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ARCHEOLOGICAL LECTURES
CONCERNING
SOME MONUMENTS
OF THE ROYAL EGYPTIAN MUSEUM
OF TURIN

by
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TURIN
FROM THE ROYAL PRINTING HOUSE
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(LTM) + former Italian
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Interpretation and Comparison
of a Bilingual Inscription
found on an Egyptian Mummy
in the Royal Museum
of Turin

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--Chapter 1--

History and Greek Inscription of Petemenofi's Mummy.

It is something to be marveled at how, of the hundreds and hundreds of mummies of every kind that were brought from the banks of the Nile and have been at this place for more than twenty years, so few have been found, until now, with some inscription or manuscript in the Greek language. It is, however, beyond doubt that the Egyptians, ruled for more than three centuries by the Greeks, were as familiar with that idiom, I would say, as with their own national language. This is because in those times Egyptian was the only language in Egypt that could be used in public contracts and forensic acts; however, we already have more than one example showing that men with Egyptian names, not Greek, had various documents translated into Greek for their own private use. The epigrams found on coins were in Greek; Greek was also widely used for the inscriptions

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placed on monuments of that time period. The decrees posted in the temples by priests or by magistrates were usually accompanied by a copy of the text rendered in Vulgar Greek, as, for example, writing the Rosetta Stone in its own idiom and also our own Torinese.

Nor did the situation change under the Romans. Instead, it appears that in Egypt, under their domination, Greek perhaps became the language of the government; money continued to be coined in Greek with the name of the Emperor; also, the titles that one still reads on the buildings raised and restored at that time were in Greek, even moreso than Latin; therefore, one can generalize and say that the language of Rome was always a strange idiom to the Egyptians.

It is true that the legends of mummies, and all else that had to do with burial, being dependent on the religion, were never held to be the norm of civil vicissitudes, but were maintained as part of the religion itself until polytheism was eliminated from that nation.

In fact, I have noticed that the few embalmed cadavers which are distinguished from the others by their Greek epitaphs are never without some legend or papyrus written in the sacred language or in hieratic figures. These few figures formed part of an ancient custom required by the religion and were never omitted (see note a); in contrast, the others, because they were of private invention, are found seldom on tombs and are without doubt proof of that people's tendency to adopt foreign customs in the later periods of their existence.

When Winkelmann wrote his *Storia dell'Arte*, it would seem that in Europe was no other information concerning other Egyptian mummies bearing Greek epigraphs except for the one found in Menfi by the renowned traveler Pietro Della-Valle, and afterwards in Rome for the Dresden museum.¹ But on that mummy, decorated everywhere with hieroglyphics, the entire Greek inscription consisted of the apostrophe or acclamation Εὐτύχι , that at the time was misread Εὐτύχι instead of Εὐφύχι , and interpreted as the name of the defunct. One can see what has been written concerning
(1) Winckelmann. *Stor. dell'Arte*. Vol I. p. 71. Romana

5 this particular thing in his Oedyp. Aegypt.

And even now, among the numerous ancient Egyptian artifacts, there are not more than two or three mummies done in this manner that are well-known in Europe. Some others should be found in the new British museum, but these, in the state of confusion in which this collection is found, have not been publicly displayed, nor have they been examined or explained to anyone.

Among the mummies mentioned thus far is one which was recently brought to Paris by the intrepid traveler Cailliaud. It must be declared, however, that inasmuch as that rare monument has been declared in Paris as being a unique find, and that the clearest devices used to illustrate its various inscriptions have been reduced to a miserable state, and that the Greek epigraph--without speaking of the rest--which was originally composed of twenty-seven terms, now displays only six or seven which are preserved well enough to be read without difficulty; so one can say that what has been said about the monument has been rather imagined than investigated by its shrewd annotator.

But the truth is to be valued, and the mummy seen in this light is truly to be honored above all others for its surprising condition, its several scripts, and for the information that it can provide, things which are yet to be fully understood. It has already spent some time in the depository at Leghorn where it was confused with the rest of the collection of Cavalier Dovetti; now, thanks to our munificent sovereign, it too is part of this Royal Egyptian Museum, and without a doubt one of its most beautiful and precious ornaments.

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This mummy was discovered by a traveler from the Piedmont region, ~~Signer Lebole~~, in a deep sepulcher near ancient Thebes, on the Libyan shore of the Nile where the Arab city of Gourah is located today. The structure of the tomb was no different than that of others which are there in large numbers, except that instead of being excavated in stone or in the earth, it was at the bottom of a well structured in brick and ornamented throughout with various pictures.^b

Gourah

Here twelve or thirteen sarcophagi were found; some

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were well-preserved and others were not. All were square shaped with semicircular lids, except for one which was cut in the common way, in the shape of the human body, and they were all adorned with the typical religious hieroglyphic inscriptions and ornamented with many-colored figures and with a portrait of the deceased. Only one still preserved the external appearance of Sycamore without having had some chalk outline, shellac or dyes applied with which it could have been refinished at other times; nor do I know of such a peculiarity having been seen since on an Egyptian coffin. Furthermore, there were six or seven urns that also show a few brief inscriptions in the Greek language.

All of the mummies were destined to a variety of fates. The best preserved, the most valuable in every respect, the one which was not painted and that bore a Greek epigraph was acquired by Cavalier Drovetti, and this, with the rest of his collection, was ceded to His Majesty, the King of Sardegnna, as has already been mentioned. I will now discuss, point by point, their history.

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One or two of the mummies which were distinguished by their Greek inscriptions were sold by Signor Lebole to the Prussian general, Count Minutoli. These, however, along with many other rare artifacts found in Egypt by that learned man, were lost, as far as I was assured, on the unhospitable coast of Africa while being ferried from Alexandria to Europe. Monsieur Cailliaud had the one already mentioned; another remained in the possession of Signor D'Anastasi, the Swedish Vice Consul in Alexandria, which, if I am not mistaken, must be the same whose epigraphs were copied in Egypt by Monsieur Gray and then communicated to the public in the care of the Egyptian Society of London last year, 1823. (Hieroglyphics collected by the Egyptian Society, London. 1823. p. 35.)

Now that the Greek inscriptions of the aforementioned sarcophagi are known in part, they will be referred to again to illustrate my subject. Of the remaining mummies found by Signor Lebole in that same sepulchre, some were

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opened with the hope that they might contain some papyrus or other precious thing. One remained intact and is with him in Trieste where he has been for a few months. It is, as I have said, of ordinary Egyptian form and is the most beautiful because of the quality of its pictures. Finally, two others also made their way to the museum of Cavalier Drovetti and now are conserved in this Royal Collection.

Leboly
in Trieste
1834

These two mummies, along with the many which make up this very plentiful collection, are among the few which, having had the luck to escape the carnification of the displays in the quarantine at Leghorn when they arrived at a bad time, have come to us far less battered than the others. They are constructed with double casings; the interior is of Egyptian form, the other being square; all are covered with hieroglyphics, and are decorated on a white base with figures done in many colors but in a style or inferior merit, and different style than one sees on the mummies of the preceding centuries. Their corpses are wrapped in red cloth and upon the upper portion of their chests they wore breastplates of light-blue enameled brass (cannoncini). With this was the usual scarab and four attending genii, these ornaments, however, suffered a great deal in the voyage. One of the corpses is that of a man, the other is of a woman which was later named "la padrona di casa" or often referred to as "la madre di familia Buon-anno". Neither of these mummies bear a crown on their heads, nor do they bear any trace of Greek inscription.

However, the explorers did not come away without examples of crowned and ornamented Egyptian mummies, and soon I will have occasion to cite more than one which is in this Royal Museum. I do not know, however, if there are enough reasons to affirm that the practice of crowning deceased persons was unknown among the Egyptians at least during their later history; and that a crown is sufficient to indicate the Greek origin of the corpses so adorned. And what could they be if not funeral crowns--those interlaced wreathes made of various kinds of leaves sewn together--

which are almost always found in the coffins of female mummies and from time to time in those of men?^a

~~I am indebted to the kindness of Signor Lebolo for the preceding information, which was also confirmed by another Italian voyager who was present at the same excavation; all that I have presented thus far, however, has been made public in the utmost confidence.~~

~~I must not neglect to mention at this point that it was ~~in~~ one of the forementioned mummies that the largest Greek manuscript written on papyrus and kept in the Royal Collection was found.^c I have been assured of this many times, in person and by correspondence by Signor Lebolo himself; however, I honestly do not know how to reconcile what he has said with that which was asserted by certain Arabs to Signor Casate about the common origin of all Greek manuscripts discovered in Egypt during the last little while. (Journal des Savans. Sept. 1822. Notice sur les manuscrits grecs, etc. By Monsieur Saint-Martin.) However, this very pertinent point warrants better clarification.^d~~

But leaving every other consideration for now, we come to the sarcophagus with which we shall be principally concerned. The body that it contains is of a boy not quite five years old; there is only one box and it is made of a soft, white wood much like Poplar, although I would say that it is Sycamore which is less rare in Egypt and more frequently used in work of this kind. This casket, as I have already mentioned, was not painted externally, but instead, presents two precious inscriptions--one of poorly kept Greek characters and the other, written in hieroglyphics are marked by an equally damaged condition; in fact, they appear to be those used during the Roman years of which the mummy is a part; nonetheless it is extremely well-proportioned and finished with much grace and care. It is rectangular in shape, its top arching upwards in a semi-circle and supported at each corner by a small square-cut column that one can see in Table 1. It differs, however, from the majority of Egyptian sarcophagi which are made, for the most part, to represent the form of the embalmed

Lebolo
his kind

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corpses inside. However, I will say without doubt that the Egyptians of all ages employed both styles as is attested by the tombs of the ancient kings of the Diosplitan dynasties which were found in the subterranean findings of Thebes. Usually such cases were destined to contain the remains of small animals considered sacred. There are, infact, many such coffins in this Royal collection that no one will say with certainty that they are Greek works because it is hoped that mummies of that particular kind would be Egyptian. I have yet to believe otherwise, however, when they present no further valuable details which confirm them as being such other than the form and shape of the coffins.

The proportions of our sarcophogus are those suited for a creature of only a few years; it is little more than a meter in length, cio'e due piedi ed un' Oncia e mezza della misura piemontese; largo ¹⁰once diece ed un ottavo; ed alto once nove e mezza. And when I adopt the Piemontese unit of measurement, called in former times piede di Liutprando; it is equal to the ancient Egyptian measurements; this is because the Egyptian cubit or meter that is precisely preserved in this museum is not any larger than a fourth ounce or in other words circa a centimeter.^e

The body of the child, wrapped as it is, weighs a bit less than seventy libbre [approximately 61.3 pounds], which is somewhat more than what his size indicates it should weigh. A weight excess of this kind is extremely common with mummies and is to be attributed to the quantity of bitumen and salts used to embalm them. Because of this weight many mummies have been destroyed in hopes of finding precious objects among the embalmer's bandages; the mummy of petemenone had such an end when taken by Signor Cailliaud to Paris; but it is only rarely that luck rewards such hope, while a great many are wasted, leaving uncared for those which would be well worth saving in museums to show the way--almost always different--in which they were bandaged, decorated or externally covered, or for other reasons worthy of such consideration.

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A red linen sheet, the color of which must have been many times more beautiful and vivid in its own time than at present, completely envelopes and hides the small corpse^f; the sheet is bound by beautifully interlacing sashes which give it the appearance of being placed inside a net. The mummy's head is crowned with a garland made of a gilded, cardboard-like paper, interwoven with a few leaves which one could almost classify as olive leaves if they were sectioned or if there were some berries with them that could help to classify them.

In this Royal Museum are two death masks which are exceptional reproductions of their mummies; they too are crowned with fronds much like the one just mentioned except that these garlands were made of green-colored stucco. One of these masks belongs to the mummy of a woman; the other belongs to a man and upon it can be read the following epigraph: ΚΑΛΑΗΤΙΟΙ ΕΚΝΟΥΑΙ. There is also a third mummy similar to the two already mentioned but it is without any inscription or garland crown.

I do not doubt that all of these masks were taken from the mummies that, as I have already said, were found by Signor Lebolo in the same tomb as that of our child; and that they were then undone by Lebolo himself; because
* Lebolo usually gave the things he found to Signor Drovetti, it was in this way that he expanded his private collection.

Lebolo usually gave his findings to Drovetti.

The mummy in the possession of Signor Gailliaud was also decorated with a crown, but while this one and those already mentioned belonged to adults that could have merited them by virtue of their station or position or in some other way, the same cannot be said for our babe, and it is even more difficult to explain the crown of the woman.?

I cannot, therefore, agree with the opinion of those who believe that those crowns, as well as the rectangular form of the cited sarcophagi or evidence of their Greek origin; nor that they must all be of a single family simply because they shared a common tomb. Moreover, if this were so, all of these embalmed cadavers should have been equally decorated with the same distinguishing features:

they would have a Greek epigraph on their coffin; they would have carried Greek names and be descendents of the same father or from a common ancestor. These things certainly do not correspond with the mummies of that sepulcher. I would be somewhat inclined, therefore, to believe that that tomb was something other than Greek, or of a single family; rather it seems that it served a certain society, perhaps fraternal, artistic community, a civil or religious organization instituted shortly before the reign of Emperor Adrian, a time referred to be the first inscription of that monument. There were many such institutions among the ancient Egyptians, and in them the poor as well as foreigners could find a place. One such organization, for example, was that of the Colchites in Thebes, which is mentioned in the above-mentioned large Greek manuscript found in this museum; and likewise that of the Basitistes, referred to on the tablet found by Signor Ruppel on the island of Bacchus near the Cataracts, and now eminently explained by Signor Letronne. (Recherches pour servir a l'histoire de l'Egypte, etc. p. 345.)

