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Martin Harris's Visit with Charles Anthon: Collected Documents on the Anthon Transcript and "Shorthand Egyptian"

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MARTIN HARRIS' VISIT WITH CHARLES ANTHON:
COLLECTED DOCUMENTS ON THE ANTHON TRANSCRIPT
AND "SHORTHAND EGYPTIAN"

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General Overview

Recent research makes it possible to resolve one of the longstanding contradictions between the versions of what transpired at the meeting of Martin Harris and Charles Anthon in February of 1828. This research compares the "information environments"¹ of Anthon and Harris to ascertain what information about ancient Egyptian writing was available to each. Insofar as Egyptian writing was concerned, the documents presented below establish the abundant information that was available to scholars like Anthon, while Harris lived in an information vacuum. Primary documents and first-person accounts from the period in question reflect the nature and contents of the information environments of these men. While Professor Anthon's and Martin Harris' testimonies contradict each other on whether Anthon said that the characters resembled some form of Egyptian, the circumstantial evidence (which includes both the information environments and subsequent actions of these individuals, as well as their possible motives) is heavily on the side of Harris' testimony. As we consider the topical and chronological development of the Egyptological content of Charles Anthon's information environment, the combined evidence seems strikingly and broadly supportive of Harris and, consequently, also of Joseph Smith.

The following overview and accompanying appendices (1) document what Harris and Anthon each said about their meeting, (2) show that Harris probably told the truth about Anthon's mention of Egyptian resemblances to the Book of Mormon characters, and (3) illustrate the kind of information about Egyptian available to Anthon by 1828.

In February 1828, an upstate New York farmer named Martin Harris carried what has traditionally been known as the "Anthon Transcript" from Harmony, Pennsylvania, to New York City (see Appendix 1). He traveled by horse-drawn wagon through Palmyra, Utica, and Albany (in the dead of winter), simply to satisfy himself that, rather than being a hoax, the characters on that transcript were actually taken

from a set of ancient gold plates then in the possession of one Joseph Smith Junior.² He consulted with various people en route, among them the Reverend John A. Clark. Clark, then an Episcopal Priest in Palmyra, later recalled that the transcript contained "three or four lines of characters" of a purely arbitrary sort, though he did identify what looked to him like the fifth letter of the Hebrew alphabet.³ Someone else in Palmyra (perhaps also Clark) later told Orsamus Turner that Harris had been exhibiting "the manuscript title page" of the Book of Mormon.⁴ Professor Stanley B. Kimball (Southern Illinois University) has discussed some important aspects of this journey, including the visit Harris probably had with the Hon. Luther Bradish in Albany. Bradish was a serious antiquarian as well as politician, and he may have directed Harris to scholars like Mitchill and Anthon.⁵

Professor Kimball has also shown that Dr. Samuel L. Mitchill, the vice-president of Rutgers Medical School, was more than just a fine M.D. with some training in the Classics. He was apparently a true Renaissance Man, a polymath.⁶ Like any good general practitioner, he knew the "specialist" to recommend. Thus, he sent Harris to see the man who would become the most influential American classicist of the nineteenth century, the somewhat less than honest Professor Charles Anthon of Columbia College.⁷ This was at a time when things Egyptian were still within the bailiwick of classical studies.⁸ Yet it was also a time when the correct elementary understanding of the nature and meaning of the Egyptian language had only recently become available for general scholarly consumption. Thus, while the first Egyptian dictionaries and grammars were still in preparation, Anthon had access to enough published, preliminary data in his own personal library⁹ to enable him to assess rapidly the apparent nature of the facsimile of Book of Mormon characters brought to him by that "plain, apparently simple-hearted farmer" named Martin Harris. Indeed, he may have imagined that he could perform the same feats of translation which European classicists were then managing to accomplish at an ever increasing pace.¹⁰

The study of Egyptian was still in its infancy in the 1820s. The discovery of the "Rosetta Stone" (Appendix 14) near Rosetta (Rashid), Egypt, had occurred in 1799. Without that discovery by the French of a 4' x 2.5' black basalt stone, on which the Memphite decree of Ptolemy V Epiphanes (196 B.C.) was inscribed in Greek and Demotic and Hieroglyphic Egyptian, there would of course have been little point to Harris' visit with the illustrious Professor Anthon. Beginning in 1802 with the initial efforts of the Swedish diplomat Johan Akerblad, and continuing with the truly great genius of both Thomas Young and Jean-Francois Champollion in the teens and early twenties of the nineteenth century, the Rosetta Stone was deciphered and the discipline of Egyptology was born and grew rapidly. Without the emergence and widespread discussion of this new knowledge among classicists, Harris would simply have drawn a blank with Anthon, as Harris indeed drew with John A. Clark in Palmyra. As it was, Anthon had enough material in his library to give him hope that he too could do what his European counterparts were doing, i.e., translate *short-hand* Egyptian. Certainly he had no reason to be surprised at Egyptian antiquities showing up in the United States in the hands of nonscholars. The looting of Egypt by anyone willing to make the necessary investment of time and money was already a scandal¹¹—as Joseph Smith's innocent acquisition of Chandler's ill-gotten mummies only a few years later should remind us.¹²

The descriptive term "short-hand Egyptian" is most telling. Based solely on the books and illustrations which we know were readily available to Anthon, the characters Harris showed him could have reminded him of nothing so much as what the scholars were then calling "short-hand Egyptian." This expression would not likely have been known to Martin Harris. Yet it is "short hand Egyptian [sic]" which W. W. Phelps' letter of January 15, 1831 to Eber D. Howe (Appendix 3) unequivocally states to be Anthon's identification of that script. Phelps probably learned this phrase, "short-hand Egyptian,"

from Harris or other early Mormons, and Howe likewise employed the term in introducing the letters of Anthon and Phelps in 1834.¹³

This distinctive phrase also appears in the June 1827 issue of the *American Quarterly Review*, p. 450 (Appendix 9), where it is very likely either a direct translation of the term *tachygraphie* in Champollion's *Précis du système hiéroglyphique*¹⁴ (Appendix 10) there under review, or a simplification of the same English technical term *tachygraphy* used by James Browne in the *Edinburgh Review* for December 1826.¹⁵ That Anthon owned and read copies of these three publications is clear from his own explicit claims and citations in his *Classical Dictionary* (Appendix 8). This is strong evidence that Anthon was the source of the statement that the characters resembled short-hand Egyptian.

In June 1827, this book was reviewed in the *American Quarterly Review* saying that that same Egyptian script is called "short-hand" Egyptian.¹⁶ Anthon knew this review: He owned a copy and cited it in the fourth edition of his *Classical Dictionary*.¹⁷ Anthon would have read this review only months before Harris' visit. Thus it becomes highly probable that Harris indeed got this phrase from Anthon, and that Anthon *did* mention short-hand Egyptian, no doubt struck by certain obvious similarities in the transcript to hieratic or demotic Egyptian. From this, what else can one conclude, except that Harris has been telling the truth all along about what Anthon said on this point?

Anthon's side of the story breaks down in other ways, as has long been pointed out. For example, on whether he gave Harris a written statement: Anthon's 1834 letter to Eber D. Howe says that he *did not*, while his 1841 letter to T. W. Coit says that he *did*. On how convincing he had been, Anthon's 1834 letter simply says that Harris "took his leave," but his 1841 letter claims that Harris left with the "express declaration" that he would not mortgage his farm or have anything to do with printing the golden book.¹⁸

In fact, what else can one say from Harris' subsequent conduct, except that Harris left Anthon fully satisfied?

Moreover, a motive for Anthon's 1834 and 1841 behavior is not hard to find. Protecting his prestigious standing among his peers must have been Anthon's primary concern. It turned out to be a professional liability for Anthon to have been linked with the Mormons and with Smith's notorious "roguery"—as Anthon termed it. In 1868 (some 40 years later!), in a *Commemorative Address*, Anthon's successor at Columbia College still spoke about the Harris-Anthon affair and admitted that it was a real threat to Anthon's reputation.¹⁹

Caught on the horns of a dilemma, and having unwittingly fulfilled the prophecy of Isaiah 29, Anthon took the easy way out: He tore up the statement he had innocently given to Harris, and denied Harris' story. Today Anthon's cover-up appears more blatant than ever.²⁰

We know of no other early occurrences of the phrase "short-hand Egyptian," although terms such as "abbreviated," "book-writing," or "linear hieroglyphic" were also then used to describe the nature of Hieratic ("priestly") Egyptian. Egyptian writing evolved through many stages. Around the time of Lehi, the script was becoming even more cursive. As modern Egyptologist Erik Iversen points out, Demotic ("popular, common") Egyptian—the new cursive style which then evolved from Hieratic—was "even more simplified and stereotyped, almost to the extent of becoming a system of conventionalized 'letters' or standardized word-groups."²¹ This transition took place in the Saitic period contemporary with Lehi, and was based on the Late Hieratic of that period.²² During the early years of decipherment, Demotic was also known as *Enchorial* or *Epistolographic* Egyptian.²³ Examples of the main graphic styles are presented in Appendices 10-20, below, including some Hieratic arranged in vertical columns (Appendices 18-19), as Charles Anthon in 1834 claimed some of the Book of

Mormon characters were on the Anthon Transcript.²⁴ He also described some of the characters being arranged in a circular fashion.

