Fig 146



F. Brondino del.

THE UNIVERSITY OF CHICAGO PRESS

A stele, or tablet, with legends of this queen, exists in the Vatican,¹ and, with the name of the supposed Thothmes III., is found at Medinat Haboo,² and amidst the enceinte of Esnah,³ and the ruins which surround the granite sanctuary at Karnak.⁴ Her name seems to have also been erased from the statistical inscription at Karnak,⁵ and occurs on many gems, amulets, and fragments, in different museums. At the Wady Magara,⁶ also, is found a tablet, dated in the sixteenth year of the joint reign of Thothmes III. and Amoun-noum-he.

The figure seated upon the throne (*fig. 146*) is Amoun-ra, the eponymous divinity of Thebes, to whom the obelisk had been erected. He is decorated with his usual insignia, and places his left hand upon the shoulder, and the right upon the point of the *torsh* or helmet of the monarch. In front of the *torsh* is the *uræus*, and round the neck of the monarch a collar (the *hebnir*), with a *shenti*, or short Egyptian tunic, girdled round the loins. The object immediately before his knees is the pendent ornament of a collar. He kneels, and both arms are pendent. The three lines of hieroglyphics in front express, "*Amoun-ra, king of the gods, lord of the heaven, says, I set up the crown of thy son, the king, the sun, devoted to truth like the sun.*"

The present cast, taken by Mr. Hay, is from the apex or pyramidion of the fallen obelisk at Karnak, before the granite sanctuary of Thothmes I., which lies shivered to pieces, while its companion, still standing, is, perhaps, the finest obelisk yet remaining in Egypt or Europe. It is of red granite, finely sculptured, in the vigorous style of the XVIIIth dynasty, highly polished, and the exact companion of the standing one.⁷

¹ Rosel. loc. cit. pp. 166, 167.

² Ibid. p. 168.

³ Ibid. p. 169.

⁴ Ibid.

⁵ Rosel. p. 185. Cf. Young (Dr. Thos.)
Hieroglyphica, pl. xli. xlii.

⁶ Leon de la Borde, Voyage en Arabie
Petrée, pl. viii.

⁷ For the inscription, shape, &c. of the
standing obelisk, cf. Burton, Exc.
Hier. pl. xlviii. and Rosellini, Mon.
Stor. pl. xxxi. *et seq.*

THOTHMES III. (MEPHRES).

THE name which stands next to Amense in the lists of Manetho is Mephres-Misphris, and as Thothmes III. bears in his standard, and sometimes in his cartouches, the epithet of "*loving the sun*," mei-re, or mei-p-re, he has been supposed to be the Moeris of Herodotus, and the actions of this celebrated monarch have been attributed to him. He is, rather, the Mesphrag-*Thutmosis*, but is supposed by Sir Gardner Wilkinson to be the *Tuthmosis* of the lists. As distinguished from the other monarchs of the same name and line, he may justly be called the Great, since the whole of Egypt, and even Nubia, bears testimony to the vast public works completed or commenced by him. He erected the temple of Semne, in Nubia, two spea, or rock-excavated chapels, at Ibrim, near Aboo-simbel, commenced the temple of Amada, in honour of the god Re or Ra, appears to have formerly founded a temple at Ombos, in honour of Savak or Souchis, an older construction than the remaining one at Edfou, at Eileithyia, and a temple at Medinat Haboo. The edifice at El-Assassif was also constructed by him, and the commencement of the palace of Karnak, comprising more than a third part of that edifice—that portion called the granite sanctuary, before which stand the two great obelisks of his sister and father; another edifice to the north-east of Karnak remains of him, and memorials of him are found;¹ and the obelisk now before the Church of St. Giovanni del Laterano at Rome,² one at Alexandria, and another in the Atmeidan, or Hippodrome, of Constantinople,³ are memorials of his reign. The obelisk of the Atmeidan records that he had encircled with his boats the great waters of the Naharaina, or Mesopotamia; and the statistical tablet at Karnak that the monarch had obtained a considerable spoil from the O rotout and Touhae or Dahae, in his twenty-ninth year, and in the thirtieth year of his reign had approached the fortress of Otsh, (?) Eton, or Edom, (?) in the land of the Roten or Lodan, with five ships; in the thirty-first year mention is made of the Phit-rout, and the waters of the Oo; in the thirty-third year he had been in the Roten, and obtained the vast tribute from Naharaina, and a tablet was set up by his majesty in that kingdom; mention is also made of the Romenn or Ermenn, and vast tributes; while in the thirty-fourth year, the capture of the fort made in the Oukesou, the march of the king to the fortress of the Aranana; and the tablet ends by a recital of the nations of Naharaina and the Tahon.⁴

In one of the tombs at Thebes the black races of Pount, or Libya, bring a tribute of monkeys, ivory, pard-skins, and fruit; the people of Kaf or Kfou, an Asiatic red race, splendid gold vases; the people of Nubia and Kush, or Æthiopia, bags of gems, monkeys, skins, logs of ebony, elephants' tusks, ostriches' eggs, and feathers, a cameleopard, dogs, and oxen; the Roten-nou or Lodn-nou, vases, chariots, horses, a white bear, an elephant, and ivory. These animals fix the people to the plains of Syria and Bactria, and the gloves particularly connect them with the Persian races. The king Thothmes receives the tribute, which is registered.⁵

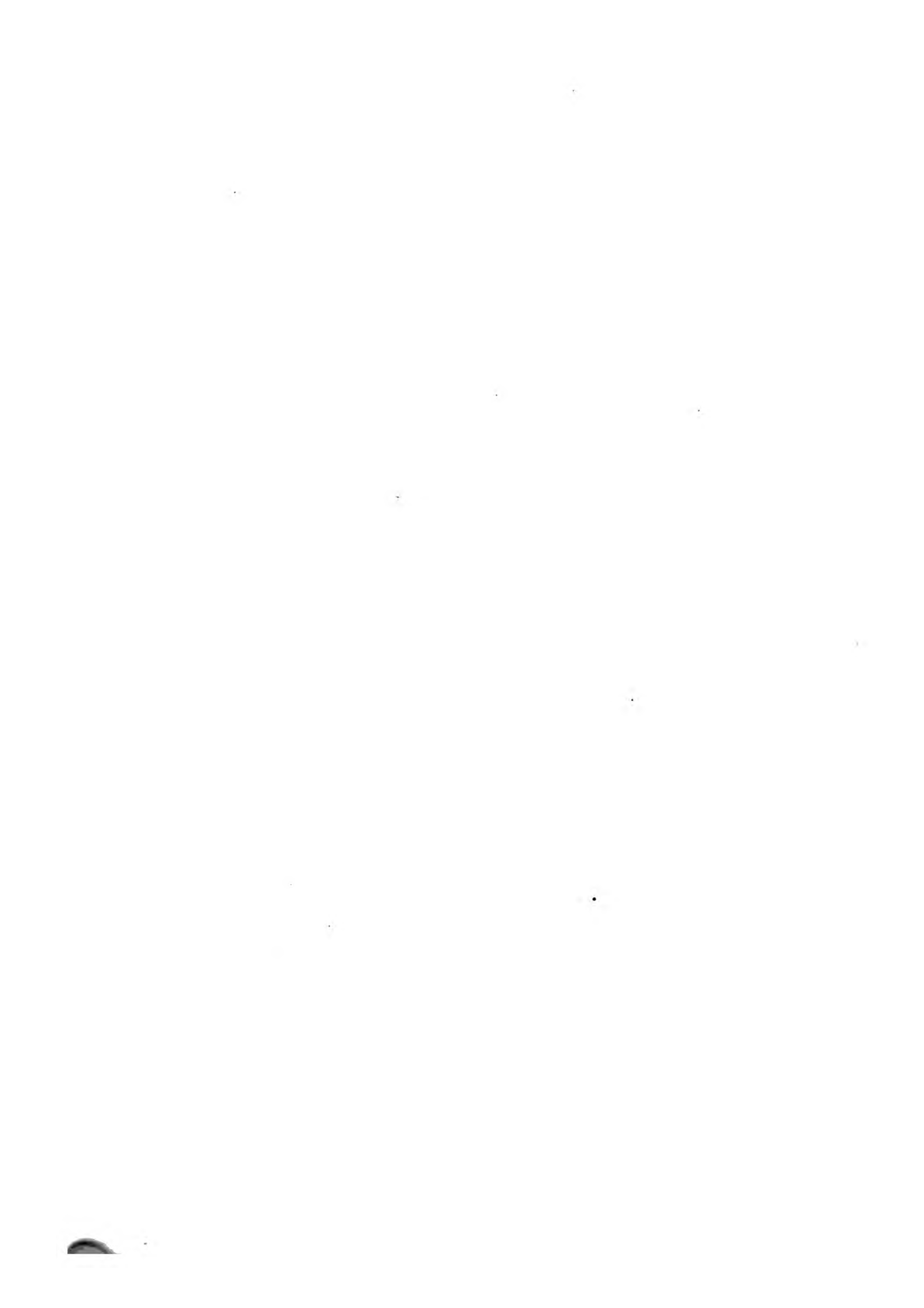
¹ Cf. Rosel. Mon. Stor. t. iii. parte i. pp. 169-181.

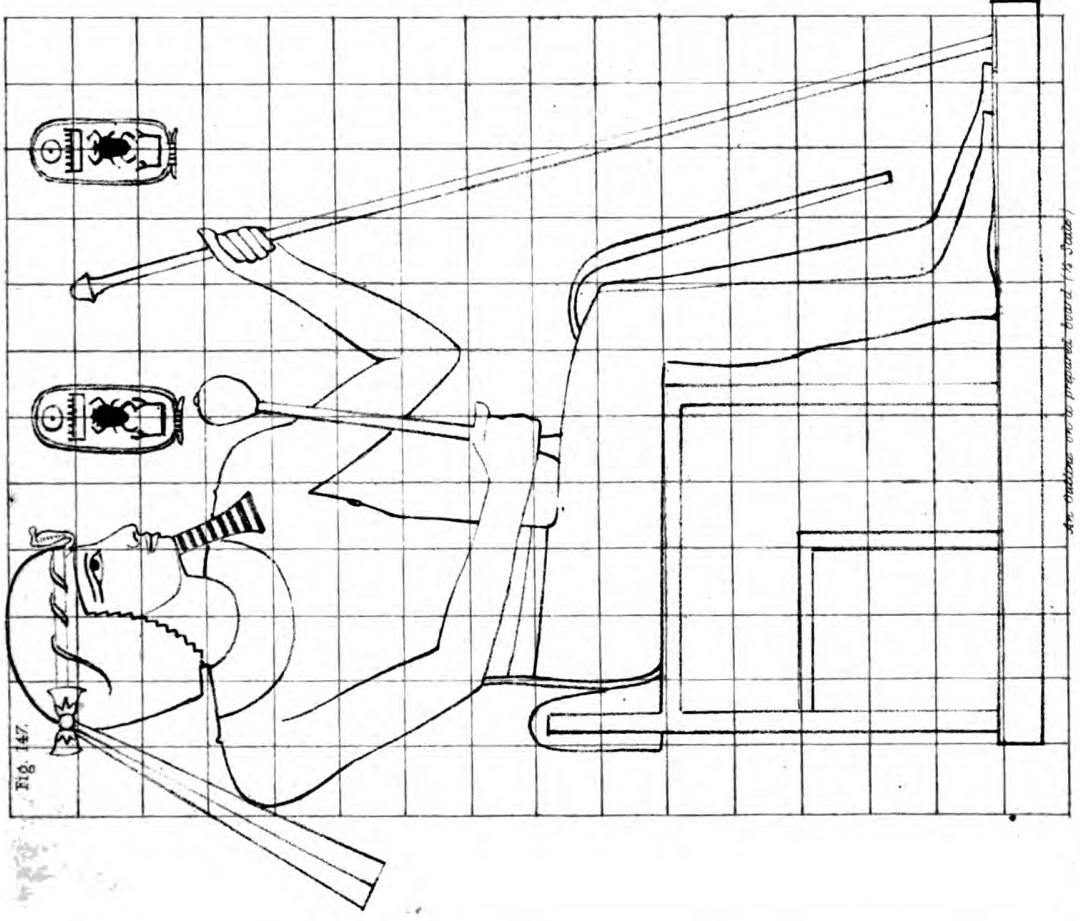
² I have a drawing by Mr. Bonomi of this obelisk.

³ Niebuhr, Reisebeschreibung, 4to. Kopen. 1774, Taf. iv. p. 32.

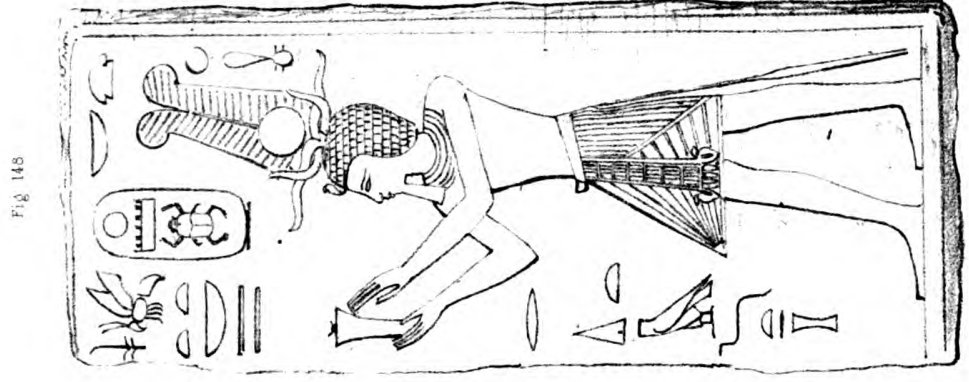
⁴ Young, Dr. Thos. Hieroglyphics, fol. Lond. 1823, pl. xli. xlii.

⁵ Rosellini makes him reign twelve years, 1740-1727 B.C. and Sir Gardner Wilkinson ten years, 1505-1495 B.C. Cf. Hoskins, Travels in Ethi-





F. Arvidsson, del.



*From an Disk at Karnac
(inch scale)*



The other monument (*fig. 147*) of this king in the Museum is a drawing made by an Egyptian artist upon a board prepared with linen and stucco, and subsequently squared, to facilitate his operations. The divisions are in red lines, and adapted to the canon of Egyptian proportions. This is a point for future investigation, and it is evident from the plate itself how the rule is applied. The king is seated, his hair encircled with a fillet, elegantly tied in a bow, resembling flowers, and with pendent ribands; round it is twisted the usual uræus, emblem of royalty, and he wears a collar and long royal tunic. In his right hand he holds a *hodj*, or mace, and in his left a long wand, or baton, terminating in a knob. Before him are two cartouches expressing his prenomen, *Re-men-tor-ka*, "*the sun establishing appointed offerings.*" These differ, by the addition of the last symbol, from the ordinary prenomens; but this last symbol is so nearly that of the dynasty, that this figure must be referred to Thothmes III. There is another colossal head in the collection, which may, from its features, be of this monarch (*fig. 161*), which will be mentioned in the description of Plate xlii. The present object was found in a tomb at Thebes, and purchased at the sale of Mr. Salt's Collection in 1835.

The present monument (*fig. 148*), which is of red granite, has been called, not very properly, an altar; it consists of an upright square shaft of red syenitic granite, broader at the base than top, with its four sides decorated with figures in salient bas-relief.¹ There are two figures on each broad and one on each narrow side. These represent the monarch Thothmes III. taken under the protection of the deities Month-ra and Athor, who each hold the monarch by the hand. The monarch is in more salient relief than the other figures, and, when the block was in a more perfect condition, had his head decorated with the pschent, or Egyptian crown; round his loins is the *shten*, or *shenti*, and upon his belt the prenomen, which is repeated, with other titles, in the vertical line at the side above him. These express, "*the good god, the sun establishing rite, (?) beloved of Amoun-ra.*" The hawk-headed god at his side is Month-ra, "*lord of the heaven, resident in the centre of the pure land of truth, or Gom-mei (Egypt?),*" and the female divinity, wearing the disk and horns, Athor, "*resident in the centre of the pure land of truth, or Gom-mei, (?) mistress of the heaven, and regent of the gods.*" The feet of all the figures are wanting, and the upper part of the block is imperfect. It was found among the ruins of Karnak, at Thebes, probably near the granite sanctuary of this monarch. The figures are well executed, and beautifully polished: they are twice repeated. The French, when in Egypt, wished to remove it, but abandoned the project, and it came into the possession of the Museum with a collection acquired by the late Mr. Salt, purchased by the Trustees in 1821.

Fig. 149 is a plaster cast from part of the fallen obelisk before the granite obelisk at Karnak, made under the direction of Mr. Hay. It represents this king, having the head-attire of Phtah Totonen, standing, and offering a vase of oil to Amoun, who stood on the other side of the large line. The hieroglyphics express, "*the king of the upper and lower hemisphere, lord of the two worlds, the sun establishing rite, lord of diadems, like the sun, makes a gift of oil.*"

opia, 4to. Lond. 1835, p. 228, et seq. Wilk. Topography of Thebes, pp. 151-154, Manners and Customs, Ser. I. vol. i. pl. iv.

¹ This has been engraved, not very correctly, Descr. de l'Eg. Antiq. t. iii. pl. xxxi. *ibid.* Texte, II. p. 478, and again, Library of Entertaining Know-

ledge, "The Brit. Mus. Egyptian Antiquities," vol. ii. p. 35. See Descr. pp. 34-36, Trans. Roy. Soc. Lit. vol. i. 1827, pl. ix. fig. 25.

MAUT - EM - WA.

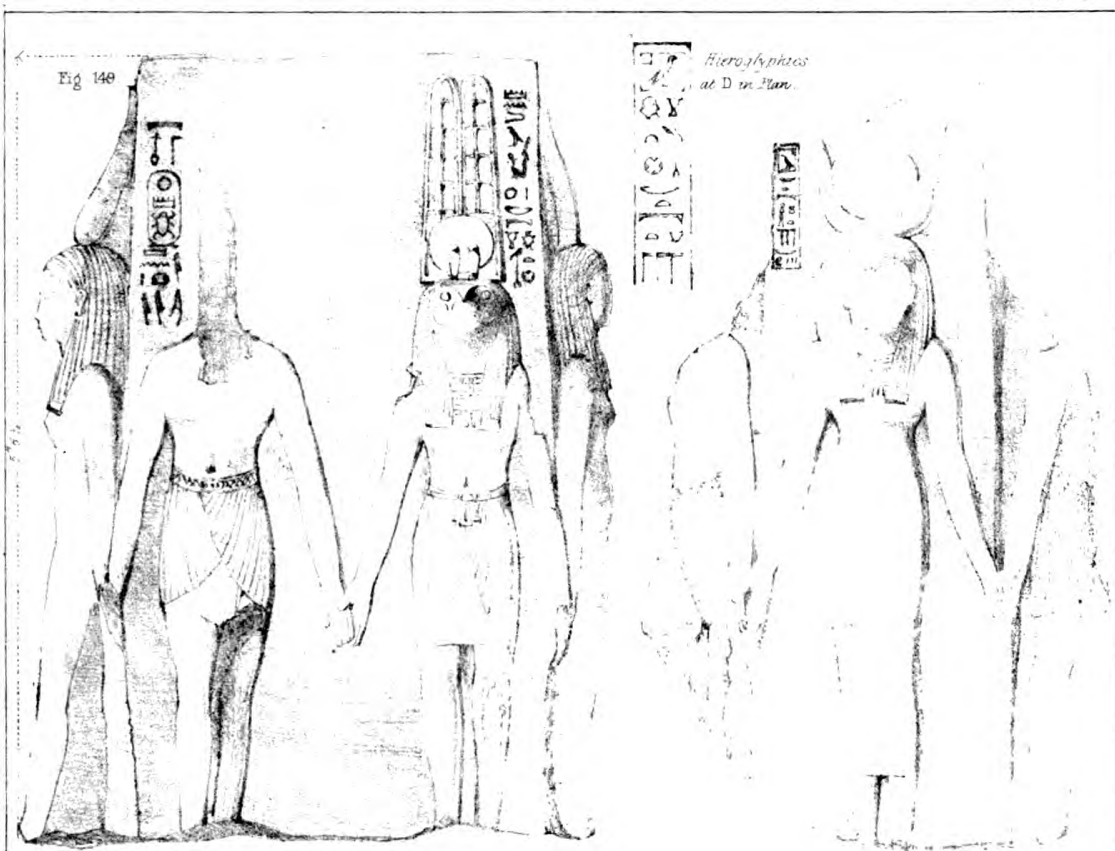
IN the account of Amenophis III., or Amenophis-Memnon, mention will be made of his mother, Mau-t-em-oua, or Tmau-em-ba, whose connexion with this monarch is established by her appearance in the palace of Luxor, giving birth to Amounopt III., and from her appearance at the side of the throne of the statue of the vocal Memnon and its pendant before the Memnonium.

The present monument, *fig.* 150, is of black granite, and represents her seated upon a throne placed in an Egyptian bari, or boat, the head of which is decorated with that of the terrestrial Athor, two-faced. At her feet is a tray of viands or offerings. On the plinth at her feet is a cartouche containing her name and titles, "*the great royal lady, or queen, the mother-goddess Mautemoua.*" The upper part of the body is wanting, but the head was decorated with a circular tiara and band of uræi, and her whole body was overshadowed by a vulture, the living emblem and name of the goddess Maut, holding in its claws the signet-shaped symbols, representing the sun's orbit. Thus the whole statue represented the name Mautemoua, by the vulture and the boat. At the sides of the prow are two symbolic eyes, called those of Horus, and emblem of the sun and moon, and two long cartouches, containing the name and titles of the queen at fuller length, as on the present side: "*the person, chief of the singers, beloved of . . . (?) filling the sanctuary with incense . . . the great royal lady, loving it (?) and all other things created, the regent of upper and lower Egypt, the divine mother.*" On the other side we have—"the chief of the singers, the great royal lady (queen), loving her father, or him, the divine mother of the king, singer of the good god called all other things, who has been made, borne in, and seated in her bark created by the eternal constructor, royal mother, Maut[emoua.]" These pompous titles apparently only indicate that the queen was the queen-mother, and that the statue was probably executed by her son, Amenoph. The stern-part of the boat is wanting, and it must be considered the representation of a sculptured religious rather than an actual boat. It was found at Luxor, and formed part of a collection of Egyptian antiquities purchased by the Museum of the late Mr. Salt in 1821.¹

¹ Engraved, Library of Entertaining Knowledge, Egyptian Antiquities, vol. ii. pp. 17, 95. The legend of

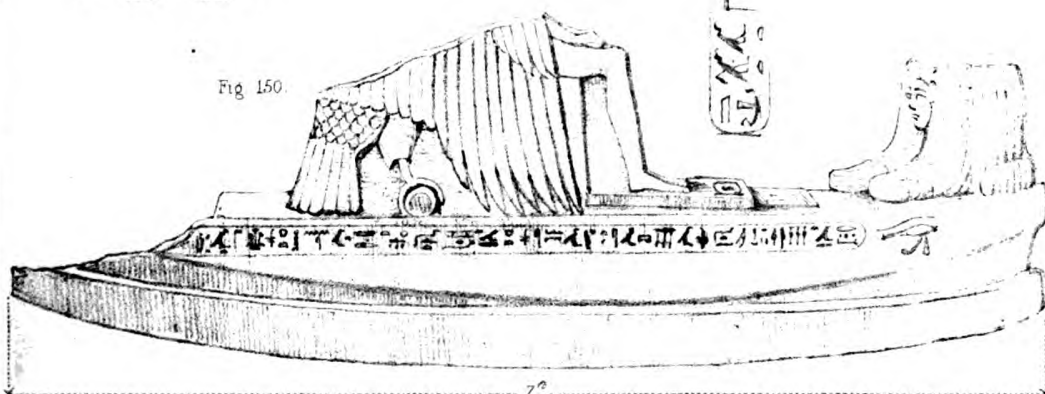
this queen has been given, Leemans, loc. cit. pl. ix. Transactions of the

Royal Society of Literature, vol. i. 1827, pl. v. fig. 14.



Hieroglyphics at D in Plan.

THOTHMES, IV
A Fragment from Karnak sculptured in granite



F. Arundale del.

W A D E R I N A .

AMOUNOPT III. (AMENOPHIS-MEMNON).

THE name and prenomen of the monarch found on the throne of the Colossus of the vocal Memnon,¹ by the united testimony of the Greek writers the Amenophis of the XVIIIth dynasty, the seventh or eighth king of that line, is a fixed point for the reduction of the Tablet of Abydos.² According to the monuments he was the son of Thothmes IV.³ the Thothmosis or Tmosis of the lists, and his queen the Æthiopian lady Mautemoua.⁴ His reign has been placed at thirty-six years ten months, and his ascension to the crown B.C. 1430,⁵ or 1692-1661.⁶ His image was carried among the ancestors of Ramses III. at the Ramseion,⁷ and of Ramses Meiamoun at Medinat Haboo.⁸ He was the founder of the palace-temple at Luxor, and erected the pile of edifices from north to south, with the colossal caryatides of Pasht, sphinxes, colossal figures, and the celebrated statue of the vocal Memnon and its pendant.⁹ His triumphs are found recorded in the Temple of Soleb, in Upper Nubia, on the left bank of the Nile, in the provinces of Sokhot and Elmahas,¹⁰ at Philæ, and at Beghe or Snem.¹¹ Two monolith temples of him are at Tennou or Silsilis, and at Elephantina he built a temple to the local divinity Noum,¹² and traces of his works are found at El-Kab or Eileithyia,¹³ and at El-Tel,¹⁴ and he had continued the excavations in the Tourah quarries.¹⁵ Many statues and amulets of this monarch exist in different European collections.¹⁶ He married a lady named Taia, and two of his children are found on the monuments—the monarch Horus, and a princess Amense.

This monarch appears to have maintained the arms of Egypt in the credit which they had hitherto enjoyed; for as early as Thothmes III. the Egyptian monarchs had recorded their triumphs or extended their empire to Naharaina or Mesopotamia in the north-east, and the Karoëi or Kaloëi, the Coloe of Æthiopia, in the south; and under his reign we first become acquainted with the princes of Kush or Æthiopia, one of whom, Meimos, is represented at Beghe.¹⁷ Of the grand historical monuments of his reign, the seventeen prisoners recorded on the remains of the column at the Amenopheium at Luxor, the twenty-three on the statue at Paris, the forty-three at Soleb, and the twelve at Elephantina, and three others, the last fifty-eight have only been published, and that, unfortunately, without indications of the race to which each prisoner belonged, or the order, probably geographical, in which arranged. Those at Soleb appear to be,—1. Aki-naa; 2. Shroneik; 3. [N]airorouik; 4. Khounesos; 5. Sheoui;

¹ Descr. de l'Egypt. Antiq. II. pl. xxii.

² Cf. Champ. Lett. à M. le Duc de Blacas. Wilkinson, Rosellini, &c. loc. cit.

³ Wilk. Mat. Hier.

⁴ Rosel. Mon. Stor. tom. i. pt. i.

⁵ Ibid. ii.

⁶ Topography of Thebes, p. 511.

⁷ Burt. Exc. pl. ii.

⁸ Wilk. Man. and Cust. Ser. II. pl. lxxvi. 1.

⁹ Rosel. loc. cit.

¹⁰ Caillaud, Voy. à Mer. vol. ii. pl. iv.

¹¹ Rosel. Mon. Stor. t. iii. pt. i. pp. 214-16.

¹² Ibid. loc. cit.

¹³ Ibid. loc. cit.

¹⁴ Transactions of the Royal Society of

Literature, Mr. Perring's Paper, p. 140, pl. iii.

¹⁵ Vyse (Col. Howard), Appendix to Operations carried on at the Pyramids of Gizeh, 8vo. Lond. 1842, vol. iii. tab. iii. p. 97.

¹⁶ Champ. Figeac, loc. cit. p. 316. Rosel. loc. cit. pp. 270, 271.

¹⁷ Rosel. Mon. Stor. tom. iii. p. 214.

6. Naharain (Mesopotamia); 7. Singar (Singar or Senaar in Mesopotamia); 8. Edom (Idumæa?); 9. Mautenpou; 10. Geb? Kot; 11. Sheoui or Heoui (the Taurus?); 12. Pount (Libya); 13. Sthenmaut; 14. Koiah? 15. Aar; 16. . . .; 17. Rakoti; 18. Apt-tena; 19. A . . . srer; 20. Taito; 21. Shepherds of the North? 22. Mnasht-enouin; 23. Tairo-Tairo (Taloeses of Æthiopia); 24. Tourouto; 25. An-thok . . .; 26. Nasht-en . . . r . . . b; 27. Mnashtaka . . .; 28. . . .ounro; 29. Tairo-Senou (Æthiopian race); 30. Tairo Benka (the same); 31. Naik . . . eib; 32. Mnasht-Tourou; 33. Somnasht-enrok; 34. . . . ria; 35. Mnasht-Tairia; 36. Kati . . .; 37. Nin . . .; 38. Shegotenouni; 39. . . .ntgou; 40. Nairo-kaiheb; 41. . . .oursh; 42. Ogn or Aken; 43. Otef (or Otn) ohi.¹ The twelve at Elephantina are much mutilated, and are,—*a* 1. Stounaash; *a* 2. . . .souri; *a* 3. n . . . a; *a* 4. . . .nou . . . r; *a* 5. . . .roteir; *a* 6. . . .rotoush. *b* 1. Shap . . .? *b* 2. Mautkro . . .; *b* 3. Rokal; *b* 4. . . .; *b* 5. . . .; *b* 6. . . .ro. The three others, 1. Ishipiaro; 2. Ragatou; 3. Nebenphaitaoui.² Till copies are published of these names, arranged in the order in which they are found, and indicating whether the prisoners are of the Asiatic or black races, little can be done towards their identification with the known Asiatic or Æthiopian tribes.

The statue, *fig.* 151, is colossal, of a black granite, with large white crystals of feldspar diffused through it, changing at one place to a red syenite. The execution is good, the whole highly polished, and slightly injured, part of the face and beard having been broken. It represents the monarch seated on a throne; on his head is the attire called *claft*, or *nams*, having in front the royal uræus, and gathered into a kind of pigtail behind; on his neck is a collar, and round his loins the *shenti*, or *shten*,³ with a girdle, and an *onkh*, or buckle, on which is inscribed his name and prenomen, with the addition of “*beloved of Sokar.*” Between his legs is the sash. The throne is ornamented at the sides with the usual moulding, and has, in a square compartment, the emblems common to them all, and expressing “*ruling over the upper and lower world.*” At each side of his legs, and in front of the throne, is a perpendicular line of hieroglyphics; these are mere repetitions of one another, and express the titles of the king, “*the gracious god,*⁴ *lord of dilated heart,*⁵ *lord of the two worlds,*⁶ *the sun, the lord of truth*⁷ (Re-neb-en-mei),⁸ *the son of the sun,*⁹ *Amounopt, ruler of Gom-mei,*¹⁰ *beloved of Amoun-ra,*¹¹ *giver of life.*”¹² At the back of the throne, and in two perpendicular lines, are also the names and titles of the king recited at fuller length: these commence with the line on the right hand, and express, “*the Hor, lord of the upper and lower world,*¹³ *the living sun,*¹⁴ *the victorious bull crowned with truth,*¹⁵ *the king,*¹⁶ *strong with his crowns,*¹⁷ *in the abode of Amoun,*¹⁸ *the king,*¹⁹ *lord of the two worlds,*²⁰ *the sun,*²¹ *the lord of truth,*²² *beloved of Amoun-ra,*²³ *resident in the abode of the sun,*²⁴ *the lord of truth,*²⁵ *the giver of life.*”²⁶ The other line contains a similar set of titles, as, “*the lord of the upper and lower country,*²⁷ *establisher of stone edifices,*²⁸ *the tranquilliser of worlds,*²⁹ *making celebrated*³⁰ *or crowning the abode of Amoun*³¹ *with his rule,*³² *for ever,*³³ *the son of the sun,*³⁴ *loving him,*³⁵ *Amounopt, ruler of Gom-mei,*³⁶ *lord of assemblies,*³⁷ *crowned in the land of the solar eye (Egypt), like the sun.*”³⁸ The entire height of

¹ Wilk. Mat. Hier. Supp. to, pl. viii.

² Ibid. pl. viii.