Among the wrappings of our embalmed child, at his head and feet, are seen two small, flattened papyrus rolls which have been fastened there by means of some adhesive or paste, much like our own sealing wax. These documents contain the name and genealogy of the dead child, as well as the usual prayers offered to the gods of Amente written in hieroglyphics; we will have occasion to speak of these manuscripts in a short time.

Our coffin is also different from others that I have seen up until now in the way that it opens. It does not open from the middle of the lid as do the others, but by removing some pins the entire body of the coffin comes up from its base on which its embalmed cadaver was placed and where it now rests. But because this operation would have taken too much time and effort each time someone wished to see the dead child, someone was clever enough to leave one of the staves which formed the domed portion of the lid so that it would be moveable and could be removed

at will. And so that every joint of the case would be hermetically sealed and the mummy would remain attached to the bottom, ^{ashin} black, glass-like layer of some substance, similar to tar, was poured over the coffin at the time it was closed. A portion of this tar-like substance can still be seen today. I have tested this substance with alcohol and also by heating it, and I recognize it to be nothing more than asphalt or natural tar, more commonly known as "bitume guidaico" [Judaic Bitumen], a substance which the Egyptians used quite extensively in the preparation of mummies and in the manufacturing of all their household furnishings.^h

But it would be a surprise indeed if our sarcophagus, although wanting entirely of exterior ornamentation, were also without the effigy of the defunct, which, like all Egyptian mummies, is usually painted or in relief. The image is there, in fact, but hidden in the interior of the coffin; the colored image of the entire child can be seen on the bottom of the case with the child's mummy lying over it. The picture is excellently preserved except for the portion which was covered by the above-mentioned bitumen. The skin of the picture is bronze; the sketch of the entire body, especially the head, is grotesque; I would do better to compare its style to the figures in the Greek style that were made in Italy during the twelfth and thirteenth centuries, with elongated proportions, rigid and shallow limbs, and the eyes of one possessed. Above all, however, special note must be made of the ears which are not only placed higher on the head than they should be, which is a practice common to most Egyptian drawings, but they are also more pointed than those of a cat, or like a satyr or faun.ⁱ The child is dressed in a deep red, almost violet colored tunic with very short sleeves and with an apron of multi-colored perpendicular lines hanging from a belt and further supported by two clothes hanging from his shoulders. On a sash there is an inscription written in hieroglyphics which, because of being poorly copied and

quite blotted out by the bitumen, allows but a small fragment of it to be obtained. The child has a red-colored wig; his ears are decorated with two large earrings that are shaped like asps; this shape is also used to ornament the bracelets that bind his wrists. A many-colored, enamelled necklace hangs about his neck which bears a small, gold-colored ornament. In this collection we have a similar necklace made of small, green enamelled, beautifully worked balls from which hangs a small dish of gold, similar to the seals that the Roman nobility usually wore around their necks during their younger years.^k In the mummies of a more ancient date, quite often, instead of this seal, a small papyrus would be hanging there, or a small, wooden tablet, or even a scarab^l, or amulet.

On the bottom of the sarcophagus, above the head of the defunct, one sees a painted likeness of an ampulla, the phonetic symbol for the letter "N", the initial of the goddess Nefte, mother of Osiris who is the sovereign of the Tartars. As the protecting diety of the dead, her image is usually found in various ways, on the coffins of their mummies; usually, however, she is depicted in the form of a woman, but with two great, extended bird's wings, or arms extended wide apart as if in the act of embracing or receiving the dead. On the sides of the box two genii or paredri of Osiris are found among some coarse foliage. With their right hands they are offering the defunct a green emblem similar to the phonetic hieroglyphic that in the alphabet of Signor Champollion, corresponds with the letter or coptic inscription Hori. These things certainly have their symbolic meanings, but they are not always easily understood, nor do they always make sense to us.

All that came with our mummy has been wonderfully preserved. The exterior of the coffin, even after the many rough journeys it has had to endure, is still in good condition, and appears to be so new that one would say it was recently made. This is the exact conclusion that all

who see it come to as well.

Outside, on the lower facing of the box, the one corresponding to the feet of the cadaver, the already mentioned Greek inscription,^{3A} six lines of black lettering, but executed with such negligence that even if the date were uncertain it could be presented by itself as reason enough for considering it a work of the decadent age of all Egyptian art forms. The same can be said for the hieratic writing on the papyri, and of the hieroglyphic or sacred writing already mentioned. This fact can easily be seen by looking at the facsimile of the inscriptions, accurately sketched with much diligence on the plates that accompany this lesson. The aforementioned sacred inscription is situated on the top of the domed lid that serves as the covering for the coffin, and extends the entire length of the cover in a single line about three fingers wide.

The Greek epigraph is in such fine condition that not even a single letter is missing; in the [Egyptian] legend, however, towards the center, three or four figures are missing; these had already been cancelled by the time the coffin was placed in storage at Leghorn.

Now, if for all that which has been said thus far, we can compare our mummy with the greater part of the ancient works that are admired in the principle collections of Europe, it can boast of being quite ancient, as ancient as the second ~~second~~ century of the Vulgare. But in a collection such as the Egyptian collection here in Turin, where there are many monuments dating from before the Persian domination to the reign of Sesostri, and then the 18th dynasty, eighteen centuries before the redemption, this mummy seems almost modern; and it^{is} certainly the least ancient artifact that we have with a sure date. And it is because of this that it is so valuable; for rare indeed are the examples that are left from the unhappy state of art that prevailed among the Egyptians during their final periods.

Now, at last, it is time to examine the particulars of the previously mentioned inscriptions. First of all the

text and the translation of the epitath, written in Greek.

ΤΑΦΗ · ΠΕΤΕΜΕΝΩΦΙΟΣ · ΥΙΟΥ
ΠΑΒΩΤΟΣ · ΕΓΕΝΝΗΘΗ · Γ · Λ · ΑΔΡΙΑΝΟΥ
ΤΟΥ · ΚΥΡΙΟΥ · ΧΟΙΑΚ · ΚΑ · ΕΤΕΛΕΥΤΑ
Ζ · Λ · ΕΠΑΓΟΜΕΝΩΝ · Δ · ΩΣΤΕ · ΕΒΙΩΣΕΝ
ΕΤΗ · Δ · ΜΗΝΑΣ · Η · ΗΜΕΡΑΣ · Τ ΕΥΤΥΧΕΙ

The tomb of Petemenofe, son of Pavoto, who was born in the third year of Lord Adrian, the twenty-fourth day of the month of Choiac. He died in Adrian's seventh year, on the fourth day of the Epagomeni. He lived four years, eight months and ten day. Be of good cheer or *sta di buon animo*.

The name of the child lying in the sarcophogus is, therefore, Petemenofi, which is to say: "he who is dedicated or belongs to Amenofi", perhaps to the Greek god Memnon; or rather, to the celestial abode of Amnone. He ceased living in the year 123 of the vulgar era, the 27th of August which is the fourth day of the Epagomeni which is to say 1700 years before the current year, [1824]. This is, more or less the precise epoch of our monument; I say more or less because often times the Egyptians would not bury their dead for many months. There were many reasons why they made their burial practice so different than ours: but the ceremonies that accompanied an embalming, and the many long operations needed to perform this must have had a part in effecting this ritual.

In this inscription the filiation of the young Petemenofi is mentioned only by the name of his father, which followed the Greek and Roman custom rather than that of the Egyptians. Since among the funeral legends written on the cases of the mummies in sacred characters, the Egyptians usually dated only the name of the defunct's mother; I believe that there are frequent examples contrary to this very ancient practice.^m Also, among the papyri buried, both those in hieretic characters and hieroglyphic symbols, frequently the name of the father is entered, but always with the name of the maternal parent, and usually after hers.

This practice is not seen in the papyri written in Greek or the mummy's dialect, under the domination of the Greeks and Romans; in these that, for the most part, do not usually contain items of a forensic nature, the filiation is always derived from the father, and if the mother is mentioned, she is mentioned behind the father, and also if the father is missing.ⁿ

The many Greek and demotic writing of this Royal Office, and those already published elsewhere, last of all in England by Doctor Young testify of this practice. And of all these, I only know of one that apparently takes to such a practice, and it is the papyrus containing Greek characters of the Borgiano Museo in Rome, illustrated by Schow.^o But this document, which is beyond doubt contemporary to the domination of the Romans, does not contain anything more than a very long series of the names of those who dug a ditch, and was registered, it seems, for the private use of some temple, and because of its nature did not have to have any other stylistic standard than the free choice of the writer. Other than this, it should be noted that here the mother is mentioned, for the most part, when the father is unknown or when he is dead, as in this case: Νεάνιον, ἀπάτωρ, Ὀρσίτος . "Neanion without a father", or "of an unknown father, son of Orsite."

All the other papyri, by comparison, written in Greek or demotic characters, in indicating the filiation of the contracting parties, adjust to the most commonly used methods of the Egyptians for their funerals; they are usually public practices, not dependent upon religious canon, and in their formalities had to submit to the rule of the law so as not to transgress them.

I am of the opinion that in the first ages the general practice in Egypt was to enter filiation by the name of the mother only, this was probably because polygamy, according to Diodoro of Sicily, was for a time allowed among the people^p, and that this practice was constantly maintained in their religious and burial practices until the last epochs. And if it became the object of change, as it is said, it was in civil affairs, and not dependent upon the religion. This was the case with many other very ancient customs among that people, or following peaceably

the example of their foreign rulers, or submitting to their rule.

But, so that one can more easily pass judgment on the various ways which the Egyptians used to show the filiation of the dead in their Greek epigraphs, ~~I will refer you once again to the few already discussed, noting that all come from the same sepulcher, which is the one found by Signor Lebolo in Gournah.~~ This original text will serve once again in making a comparison of their syntactical style and spelling.

Number 1. The inscription of the ~~mummy~~ ^pcarried to Paris by Signor Cailliaud, illustrated and supplied by Signor Letronne.

Πετεμέγων ο καὶ Ἀμμώνιος Σωτήρης... ἐτῶν
εἴκοσι ἐγὼς, μηνῶν Δ, καὶ ἡμερῶν εἴκοσι δύο.
ἔτελεύτησε Ἰβ. Λ. Τραϊανοῦ τοῦ κυρίου, παύσι Η.

Petemeno, call Ammonio, son of Sotero. . . lived twenty-one years, four months and twenty-two days; died in the 19th year of the Lord Traiano, the eighth day of Payni; which is June 2 of the year 116 of the Christian era.

As has already been said by way of warning, this inscription is so badly preserved that in spite of the great ability of the illustrator, there will always be some doubt about its true meaning.

Number 2. The epitaph brought from Egypt by Mr. Gray, and published by the Egyptian Society of London.

Ταφὴ Τροῦτος Ἡρακλείου Σωτήρος, μητρὸς Σαραπυτῆς.
ἔγεννηθη (sic) τῷ Ε. Λ. Ἀδριανοῦ τοῦ κυρίου, ἀθύρ Ἰβ. καὶ
ἔτελεύτησεν τῷ ἸΑ. Λ., μηνὶ τιβί Κ, ἐτῶν 5, μηνῶν δύο (καὶ)
ἡμερῶν Η, καὶ ἐτάφη τῷ Ἰβ. Λ., μηνὶ ἀθύρ Ἰβ.

The tomb of Tpute, daughter of Eraclio Sotero and Sarapute. She was born in the fifth year of the Lord Adrian, the twelfth day of Athyr (November 8 of the year 120 of the Vulgar Era) ^{She died} at the age of six years, two months and eight days. She was buried in the twelfth year, the

twelfth day of Athyr (November 8 of that same year). This means that she was buried in the following Egyptian year on the anniversary of her death and almost ten months after her death.

Number 3. The epigraphs of one of the mummies acquired by General Minutoli.

ΣΕΝΧΩΝΣΙΣ · Η · ΚΑΙ · ΣΑΠΑΥΛΙΣ · ΠΡΕΣΒΥΤΕΡΑ · ΤΙΚΩΤΟΣ
ΓΕΝΝΗΘΕΙΣΑ · ΤΩΙ · Δ · Λ · ΘΕΟΥ · ΤΡΑΙΑΝΟΥ · ΠΑΧΩΝ · ΙΖ
ΕΤΕΛΕΥΤΗΣΕΝ · ΤΩΙ · Θ · Λ · ΑΝΤΩΝΙΝΟΥ · ΚΑΙΣΑΡΟΣ · ΚΥΡΙΟΥ
ΦΑΜΕΝΩΘ · ΙΕ · ΩΚΤΕ · ΕΒΙΩΣΕΝ · ΕΤΗ · ΜΔ · ΜΗΝΑΣ · ΔΕΚΑ
ΘΑΡΣΕΙ

Senchonsis, more often called Supaulis, the first daughter and child of Picoto. Born in the fourth year of the divine Traiano, the 17th of Pachon (May 12 of the 101st year of the Vulgar Era). She died in the ninth year of the lord Anthony Jaesar, the 15th of Phamenoth (March 11 or 146). She lived forty-four years and ten months--courage!

This inscription was illustrated by Signor Raoul-Rochette, and reproduced by Signor Letronne in his above mentioned Osservazioni, page twenty-five.

Number 4. The epitaph of one of the mummies opened by ~~Signor Lebolo~~, published by Signor Letronne (Osservazioni, p. 37).

ΣΩΤΗΡ · ΚΟΡΝΗΛΙΟΥ · ΠΟΛΛΙΟΥ · ΜΗΤΡΟΣ · ΦΙΛΟΥΤΟΣ
ΑΡΧΩΝ · ΘΗΒΩΝ.

Sotero, son of Cornelius Pollion and Filute, Archon on Thebes.

One can see what Signor Letronne has written about this brief inscription in his Osservazioni.

Now, from the examination and confrontation of the exhibited epitaphs, there are many things that could be used to illustrate our argument.