After a simple comparison with a wide range of scripts worldwide—including those attached below—one can easily see that only certain Egyptian or Meroitic (and Algonquian, Appendix 23) styles of writing are similar to the overall nature of the characters on the Anthon Transcript.

Although the only surviving Anthon Transcript may not be the original, has not been deciphered, and is too short for decoding, several Egyptologists have thought that it contains many readily recognizable Egyptian cursive characters: When reached at the Oriental Institute of the University of Chicago, the late Dr. W. C. Hayes thought it "conceivably" a poor copy of a Hieratic original.²⁵ Professor Richard A. Parker, who had advised Ariel L. Crowley in his presentation of a comparison of Egyptian and Anthon transcript signs in the *Improvement Era* in 1942 and 1944,²⁶ later started in person to Professor Richard L. Bushman his opinion that the transcript was a copy of an authentic original in abnormal Demotic—suggesting and demonstrating to Bushman the similarity to Meroitic Demotic—noting in each case that Egyptian script was apparently being used for a non-Egyptian language. It is very important here to distinguish between *language* and *script*, just as Parker did in his conversation with Bushman (cf. Mormon 9:32-34; Esther 8:9).²⁷

The Anthon Transcript is an interesting artifact. Clues to its nature might be found in (1) a survey of Late Hieratic and Early Demotic; (2) a good look at the ways in which Meroitic diverged from normal Egyptian (Appendices 21-22), as Nephite script may also have diverged; (3) an exploration of the possible ways in which Egyptian usage may have developed among the descendants of Lehi (outside the controls of native Egyptian scribal tradition); and (4) the possibility that Moroni taught "reformed Egyptian" to Algonquian Indians in the fifth century A.D.²⁸

Moroni, of course, calls his own late Egyptian script "reformed" (Mormon 9:32). The term "reformed" means "altered in form or content; esp. put into a better form, corrected, amended."²⁹ J. D. Akerblad had thought that Demotic Egyptian was formed by a process in which characters were combined and "blended," thus "altering their primitive form."³⁰ The words "altered" and "altering" in these sources call to mind the words *altered* and *reformed* in Mormon 9:32-33, which appear there in parallel usage. One could just as well refer to *reformed Hebrew* at that stage of Nephite writing, since their Hebrew had been "altered" too (Mormon 9:33). Whether that means that they wrote using a highly abbreviated or "short-hand" style of Demotic Egyptian with which to express their Hebraic language is unknown. However, there is a precedent of sorts in the known use of Demotic Egyptian script to write Aramaic texts (including Psalms 20:2-6).³¹

In summary, the evidence shows that Charles Anthon had the opportunity and the means to quickly identify the signs on that famous transcript as *short-hand Egyptian*. Those signs or characters would have looked to him like the cursive Egyptian script he had seen in the books and journals of his day. Furthermore, until they met, the term "short-hand Egyptian" was clearly part of Anthon's, but not Harris' information environment. Moreover, Anthon had the motive to immediately destroy his written opinion because of the intellectually "disreputable" source of the transcript, as well as the motive to either deny having given any written opinion or to affirm only that he had given a negative evaluation in writing—both of which he later claimed on separate occasions (compare Anthon's conflicting accounts in Appendices 4 and 5). Anthon denied making the positive statement about the characters on the transcript which it would seem only *he* could have made. No doubt he feared damage to his professional reputation.³² The discrepancies have been noted before,³³ but the mention of "shorthand Egyptian" in the Phelps letter of 1831 innocently places a seal of doom on any meaningful defense of Anthon.

Despite the inability to decipher the transcript, it should be borne in mind that the Rosetta Stone—despite its Greek parallels to the Demotic and Hieroglyphic text—took decades and tremendous efforts to decipher.³⁴ Indeed, some tantalizing accounts maintain that Harris also took a *translation* of the transcript with him to Anthon (JS-H 1:64: "He gave me a certificate, certifying . . . that they were true characters, and that the translation of such of them as had been translated was also correct.")³⁵ The existences and rediscovery of such a document would solve many issues related to this discussion, but there is no other hint that such a document still exists. This important archeological artifact in Mormondom thus remains a mystery.

¹ Gordon Thomasson, "Daddy, What's A 'Frontier'?" (BYU Book of Mormon Symposium 1970), coined this term "to emphasize that we are dealing with the media of [a] period and the data which were potentially media-contents rather than knowledge (which implies a knower) or the intellectual environment (with its implied attitudes, values and sophistications). An *information environment* can be dealt with in terms of sheer data accessibility."

² Harris' honesty was not in question among his contemporaries, and even Charles Anthon consistently recalled that Harris sought assurance that his possible investment of time and money in the Joseph Smith venture would be prudent—see Richard L. Anderson, *Investigating the Book of Mormon Witnesses* (Salt Lake City: Deseret Book, 1981), 95-120, 167-70 (esp. 108).

³ See John A. Clark, letters from Palmyra (24 August 1840), and from Fairfield (31 August 1840), in *Episcopal Recorder* (Philadelphia: 5 September 1840): 94, in the *Church Record* 1 (24 April 1841): 231-32, and in his *Gleanings by the Way* (New York: Carter/Philadelphia: Simons, 1842), chapters 22-24 (esp. p. 228); Clark mentions speaking to Harris on his return trip—saying that the description given then by Harris conveyed nothing of the supposed "discouragements which the Professor threw upon his enterprise"; John A. Clark, *Gleanings by the Way*, 238; cf. 229.

⁴ Orsamus Turner, *History of the Pioneer Settlement of Phelps and Gorham's Purchase, and Morris' Reserve* (Rochester: Alling, 1851), 215; an account based on this one appears later in *Shortsville Enterprize* 34 (ca 1883).

⁵ Stanley B. Kimball, "The Anthon Transcript: People, Primary Sources, and Problems," *BYU Studies* 10 (1970): 328-30, and *passim* (available as a F.A.R.M.S Reprint).

⁶ Anthon stated in his 1841 Coit Letter that Mitchill "was our 'Magnus Apollo' in those days," and that that was why Harris was directed to him first; see B. H. Roberts, ed., *Comprehensive History of the Church*, 6 vols. (Salt Lake City: Deseret Book, 1930), 1:106. Cf. Kimball, "The Anthon Transcript," 333-34, who notes that Mitchill was in New York City in February 1828 (Kimball has subsequently found no mention of Harris in the Mitchill papers).

⁷ Though influential and prolific in the production of textbooks, Anthon was regarded with utter contempt by some others in his profession: cf. Basil L. Gildersleeve, "Necessity of the Classics," *Southern Quarterly Review* 10/26 (July 1854): 163-64, 166 (also in Michael O'Brien, ed., *All Clever Men Who Make Their Way: Critical Discourse in the Old South* (Fayetteville: Univ. of Arkansas Press, 1982), 416-17, 419); Stephen Newmyer, "Charles Anthon: Knickerbocker Scholar," *Classical Outlook* 59/2 (December-January 1981-82): 41-44, presents a balanced appraisal.

⁸ See Kimball, "The Anthon Transcript," 330-32.

⁹ Newmyer, "Charles Anthon: Knickerbocker Scholar," 41: "Anthon's personal library was at the time of his death reputed to be the finest and most extensive classical collection in private hands in the United States." Anthon lists his non-Classical holdings in Charles Anthon, *Classical Dictionary*, 4th ed. (New York: Harper, 1845), 1-7.

¹⁰ Anthon's character is very much at issue here. His unethical conduct as a shameless plagiarist is well-known, as Newmyer, "Charles Anthon: Knickerbocker Scholar," 42-43, points out. Gildersleeve, "Necessity of the Classics," 163, accused him of outright "piracy" (O'Brien, *All Clever Men Who Make Their Way*, 416).

¹¹ J. Baines and J. Malek, *Atlas of Ancient Egypt* (Oxford University Press, 1980), 24, 26.

¹² Cf. B. H. Roberts, ed., *History of the Church*, 7 vols. (SLC: Deseret Book, 1949), 2:348-50; Chandler was not mentioned in the Lebolo Will, as H. Donl Peterson has recently discovered; H. Donl Peterson, "The Life and Times of Antonio Lebolo," a May 3, 1985 Mormon History Association presentation. Moreover, research is now underway on the "successful" suit brought against Chandler by the true owners of the mummies in Philadelphia.

¹³ Eber D. Howe, *Mormonism Unveiled* (Painesville, 1834), 269, states that Mormons themselves had been claiming that "reformed Egyptian hieroglyphics" and "ancient short hand Egyptian" were phrases descriptive of the characters on the Transcript. Later attempts to claim that there is no such thing as "reformed Egyptian" ignore this obvious and intentional correlation.