³ This word is apparently the Greek

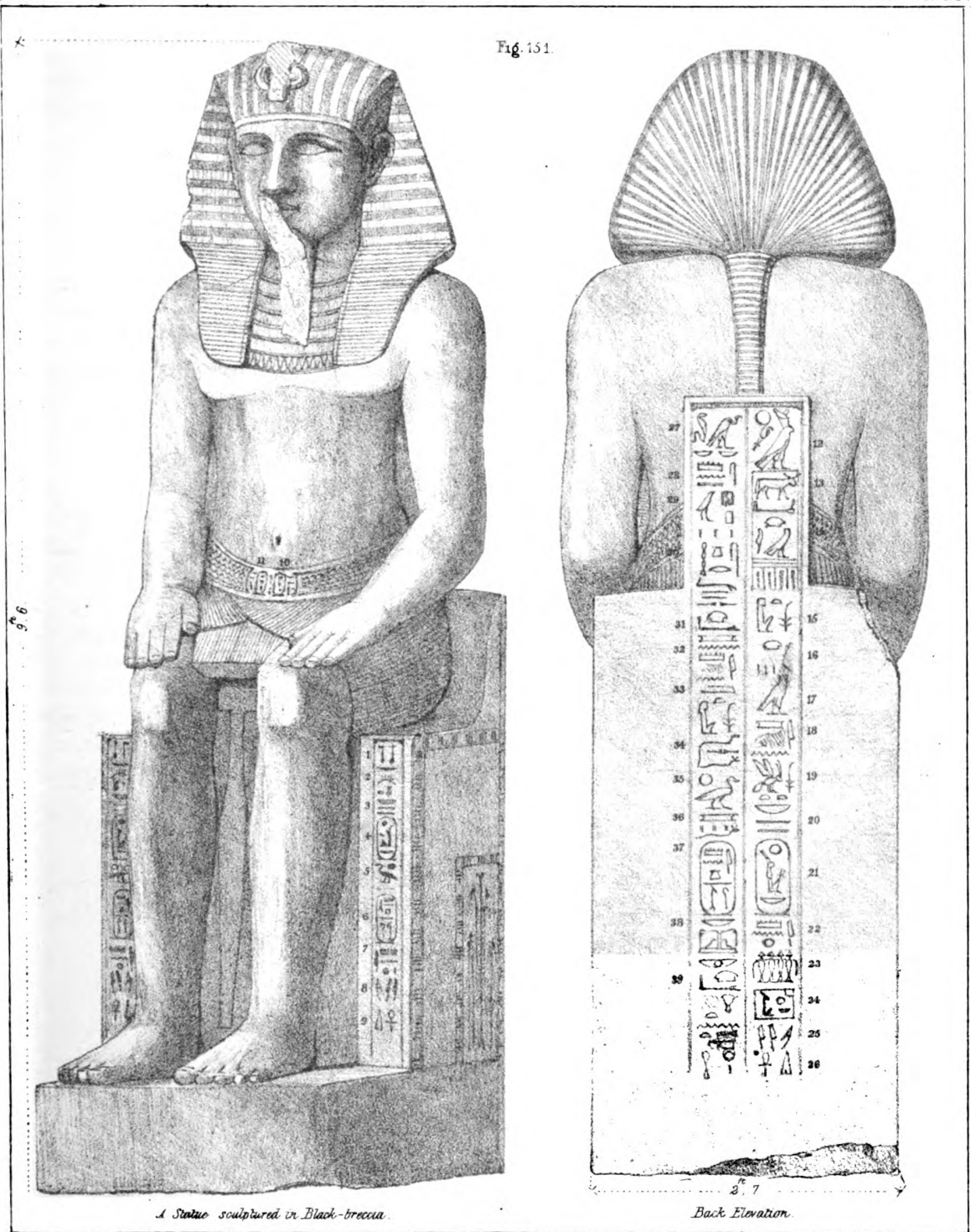
sindeon; the latter word means a tunic. Cf. Peyron. Lex. Ling. Copt.

⁴ These references (from ⁴ to ³⁸) refer to

corresponding ones over the groups interpreted in the Plate.



Fig. 151.



A Statue sculptured in Black-breccia.

Back Elevation.

F. Arundale, del.

AMENOPH, III. (MEMNON.)

the colossus, including the base, is nine feet six inches;¹ the height of the statue itself about eight feet six inches; the feet are rather large: but are they not so in all the works of the Egyptian school—the result, probably, of intermingling with the negro races, among whom the foot is always larger? This statue was dug up by Belzoni,² at the place of the sekos and Cella, behind the colossi of the vocal Memnon, which it much resembles. These two statues, which faced the east in a direct line with the Temple of Luxor, appear to have been connected with that building by a court, or dromos, with smaller statues, colossi, and sphinxes, besides magnificent columns. It is evident that this statue, which is stated to belong to the abode of Amenophis III. in Thebes, must have been connected with the famous temple-palaces of the same king at Luxor. It is vigorously executed, and exhibits all the grandeur of style and firm outline, with the highly polished but not florid finish, which characterised the arts of Egypt under the XVIIIth dynasty. The peculiar attire of the head commenced about this period, the earlier kings having their hair plaited in a different style, divided in the centre of the forehead, or gathered into a wig behind. It is highly probable that it was formerly enriched with colours, which are to be distinctly traced on the granite statues of a later reign; but it may be observed, that the employment of black granite under this reign for the statues of the king, then of the goddess Pasht, was either owing to the discovery of new quarries, and might, perhaps, have been allied with the Æthiopian complexion of the monarch, which gave a preference for this material. There is in the collection of the Museum a colossal statue, broken in two, the pendant of the present, and with its features much more complete, thus restoring the one under discussion. The part of the waist and loins is wanting, so that no certainty can be arrived at from the name, which would have appeared on the belt, and the sides of the throne are plain. The features, however, are decidedly those of Amenophis III., the nose slightly turned up, and the workmanship exactly similar. It is also more than probable, from the acknowledged iconography of the Pharaohs, that the two heads in the collection, marked 6 and 7, and made of a sandstone breccia, are of the same monarch.

¹ This statue has been engraved in outline, Library of Entertaining Knowledge, Brit. Mus. Eg. Ant. vol. i. p. 277, and illustrated from pp. 275–280; also, Transactions of the Royal

Society of Literature, vol. i. pl. ii. fig. 4, p. 208 *et seq.*

² Narrative of Operations and Recent Discoveries in Egypt and Nubia,

4to. Lond. 1820, p. 291. His observations about material are incorrect. The Dutch metal he talks of are the mere particles of mica.

H A R - E M - H B A I (H O R U S).

THE son and successor of Amenophis III. and his wife Taia, assumed, on his elevation to the crown, the prenomen of "*the sun, the distributor of rites, (?) approved of the sun,*"¹ and his name Har-em-hbai, that is, "*Horus in his festival, beloved of Amoun.*"² His standard at Karnak is, "*the victorious bull, overthrowing the fallen.*"³ His reign, of thirty-six years five months, is placed B.C. 1661-1625. In the lists of Manetho he is simply styled Horus,⁴ the rest being an adjunct of the name of the god. His monuments are found as high as Gebel Addeh,⁵ in Nubia, where he had caused a speos to be excavated to Thoth, Anucis, Re, and Noum; and in the quarries of Tennou, or Silsilis, he is represented taken under the protection of Noum and female deities;⁶ while in other scenes he is represented there celebrating festivals in honour of his conquest of Kush, or Æthiopia. He continued the palaces at Luxor, and built the portico, of two kinds of gigantic columns, which unite the two large courts of that edifice.⁷ The criosphinxes, which formed the dromos in front of the four propyla of the spot called the Ruins of the South, at Karnak, are inscribed with legends relative to him.⁸ The fourth pylon, and the gate of large granite slabs, were also erected in his reign; and amidst the historical conquests here are mentioned that of the *Berber*,⁹ or people of Barbaria in Æthiopia. He also embellished and restored the Temple of Amoun-ra, in the valley of El-Assassif, at Thebes.¹⁰ Sir Gardner Wilkinson makes him Achencheres or Chebres, the queen Maut-hem or Tmau-hem, (?) the Tmau-mot of Rosellini, his wife, and the latter his daughter.¹¹

Fig. 152 is of black granite, and represents the king taken under the protection of Khem, or Amoun-ra. The figures are in a very salient bas-relief, and were probably placed at the bottom of the adytum or sanctuary of a small temple. The divinity stands erect, holding his right hand elevated to grasp the whip, and his left has been placed in his garment. The deity was ithyphallic, and probably decorated and completed in some other material. The king stands at the right side of the figure, and places his left hand on the axilla of the divinity. The other hand is pendent, and holds a roll. Immediately between them is a perpendicular line of hieroglyphics, commencing, "[*the speech of Amoun-ra, the husband of his mother.*] *We give thee [the throne of] Seb, [the years of] Athom. His son, loving him, the lord of the upper and lower world, the sun, the distributor of rites, (?) approved of the sun, the ruler of truth, the son of the sun, Har-em-hbai, beloved of Amoun, beloved of Khem, who rejoices in his plumes.*" On the plinth before the statue is inscribed, "*beloved of Amoun-ra Khem, the husband of his*

¹ Champ. Prem. Lett. à M. le Duc. de Blacas, p. 84. Rosel. Mon. Stor. t. i. parte i. p. viii. n. 108, n. p. 241.

² Ibid. Wilkinson, Top. of Thebes, pl. i. cvii. n. c. d. Amounem.

³ Trans. Roy. Soc. Lit. vol. i. Second Series, pl. iii. p. 92.

⁴ He is the eighth king of Eusebius, and the ninth of Africanus. Cf. Rosel. loc. cit. pp. 46, 47.

⁵ Rosel. Mon. Stor. t. iii. parte i. pp. 271-275.

⁶ Ibid. pp. 275-277.

⁷ Ibid. pp. 287-290.

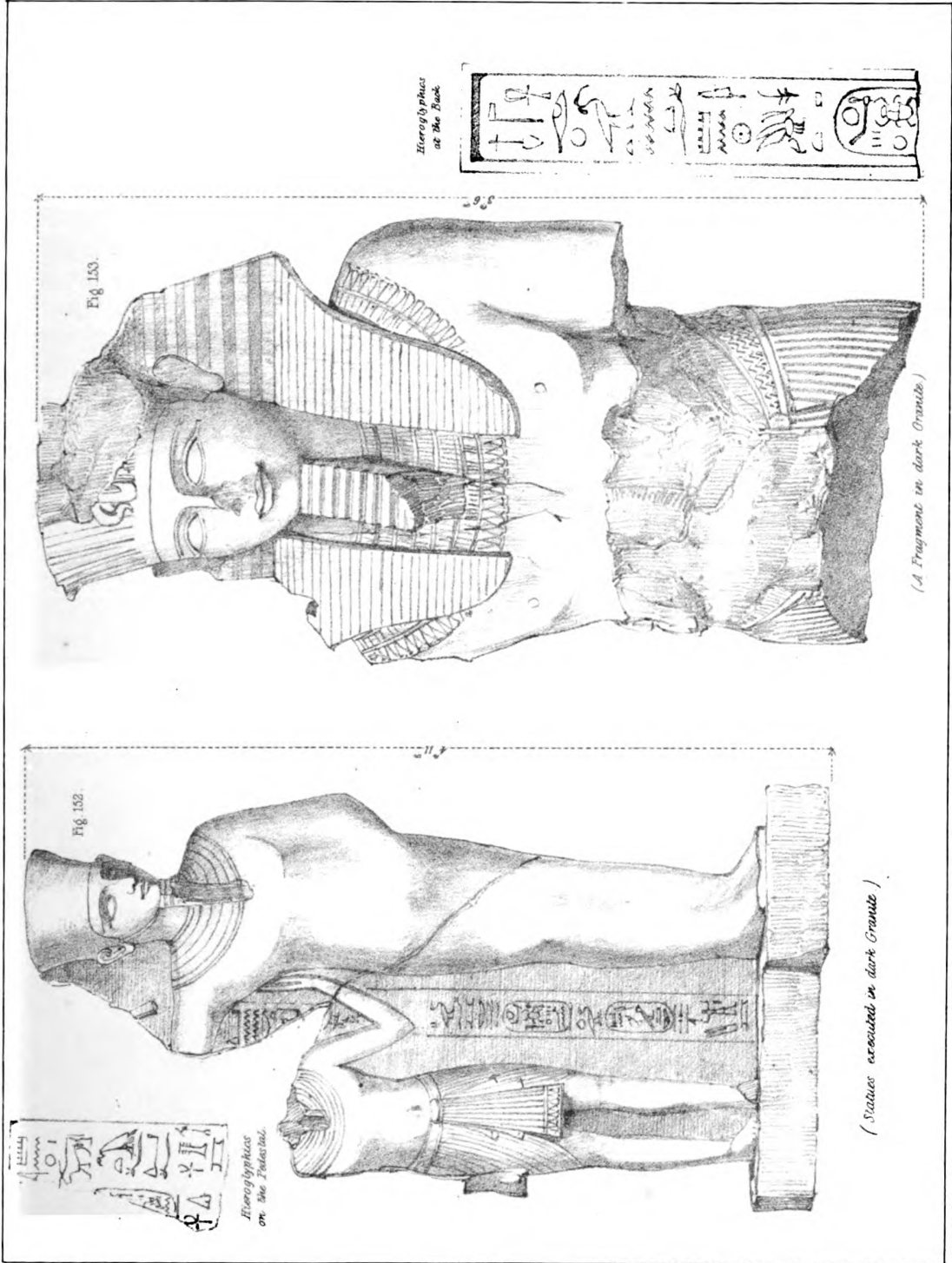
⁸ Rosel. Cf. Descr. de l'Eg.

⁹ Ibid. p. 289.

¹⁰ Champ. Fig. l'Univers. Egypte, 8vo. Par. 1839, p. 320.

¹¹ Ibid. p. 290. Cf. Id. t. i. p. 242, et seq.





H O R U S .

mother, who gives life, stability, and power;" and the remainder of the cartouche of the king. The group is rather fractured, but upon the whole executed with great vigour. There is another group in the collection at Turin, much resembling the present. It represents the deity Amoun-ra seated upon a throne, with the monarch standing beside him, placing his hand on his shoulders, and has on it the prenomen and name of the king.¹ A statue of the monarch, of smaller proportions, without its head. The names and titles of the king are only read upon this group.²

Fig. 153, a fragment, representing the king standing, and, probably, holding an altar of libations. He has worn the claf on his head, which is rather mutilated, and the *shten*, or *shenti*, round the loins. On the plinth behind is inscribed a perpendicular line of hieroglyphics: "*the living gracious god making illustrations [purifications] to his father Amoun-ra, the king of the upper and lower worlds, the sun, the distributor of worlds, approved of the sun*" This statue is well executed, although much mutilated. It is in a granite nearly resembling the preceding, and preserves all the important marks of the features of the king—the peculiar depression in the cheeks, about the eyes.

¹ Cf. Champ. Fig. Univers. Egypte, p. 320, pl. lxxxv.

² Engraved, Transactions of the Royal Society of Literature, vol. i. 4to. 1827, pl. v. fig. 12.

SETHEI MENEPHTAH I.

THE son and successor of Ramses I. assumed the prenomen of "*the sun, the establisher of justice.*" His name is Sethei Mei-en-Phtah, or "*beloved of Phtha,*" and Sethei Mai-en-Amoun, or "*Sethei beloved of Amoun,*"¹ and he has been hitherto called by hieroglyphical writers, Nubte-i, or Borei-Meneptah, or Menephtah I. His actual name is, however, apparently, that of Sethei,² and the latter term, Menephtah, forms his appellative. The figure of Seth, in many inscriptions, has been chiselled out, or replaced, by a subsequent conversion, to that of Osiris, making it Ousrei-Meneptah, in which some have imagined an assimilation to the word Osymandyas of the Greek writers. It is not certain whom he represented in the Greek lists. Sir Gardner Wilkinson would have him to be the Armais, or even Busiris, while Rosellini supposes him to be represented by the two Akencheres, whose reigns of twenty-four years, or twelve years each, he considers to be chimerical.

The furthest point to which the monuments of Menephtah I. extend is to Amada, in Nubia, where he restored the temple, and a small monolithic naos of him is found in the quarries of Silsilis. At Thebes, the ruins of the western bank, known by the name of the Palaces of Gournah, may be considered a complete Setheion or Menephtheion; but the term Memnonium, applied by the Greek writers to these buildings, is a perfect misapplication, in all senses, of the term. He also decorated the Thothmoseion of Thothmes III. at Medinat Haboo. On the opposite bank of the river, at Luxor, memorials of him are found upon some columns of the great portico attributed to Horus, while the great hypostyle hall of Karnak owes its foundation to this monarch, and the principal historical monuments of his reign are those which decorated its external walls. These are divided into five principal portions, and represent the conquest of the Roten-nou, the Lemenen or Romenen, the supposed people of Ludim and Libanus, and the capture of the fortress of Kebainana, in the land of . . . hanim. In another he attacks, in the first year of his reign, according to the inscription, "*the Shosou (or Shepherds), who are in the citadel of Pairou or Pelou (Pelusium), in the direction of Kanana or Canaan.*" The people of Sharô, probably the people of Syria or Assyria, or Syrians of Palæstine, also suffer the effect of his arms; and his triumphal return to the frontiers of the Pelusiæ branch of the Nile, and arrival at the fortress of Perou or Pelusium, are also represented. He is also termed the conqueror of the Shepherds of the East; he gains possession of the fortress of Edom, in the land of Omar or Amar, perhaps Idumæa and the Amorites, and vanquishes the Tohen, Tahno or Ten-hno, one of the Japhetic races, and, apparently, the most northern people with whom the

¹ Cf. Rosel. Mon. Stor. tom. i. Tav. ix. p. 110; Wilk. Mat. Hier. and Top. of Thebes, pl. i. c. viii.; Champ. Gr. Eg. p. 145; Leemans, loc. cit. xiv. 148-59; Burt. Exc. Hier. pl. xxxvii.

² This divinity, with squared ears and

peculiar head, is Seth, as the northern god of the Shot, and Noub, as the divinity of the Nubians. He is called in an inscription, Seth, the son of Netpe, the great Apoph (?), loving the sun (Mon. Port. Leg. Roy. XVI. d), and the great god,

king on high, lord of victory. Ibid. c. The commencing group, Sou[t] for Seth, Leemans reads "him" (!) His identity with Sethos was first proposed by Lenormant, Cours de Hist. An. p. 320, n. 1.

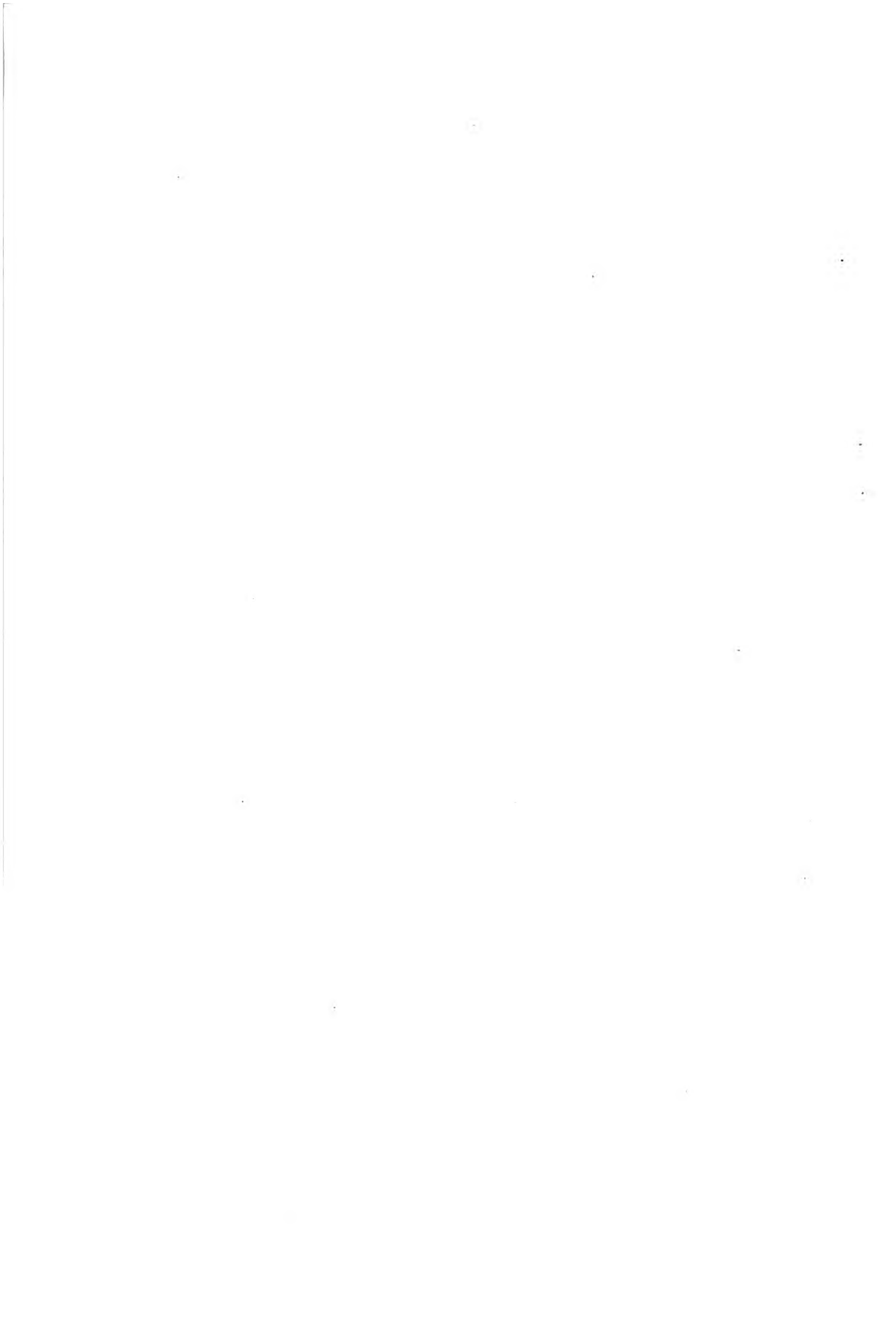
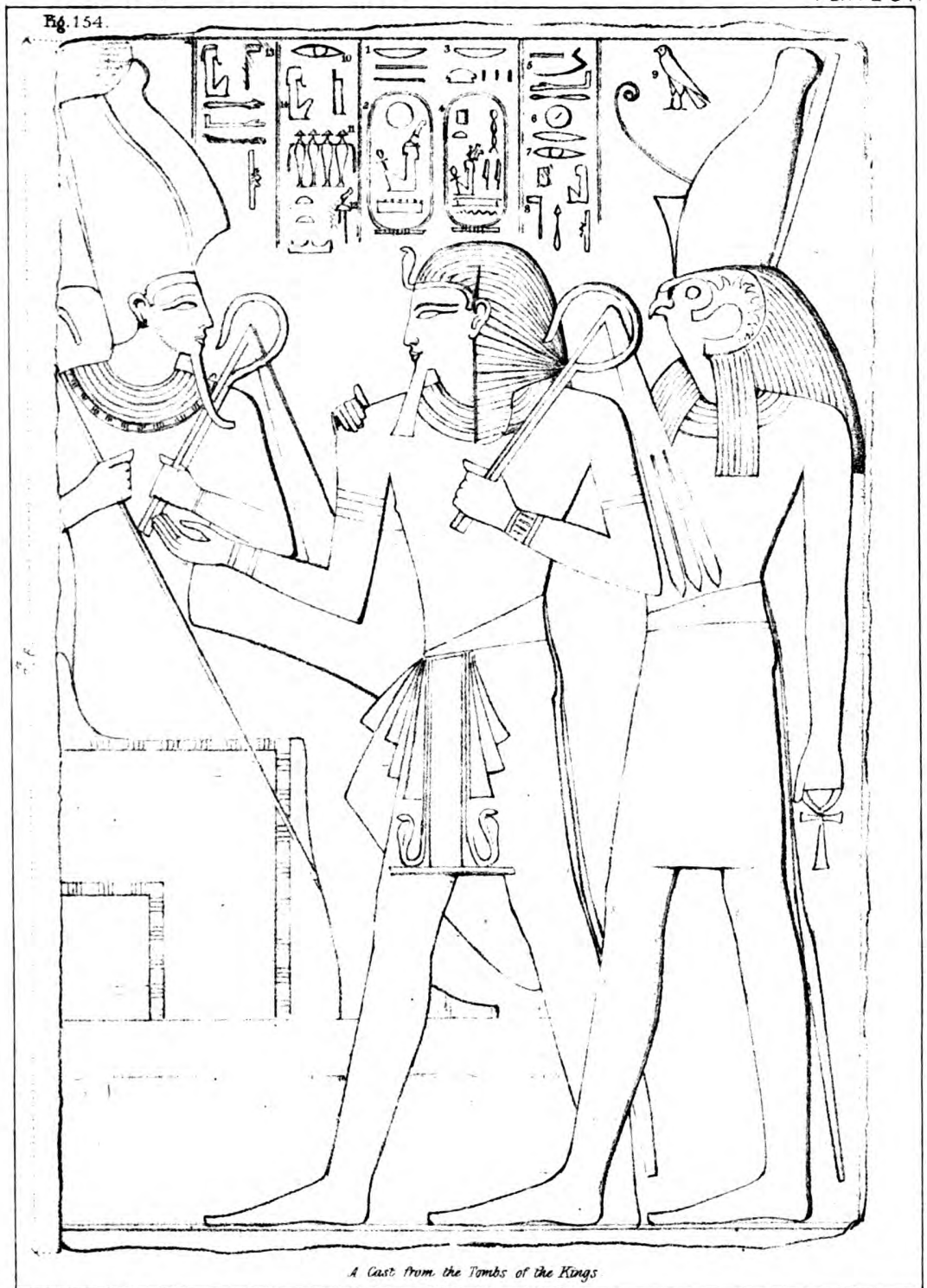


Fig. 154.



A Cast from the Tombs of the Kings

F. Arundair, del^r

M E N E P H T H A , I .

Egyptians were acquainted. The people of Shto, Shot, or Khout, the supposed Scythians or Scytho-Bactrians of Champollion, but, perhaps, the Cuthæans of Babylon, also fall under his arms, and from them he derived immense spoils. Besides the destruction of the Syrian Shepherds, he is stated to have extended the confines of the empire to the great waters of Naharaina or Mesopotamia, and on the other frontier to have prostrated the people of Phit or Libya, and the Nubians. In one grand scene this monarch is represented bringing forty-two conquered nations and tribes: these are of the enemies or neighbours on the southern confines of Egypt,—the people of Kush¹ or Ethiopia; the Atro, Atlo, or Adelo,² perhaps the Adulitæ; the Aro-shoki,³ the Amor-kraka,⁴ the . . . ouka,⁵ the Sroni, Slonei, or Sileni,⁶ the Baro-baro (the remaining shore of the Red Sea below Meroe was called Barbaria, a name still preserved in the Berbers and Barabras, and perhaps the origin of the Greek Barbari⁷); the Tik-roou, Tikror, or Dakrur, a tribe still called by the Arabs Dakruri, and not improbably the Abyssinian district of Tigre, in which is Axum, or the Axumites, a name preserved by some of the Roman geographers;⁸ the Iri-em-to, Ili-em-to, or Bal-em-to, probably the Blemmyes;⁹ the Kharouses¹⁰ or Kuroses; the Erk or Arok, perhaps Erchoas on the Nile;¹¹ and the Touro-Rou, a nation of which there were several tribes, terminate the African races to the south over which the arm of the king had progressed, consisting, according to Rosellini, of people beyond Meroe, the representatives of those at present inhabiting Kurdofan, Darfur, and Abyssinia: but the conquests of the king had been no less signal in Central Asia.

There is great difficulty in deciding the names of many of the nations on the north, which is by signs not of common interchangeable phonetic value, but of special ones. Where Rosellini would read *Javan*, or the Greek races, we see only *all the northern countries*;¹² and his readings of [K]at or Kot, Kom and Pom, appear to us unsupported by the philological readings. Rosellini would refer the names of these last races to his supposed Javan or Japhetics; and after them follow the Moone-en-mihi (?) or Shepherds of the North; the Shto or Shot, or Khout, the supposed Cuthæans or Scythi, or Indo-Scythic tribes, Naharaina or Mesopotamia, the Upper Rotn-nou or Ludim, and Lower Rotn-nou; Singara, perhaps the Mesopotamian Singara or Senaar; Ounou, an island; . . . pou, Phaibash, [Kana]na or Canaan, the Asi, Mennous, perhaps Minni, Aou, Baal-nou or Bai-li-nou, perhaps the Balanæa on the Syrian coast, close to the Orontes; the A r, an imperfect name, and another people, called the An-nou; the Shos-sou, probably a Phœnician Shepherd race; the Erteu, or Ilteu, or Iritou, the people of Pount, perhaps the Libyans; Nahash, Am-mas, Mensaou, Tashouh, Nouahou, Magoth, Touhour, Douhour or Dohol, Aægom, Mout or Moud Madoui, the Midianites (?), Outoulot or Golot, Sethbou, Pigot-Athom. The majority of these names are not easily

¹ Rosel. Mon. Stor. tom. iii. parte i. p. 420, pl. lxi. 2.

² Ibid. 3. ³ Ibid. 4.

⁴ Ibid. 5. There is a place in Nubia called Aim Amoor, where there is a temple. See Caillaud, vol. ii. pl. xlii. Rosellini reads Em-ro-baroka. Ibid. p. 420.

⁵ Ibid. 6. The phonetic value of the bird's foot, which commences this

name, Rosellini (loc. cit. p. 421) conjectures to be K, but adduces no proof.

⁶ Rosel. 7. Pliny places a people called Sileni on the Indus; but India and Æthiopia were often nearly synonymous.

⁷ Ibid. 8, p. 421. See Cellarius, tom. ii. Æthiopia. This name may be translated "sparkling mouths."

⁸ Rosel. 9.

⁹ Ibid. 10. The eye in this name may be read either *iri* or *Bal*; words, after all, mere dialectical variations of each other. Cf. Met. I. c. iv. and ix.

¹⁰ Ibid. 11. ¹¹ Ibid. 12.

¹² For this and the following names, see Rosel. 15 to 42 inclusive.

reconciled with those that have come down to us. Sixteen more Asiatic prisoners occur in the same scene; the names of ten of these have been erased, two others are imperfect, and those of three others have been altered. The perfect names are,—Taihor, or Athor, Aturia, place of waters; Bashten or Bouten, according to the alteration, Asenim; Aba or Aniba, and Shemosht or Kemokht. Of these names, that of Bashten, which occurs in other inscriptions, resembles, at the same time, Basan or Bactria. The other races are difficult to identify.

The principal other monuments of his reign are some sculptures on the rocks in the Philæ road, the temple of Pasht or Bubastis, the Speos Artemidos at the present Establ Antar, in the Heptanomide and the magnificent tomb he excavated for himself in the Biban-el-Melook, or Valley of the Kings, called Belzoni's Tomb, from its rediscovery by Belzoni.

The cast, *fig.* 154, made under the direction of Mr. Hay by Mr. Bonomi, is taken from the side of the passage of Belzoni's Tomb—the tomb of Sethei Ousrei-Mai-en-phtah. It represents the king wearing a cleft, or usual attire, with uræus and beard, and garment round the loins, with the pharaonic apron, with armlets and bracelets, holding in his left hand a crook and whip, introduced by Hor or Horus⁹ into the presence of Osiris. The hieroglyphics here express his titles, “*the lord of the two worlds,*¹ *the sun establishing truth,*² *the lord of diadems,*³ *Ousrei-Maienphtah,*⁴ *truth speaking*⁵ *to*⁶ *Ousr*⁷ (Osiris), *the great god.*⁸ The god Horus, who is hawk-headed, wearing the pschent, familiarly places his right hand upon his shoulder, and holds in his left the symbol of life. Before the king is Ousr or Osiris, wearing the *otf*, or cap, with two ostrich feathers, emblematic of truth, mummied, and seated upon a throne, holding in his left hand a crook and whip, and in his right a long crook. Before Osiris are his names and titles, “*Ousr*¹⁰ (Osiris), *pethempamentes*¹¹ or *attached*¹² *to the west, great god.*”¹³ There is considerable elegance and excellence of execution in the present slab, and the scene represented is apparently only an abridgement of the future judgment of the dead before Osiris in the hypostyle hall of the two Truths, when the deceased uttered the negative confession of forty-two sins which he had not committed before the forty-two demons of the dead. In the present scene, Hor, the son of Osiris, one of the guardians of the balance, and the psychopompic, or soul-leading god, has taken the monarch under his especial protection.