It is noteworthy that the name of both parents and the dead are not only written on the sarcophagus of Petemenofi, but also on the second and fourth example epitaphs, while on the urn of our baby we find these names separated--one is written in Greek, the other in Egyptian. If our

mummy had not had another inscription besides the one to which was just referred, I do not doubt that also upon his coffin, just as on the above mentioned, the name of the father, as well as that of the mother, would be seen registered together and with equal importance given to both. So, a family of perhaps Greek origin, which had become Egyptian because of its long stay and successive marriages in that country, had joined together in the construction and decoration of a funeral box the epigraphs and customs of the two nations.

Moreover, comparing the text of our inscription, all of which is intact, with what little is remaining of that which was on the mummy brought to Paris by Signor Cailliaud, I am not so sure that there, as well as the name of the father and the ancestry of the defunct, one would also read that of the mother, just as happened to the distinguished Signor Letronne; and this notwithstanding that her name is seen many times among the outlined hieroglyphics on that coffin. And it seems to me that in the legend that is on the coffin of young Tfute, no mention is made of Sarapute, the mother of the child, because her name had already been registered in the Greek epigraph found there; this could have been done differently if it had been set in the very concise manner of that writing style.

For the same reason I suggest that among the hieroglyphics which bedeck the case of the aforementioned mummy of Senchonsis, the name of her mother, which is not seen entered in the Greek text, should be found. I would make this same affirmation even if that mummy hadn't been plundered, as I have been assured it was by a certain traveler-explorer.

But I have already said enough of these Egyptian practices. Let us return to the particulars of the epitaph we must examine. Here we read that the child was born on the twenty-fourth day of the Egyptian month of Choiac, making it the third year of the reign of Adrian;⁹ in our measurement of time this would be the twentieth day of December, the 118th year of the Vulgar Era. He died in the seventh year of the same reign, on the fourth day of

the Epagomeni, that is to say, the twenty-seventh of August of the 123rd year. Hence, calculating that all the Egyptian months had thirty days, and a year had 365 (which included the five additional ones), and not neglecting leap year which fell on the year 120, we find that the length of time that the child lived was four years, eight months and ten days.

In more ancient time the Egyptian year was composed solely of 360 days divided into twelve months of thirty days each. This period does not correspond to the annual course of the sun; the beginning of their year was always vague and uncertain. To remedy this confusion, the Thebans thought of adding five days to the last month of the year, which were consequently called "epagomeni" from the Greek verb ἐπάγειν, to add or to insert. But at the time this was done, those wise men did not realize that the addition of only five days was not sufficient enough to achieve a perfect correspondence between the civil year and the solar year. It was because of this weakness in the calendar the Julius Caesar, many centuries later, took the advice of the Egyptian astronomer Sosigene and added one day to the month of February every fourth year; and the Alexandrian astronomers, probably imitating his example, effected the same thing by adding a sixth day to the epagomeni every fourth year. Hence, the first day of their first month, which was named for their god Thoth, corresponded to the twenty-ninth day of the Roman month of August or the sextile of leapyear, came to fall on the following day. So, without renouncing their national mode of dividing the year the Egyptians had a way of conforming to wise innovations and to the ways of their conquerors.†

The inscription of our mummy ends with the apostrophy Εὐψύχει which has more or less the same meaning as Θάρσει^s, which ends the epitath of Senchonsis. Both are addressed to the defunct and correspond to our way of saying Evviva, fa coraggio, sta di buon animo. Both are in agreement with

with Egyptian theology concerning the future state of the soul and are the declaration of the hopes and desires that only remain to console the superstitious of the new and happier destinies of their dear ones called to die.

The Egyptians usually thought of the homes and dwelling places as nothing more than rooms for pilgrims that are making only a short stay on the face of the earth, but they give their sepulchers the title of being their eternal homes. Therefore, it is marvelous that these were protected so religiously and sheltered with such care from the injuries of time and the eyes of men, whether in caves in the mountains or in the depths of the tombs. But aside from this, it is strongly believed that they [the dead] were sometimes visited again by their parents and friends. Otherwise, what purpose would there have been for recording many minute details on the urns of unknown people and babies? The use of similar epitaths was evidently unknown among the more ancient Egyptians; the few examples that are known of at this time are of a less ancient epoch and of a style quite foreign to that people; they seem to me, considering their tombs, principally that of Petemenofi, to have been brought to the banks of the Nile along with the use of columbaria, a custom of Roman families.

Before going on, so as not to leave any aspect of our Greek inscriptions unexamined, it will not be out of line to mention some things concerning the character of the writing itself which, I hope, will not be reputed as being useless to a study of the pelegraphy of those times.

The first thing to note is that the characters of that epitath are of such form that the Greeks who made the inscription made it difficult to tell whether they were cursive, capitals, or coptic figures. And in the manner in which it was written the letters seem to be a mixture of all three styles.

Secondly, in the word εὐ+ύχαε the letter ψ has the figure of a cross which was sometimes used for the letter T; however, it is not very unusual to find it written thus on the Greek-Egyptian monuments of that time. This letter

was also found formed like this same proclaiming voice Εὐτύχῃ (sic), written on the chest of the previously mentioned mummy of Menfi found by Pietro Della-Valle. I also observe this in the Royal Museum on an uncirculated Alexandrian medalion of Phillip the young, and on one of those small wooden tablets which hang from the necks of the poorer people's mummies who haven't coffins. One such tablet reads: +ΕΝΜΩΝΘΗC. ΜΑ , and on another: ΟΥΤΟC. +ΕΝΜΩΝΘΗC. etc.

A third thing to note is that the abbreviation or symbol used to index the year which in the Greek hand is usually written as a Latin L, appears in our epitath after the letters or numerals of the years and not before them as is observed on all imperial Alexandrian coins, and was generally practiced among the Egyptians who wrote Greek in those times. This mark or letter was probably the hieroglyphic symbol used to mark the year, which the Egyptians from the first ages used to place before their chronological dates.

Fourthly, the numerals which were used to signify the days and months are quite distinct from the other figures in their use. They are found with a straight line drawn parallel above them, but they are without those symbols used to indicate the years. It must have been for this reason that there are many numerals defined with the already mentioned yearly symbols, while they had nothing more that could help distinguish them from the other letters of the text.

Finally, a fifth item to observe is that on our manuscript the lettered numerals are written in the usual way--from left to right. Therefore, every doubt is removed concerning the way the figures in the epitath of Senchonsis should be rendered, where, with uncertainty, the dates were interpreted in various ways by its translators. (V. Le-tronne. Op. Cit., p. 25.

CHAPTER II.

Egyptian Inscriptions on the Mummy of Petemenofi

Not all of the things that have been said about the Greek epitaphs which are often found on Egyptian mummies can be applied to both the Egyptian hieroglyphic and priestly writing systems, which are found not only on the rectangular coffins, but in general on all mummies of all eras, on sepulchral slabs,^(t) and on a large part of the manuscripts which are frequently enclosed with the mummies. Because these inscriptions, dictated solely by the spirit of religion and piety toward the dead, were nothing but praises and invocations to the patron divinity of the deceased, or mysterious expositions of the teachings of religion concerning the future lot of the dead. Thus these inscriptions necessarily had to be written in the national language, with characters consecrated by custom and by religious sanction; nor would it have been permissible to write them in a foreign tongue.

The origin of these sacred inscriptions is lost in the obscurity of time; their use was universal not only in Egypt, but also in Nubia, Ethiopia, and among all of the peoples living in the immense valley of the Nile. Nor would its use have died out had it not been for the triumph of Christianity and the destruction of the ancient superstitions of those sister nations. Open testimony of this fact is furnished by the

papyri which we've found on mummies contemporary with the first kings of the eighteenth dynasty, as well as the sarcophagus which is one of the subjects of our consideration, and the others of the same time period found with it in the same sepulchre, all of which are twenty centuries later than the manuscripts.

Thus we should not expect to find in the hieroglyphic inscription of Petemenofi's mummy, nor in the papyri which accompanied it, an entire repetition or vulgarization of that which appears in the Greek epitaph, because since their purposes are different, so will their contents be different. However, examining the inscriptions carefully, I have had the pleasure of seeing that they all refer to the same deceased; that in each is repeated his name, with some of the details related in the Greek text, and that most useful conclusions can be drawn from comparisons of them in order to better confirm the accuracy of the new method of reading such writings, and in order to accelerate progress in this area.

And above all, concerning our inscription in hieroglyphic characters, I must inform the reader that the writing, as I have already noted, is recorded on the highest part of the coffin all on one line; to facilitate the interpretation of it I am presenting it divided into five columns attached here in Table II., in which those symbols that will be particularly considered are noted by arabic numerals.

I repeat, that to avoid entering into tedious repetitions of elementary things already said and taught by others, I will presume that the reader has a knowledge of that which has been published to date in both France and England on the method of interpreting the different Egyptian writing systems, especially the Sistema geroglifico degli antichi Egiziani [The Hieroglyphic System of the Ancient Egyptians] by the eminent Sig. Champollion, a work which honors our country and which alone can serve us as a guide in these studies.

In the first and second columns of the inscription I can discern nothing more than religious homage to the patron divinities of Egypt and of the deceased. These are seen at the beginning; then the sky is symbolically represented by the same figure of the goddess IPE, the Urania of the Egyptians; and shortly thereafter the the deceased is depicted as one who is reclining. This, perhaps, could have some relation to the astrological opinions which dominated Egypt at the time, since by the mummy of Sig. Cailliaud's collection, and by its celebrated zodiacal symbols this correspondence has been emphatically demonstrated.

But in the first group of the third column, going from top to bottom and from right to left, the name of the deceased Petemenofi is clearly read, just as it is recorded in the corresponding Greek inscription. Of the symbols which make up the group, some are phonetic, others symbolic, and others figurative; so that in just this one name we have an

image of all of the mysterious writing of the ancient Egyptians, and an example of the three different ways in which they, in their writing, used a mixture of hieroglyphic symbols to explain their concepts to others. The first to be seen is Osiris, supreme god of Amenti, or the Egyptian Tartar, where the souls of the dead receive their judgement before that divinity, the name of whom is almost always united to that of the deceased, and is usually written first in the burial inscriptions. It's not easy to explain this practice; perhaps the dead, be they women or men, adults or children-- there are examples of all types--from the moment of their death were held to belong particularly to that god [Osiris] (u), and to have been made one with him. Or perhaps it was adopted as a formula of invocation for all the dead, in the same way that the greater part of the funeral stones among the Romans were entitled with the formula Dis Manibus, or D.M.

But whatever the reason behind such a practice might have been, it is worthy of note that among the Egyptians all such funeral inscriptions are written in the national idiom, and that to date no examples of them have been found in Greek inscriptions. This is undoubtedly so because these were simple family matters and personal memories, and weren't anything which was regulated by religious norms, nor which had to employ its consecrated formulas.

For the most part in such inscriptions the name of Osiris is represented by means of an eye, symbolically, rather than by his own figure, as in our case. In the former of the two forms, to cite an example of it also, the name is repeated very often in the largest papyrus manuscript in this royal collection, where it is usually joined to the front of a deceased person called Aufon, i.e. the mummy to which this immense roll belonged. (x)

The name of Petemenofi, which is written in the remainder of that group, is composed of eight hieroglyphic characters, among which are seven that belong to the phonetic alphabet of hieroglyphics, and one, i.e. the one labeled in the first table with the number I., which is entirely symbolical. The meaning of each of them follows:

1. A symbol corresponding to the Latin letter P, rather similar in form to a roof or lid.
2. The segment of the circle, T.
3. The feather or leaf, A or E, as you prefer.
4. The toothed or serrated parallelogram, M.
5. The straight line, N.
6. The above-described symbolic symbol representing the celestial home or dwelling of Ammon, called Oph or Op in Egyptian ritual, whose phonetic value should be represented by a feather or leaf O, and by a striped square PH or P; but in our case the phonetic representation has been omitted for

one of those abbreviations encountered so frequently in hieroglyphic writing.

7. and 8. The two phonetic characters corresponding to the letter T and to the diphthong EI. This second symbol sometimes has the value of a simple vowel or of a diphthong; but other times it is used in a symbolic way to represent an entire word which in Coptic or Egyptian has the meaning of home or abode. In this place its function is to determine the meaning of the hieroglyphic in front of it, i.e. to tell us that that symbol has been placed there to represent the idea of the celestial abode of Ammon called Oph [the abode is]; and in the group which we're examining we must read Of, the last syllable of the given name: Petemenofi.

The Egyptians used to express this final syllable, common in so many of their names derived from the god Ammon, in many ways. The following are some examples:

1. The majority of the time they represented it by the single symbolic sign mentioned above (See table I. col. I. no.1.), leaving for the reader to supply [or taking for granted] the three phonetic ^{and determinative} characters that should accompany it. So, for example, this ending is written on a good number of monuments of this royal museum, and singularly on the mummy with three coffins, distinguished there by the number 1., in the name of the late Amenoph, to be specific.

2. The Egyptians often wrote it out completely as is seen in the two examples presented in table II; under letters C, and

D, the first of which is recorded in the hieratic papyrus no. XVII of our royal collection, and the other on a sepulchral stone also found here under the number LXXIX.

3. Other times they omitted the symbolic sign of the dwelling Oph of the god Ammon, writing instead the leaf or feather, O; the square, F, or P; and the above-mentioned determinative sign of the home, EI; we see it this way in fact in the name of the deceased Amenemph, which is carved on the Egyptian cubit (or measuring rod) in our collection.

4. Finally they ^{also} wrote the said ending with the symbol of the heavenly abode, accompanied only by the leaf symbol, C, and by the feminine article, T, forgetting the letter or word, EI. It is in precisely this form that I find the given name Amenoph on a small tile of terracotta, enameled in deep blue, which also is a part of this royal collection.