¹⁴ *Précis du système hiéroglyphique des anciens Égyptiens*, 2 vols. (Paris: Wurtz, 1824), 1:18, 20, 354-55; Champollion's brother continued to use the word in editing the later *Dictionnaire égyptien*.

¹⁵ James Browne, "Hieroglyphics," *Edinburgh Review* 45/89 (December 1826): 145: "All the hieratic manuscripts . . . exhibit merely a tachygraphy of the hieroglyphic writing." Tachygraphy is still listed in English dictionaries as a technical term for the ancient as well as medieval Greek and Latin short-hand (Greek *taxugraphia*, *semeia*; Latin *notae*). Short-hand was likewise in English use in Elizabethan times. Cf. also *brachygraphy*.

¹⁶ Reviewed in *American Quarterly Review* 1/2 (June 1827): 450.

¹⁷ Charles Anthon, *Classical Dictionary*, 4th ed. (New York: Harper, 1845), 45.

¹⁸ See Roberts, *Comprehensive History of the Church*, 1:102-8; Richard L. Bushman, *Joseph Smith and the Beginnings of the Mormonism* (Illinois: University of Illinois, 1984), 87-88; Sidney B. Sperry, "Some Problems Arising from Martin Harris' Visit to Professor Charles Anthon," *Answers to Book of Mormon Questions* (Salt Lake City: Bookcraft, 1967), 53-61.

¹⁹ Henry Drisler, *A Commemorative Discourse* (New York: Nostrand, 1868), 21-22.

²⁰ For further enlightening details, see Stanley B. Kimball, "The Anthon Transcript," 325-52.

²¹ Erik Iversen, *The Myth of Egypt and its Hieroglyphs in European Tradition* (Copenhagen: GEC, GAD, 1961), 30; Iversen also states that Demotic was "in most respects a simplification and practical improvement, . . . when compared with abnormal hieratic"; *ibid.*, 29.

²² Miriam Lichtheim, *Ancient Egyptian Literature*, 3 vols. (University of California Press, 1980), 3:8, citing Herodotus, *Historia* II:36; cf. Henry Tattum, *A Compendious Grammar of the Egyptian Language*, 2nd ed. (London/Edinburgh: Williams and Norgate, 1863), 19-20, 50.

²³ These terms were derived from the Rosetta Stone itself, as well as from such authors as Herodotus, Diodorus, and Clement of Alexandria, as noted by Browne, "Hieroglyphics," 101-2; cf. *Quarterly Review* 28 (October 1822): 189; the three main graphic modes of writing Egyptian were well differentiated and defined in the anonymous review, "Egyptian Hieroglyphics," in *American Quarterly Review* 1/2 (June 1827): 438-58 (esp. 448, 450-51)—reproduced below (Appendix 9). All three of these journals were in Anthon's personal library. See also Miriam Lichtheim, *Demotic Ostraca From Medinet Habu* (Chicago: University of Chicago, 1957); and W. J. Tait, *Papyri From Tebtunis in Egyptian and in Greek* (*P. Tebt. Tait*), 3rd memoire of *Texts from Excavations*, ed. T. G. H. James (London: Egypt Exploration Society, 1977), for plenty of examples of Demotic.

²⁴ Another vertical Hieratic example is provided in R. C. Webb (James Edward Homans), *Joseph Smith as a Translator* (Salt Lake City: Deseret Book, 1936), 5; a vertical Demotic planetary table can be seen in B. L. van der Waerden, *Science Awakening*, vol. 2 of 2, *The Birth of Astronomy* (Oxford University Press, 1974), 307, plate 31 (Berlin Papyrus P. 8279). Edward Ashment, *Sunstone* 5/3 (May-June 1980): 31, n. 8, erroneously suggested in 1980 that vertical columns might be un-Egyptian, adding that the apparent reading from top-to-bottom beginning at the left also seemed improper in a standard Egyptian text—even though this would present no problem in Meroitic, for example, as noted by K. Grzymiski, "The Meroitic Mystery," *Aramco World* 34/4 (July-August 1983): 22-23; Hugh W. Nibley, *Since Cumorah* (Salt Lake City: Deseret, 1967), 168, thought Meroitic to be a remarkably good analogy; cf. also F. L. Griffith, *Meroitic Inscriptions*, Part 2, *Napata to Philae and Miscellaneous*, *Archaeological Survey of Egypt* 20 (London: Egypt Exploration Society, 1912), plates XLI, XLIV; Griffith, "Meroitic

Studies," *Journal of Egyptian Archaeology* 3 (1916): plate VI (facing p. 22); 4 (1917): 111-22, and plates XXXI-XXXII (facing pp. 164, 168). See Appendices 21-22, below.

²⁵ W. C. Hayes letter of 8 June 1956 to RLDS Apostle Paul M. Hanson, printed in *Saints' Herald* 103 (12 November 1956): 1098.

²⁶ Ariel L. Crowley, "The Anthon Transcript," *Improvement Era* 45 (January-March 1942): 14, 15, 58-60, 76-80, 124, 125, 150-51, 182-83; 47 (September 1944): 542-43, 576-83; later republished in Richard A. Parker, *About the Book of Mormon* (Salt Lake City: Deseret, 1961). See also Milton R. Hunter, "Alternate Lesson Outline for Melchizedek Priesthood Quorums," *Improvement Era* 48 (October 1945): 594-97, Lesson Two, "Ancient Egyptian Writing and Language."

²⁷ Richard L. Bushman letter of March 30, 1985 to Professor Marvin S. Hill, pp. 1-2. Bushman's conversation with Parker (then Chairman of the Department of Egyptology at Brown University, now emeritus) took place while Bushman was interdisciplinary Fellow in History and Psychology at Brown University, 1963-65. Parker was a research assistant at the Oriental Institute of the University of Chicago when advising Crowley ca 1941.

²⁸ It must first be established that the Algonquian glyphic system was pre-Columbian. Aside from that so far unknown aspect, over thirty-five years had passed since the final battle at Cumorah, and Moroni had perhaps twenty years in which to travel from Mesoamerica to that hill near Manchester in order to bury the plates; see *Mormon* 6:5; 8:6; *Moroni* 10:1; cf. John Sorenson, *An Ancient American Setting for the Book of Mormon* (Salt Lake City: Deseret, 1985), 44-45, for just such a trek by a lone Englishman in the mid-sixteenth century. What he may have done thereafter is a matter for speculation (see Appendix 23).

²⁹ *Oxford English Dictionary* (1933), ad loc., sense #3 (this is supported by the 1828 *Webster's Dictionary* (New York: Converse, 1828); cf. *Oxford English Dictionary*, s.v. "demotic," citing A. H. Sayce, "The History of Writing," *Nature* 21 (1880): 380: "The only change undergone by Egyptian writing was the invention of a running-hand, which in its earlier and simpler form is called hieratic, and its later form demotic."

³⁰ J. D. Akerblad, letter of January 1815 to Thomas Young, published in Thomas Young, *Miscellaneous Works* 3 vols. (London, 1955), 3:33 (emphasis added). Nibley, *Since*

Cum orah, 167-68, has discussed and graphically illustrated how a "reformed Egyptian" script actually developed in ancient Egypt. David Persuitte, *Joseph Smith and the Origins of The Book of Mormon* (Jefferson, NC: McFarland and Co., 1985), demonstrates a complete misunderstanding of this and a host of other matters (see esp. 74-80, 195-97).

³¹ The late second-century B.C. Theban Papyrus Amherst 63 (J. P. Morgan Library), discussed and partly translated by C. F. Nims and R. C. Steiner, "A Paganized Version of Psalm 20:2-6 from the Aramaic Text in Demotic Script," *Journal of the American Oriental Society* 103 (1983): 261-74 (summarized in "Bible's Psalm 20 Adapted for Pagan Use," *Biblical Archaeology Review* 11/1 [January-February 1985]: 20-23); and S. P. Vleeming and J. W. Wesselius, "An Aramaic Hymn from the Fourth Century B.C.," *Bibliotheca Orientalis* 39 (1982): 501-9. The late Sidney Sperry, in *Book of Mormon Compendium* (Salt Lake City: Bookcraft, 1968), 39 (citing R. A. Bowman, in "An Aramaic Religious Text in Demotic Script," *Journal of Near Eastern Studies* 3 (1944): 219-23), called attention to a preliminary report on this papyrus.

³² Drisler, Anthon's loyal student and successor at Columbia, in his *Commemorative Address* of 1968 (commissioned by the Columbia College Trustees [Appendix 7]), confirmed this threat to his teacher's reputation. Of course, Anthon had suggested as much in his two letters on the subject (Appendices 4 and 5).

³³ B. H. Roberts published the Anthon letters of 1834 and 1841 and noted the discrepancies between them in Roberts, *Comprehensive History of the Church*, 1:100-109.