⁹ These references (from ⁹ to ¹³) refer to corresponding ones over the groups interpreted in the Plate.

RAMOS II. (RAMESES-ARMAIS OR ARMESSSES).

THE fifty-first and fifty-second names of the Tablet of Abydos are of a monarch whose prenomen was "*the sun, the director of truth*," and his name Ramos, "*beloved of Amoun*." This name is identical with that repeated in the lower line, and the prenomen of the upper line is only distinguished from that of the lower by the omission of "*approved of the sun*." As this first name has been supposed by Sir Gardner Wilkinson¹ and Col. Felix to be identical with the second, and by MM. Champollion² and Rosellini³ to be distinct, it will be necessary to state the argument as it stands. M. Rosellini gives three considerations for supposing the addition of "*approved of the sun*" a mere variation of the title of the same monarch. 1. The two prenomens being found upon the belt of the fallen Colossus of Metrahenny. 2. Their being found on the pronaos of Beit-oualli. 3. Both existing in the same tomb at the Biban-el-Melook. To these considerations I would add—(4) that the addition of "*approved of the sun*" is found in the cartouche of Thothmos-Mœris,⁴ on the obelisk at the Atmeidan in Constantinople, in certain cartouches of Amounophth I.;⁵ (5) the absence of Ramses II. at the Memnonium,⁶ and in the procession of Medinat Haboo,⁷ (6) and in Ramses III. tracing his succession from Sethos Meinephthah I. and Ramses I.;⁸ (7) the possibility that the first might be a prenomen of the king in the early or latter part of his reign, and the other, attributed to Ramses III., assumed by the second monarch at a later period; (8) the improbability that two brothers should have both carried on the same wars, (9) and the difference of the wives and children being capable of being explained, on the supposition of a second marriage;⁹ (10) the fact that, in the lateral inscription of the Tablet of Abydos, the kings state to Ramses II. that they lift up their hands to receive his offerings, while in the Tablet these very offerings are stated to be made by Ramses III.

On the other hand it is urged that at the Palace of Gournah, which was finished by the third Ramses, (1) the two Ramses stand before the figure of their father, Sethos Meinephthah I., from which M. Rosellini would infer, that Ramses II. having first succeeded to the throne, he died early, and his sons having also died, his brother, Ramses III., came to the crown, and retained the title of the family, but, to avoid confusion, assumed the epithet "*approved of the sun*" in his prenomen,¹⁰ as a subsequent monarch did that of Meiamoun, to distinguish him from his brother; (2) that the two names¹¹ on the Metrahenny Colossus are to be explained on the supposition of the son of the second Ramses being a minor, that the third cut them both upon it; but why not more simply that the Colossus commenced by the one was appropriated

¹ Mat. Hier. Topography of Thebes, p. 56.

² Lettr. Ecrites, xviii.

³ Mon. Stor. Ser. I. tom. i. pp. 252-65.

⁴ The best published copy at present is that of Niebuhr. Another, brought to England by Mr. Cory, with a paper on it by myself, is in the

course of publication by the Royal Society of Literature.

⁵ Leemans, lcc. cit.; also in Sethos I. ibid. 159.

⁶ Burton, Exc. Hier. pl. ii.

⁷ Ibid.

⁸ Ibid. pl. xvii. 1.

⁹ Thus the son Shaa-em-kemi at Kalabshé might be the same as the

fourth son of Ramses III. The king *might* have been attended by his first and fourth sons.

¹⁰ Mon. Stor. part i. tom. i. pp. 256-59.

¹¹ I think I detect on the Museum casts, from Beit-oualli, that the prenomen with Sotp-en-re is attempted to be cut over that without it. This is in the large cartouche behind the king.

to himself by his successor? (3) that the tomb of the Biban-el-Melook was commenced by Ramses II., partly continued by Ramses III., and then finally abandoned; (4) that the omission of Ramses II. at the Memnonium and Medinat Haboo was owing to the statues there figured and carried, being the actual dynastic succession by generations from father to son, and Ramses III. succeeding in right of his father, Sethei I., and not of his brother, Ramses II.;¹ (5) that as to the fact of the lower part of the prenominal cartouche, and the title of "*approved of the sun*" being a mere addition at a subsequent period, M. Rosellini asserts that he has collected dates of the years of the reign of the prenominal of the third Ramses, from the second to the sixty-second year; and it may be distinctly stated, that the addition of Meiamoun to the cartouche forms the prenominal of Ramses IV., and of the same Meiamoun to the prenominal of Amounophth III. that of Ramses VI., the king named in the lists of Manetho, apparently from the identity of the prenominal *Amenephtes*.

The obelisk² removed from Luxor has the central lines, which on these monuments were always the original ones, on three sides, recording the names and titles of Ramses II., while the lateral lines on the same sides, and all the lines on the fourth side, and the name on the base of the obelisk, are in honour of Ramses III.; clearly proving that this monument was commenced by one monarch, left unfinished, completed and set up by his successor.

M. Rosellini also insists upon the fact of the difference of the portraits of the two monarchs, and the different names of their wives and children. Such are the difficulties which envelope the evidence of the monuments on the question! And now for Ramses II.

He added considerably to the Setheium, or palace of Sethei I., in the Gournah quarter of Thebes. The small walls to the right and left of the principal gate of the hypostyle hall are covered with bas-reliefs, representing him adoring the Theban triad, or kneeling before Amoun and his father.³ The young monarch, presented by the goddess Maut, and Khons, kneels before Amoun, who accords him the periods of the panegyries, and is at other times mythically nourished by the milk of Maut. It would also appear, from the occurrence of his name upon the abaci and bases of the columns, that he completed the decoration of this part of the Setheium, of which the architraves had been commenced by his father, and the magnificent obelisks at Luxor were hewn out of the quarries, and with the inscriptions nearly finished by him; they were finally erected by his successor. In his fourth regnal year he executed a small chapel at *Tennou*, or Silsilis, dedicated to the god Hapi-moou, or the Nile, to Amoun, Maut, Khons, Re, and Phtah.⁴ The temple of Beit-e'-wellee, or Beit-oualli, near Kalabshé, in Nubia, is the most important historical document of his reign, and was destined to record the extent of his conquests, for the sovereigns of Egypt sculptured their victories over the white races of Central Asia amidst their black vassals of Æthiopia. This edifice, situated near Kalabshé, the ancient Talmis, consists of a speos, or small rock-excavated temple, entered by a vestibule now hypæthral, but which may formerly have been covered. On the walls of this vestibule are depicted, in basso and cavo-relievo, the battles and conquests of the king. These form the subject of the present plate, and were cast in plaster by Mr. Bonomi, under the charge

¹ Champ. Fig. l'Univers Egypte, 8vo. Paris, 1839, p. 329.

² Ibid. Fig. loc. cit. p. 81.

³ Rosel. Mon. Stor. t. iii. parte i. pp. 31-44.

⁴ Rosel. Mon. T. part i. tom. v. p. 1, et seq.

and at the expense of Mr. Hay, and subsequently restored in colours by the former gentleman at the Museum from memoranda made by himself, and comparison with other monuments. From this entrance you pass into a square pronaos, or sanctuary, by means of three doors. On the sides of the gate of the sanctuary are Isis and Nephthys,¹ each suckling the monarch, considered as Hor, the son of Osiris and Isis, the third personage of the Abydos triad. Upon the two walls to the right and left of the smaller lateral gate he is depicted smiting two individuals, personifications of the enemies of Egypt on the Southern and Northern frontiers. Upon the right wall the monarch, with his head in the cleft, and shenti round the loins, and his head protected by the uræated disk of the god Hat, or Har of Hat, the celestial sun, grasps in his left hand a bow, and the hair of a clothed negro, emblem of Cush or Æthiopia, whom he is on the point of killing with the battle-axe in his right. The accompanying inscription calls him "*the transfixer of the Nine Bows, the people of Phut or Libya, and the darter at Kush or Æthiopia.*" The king upon the left wall is represented in a similar attitude, vanquishing the Tahon, a people of the Rot-en or Lod-en, the supposed Ludim or Asiatics.² Casts from these sculptures were not made by Mr. Bonomi, and those acquired by the Museum are only of the sides of the vestibule. Considered in respect to art, they are not equal to the monuments of the earlier dynasties, neither as regards purity of style nor elegance and finish of execution, but they are, to a great extent, untrammelled by the conventional rules which regulated the religious scenes. Many of the attitudes are bold and vigorous, and the story is distinctly told,—the great object of early art, which does not regard so much the care of a minute detail as the telling of the story to the mind's eye.

Following the analogy of Egyptian subjects, it is necessary to consider the scene nearest to the entrance, the first in rank and position, and, indeed, the conquests over the Æthiopians or negroes must have preceded the tribute offered by the vanquished.³ The first object that met the eye of the spectator was, consequently, the village or town of Æthiopia, in which a female is represented preparing a repast; she kneels down, and stirs a small low caldron.⁴ Behind her is a large tree, of the musacea species, in which is mounted a small green monkey (cercopithecus). At the base of the tree is a hut or wigwam, before which stand two children and a female, who look on in alarm upon the scene opening to their view. A wounded negro or Ethiopian, probably the father of the family, no longer able to stand alone owing to his wounds, is supported by two of his companions, and led through a similar grove of trees, so retired as to be frequented by a kind of small green monkey. Behind him, in full rout, rushes the Æthiopian army; they are all similarly dressed, in panthers' skins round the loins, and hold clubs and large bows. Some rush hastily to the village, while others turn round⁵ and regard in alarm the hot pursuit of the victor; a few are inverted, and some lie killed under the chariot. The Ægyptian king is in a chariot of two horses, the whole of gigantic proportions, and he wears on his head the *torsh*, or royal helmet, entwined with an uræus. The upper part of his form is

¹ Rosel. Mon. Stor. No. lxii. 4, 5, Teste part ii. pp. 6-13.

² Ibid. loc. cit.

³ Ibid. loc. cit. pp. 31-44, and Sir Gardner Wilkinson, Top. of Thebes, p. 482, commence with the other scene.

⁴ Supposed by some to be cooking a fish, which would of course identify these people with the Ichthyophagi.

⁵ Many of the defective places, according to Mr. Bonomi, in this part are owing to the unequal surface of the

rock, which was planed, filled with stucco, and smoothed; the stucco has fallen off, and the hatched surface to receive it is left exposed. Cf. Rosel. Tav. M. R. lxxiv. and lxxv. Teste, t. iii. p. ii. pp. 40, 44.

decorated with a collar, and the body of a vulture or hawk from his loins. He stands erect and alone, in the act of discharging an arrow from a bow. At the sides of his chariot are his bow-case and a kind of quiver, in which are three javelins, with pendent double strings at the end. The reins from his two chargers, which are richly caparisoned, pass round his waist. The trappings of the horses are gorgeous: their heads are decorated with a diadem, from which rise tall stained plumes; round their necks and bodies are skins, and on their shoulders a collar; upon this collar is a globular counterpoise, to which the bearing reins are attached. The collar, which is saddle-shaped, is attached by a girth round the chest, and the reins pass through holes at the sides of the collar, forming an obtuse angle at the ring, giving more power on the mouth to check the animal in its career than the present system. There is a large loose belly-band pendent from the same rings. The horses are attached by a pole to the chariot. Before the king are his name and prenomen,—“*the sun, the director Truth, Rameses, beloved of Amoun.*” The vertical lines of hieroglyphics before the monarch are much mutilated, and only a name and word remains here and there, as “*frontiers we approach enlighten like Bor.*” Immediately behind the monarch are two chariots, in each of which is one of his sons; they are accompanied by charioteers. The princes wear their hair pendent in a mass upon the left side, and have slung behind their back the flabellum, or feather-sceptre, by a sash passing over their right shoulder. There is some difference in the attitude of the two chariots. The eldest son holds no weapon, and his charioteer looks to him as if asking for orders. The second son holds in his left hand the bow, and seems intent upon urging on the horses. In the first or upper divisions, for the chariots stand above one another, are nine vertical lines of hieroglyphics. These are, “*the speech of the bearer of the feather-standard, at the left hand of the king, the chief royal son (prince) of his race, loving him, Amounhe-ement-emshboi¹ (?) not the heaven we behold the sun of the South—also rejoice thy heart with delight in smiting his blasphemers, he gives, to direct his force over the Nine Bows [Libyans].*”

In the lower compartment is a single horizontal line: these contain the titles of the second son of the king,—“*the royal son of his race, loving him, the blood of the gods, or divine blood, manifested with the victorious bull (the monarch), Shaa-em-kemi, or gom-mei, man truth-speaking.*”² The name of this prince is identical with that of the fourth son of Ramses III. The rest of the inscription in this compartment is very mutilated.³ The reason of this attack will be seen in the subsequent scene.

As early as the reign of Amenophis III., B.C. 1692, there appears a set of princes styled princes of Æthiopia. They are of the red blood of the Egyptians, but whether they were viceroys having this title, or persons connected in blood with the kings of Egypt, there are no data from the inscriptions sufficient to enable us to determine. It is probable that these princes were driven from the country by their subjects, and restored by the kings of Egypt at the point

¹ For my analysis of this name, vide p. 96, n. 1.

² This expression seems to indicate that the prince was deceased when the monument was cut.

³ The whole of these two friezes has

been described by Champollion le Jeune, *Lettres Ecrites d’Egypte et de Nubie*, 8vo. 1838, pp. 159, 160, who supposes the black people to be the people of Koush, and the

Shari the old name for the Bishari; the former are, however, a fair people. See, also, Sir Gardner Wilkinson, *Topography of Thebes*, 8vo. London, 1835, p. 482.



C O N



F. Arundale, del^o

C O N





of the sword. This would account for the double meaning of the name *Nahsi*, borne by the black tribes in the hieroglyphics, and meaning insurgents or revolvers,¹ from their restless and revengeful disposition.

In this compartment the subject commences from the right. The monarch, crowned in the torsh, or royal helmet, decorated with the uræus, emblem of royalty, surmounted by the solar disk, and flanked by two ostrich-feathers, at the sides with the horns of a goat, and four uræi, also wearing disks, assimilating him to the deity Phtah-Socharis, or Totonen, holds in his left hand a mace, and symbol of life, and his right extended. He is clothed in a garment of white linen, of various thicknesses and fineness, shewing the form beneath. Round his neck is a collar, and on his lap is the royal apron. His feet are in sandals. The chair in which he is seated is placed upon an elevated dais; it has a high back, and rich cushion extending up it; its sides are formed to resemble a lion, with the claws of the animal for the feet, and tail for the upper part, and engraved on it, in open work, is the emblem of dominion over the upper and the lower regions. The monarch is seated within a rich naos, the cornice of the architrave decorated with uræi, and receives with dignity the procession which advances towards him. Immediately behind the throne are four lines of hieroglyphics, disposed vertically, executed in detail, each about an inch high, and appropriately coloured. These record, in pompous terms, the titles of the sovereign:—“*The Hor, the living sun, the victorious bull, beloved of truth, lord of panegyries like the sun, the chief of victories lord of the upper and lower countries, regulator of Egypt, chastiser of lands, making its frontier attached to it in the country of the Roten-nou the golden hawk, the director of years, the great one of victories, giving joys to Egypt through his reign, king of the upper and lower world, the lord of mercies,² the great desolator, like his father, Phtah-Totonen, lord of panegyries, lord of the world, the sun, the guardian of truth the son of the sun, in truth, like him, the lord of diadems, Ramoses, beloved of Amoun, beloved of Amoun-ra, lord of the thrones of the world, giver of life, or ever-living.*” The two royal cartouches are also repeated before the king, with the titles,—“*the lord of the world, the sun, the guardian of truth, the lord of diadems, Ramoses, beloved of Amoun, giver of life.*”

The scene before the monarch is divided into two compartments, either to indicate a procession of two files, or a long procession of one, continued from the end of the upper, along the commencement, to the end of the lower.³ This is also in strict accordance with Egyptian art, in which the principal personage was always of superior dimensions. The upper division commences by the eldest son of the monarch introducing to his majesty the Prince of Æthiopia, on the occasion of his investiture. The prince wears no cap or crown, but his hair falls in a long squared mass on the right side of his head; he wears his state robes of transparent and fine linen sandals, and ear-rings. In his left hand he holds a sash and feather-sceptre; with his right he points to the prince. Immediately behind him is a table, upon which are displayed two panthers' skins and six gold chains, of large circular links, the conventional form in which that precious metal circulated then and now in the southern frontiers of Egypt, and several

¹ Lenormant (Ch.), Cours d'Histoire Ancienne, 8vo. Par. 1838, p. 324.

² This term has hitherto been translated “lord of dilated heart—magna-

nimity;” but cf. Peyron. Lex. Ling. Copt. p. 367, $\text{ϣ}\text{N}\text{ϩ}\text{H}\text{T}$, or $\text{ϣ}\text{EN}\text{ϩ}\text{H}\text{T}$, who, however, de-

rives it from $\text{ϣ}\text{EN}-\text{ϩ}\text{H}\text{T}$. Rosel. loc. cit. pl. lxxi.

³ Probably the former. Rosel. loc. cit. pl. lxxi. lxxii. t. iii. p. ii. p. 34.

exotic plants, which are attached to a tray, or pole, which the Ethiopian prince has laid down. The six lines of hieroglyphics above his head are his names and titles,—“*the bearer of the feather-standard on the left hand of his majesty, the royal scribe, truly loving him, the youthful chief, the eldest royal son of his race, Amounhe-ement-em-shboi,*¹ (?) *the truth-speaking, all devout.*” Immediately behind the prince stands “*the royal son of Kush, or Æthiopia, Amounemape-t,*² *son of Pöëri, the truth-speaking.*” He is also in court robes, and wears long hair. Amounemape-t is an Egyptian, not an Æthiopian, and elevates both hands, in the act of saluting or rejoicing, before the monarch. He is attended by two Egyptians, one of whom places a gold chain around his neck, while the other anoints or throws a perfume on him.³ Behind him are several light stands. These are loaded with circular ingots or rings of gold, sealed bags of leather, containing precious stones,⁴ skins of panthers, bows, baskets of figs, shields, chairs, flabellums, the feathers and eggs of the ostrich, logs of ebony, and the tusks of elephants,—the tribute imposed or offered to the victor. The presents of still life are followed by a procession of negroes, all clad nearly alike with a panther-skin round the loins, and ear-rings in their ears. The first brings a lion, which he holds by a leash tied round its neck; the second holds in his left hand the skin of a pard, and in his right some indistinct object; the third, a gazelle, by a leash; the fourth, an oryx; the fifth, a heavy log of ebony, and a panther-skin. At the sides of these two last are two bulls, with fantastic horns, bifurcate at the ends, and with the hair upon the crests of their heads in shape of the head of a negro,—the whole made, by some conceit of the tributaries, to represent a bust of a negro imploring the clemency of the king. The procession here is closed by five negroes, all holding long staves or clubs. One bends down, but the others stretch forth their left hands, as if saluting, or astonished by the presence of the monarch. The procession finishes by a figure bringing an offering, but of what nature it is very uncertain, from the mutilation of the monument.

The lower compartment represents a similar scene. Three bearers of the feather-standard, in their royal robes, announce to the monarch the arrival of the tribute of Kush, or Æthiopia. The first has his head shorn, and dressed rather differently from the others,—is probably of the sacerdotal cast; he elevates one hand towards the king. He is followed by “*Amounemape-t, royal son, or Prince of Kush, son of Pöëri,*” who carries upon his shoulder a pole or tray, on which are the same panther-skins, chains of gold, and the same exotic plants, which he has deposited on the altar in the upper compartment. The prince is followed by one of the captive chiefs of the revolt, who is brought along by an Egyptian, with a kind of cangue passed over his

¹ Instead of Rosellini's Amoun-he-pef-hbour. The Egyptians called their right and left sides eiebt and ement, or east and west; the Copts, ounam and Bour, the last word of which resembles Bor-eas. This arose from the ancient Egyptians facing the north, and the Christian Copts the east.

² Or Amounemtape, prefixing the affixed T. This name means Amoun in Thebes. The phonetic name of

Thebes is apparent—the head town, the capital.

³ A similar scene of investiture occurs in Wilkinson's *Manners and Customs*, pt. 2, pl. 86. This Sir Gardner Wilkinson (*Ser. II. Supp. p. 293*) and Mr. Bonomi (*Proceedings of the Royal Society of Literature*) very justly compare to the arraying of Joseph. Rosellini (*t. iii, p. ii. p. 36*) conceives it represents the prince in anguish restored by a

slave, and deduces, from the Egyptian appearance of the prince, the assertion of the Greeks that Egypt was colonised from Nubia.

⁴ Champ. *Lettres Ecrites*, p. 160, Rosellini, *loc. cit. Tav. M. R. lxiii.* and Wilkinson, *loc. cit.* call them bags of gold-dust; but as they appear in the texts where precious stones are mentioned, to which the accompanying pictures have nothing to correspond, I regard them as precious stones or gems.

neck and hand; the Egyptian officer holds up one hand to the king; and these are followed in their turn by another Egyptian officer and an African chief, upon whom the Egyptian seems to endeavour to impress the necessity of silence. Both the hands of the Æthiopian are placed in a handcuff. The tribute-bearers rapidly follow. The first brings two cercopithecii, or green monkeys, a log of ebony, and panther-skins; the second, a panther, which he holds by a leash, and an oryx, or gazelle of the desert; the third, a *sôr*,¹ or giraffe, which he also holds by a leash; then follow two bulls, similar to those in the upper compartment, also held by leashes; the same negro bearing a log of wood, and a monkey, followed by two women with children and dogs, and two negroes with gazelle, logs of ebony, panther, and ostrich.

The direction in which the sculptures of the other side are to be taken is not so obvious; but if the same analogy hold as in the previous, we should commence from the entrance, and those compartments which first meet the eye of the spectator. The subjects here are more numerous, and are divided into five compartments. It is their contest with their northern enemies that the spectator beholds here. The Egyptians have no tributaries to number here, but they have inflicted vengeance upon their enemies, dispersed their armies, led their people captive, and taken their towns by storm.²

The first compartment represents the monarch, Ramses II., standing on a board based on two of the northern enemies of the Egyptians; they are both bearded, but differ in features and costume. They are tied round the neck with a cord, terminating in the flower of the papyrus, emblem of the northern countries. The monarch is dressed in the royal shten or shenti, an oskh or hibner, a kind of collar or tippet, round the neck, and toui or sandals on the feet. In his right hand he holds a battle-axe, and in his left a bow and the hair of three Asiatic nations, who kneel on the ground upon one knee, and have their arms tied with a cord, terminating in a papyrus flower. A prince, probably his eldest son, Amounhi-ement-em-shboif (?), in the same costume as on the other side, advances towards the monarch. His feather-sceptre is thrown behind his back; he elevates his right hand, as if addressing the monarch. In his left hand he leads a file of Asiatic prisoners by a cord, which passes over their necks. They are four in number, differently attired, and represent the different nations which have felt the prowess of his arms. The effects of time have destroyed the upper part of the wall, and with it the accompanying inscription, which probably contained the names of the conquered people.³ The first captive led up by the prince, and the one under the footstool of the monarch, facing them, are representatives of the people called in the hieroglyphics Tohen,⁴ Tahonnou,⁵ or Tahno.⁶ These people were generally represented by the Egyptians of a flesh-colour, with striped garments and feathers, perhaps of the ostrich, upon their heads, evidently belonging to the white blood, or Japhetic family of mankind. In the conquests of Sethei I. they appear, as here, with the broad sash or girdle round their loins, and with the same head-dress, and bows and arrows.⁷ According to Rosellini they were a nation of the Rotn-nou, supposed by the same author to be

¹ The name of the giraffe is in hieroglyphics *ser* or *sôr*, which seems retained in the word *xiraffe* or *giraffe*.

² This is engraved, Rosel. Mon. Stor. pl. lxix. who makes it the last of

the series. Our reasons for believing it the first are as above.

³ The above is engraved, Rosel. M. R. lxx.

⁴ So called by Rosellini, tom. iii. parte i. p. 371, *et seq.*

⁵ The "nou" is merely a terminal addition. Champ. Gr. Eg. p. 107.

⁶ This is the nearest Coptic word, Peyron. Lex. Ling. Copt. p. 260, to restrain or impede; perhaps even Tenhno.

⁷ Rosel. Mon. Stor. M. R. liv. lvi.

the Ludim or Asiatics,¹ but they were probably the same as the Ten-moh² or Tenmihi, one of the most northern races with which the Egyptians were acquainted.³ None of the places recorded in the Scriptures in Central Asia or Palestine bear a name resembling that of the Tahon or Tanhnou, except the Scythians of the Tanais, with which it *is possible* that the monarch might have come in contact, as his successor conquered the Scythians; but the bare analogy of names is not a sufficient ground to found an historical deduction upon.⁴ The second prisoners represent people apparently of the nations called by the Egyptians Amor, or the Remenen, supposed to be Libanus,⁵ which resembles that of the Amorites, in which was erected, as has been already mentioned, the fortress of Otsh or Etn. The third and fourth assimilate to Mashoash, a name like the Mesech of the Scriptures, the Moschi of the Masian mountains, and the Massagetæ, the Shos or Shepherds, for reasons already given apparently a tribe of Phœnicia or Palestine, and the Sharo, the Assyrians, whose dominions extended from the east of the Euphrates to the regions subsequently called Syria. The mutilation of this part of the wall prohibits a distinct developement of the nations intended to be represented.⁶

The next compartment represents the monarch attacking a fortified town. He is without cap or helmet, but has the uræus of royalty upon his forehead, an apron, terminating in the fringe of the same uræi, for his dress; with his right hand he elevates the *shopsh*, or scimitar, and with his left he grasps by the hair of the head a bearded Asiatic, who holds in the left hand a broken bow. The form of the rest of the figure is hidden in a tower of two stories, in the lower of which is an aged personage of the same nation, holding up his right hand, and incense or fire in his left, to implore the victor; a female in the attitude of despair; another flinging her child over the battlements, and another man holding a bow in his left hand, and raising the right to beseech the conqueror; another female, with her hands in the same attitude, and a man throwing himself over the battlements; and the three vertical lines of hieroglyphics between the tower and the monarch, is, "*the address of the revolters in magnifying the lord of the world, glory to thee (?), thou art like Bor, the ruler, his true son, for ever and ever.*"⁷

Above the head of the king is the solar disk, entwined by two uræi, emblem of Hor of Hat, or Apollo of Apollinopolis Magna, the Sun, and immediately before his head his cartouche, reading, ". . . . the Sun, the director of truth Amoun-mai Ramoses;" and behind him the titles of "*surrounded (?) with all life, superiority, stability, power, all victory, dilated heart (mercy?) and power.*" A prince, in nearly the same costume as before, and of diminished proportions, hastens on at his left side with his battle-axe in his hand, to break down the door of the fortress.

It is usual in these scenes to give the name of the people on the door of the fortified town, but in the present instance, perhaps owing to these sculptures never having been carefully finished, it has been omitted. The only clue to the people is their costume, which is identical with that of the Sharo,⁸ the Syrians or Assyrians. The predecessor of this king had extended

¹ Rosel. tom. iii. parte i. p. 371, *et seq.*

² Champollion, M.

³ Lenormant, Cours d'Histoire Ancienne, 8vo. Par. 1838, pp. 330, 331, places them in South Mesopotamia.

⁴ At Aboosembel (Burt. Ex. Hier. pl. liii.) Ramses III. tramples on a

tribe like those under discussion, and transfixes another with his spear. The people mentioned in the inscriptions are the Nahsi, in a southern sense, Shemmo, Sharo, Shos, and Rotn, in a northern.

⁵ Cf. Rosel. M. R. xlvi. and liii. The

Lebainoth of the conquests of Ramses IV. are, more probably, Libanus.

⁶ This slab is engraved, Rosel. lxix.

⁷ This is engraved, Rosel. M. R. lviii. Champ. Mon. d'Ég. et de Nubie.

⁸ The people mentioned in the inscription are the Tohen and Sharo.

his dominion to the plains of Shinar, and over Naharaina or Mesopotamia, the land of waters, and had probably annexed to Egypt part of the Assyrian empire. The attempt of this people to regain their independence, or, indeed, their partial success, would be called a revolt, and the sacking of some of their towns a conquest, by the Egyptians.

The next compartment¹ represents a scene very like that of the attack of the people of Koush on the other side. The king stands in his *oll*, or war-chariot, attired nearly as before, except that he wears upon his head the *tosh*, or red crown, the lower part of the pschent, or crown of Egypt. His quiver is on his left shoulder; with his right hand he holds the *shopsh*, or scimitar, and his left grasps his *phit*, or bow, and the head of one of his enemies, whom he is pursuing; two of them are strapped by their arms to the pole of the chariot. Above his head soars the hawk of Month-ra,² holding in its talons an object resembling a signet, and a feather-sceptre passing through it. Immediately before his chariot is his prenominal, "*the sun, the director of truth*," and behind him the usual Pharaonic title, "*all superior, like the sun*." In front the Asiatic army is seen in full rout; the people wear a tunic from the breast to the loins, have on their heads a kind of slouching cap, fastened with a bandlet. Their beards are small, and rather peaked, not ample, as in the Sharo and other Asiatics. Their defensive arms consist of short twisted clubs and long spears. These people in their costume resemble the people of Kanana³ or Canaan, who appear in the conquests of Sethei I. at Karnak,⁴ under the same attire, and provided with the same arms, and they are called in the text of the scene referred to, at Karnak, "*the fallen of the Shos-sou in their elevation on the fortress of Pelou, which is at the land of Kanana or Canaan*," and on the fortress is inscribed, "*the land of Canaan*."

Our reasons for supposing these people to be the Shepherds who had made an incursion into the Delta in the early part of the XVIIIth dynasty have been already given; and it would appear from the present sculptures that Ramses II. had followed up the policy of his father in the chastisement of these afflictors of Egypt. The *Shos-sou* are apparently the *Shos* Shepherds, or *Hyk-shos* of Manetho, a generic name applied to Nomadic tribes of the inhabitants of Canaan. They are, perhaps, those called the Phœnician Shepherds;⁵ but the true Phœnician races seem to have been rather addicted to commerce. In their general appearance they bear much resemblance to the Jews, and have decidedly no relation with the Scythian tribes, whose physiognomy and dress must have been entirely different. At the end of this compartment is a perpendicular line of hieroglyphics, which has been continued in the lines in the area, commencing, "[the good god] *the son of Amoun, manifest of victory, the lord of force, who guides his warriors to battle (?)*⁶ *his hand is placed on his chariot like [Month-ra] the lord of Gom-mei (?) ruling his innumerable archers, the mighty bull with his numerous soldiers the transfixer them to their seats for days.*"⁷

¹ Cf. Rosel. M. R. lxvii. tom. iii. parte ii. p. 26.

² Rosel. loc. cit. calls this the hawk of Har of Hat.

³ Rosel. loc. cit. believes them to be neighbours of Romenen, as the Tohen and the Shomoui, *i. e.* the Sharo

of mine, and Sir Gardner Wilkinson's reading; all I can say is, that their dress is exactly like that of the Canaanites, as Rosellini might have seen had he looked at his own plates.

⁴ See Rosellini, M. R. xlvi.

⁵ Who composed the XVth dynasty of Manetho, according to Africanus.

⁶ Such is the reading of Rosellini, loc. cit. p. 26.

⁷ This is the revised translation of the text of Rosel. from whom, in much detail, though not in principle, it differs.



The extreme mutilation of the part of the monument containing the hieroglyphic text prevents our doing more than knowing, from similar inscriptions, that this must have contained the usual name and titles of the monarch; that he has penetrated the country of the vanquished, and routed their forces.