(turn to next page)

Nor do we perhaps have here yet all of the different ways in which this frequent final syllable was expressed. Thus from this we can see how free and varied ancient Egyptian writing was; I have thought it convenient to mention some of them, involving myself in these tedious details to justify the reading which, in our case, is the only one that should be adopted as it seems to me. (r)

Now if, to the hieroglyphic groups which have been given the name Petemonofi, only examined in part up to this point, we add to the alphabetic consonant letters or signs which make it up the vowels omitted in the original, according to the practice of the eastern languages and of Egyptian in particular; and if we then give the symbolic sign no. 1 its understood phonetic value, we have the same name for the deceased as that which appears in his Greek epitaph, that is, Petemenoph, or Petemenofi, which may be translated "he who belongs to the heavenly abode of Ammon". ~~This was quite a common designation among the Egyptians, particularly at Thebes where Ammon, as tutelary divinity of that state, was particularly venerated.~~

Immediately after this first group comes a second composed of two solitary hieroglyphics which present us, in an abbreviated form, with the first and last of those four or five signs which almost always accompany the names of the deceased, and which should be interpreted as deceased. I would venture to say that this formula corresponds in Egyptian sepulchral monuments to the Greek sign Θ , or to the voices

fu [past remote of to be, meaning late or deceased] or quondam, which we too are accustomed to use in the same situation.

But after all of this, it still remains to be discovered if the deceased Being named therein was a divinity, or if instead he belonged to the human species, and what his sex was. To designate this, the Egyptians coupled to every given name either the figure of a god, of a man, or of a woman. This expedient, always useful for giving clarity to that intricate method of writing, became indispensable when the context didn't manifest the nature of the particular Egyptians clearly enough.

Actually in this inscription no male figure is seen, but here it wasn't necessary for the "hieroglyphician" or the priestly writer to designate ^{specific state or nature} ~~the~~ ~~name~~, since that of Petemenofi had already been sufficiently manifested both by that which preceded and by that which followed his name, as we shall see.

Among the hieroglyphic symbols that make up the name, we have yet to note that which I described as having the form of a roof or covering. This symbol in the writings, in sacred characters, is generally used as a representation of heaven [or the sky], and in this sense we see it used more than once in the first column of this our inscription. However there is no doubt that, as an initial of the Egyptian HC, heaven, it also takes on at times the phonetic value of the Latin letter P; and although it isn't yet listed in the phonetic alphabet of Msrr Champollion, he himself supplies us an example of it in the given name Psametig (I), and similarly another in the name of the goddess TPE, that is, in the name of heaven presented in human form. (2)

(1) Des du syst. hierogl. Planches, et tableau général etc. no.190.

Let us pass now to an examination of the fourth column, which I will divide again into two parts for convenience of explanation. In the first I see expressed in three groups the filial relationship of the child Petemenofi, no longer furnished through the father in the manner of western peoples, as we have seen in his Greek epitaph, but through the mother, according to the more usual practice of his nation.

The first group is formed by three phonetic characters corresponding to the three Latin letters M.S.N.. The first two, as everyone knows, are read mas or mes, which is to say born; the third is equivalent to the preposition of; thus the phrase: born of.

The second group is primarily composed of four characters which are also phonetic, i.e. from the bag we have T; from the vase with a handle CH, or C; from the lituus [a curved rod used by Etruscan priests in rituals, or an ancient trumpet similar to the bugle] a U; and from the two little vertical lines, I; which characters render the name Tacui.

The three hieroglyphics which follow these, in the lower line, form the third group, whose function is to determine the meaning of the word represented by the preceding group. In the middle is the figurative sign of woman, which tells us that in that group is contained the given name of a woman, who was the mother of the deceased Petemenofi mentioned above.

It remains to be said whether or not this mother Tacui was still alive upon the death of her son. This detail is also

revealed by the hieroglyphic that precedes her figure, the hieroglyphic numbered 2. in the same fourth column. This character is purely symbolic and seems to be the emblem of health and well-being in the inscriptions of the Rosetta stone. Thus we have the phrase: "prosperous woman," which is to say that Tacui was still living when Petemenofi was placed in the sepulchre.

To those ~~who are~~ accustomed, like we are, to full, harmonious, high-sounding speech, it will certainly seem strange that a woman should be named Tacui. But are the names of the women Tphut, Saraput, Senchonsis, and Philut, which are recorded in good Greek characters on their own sarcophagi, all found with ours in the same sepulchre, any less harsh to their ears? A language^{as} full of monosyllables, consonants, and aspirated syllables as Egyptian rarely produces words more gentle or sweet sounding than these.

In the second part of this same fourth column, we have the age of the deceased. This information is very rarely found in such inscriptions and is all the more precious in our case for^{giving us by} its perfect agreement with the text of the Greek epitaph a new confirmation of that which has been learned from the renowned Rosetta stone and from a few other monuments similarly inscribed, concerning the way in which the Egyptians wrote the ages of the dead, years, months, days, and chronological dates in general.

The age of the young Petemenofi at his death is here recorded in two different ways. The first is by means of the curved rod, the index to the number of years, accompanied by the disk, his own determining sign, and by the cross with a handle, symbol of life. On this rod there are five teeth or prongs which, it is known, represent five years; and they reveal that Tæui's son was in the fifth year of his life when he died. Here, in the Egyptian fashion, a year which had begun only a few days previously was counted as completed, though, to be precise, Petemenofi was no more than four years, eight months, and ten days old, as is recorded in the Greek inscription.

The practice is the same in the funeral inscription of the above-mentioned ^{young} Tphut (1), in which the rod, or annual sceptre exhibits seven leaves for seven years completed, while we learn from the Greek epitaph beside her that she was no older than six years, two months and eighteen days at her death. The same system was always followed with the Alexandrian imperial coins in showing the year of the Prince's reign in which they were minted.

But the holy scribe whose duty it was to record the inscription by pen on our sarcophagus, ^{as if he} almost ^{as if he} feared to have insufficiently shown by that means the true age of the deceased, desired to record it again more precisely in another way. To this end he wrote, on the left-hand part of the same sceptre, four marks which, because of the presence of the rod-symbol itself, have the value of four years. Under these he also penned the well-known symbol for solar months, i.e. the
(1) glyphics collected by the egypt. society. London 1823. pl.35.

crescent moon, accompanied by its usual determining character, that is, the solar disk with the vertical line beside it. But in addition the symbol is here upside down to indicate, as Orapolline teaches (2), that the months cited had already ended. In fact in early times the months were figured by the phases of the moon, but it was not long before the Egyptians took the path of the sun for the only measure of their chronological periods(3). Thus they added the symbol of the sun to the number of the months, and they accompanied it with the vertical line because in this place it is used symbolically, not figuratively.

Under the symbol of the months, to the left of the disk, there are two signs similar one to the other, here designated with the number 3., whose form is the same as the cursive Latin letter *q*, not far from the numeral 4. Up to the present, as far as I know, no other example of a numerical hieroglyphics constructed in this way has been produced, And here for the first time we can determine its value; because, given from the Greek inscription that Petemenofi lived eight months past his four years, it is evident that each of the two symbols, determined [named] by the above-mentioned character symbolic of months, must represent the number four; and their sum will then give precisely eight months, which, having made the above comparison, we expected to find after the four years. Thus we can now add this new numerical hieroglyphic symbol to the (2) Horapolline. Hieroglyphica. bk. 1. §. 4.
(3) Herodotus. bk. II. no.4.

other, drawn in the shape of a horse-shoe, which the distinguished French academician Sig. Jomard several years ago found to be the equivalent of the number ten. This new discovery will without doubt yield most useful consequences.

After all this to obtain the entire age of the deceased, which is specified in the above-mentioned Greek inscription, the ten days are still missing. But these too are noted here, under the number of the months, by the horse-shoe figure cited previously which, though it is now partly obliterated, is quite easily recognized. This figure is also accompanied by the usual symbolic group of the sun disk with the vertical line. These symbols, as it seems from the three examples that we have here, must be the determinative characters of every hieroglyphic intended to express the solar year with its divisions. (z).

All of these findings are truly precious, because our knowledge of the ancient Egyptians' method of numbering and calculating is still so limited (w), ^{because} and the hieroglyphic monuments heretofore found which bear any chronological date other than just the name of the reigning prince are rare.

So far I have seen only three in this royal museum: one on a beautiful, large sepulchral slab, delicately carved in white stone, similar to that of the most ancient ^{Cave} amphitheater of Arab-el-Matfouni, in the ancient province of Abydos, on which slab, ~~on~~ ⁱⁿ the first ~~row~~ ^{line}, and isolated, the year XLVI may

be read, written in the following hieroglyphics. First, to the right, the curved rod indicating the year, with the usual solar disk and with the segment of the circle that almost always accompanies it. Here this indicator rod has only one notch or projection; nor can it be otherwise, because it doesn't exist just by itself, but makes up part of the date which follows. Secondly the figures of the horse-shoe repeated four times, i.e. four times ten, or forty. Finally six little vertical lines written without interruption one after the other, which correspond to six units. All of which yields the year XLVI, ^{though} it is not too clear if it refers to the age of the deceased named on the stone, or to the year of the present prince's reign. (X)

The other monument in this royal collection which bears a chronological date expressed in numerical hieroglyphics is a very small wooden sepulchral tablet which was probably hung around the neck of a mummy. On its two sides, almost as ornamentation, two annual scepters are depicted, which, displaying twenty-six notches, certainly represent the twenty-sixth year of the reign of Pharaoh Amenofis I, first of the eighteenth dynasty of Manetone, here identified in the midst of the other hieroglyphics by his royal circles, (1). This, the year of his death, corresponds to the year 1769 B.C., according to the present opinion of the Erudites.

(1) See Vol. XXIX of the Memorie della Reale Accademia di Torino p. 83, for the worthy and erudite dissertation of my colleague Professor of Philosophy Costanzo Gazzera concerning the historical monuments of this royal museum; read to the same Academy on May 6, 1824.

D. C. B. P. 1824

The third numerical date in the priestly [lit. sacred] language occurs on a small scarab of green-enamelled porcelain (series XXIV. no. 15.) where, under the the ring-name of King Meride, the eleventh year of his reign is carved in the same way over two similar curved rods. Thus this precious scarab, less than 66 years older than the aforesaid tablet, originated in the year 1730 B.C.

Other inscriptions with chronological notes like these are also known at Paris and elsewhere, without considering other purely numerical quantities, also written in hieroglyphics, which are encountered from time to time in papyri and on other sepulchral monuments. These things all wonderfully confirm the method I have presented for interpreting them.

Finally, to return to our discussion, the group described, intended to show the age of the deceased child, terminates with the figure of a reclining man, which completes the phrase and indicates the subject.

At this point the parts of our inscription that coincide with those things described in the Greek epitaph come to an end, thus no more comparisons can be made. And since that which remains is not relevant to my argument, I will not consider it here.

From that which I have shown up to this point and through the use of the phonetic alphabet of Sig. Champollion and of the recent discoveries concerning the method of interpreting

Egyptian hieroglyphics, it follows that I have, from the inscription in the priestly language found on the mummy case of the embalmed Petemenofi, these phrases: The deceased man belonging (or initiated) to Osiris, Petemenofi, Born of Tacui, who died in the fifth year of his life, having lived four years, eight months and ten days. These phrases are certainly no different than those which we have seen in the Greek epitaph of the same mummy, i.e.: Sepulchre of Petemenofi, who lived four years, eight months and ten days.

Now if there were yet anyone who could place in doubt the truth of the modern theories of interpretation of the various writings anciently used by the Egyptians, or, if he were not completely yet ^{completely} convinced, not having pondered it carefully perhaps, I would properly invite him to re-examine the comparison which I myself have made of the two cited inscriptions, and to draw from them in good faith the consequences which necessarily ensue.

But also from an examination of the two hieratic manuscripts on papyrus which, as I noted at the beginning, were found among the outer wrappings of the embalmed cadaver, we can draw new evidence to support the above-mentioned teachings, if indeed they have need of any. Everyone knows by now that the hieratic or priestly language does not differ at all from the sacred language as concerns the meaning of the words and their inflections; but that there is a great difference in the form and quality of its more cursive characters, less

figurative and symbolic than hieroglyphics. Our knowledge of their alphabet is derived from the discovery of the hieroglyphic alphabet, since we are indebted for this to the comparisons which we have been able to make on the Rosetta stone between the Egyptian inscriptions and the corresponding Greek text. Now it is precisely through new and successive comparisons that we must continue to vindicate the exactness and truth of the results which have already been obtained. This is precisely the purpose of my present observations, and is the advantage which may be drawn from them.

Thus if in these hieratic pieces that, like all of the other sepulchral papyri, should not contain anything but praises or invocations to the tutelary divinity of the deceased, we still read, by means of the priestly alphabet, the same name of Petemenofi with other of his particulars, which we have already found in the previously-examined epigraphs, I'd like to know how anyone could yet harbor reasonable doubts about the genuinity of a system already founded in so many demonstrations of proof, and now once more confirmed by the triple agreement of these our writings.

In fact I read, beginning with the first verse of these two papyri, similar one to the other, but not identical, the same words that we have already seen in the other two inscriptions, i.e.: Petemenofi a deceased man belonging to Osiris, born of Tacui his mother. Without entering into new

analytical examinations, each may determine it for himself with the two manuscripts at the beginning of the first lines which I present for this purpose in Plate II, under the letters A and B.

These documents are not precious just for this reason, but also because of the certainty they provide us of the date of their authorship. This information may be very useful in examining the condition of Egyptian writing in its later phases and in comparing it to that of more ancient papyri, contemporary to the first reigns of the eighteenth dynasty, in order to discover the variations in form, elegance and placement of its characters which it underwent after many centuries. Meanwhile Paleography^(β) will be able to take advantage of these things; I, in rendering account of everything that belonged to the mummy of the Egyptian Petemenofi, will be content to have pointed them out.