³⁴ Indeed, Meroitic has so far defied the best decipherment efforts of Egyptology, though Meroitic inscriptions have been known for over a century.

³⁵ B. H. Roberts recognized that Harris may have carried more than one document, and that the horizontal Whitmer Transcript was not the original; see Roberts, *Comprehensive History of the Church*, 1:100-102. Joseph tells us only that, beginning in December 1827 (upon arrival at his father-in-law's house in Harmony), he "commenced copying the characters off the plates," and that between that time and Harris' arrival in February 1828, he used the Urim and Thummim to "translate some of them"; see *Times and Seasons* 3 (2 May 1842): 772; HC 1:19; and JS-H 1:62.

Handwritten text in a cursive script, possibly representing a specific alphabet or code. The text is arranged in several lines and includes various symbols and characters, such as 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and numbers. The text is highly stylized and difficult to decipher.

BOOK OF MORMON CHARACTERS

A copy of the characters on the plates from which the Book of Mormon was translated. Following the death of David Whitmer, this transcript passed to members of the Whitmer family. Eventually, it was given to the Reorganized Church of Jesus Christ of Latter Day Saints.

Joseph Smith's Versions of The Visit of Harris to Anthon

1832 ACCOUNT

AD. 1827, on the 22d day of Sept of this same year I obtained the plates and ~~the~~ in December following we mooved to Susquehana by the assistance of a man by the name of Martin Harris who became convinced of the visions and gave me fifty Dollars to bare my expences and because of his faith and this righteous deed the Lord appeared unto him in a vision and shewed unto him his marvilous work which he was about to do and <he> imediately came to Su[s]quehanna and said the Lord had shown him that he must go to new York City with some of the c[h]aracters so we proceeded to copy some of them and he took his Journy to the Eastern Cittys and to the Learned <saying> read this I pray thee and the learned said I cannot but if he would bring the plates they would read it but the Lord had fo<r>bid it and he returned to me and gave them to <me to> translate and I said I ~~said~~ [I] cannot for I am not learned but the Lord had prepared spectt~~ie~~ spectacles for to read the Book therefore I commenced translated the characters.¹

1839 EDITION

Sometime in this month of February the aforementioned Mr Martin Harris came to our place, got the characters which I had drawn off of the plates and started with them to the City of New York. For what took place relative to him and the characters I refer to his own account of the circumstances as he related them to me after his return which was as follows. "I went to the City of New York and presented the Characters which had been translated, with the translation thereof, to Professor <Charles> Anthony a gentlemen celebrated for his literary attainments. Professor Anthony stated that the translation was correct, more so than any he had before seen translated from the Egyptian.

I then shewed him those which were not yet translated, and he said that they were Egyptian, Chaldeak, Assyriac, and Arabac, and he said that they were true characters. He gave me a certificate certifying to the people of Palmyra that they were true characters and that the translation of such of them as had been translated was also

correct. I took the Certificate and put it into my pocket, and was just leaving the house, when Mr Anthony called me back and asked me how the young man found out that there were gold plates in the place where he found them. I answered that an Angel of God had revealed it unto him. He then said to me, let me see that certificate, I accordingly took it out of my pocket and gave it [to] him when he took it and tore it to pieces, saying that there was no such thing now as ministring of angels, and that if I would bring the plates to him, he would translate them. <I informed him that part of the plates were sealed, and that I was forbidden to bring them. he replied "I cannot read a sealed book".> I left him and went to Dr Mitchel [Samuel L. Mitchill] who sanctioned what Professor Anthony had said respecting both the Characters and the translation."²

PEARL OF GREAT PRICE (JS-H 1:63-65)

Sometime in this month of February, the aforementioned Mr. Martin Harris came to our place, got the characters which I had drawn off the plates, and started with them to the city of New York. For what took place relative to him and the characters, I refer to his own account of the circumstances, as he related them to me after his return, which was as follows: "I went to the city of New York, and presented the characters which had been translated, with the translation thereof, to Professor Charles Anthon, a gentlemen celebrated for his literary attainments. Professor Anthon stated that the translation was correct, more so than any he had before seen translated from the Egyptian.

I then shewed him those which were not yet translated, and he said that they were Egyptian, Chaldaic, Assyriac, and Arabic; and he said that they were true characters. He gave me a certificate certifying to the people of Palmyra that they were true characters and that the translation of such of them as had been translated was also correct. I took the certificate and put it into my pocket, and was just leaving the house, when Mr. Anthon called me back, and asked me how the young man found out that there were gold plates in the place where he found them. I answered that an angel of God had revealed it unto him. He then said to me, 'Let me see that certificate.' I accordingly took it out of my pocket and gave it to him, when he took it and tore it to pieces, saying that there was no such thing now as ministering of angels, and that if I would bring the plates to him he would translate them. I informed him that part of the

plates were sealed, and that I was forbidden to bring them. He replied, 'I cannot 3
read a sealed book.' I left him and went to Dr. Mitchill, who sanctioned what Professor
Anthon had said respecting both the Characters and the translation."

1840 EDITION

In the meantime, a few of the original characters were accurately transcribed and translated by Mr Smith, which, with the translation, were taken by a gentleman by the name of Martin Harris, to the city of New York, where they were presented to a learned gentleman by the name of Anthon, who professed to be extensively acquainted with many languages, both ancient and modern. he examined them; but was unable to decipher them correctly; but he presumed, that if the original records could be brought, he could assist in translating them.³

¹ Dean C. Jessee, ed., *The Papers of Joseph Smith*, (Salt Lake City: Deseret Book, 1989), 1:9.

² *Ibid.*, 285.

³ *Ibid.*, 401.

LETTER OF WM. W. PHELPS TO EBER D. HOWE, 15 JANUARY 1831

MORMONISM.

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essor Anthon, they will undoubtedly deny, as this is their uniform practice, after being fully convinced of any act which militates against them; but in this case it will be in vain. The following letter from Wm. W. Phelps, a very important personage among them, (who was for a time denominated the Lord's printer) in answer to some enquiries touching the origin of Mormonism, will show what was taught him while a pupil under Smith and Rigdon, and that the story about Mr. Anthon's declarations, was one upon which they placed great reliance. We give the letter in full, for the purpose of further comments:

Canandaigua, Jan. 15, 1831.

Dear Sir—Yours of the 11th, is before me, but to give you a satisfactory answer, is out of my power. To be sure, I am acquainted with a number of the persons concerned in the publication, called the "*Book of Mormon*."—Joseph Smith is a person of very limited abilities in common learning—but his knowledge of *divine things*, since the appearance of his book, has astonished many. Mr. Harris, whose name is in the book, is a wealthy farmer, but of small literary acquirements; he is honest, and sincerely declares upon his soul's salvation that the book is true, and was interpreted by Joseph Smith, through a pair of silver spectacles, found with the plates. The places where they dug for the plates, in Manchester, are to be seen. When the plates were said to have been found, a copy of one or two lines of the characters, were taken by Mr. Harris to Utica, Albany and New York; at New York, they were shown to Dr. Mitchell, and he referred to professor Anthon who translated and declared them to be the ancient shorthand Egyptian. So much is true. The family of Smiths is poor, and generally ignorant in common learning.

I have read the book, and many others have, but we have nothing by which we can positively detect it as an imposi-

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MORMONISM.

tion, nor have we any thing more than what I have stated and the book itself, to show its genuineness. We doubt—supposing, if it is false, it will fall, and if of God, God will sustain it.

I had ten hours discourse with a man from your state, named Sidney Rigdon, a convert to its doctrines, and he declared it was true, and he knew it by the power of the Holy Ghost, which was again given to man in preparation for the millennium: he appeared to be a man of talents, and sincere in his profession. Should any new light be shed on the subject, I will apprise you. Respectfully,

E. D. HOWE, Esq.

W. W. PHELPS.

The author of the above letter is, perhaps, deserving of a little more notice. Before the rise of Mormonism, he was an avowed infidel; having a remarkable propensity for fame and eminence, he was supercilious, haughty and egotistical. His great ambition was to embark in some speculation where he could shine pre-eminent. He took an active part for several years in the political contests of New York, and made no little display as an editor of a partizan newspaper, and after being foiled in his desires to become a candidate for Lt. Governor of that state, his attention was suddenly diverted by the prospects which were held out to him in the Gold Bible speculation. In this he was sure of becoming a great man, and made the dupes believe he was master of fourteen different languages, of which they frequently boasted. But he soon found that the prophet would suffer no growing rivalships, whose sagacity he had not well calculated, until he was met by a revelation, which informed him that he could rise no higher than a printer: "Let my servant William stand in the office which I have appointed him, and receive his inheritance in the land, and also he hath need to repent, for I the Lord [Jo] am not pleased with him, for he seeketh to *exult*." It will be noticed by the

Published in E. D. Howe, *Mormonism Unveiled* (1834), pp. 273-274. = *History of Mormonism* (1842), pp. 273-274; in F. W. Kirkham, *A New Witness for Christ in America* (1942), pp. 163-164.