In the next compartment the monarch stands wearing on his head the *torsh*,¹ or royal helmet. From this hang two long ribands; a collar, *oskh* or *hibnir*, is round his neck, and an ornament on his breast in the shape of a hawk. He wears the royal *shenti*, or tunic, with the pendent apron and *uræi*. At his side is a quiver, and his garment descends to his knees; his left hand holds a bow, and a fallen Asiatic by the hair of the head. Above his head are his name and titles, "[the lord of the world] the sun, the guardian of truth, the lord of diadems, Amoun-mai Rameses, giver of life, like the sun, for ever." The Asiatic is bearded, and wears pendent earrings in his ears. He holds up his hand to avert the blow. He is dressed much in the Egyptian style, with crossing bands round his shoulders. The king is aided by his dog, named "*Anathemnisht*,"² which flies and bites the Asiatic. Round the dog's neck is a collar. Above the head of the king soars the goddess "*Souen*" or "*Snab, mistress of the white region*," in the form of a vulture, whose name, *Noshr* or *Nreou*, was synonymous with that of Victory. In its claws it grasps an emblem like a signet, emblem of encircling, and a feather-sceptre, that of victory. Behind the king are the titles, "*surrounded (?) with all life, superiority like the sun*." The two lines of hieroglyphics behind the monarch also express his titles, "*the good god, the great desolator, who is the victorious lion, the powerful lord,*³ *the harrower of the countries of impure nations! The Token have fallen to thy blade;*⁴ *the Nine Bows (Libyans) are prostrate under thy sandals; like the sun, lord for ever and ever!*"

The scene just described takes place in presence of the high officers of state, who are represented of diminished proportions, stading in two rows before the king. The monument is here much mutilated; of the upper row, part of one standing figure of a feather-sceptre bearer, and of another prostrate one, remain; and in the lower division, one hand elevated, of a figure beseeching the king, only remains. In this part of the sculptures are five lines of hieroglyphics, the declaration of "*the chiefs who are in the presence of his majesty in magnifying the lord of the world, [the direc]tor with power and victory; afflict thou the abominable (basht) like the effulgence of the sunlight in thy wrath, in it the ruled in all waters*⁵ of the world." The unfortunate mutilation of the monument here prevents the complete decyphering of this inscription; but the terms are apparently general laudatory of the conquests of the king. There are underneath three lines, containing "*the address of the bearer of the feather-sceptre at the king's left hand, the military chief, the royal scribe, the prince Amounhi-ement-em-shboif, (?) truthful, who adores his lord, who magnifies his vigilance, (?) the chief of all [lands], the king, the*

¹ Champ. Gr. Eg. p. 76, reads *tosh*, but the beetle is limited to *T* in the syllable *Tor*, before the Roman times.

² The meaning of this name is, *Anath* in victory. *Anath* is the name of a goddess apparently of foreign extraction, and resembling the *Anaitis* of Armenia, and the *Anathe* of Tyre. Cf. Strab. lib. xi. The dog was pro-

bably a female. Rosellini, loc. cit. p. 22, could not read this name; in his copy it is incorrectly given, and imagines the dog the living appearance of the goddess *Anate*, who follows the king in victory. I believe it to be the name of the dog.

³ Rosellini, loc. cit. p. 24, reads "lord of the *shopsh*," i. e. the scimitar, but

this weapon is only here the determinative of the word *shopsh*, strength, power.

⁴ I read here *tom*, i. e. *acutus*.

⁵ Rosellini, loc. cit. p. 23, reads, "of which splendour there was not custody in thy cistern." (?) Similar titles of Ramses III. occur at Aboosimbel. Rosel. M. R. cxi. 2.

hawk [of gold], the director of years [thou] hast directed in countries, thou hast smitten their chiefs, vigilant (?) [like] rays of the sunlight above."¹ The arm of the prince only remains, and the text is here too much mutilated; it is, however, to all appearance only a general encomium of the king. If the fallen figure here is intended to represent the Tohen, it is evident that their dress varies much in the monuments; this people generally appearing to be of the Caucasian race, with feathers on their head. From their being mentioned in antithesis to Kush in this inscription, it is uncertain whether they are not the northernmost people which the arms of Egypt had reached. Now it is expressly stated of Sesostris by Herodotus, that he had conquered the Scythians,² and still more particularly by Diodorus, that he had conquered the races of the Scythians in the vicinity of the river Tanais.³ As the exploits attributed to Sesostris were probably either an amalgamation of those of the kings of the XVIIIth dynasty, or the continuation of the wars of his predecessors, there is no difficulty in supposing that the predecessors of the great king had pushed their conquests to the stream which separated Europe from Asia, or the Japhetic from the Semitic family.⁴

The last scene⁵ represents the consummation of the victories of the king. The monarch is seated upon his throne, under the emblems of Phtah Totonen, a type of Osiris the judge of Hades, and may be supposed to be, like him, the arbiter of the destinies of the prisoners dragged into his presence. On his head are the solar disk and two tall plumes, having at each side two uræi, alluding to the god considered as lord of the two truths, based on the horns of a goat, the whole placed upon the head of the king. He wears a long and squared beard, curled hair, pendent bandlets, and transparent garment, being seated upon a throne whose sides are ornamented with scale ornaments. In his right hand he holds the crook, and in his left a long curved stick. He is seated in a naos, ornamented like the one previously described on the other side, and had behind him a table of fruit, and his two cartouches of large size surmounted by two tall plumes and a disk, and containing his precited name and titles. In the prenominal cartouche is the alteration previously mentioned, an attempt having been made to erase the lower part, and alter the whole to the form of the third Ramses, and the *sotp* symbol can be distinctly traced. At his feet, crouching upon the ground, is the lion of the king, having before it an inscription, "*lion in its blows,*" supposed by Rosellini to allude to the king himself, but more probably the name of the lion, Smoui-em . . . f.⁶ The scene taking place before the king is divided into two rows, and in the upper his son, "*the bearer of the feather-sceptre on the left hand of the king, the military chief, the royal scribe of truth, loving him, the divine blood, heaven the royal son of his race, loving him, Amounhi-ement-em-shboif (?)*," in his usual attire, raises his right hand to address the king, and holds by his left his bow and three Asiatics, by a cord round their wrists. The Asiatics are different from those in the two previous compartments, more resembling those in the tower. Their hair is full, and their beards bushy, their

¹ Cf. Rosellini, loc. cit. p. 23, who is nearly right in this inscription. He observes, that the figure inserted here is the same as upon the right hand of the pronaos of the temple, and cites the conquests of Ramses as prince, during the lifetime of Me-

nephtah I. over the Tohen (pp. 24, 25) at Karnak.

² ii. 110.

³ Lib. i. s. 55. Και τα των Σκυθων εβην μεχρι Ταναϊδος ποταμου, κ. τ. λ. "Ac Scythia potitum." Tac. ii. 60.

⁴ Engraved, Rosellini, M. R. lxvi.

⁵ Engraved, Rosellini, Mon. Stor. tom. iii. parte iii. p. 13, M. A. Tav. lxx. Young's Mat. Hier. pl.

⁶ It may, however, be urged that the king is called soon after the "*victorious lion,*" and that a lion would have borne an ordinary name. See p. 104.

garments long and ample, reaching to their ankles. The two first are old and bald, but the third has a narrow fillet round his head. In the compartment beneath are seven chiefs addressing the king. The first, who is shorn, holds up his right hand, as if speaking in their name. The second chief, wearing long hair, but in a like garment, inclines down, making an obeisance to the Pharaoh; in his left hand is a plain cylindrical stick. Behind him stand five chiefs, in one line, holding feather-sceptres, and attired like the second. Before them are five lines, their address to the king; this expresses, "*the speech of the chiefs who are in the presence of his majesty. Oh, thou avenger, the good ruler, the twice-beloved son of Amoun, manifested in his flesh; thou art manifested in the world;*¹ *thou art like the sun over his two abodes; thy horses rush through Egypt;*² *thou art with the great residents of thy region of hours,*³ *placing for thee the helmet, the upper and lower crown; thou art of the substance of the race of thy mother Isis, who the extent of the two hawks, years like Athom, to rule over the upper and lower world like Phtah Totonen, Kemi (Egypt) is red under thy sandals, Sharo and Kush is in thy fist, the uttermost parts of Egypt delight in thy rule, extend thou their frontiers for ever."*

With respect to the people mentioned in this text, their name suggests that of several people, among other, the Assyrians and Syrians. Some of the sculpture on this side differs by being in bas-relief.

¹ Rosellini, loc. cit. p. 16, who has translated the inscription, reads, "*has manifested thy glory in the world.*"

² Rosellini here reads *the biga*, &c. but the word is *htor*, "horse," while a biga is *oll*.

³ Rosellini, loc. cit. has not comprehended this passage. He reads, "*thy glory is in men who inhabit the region of vigilance,*" mistaking, as before, the hieroglyphic verb ⲀⲐⲚ , "to be," for *Eaou*, "glory, and the region of a hippopotamus'

head," which, on comparing two papyri, Brit. Mus. I have found to be replaced, and mean ⲐⲚⲟⲩ , *the hour* for the *region of vigilance*; the region of the hours alludes to that of the sun, to which the king is compared.

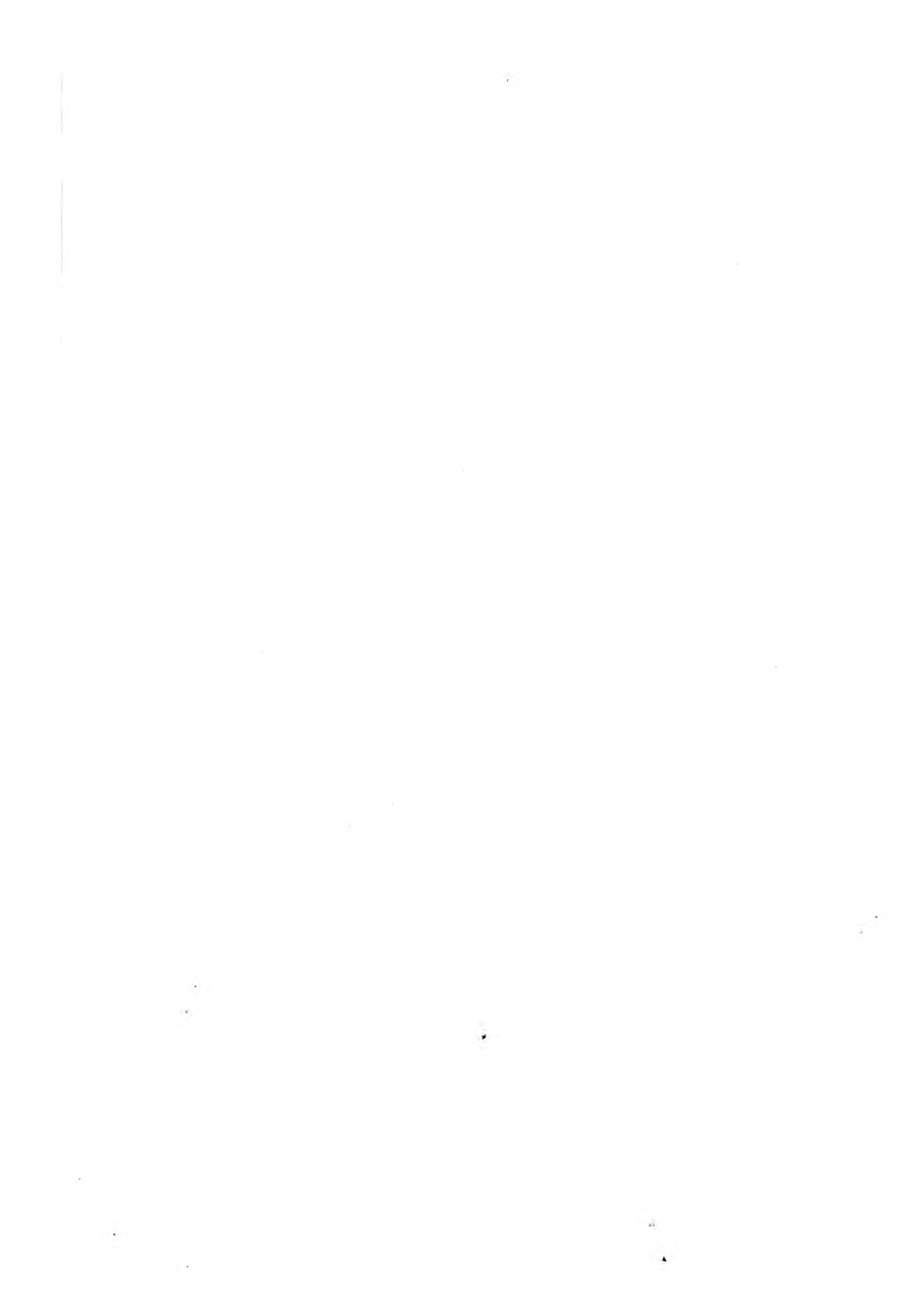


Fig 157.



(Fragment Sculptured in Granite)

(Hieroglyphics at the Back)

F. Arundale del.

PLATE 9 (ANCIENT EGYPTIAN SCULPTURE)

RAMOS III. (RAMESSES MIAMMOUN).

THE reasons for considering that two kings of the names of Rameses or Rames-sou succeeded immediately one another, have been already stated, as well as the identity of one with Armais, the asserted Danaus of Eusebius.¹ In the lists of Josephus,² Armais is succeeded by Rameses, his son, who is said to have reigned one year and four months; but in the Latin version of Jerome,³ the "Chronicus Canon" of Eusebius,⁴ and the "Chronicorum liber primus,"⁵ the name of the Rameses is omitted, but the reign of Armais lengthened four years. The successor of Armais is Rameses, or Armeses,⁶ who reigned sixty-eight years; and as tablets have dated from the second to the sixty-second regnal year of Rameses III.,⁷ there can be little doubt that he is the Rameses Miammoun of Josephus. The myth of Danaus and Ægyptus, which has been applied to these kings, is not worthy of historical consideration, being a fictitious synchronism. The third Ramses, like the second, was the son of Sethos I., and the intervening Ramses might have been his nephew, a child and minor, who dying, or put aside, was never monumentally recorded, the acts of his reign being dated in those of his father and uncle. None of the three children of Ramses II. at Beit-oualli bear the name of Ramses.⁸ Sir Gardner Wilkinson, who first assigned him to the Miamoun of the lists, has also pointed out some reasons for identifying him with Sesostris or Sesosis,⁹ although this monarch is made by Manetho a monarch of the XIIth dynasty; but under the name of Sesostris are, without doubt, combined the exploits of the whole XVIIIth dynasty, nor will the discovery of the stele of this king, mentioned by Herodotus, at Berytos, the Nahr-el-Kelb,¹⁰ and the other at Adeloun, on the road between Ephesus and Sardis,¹¹ or of a monument bearing his name at the old Suez Canal, said to be first cut by this monarch,¹² do more than justify the popular belief, which had fixed the renown upon the most distinguished of the line. The name of Sesostris, or Sesosis, if a Grecianised form of an Egyptian expression, may be found in the adjunct *Sotp-en-re*, assumed by several of the monarchs of this line.

The prenomen of this monarch is—"the sun, the director of truth, approved of the sun;" and his name, Amoun-mai Rameses or Rames-sou. He has several standards, as—"the victorious bull," "loving truth," "beloved of the sun," "the son of Seth," "the son of Athom,"¹³ &c.; but as these were varied on different monuments, to avoid tautology, it is not necessary to record them here. His monuments are found extending farther than those of any Egyptian king. Both the temples at Aboosimbel in Nubia are the works of his reign, executed by his foreign captives.

¹ See p. 77, *et seq.*

² Contra Apion. Cf. also, Thesaurus Temp. Eusebii Pamphili, &c. à J. Scalig. fol. Amst. 1658, p. 354.

³ Ibid. p. 78.

⁴ Ibid. p. 112.

⁵ Ibid. pp. 29, 30. Ἀρμαῖος ὁ καὶ Δαναὸς

ἴσθη δ̄, which, by error of transcriber, for ἴ.

⁶ See loc. cit. ⁷ See p. 78.

⁸ See p. 80. ⁹ Mat. Hier. p. 92.

¹⁰ Wilk. Mat. Hier. Extracts from several Hieroglyphical Subjects. Malta, 1830, p. 16.

¹¹ Bull. de l'Inst. de Cor. Ant. pour l'an 1840, pp. 33-39.

¹² Ibid. Remarks, p. 5, Appendix, No. IV. vol. i. Second Series, 8vo. 1843.

¹³ Transactions of the Royal Society of Literature, Paper by the Bishop of Gibraltar, pl. p. 176, *et seq.*

A small excavation at Feras, in Nubia, records an ex-voto to the king. The temples at Siboua, at Ibrim,¹ Girshe Hassan, and at Derre,² were made by his orders, and his conquests recorded there. The smaller temple at Aboosimbel was also dedicated to Athor by his queen, Nofre-areh, "*beloved of Maut.*" Here are his conquests of the Phut, or Libyans, the Nahsi, or negroes, the Tahno, and the Nine Bows. At Silsilis there remain two steles, in his fifth year;³ but the principal historical remains of this reign are, the victory recorded at Aboosimbel, at Luxor, and the Ramseion, the conquests of the Khout or Shout, probably the Cuthæans of Naharaina or Mesopotamia, the Shaboutin, and the Shos or Phœnician Shepherds, in the fifth year of his reign. The text is mutilated, and difficult to make out, but it appears to record the victory of the king over the Khilibou or Chalybes (?), the Khout or Cuthæans, and the Amour or Amorites; the great fortress of Otsh or Etn is attacked, and surrenders to the king, the chiefs of the defeated army being drowned in their passage across the river. At Aboosimbel these people resemble the Tartars, with their single locks of hair, clear complexions, and coloured garments. Besides these races, this monarch had also conquered the people of the south, and Kush or Æthiopia, the Arosheoki, the Shoki, the Barbar or Barbaria, the Iri-em-to or Blemmyes, and some of the northern people, as the Irouonin or Javan (?), Roten and the Tohen, Tosh, and Arotou.⁴ He constructed the advanced part of the palace at Luxor, and the Ramseion, the celebrated Memnonium, and tomb of Osymandyas of the Greeks,⁵ part of Karnak, where a treaty is found, in his twenty-first year, with the Khout. He was also accompanied by a lion in his wars, and at Derry the animal is called the servant of his majesty Smomemnisht, or "*smiter with victory.*"⁶ Two wives of this monarch are found on the monuments—the queen Nofre-areh Mei-en-maut, or "*Nofre-areh beloved of Muth,*" and another named Esinofre, and three-and-twenty sons and seven daughters. His reign, B.C. 1565–1499, placed at sixty-six years two months, and even sixty-eight years in the lists of Manetho, is confirmed by the testimony of the monuments, dates having been found from the second to the sixty-second year of his reign.⁷

The colossal bust, *fig. 157*, the most celebrated of any European collection for local interest, execution, and colossal proportions, is of a remarkably fine granite, the upper part of a salmon, the lower of a dark colour, and, when complete, represented the monarch seated on a throne, with his hand upon his knees. The king wears upon his head a modius decorated with disk, bearing uræi, and has a collar round his neck. The right arm has a hole drilled in it, apparently for blasting, and the left seems to have been broken off by the same process, without doubt to lighten it for its transport. Down the back are the upper parts of two perpendicular lines of hieroglyphics; that to the left, "*the speech of Amoun-ra, king of the gods, to the beloved son of my race, the lord of strength, Amoun-mai, or beloved of Amoun [Remeses];*" to the right, "*the Hor of the two worlds [the living sun, the victorious bull], beloved of truth, or loving truth, the king of the upper and lower world, great by his edifices in the pure land of truth, Gom-mei (?), lord of*" It is probable that the deity

¹ Rosel. Mon. Stor. t. iii. parte ii. p. 194.

² Ibid. p. 196.

³ Ibid. p. 177.

⁴ Wilk. Mat. Hier. pl. viii. Prisoners of

Ramses III. No. 1–10. Rosel. loc. cit. p. 175.

⁵ Cf. Rosel. *ibid.* p. 227. Champ. Lett. Ecr. The Khout or Shet here are, apparently, the Bactrians of Diodorus.

⁶ Mr. Bonomi's Papers. Cf. Rosel. loc. cit. pp. 62, 296.

⁷ This tablet is in the British Museum.

Fig 158.



(A Fragment sculptured in Granite)

(Hieroglyphics at the Back.)

F. Arundale del.

R A M S E S, III.



conferred on the king the usual benefits of power and dominion, length of years, &c.; while the other line contained the titles of the king, "*beloved of Amoun.*" It would appear, upon attentive examination, that this colossus had been coloured; traces of red paint exist on the face and the modius, and of other colours on the claft. It was removed, at the expense and suggestion of Burckhardt and Salt, by the zeal and skill of Belzoni, from the Ramseion. In Norden's time it was complete.¹

Fig. 158 is half of a beautifully executed statue, of fine red granite, presented to the Museum by W. R. Hamilton, Esq. The monarch has a rich and elegant head-attire, unusual at this period, surmounted by the *pschent*, emblem of dominion over the upper and lower world, ornamented with collar and bracelets; his arms are crossed upon his breast, and he holds the flail and whip, emblems of Osiris. On his right shoulder his prenomen, "*the sun, director of truth, approved of the sun;*" and on his left his name, "*Rameses, beloved of Amoun.*" On the plinth behind are two perpendicular lines, commencing with the left: "*the Hor of the upper and lower world, the victorious bull, beloved of truth, lord of the upper and lower country, ruler of Kemi (Egypt), chastiser of lands, the golden hawk, director of years the gracious god, son of Noum (Chnoumis), born of Anouk (Anucis), mistress of Noub[ia], dandled by Saté, mistress of Ebbó (Elephantina), brought up by*" It was found at Elephantina, and the inscription alludes to the local divinities, under whose protection the monarch is taken, and he may be considered an avatar, or representation of Hak, a form of Horus, the third personage of the divinities of the locality.²

¹ Engraved, Young's Hieroglyphics, pl. 10. Descr. de l'Eg. tom. ii. pl. 26. Nohden ueber die Sogenannte Mem-

non's bild in Britischen Museum, 8vo. 1822.

² Engraved in Transactions of the Royal

Society of Literature, vol. i. pl. xii. fig. 36, bis.

M E Ñ E P H T A H [II.] (M E N Ô P H E S).

THE successor of Ramesses Miammoun is differently called in the list of Manetho, Amenophis by Josephus,¹ and in the *Chronicorum liber primus* of Eusebius,² Menophes by Jerome, Menophis in the Canon,³ and Ammenoph by Africanus.⁴ Of all these readings, that of Menôphis approaches nearest to Meî-enphtah, the name of the successor of Ramesses III., which the transcribers may have mistaken for Ammenophis, and it is, therefore, far more probable that his identity with Amenophis or Menôphes is correct, according to the assignment of Wilkinson, than that of Rosellini, who makes him the Ramesses Miammoun, the Pheron, and the second Sesostris. He is, consequently, the Amenophis of Josephus, the father of Sethos, who fled into the upper country, and who, placing his son, named Sethos (surnamed Ramses, from his grandfather Ramesses), then only five years old, under guardians, was defeated, and obliged to fly to Æthiopia, but was ultimately able to chase out the Shepherds, and pursue them to Syria.⁵ His prenomen is, "*the spirit of the sun, beloved of Amoun,*⁶ *Menephtah offered in truth.*" His wife's name was Esi-nofre. He was the thirteenth son of Ramesses III., and bore the name of Menephtah before he ascended the throne.⁷ There are few historical memorials of this reign: adorations are found in his honour at Silsilis, near the second temple, and the third was made by him in honour of Re and Noum, on the fifth of Paopi, in the first year of his reign; and in the quarries there he is found adoring Amoun, with his wife Esi-nofre, and another person, dated the fifth of Mesore of his second regnal year. At Thebes he cut his legends on the smaller obelisk, and in the palace of Gournah; but the principal monument of his reign is his tomb in the Biban-el-Melook.⁹ Rosellini restricts his reign to three years, B.C. 1499-96; but this is founded upon his monumental evidence only, consequently not conclusive; and his identity with Ramesses Miammoun would at once overthrow it. The reign of Menophis is placed in the lists at forty, nineteen, or eight years.

Fig. 159 is a plaster cast made by Mr. Hay from the side of the vestibule of the *shto*, or tomb of this monarch, at the Biban-el-Melook. It represents the monarch in the *otf*, or cap, of Osiris, flanked by two ostrich-feathers and two disked uræi, standing in a transparent dress, with the pharaonic apron, adoring the god Re or Ra, under his usual type, holding a gom, or koucoupou sceptre, and a symbol of life. Above is the "[*Har of*] *Hat*," or celestial sun; beneath are emblems of life and stability. Beneath the sun are eleven lines of hieroglyphics: the five to the left are, "*the lord of the two worlds, the spirit of the sun, beloved of Amoun, the lord of diadems, Menephtah, offered in truth, crowned by Amoun with dominion of the world, dandled by the Sun in the great abode.*" The six to the right are, "*the speech—we give thee all life, stability, and power, we give thee to rejoice with years in the abode of the living Har—the sun, the Hor of the two solar hills, rejoicing with king of the gods, lord of the heaven.*"¹⁰

¹ Contra Apion.; also loc. cit. p. 354.

² Ibid. p. 30.

³ Ibid. p. 112.

⁴ *Historiæ Synagoge*, p. 35.

⁵ Joseph. contra Apion. lib. i. c. 26,

27. Sethei Menephtah is the first Sethos.

⁶ Rosel. Mon. Stor. tom. i. Tav. xiii. 114, 114 a.

⁷ Ibid. 114 b.

⁸ Ibid. xi. 13.

⁹ Ibid. Tav. iii. parte ii. pp. 297-308.

¹⁰ Engraved, Rosel. Mon. Stor. tom. iii. parte ii. Tav. M. R. cxviii. coloured, and pp. 306-308. The translation given above is not taken from Rosellini.

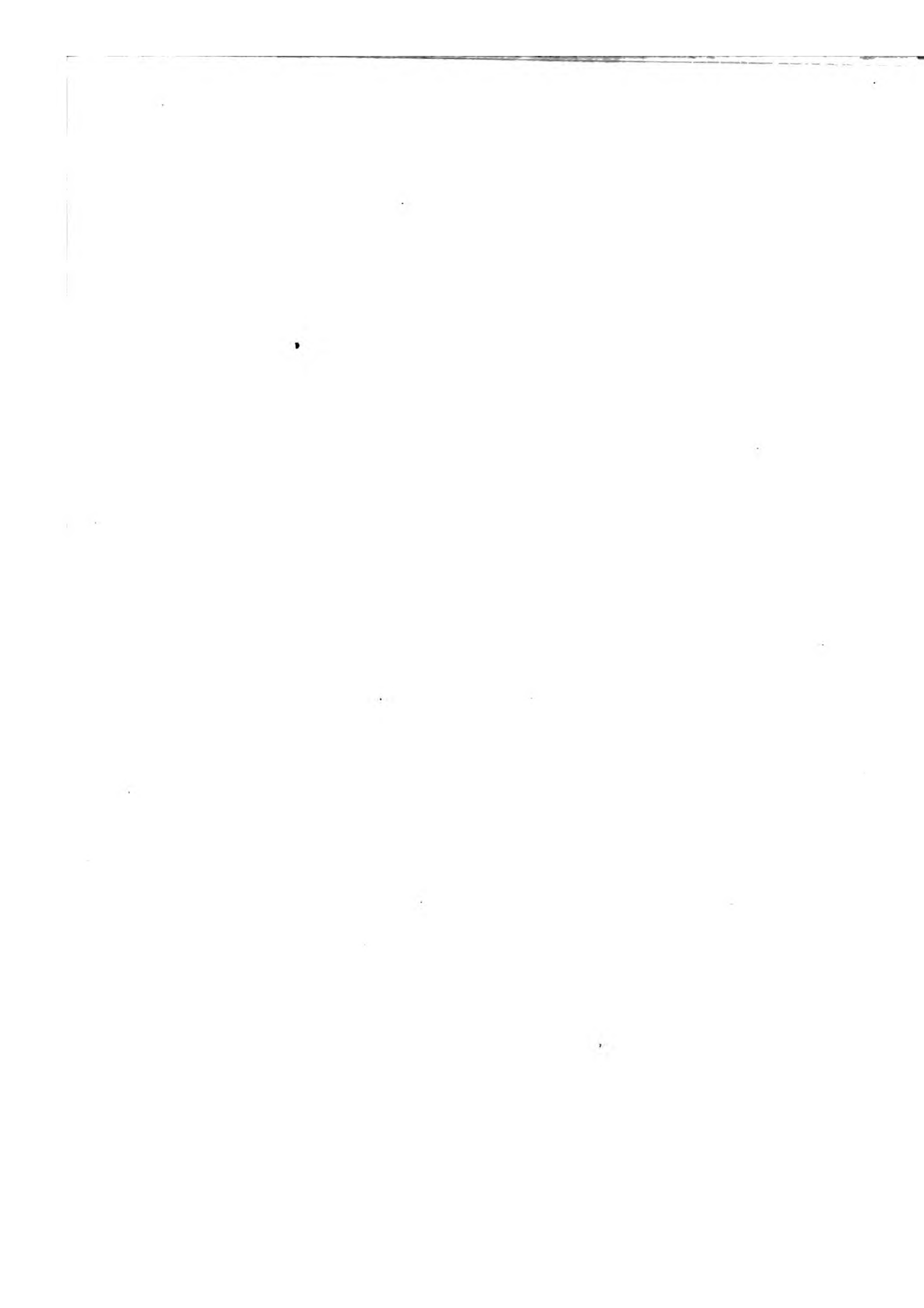
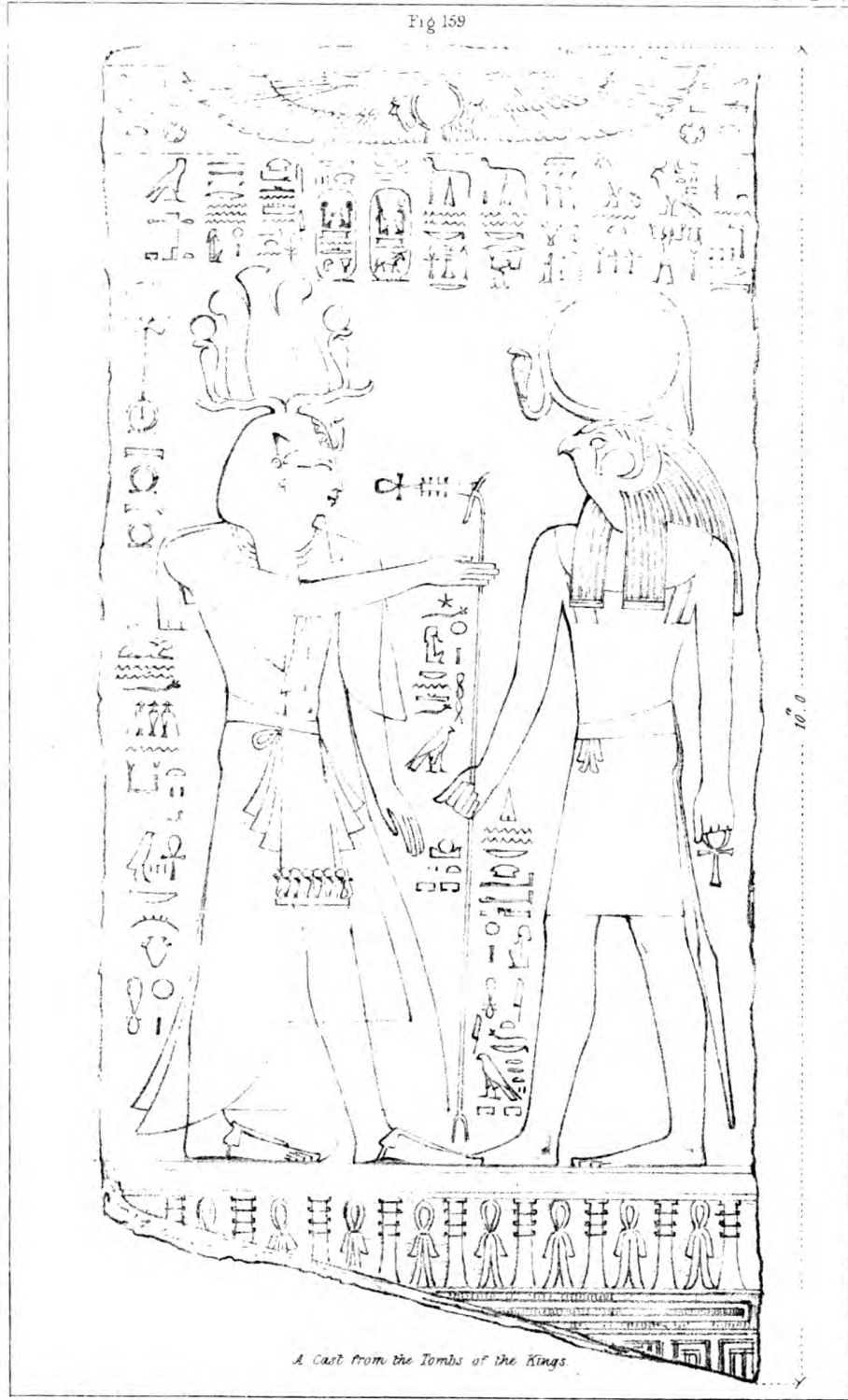


Fig 159



A Cast from the Tombs of the Kings.