NOTES
TO THE PRESENT READINGS

Note a. page 4. In a recent German newspaper cited in the periodical entitled: Bulletin universel des sciences etc. Aout 1824. p. 103. a Paris, we read that Sir. Lützer, a German traveller, has recently brought from Egypt to Trieste a hermetically sealed Greek mummy in a sarcophagus bearing two inscriptions, one at the head, the other on one of the sides.--It remains to be learned if the mummy was said to be Greek because of the rectangular form of its case, or if instead because of the nature of its inscriptions. If these are written in Greek, we would hope there would be no delay in seeing them published.

When embalmed Egyptian cadavers have been removed from their sepulchres and transported elsewhere, it is extremely difficult to determine their ages, if these aren't revealed to us by their own inscriptions or by the names of the Princes ruling in their times, whose names on rare occasions are found recorded either on the cases or wrappings of the mummies, or on the papyri and scarabs buried with them. (See the following note b). However the external head-dress of the cadavers, the form of the cases, and the more or less accurate method of the painting can shed much light on these investigations. In

In the fourth century of the Christian era, as we read
in the life of Saint Antonio Abate, written by Saint
Atarasius, the practice of embalming and wrapping the dead
still persisted. Even so, I don't believe that any mummies
dated after the second century are known. I recognize the
cause of this in the introduction of Christianity into that
country, which, triumphing over the ancient superstitions,
gradually caused the centuries-old method of preparing the
tombs which resulted from the cults to be abandoned and
rendering superfluous the infinite pains to which they went in
preserving cadavers. Thus it should come as no surprise that
Egyptian monuments of that era are so rare today, while those
of preceding ages are still being found in substantial numbers,
since at that time fewer sepulchres, preservers of all things,
were being constructed.

b. page 6. The custom of decorating the sepulchres in-
ternally with painted figures was equally common to the ancient
peoples of Italy, but to the Etruscans particularly, and thus
to their Roman disciples. The example of the famous sub-
terranean tombs of Corneto, the most ancient yet known pre-
pared in that fashion by those peoples, will suffice. The
vases of terracotta with mystical, historical or mythological
representations, covered with such beautiful varnishes and
with such graceful figures, which are found frequently in
Italian and Greek tombs of the earliest times, are true

paintings also; and in more than name only one can likewise consider the written and figured slabs of Egyptian tombs as the same thing. Of course it's true that men placed in the same conditions almost always do the same things.

But neither the Etruscans, nor the Greeks, nor the Romans ever constructed their tombs with such diligence, nor with such great care as did the Egyptians in preparing their underground sepulchres, now in the bowels of the mountains, now hiding them in the center of pyramids, or at the end of deep, narrow shafts. It is to their great caution that we owe the marvellous preservation of many extremely fragile items which, intended never to see the light, we recover from those places of death today with great difficulty.

Among these sepulchral pieces two highly-prized mummies in this royal collection merit particular attention. This because they are perhaps unique so far in their genre since they more than once bear on the head wrappings, on their cases, or on their papyri the names, and thus the dates, of the first Pharaohs of the eighteenth dynasty. Thus there is no doubt that their age is no less than 1700 years before Christ, i.e. more than 3500 years before our times, according to the authority of Manetone, whose chronology, at least for that epoch and for those following, has by now been fully confirmed by contemporary monuments. One of those mummies is rich in fine pictures and inscriptions and could itself serve as the

subject of a fine volume, and if it had not recently suffered greatly during its travels and in quarantine, it would even yet be in a state of perfect preservation.

And likewise in this museum a smallish statue of wood which bears along the base the name of the Queen Nane-Atari, wife of Pharoah Amenofis I, first of the aforesaid dynasty. This statue is thus more ancient than the mummy mentioned above; equally old is another statue carved in rock, or in very fragile calcareous tuff, representing the same king, as is demonstrated by several inscriptions of his name on it. The same must be said of a group of two seated figures, done in plain sandstone?, that bears the same date, without considering a great number of other less-fragile pieces of the same epoch, or of even remoter times. Thus Plato, filled as we are with admiration contemplating the preservation of the Egyptian antiquities, and their invariable uniformity, which he was able to examine on the spot for himself a century before Egypt was subjected by the Persians, wrote, conforming to the popular traditions and exaggerating in wonderment: "Thus if you'll think about it, you'll see that in Egypt those things which were sculpted or painted fully ten thousand years ago (τὰ μνηστὸν ἔτος γεγραμμένα καὶ τετυπωμένα almost, so to speak, are not of any great antiquity; they are neither more nor less prized than those which are painted today-- but they are done in the same fashion." (Plato. Complete Works. De Legibus II. edition Bipont. vol. VIII. p. 65). I said

exaggerating because it's not to be believed that this ingenuous sum, even without the knowledge of the holy books of Moses, could lend credibility to the Egyptian priests' fairy-tales concerning their claim for the highest antiquity for their nation.

And elsewhere the same Plato, speaking of embalmed corpses, remarks: "bodies dehydrated and embalmed after the manner of the Egyptians preserve themselves almost in their entirety for an incredible length of time." (Plato. De Anima. Edition Lugd. 1568. page 341).

c. page 8. The leaves which make up the ~~wreaths~~ mentioned above are not all of the same quality. I have seen some of a long and thin form like those of the marsh which gave the braids a spiked form; others made in imitation of them, but with palm leaves made sharp by scissors in their fashion; and finally others quite similar to laurel fronds. All of these different leaves, at one of their ends, are folded back upon themselves and then sewed one after another on a strip of palm by means of certain thin rushes like thread, and they're finally tied in a circle and placed within the mummy cases, but not always around the head.

For the most part these rude ornaments are found in womens' sarcophagi, both in those with the image of the crouching vulture on their heads, symbol of motherhood, and

those which do not. But I have also seen them in the cases of male mummies: thus they were not the sign of virginity nor of the lesser sex. I will leave to others the clarification of the meaning of mysterious wreaths made like these; to me it will be sufficient to find evidence therein to at least render doubtful the opinion of those who believe that only the Greeks had the custom of crowning their dead, and never the Egyptians.. On the breast of one of these mummies I have also found a quantity of herbs, or flowers, gathered in a bouquet, which is now preserved in this royal museum.

d. page 8. This Greek manuscript on Egyptian papyrus is the most precious and interesting of all those known so far of this type. Its state of preservation is perfect; its writing clear and intelligible; its reading certain: it is little less than two meters long and approximately a third of that distance high. Thus it is much smaller than the greatest Greek papyrus of the royal Parisian collection, but it exceeds it in its good condition and in the importance of its subject. The text is divided into ten columns or divisions which contain in all three hundred and eleven lines, each about .18 meter long, in which is detailed a complete legal suit brought in Thebes in the last year of the reign of Ptolomy Evergetes II. (117 B.C.) It seems from this manuscript that the evidence and provisions produced in this case were written in Egyptian; on this circumstance rests in part

the sentence the judge renders here: *κατ' Αιγυπτίας συγγραφαίς* with the exception of their translations in Greek: *Ἀντίγραφα συγγραφῶν Αἰγυπτίων*, which could not be admitted as legal testimony in the judgement. I have already pointed out this important particularity in the first part of this lecture: it is useful here to note the document which bears witness to it. We also have in this royal collection twelve other Greek papyri which, though they don't equal the one already mentioned either in dimensions or in condition, still are most precious pieces themselves: almost all of them contain contracts or orations on the question posed in the suits noted above; and they probably constituted part of the same archive. We now impatiently await the illustration of all of these papyri by the esteemed accademician Sig. Professor Peyron. In the meantime one may refer to the note he has given on it in his: Saggio di studi sopra papiri, codici cofti ec. Turin 1824. [Essay on Studies of Papyri, Coptic Codices, ect.]

e. page 10. It is really hard to believe that a writing having nothing to do with religion or tombs, bearing the date 117 B.C., could be deposited in a mummy case from the times of Trajan, or of the Antonines. To explain this singular occurrence we must suppose either that it was placed there for the purpose of hiding it and of preserving it there as in an impenetrable archive, or that it was included as a substitute for the prayer scroll usually placed in the case or among the mummy's wrappings out of piety. This second proposition

is somewhat credited by the observation that often, instead of the prayer scrolls for the behalf of the deceased, others have been found which were either devoid of any writing at all, or were still blank in all the spaces intended for the name of the deceased, for which they were either specially prepared or were bought already written at the offices of the amanuenses, as happened in effect. It may be deduced from this that also in those practical religions formality played an important roll; and only in this way can one explain the occurrence in mummy cases of manuscripts having no relation at all to religion or to burial matters.

The Greek manuscript published by Schow, written in the Ptolomeic nome of Arsinoite, was found in a tomb of Menfi, enclosed with a large number of other papyri in a wooden box. Thus it becomes probable that all or almost all of the papyri of this royal museum which I have mentioned were found in the same manner in a Theban tomb.

e. page 10. The piece mentioned here is the only one of its kind so far which is complete and well preserved. It is composed of that wood said to be of Meroe by Cavalier Drovetti in the index to his collection: hard, very heavy, capable of being polished, and of a red color tending to violet. The ancient Egyptians probably brought it from Ethiopia or from some other central African country, and

must have used it widely, if we are to judge from the number of works of every type in it possessed by the royal Turinese museum. None of these works appears to have been completely colored or painted, as the mummy cases usually were, since the ornamentation and the figures were made of sycamore or of other softer, less dense woods. Because the heavy wood took on a good polish, all additional embellishment was superfluous. It seems that the same distinction was made among works of basalt, granite, porphyry, alabaster, and their other sculptures done in rougher, stone, of a coarser, softer nature.

The meter or royal cubit which we're dealing with here, except for the part underneath, is completely covered with hieroglyphics carved into the wood with mediocre effort. These contain the usual funeral inscription, on behalf of the late priest Amenemoph, a sacred scribe, in whose tomb this precious article was found, contiguous with the ancient Menfi. We can also distinguish here two kinds of mensural [monthly] divisions marked out with hieroglyphic numbers, over each of which is shown the symbol of the Egyptian divinity which corresponded to it. Among these the symbol of the sun occupies the first place, then Gom, etc.

But more important, this meter stick bears its own date in the royal inscription of the Pharaoh Oro, eighth king of the eighteenth dynasty, who began his reign over

Egypt 154 years before the great Ramesses or Sesostris. According to the computations of the historian Manetone, (presso Eusebio. Mediol. Edition. 1818.) the reign of this conquistador began 1350 B.C., or, following other calculations based on the authority of the ancient astronomers, more than a century before that time, i.e. 1473 years before Christ. Thus our cubit measure is no less than 3,400 or more years old. This seems impossible at first sight, considering its state of preservation, which is ^{all} such that one could hardly ask for ~~more~~. Nor should we here bring up again, in opposition to the antiquity of this humble little meter stick, the objections which are raised every day concerning the age of statues and of other larger monuments; i.e. that they could have been sculpted or raised in times much later than those of the persons whose memory they honor. Now, I say, if such a remote epoch cannot be assigned to a fragile piece of wood, why, in the same circumstances, shouldn't we admit the antiquity of many very sturdy monuments of granite, basalt, and other such stones made to last a hundred centuries?

p. 47 is missing

. . . Because the monuments of those first dynasties, as he himself affirms (Cron. Euseb. c. 21. 1.), were all destroyed in the nomadic invasion, ^[of the Hyksos] he wasn't able to pass down to us anything but the fallacious chronicles of the priests and the

exaggerated popular traditions about the antiquity of his nation, in which, perhaps, he places no more faith himself than Titus Livy did in the extraordinary origins of the Roman people when he expounded them with great elegance, and pointed out with admirable frankness that those facts were narrated by him: Poeticis magis decora fabulis quam incorruptis rerum gestarum monumentis. . . Datur haec venia antiquitati ut, miscendo humana divinis, primordia urbium augustiora faciat. Liv. Dec. I. c. I.

But on the other hand, I'm of the opinion that Manetone should be considered as a truthful and diligent writer in the histories of the preceding ages, which he was able to read and compare on contemporary monuments, not a few of which are still in existence today, giving support to the faithfulness of his computations and his narrations. Among these the first place is held by the invaluable geneological table of King Sesostris, or rather of his forebear, Rameses II, which exists even today among the ruins of the palace of Abydos; the remains of ancient Thebes come later, and finally the monuments of the so-said eighteenth dynasty, and of those following, which remains are so numerous in this royal collection; and all of them support Manetone's good credit.

f. page. 10. The quantity of cloth used by the Egyptians in embalming their dead is hardly to be believed. In one of the mummies unwrapped two years ago in Paris by the celebrated

traveller Sic. Caillieud there were found 380 meters of cloth,
out in many strips of two or three inches. Torinese in width,
and from 250 to 300 square meters of other cloth, which equal
fully 2800 Parisian square feet.

A good number of these sepulchral cloths are of cotton,
but the greater part are of linen and ^{of} various weaves and
qualities, and usually extremely well preserved. We have
some of them in this museum that are in such good condition
that only with difficulty can they be torn. Sometimes they
were made specifically for embalming use, and these were
made after the fashion of a blindfold, with various widths
in the same length so that they could better adapt themselves
to the different parts of the body which they had to cover.