AFFENDIX 4

I. LETTER OF CHARLES ANTHON TO E. D. HOWE 17 FEB 1834

New York, Feb. 17, 1834.

Dear Sir--I received this morning your favor of the 9th instant, and lose no time in making a reply. The whole story about my having pronounced the Mormonite inscription to be "reformed Egyptian hieroglyphics" is perfectly false. Some years ago, a plain, and apparently honest simple-hearted farmer, called upon me with a note from Dr. Mitchell of our city, now deceased, requesting me to decypher, if possible, a paper, which the farmer would hand me, and which Dr. M. confessed he had been unable to understand. Upon examining the paper in question, I soon came to the conclusion that it was all a trick, perhaps a hoax. When I asked the person, who brought it, how he obtained the writing, he gave me, as far as I can now recollect, the following account: A "gold book," consisting of a number of plates of gold, fastened together in the shape of a book by wires of the same metal, had been dug up in the northern part of the state of New York, and along with the book an enormous pair of "gold spectacles"! These spectacles were so large, that, if a person attempted to look through them, his two eyes would have to be turned towards one of the glasses merely, the spectacles in question being altogether too large for the breadth of the human face. Whoever examined the plates through the spectacles, was enabled not only to read them, but fully to understand their meaning. All this knowledge, however, was confined at that time to a young man, who had the trunk containing the book and spectacles in his sole possession. This young man was placed behind a curtain, in the garret of a farm house, and, being thus concealed from view, put on the spectacles occasionally, or rather, looked through one of the glasses, decyphered the characters in the book, and, having committed some of them to paper, handed copies from behind the curtain, to those who stood on the outside. Not a word, however, was said about the plates having been decyphered "by the gift of God." Every thing, in this way, was effected by the large pair of spectacles. The farmer added, that he had been requested to contribute a sum of money towards the publication of the "golden book," the contents of which would, as he had been assured, produce an entire change in the world and save it from ruin. So urgent had been these solicitations, that he intended selling his farm and handing over the amount received to those who wished to publish the plates. As a last precautionary step, however, he had resolved to come to New York, and obtain the opinion of the learned about the meaning of the paper which he brought with him, and which had been given him as a part of the contents of the book, although no translation had been furnished at the time by the young man with the spectacles. On hearing this odd story, I changed my opinion about the paper, and, instead of viewing it any longer as a hoax upon the learned, I began to regard it as part of a scheme to cheat the farmer of his money, and I communicated my suspicions to him, warning to beware of rogues. He requested an opinion from me in writing, which of course I declined giving, and he then took his leave carrying the paper with him. This paper was in fact a singular scrawl. It consisted of all kinds of crooked characters disposed in columns, and had evidently been prepared by some person who had before him at the time a book containing various alphabets. Greek and Hebrew letters, crosses and flourishes, Roman letters inverted or placed sideways, were arranged in perpendicular columns, and the whole ended in a rude delineation of a circle divided into various compartments, decked with various strange marks, and evidently copied after the Mexican Calendar given by Humboldt, but copied in such a way as not to betray the source whence it was derived. I am thus particular as to the contents of the paper, inasmuch as I have frequently conversed with my friends on the subject, since the Mormonite excitement began, and well remember that the paper contained anything else but "Egyptian Hieroglyphics." Some time after, the same farmer paid me a second visit. He brought with him the golden book in print, and offered it to me for sale. I declined purchasing. He then asked permission to leave the book with me for examination. I declined receiving it, although his manner was strangely urgent. I adverted once more to the roguery which had been in my opinion practised upon him, and asked him what had become of the gold plates. He informed me that they were in a trunk with the large pair of spectacles. I advised him to go to a magistrate and have the trunk examined. He said the "curse of God" would come upon him should he do this. On my pressing him, however, to pursue the course which I had recommended, he told me that he would open the trunk, if I would take the "curse of God" upon myself. I replied that I would do so with the greatest of willingness, and would incur every risk of that nature, provided I could only extricate him from the grasp of rogues. He then left me.

I have thus given you a full statement of all that I know respecting the origin of Mormonism, and must beg you, as a personal favor, to publish this letter immediately, should you find my name mentioned again by these wretched fanatics. Yours respectfully, Chas. Anthon
E. D. Howe, Esq., Painesville, Ohio

II. LETTER OF CHARLES ANTHON TO T. W. COIT 3 APR 1841

New York, April 3d, 1841.

Rev. and Dear Sir:

I have often heard that the Mormons claimed me for an auxiliary, but, as no one, until the present time, has ever requested from me a statement in writing, I have not deemed it worth while to say any thing publicly on the subject. What I do know of the sect relates to some of their early movements; and as the facts may amuse you, while they will furnish a satisfactory answer to the charge of my being a Mormon proselyte, I proceed to lay them before you in detail.

Many years ago, the precise date I do not now recollect, a plain looking countryman called upon me with a letter from Dr. Samuel L. Mitchell requesting me to examine, and give my opinion upon, a certain paper, marked with various characters which the Doctor confessed he could not decypher, and which the bearer of the note was very anxious to have explained. A very brief examination of the paper convinced me that it was a mere hoax, and a very clumsy one too. The characters were arranged in columns, like the Chinese mode of writing, and presented the most singular medley that I ever beheld. Greek, Hebrew, and all sorts of letters, more or less distorted, either through unskilfulness, or from actual design, were intermingled with sundry delineations of half moons, stars, and other natural objects, and the whole ended in a rude representation of the Mexican zodiac. The conclusion was irresistible, that some cunning fellow had prepared the paper in question, for the purpose of imposing upon the countryman who brought it, and I told the man so without any hesitation. He then proceeded to give me a history of the whole affair, which convinced me that he had fallen into the hands of some sharper, while it left me in great astonishment at his own simplicity.

The countryman told me that a gold book had been recently dug up in the western or northern part (I forget which), of our state, and he described this book as consisting of many gold plates, like leaves, secured by a gold wire passing through the edge of each, just as the leaves of a book are sewed together, and presented in this way the appearance of a volume. Each plate, according to him, was inscribed with unknown characters, and the paper which he handed me, a transcript of one of these pages. On my asking him by whom the copy was made, he gravely stated, that along with the golden book there had been dug up a very large pair of spectacles! so large in fact that if a man were to hold them in front of his face, his two eyes would merely look through one of the glasses, and the remaining part of the spectacles possessed, it seems a very valuable property, of enabling any one who looked through them, (or rather through one of the lenses,) not only to decypher the characters on the plates, but also to comprehend their exact meaning, and be able to translate them!! My informant assured me that this curious property of the spectacles had been actually tested, and found to be true. A young man, it seems, had been placed in the garret of a farm-house, with a curtain before him, and having fastened the spectacles to his head, had read several pages in the golden book, and communicated their contents in writing to certain persons stationed on the outside of the curtain. He had also copied off one page of the book in the original character, which he had in like manner handed over to those who were separated from him by the curtain, and this copy was the paper which the countryman had brought with him. As the golden book was said to contain very great truths, and most important revelations of a religious nature, a strong desire had been expressed by several persons in the countryman's neighborhood, to have the whole work translated and published. A proposition had accordingly been made to my informant, to sell his farm, and apply the proceeds to the printing of the golden book, and the golden plates were to be left with him as security until he should be reimbursed by the sale of the work. To convince him more clearly that there was no risk whatever in the matter, and that the work was actually what it claimed to be, he was told to take the paper, which purported to be a copy of one of the pages of the book, to the city of New York, and submit it to the learned in that quarter, who would soon dispel all his doubts, and satisfy him as to the perfect safety of the investment. As Dr. Mitchell was our "Magnus Apollo" in those days, the man called first upon him; but the Doctor, evidently suspecting some trick, declined giving any opinion about the matter, and sent the countryman down to the college, to see, in all probability, what the "learned pundits" in that place would make of the affair. On my telling the bearer of the paper that an attempt had been made to impose on him, and defraud him of his property, he requested me to give him my opinion in writing about the paper which he had shown to me. I did so without any hesitation, partly for the man's sake, and partly to let the individual "behind the curtain" see that his trick was discovered. The import of what I wrote

APPENDIX 5

was, as far as I can now recollect, simply this, that the marks in the paper appeared to be merely an imitation of various alphabetical characters, and had, in my opinion, no meaning at all connected with them. The countryman took his leave, with many thanks, and with the express declaration that he would in no shape part with his farm or embark in the speculation of printing the golden book.