F. Arundale, del.

MENEPHTAH, II.

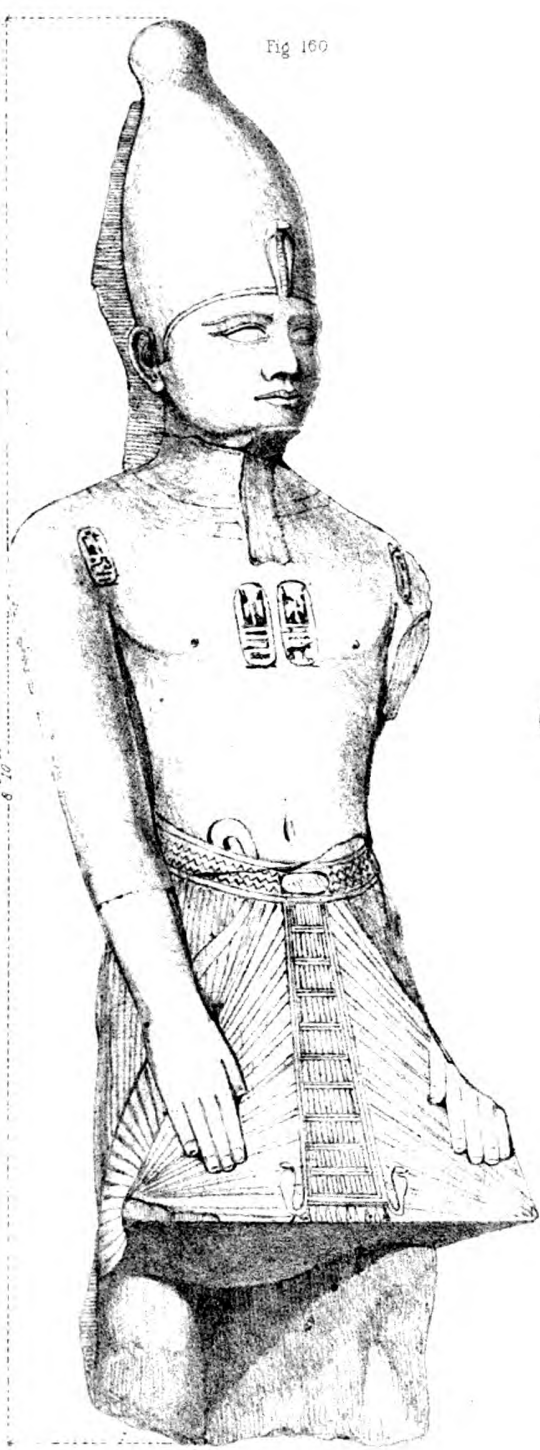


Fig 160

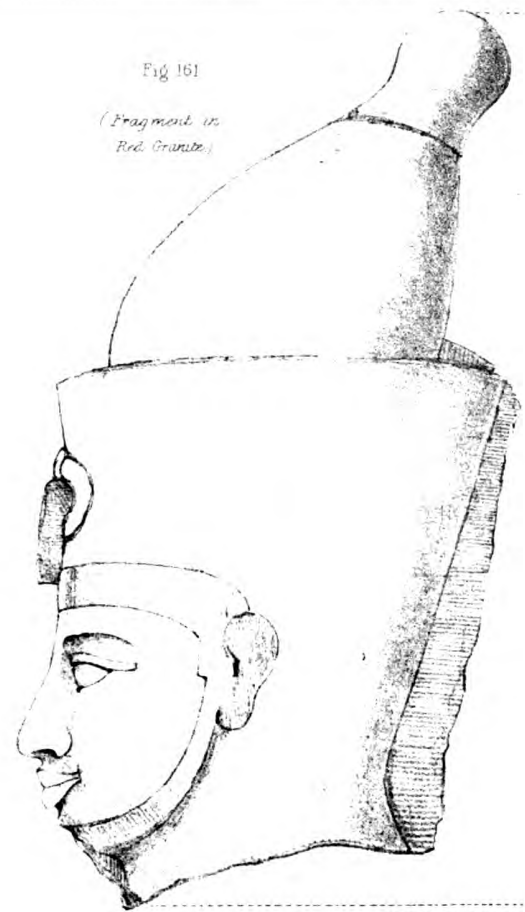


Fig 161
(Fragment in Red Granite)

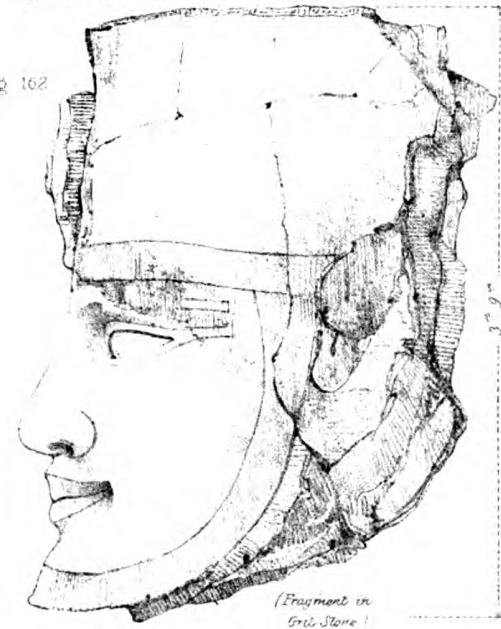


Fig 162

(Fragment in Grey Stone)

MEMPHIS
(Red Granite)

HEADS OF QUEENS



Before the king is inscribed, "*he adores the sun, he worships the Hor of the solar hills;*" and the god replies, "*we give thee the diadem of the sun, like thy father, the Hor of the two solar hills.*" Behind the king are the symbols of the orbits of the sun, and "*he is attached to the abode of offerings of the living, lord of mercy, like the sun.*" This probably referred to the representation of the standard-bearer of the king, which accompanied him behind.

Fig. 160 is the statue of a monarch, wearing on his head the ouabsh, or white crown, the upper part of the pschent, and having in front the asp, standing with the short pharaonic apron. On the shoulders of this statue are the name and prenomen of Ramesses III., and on the chest those of Menephtah [II.] The name on the belt has been chiselled out, and that of Ramesses, apparently, been attempted to be inserted. The statue is much mutilated, the whole of the inscribed part of the plinth wanting, and only a few hieroglyphies remaining at the left side—"rejoicing with panegyries with years the king" It is probably older than either king, and perhaps appropriated consecutively by each monarch to himself. It is executed in a coarse red syenitic granite.

HEADS OF KINGS.

Fig. 161 is the head of a king, in red syenitic granite, having on his head the pschent; the upper part of the toshr, or red crown, and the spiral, is wanting. It formed part of a standing statue, and the arm belonging to it is also in the Collection. The features resemble those of Thothmes III. It was found at Karnak, probably near some of the doors of the granite sanctuary, by Mr. Belzoni,¹ and formed part of the Collection purchased by the trustees of Mr. Salt, in 1821.

Fig. 162 is a head which has also, probably, worn the pschent, and is executed in a breccia or gritstone, shewing the wonderful facility with which the Egyptians worked in this material. It is very imperfect, and another, its pendent, is also in the Collection. It resembles the features of Amenophis III. or Memnon. There is another head, companion to this, in the Collection, and the two were found by Mr. Salt, in excavations undertaken by him in the Amenophion behind the vocal Memnon. It is of the same material; and there were many of these statues which stood fronting the great colossi in the intervals of the front columns of the propylon.

¹ Narrative, p. 184. Engraved, Library of Entertaining Knowledge, Egyptian Antiquities, p. 271, *et seq.* and described p. 270, *et seq.* The arm is also given, p. 272.

SETHEI II. (SETHOS).

THE monarch called by Rosellini Menephtah III. appears, for the philological reasons already given, to be Sethei II. Menephtah; but the identity of his name seems to prove that he is the Sethos of the XIXth dynasty, who succeeded in expelling the second invasion of the Shepherds of Phœnicia or Palæstine. His conquests are found recorded on certain papyri, formerly in the possession of Sig. Anastasi, which seem to recount the exploits of him and his grandfather, and in them are found the names of several nations—the Sharo or Syrian, Rebou, Nahairana or Mesopotamia. Menephtah II. is conjectured to have been succeeded at his death by the Queen Tai-ousr, his daughter, supposed to be married to an individual named Siptah, “*beloved of Phtah*,” who assumed the prenomen of “*the light of the sun, approved of the sun*.” He is supposed to be the Sethos of the XIXth dynasty by Sir Gardner Wilkinson, but is omitted in the procession of Medinat Haboo, which seems to prove that the political ascendancy of Siptah was unconstitutional, or not congenial to his successors. As Menephtah III. of Rosellini bore, like the first monarch of that name, that of Sethei Mei-en-phtah, it is evident he must be the Sethei of the lists. He is supposed by Rosellini to represent the Amenophis, son of Ramesses Miammoun of the XIXth dynasty, and to have reigned nineteen years. A date of his second year is found on a door at Silsilis. He assumed the prenomen of “*the sun, the director of rites, approved of the sun*”—the name of Sethei Menephtah. He inscribed his name on some of the columns of Luxor, and executed a little square edifice within the hemistyle and close to the left base of the propyla, and the colossal statue of this king at Turin, and placed his name on the statue of his predecessor, Ramesses III. A gate is found with his name near the grand sanctuary, and on the base of some of the sphinxes of the side of the last propyla at Karnak, and his is the second tomb of the Biban-el-Melook.¹

Fig. 163 is of this monarch, well executed and finely preserved, in a light brown or whitish sandstone. The monarch is in the ordinary attire, with the addition of sandals. His name and prenomen are cut upon his shoulders, their usual place on these statues, and he holds before him, by both hands, a small naos or altar, on which is the head of a ram, the living emblem of the god Noum, one of the types of Amoun-ra. The throne has at the side the usual symbol, and round the base runs an inscription, with two cartouches under his feet. These express, “*the sun, the director of rites (?), loving Amoun, Sethei beloved of Phtah or Menephtah*.” The inscription divides and runs round the left and right sides, meeting on the reverse: that on the left side expresses, “*the Hor, the victorious bull, loving the sun, the king of the upper and lower world, the sun, the director of rites, loving Amoun, the son of the sun, Ousrei Mei-en-phtah, or beloved of Phtah, beloved of Osiris pethempamentes, giver of life like the sun*.” The inscription on the right side is nearly identical, except the titles of “*beloved of Phtah Sokar Osiris*.” Down the back the perpendicular line expresses, “*the good god, the destroyer through his force, the vigilant (?) chief, like Month, lord of the pure land of truth, Gom-mei (?) (Sebennytus?) the king of the upper and lower world, the sun, director of rites, the son of the sun, Sethei Mei-en-phtah, giver of life*.” The name of the god has been erased, but not carefully, and all the elements of his form are still distinct.¹ This statue was discovered by Mrs. Belzoni, at Karnak.

¹ Rosel. Mon. Stor. tom. iii. parte ii. This statue has been engraved, Library of Entertaining Knowledge, Egyptian Antiquities, vol. ii. p. 6.



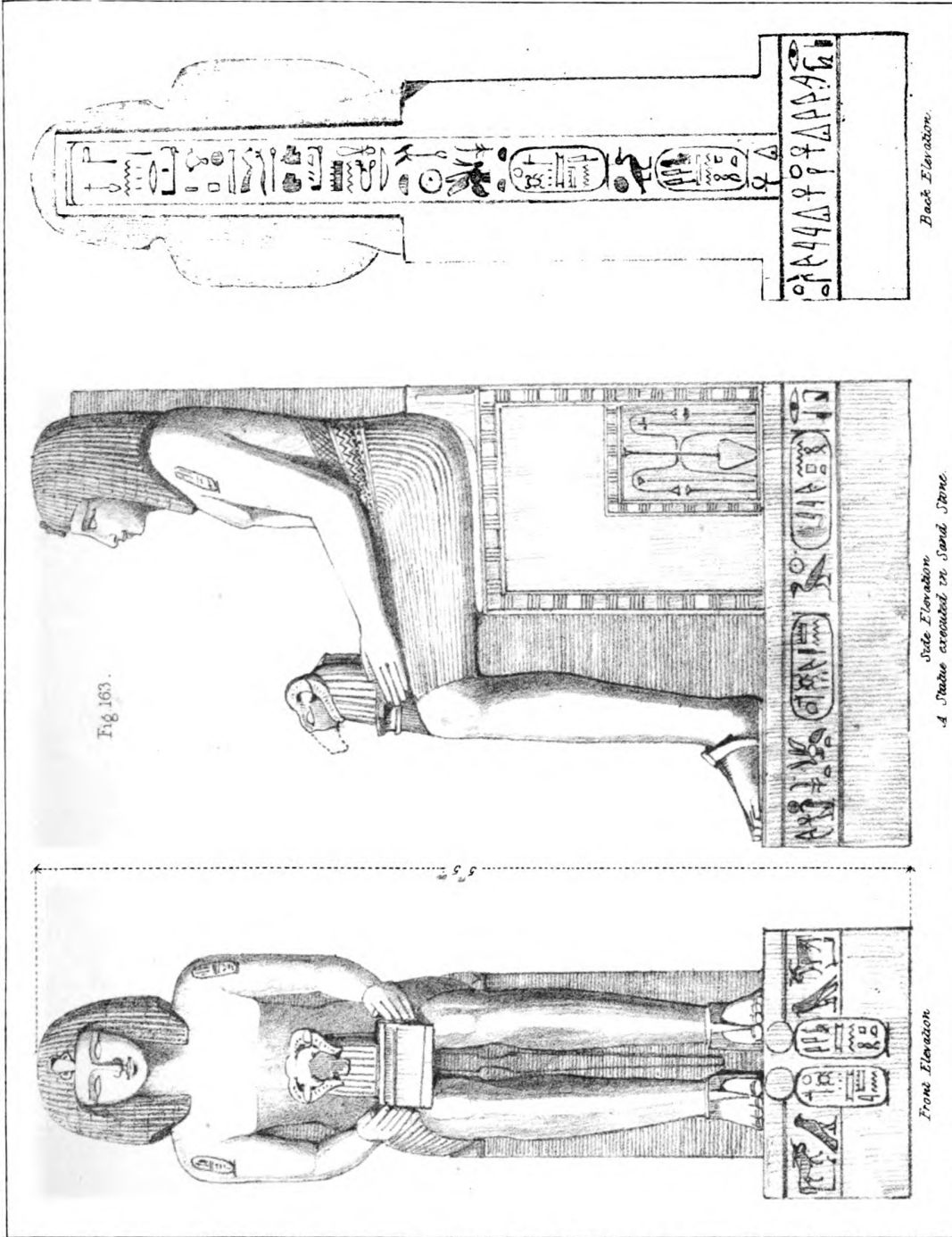


Fig. 163.

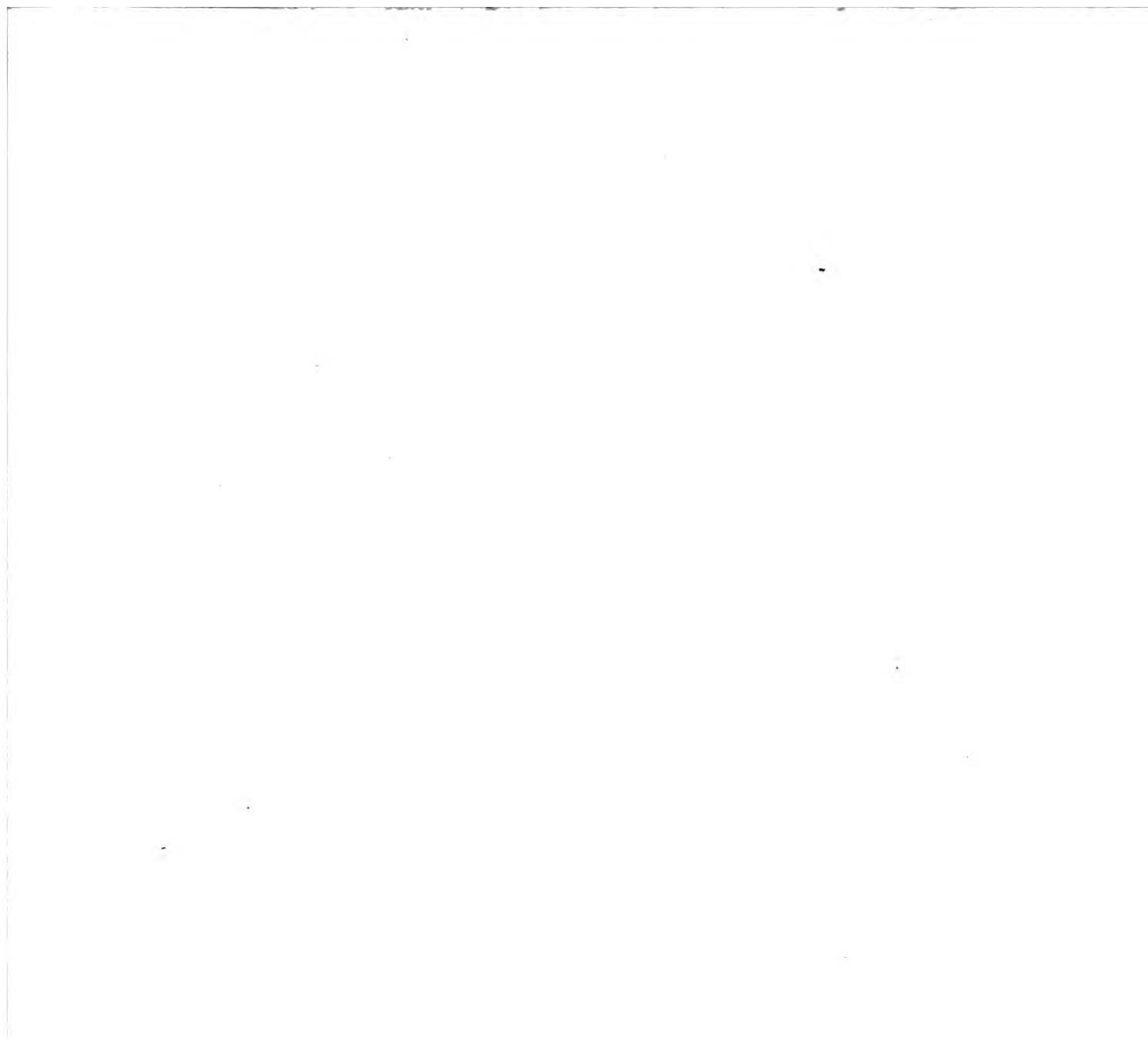
Back Elevation.

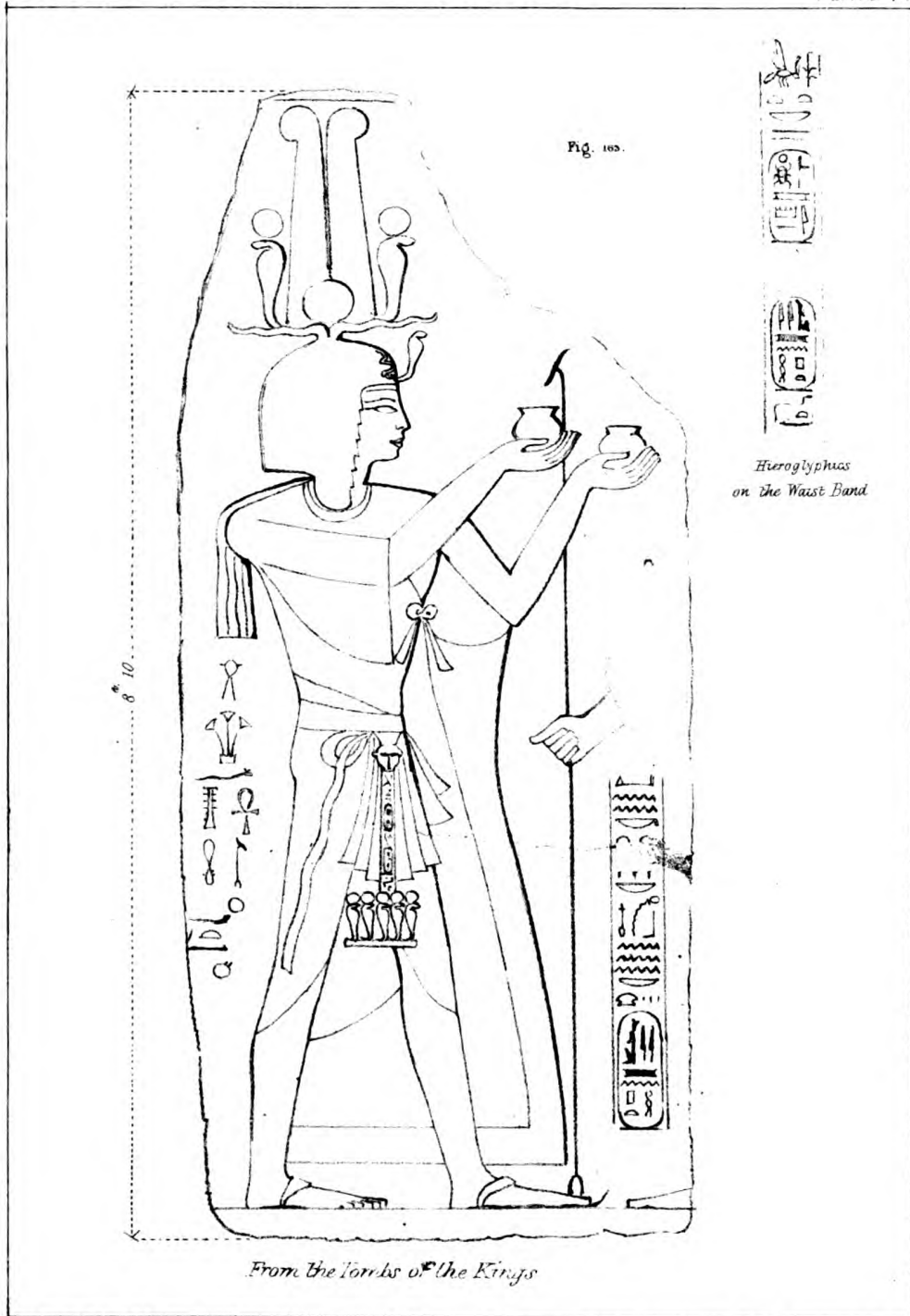
Side Elevation
A Statue executed in Sand Stone.

Front Elevation

F. Arundale del.

M E N E P T H A H , I I I .





F. Arundale, del.

MEMPHIS, III.

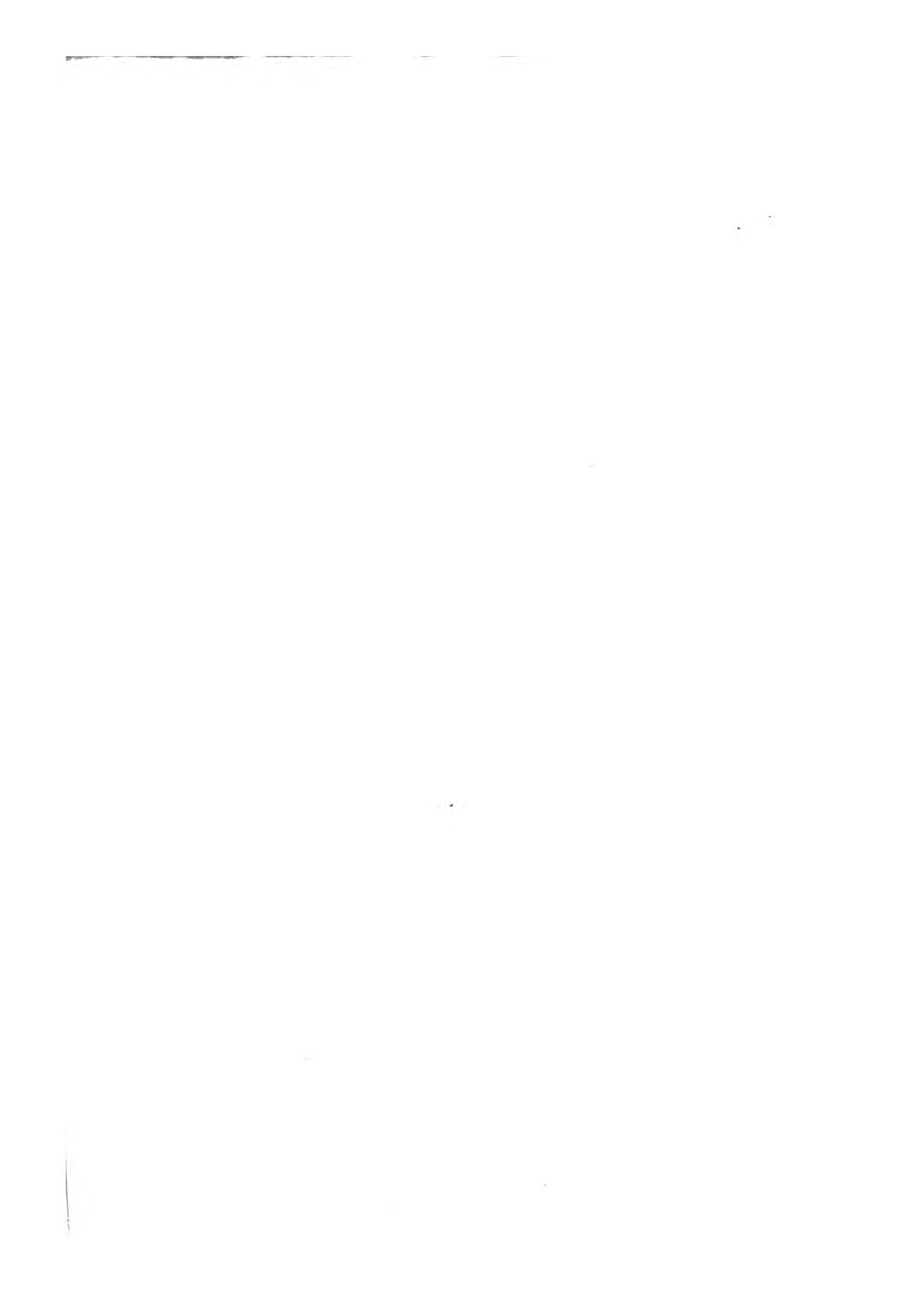


Fig. 164 is a plaster cast, made under the direction of Mr. Hay, from the tomb of this king, in the Biban-el-Melook. He stands dressed in the transparent fine linen, having a pendent apron, upon which is inscribed, "*the king, lord of the worlds, sun, director of rites, beloved of Amoun [lord of diadems], Ousirei [substitution for Sethei], beloved of Phtah.*" Above is a pard-skin, the head upon the waist. On his head are two ostrich-feathers, a disk, two disked uræi, and two goats' horns. He wears sandals on his feet. He holds in each hand a small wine vase, which he is offering to a divinity, whose foot, hand, and gom, or koucouppha sceptre, only remain. Behind, "*who is the submitter and superior, with life, stability, and power, like the sun, for ever and ever.*" Before him the address of the god, "*we give thee all other good and pure things, lord of diadems, Ousirei, beloved of Phtah.*" The extreme elegance of this figure is rivalled only by the highest efforts of Greek art.

PSAMETIK II. (PSAMMETICHUS).

THE reign of Psammetichus II. is in relation with the Greek period, and in his time a deputation of the Eleans came to Egypt, to study the institutions of the country. He appears to have built a propylon at Memphis, and to have made constructions at Snem; and the obelisk of the Minerva at Rome also is inscribed in his honour. His reign occupied fifteen years, B.C. 603-588.¹ He is supposed to be the Psammuthis, Psammus, or Psammetichus, of Africanus and Herodotus, and appears from the monuments to have had a wife named Shopenhop, and a daughter, Neith-Akhor or Nitocris.²

Fig. 167. This intercolumnial plinth probably came from the same temple as *Fig. 165*, although it is of a different material, such works at a later period being often executed in this manner. It contains three compartments: in the first, to the right, in the front, Psammetichus II., entitled "*the Hor, the living sun, the great heart of the world, the gracious god, lord of the two worlds, the sun the heart, the son of the sun, lord of diadems, Psametik, giver of mercy, like the sun, for ever,*" stands holding a conical object, and kneeling before a serpent with the uræus. He is stated to give *gons*. On the name of the king is "*Soven or Snab, mistress of the upper hemisphere.*" Above the serpent is inscribed, "*we give thee to be vigilant (?) like Month, the desolator of*" In the second division, the king, under the same titles, is represented standing, holding two conical offerings, called *shot*, before a double ox-headed deity. The names and titles of the king are as before. The divinity says, "*I give truth in thy heart*" In the third division the king is wanting—his standard only appears: it is preceded by the titles of "*the living good god, great by his edifices, setting up the temple of Athom.*" The divinity in this division, who is human type, seated upon a pedestal, says, "*we give thee the kingdoms of the land of Opt and Hannou, we give thee all power and victory, we give thee every land under thy sandals.*" This apparently represents the king adoring the divinities who presided over the halls or propylons of the future state.³

¹ See Rosel. Mon. Stor. tom. ii. parte i. pp. 136, *et seq.* and Leemans, Mon. Eg. p. 130.

² Rosel. loc. cit. vii. 144 e. Champ. Fig. pp. 370, 371.

³ See Lepsius, das Todtenbuch, pl. lx.-lxvii.

NAKHTNEBF (NECTANEBS).

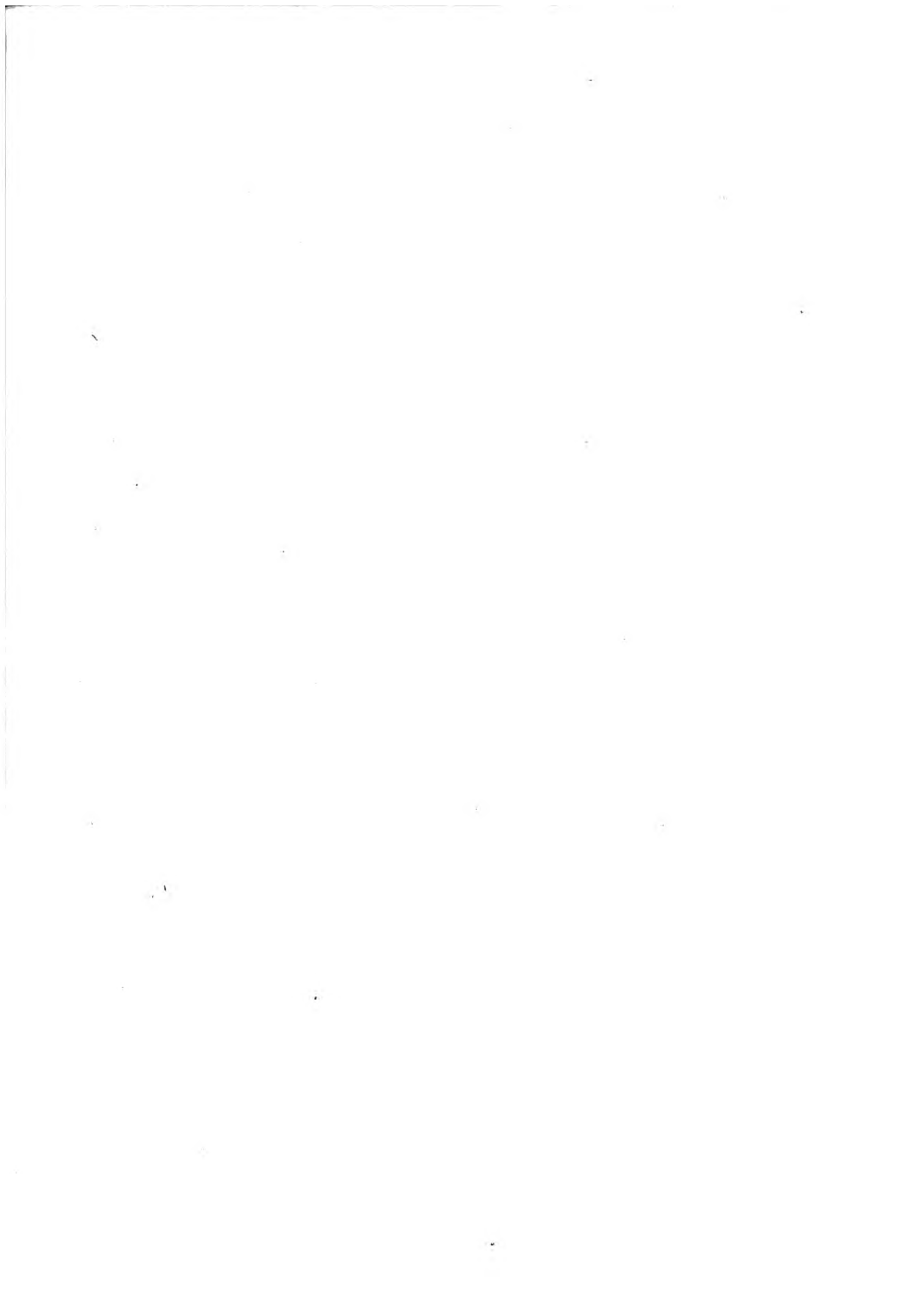
THE reign of Nectanebo, the Nectanebes,¹ Nectanebos, Nectanebis,² and the Nectabis,³ falls into the epoch of the Græco-historical rather than of the monumental period. He reigned, combining the monumental evidence, eighteen years, from 387–369 B.C.⁴ and was a native of Gemnoute,⁵ or Sebennytus, and the founder of a new dynasty; succeeded in defeating the Persian armaments, and embellished the public monuments of Egypt. He repaired the first gate of the great temple at Philæ, and a small temple of Hathor. Memorials of him are found on the rocks of Beghe, at Cairo, Coptos, and an elegant edifice at Medinat Haboo; he transported an obelisk from Syene; adorned the temple of the Egyptian Mars at Sebennytus; while memorials of him exist in various European collections, as the two handsome lions of the Fontana di Termini at Rome, a figure of porcelain with his name in the Studii at Naples, and a stele at Rome, dated in his thirteenth regnal year.⁶ He assumed the prenomen Re-tor-ka, “*the sun appointing offering*,”⁷ taken by his predecessor, Ousr-t-sen I. of the supposed XVIIth dynasty, while his name read Nashtnebf⁸ in the Theban, and Nakhtnebf in the Memphite dialect. His standard was Hor-Thom, “*Horus the subduer*.”⁹ It must, however, be premised that there are no monumental data for assigning these names to the second rather than the first king of the XXXth Sebennytic dynasty of Africanus, and the successor of Teos or Tachos, both of whom reigned an equal number of years, according to Africanus; but it would involve a critical discussion upon Greek and not monumental evidence to enter into the whole question here. The flight of the second king into Æthiopia is the alleged reason of their belonging to the first monarch.