When they were intended to serve as an exterior covering
of mummies which had already been wrapped, they were first
smeared with a chalk primer and then painted by pen with the
same emblems which we see on the cases of the mummies them-
selves. Others were decorated with multi-colored figures
and symbols by a peculiar technique which, upon examination,
reveals itself to have been nothing but a wood stamp, which
we use to print our fabrics, also. There are some pièces of
cloth printed in this way in the royal collection, taken from
a very ancient mummy, on which are printed some of those
coarse palm decorations that even today are quite common in
the East for clothing. Thus here we see the art of printing
cloth to be of a much more remote origin than one would believe.

g. page 11. Also, during the earliest times in Italy the practice of incoronating the dead before closing them in the tomb was known. Reflecting on this, I can't recall without a feeling of regret that golden wreath, of exquisite worksmanship, inscribed in the Oscan tongue [from the area of Naples in pre-Roman times] which, having been uncovered in a tomb in the Kingdom of Naples, hardly had time to become known in Italy before it was carried off to Germany with many other unique articles which perhaps will never again see their native land.

h. page. 13. In Egypt and in a great part of Asia this bitumen anciently took the place of the pitch which northern peoples extracted, as they still do today, from resinous plants. With it the Egyptians coated everything that they thought most important to preserve from air, humidity, and insects. Thus the cloths which serve as coverings for papyri, ~~for~~ burial scarabs, gilt amulets, and many other things are frequently found smeared with it, some examples of which are contained in this royal collection.

The Judaic bitumen is a mineral that curdles over the fire, but it doesn't dissolve in alcohol as do all of the other resinous substances generally. This makes it very hard to remove it from things which can't bear too much heat. In such a case, however, sulphuric ether may be used, in which case it will dissolve well, in every case.

The Egyptians used this material quite extensively in the preparation of mummies, both in injecting it warm into the internal organs and in tarring them externally, examples of which I have had the opportunity to see many times. Despite all of this Herodotus (lib. II. no. 86.), describing the methods with which he says cadavers were embalmed among the Egyptians, makes no mention at all of this bitumen-- so useful and commonly used for that purpose. And neither is it true, as he maintains, that there are only three ways of treating the mummies. There was much talk recently about a very large mummy brought to Paris by Siv. Cailliaud, in which was found practically nothing except sawdust carefully placed between its wrappings. And in this museum there were some in which the naked skeleton was found simply lying immersed in the mud of the Nile, and then was wrapped with much cloth in the usual way. There are others whose preparation evidently included the use of great quantities of deliquescent salts, because they become moist and flexible whenever they're exposed to a damp climate, but when exposed to the sun, they return to their ordinary hardness, as I have confirmed myself many times by experimentation. It is probably from this that the opinion arises to the effect that embalmed Egyptian cadavers, even after an existence of twenty or thirty centuries and a sojourn of several years in our climate, are still subject to putrefecation. There are many examples to the contrary

in almost all European museums, but chiefly in our own; these should reassure us against any such fears, regardless of how the mummies happened to have been prepared at the beginning. I myself can cite a personal example, that of a mummy brought from Egypt seventy years ago by the Abbot Giulio Cordero, my great-uncle, in his return from his scholarly travels in the Levant and in Africa. This mummy, though no caution or care has ever been used in treating it, has to date given no sign of deterioration or dissolution.

1. page 13. It seems certain that the stationary state in which the arts of design, and especially figurative arts among the Egyptians, remained for the space of approximately thirty centuries is the result, of more than any other factor, their religious precepts, and of the ⁱⁿ veneration which they held their ancestors. In no other ^{situation} way can one explain such a singular [^] --rather such a manifest contradiction among a people who were otherwise so brilliant. But the authority of Plato, a contemporary author, who was in Egypt four centuries before Christ, removes every doubt on the matter; note how that exalted philosopher expresses himself in his second dialogue on law, speaking of musical matters, or rather of all the activities dependent on the Muses for inspiration, and of the arts among the Egyptians in general: "In Egypt what and how these things must be has been established by them in their sacred books; thus

neither the painters, nor the other artisans, either of figures or of any other work or artifice, were permitted to introduce any new thing different from that which was already established; nor was it allowable to imagine other things outside of that country; and the same situation persists today, be it in these arts or in all of the other things dependent on the Muses."(Plato Opera Omnia. vol. VIII. page 63. Bip. edition).

However, in the course of examination, of the different works of the Egyptian artisans both of painting and of sculpture, I have had the opportunity to make the following observations which don't seem to me completely unwarranted.

1st I have seen that in animal figures and in those other areas not covered by the rule of the law, or the force of practice and custom, the Egyptians were accustomed to showing themselves to be better masters than they commonly were in their human figures.

2nd That at times, when they have tried to represent reality in their statues, the heads were much more masterfully done, the contours of the rest of the figure were much beautiful than the normal works, which didn't usually break away from that rigid and imperfect conventionalized style so familiar to their sculptors. The colossal statue of King Meride which makes such a nice exhibit by itself in this collection is the most beautiful model of this manner of modelling and sculpting that I have ever seen.

3rd But that when their task included departing from those conventional forms and sketching into the human figure nature in all of her truth, the Egyptians knew how to give a good account of themselves and demonstrate that they too were competent in the exercise of those arts dependent on design. A superlative example of this is in the museum of our Lord, His Majesty the King--a seated image of the great Sesostris, carved in grey granite which tends to black, much larger than life, and bearing his name and inscription. This image without doubt conforms to actuality, to his facial features, and to his kingly style of dress. The head, the arms, the feet, and almost every other particular of the statue--notwithstanding the brittleness and hardness of the stone--are executed with such a knowledge of anatomy, with such beautiful proportions of the parts, with such finished workmanship, so close to a perfection of the art, and at the same time in a completely Egyptian style, that it is astounding that such a stupendous work could precede the beginning of all civilization, and of Greek art, and antedate by almost three centuries the Trojan war. This monument, which can be regarded as the masterpiece of Egyptian statuary to date, arrived from Egypt in fragments, the result of a fire's violence; and now I give myself credit for having restored it, almost to its primal integrity, to the admiration of the Erudites, and to the love of students of the fine arts, that it may forget its ancient ruin.

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And yet if one wanted to find some defect in this stupendous statue, he could reprove the sculptor for having elongated the phalanges of the fingers too much, and for having situated the eyes, otherwise of perfect workmanship, a bit higher than it seems they should be. But we recognize that this peculiarity is common, without distinction, to all Egyptian statues, be they simply worked in a mannered style, or according to the best rules of art. Could we not suppose that this was in fact a true representation of nature as it occurred then in that country?

4th That in the practice of painting it seems that the Egyptians never developed to the degree that they did in its sister arts; on the contrary, one would say that they never passed beyond infancy in the art. However it is difficult for us to be able to render judgement on this at the present, because the only paintings which have come down to us from the Egyptians are those of the tombs, which, rather than true paintings, should be considered more as accessories to the sacred writings, and as purely mannered works, executed by calligraphers or holy scribes rather than by true painters-artists, the existence of whom ^{in Egypt} may not have been well demonstrated yet by any document, as far as I know. Nor will I agree at all with Schow that his βέλλης γραφεύς. Belles pictor, is a painter in the true sense of the word, who we see in the Borgian papyrus humbly occupying his days with nothing better than digging ditches in Egypt, mistaken

for one of the servants and for others of low condition.

Actually, if we had to judge Egyptian painting only on the basis of the rigid figures that appear on the urns of their mummies, or on the burial tablets and boxes, we would have to conclude that they had no knowledge of perspective, foreshortening, or chiaroscuro. However we must proceed slowly in reaching such a conclusion, because on the papyri of this royal collection there are several examples of true painting, in which the colors that shade off fade away and melt into each other very gracefully. Thus we can reasonably suppose that in this art too, when it was required by the job, their knowledge and expertise would extend much beyond what is evident; since it is so difficult to comprehend how a people who were able to accomplish so many prodigious works could, solely in the art of painting, remain in a state of low mediocrity, stationary for twenty centuries and more.

Of architectonic sculpture and of decoration, on the contrary, of plastic and metallurgical arts, besides sepulchral monuments, there are many works of every kind, i.e. animal figures, embellished figures, arms, instruments, utensils, etc., which demonstrate well enough that in these arts much more liberty remained to the artisans than in sculpture or painting, the former being frequently expressed in works intended for domestic use, purposes completely independent of laws and religion.

Also in the field of statuary, comparing it to the monuments of different ages, one can distinguish clearly by the style the periods of greatness and those of decadence, according to the prosperous or unfavorable conditions of the nation as a whole. However nothing can be said with certainty about the value of Egypt's earliest works, because none of them have reached us. The most ancient Egyptian sculptures known exhibit already all but the highest mastery to which that art would ever be elevated along the banks of the Nile. Such is the statue of King Osimandia, one of the most beautiful pieces in the royal collection. In this colossus, however, the lower extremities are not in proportion with the rest of the figure, as I have noted elsewhere. This error is not to be attributed to ignorance of technique, which proves itself so well in the rest of the work, but rather to the harshness of the rock, intolerant of the sculptor's chisel, and to an excessive fear of rendering the monument, intended for perpetuity, insufficiently sturdy and durable toward the base, by narrowing the legs further and detaching them completely from both of the obelisks, which would have been necessary in order to reduce them to the proper measurements. In this I believe I discern one of the characteristics of art which had not yet reached its maturity; I mean the lack of the necessary daring in the execution of the details of large and unmanageable works, which deficiency is quite congruent with the antiquity of the monument.

The finest age of Egyptian art, and of sculpture in particular, after the completed expulsion of the nomads [Hyksos], under the kings of the eighteenth and nineteenth dynasties. There is nothing more perfect, in this style, than the statue of Amenophis I, founder of the eighteenth, and those of his successors Thutmose I, Thutmose II, Amenophis III, Oro etc., but above all the rest the image of the great Sesostris mentioned above, all of which belong to this royal collection. The same may be said of the supposed Isis of the Campidoglio, which is probably the figure of an Egyptian princess of the same times.

After the barbaric devastations wrought in Egypt by command of Cambyses, under his successors the genie of the arts became disheartened, and not even the excellent examples of the Greeks and Romans were ever able to restore him to his proper humor.

Generally speaking the sculptures which have come to us from those centuries of foreign domination, though they already take after the Greek style somewhat, manifest on the contrary the age of the decadence and corruption of the ancient Egyptian style rather than the epoch of its refinement and perfection, as Winkelmann has led many to believe.

Without speaking of many other monuments of this museum which are also of that era, by means of which I could evaluate and give authority to my opinion, I will submit by way of example only our bilingual tablet that the degenerate Thebans, at the time of the last Cleopatra and of her son Ptolomy wanted to place in their chief temple, the new

now called the temple of Karnak, to honor the memory of one of their deserving magistrates. Thus they availed themselves of an ancient tablet already dedicated to the principal divinities of the Thebans, Ammon and Mardu-Ri, and already inscribed with great diligence during the finest age of the art, ground off its surface, in the manner of palimpsests, and for those figures that didn't serve their purposes and for the ancient hieroglyphic characters, the traces of which can still be seen, they substituted other inscriptions and other figures carved in the contemporary style. The crudeness of these second incisions, and the precise style of the older ones, serve to illustrate the different state of the arts in the two epochs.

This same piece shows us again how in all ages and in all places men have found it convenient to satisfy their needs with the works of their predecessors. Thus the most ancient structures in Thebes, and the same great temple of Karank, can be seen even today to be constructed with materials that once constituted part of even more ancient edifices, antecedent probably to the ruins of the Shepherd Kings [Hyksos]. Thus the Romans beautified their city with obelisks and other monuments from the more celebrated dynasties of Egypt, and with the spoils of Greece and Asia. The great Constatine, in less remote times, erected temples to the true God using the ruins of gentile temples. The Goths, and the early Italian arch-

fects in building their plain edifices used no other marbles and columns than those of preceding ages; and even we ourselves aren't averse at times to saving work and money, destroying the venerable remains of antiquity to employ them in the miserable constructions of our days. (Note: It hasn't been too many years since there towered on the shores of the Tyrrhennian Sea a stout, well-preserved little fortress, erected in 1171 by the Consoli of the Town of Lucca--a very rare model of the military architecture of the times. I saw it levelled to the ground, in the past days of disorder, just for the stone with which it was constructed. Fortunately I reached the site in time to get the plans, which I count a precious possession.)

k. page 266. This necklace, while very precious, is still one of the least beautiful examples we have in this museum of the Egyptians' excellence in the art of making enamel and colored glass. That people which, from the most remote times to its extinction appears to have made so little progress in the art of painting, that people itself brought much more than sheer skill to the skill to the working of glass and the tinting of it with many colors, sometimes blended, sometimes variegated, with such mastery to earn the envy of modern artisans, rich as they are in natural science and chemical learning. All of the collections abound in such works, but none possesses, like our own, an ^{almost complete} hieroglyphic burial inscription

written on very hard African wood with mosaic work in relief, made with small pieces of enamel of all colors perfectly inlaid, sometimes on a minute scale. The carefulness and fineness of the workmanship, and the intensity of the colors will stand comparison with the most beautiful ancient and modern mosaics known.

Among the works in glass of the museum especially worthy of note are some small mirrors made of thin sheets of crystal, coated on one side with a true metallic amalgam, like we employ today. One of the mirrors, almost as if it wanted to testify and remove every doubt concerning its origin, is set in a disk which a small Egyptian statue holds in its hands.

The method of making mirrors like we use today was thus known to the ancients. Nor am I far from believing that the technique was equally known in Greece and Italy; and if the Etruscans, the Greeks, and the Romans had had the climate of the Thebans, and tombs built with the same care as the Egyptians', surely we would also have from those nations many such furnishings, used throughout the ages, and by all classes of people.

The Egyptians were familiar with the method of inlaying gold into and binding it to other metals, as did the Italians in past centuries and as is still practiced in the East. Nor did they ignore the art of working coral, nor that of making

porcelain. An immense number of scarabs, idols, statues, and other similar small articles, all covered in the most beautiful enamels, some of which antedate the eighteenth century, are made of this porcelain. They knew as well as we do how to paint flowers, figures, and other things in enamel on metals and terracotta. And the varnishes, with which they used to enamel their stoves and their burial pottery, compare favorably with the best modern works of this type. In this collection we have a good number of exhibits and examples of all of these things, some of which bear dates of thirty or thirty-five centuries ago, thus each investigator can verify for himself whether or not they are as I have described them.

l. page 14. Concerning scarabs, their different classifications, and the use for which they were probably made in Egypt under the dominion of the pharaohs i.e. to serve as money, see my letter to Sig. Cavalier G.B. Vermiglioli, Professor of Archeology at the University of Perugia. Torino, the 15th of January 1825.

m. page 16. In all the multitude of mummy sarcophagi contained in this royal Egyptian museum, there are only three that I know of which are exceptions to the rule I am presenting here, because recorded on them one reads not only the name of the mother of the deceased, but also that of his father.