The matter rested here for a considerable time, until one day, when I had ceased entirely to think of the countryman and his paper, this same individual, to my great surprise, paid me a second visit. He now brought with him a duodecimo volume, which he said was a translation into English of the "Golden Bible." He also stated, that notwithstanding his original determination not to sell his farm, he had been induced eventually to do so, and apply the money to the publication of the book, and had received the golden plates as a security for repayment. He begged my acceptance of the volume, assuring me that it would be found extremely interesting, and that it was already "making a great noise" in the upper part of the state. Suspecting now that some serious trick was on foot, and that my plain looking visitor might be in fact a very cunning fellow I declined his present and merely contented myself with a slight examination of the volume while he stood by. The more I declined receiving it however, the more urgent the man became in offering the book, until at last I told him plainly, that if he left the volume, as he said he intended to do, I should most assuredly throw it after him as he departed. I then asked him how he could be so foolish as to sell his farm and engage in this affair; and requested him to tell me if the plates were really of gold. In answer to this latter inquiry, he said that he had never seen the plates themselves, which were carefully locked up in a trunk, but that he had the trunk in his possession. I advised him by all means to open the trunk and examine the contents, and if the plates proved to be of gold, which I did not believe at all, to sell them immediately. His reply was, that if he opened the trunk the "curse of heaven would descend upon him and his children." "However," added he, "I will agree to open it, provided you will take the 'curse of Heaven' upon yourself for having advised me to the step." I told him I was perfectly willing to do so, and begged he would hasten home and examine the trunk, for he would find he had been cheated. He promised to do as I recommended, and left me, taking his book with him. I have never seen him since.

Such is a plain statement of all that I know respecting the Mormons. My impression now is, that the plain looking countryman was none other than the prophet Smith himself, who assumed an appearance of great simplicity in order to entrap me, if possible, into some recommendation of his book. That the prophet aided me by his inspiration, in interpreting the volume, is only one of the many amusing falsehoods which the Mormonites utter relative to my participation in their doctrines. Of these doctrines I know nothing whatever, no have I ever heard a single discourse from any one of their preachers, although I have often felt a strong curiosity to become an auditor, since my friends tell me that they frequently name me in their sermons, and even go so far as to say that I am alluded to in the prophecies of Scripture!

If what I have here written shall prove of any service in opening the eyes of some of their deluded followers to the real designs of those who profess to be the apostles of Mormonism, it will afford me a satisfaction, equalled, I have no doubt only by that which you yourself will feel on this subject.

I remain very respectfully and truly, your friend,

Chas. Anthon

Rev. Dr. Coit, New Rochelle, N.Y.

ANTHON LETTER I. Published in E. D. Howe, Mormonism Unveiled (1834), pp. 270-272 = History of Mormonism (1842), pp. 270-272; in B. H. Roberts, A Comprehensive History of the Church of Jesus Christ of Latter-day Saints (1930), I:102-104 (though with some errors when compared with first publication); and F. W. Kirkham, A New Witness for Christ in America (1942), pp. 364-367 (likewise with some errors). **Emphasis in Howe.**

ANTHON LETTER II. Published in J. A. Clark, Gleanings by the Way (1842), pp. 233-238; in B. H. Roberts, Comprehensive History of the Church, I:104-107, and F. W. Kirkham, A New Witness for Christ, pp. 368-371. **Emphasis in Clark.**

Vol. III, p. 276.



Mexican Calendar in Relief on Brass

Pub^d in Longman, Hurst, Rees, Orme & Brown, 1814

Mexican Calendar Stone discovered in 1790 in Mexico City during Cathedral foundation excavations (probably buried in 1521). Illustration here from Alexander von Humboldt & Aimé de Bonpland, Researches Concerning the Institutions & Monuments of the Ancient Inhabitants of America, 1st English ed. (London: Longman-Hurst, etc., 1814), plate 9, facing p. 276.

CHARLES ANTHON, LL. D.,

LATE LAY-PROFESSOR OF THE GREEK LANGUAGE AND LITERATURE IN COLUMBIA COLLEGE.

A

COMMEMORATIVE DISCOURSE,

PREPARED AND DELIVERED AT THE REQUEST OF THE TRUSTEES
AND ALUMNI OF THE COLLEGE.

BY

HENRY DRISLER, LL. D.,

Prof. Professor, etc.

PUBLISHED BY DIRECTION OF THE BOARD OF TRUSTEES.

NEW YORK:

D. VAN NOSTRAND, No. 102 BROADWAY.

1868.

DISCOURSE.

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It was about this period that Professor Anthon's name was frequently introduced into the discussions relative to the origin of Mormonism.* Some of the propagators of this wretched deception had referred to him as having pronounced the inscription which had been copied from the pretended golden plates of the Mormon Bible, to be "reformed Egyptian hieroglyphics." Being annoyed by questions and letters on this subject, from which he was led to believe that improper use was made of his supposed sanction of their assumed character, he wrote a letter for publication explaining the circumstances and extent of his connection with the golden book. From this it appears that a farmer in Western New York of considerable means had been urged by Joseph Smith to advance money for the publication of this "golden book," being assured that the contents of it would produce an entire change in the world, and save it from ruin. On the strength of these assurances he was about to sell his farm, and give over the proceeds for the purpose intended. He had taken the precaution before so doing to come to New York with a specimen of the contents of the book, the original of which he had never seen, to consult some learned man, and was accordingly directed to Professor Anthon as most likely to furnish the information he was in quest of. The professor, who had from the first regarded the Egyptian hieroglyphics as a hoax, now came to the conclusion that they were a part of a scheme to defraud the farmer of his money, and so informed him. But the friendly advice which the professor had given seems not to have had any effect, as the same person returned some time after

* The substance of the following statement and Professor Anthon's letter, are found in Ferris's "Utah and the Mormons," New York, 1850, p. 63.

with the "golden book" in print, and offered copies for sale. On the professor's stating his belief that he had been imposed on, and urging him to have the gold plates examined before a magistrate, he said the "curse of God" would come upon him if he did; but that he would open the trunk containing the plates if the questioner would take the curse upon himself. This the professor offered to do with the greatest willingness, hoping thereby to dispel the illusion under which the man was suffering, and to save him from threatening ruin. The visitor then left and returned no more.

In a letter dated February 17, 1834, from which part of the foregoing statement also is obtained, Professor Anthon thus describes the paper which was submitted to his inspection :

"It consisted of all kinds of singular characters, disposed in columns, and had evidently been prepared by some person who had before him at the time a book containing various alphabets, Greek and Hebrew letters, crosses and flourishes; Roman letters inverted, or placed sideways, were arranged and placed in perpendicular columns, and the whole ended in crude delineations of a circle divided into various compartments, arched with various strange marks, and evidently copied after the Mexican calendar given by Humboldt, but copied in such a way as not to betray the source whence it was derived. I am thus particular as to the contents of the paper, inasmuch as I have frequently conversed with my friends on the subject since the Mormon excitement began, and well remember that the paper contained anything else than 'Egyptian hieroglyphics.'"

In the year 1830, also, the Trustees of the college, desiring to give greater efficiency to their Grammar school, placed it under the charge of Professor Anthon, believing that the vigor and efficiency which he had exhibited in the management of the

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OF THE

GREEKS AND ROMANS.

TOGETHER WITH

AN ACCOUNT OF COINS, WEIGHTS, AND MEASURES,

WITH TABULAR VALUES OF THE SAME.

BY

CHARLES ANTHON, LL.D.,

LAY-PROFESSOR OF THE GREEK AND LATIN LANGUAGES IN COLUMBIA COLLEGE,
NEW-YORK, AND RECTOR OF THE GRAMMAR-SCHOOL.

"Hic undique gaze."—Vine.

NEW-YORK:

PUBLISHED BY HARPER & BROTHERS,

NO. 89 CLIFF-STREET.

1845.

This is the 4th edition of Charles Anthon's translation and addition to John Lempriere, Bibliotheca Classica (1788), first issued under Anthon's hand as Bibliotheca Classica; or, A Classical Dictionary (N. Y.: G. & C. & H. Carvill, 1822), with subsequent editions in 1833, etc.; Anthon also edited John Potter, Archaeologia graeca, or The Antiquities of Greece (N. Y.: Collins & Co., 1825).

Entered, according to Act of Congress, in the year 1841, by
CHARLES ANTHON, LL.D.,
In the Clerk's Office of the Southern District of New-York

substituting the title of "Encyclopædia of Useful Knowledge" for the more vulgar one of "Penny Cyclopædia," he always conceived that he was doing a service to that very publication itself. At all events, the change of title, if it were indeed such, appears to have been a very proper one, since it met with the tacit approbation of certain so-called critics, who would never have allowed this opportunity of gratifying personal animosity to have passed unheeded, had they conceived it capable of furnishing any ground of attack.

The account of Coins, Weights, and Measures, which accompanied the edition of Lempiere in two volumes, has been appended to the present work in a more condensed and convenient form. It is from the pen of Abraham B. Conger, Esq., formerly one of the Middletemple instructors in Columbia College, but at present a member of the New-York bar. The very great clearness and ability which characterize this Essay have been fully acknowledged by its republication abroad in the Edinburgh edition of Poter's Grecian Antiquities, and it will be found far superior to the labours of Atwood, as given in the Dictionary of Lempiere.