Fig. 165 is the intercolumnial slab of a temple, such as frequently went between the columns at their bases, instances of which are seen at the small temple at Philæ. The present has been surmounted on one side by a frieze or cornice of vultures, emblems of the upper hemisphere or world, and on the other by a frieze of uræi, emblems of the lower hemisphere, similar to those in *Fig. 167*. These latter have been chiselled out, and their place supplied by a Greek inscription, and the feet of the vultures only remain upon the other side. The king Nakhtnebf or Nakh-tefnebf, dressed in the shten, and with the plain cap on his head, stands offering a pyramidal object (cake?), probably that called shat, or shot. Before him are four perpendicular lines: the first, the titles of Saté, “*mistress of the lower hemisphere*,” who is personified as a serpent, with the *khel*, or emblem of the sun’s orbit, and the *gom*, and his names and titles,—“*the Hor of the upper and lower world, the terrifier; the king, lord of the two worlds, the sun instituting offering, son of the sun, lord of diadems, Nakhtnebf, giver of life and mercy for ever*.” Behind him is a repetition of the two first lines; and the horizontal line above his head expresses, “*great*

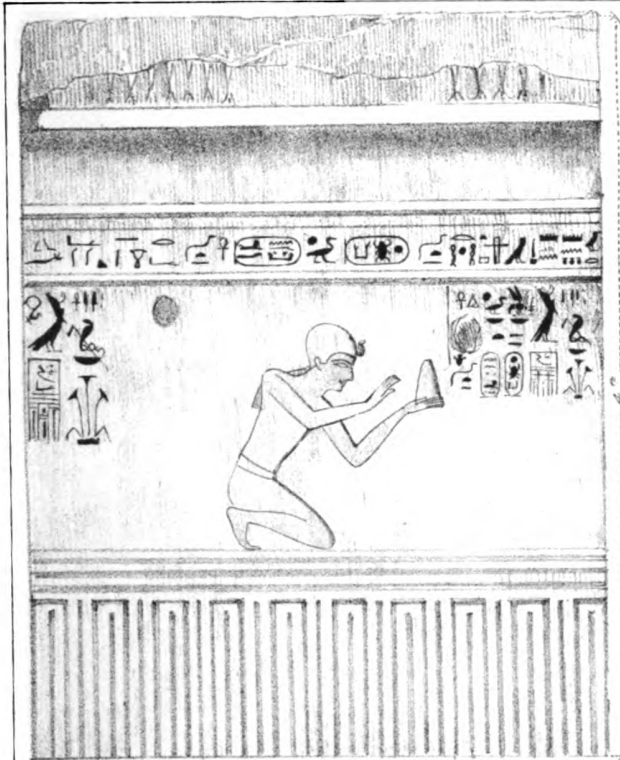
¹ Wilk. Man. and Cust. Ser. I. vol. i. p. 209. Cf. Euseb. Chron. Can. à Scal. Amstel. 1598, p. 55.
² Ibid. Afric. in Scil. Emend. Temp. p. 135.
³ Pliay.

⁴ Afric. loc. cit. Julian era, 4327–4345.
⁵ Rosel. Mon. Stor. Teste, tom. ii.
⁶ Cf. Wilk. loc. cit. Rosel. ibid. Champ. Fig. l’Univers l’Egypte, pp. 384, 5.
⁷ Rosel. Mon. Stor. Tav. xiv. 156.
⁸ This may be Nasht-en-nebf, “pro-

tector of his lord,” or master. Rosel. loc. cit. 156, n. a. b. c; or, rather, “he who is the victorious lord,” or all victorious.
⁹ Leemans, p. 273.







Front Elevation of an Intercolumnial Plinth.



Fig 165.

Back Elevation.



Fig 167.
Intercolumnial Plinth PSAMMETICHUS II.

F. Arundale, del.

Fig 166



Fragment of a Statue of
NECTANEBO.

NECTANEBO & PSAMMETICHUS, II:

edifices, to remain in the great house for ever and ever, the sun instituting offering, the son of the sun, Nakhtnebf, ever living, making the world in his course” The reverse has been much erased, and underneath the cornice is inscribed, “. . . . λεως ανενεωσ[ε] or ανενεωσ[αν] was restored.”¹ Underneath the king is represented kneeling before a divinity, who has the human type, entitled, “lord of the region of the hour, the god giving life to the soul in Noutehir.” Between the monarch and the god is written, “a fourth of the carved work of lower Egypt.” The rest of the compartment contains inscriptions, much erased, and the names and titles of the goddess Saté and the king, similar to those on the other side. In the area are some representations of emblems of life, multitude, life and power, the sun’s two orbits, and two portions of the heaven, the scorpion of Selk attached to the solar orbit, an emblem of stability with hands, and three ellipses with breaks, perhaps emblems of worlds. There is part of another compartment and a divinity remaining, with the end of an inscription, “. . . . encircled by his heart,” and above a horizontal line, expressive of “. . . . the son of the sun, lord of diadems, Nakhtefneb, or Nakhtnebf, giver of life eternal” A similar monument exists in the collection of the Vatican.²

Fig. 166 is a small statue, about life-size, of Nakhtnebf, found at Memphis. The prenomen only is found on his belt; and as he assumed this after the earlier monarch, Ousr-t-sen I., some ambiguity may exist with respect to which king it is to be attributed. The nose is unfortunately mutilated, and the peculiarly aquiline character of Nectanebo as would have decided the point. The head-attire, cleft and shenti, as well as the general style, are, however, apparently later than the XVIIIth dynasty. It is in gray granite, well executed, and was presented, with several other objects, to the Museum by Col. Howard Vyse.

¹ From the form of the letters, probably, at the Roman times, the first word may be the remains of [Βασι]λεως. In the Library of Entertaining Knowledge, Egyptian Antiquities,

vol. i. p. 125, Mr. Long reads *κλωσ ανενεωσ*, hypothetically.

² Young’s Hieroglyphics, pl. viii. ix. Leemans, loc. cit. pp. 157, 131, and pl. No. 275, 4, 3, has engraved the

royal names on this monument. See, also, Library of Entertaining Knowledge, Egyptian Antiquities, vol. i. p. 121, where it is also engraved.

FIGURES OF KINGS.

THE objects in the two following plates being unaccompanied by any royal legends, and therefore, to a certain extent, uncertain, are classed together.

Fig. 168 is of an Egyptian monarch, apparently, from the head-attire, of the XXVIth dynasty. He wears a collar, *oskh* or *hibnir*, and remarkably long garment, more resembling that of females. Besides the modius, the head has been probably surmounted by a disk and tall plumes; round his neck is a collar, and this, as well as the feathered ornaments of the dress, are inlaid with silver, and the eyes have been so. The hands have probably held a sash, which the king was represented offering to the divinities. It is exceedingly well executed, and one of the most interesting bronzes of the collection of Signor Anastasi, acquired by the Museum in 1839.

Fig. 169 is a small statue in wood, well executed, but of an earlier king. The place for the uræus, or *ouro*, still remains on the head, and he wears the pharaonic *shten*, or *shenti*. It has been coloured with red paint for the flesh, and gilding for the collar and apron. Purchased at Mr. Salt's second collection, in 1835, and came from Thebes (?).

The two figures which compose Plate 47 are remarkable for their large dimensions in this material. They are, unfortunately, much mutilated, and the name of the monarch whom they intended to represent is no longer traceable on their belts.

Fig. 170 has been covered with a black bituminical paint, and has had its accessories traced in white. Connecting this with the same colouring on the small sepulchral figures of the tomb commonly called Belzoni's, that of Sethei or Sethos I., I am disposed to consider it, in connexion with the style of hair, to be of this monarch. He has held in his right hand a symbol, probably of life, and in his left a wand or sceptre. It has been well executed. The eyes appear to have been inlaid with bronze and enamel, and the beard and beard-strap, or whisker, with bronze. The plinth is also antique, and exhibits the Egyptian taste of placing the figure at one end, with a long space in front.

The other figure (*fig. 171*) is still more mutilated, but the features are more perfect, and from the aquiline character of the nose, and style of the head-dress, is probably that of Rameses the Great. It is not covered with bitumen, but seems to have been painted in the usual Egyptian fresco manner, by covering the statue with linen, upon which was laid the stucco, then smoothed, and the water-colour applied. It is apparently of sycamore. There is another of these large wooden statues in the collection, brought from the tombs of the kings in the Biban-el-Melook, at Thebes, with other objects, acquired of Mr. Salt in 1821.

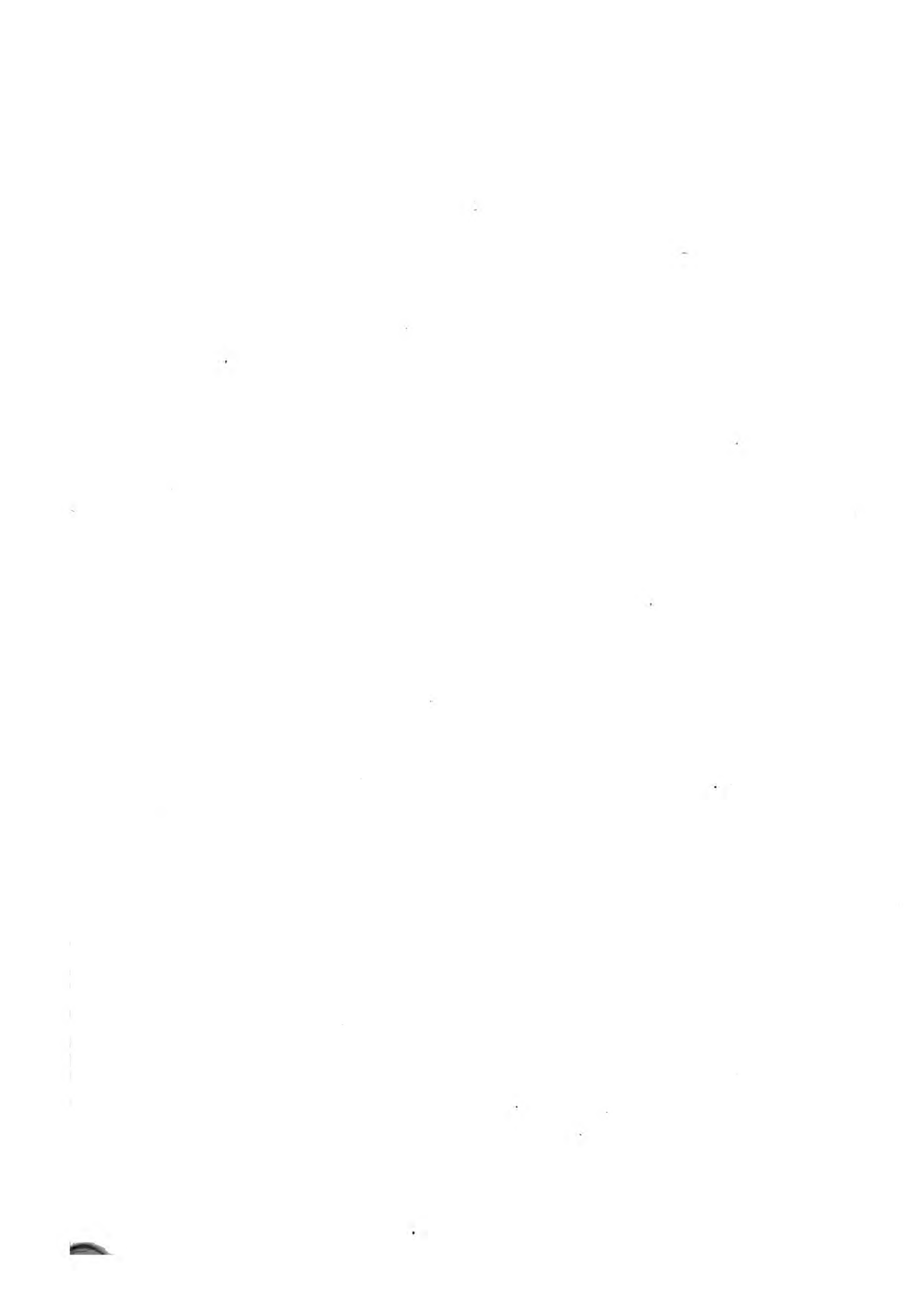
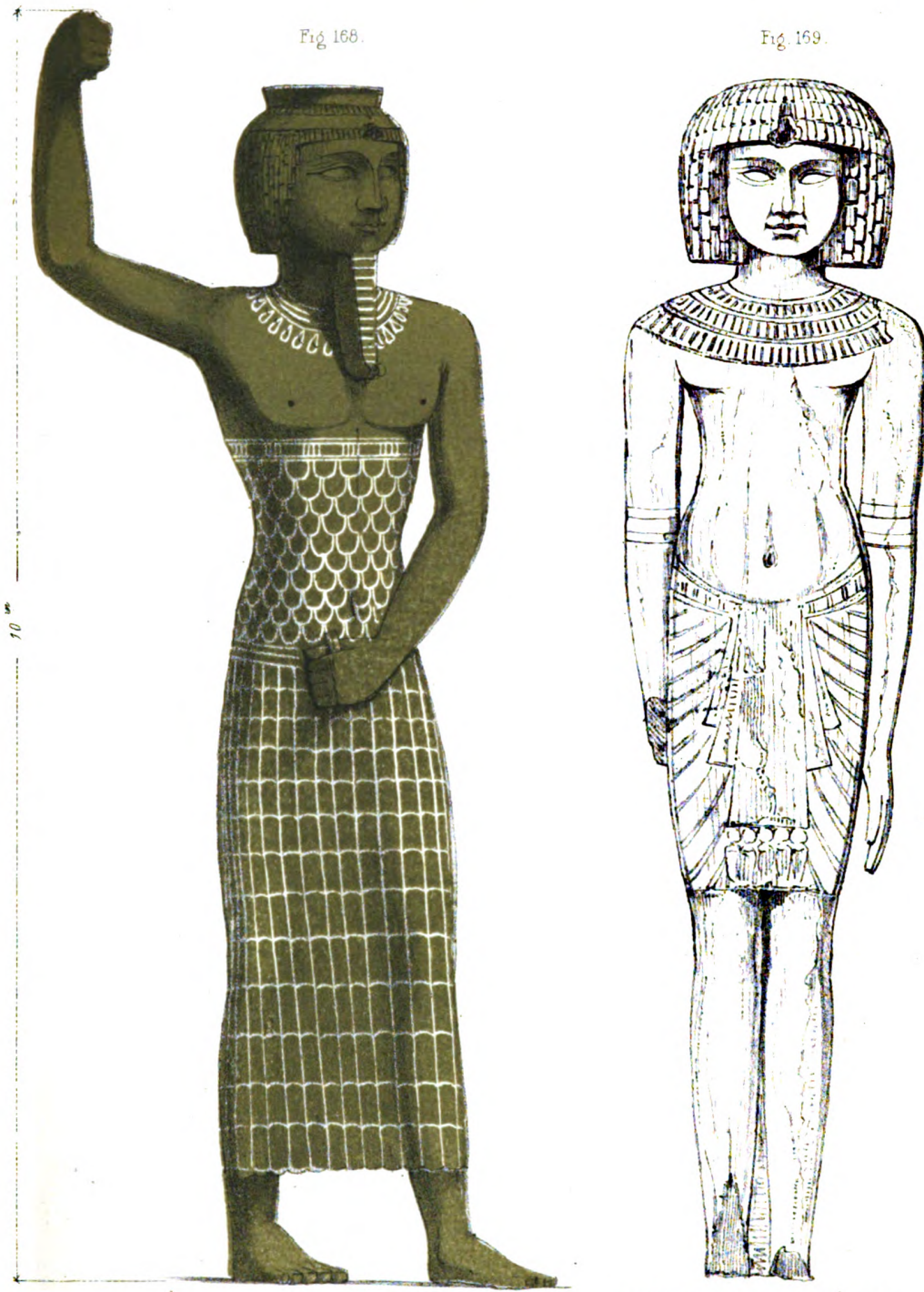


Fig. 168.

Fig. 169.

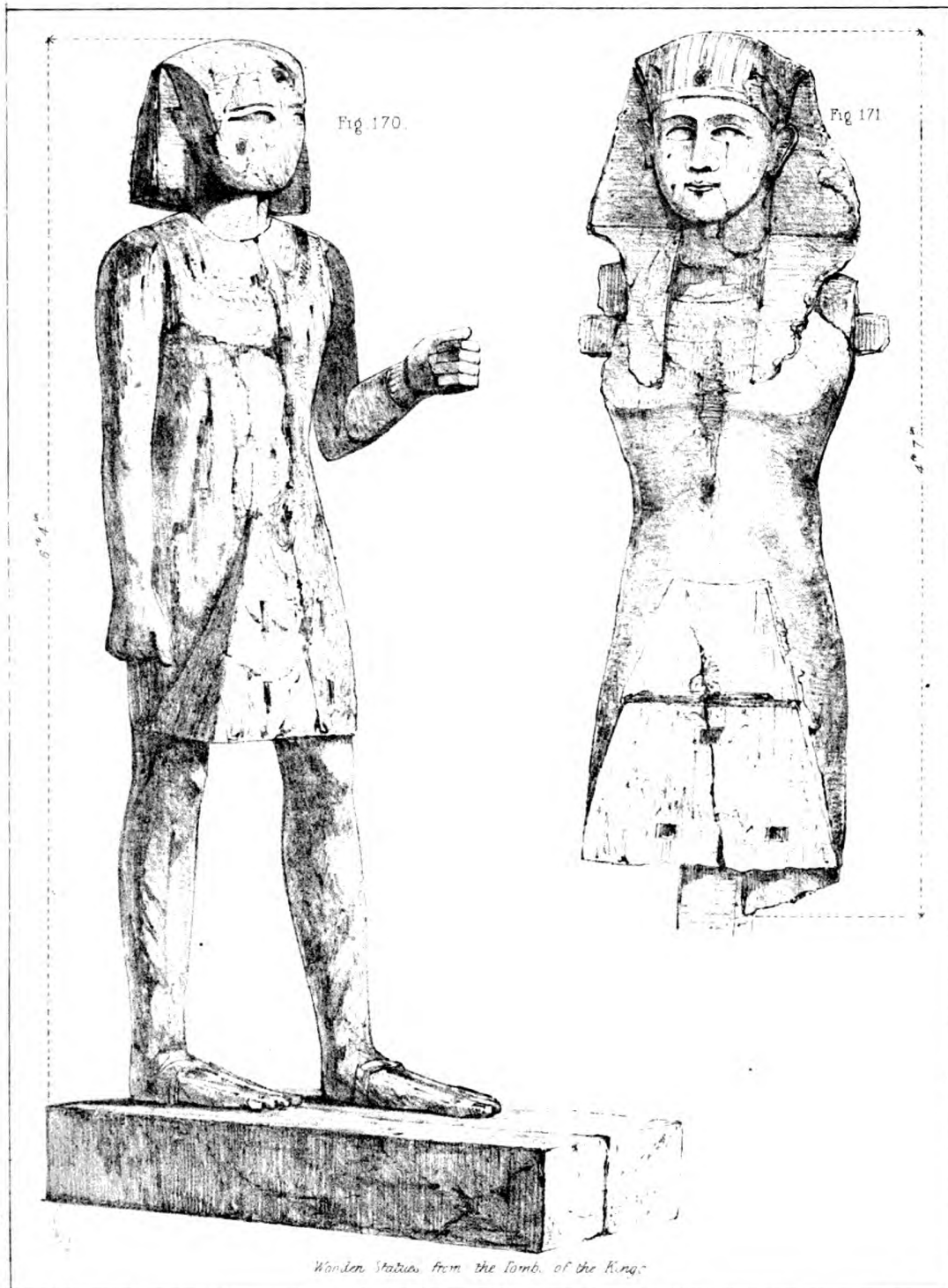


(in Bronze.)

in Wood, Painted & Gilt (full size.)

F. Arundale, del.

Figures of **KINGS.**



F. Arundel del.

K I N G S .

Fig 173.



(A Wooden Figure
1/4 Scale)

Fig 172



Fragment of a QUEEN
(in Limestone)

Fig 174



(A Figure in Vitrified Stone)

Fig 175

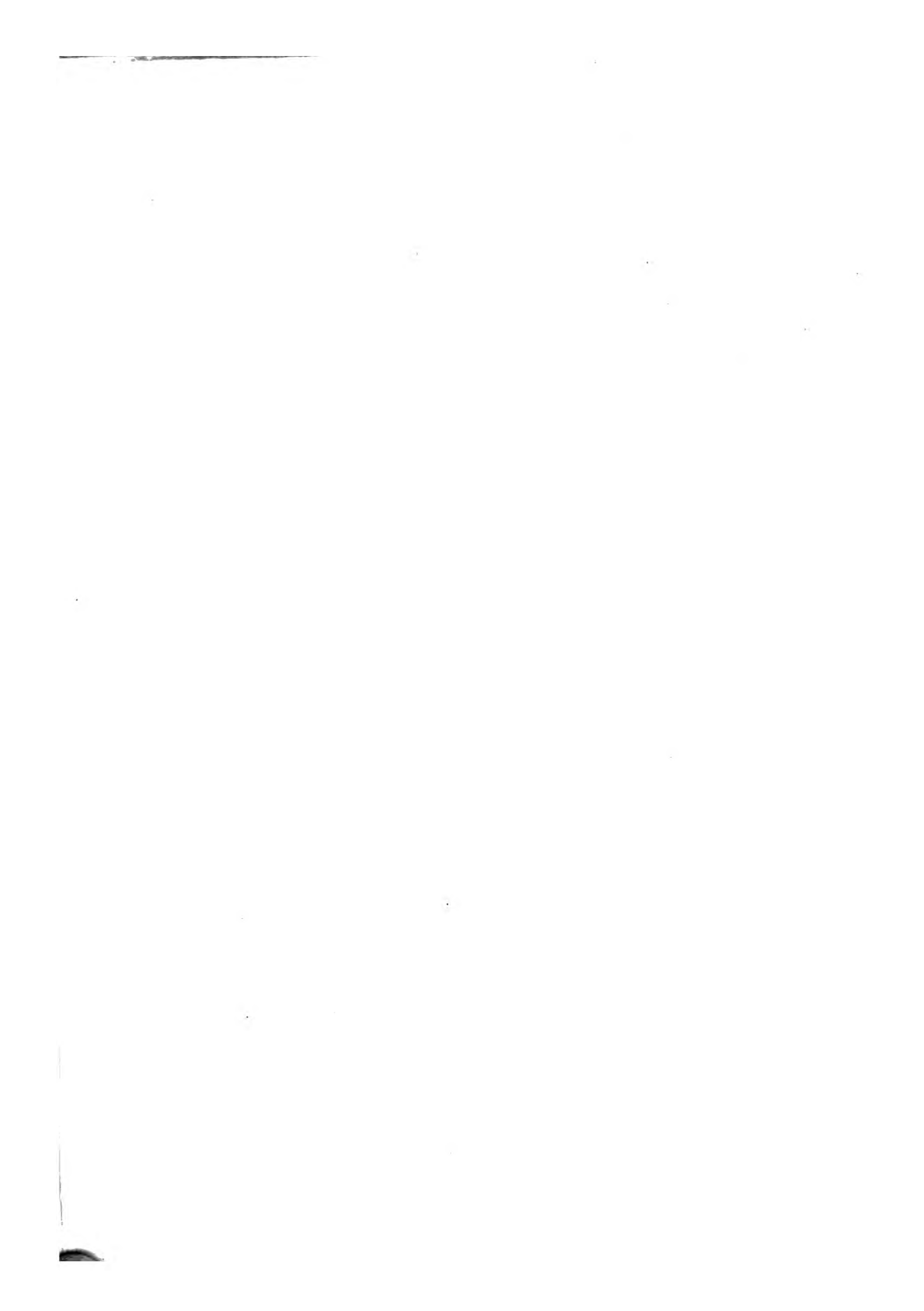


(A Fragment in Limestone)

F. Grandjean del.

A QUEEN AND FEMALE FIGURES.





A QUEEN, AND OTHER FEMALES.

Fig. 172 is the upper part of a small colossus of an Egyptian queen. Her head-dress has been covered with the *nreou*, or vulture, emblem of royal maternity, and *ouro*, or uræus, that of royalty. Her hair is curled in the peculiar spiral locks of the goddess Athor, the Egyptian Venus. Round her neck is a collar. This statue is evidently one of the best period of Egyptian art, and must be referred to the XVIIIth dynasty, not improbably Meienmout-Nofre-areh, or Esi-nofre, one of the queens of Ramesses III. It is in a white nummulite kind of stone, but the surface is unfortunately much honeycombed, and there is no inscription on the plinth behind to enable any decision to be arrived at relative to the person it was intended to represent. It came with Mr. Salt's Collection, acquired in 1821, where it is merely mentioned as found by Belzoni in 1817.

Fig. 173 represents a female of ordinary rank standing on a plinth. Her right hand has probably held a basket. It is remarkable for its delicate execution, and gives an excellent representation of a *nebenei*, or lady of the house, of the middling classes.

Fig. 174 represents a female, probably of the inferior classes, without any drapery, holding a calf, which is tied, by its feet, slung round her neck, and an ibex or gazelle by its horns at her right side. These she was probably bringing as an offering. It is in a vitrified stone, probably an arragonite or steatite, which has been glazed with a yellowish-green varnish; of indifferent execution, and probably as late as the Roman empire. From a Collection purchased of Signor Anastasi.

Fig. 175 represents a female of high quality, probably a priestess of Amoun, of the period of the XVIIIth dynasty, about 1600 B.C. It is remarkable for the grace and elegance of its proportions. Her hair is long, and bound round by a fillet of flowers. It has probably represented a female seated on a chair by the side of a male figure; her left hand was placed on her lap, and her right passed behind and on the shoulder of a figure of her husband or brother.¹

¹ Engraved, Library of Entertaining Knowledge, Egyptian Antiquities, vol. ii. p. 15.

ROSETTA STONE.

OF all the monuments in the Egyptian Collection, that commonly known by the name of the Rosetta Stone enjoys, without doubt, the highest European reputation. It was found in 1799 by M. Bouchard, a French officer of engineers, in digging the foundation of a house at Fort St. Julien, and subsequently, by the fortune of war and presentation of the Turks, came into the possession of the British government, by whom it was deposited at the British Museum. It soon attracted attention: a copy of it was published by the Society of Antiquaries, and the Greek and demotic portions were examined successively by Porson, De Sacy, Akerblad, and Young—the latter extending his researches to the hieroglyphical text. His sagacity in deciphering the name of Ptolemy, and laying down the grand principle of phonetic construction, was, without doubt, the key to the subsequent brilliant labours of Champollion le Jeune. The Greek text has been subsequently illustrated by Amalhou, Villoison, Drumman, Lenormant, and, last of all, Letronne, whose version, with the various readings, we have reproduced in the subsequent pages. Of the other parts, an attempt was made by the late Chevalier Palin,¹ on an ideographic system; another by Young, in his Hieroglyphics,² on all these texts compared with one another; and, finally, a much more scientific comparison by Champollion, on the demotic and hieroglyphic portions compared with the Greek version. A complete analysis of the hieroglyphic and demotic version was undertaken by M. Salvolini,³ but death interrupted his labours in the commencement of the hieroglyphical portion, and it is uncertain how much even of this is due to him. The present copy, which is too small to give all the minor details, conveys the hieroglyphical text, unfortunately much mutilated. We shall first give a literal translation of the *Greek* text, from the restoration of Letronne.

“ Under the young king, who has received the kingdom of his father, lord of diadems, greatly glorious; who has set in order Egypt, and has been pious in divine matters, superior to his adversaries, who has set right the life of men, lord of thirty years, like Vulcan the Great, king like the Sun, the great king of the upper and lower world, born of the gods, Philopator, whom Vulcan has approved, to whom the sun has given victory, living image of Jupiter, son of the sun, Ptolemy, ever-living, beloved by Phtah; the ninth year: under Aetes, son of Aetes, priest of Alexander, and of the gods Soteris, and of the gods Euergetes, and of the gods Adelphoi, and of the gods Philopatores, and of the god Epiphanes Eucharistes, Pyrrha, daughter of Philinus, being athlophorus of Berenice Euergetes, and Areia, daughter of Diogenes, being canephoros of Arsinoe Philadelphos, Eirene, daughter of Ptolemy, priestess of Arsinoe Philopator, on the fourth of the month of Xandicus, which is the eighteenth of the Egyptian month Mecheir—A DECREE!

“ The high-priests, prophets, and those who go into the adytum for the dressing of the gods, the Pterophoræ, sacred scribes, and all the other priests, and those standing before the kings at Memphis, from the different temples in the country, at the panegyry of the receiving of the crown by Ptolemy, the ever-living, beloved of Phtha, Theos Epiphanes Eucharistes, which he has derived from his father; being assembled in the temple in Memphis, on the day [specified], have declared:—

“ Whereas the King Ptolemy, ever-living, beloved by Phtah, Theos Epiphanes Eucharistes, the issue of the King

¹ *Nouvelles Recherches sur l'Inscription en Lettres Sacrées du Monument de Rosette.* 8vo. Florence, 1830, with a Plate.

² Pl. 16-30.

³ *Analyse Grammaticale Raisonnée de différentes Textes Anciens Egyptiens,* ouvrage dédié à Sa Majesté le Roi

de Sardaigne, par François Salvolini. Vol. I. Texte Hier. et Demot. de la Pierre de Rosette. Par. 4to. 1836, incomplete, in 256 pages.