One of these sarcophagi is the highly-prized coffin of the royal scribe Shebamone, son of Thutmes and Seamone, already mentioned in note b. another is the covering of the coffin of a priest of the temple of Ammon in Thebes; the third is a huge basalt urn which, because of its amazing state of preservation, its completeness, the rarity of the stone and the precision of its inscriptions, is justly considered one of the finest articles known in this genre. Its form is that common to Egyptian mummies, and follows the contours of the human body. Its dimensions are the following: 2.39 meters long, or 7.2 Parisian feet; .77 meters or 2.4 feet wide; and 1.85 meters, or 2.9 feet deep [or high] including its covering. The inscription, written in beautiful hieroglyphic characters covering in part the two faces of the urn, tell us that a holy scribe was once laid there, and . . . ^{he was} . . . of the great temple of Buto, in the city named for that deity in lower Egypt, also called Letopoli by the Greeks. The name of the deceased, which one reads at the end of every perpendicular line of the inscription, was Orsec. That of his mother, recorded on the left-hand side of the covering, was Ortaut, daughter of Netbuto; Aufre, that of the father, is on the right. I am indebted to Sig. Champollion for the knowledge of these names. This precious piece was probably taken from the ancient tombs of Menfi, near the city of Buto.

n. page 19. The authority of contemporaneous monuments must take precedence over that of later writers, and over Diodorus of Sicily himself, who noted that: "The Egyptians considered only the father as the author of life, saying that the mother administered nothing to her children but food and shelter. Νόσον δ' οὐδένα τῶν γεννηθέντων νομίζουσιν, οὐδ' ἂν ἐξ ἀρμηρωσνῆτου μητρὸς γεννησῆ καὶ ὄλου γὰρ ὑπελήφασι τὸν πατέρα μόνον κτλ. οὐκ εἶναι τῆς γενέσεως, τὴν δὲ μητέρα τροφῶν Diod. Sic. Bibl. I. §. 80. καὶ χώραν παρέχουσιν τῷ βρέφει.

o. page 19 This manuscript, the illustration of which was published in Rome in the year 1787, was, thirty years ago, the only Egyptian papyrus known in Europe. (See Schow Ch. pap. borg. p. XXII.) Now we count nearly two hundred of every size, writing style, and state of preservation in this collection alone. These precious documents can be divided into various categories according to language and to the different signs or characters with which they are written. These categories reduce to the following ten:

1. Burial papyri written in Egyptian with hieroglyphic figures; this category is the most numerous next to the following (no. 2); for the most part these manuscripts are rolled and their writing is arranged in ^{parallel} vertical columns.

2. Burial papyri, generally rolled like the preceding, but written in hieratic characters--the same language as in the hieroglyphic papyri, but written in a different writing system, with different, horizontal lines going from right to left.

These two categories belong solely to religious and sepulchral works, and, except for a few in the following categories, contain nothing but prayers and supplications offered to the spirits on behalf of the dead, placed in the tombs or among the mummy wrappings. In the most extensive the entire funeral ritual of the Egyptians is found, that is, the set of the above-mentioned prayers, infinite in number and variety, divided into three great parts. As far as I know, only two or three of these great rolls have been brought to Europe yet, and they're all in this royal collection (See note X). The greatest among those which are known elsewhere is that of the Parisian museum, already published in the great Descrizione dell' Egitto which, though it's about ten meters long, still only contains one complete part out of the three which make up the ritual, plus a few fragments of the other two principal divisions. All of the other lesser rolls in these two categories which have been examined to date likewise contain only more or less extensive segments of the same ritual, according to their size. And even though the prayers are always the same in all of the manuscripts, the various papyri remain precious and quite useful in the study of Egyptian writing, because of the continual variations which they exhibit in their characters and phrases.

The greater part of the papyri belonging to these two classifications are decorated with various scenes and figures, some painted in colors, others simply outlined. But all of them invariably deal with the future events of the dead, the passing of souls from this life to the next, or the divinities named in the papyri. These manuscripts, both large and small, were sold already prepared by the priest-scribes or by the amanuenses. There remained nothing for the buyer to do but to fill in the name of the deceased in the blank spaces, and it's not rare to see the name forgotten and the spaces still blank.

3. Non-rolled papyri, pressed flat, written in fine hieratic characters and always distinguished by the name of one or more of the sovereigns of Egypt, which thus may be labeled historical papyri. This collection contains about twenty of these rare and precious documents; nor am I aware if others such as these have been observed elsewhere. Since it seems that these prized manuscripts have no relation at all to the dead, we may imagine that originally they were part of a public or private archive, but that then, to better take care of them or for some other unknown reason, they were placed in the tombs. All of them are more or less ragged and in poor condition, because they were originally folded rather than rolled, as was the general practice with funeral papyri; and in general they continually present such

a great number of numeral figures, mostly written in red, the rest of the writing being black, that they seem more to have been registers or economic ledgers than official or royal documents--they all contain the name of one or more monarchs of the eighteenth or nineteenth dynasties, principally Meride and Sesostris, with the years of their reigns and other chronological dates.

Among these sheets there's one that completely unique, though almost the half of it is missing and, the rest of it it in bad shape. Upon it is drawn with the greatest care the geometrical plans of a vast underground tomb little different, in form and in the arrangement of its cells and galleries, from those subterranean tombs that we observe with wonder at their fine preservation at a short distance from Thebes, in the valley called the Valley of the Tombs of the Kings. After having carefully compared this diagram with those royal sepulchres, which are drawn in the great Descrizione dell'Egitto (Antiq. vol. II plates 77 and 79, and vol. III the text on page 182 ff. 3th Edition), I have found that it conforms to none of them. Only in a couple of parts does it seem to resemble somewhat the sepulchre that formerly served as the tomb of Rameses IV, called Melamone, next-to-the-last King of the eighteenth dynasty and progenitor of the frequently-mentioned Sesostris. This tomb is the fifth to be encountered to the east in that hideous, narrow valley of most noble memory.

But above all the oval urn, which in our papyrus is depicted almost in the middle of the great room of that labyrinth,

"That disagreeable
wanderer Belzoni"

stained like red granite, appears completely similar to the enormous sarcophagus of that same monarch, which is also granite and remains, nevertheless, in the central room of its sepulchre. Indeed the three figures that are seen in the papyrus as being represented on the lid of the urn, namely the king in the form of Pthah-Socari between two tutelary deities, perhaps Neith and Isis, are the very same, as Sir. Champollion kindly assures me, that are carved on the actual lid of the urn. The lid was removed by that disagreeable wanderer Belzoni and is now conserved in the city of Cambridge, a perennial testimony of thoughtless human rapacity. I hope that studies of the many writings and numeral characters that accompany our design and occupy as well a great part of the reverse side of the papyrus . . .

(turn to next page)

which will one day yield precious information concerning the catacomb and the measurements by which the plan was drawn. Here then is a true study of architecture, which must be accorded an age of approximately 3,200 years. And yet I repeat to those who find it hard to admit the amazing antiquity of things Egyptian that this is no colossus of granite, nor a statue of basalt, but rather an extremely thin sheet which a little water or an indiscriminate insect could have quickly destroyed.

4th Historical burial papyri in hieroglyphic characters. I recognize no more than three of these characters so far in this B. collection, and there are most unusual pieces ~~for~~ ~~everywhere~~ everywhere. One of these is the great ritual which I will speak of in the following note. The other is a funeral manuscript of small dimensions, almost completely covered with figures, among which is the deceased in adoration before King Amenofis I, first of the previously-noted eighteenth dynasty. This great monarch, here sufficiently identified by his given name and by the trappings with which he is ornamented, sits in judgement over the Tartar in the place of Osiris. Lastly, the third is distinguished by two great royal rings, in which we have the surname and given name of the son of Sesostri, the seventh Rameses.

5th Burial papyri with no writing, like the preceeding, but covered solely with symbolic or religious scenes.

6th Papyri in the Egyptian tongue, as the preceding, but written in common [vulgar] letters.

7th Rolled papyri like the others, and like them taken from the tombs, but which are completely blank. In this royal compartment there are many of them, one of which is quite large.

8th Coptic papyri, which is to say written in the Egyptian language but with Greek characters. None of these antedates the Christian era.

9th Papyri written in the Greek language.

The manuscripts of these last categories, with those of the third, are valued the most highly, usually containing agreements between private persons, contracts of sale, receipts, registers, historical records, and also debates; others are writings of public or private administration, such as is the Borgian papyrus illustrated by Schow. And others are fragments of literature, like that canto of the Illiad found recently by Signor Linant; and finally some are religious codices written in the Coptic used by the ancient Christians in Egypt. But unfortunately these are even rarer than the buréal papyri are common. In all, without counting the previously mentioned codices and a great number of fragments, there are few more than thirty in this royal compartment, which even so is much more amply endowed than any other.

10th Papyri written to Egypt in foreign languages, such as a small Phoenician manuscript of this same R. collection.

The ages of all of these documents are for the most part uncertain, because those which contain chronological dates, principally among the burial rolls, are few in number. There is no doubt however that papyrus paper was used by the Egyptians from the earliest times. Besides the example already cited from the papyri of the fourth category, we receive complete assurance of the fact from another small roll in hieratic that has recently been found hanging from the neck of the mummy of the royal scribe Shebamone, who, as indicated by the inscriptions on the sarcophagus and on the scarab which lay on his breast, died in the reign of the fifth or sixth king of the eighteenth dynasty (see note D.), that is, seventeen to eighteen centuries before Christ. It seems to me that this example alone should be enough to correct, or explain, that obscure and ambiguous phrase from Pliny which has caused some to believe that the use of papyrus paper was not known in Egypt before the conquest of Alexander the Macedonian.

It is hard to say with confidence just when the use of parchment later completely supplanted in the West that of papyrus, which became extremely expensive because of the difficulties of communication with an Egypt invaded by the Saracens. It appeared to Schow that the memory of it had been completely

lost by the tenth century (Ch. pap. borg. page XXI), but there is no doubt that even in the East it was already quite rare several centuries earlier.

p. page 18. "Among the Egyptians," writes Diodorus of Sicily, "the priests have only one wife; the rest of the populace marry as many as they like": Γαμοῦσι δὲ παρ' Αἰγυπτίοις οἱ μὲν ἱερεῖς μίαν, τῶν δ' ἄλλων ὅσας ἂν ἕκαστος προαιρῆται. Diod. Sic. Bibl. I. § 80

q. page 21. In Egypt the common year began on the 29th of August. Thus, since the Emperor Hadrian ascended to the imperial throne on the 11th of August, 117 A.D., the first year of his reign ended with the 28th of the same month of August, and the following day of the same month and year began his second year; then the third year had to have commenced the 29th of August, 118 A.D., in which year was born our Petemenofi, who lived 1712 days in all, not counting the day of his death.

r. page 22. To the previously considered authority of Diodorus of Sicily concerning the reforms the Egyptians made in their calendar at various times, it won't be superfluous to add the following, to better demonstrate how all of antiquity is in agreement on this matter.

We have selected Herodotus. Bk. II §. 4. "The Egyptians were the first to discover the year, dividing it into twelve parts; and they said they discovered it from the stars. And they regulate themselves much more wisely than the Greeks, in

my opinion, in that the Greeks every third year insert the intercalation, because of the seasons; but the Egyptians, with twelve months of thirty days each, add five days to the total each year, and as the cycle of season moves on, it returns to the same point each year." Vulgarization of the excellent Cavalier Andrea Mustoxidi.

And now from Strabo Geogr. Bk. XVII page 818. Thebani, maxime sacerdotes, dicuntur esse astronomi et philosophi. Eorum est dies non ad lunae, sed ad solis cursum numerare, duodecim triginta dierum mensibus adiciunt, quot annis, dies quinque. Cum vero particula quaedam diei excurrat ad totius anni complementum, illi periodum tot annorum constituunt quot particulae excurrentes diem conficiunt.

And elsewhere the same author writes that Eudosso [Eudoxius]?, in Egypt with Plato, learned from the priests that in that place they added: *τὰ ἐπιτρέχοντα τῆς ἡμέρας καὶ τῆς νυκτὸς μόρια ταῖς τριακοσίαις ἐξήχοντα πέντε ἡμέραις εἰς τὴν ἐκπλήρωσιν τοῦ ἐνιαυσίου χρόνου.* That is, Diei ac noctis particulus supra CCCLXV dies ad anni complementum recurrentes. (l. c. p.806.)

Still more clearly Macrobio expresses himself in his Saturnali, Bk. I, chapter 15: Aegyptii menses tricenum dierum omnes habent; eoque explicitis duodecim mensibus, id est CCCLX diebus exactis, tunc inter augustum atque septembrem reliquos quinque dies anno suo reddunt, adnectentes, quarto quoque anno exacto, intercalarem qui ex quadrantibus confit. Ita ut exitu

anni quarti epagomenae sint dierum sex post Augusti Caesaris tempora.

The Egyptians attributed the invention of the method of intercalation to their Thoth; the Romans to their Numa: this king, writes Plutarch in his life: ἐπιέθηκε ἐμρόλιμον, that is, he added the intercalation to every year in the month of February. The Hebrews inserted entire months, that is, seven months in the period of nineteen years. The Greeks' practice has already been mentioned in the above citation from Herodotus.

s. page 22. It seems to me that to this piteous apostrophe of the ancient Egyptians corresponds very nicely that which Virgil addresses to Aeneas in the eleventh book of the Aenid v. 95, 98.