Before concluding, the author must express his grateful obligations to his friend, Francis Adams, Esq., of Banchoy Ternan, near Aberdeen (Scotland) for the valuable contributions furnished by him under the articles: *Ætius*, *Alexander of Tralles*, *Africanus*, *Cæsus*, *Dioscorides*, *Galenus*, *Hippocrates*, *Victorius*, *Ortosius*, *Paulus Ægineta*, and many other medical biographies scattered throughout the present work. Mr. Adams is well known abroad as the learned author of "Hermes Philologus," and the English translator of "Paul of Aeginus." Whatever comes from his pen, therefore, carries with it the double recommendation of professional talent and accurate scholarship.

With regard to the typographical execution of the present volume, the author need say but little. The whole speaks for itself, and for the unsparing liberality of the publishers. In point of accuracy, the author is sure that no work of its size has ever surpassed it; and for this accuracy he is mainly indebted to the unremitting care of his talented young friend, Mr. Henry Drisler, a graduate of Columbia College, and one of the instructors in the College-school, of whose valuable services he has had occasion to speak in the preface to a previous work.

Columbia College, August 1, 1842.

In preparing the present edition for the press, the greatest care has been taken to correct any typographical errors that may hitherto have escaped notice, and to introduce such other alterations as the additional reading of the author, and new materials, furnished by works of a similar nature, have enabled him to make. In furtherance of this view, he has appended a Supplement to the present volume, containing all that appeared to him important in the first number of the new Classical Dictionary, now in a course of publication from the London press, as well as in the numbers which have thus far appeared, of Pauly's *Real-Encyclopædie der Classischen Alterthumswissenschaft*, which constitutes, in fact, the principal source of supply from which the authors of the new Classical Dictionary have drawn their materials. The articles contained in the Supplement will be found referred to in the body of the work under their respective heads, thus enabling the reader to ascertain, at a glance, what additions have been actually made.

Classical Culture, March 1, 1843.

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9. *Egyptian Writing.*

In writing their language, the ancient Egyptians employed three different kinds of characters. First: *figurative*; or representations of the objects themselves. Secondly: *symbolic*; or representations of certain physical or material objects, expressing metaphorically, or conventionally, certain ideas; such as, a people obedient to their king, figured, metaphorically, by a bee; the universe, conventionally, by a beetle. Thirdly: *phonetic*, or representative of sounds, that is to say, strictly alphabetical characters. The phonetic signs were also portraits of physical and material objects; and each stood for the initial sound of the word in the Egyptian language which expressed the object portrayed: thus a lion was the sound L, because a lion was called *Labo*; and a hand a T, because a hand was called *Tot*. The form in which these objects were presented, when employed as phonetic characters, was conventional and *definite*, to distinguish them from the same objects used either figuratively or symbolically. Thus, the conventional form of the phonetic T was the hand open and outstretched. In any other form the hand would be either a figurative or a symbolic sign. The number of distinct characters employed as phonetic signs appears to have been about 120; consequently, many were homophones, or having the same signification. The three kinds of characters were used indiscriminately in the same writing, and occasionally in the composition of the same word. The formal Egyptian writing, therefore, such as we see it still existing on the monuments of the country, was a series of portraits of physical and material objects, of which a small proportion had a symbolical meaning, a still smaller proportion a figurative meaning, but the great body were phonetic or alphabetical signs: and to these portraits, sculptured or painted with sufficient fidelity to leave no doubt of the object represented, the name of hieroglyphics or sacred characters has been attached from their earliest historic notice. The manuscripts of the same ancient period make us acquainted with two other forms of writing practised by the ancient Egyptians, both apparently distinct from the hieroglyphic, but which, on careful examination, are found to be its immediate derivatives; every hieroglyphic having its corresponding sign in the *hieratic*, or writing of the priests, in which the funeral rituals, forming a large portion of the manuscripts, are principally composed; and in the *demotic*, called also the *enchorial*, which was employed for all more ordinary and popular usages. The characters of the hieratic are, for the most part, obvious running imitations or abridgments of the corresponding hieroglyphics; but in the demotic, which is still farther removed from the original type, the derivation is less frequently and less obviously traceable. In the hieratic, fewer figurative or symbolic signs are employed than in the hieroglyphic; their absence being supplied by means of the phonetic or alphabetical characters, the words being spelt instead of figured; and this is still more the case in the demotic, which is, in consequence, almost entirely alphabetical. After the conversion of the Egyptians to Christianity, the ancient mode of writing their language fell into disuse; and an alphabet was adopted in substitution, consisting of the twenty-five Greek letters, with six additional signs expressing articulations and aspirations unknown to the Greeks, the characters for which were retained from the demotic. This is the Coptic alphabet, in which the Egyptian appears as a written language in the Coptic books and manuscripts preserved in our libraries; and in which, consequently, the language of the inscriptions on the monuments may be studied. The original mode in which the language was written having thus fallen into disuse, it happened at length that the signification of the characters, and even the nature of the system of

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writing which they formed, became entirely lost, such notices on the subject as existed in the early historians being either too imperfect, or appearing too vague, to furnish a clew, although frequently and carefully studied for the purpose. The repossession of this knowledge will form, in literary history, one of the most remarkable distinctions, if not the principal one, of the age in which we live. It is due primarily to the discovery by the French, during their possession of Egypt, of the since well-known monument, called the Rosetta Stone, which, on their defeat and expulsion by the British troops, remained in the hands of the victors, was conveyed to England, and deposited in the British Museum. On this monument the same inscription is repeated in the Greek and in the Egyptian language, being written in the latter both in hieroglyphics and in the demotic or enchorial character. The words Ptolemy and Cleopatra, written in hieroglyphics, and recognised by means of the corresponding Greek of the Rosetta inscription, and by a Greek inscription on the base of an obelisk at Philæ, gave the phonetic characters of the letters which form those words: by their means the names were discovered, in hieroglyphic writing, on the monuments of all the Grecian kings and Grecian queens of Egypt, and by the comparison of these names one with another, the value of all the phonetic characters was finally ascertained. The first step in this great discovery was made by a distinguished scholar of England, the late Dr. Young; the key found by him has been greatly improved, and applied with indefatigable perseverance, ingenuity, and skill to the monuments of Egypt, by the celebrated Champollion. (*Quarterly Journal of Science, &c., New Series, vol. 1, p. 176, seqq.*—Compare *Edinburgh Review, Nos. 89 and 90.*—*American Quarterly Review, No. 2, p. 438, seqq.*—*Foreign Quarterly Review, No. 8, p. 438, seqq.*, and the *Supplement to the Encyclopædia Britannica, vol. 4, pt. 1, s. v. Egypt.*—*Wiseman's Lectures, p. 255, seqq.*)

10. *Animal Worship.*

There was no single feature in the character and customs of the ancient Egyptians which appeared to foreigners so strange and portentous as the religious worship paid to animals. The pompous processions and grotesque ceremonies of this celebrated people excited the admiration of all spectators, and their admiration was turned into ridicule on beholding the object of their devotions. It was remarked by Clemens (*Pædag. lib. 3*) and Origen (*adv. Cels. 3, p. 121*), that those who visited Egypt approached with delight its sacred groves, and splendid temples, adorned with superb vestibules and lofty porticoes, the scenes of many solemn and mysterious rites. "The walls," says Clemens, "shine with gold and silver, and with amber, and sparkle with the various gems of India and Ethiopia; and the recesses are concealed by splendid curtains. But if you enter the penetralia, and inquire for the image of the god for whose sake the fane was built, one of the Pastophori, or some other attendant on the temple, approaches with a solemn and mysterious aspect, and, putting aside the veil, suffers you to peep in and obtain a glimpse of the divinity. There you behold a snake, a crocodile, or a cat, or some other beast, a fitter inhabitant of a cavern or a bog than a temple." The devotion with which their sacred animals were regarded by the Egyptians, displayed itself in the most whimsical absurdities. It was a capital crime to kill any of them voluntarily (*Herod. 2, 65*); but if an ibis or a hawk were accidentally destroyed, the unfortunate author of the deed was often put to death by the multitude, without form of law. In order to avoid suspicion of such an impious act, and the speedy fate which often ensued, a man who chanced to meet with the carcass of such a bird began immediately to wail and lament with the utmost vociferation, and to protest

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ART. I.—*Lectures on the Elements of Political Economy.* By THOMAS COOPER, M. D.; President of the South Carolina College, and Professor of Chemistry and Political Economy. Columbia, S. C. 1836. pp. 280.