PLATE 49

Fig. 176
(*in black basalt*)



Ptolemy and the Queen Arsinoe, Theoi Philopatores, had conferred many benefits both on the temples and those who were in them, and all who are placed under his government; and is a god, the son of a god and of a goddess, as Horus, the son of Isis and Osiris, the avenger of his father; beneficently acting towards the gods, he has consecrated at the temples both revenues of silver and corn, and supported great expenses, in order to lead Egypt into tranquillity, and to appoint the sacred affairs, and with all his power he has acted with humanity, and of the taxes and imposts in Egypt he has suppressed some and lightened others, that both the people and other [classes] should be in abundance under his reign, and the royal debts, both those in Egypt and those in the other part of his kingdom around him, being considerable, he has remitted altogether; and those confined in prison, and those who had been some time prosecuted, he has freed from all fear of prosecution; and he has decreed both that the revenues of the temples, and the contributions supplied yearly both in grain and silver, as well as all the just assignments to the gods, from vineyards, gardens, and other lands, which belonged to the gods under his father, to be charged on the land; and he moreover decreed, relative to the priests, that they should give no more to the tribute-chest than what they were taxed up to the first year under the reign of his father; and he has remitted to those appointed by the sacred tribes their annual descent to Alexandria, and he has ordered that the collection of stores for the marine should not be made; and remitted two-thirds of the linen clothes collected in the temples for the royal wardrobe; and all things omitted in previous time he has restored to its right order, providing that the accustomed things should be performed to the gods in a decorous manner, and at the same time he has distributed what is right to all, like Hermes, twice great; and he has decreed that those returning, both of soldiers and other classes, and adversaries in the time of troubles, should remain on their own possession into which they have entered; and he has provided that the horse and foot-forces, and the ships, should go forth against those who were invading Egypt by land, and supporting great expenses of silver and corn, that both the temples and all those in Egypt might be safe, and being present at Lycopolis in the Busirite nome, which had been taken and fortified against a siege, by expensive depôt of arms and all other munitions, and for a considerable time the alienation having existed among the impious collected in it, who had perpetrated many evils against the temples and those inhabiting Egypt, having set down before it he surmounted it with the circumvallation of considerable mounds, and ditches, and walls; and when the Nile made a great rising in the eighth year, and as usual inundated the plains, he held it in, damming the mouth of the river in many places, and expending to this effect no small sum of money, and having appointed cavalry and infantry to guard them [the dams], he took in a short time the city by main force, and destroyed all the impious in it, li[ke Herm]es and Horus, the son of Isis and Osiris, had formerly in the same places conquered the revoltors; and as to those leading the revoltors under his father's reign, and disturbing the country and sacking the temples, when at Memphis, assisting his father and his own crown, he punished them properly at the time when he was present to perform the proper ceremonies for the reception of the crown; and he has remitted both what was due from the temples to the royal treasury up to the eighth year, both in corn and money no small quantity; and he has also remitted the value of the linen clothes not furnished to the royal treasury, and also the expenses of verification up to the same period; and he has remitted from the temples the appointed artaba from the aroua of sacred land; and likewise of the vineyard he has remitted the cerameion per aroua, and he has given much to Apis and Mnevis, and to the other sacred animals in Egypt, taking much more care than the kings before him in all that concerns them; and having given largely and nobly all that was necessary for their funerals, both the things and the rites appointed for their particular worship, with panegyries, and ceremonies, and all other prescribed things; and the privileges of the temples and of Egypt he has maintained on the same foot, conformably to the laws;¹ and he has adorned the Apeium with magnificent works, having expended no small sum of gold, silver, and precious stones upon it; and he has founded temples, and naoi, and altars, and he has repaired those in need of repair, having the zeal of a benefactor god in all things concerning the divinity, and upon new information has repaired the most honoured of the temples under his reign, as was fit; wherefore the gods have given him health, victory, and force, and all other things, and a crown to remain to him and his children for all time.

“ To Good Fortune.

“ It has seemed fit to the priests of all the temples throughout the country, that [all the honours] appertaining to the ever-living King Ptolemy, beloved by Phtha, Theos Epiphanes Eucharistes, as well as those of his parents, Theoi Philopatores, of his ancestors, Euergetæ, and those of the Theoi Adelphoi, and those of the Theoi Soteres, should be greatly augmented, and that a figure of the ever-living King Ptolemy Theos Epiphanes should be set up in every temple, in the most conspicuous place, which should have the name of Ptolemy, the avenger of Egypt,

¹ The third line of the hieroglyphical text commences here.

added to it, where shall be the dominant and divinity of the temple, giving to him the arm of victory, which shall be all done in the Egyptian manner; and that the priests should serve the images thrice every day, placing on them the sacred apparel, and performing the other ceremonies appointed to be done to the other gods [in the Egyptian pan]egyries; and that they should consecrate to the King Ptolemy Theos Epiphanes Eucharistes, the issue of the King Ptolemy and the Queen Arsinoe Theoi Philopatores, a gilded statue of wood, and a gilded shrine [in each] of the temples, and that they should be placed in the adyta with the other shrines; and that in the great panegyries, when the exit of the shrines takes place, that that of Theos Epiphanes Eucharistes should go out with them, and that the shrines should be clearly distinguished at present, and then; and that there should lie on the royal shrine ten golden crowns, to which is attached an asp, as on all the asp-formed crowns on the other shrines, and that in the middle of them shall be the crown called pschent, which the king wore when he entered the temple in Memphis, in order to perform in it the ceremonies prescribed on the taking of the throne; and that there shall be placed on the tetragon round the crowns, opposite the aforesaid crown, ten golden phylacteries, on which shall be inscribed, that is the crown of the king rendering illustrious the upper and lower country; and the thirtieth of Messori, when the birthday of the king is celebrated, as well as [the seventeenth of Mecheir], when he received the crown of his father, have been considered eponymous in the temples; and inasmuch as that these days were a cause of divers benefits to the community, that there shall be on these days a festival and panegyry in the temples throughout Egypt, monthly; and that there shall be performed on them sacrifices and libations, and all other things appointed as in the other panegyries, and that these being . . . in the temples; and that they shall celebrate a feast and a panegyry to the ever-living and beloved by Phtah, King Ptolemy Theos Epiphanes Eucharistes, on every year, in the temples throughout the country, from the first of the month of Thoyth, for five days, in which they shall bear crowns, and perform sacrifice and libations, and other proper things; [and that the priests of the other gods] shall bear, in addition, the title of priests of Epiphanes Eucharistes to the names of their gods which they serve; and that they shall add in all answers and declarations that priesthood; and that it shall be lawful for all private persons to celebrate the festival, and to consecrate the aforesaid naos, and to have it in their houses, performing the things prescribed in the monthly and annual festivals; that it may be known that the Egyptians elevate and honour the god Epiphanes Eucharistes in a lawful manner; and that this decree should be engraved on a tablet of hard stone, in Hieroglyphical, Enchorial, and Greek characters, and should be set up in each of the first, second, and third-rate temples, at the statue of the ever-living king."

It would appear that the Greek part of the inscription is the original document, and the Hieroglyphic and Enchorial versions a translation of it, and the extracts made by Champollion, in the "Grammaire Egyptien," and those cited from his MS. by Letronne, thoroughly confirm this view. It differs, however, much in its tournure from the Greek, by additions, omissions, and differences of position in the limits of the sentence; but an accurate analysis or collation of it would take up more room than the scope of the present work would admit of, as the imperfect work of Salvolini sufficiently testifies.¹ The mutilation of this part of the document is also a serious obstacle to the complete deciphering it. The intermediate or enchorial portion, the epistolographic "writing of the books," as it is termed in the hieroglyphics, is still more difficult to decipher, and, indeed, no rational attempt to interpret the whole of this portion has as yet been made; but the difficulty is much facilitated by the knowledge and advancement made in the hieratic character.

The Rosetta Stone could never have been interpreted from itself, and the full philological analysis of it is a task yet to be waited for. There are several points in which we differ from the readings of Champollion, and the consequent restorations of Letronne.² The decree,

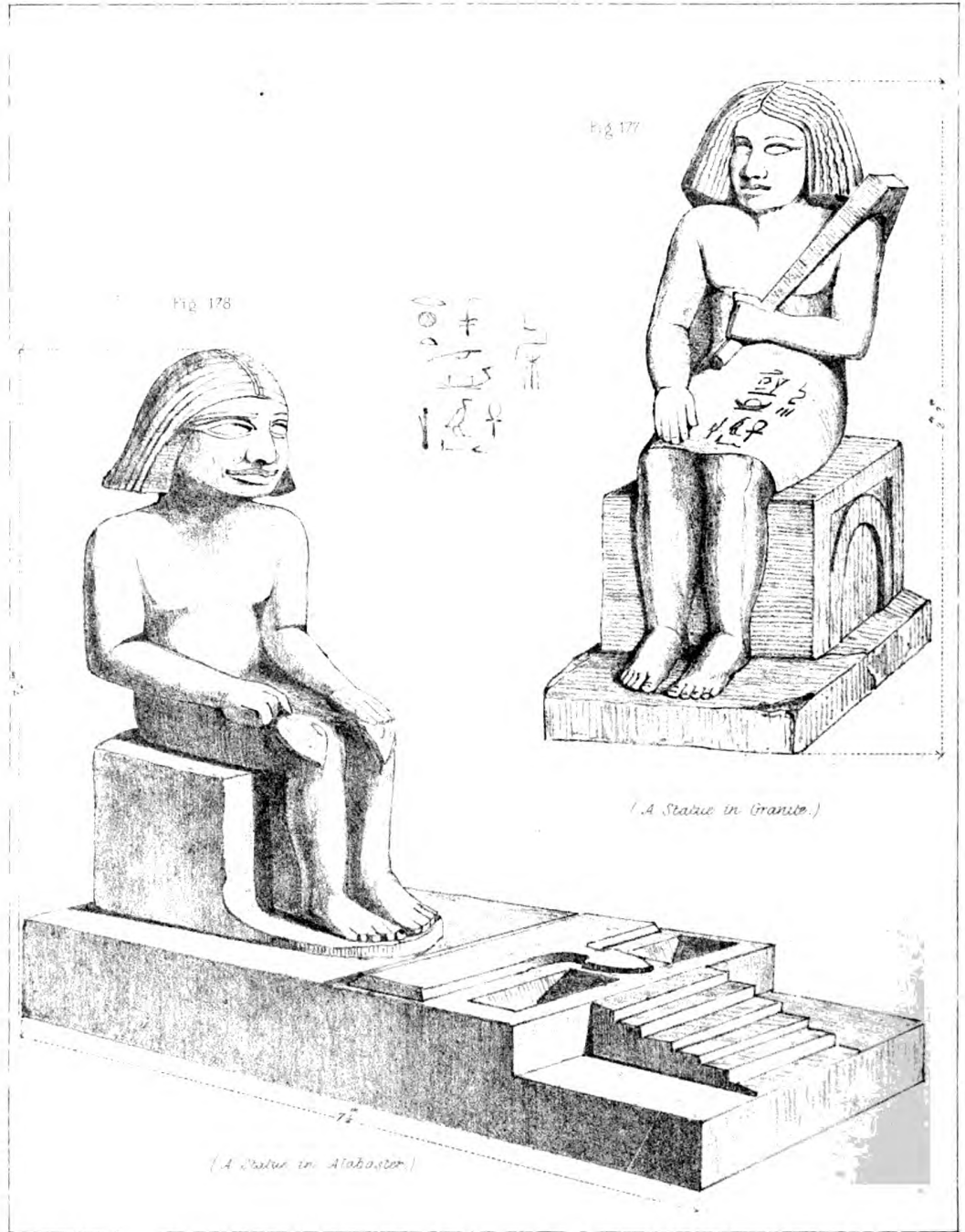
¹ The restorations of Letronne being made from the analysis of Champollion. In many instances the Greek gives the entire version, which is translated above, and the philological scholar can compare the three ver-

sions. Salvolini is often erroneous. Only one line of the hieroglyphics, the last, is complete.

² For example, line 41 Greek, 7 hier. where the hieroglyphic reads, "that thy will make all genuflexion and

ceremony of offering, like as is done to the gods of the countries in the panegyries every year," not "in the panegyries of the country." Letronne, loc. cit. p. 29.





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according to him, in honour of Ptolemy Epiphanes was drawn up on the 18th of Mecheir (27th of March), B.C. 196, in the twelfth year of the life of Epiphanes, and in the ninth of his reign, and the facts cited or alluded to are the birth of the king on the 8th of October, B.C. 209, the troubles in higher Egypt and the decease of Philopator, the attack of Antiochus by sea and land, the siege of Lycopolis, inundation of the Nile, 12th of August, B.C. 198, chastisement of the revolters, and coronation of the king at Memphis, 26th of March, B.C. 196, and issue of the decree on the following day. It is the most extended and important document of the Græco-Egyptian period.

FUNCTIONARIES OF AN EARLY PERIOD.

Fig. 177 is one of the earliest statues in any European collection, having been removed from a tomb in the vicinity of the pyramids of Gizeh. The peculiar mode of parting the hair in the centre of the head, and its falling in two large squared masses, much resembling the style prevalent under the supposed XVIIth or XIIth dynasty, to which many of the Memphite remains closely approximate, so as to render it probable that these two dynasties are closer than is usually supposed. He is seated on a stool, the sides of which are regularly arched, and holds by his left hand, across his shoulder, a pickaxe. On his drapery are two lines of hieroglyphics, in bas-relief. These express "*the royal orator (?) attached to the charge of the boat (?) bgot mas.*"¹ It is in red granite, and came from one of Mr. Salt's Collections, purchased in 1835.

Fig. 178 is a small figure in zoned arragonite, or Egyptian alabaster, found in the tomb of Abydos, and, consequently, of not so early an epoch as the preceding. The hair and style of work, however, present an appearance of even greater antiquity, with more of the African development of features. Before his feet is a tray for viands, similar to that in *fig. 150*, of Maut-em-wa, and a flight of steps, shewing that the figure is seated on a kind of dais. This is also from Mr. Salt's Collection, purchased in 1835.

¹ The hieroglyphics on this figure are not very distinct in parts.

ONEBTO,

PRINCE IN THE REIGN OF THOTHMES III.

THIS small statue (*fig. 179*), certainly one of the most interesting in the Museum, assumes an historical value from the inscription with which the garment is covered, consisting of twelve lines of hieroglyphics, disposed horizontally, and seven vertical lines on the base before it. It represents Onebto, or Onebento, a prince seated upon his haunches on the ground, with his knees raised and his arms crossed, one hand closed, and the other open. He has a small square beard, and long hair falling on his shoulders, coloured black, and exhibiting the mode of attiring it prevalent in the reign of Thothmes III. The inscription is as follows: "*made by the bards of the gracious goddess, the mistress of the two worlds [prenomen of Amoun-noum-he erased], living and established like the sun for ever, together with her brother, the gracious god, the lord making the sun, the establisher of ceremony, giver of life, like the sun, for ever — a royal offering to Amoun-ra, lord of the thrones of the world, to Ousiri, ruler of eternity, to Anoup, resident in the divine abode, the director of the embalming, lord of To-sor, that they will give an abode well provided with oxen and geese, clothes and incense, wax, and all other good and pure things, all manifested on their tables in the end of every day, to drink the water out of the streams of the river to go hither and thither in Rosattou, to (for the sake or offering of) the victorious chief, celebrater or bard of his god, loving his lord by his constructions, serving his lord at his journeys in the north and south, the royal son (prince), superintendent of the bow, encharged with the care of the royal wood, Onebto, truth-speaking to the other great gods.*"

In front of the pedestal is a small sunken plinth, in which are seven lines of hieroglyphics, reading vertically, and having on one side cakes of bread, bunches of onions, and other viands, and on the other two vases, such as are usually placed under tables, entwined by buds and flowers of the lotus. These express, "*a vast quantity of flesh and fowl, and wine, incense and wax, clothes, and plants, all other gifts, of divine incense all kinds, and all other good and pure things, for Onebto.*"

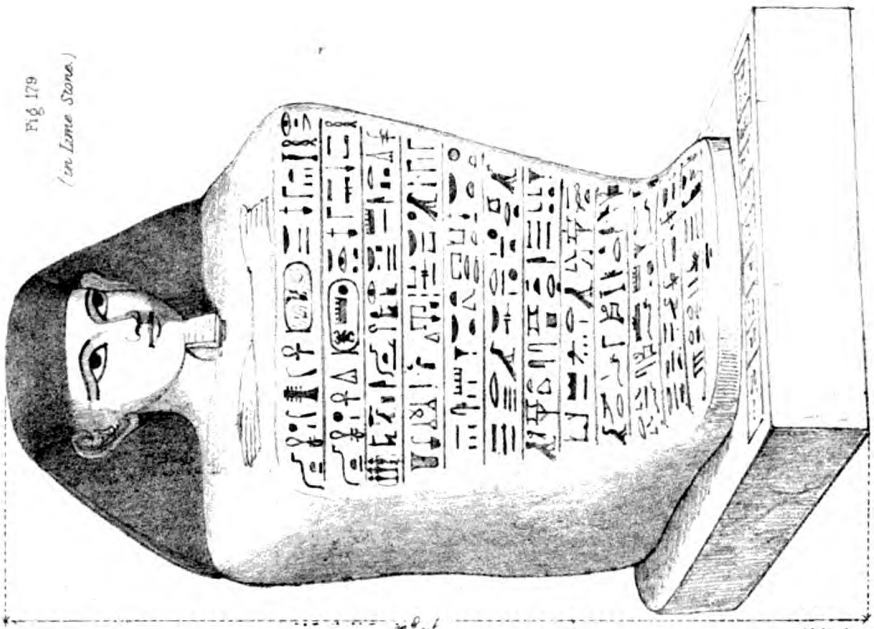
The historical deduction to be drawn from this statue has been already mentioned in the account of the Queen Amense, or Amoun-noum-he. The present statue is well executed; the eyes are coloured red, the brows blue, and hair black. The hieroglyphics are coloured blue throughout. It was acquired from Mr. Salt's Collection of 1835, and was found at Thebes.¹

¹ See Athanasi (Giov.), *A Brief Account of the Researches and Discoveries in Upper Egypt.* 8vo. Lond. 1836, p. 246. It was Lot 1114 of Mr. Salt's sale.

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Small horizontal mark or character.



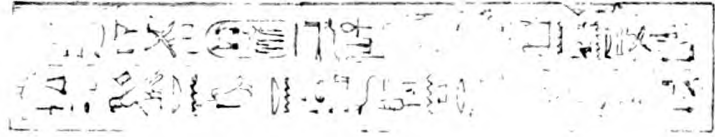


ONEBTO, Prince in the Reign of THOTHMES III

J. Annals del.

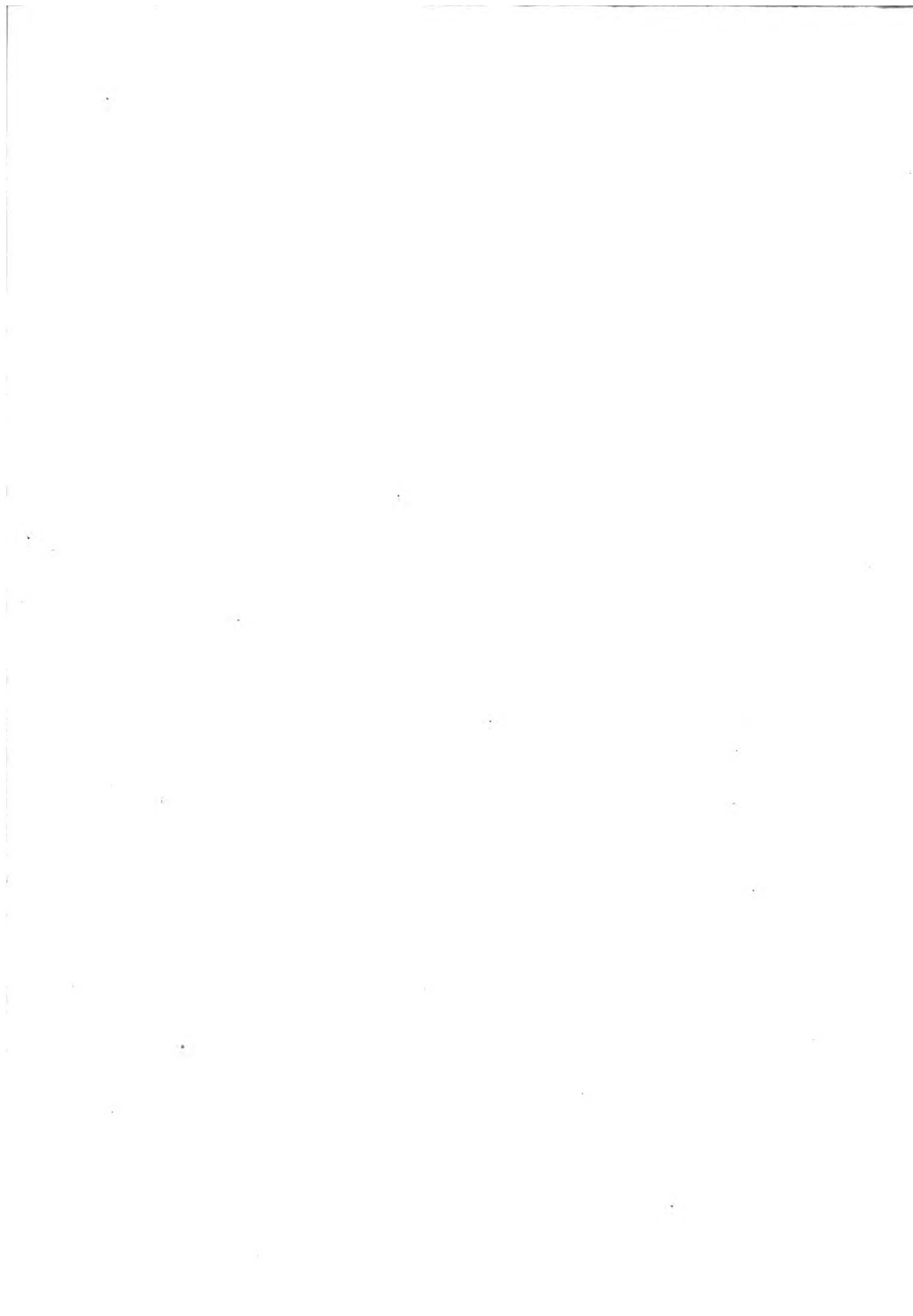


POEPH, Prince in the Reign of RAMSES III



Hieroglyphics at the End





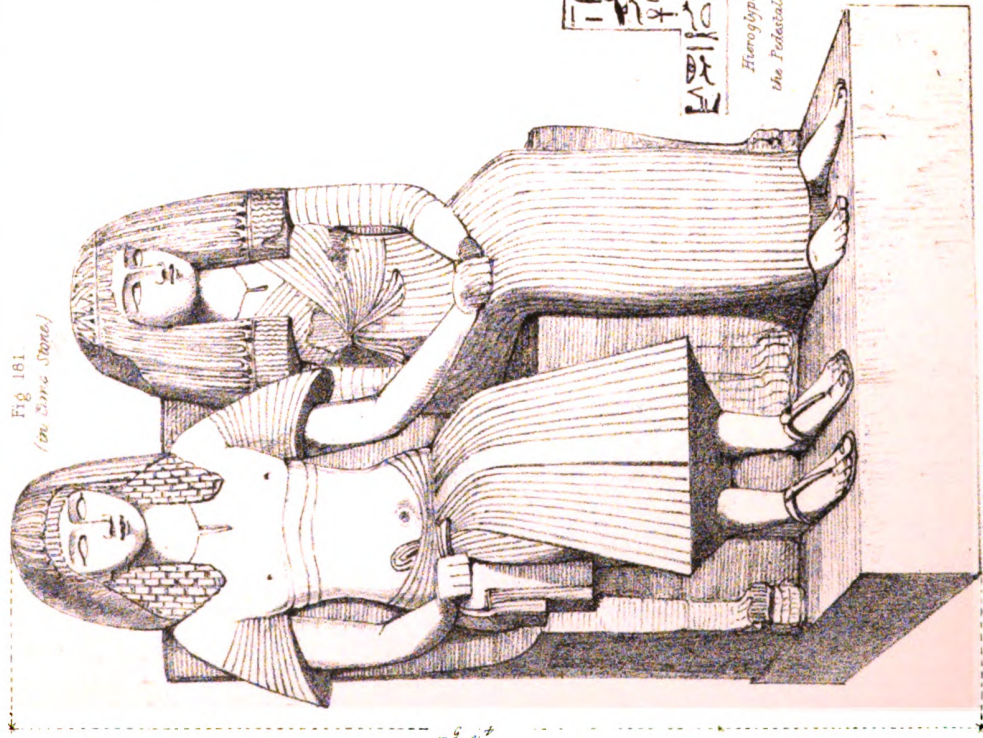


Fig. 181
(on Same Stone)

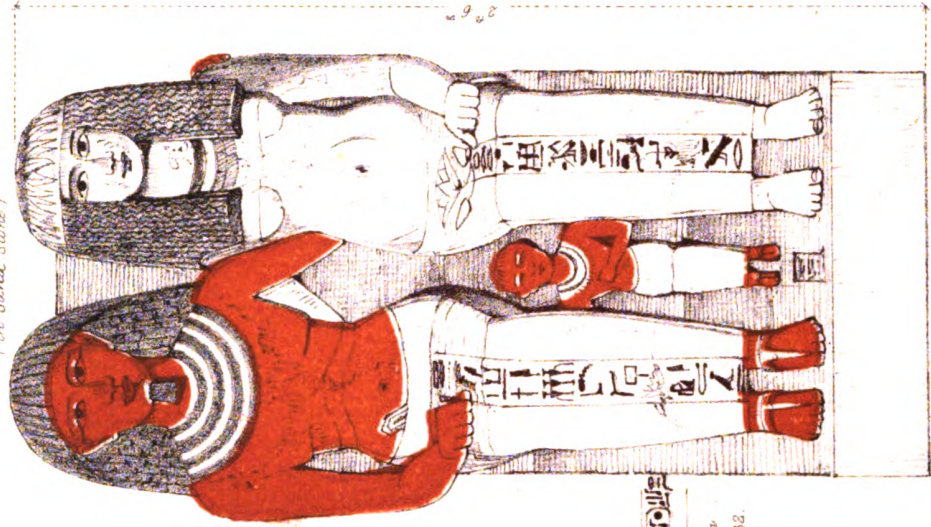


Fig. 182
(on Same Stone)

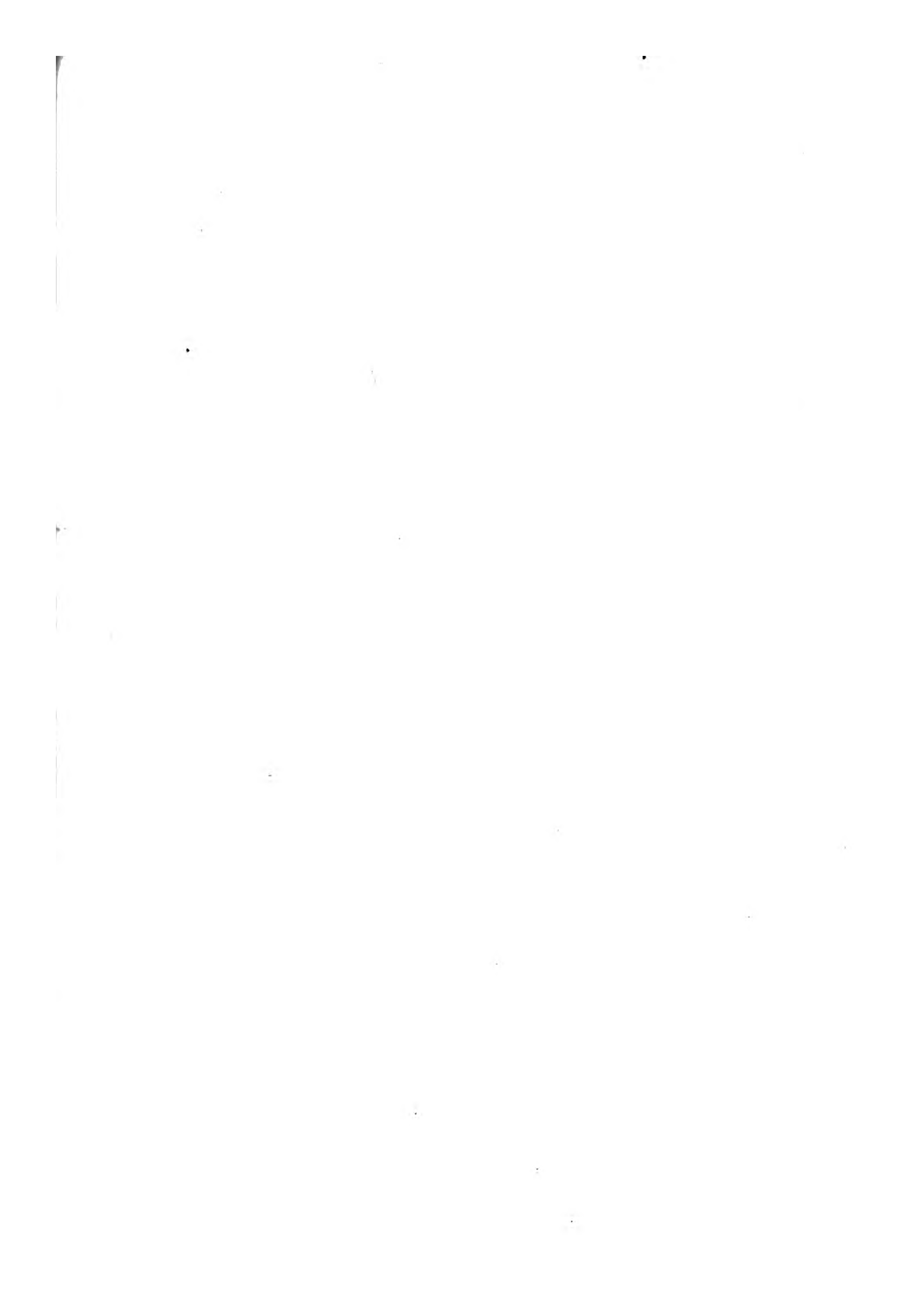
Hieroglyphs on
 the Pedestal Fig. 182.

High Officer of State & his Wife or Sister.

Sacerdotal Functionary & Priestess

F. Aroniate del.

OFFICERS.





POËRI, PRINCE OF KUSH.

Fig. 180 is a sandstone figure of Poëri, prince of Kush or Æthiopia, in the reigns of Sethei I. and Ramesses II., and the restoration of his son Amounemtape to the throne has been already mentioned in the account of Ramesses II. He holds before him a small circular altar, on which is the head of a ram, indicating an act of adoration to the divinity Amoun-ra.¹ Down the altar in front is inscribed, "*an act of offering to Amoun-ra, resident in the centre of the abode of Amoun-mai Ramesses, the fortress*" Round the plinth is a double dedication: "*an act of offering to Isis, the great mother-goddess, that she may give duration for ever to be dandled for Poëri, prince of Kush.*" Round the other side is a similar dedication to Khem, husband of his mother, the type of Amoun, as Hor, or son of Osiris and Isis. Down the plinth behind, to the right, "*act of offering to Amoun, resident in the abode of Amoun-mai Ramesses, that he may give health for the offering of the prince of Kush, Poëri*; and to the left, "*act of offering to Hor, lord of Shem or Shatem, lord of Nubia, that he may give duration of days for the offering of the prince of Kush, Poëri.*"

This statue is not of fine execution, and has been repainted by some modern hand. It is interesting as exhibiting one of the series of princes who monumentally commence with Meismo,² under Amenophis III., and continue to Amounemtape,³ under Ramesses II., and Satoge-cian,⁴ under Ramesses III. It formed part of Belzoni's collection. The place where it came from is not mentioned,⁵ but not improbably from Aboosimbel, or some part of Nubia.⁶

OFFICERS.

Fig. 181 is a group in calcareous stone, well executed, and of the period of the XVIIIth or XIXth dynasty, representing a military or civil functionary of the highest rank, in full costume, seated on an Egyptian chair, his right hand holding the sash of a Ref-he, or military chief, his left affectionately holding that of his sister, or wife, who is seated on a similar chair at his side. The group is apparently unfinished, and there is in front a place for a perpendicular line of hieroglyphics. There are no inscriptions on these figures, which are finely executed in

¹ Thus Ramesses III. holds an altar with a scarabæus, the living emblem of Tor, to the god. Egyptian Saloon, No. 27.

² Rosel. Mon. Stor. tom. iii. parte i. p. 259.

³ See Ramos II.; also Mr. Bonomi's Communication of an ex-voto at Ferar.

⁴ The lid of the coffin of this prince is in the Museum Collection. Eg. Saloon, No. 78.

⁵ Catalogue of a Collection of Egyptian Antiquities, to be sold by Mr. Sotheby, 8vo. Lond. 1835. Lot 1275.

⁶ I conjecture this from the local title of the divinity, *lord of Nubia*, and the office of the prince.

a soft, very white, calcareous stone. They came from the collection of Sig. Anastasi, but there are no memoranda sent by the proprietor of the place where they were found.