Substitit Aeneas, gemituque haec addidit alto.

. Salve aeternum mihi, maxime Palla,

Aeternumque vale.

Another example of this same apostrophe or acclamation Θάψει, but quite different in its provenance, is carved on a huge, ancient sarcophagus in the cathedral church of the city of Tortona. That precious national monument is completely covered with reliefs and fine figures divided into different sections and accompanied by various apostrophes or sayings in Greek. The sculptural style, and the form of the great structure are quite similar to the Greek sarcophagi of the fourth and

fifth centuries, of which there are a good number in the church of Ravenna. And I believe that also the one at Tortona must certainly be attributed to those times; so much the more because, as E. Q. Visconti (Mus. tome V. p.XI) has correctly observed, not before the third century did the tombs begin to employ sarcophagal of a size completely disproportionate to the stature of the human body; and this practice actually ~~did~~ persisted in Italy for the next two centuries.

t. page 25. The number of the commemorative tablets or sepulchral slabs, both in stone and wood, covered with inscriptions and with various figures, in large part painted in multiple colors, totals little more than two hundred in this royal compartment of Egyptian items; there are perhaps not an equal number of them in all of the principal museums of Europe taken together. The method in which they seem to have been painted is generally by gum mixed with colors. There is one, however, which was certainly done encaustically with wax, which provides us with an indubitable proof of the antiquity of this method of coloring. Not a few of these paintings are historical monuments of great value because of the names of the ancient kings of Egypt recorded there, which can shed much light on the obscure events of that land. (See table [plate] III.) I shall never cease my efforts of making such a precious and new collection of public concern among us through drawings

and prints, which without doubt would redound greatly to the advantage of scholarship and not a little to the honor of our country. Not would this certainly be last among the memorable deeds which History would remember in the paternal reign of our august Lord King Carlo Felice.

u. page 27. It is the quite probable opinion of the author of the great illustration of the Monumenti Etruschi [Etruscan Monuments], the eminent Cavalier Francesco Inghirami, that the ancient painted sepulchral vases, both Greek and Italian, were deposited only in the tombs of those initiated into the mysteries of Bacchus, or of other divinities, for the reason that they are found only in a small number of the tombs, although many do possess vases of very little worth. The analogy which is drawn between those vases and the carved sepulchral slabs of the Egyptians, and their mutual allusion to the passing of souls from this life to the next, and to the future lot of man, could by chance give birth to the doubt that also in Egypt some kind of initiation into the mysteries of Osiris took place, and that those mystical paintings were placed only in the tombs of the initiates, who are consequently mentioned in the inscriptions and papyri as persons in the service of, or belonging to, that diety. But to be able to subscribe to this opinion it would be necessary to suppose that also our young Petemenofi had already been initiated when he died, that is, before the age of five: a proposition that few will readily believe.

x. page 28. It's difficult to overestimate how precious and valuable this immense roll might be. Until now no other has ever been known that could compare with it in any way. It contains the complete ritual of the Egyptians on behalf of the dead, accompanied in its entire length by carefully delineated figures, corresponding to its various subjects. It is written in hieroglyphic characters of the finest form drawn with such precision that one would think them printed. In that ritual, or set of all the infinite burial prayers, everything embraces the theology of Egyptian polytheism, the exposition of which would reveal how erroneous and inexact are the doctrines which the Greek writers have handed down to us on this subject. Only Signor Champollion the younger is presently far enough along in the study of ancient Egyptian writings to be prepared for this difficult and important work; I ardently hope that he will have the time and courage necessary to undertake it.

The width of the roll is little more than thirty centimeters (seven Piedmontese units), which is roughly that of the greater part of the manuscripts on papyrus; but it is no less than nineteen meters long, or approximately thirty-seven Piedmontese feet, which is as much as to say almost twice that of the longest Egyptian papyrus heretofore published. Its writing is divided in vertical columns which extend from one edge of the sheet to the other, each with a length of eighteen

centimeters, and more, where there are no figures. To furnish an idea of the width of each of the columns, and thus of the proportions of the hieroglyphics, I'd say that ninety of them are required to make a meter.

But the manuscript has a greater merit which is without parallel in hieroglyphic papyri, except for those few just presented in note O, that is that it bears its own date, which is revealed by a royal given name, though a name not well known at all because the proper name of the king who was anciently designated by that given name has not been found yet on any monument. However, we are assured, by the body of inscriptions of the kings of Egypt which are already known, that the great roll could not have been written earlier than the reign of the first successors of Sesostri of the nineteenth dynasty nor later than Cambyses, first of the twenty-seventh dynasty, that of the Persians. Thus the epoch of this ritual document must fall between 500 B.C. and 1200 B.C., i.e. at least 2500 years before the era in which we live. And yet, ~~notwithstanding its great age, this most thin sheet is still so complete and well-preserved, the color of the ink so fresh, whether black or red, that one would easily mistake it for a work of our times.~~

And here it seems to me opportune to point out to the reader of these documents that none of the epochs which have so far been assigned to Egyptian monuments, with the aid of new discoveries in the means of interpreting their inscriptions,

none of these ages, I say, precedes the Christian era by more than twenty or twenty-two centuries at the most; and that it has been shown by now that ancient Egyptian works of sure dates earlier than those limits will not be found, though that land was really the first to give impetus to the arts, to cultivate the sciences, to become a model of civilization for other peoples. And the antiquity of those monuments themselves, which Unbelief, taking advantage of the obscurity of their writings, has frequently tried to exaggerate up until now in order to attack the bases of Religion at their foundations, but which is now reduced to its proper extent thanks to the progress in these studies, now too turns to render homage to the infallibility of the holy books and contribute to the triumph of Truth, the only worthy purpose of any doctrine.

y. page 29. This same sign, symbolic of the heavenly abode of Ammon, ^{the theology of the ancient Egyptians,} called Oph ^{also terminates the name of} a man which can be read with difficulty on the case of the frequently-cited mummy brought to Paris by Mssr. Cailliaud. This fact, together with the other, i.e. that in the facsimile of the epitaph that has been published a small gap without letters can be seen between the supposed name of the mummy and the conjunctive particle which follows it, these considerations, I say, lead me to believe that the true name of the deceased was Petemonoph or Petemenofi instead of Petemenone, as the learned illustrator of the remains of the inscription has thought.

z. page 34. Concerning the symbolic signs representing the days and months in the hieroglyphic inscriptions one can consult ~~the famous Rosetta stone~~, published by the London Egyptian Society in its widely cited collection ^{of} hieroglyphics (table [or plate] 26. numbers 7, 9, 11, etc.) which is the first bilingual monument known: that which, through comparisons among its different inscriptions, has finally rent the veil which for many centuries shrouded the ancient writing of the Egyptians, and has provided the means of assigning each monument its name or its date with certainty, and of determining the correct limits of that nation's vaunted antiquity.

One may also consult the only good Egyptian book on hieroglyphics which has been preserved for us by the Greeks. I refer to that work, so far much too little understood and appreciated, which bears the name of Orapolline, Bk. I §. 4.

α. page 35. This is not the only example we have of such an omission among the pieces in this royal museum. Without speaking of inscriptions in Coptic, I know of quite a few which are certainly Egyptian, though written in Greek. Besides the one already referred to on p. 24, where we read †ENMWNΘTC. MA; there is also the following carved on a small stone tablet: ΠΕΤΕΕΥC AMMNIOY. I. NA. _____, that is, "Peteeo son of Ammonio, in the year 51". And I could also present several more if it were necessary.

To account for such omissions it is necessary to suppose either that those years referred to the age of the person named in the stones, or that the true value [or meaning] of those dates was otherwise manifested by the circumstances of the place where these same inscriptions were placed.

β. page 38. Without having to visit all of the museums of Europe, one can easily make the above-mentioned comparisons between the manuscripts of the various epochs of the Egyptian monarchy using just the papyri contained in the Turinese royal collection, though here, as everywhere else, there are very few papyri that disclose their age in some way. For him who nevertheless wishes to pursue such an examination I will give an indication as to those manuscripts which he can consult to this end, proceeding chronologically.

The first that should be examined is the roll in hieroglyphic symbols in which King Amenofis I occupies the place of Osiris, which I've already referred to in note o.

2nd Three hieratic manuscripts that belong to a mummy which bears the date of the fifth or sixth reign of the eighteenth dynasty, that is, approximately seventeen centuries before the Christian era, according to the chronology of the historian Manetone (See note B.).

3rd Many historical papyri in hieratic characters in which Sesostri is mentioned several times, with other kings of his dynasty. Without speaking of a great number of fragments of other papyri of the same sort and the same epoch,

all preceeding the twentieth dynasty, and to be valued for the line of the kings of Egypt, which is found traced out there with Royal given names in the manner of the celebrated tablet of Abydos. But since the number of these is very great, also antedating said tablet, I don't think that ~~they~~ [or it] merits any more trust than the most ancient, legendary dynasties of Manetone.

4th A precious complete ritual of the dead written in hieroglyphic characters for the mummy of a man on which the given name of a pharoah less ancient than Sesostri, but before Cambyses, is recorded, belonging probably to the twenty-second dynasty (see note s.).

5th Two demotic papyri containing a good many receipts, made at different times during the long reign of Pharoah Psammetico, the first of that name.

6th Four contracts written, like the above, in demotic characters under the domination of the Persians, probably during the reign of Darius the Great, son of Istaspe.

7th Various other contracts, also demotic, drawn up during the Greek dynasty, two of which bear the date of the fourth year of King Ptolemy Alexander II, and of Queen Berenice, his wife and sister, which date sheds much light on the history of that still most obscure reign.

8th Finally the two hieratic manuscripts of the seventh year of the Emporer Hadrian, formerly attached to the embalmed corpse of our little child Petemenofi.

From comparisons of all of these documents, which encompass a span of no less than eighteen centuries, one will have occasion to observe that Egyptian writing systems conserved all of their regularity and precision as long as Egypt flourished under her own monarchs; but that they began to deviate when the kingdom fell under foreign domination, declining more and more until the spread of the Gospel, and Coptic writing, caused them to be completely forgotten.

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FOOTNOTES

Note: All pages referred to in brackets refer to the original Italian text.

1. Winckelmann. Storia dell'Arte. Vol. I, p. 71. Roman Edition. [p. 4, number 1.]
2. Kirker. Oedyp. Aegypt. Vol III; synt. XIII; chapter 4; p. 405. [p. 5, (1)]
3. Revue Encicloped. Paris: September 1823. p. 770. [p. 5, (2)]
4. Letronne. Observations sur un Zodiaque Egypt. p. 13. Paris: 1824. [p. 5, (3)]
5. While at Leshorn, ^{royal} by order to verify the state of this memorable or famous collection, I had the opportunity to closely examine this rare monument and prepare it to be transported to this Royal Museum. Because I wished to have the pleasure of being the first to explain it in some way and thus garner as much knowledge as anyone could hope to with regard to the double inscription, it was not taken from its place of safe-keeping or displayed to the public until I had communicated these observations to the scholarly Torinese archeologists in the academic meeting last August 19. [pp. 5 & 6, (4)]
6. Hieroglyphics Collected by the Egyptian Society. p. 35. London: 1823. [p. 7, (1)]
7. Journal der Savans. September 1822. Notice sur le manuscrits grecs, etc. Mon. Saint-Martin. [p. 8, (1)]
8. V. Descript de l'Egypte. VII, 269; Chapter IX, §. 6. [p. 10, (1)]

9. Letronne. p. 31. [p. 11, (1)]
10. Recherches pour servir a l'histoire de Egypte, etc.
p. 345. [p. 12, (1)]
11. See the epitath of Tphut. Discoveries in Hieroglyphical Literature. p. 115, and here below on page 271. [p. 16, (1)]
12. Ibid., p. 65-. [p. 17, (1)]
13. Charta papiracea musei borgiani. p. 9, Rome: 1781. P. 17, (2)
14. Letronne. p. 30. [p. 18, (1)]
15. Hieroglyphics Collected by the Egypt Society. London: 1823.
[p. 19, (1)]
16. Journal des Savan. April 1823. [p. 19, (2)]
17. Letronne. p. 37. [p. 20, (1)]
18. Ibid., pp. 30, 114. [p. 20, (2)]
19. (Greek Inscription) [pp. 21-22]
20. (Greek Inscription): That is, the Egyptians usually gave their abodes names connoting a temporary resting place, this is because they would be inhabited for only a short time; but they called their sepulchers their eternal homes, because these were to be their abodes in the world of the dead. For this reason little thought was given in constructing their earthly homes, but spared no ornamentation or amount of time in preparing their tombs. Diod. Sic. Book I, §. 51. ed. Bipont. [pp. 22, 23.]
21. Precis du syst. hierogl. Planches, et tableau general, etc.

num

22.
[p.

23. Hieroglyphics Collected by the Egyptian Society--Letronne,
op. cit. [p. 33, (1)]

24. Horapolline. Hieroglyphica. book I; 6. 4. [p. 33, (2)]

25. Herodotus. Book II, number 4. [p. 33, (3)]

26. One sees in Vol. XXIX of the Remembrances of the Royal Academy of Turin, page 83, the beautiful and scholarly dissertation of my colleague and professor of philosophy, Costanzo Gazzera, concerning the historical monuments of this Royal Museum which was read to this same academy on May 6, 1824.
[p. 35.]

27. Not many years have passed since a small, yet strong and well-kept fortress towered above the shore of the Tyrrhenian Sea. It was raised in 1171 by the consuls of the Municipality of Lucca, and was a very rare model of the military architecture of the times. I have seen it thrown to the ground in those days of disorder and be raised again of the stone with which it was first constructed. By good fortune I arrived in time to relieve myself of the tears I hold so dear. [p.p. 56-57.]