Fig. 182 is one of those family groups, so common in Egyptian sculpture, which were often deposited in the tombs along with the mummy and other remains of the dead. Several of these are in the collection, and the attitude of the figures is usually the same. In the present instance, these figures place each one of their arms on the other's shoulder. The man holds a sash, the female a nosegay of a lotus-flower and two buds. Down his garment is a perpendicular line of hieroglyphics—"good and pure things] all manifested on the altars of Amoun-ra for the offering of the person belonging to the residents of the pure abode, superintendent of the white abode,¹ Otou or Atou (*Othoes*). Down the dress of the female is—"all good and pure things manifested on the altar of Mau-t, mistress of the heaven, for [the sake of his sister] Honoer, the priestess of Amoun." The smaller figure seated between their legs, which represents a priest, has also a small inscription on the pedestal, expressing, "for his son, reviving his name, the second prophet-priest of the Sun, chief of rites, (?) (Amenophis II.) Nofre-hbaif."² At the sides of the throne are two inscriptions: a dedication to Amoun on one, and Osiris on the other. The fact of the total omission of the name of the wife in this inscription seems to justify the supposition that the Egyptians in many instances married their sisters—a custom which the Ptolemies, for political motives, availed themselves of.

ROYAL SCRIBES, PRIESTS, &c.

Fig. 183 is an officer of high state, in full costume, apparently about the period of Ramesses III. or his successors. It is exceedingly well executed in wood. The feet are wanting; the hand has probably held a roll. From Mr. Salt's Collection of 1835. Found at Thebes.

Fig. 184 is a figure of a priest, probably one of those functionaries entitled in the texts, "encharged with the divine offerings of bread of all the gods." On his head he supports with one hand a circular tray or dish, on which are five round cakes of bread. His other hand is elevated, as if holding a vase or altar. From Mr. Burton's Collection, sold in 1836.

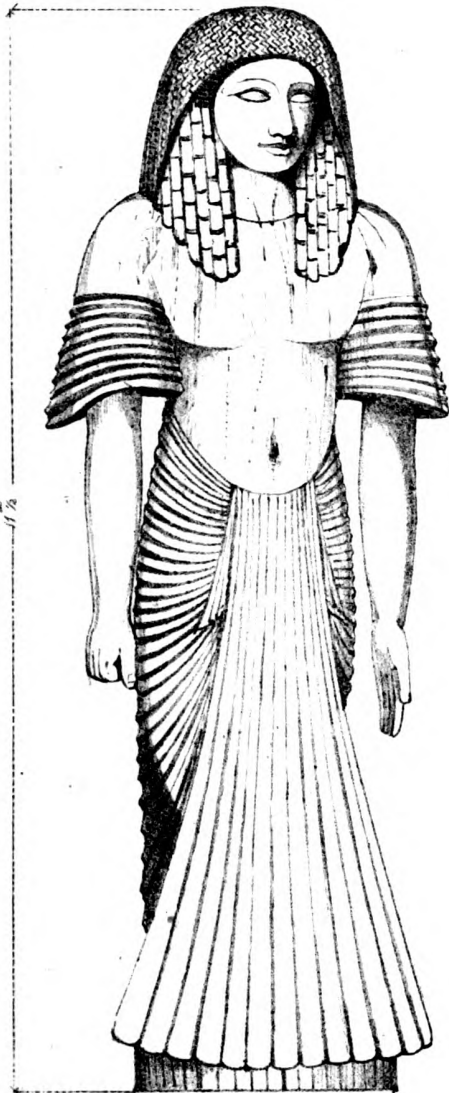
Fig. 185 is a libatory priest. He wears a long garment, holds in his left hand an altar of libations, and in his right a vase of the same. From Mr. Salt's Collection of 1835. Found at Thebes.

Fig. 186 represents a functionary of the reign of Ramesses III. or Great Sesostris, with the long hair falling in vertical locks from the forehead to the shoulders, terminating at the ends in a short curl, which resembles a fringe. He is dressed in a tunic of fine linen, called the

¹ Λύκων πύργος, or Memphite Acropolis (?)

² This has been engraved, Library of Entertaining Knowledge, Egyptian Antiquities, vol. ii. p. 3, No. 31.

Fig 183.



(in Wood.)

Fig 184.



(in bronze full size.)

Fig 185.



(in bronze, full size.)

F. Arundale, del.^d

ROYAL SCRIBE and PRIESTS.



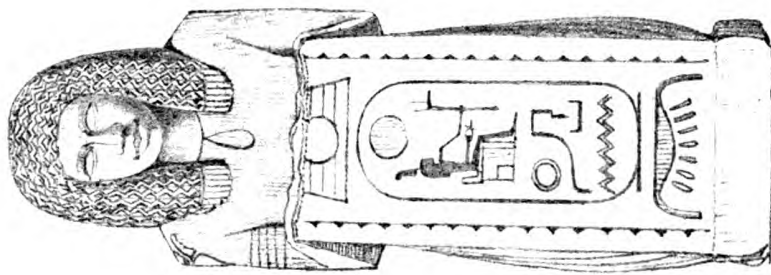


Fig. 100

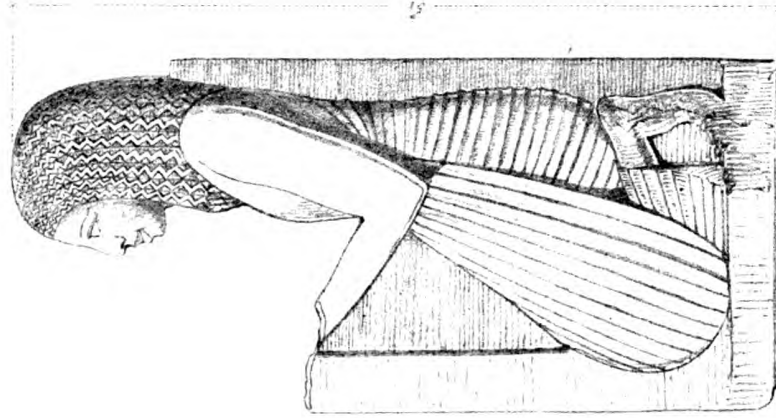


Fig. 101

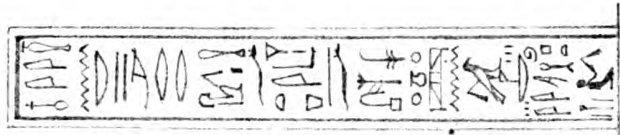


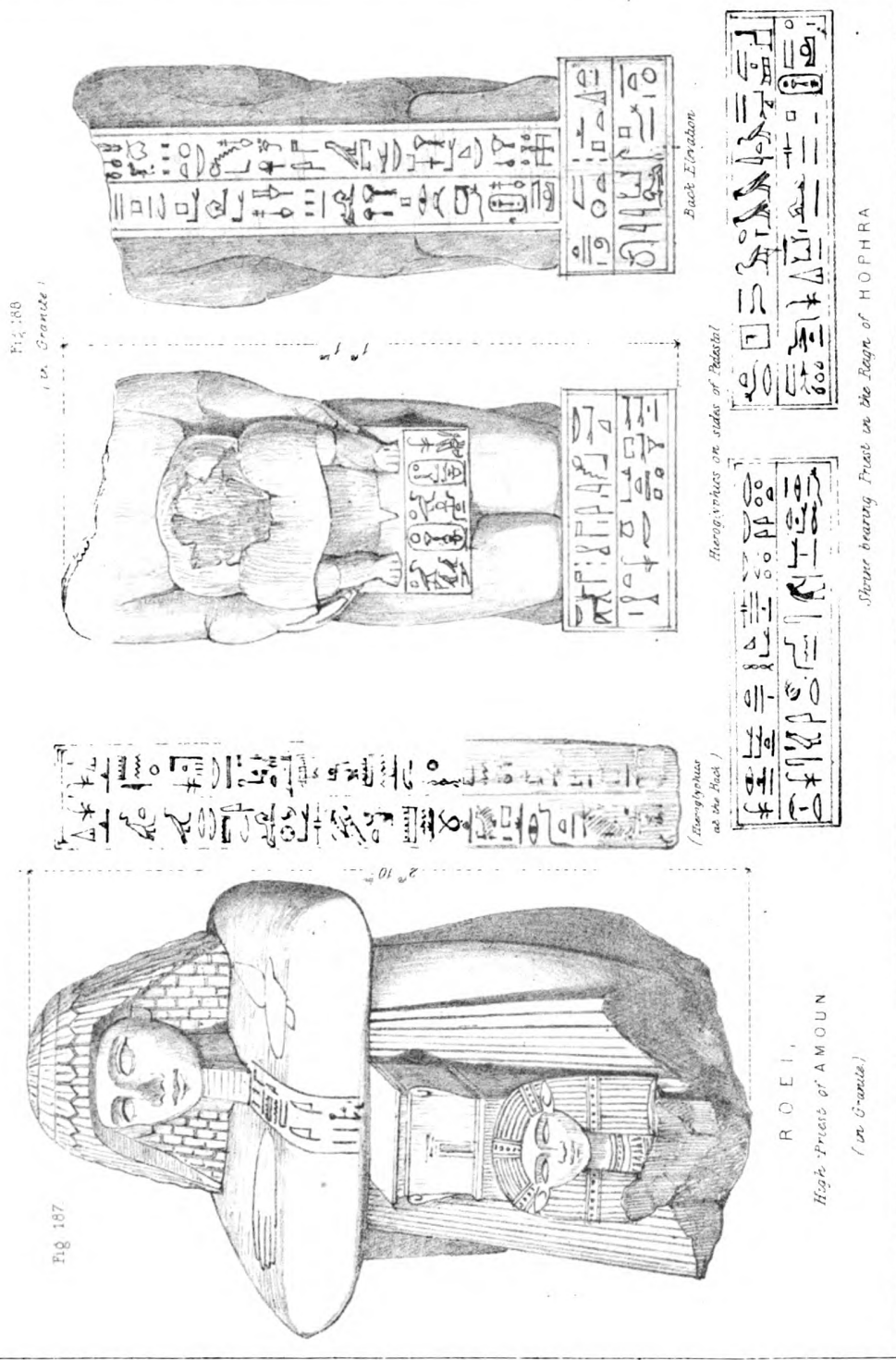
Fig. 102

Fig. 103

F. Arnold del.

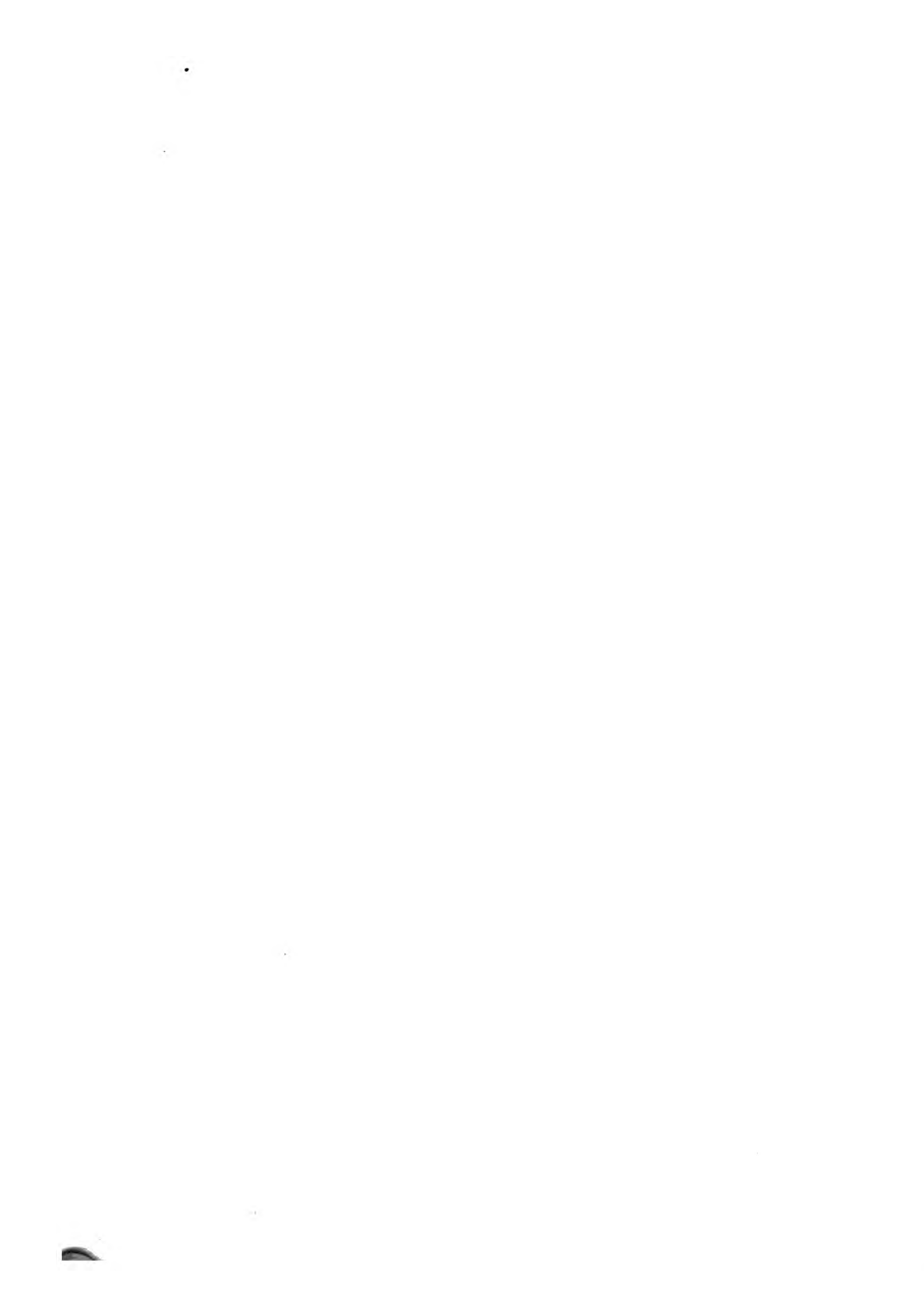
Statue of a woman, from the tomb of Amenemhat I., 19th Dynasty, Egypt.





P R I E S T S .

F. Arundell, del.



basoui,¹ gathered in plaits round the loins, and forming a kind of apron in front: on his feet are sandals. He holds before him a small tablet, which, when complete, had probably a rounded top. On it is a cartouche, surmounted by a disk and plumes, and based on the Egyptian symbol for Noub, or gold. The cartouche contains the prenomem of Ramesses III. "*the Sun, the director of truth (?) approved of the Sun;*" and at the sides are two notched palm-branches, emblems of years,² based on tadpoles, emblems of multiplicity,³ seated upon objects resembling signets, emblematic of the sun's orbits,⁴ from which time springs. At the back is a single vertical line of hieroglyphics, the names and titles of the functionary, viz. "*the good bard of the lord of the two worlds (the king), attached to his majesty at his side (?), the royal scribe of the tables of all the gods, Phtahmai, or Phtah-mere, truth speaking.*" The office of royal minstrel seems to have been one of the highest honour, and it precedes in the present titles that of royal scribe, one of the most important functions. At a very early period we find an officer entitled "*superintendent of the bards, delighting the heart of his lord (the Pharaoh) with his excellent songs in the hall of the great house.*"⁵ We are not aware that those bards were necessarily of the sacerdotal order, but there were some of these functionaries attached to the worship of divinities, as bard of Noutehir,⁶ and bard of the Hall of Amoun.⁷ The next title, that of royal scribe, is one also of the highest rank, and held by princes of the blood-royal. They were invested with different functions, and formed the secretaries of state for the offices of the court and administration of the empire. Thus we have royal scribe of the viands,⁸ of the clothes and oxen,⁹ and others exercising similar functions. From the titles of Phtahmai, his office appears to have approached that of a sacred scribe, a title rarely met with on the monuments. The present little figure is more than usually interesting, from being connected with the historical papyri of M. Sallier, representing, in fact, the writer of that containing the celebrated campaign against the Khout, Shot or Shto, and it came into the possession of the Museum, along with the papyri, by purchase from M. Sallier. It is an exceedingly well-executed figure, and exhibits the usual excellency of art and elegance of costume prevalent in the reign of Ramesses III. It probably came from Memphis.

Fig. 187 is of Roei, high-priest of Amoun, seated in the Egyptian manner upon the ground, his hands folded over a sistrum, or sceptre: in his right hand he holds an ear of corn. His titles are inscribed in the line beneath his beard. Down the back are two lines: the one to the right, "*a dedication to Amoun-ra, king of the gods, lord of the heaven, and ruler of the other gods, that he may grant his name to endure for ever in the halls;*" the other, to the left, "*an act of offering to Maut, great mistress of Eshor (region of darkness or extinction), that she may grant his statue to remain and be perpetuated in the gate of [his] house for ever, for the offering of the high-priest of Amoun*" His name and titles are also in the line under his beard. It is well executed, and of the XVIIIth dynasty.¹⁰

Fig. 188 is a Re . . . heth-embash, bearing a small altar, on which is a cynocephalus. On

¹ Champ. Gr. Eg. p. 53.

² Ibid. p. 317.

³ Ibid. The tadpole replaces in many texts the lizard.

⁴ Cf. Lepsius (Dr. Ric.), das Todtenbuch.

⁵ Burton, Exc. Hier. pl. xxvii. 5.

⁶ Coffin of Onkhape, B. M. Case XX.

⁷ Figure, B. M.

⁸ Sep. Cone, B. M.

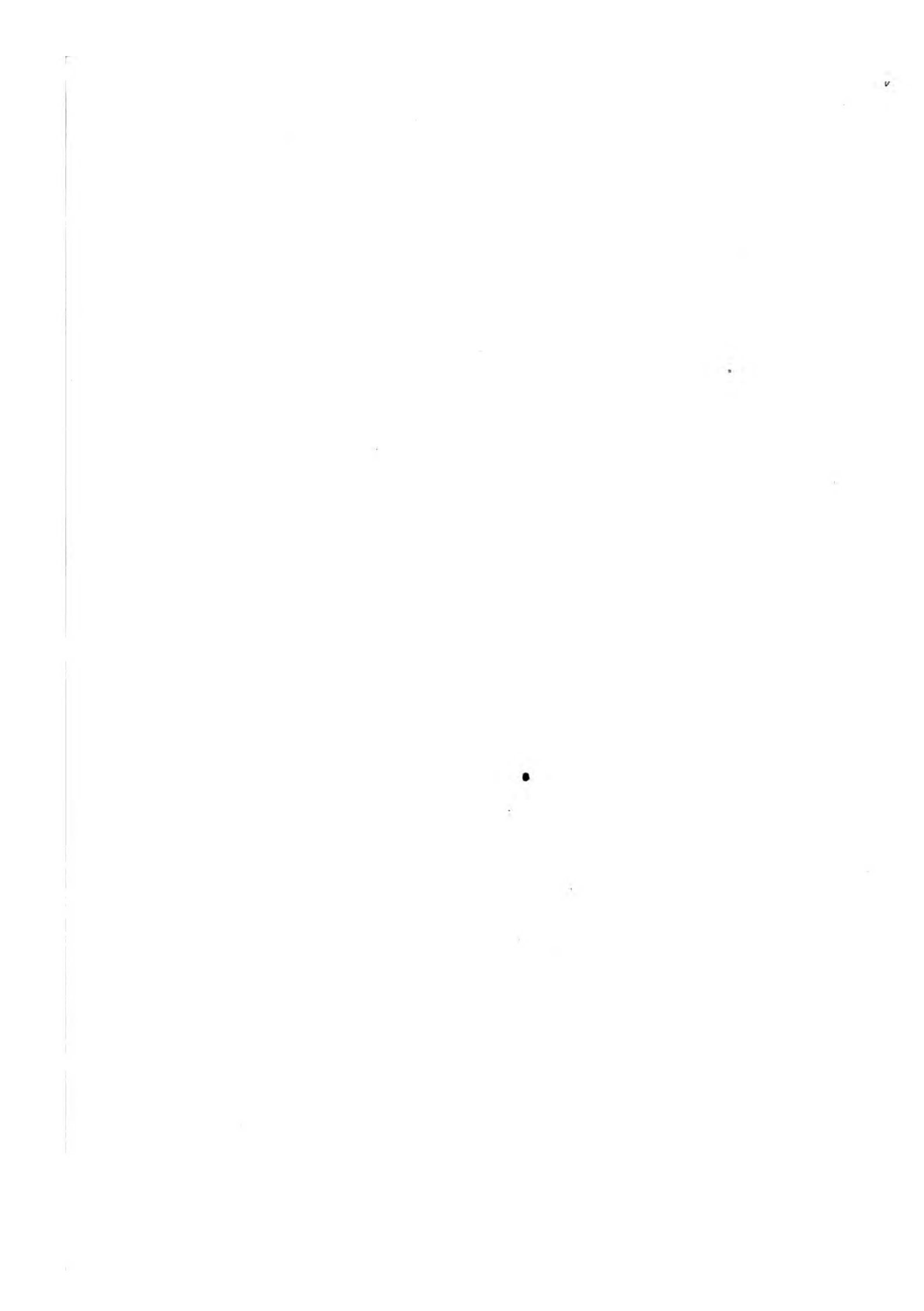
⁹ Ibid.

¹⁰ Engraved, Description de l'Egypte, vol. iii. pl. 48, No. 4 and 5, and Library of Entertaining Knowledge, Egyptian Antiquities, vol. ii. p. 29.

the altar is, "*from is the king of the two worlds, the sun rejoicing the heart, the son of the sun, ever living, beloved of Thoth, son of the second Horus.*" Down the back is a mutilated inscription (dedication to such a god), "*to give an abode provided with oxen, and geese, and all other good and pure things divine life by them, with all things manifested in the abode, and all things placed on their altars, for the sake of the chief, the superintendent of the goods (?) of the lord of the upper and lower world, Pirishe, whose good name is Re . . . heth-emsh-boish.*" Round the sides of the pedestal are prayers to the priests for the deceased.

Fig. 189 is one of the finest statues in the collection. It represents Nahsi, a royal scribe of the reign of Ramesses III., kneeling, and holding before him a small shrine, the top surmounted by a bas-relief, and the interior containing figures of Osiris, Isis, and Horus, the triad of Abydos. The top and sides of this shrine are inscribed with hieroglyphics relative to Horus, as, "*Life! dedicated to Hor, the commander of the two worlds, the king of the upper country, the support of his father (Osiris), for the sake of the person encharged with the signets (or shrines) of the south and north, the clothes and works in all lands and countries, Nahsi:*" and again, "*the Hor, taking care of the world with the rule of Osiris, lord of eternity, for the person encharged with the divine tribunals, and the pure abode of the spirits.*" In the lines at the side the invocation invokes upon him the usual benefits, and, combined with those at the base of the shrine, styles him "*the royal scribe, encharged with the care of the silver abodes, all devout and good in offering.*" The line which divides the centre of the main pedestal contains his names, and that he saith two prayers, of scarcely even mythological interest.

The subjects in Plate 57 having been described in Plate 38, are here shewn on a larger scale. The reader is referred to the description, pp. 94 and 95.



v

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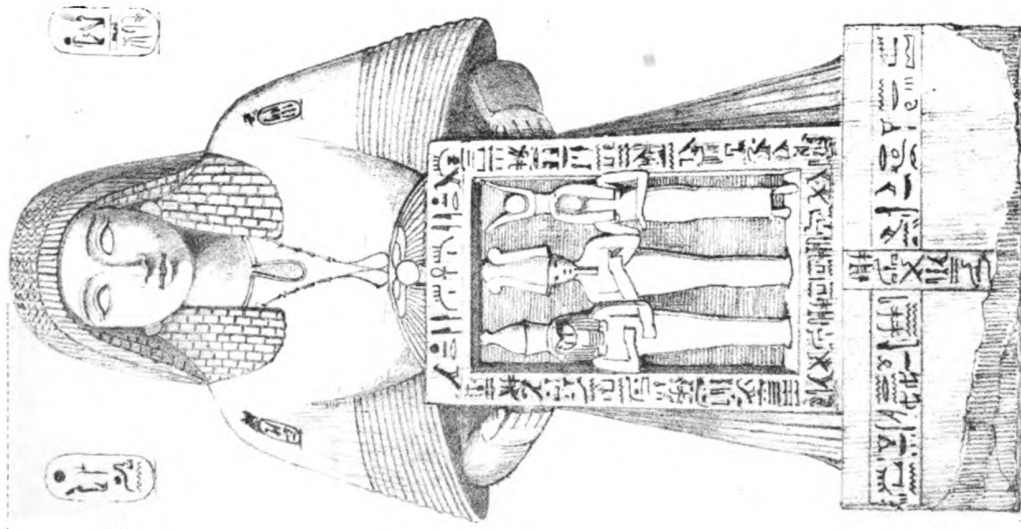
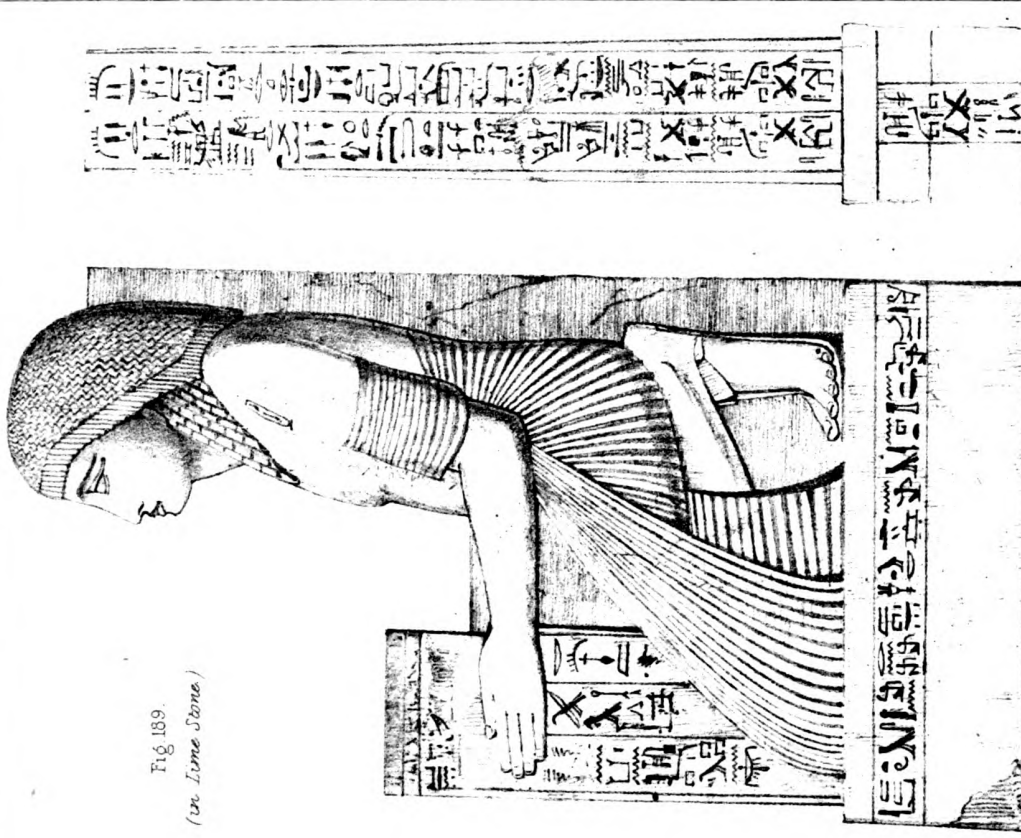


Fig. 189.
(in *Some Stone*)



(Side Elevation)

(Hieroglyphics
at the Back)

F. Arnold, del.

N A F S I, A Royal Scribe in the Reign of R A M S E S, III.

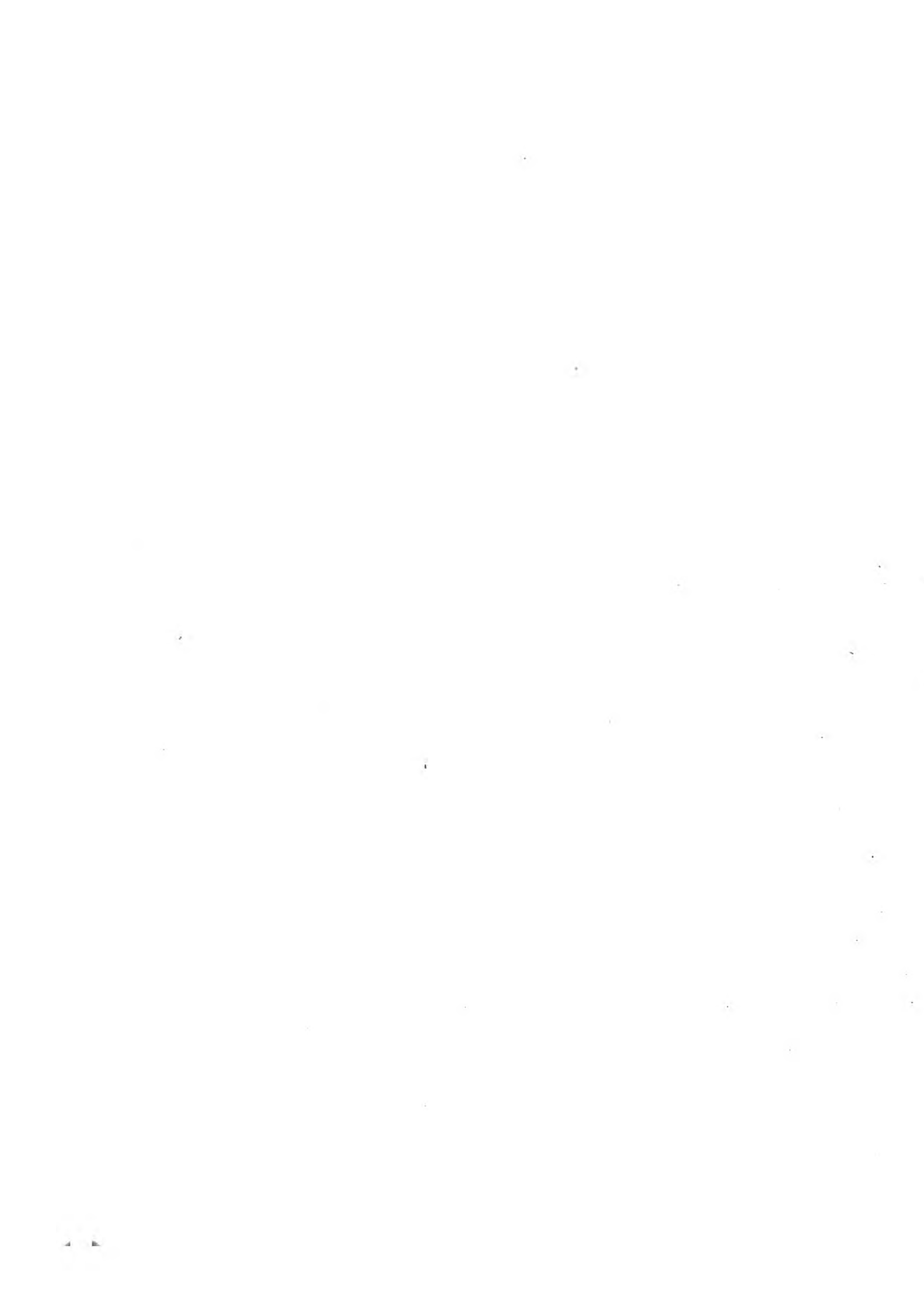


Fig. 189

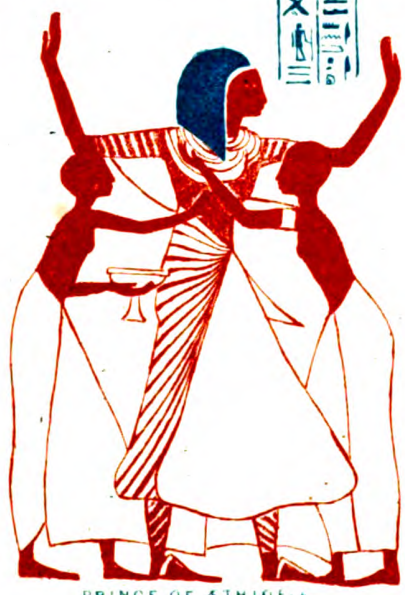
From the Tomb of Amenhotep at Thebes



EGYPTIAN PRINCE

Fig. 190

From the Tomb of Amenhotep at Thebes



PRINCE OF ETHIOPIA

Fig. 191

on the wall of the tomb of Amenhotep at Thebes



EGYPTIAN PRINCE.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

PRINCES.

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