THIS is the second general treatise which has appeared in the United States, on what may be considered as the favourite science of the day; and we may congratulate the public not only on the growing esteem in which the study of political economy is held among us, but on the doctrinal superiority of the present work over that of Mr. Raymond. It is, however, much inferior in the dress, in which it is exhibited to the public, which, it must be confessed, does no credit to the state of the typographical arts in Columbia. The author of the treatise now under consideration, has not thought it necessary for ensuring success to his own work, to deny merit to every other; but has wisely, as well as candidly, admitted that Smith and Say, and Malthus and Ricardo, whom the world had concurred in pronouncing adepts in the science of political economy, were not entirely ignorant of its first principles, and were not always mistaken in their doctrines. On the contrary, while he shows a mind very capable of discriminating between just and false reasoning, and an uncompromising boldness in defending the opinion he has once formed, he seems, in this book, much more desirous of propagating useful truths than of originating them. There is scarcely, indeed, in the whole work, any attempt at discovery, though the simple, clear and forcible manner in which he often states the principles

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Arr. VI.—*Précis du Système Hiéroglyphique des anciens Egyptiens, ou Recherches sur les Éléments premiers de cette Écriture Sacrée, &c.* Par M. CHAMPOLLION le jeune; Paris, Treuttel Wurtz, 1824, pp. 410, avec un volume de planches.

WE cannot consider as the least important of the discoveries which embellish the present age, that by which the key to the sacred writing of the ancient Egyptians has been furnished. It is in truth a discovery as unexpected as it is singular: that the records and monuments of a people which had reached a high degree of civilization at a period centuries before the date of the earliest profane historian, and which for upwards of fifteen hundred years had remained as a sealed book, should be at once unfolded to our perusal, is an incident that must awaken and excite attention; and while we feel disposed to hail it with joy, as about to open to us information in relation to the history, the sciences and the arts of that mysterious nation, we hesitate in our belief, and are led to inquire, whether it be possible that this long-attempted task has at last been executed, and what second *Œdipus* has solved the riddle of the primeval Sphinx?

After Judea, the seat of the people that by a constant miracle was made the depository and witness of our revealed religion, and Greece, the cradle of our science and the nursery of our arts, Egypt would naturally next attract the attention of those who take a pleasure in inquiring into the history of the human race. But there is such an air of mystery thrown around that country, by a variety of circumstances, as to render our curiosity far more intense in regard to it than to any other. Every important fact of Jewish history is recorded in a language which, in its rabbinical dialect, has scarcely ceased to be spoken; we are familiar with the characters, the manners, and the customs of its several ages; and the modern traveller, with the book of inspiration in his hand, can trace the wanderings of the Patriarchs, the conquests of its law-givers, and the dominions of its kings: moreover, of all its princely and sacred edifices, not one stone has been left upon another, to tell where they once stood, or to lead the pilgrim to search among their ruins for additional evidence of the truth of those writings, of which, the very obliteration of every monument of art, is perhaps the most solemn and striking confirmation.

The existence of the Greeks, in such a state as to be worthy of the attention of enlightened curiosity, is comparatively modern. We care little for the piracies of the islanders, or the petty wars of the earlier inhabitants of that country; it is only when its arts and its literature had reached such a degree of per-

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fection as to make them the models of all succeeding ages, that we begin to desire to be acquainted with their history; and these very arts, and this very literature, convey to us all that we wish to know in respect to it.

It is far otherwise with Egypt. On visiting that country, the traveller meets in every direction with the most stupendous monuments; obelisks aspiring to the skies; pyramids destined to last while the world shall endure; temples, on whose platforms populous villages are erected, and whose walls are loaded with the most elaborate sculpture; palaces extensive as modern cities; and tombs, vast as temples, excavated in the living rock. Yet, if he should ask by whom these monuments have been executed—for whom these magnificent sculptures were prepared?—no answer can be given him: not only has the tradition of the country itself long ceased to recount their story, but the oldest records of the historian furnish little precise information. Yet, as if still farther to tantalize us, every edifice is crowded with figures, admitted on all hands to be a written language; manuscripts in the same character are daily found, of the greatest beauty and in the most perfect preservation; and the very persons who bore a part in the transactions of the period to which our excited imagination is thus directed, stand before us in the flesh, fresh and unimpaired as on the day of their decease, and enclosed in coffins, embellished with the undeciphered history of their lineage, their name, and their exploits.

Such at least was the state of things before our author commenced his career of discovery. But he has at last raised the veil that shrouded the annals of ancient Egypt. Some steps, and those not unnecessary as preliminaries, had been previously or contemporaneously made by others; but the last and most valuable remained to be effected by him. It consists in the simple, but all-important fact, that the greater part of the symbols of hieroglyphic writing are strictly and truly *alphabetic*; and this discovery, although at first sight so improbable, and so contrary to all views heretofore entertained on the subject, is at last admitted as true by all competent judges; and is in the work before us supported by such a convincing chain, both of analytic and synthetic demonstration, as to leave in our minds no doubt of its reality. In order to impart our convictions to our readers, we shall enter into a brief and general statement of the external characters and specific objects of this species of writing.

The hieroglyphic characters of the ancient Egyptians have this remarkable distinction from the alphabetic writings of the present day,—namely, that they all, without exception, represent some physical object, designed with a greater or less degree of accuracy, and which are in all cases as easily distinguishable as can be well expected, by those who, from the remoteness of the

era, have such imperfect acquaintance with the manners and customs of the people that traced them. Upon a close examination, it will be seen, that no nation has ever possessed a mode of writing so varied in its signs, and at the same time so picturesque and singular. It in truth comprises the images of every class of objects in the creation, of both nature and art. We find, in hieroglyphic writings, the representation of the several heavenly bodies; the human figure of both sexes, of every age and rank, in every position the body can assume, whether in action or at rest, and every one of the members which compose it, separately employed; quadrupeds, both wild and domestic; a variety of birds; reptiles of several species; fish of kinds that are still found in the Nile; some insects; and, finally, a series of vegetables, flowers, and fruits.

Another and equally extensive order of symbols, is composed of the faithful representation of the instruments and products of the arts invented by man; among them are to be observed vases of various forms, arms, clothing of every kind; furniture, domestic utensils, implements of agriculture, instruments of music, tools of different trades; the representation of sacred and profane edifices, and images of the objects of public worship.

In addition, a considerable number of geometrical figures is admitted among the elements of the sacred writing: lines straight, curved, and broken; angles, triangles, squares, parallelograms, circles, spheres, and polygons, are frequently met with, and especially the more simple figures.

But this singular species of writing was not content with appropriating all the various forms which man observes in the world of nature, or which are produced by his industry in that of art; the imagination was called to its aid, to create a numerous series of characters, presenting combinations that can never be found in actual existence. These images are of the most fantastic character, and might be considered as the offspring of actual madness; such are human bodies united to the heads of various animals, serpents and even vases mounted upon human feet, birds and reptiles with human heads, quadrupeds with the heads of birds, &c.

All these symbols, however different in their class, are constantly found mingled together; so that a hieroglyphic inscription presents the aspect of an actual chaos. Nothing appears in an appropriate position; all apparent connexion is wanting; objects the most opposite in their nature are found in immediate contact with each other, producing the most monstrous combinations. Yet, in the midst of all these apparent incongruities, there may be detected invariable principles, evident and systematic calculation, that have indisputably directed the hand that traced the picture, at first slight ~~so~~ disordered and chaotic. That, in fact,

these characters, so diversified in their form, often so discordant in their nature, are signs which serve to note a regular concatenation of ideas, express a determinate and connected sense, and are consequently the expressions of a written language, is beyond all question. No one who attentively examines them can for a single moment believe, as was once advanced before they had been attentively studied, that they were merely intended for the ornament of the edifices on which they are engraved.

There are no doubt innumerable sculptures to be found in Egypt, which simply represent scenes, sometimes allegorical, sometimes religious, military and civil; and therefore, the first step in the study of hieroglyphics is to attain the art of discovering those figures which are really such, and of distinguishing them from all the other representations that cover the ancient monuments of Egyptian workmanship. These last, in truth, frequently represent no more than they at once exhibit to the eye, as the portraits of distinguished personages, and their most remarkable actions; but many have insisted upon searching them for occult and profound meanings, and have seen in them, under appearances affectedly allegorical, the most secret speculations of Egyptian philosophy.

A second step, and one not less important, is to acquire an intimate knowledge of the exact form of the hieroglyphic characters themselves. We shall wonder less at the small progress that was made before the time of our author, in the deciphering of hieroglyphics, if we consider how little care has been taken in copying them, and with what negligence the drawings and engravings of them have been usually executed. The only safe way or study, is that of having under the eye a great number of authentic monuments, or of consulting no copies unless made by persons qualified for the task by a long and minute study of the productions of Egyptian art.

Not only are the characters extremely various in their nature and forms, but they may be arranged into several distinct classes, in reference to the degree of precision, elegance, or exactness with which they are themselves executed. Some are engraved upon stone, or designed on other materials, with the greatest care and precision, by which the most minute detail is faithfully represented. In these, animals are drawn and sculptured with a purity of design and a spirit, which at once distinguish their characters, whether generic or specific; the vases, the furniture, the utensils, tools and instruments, are never devoid of a certain degree of elegance; all the symbols, in fine, declare with boldness and fidelity the exact object the artist wishes to exhibit. To enrich the design, and render the imitation still more complete, the aid of colours is called in; on some, applied in exact conformity with that furnished by the natural object itself; on

others, according to certain conventional rules. Other hieroglyphics have only a plane surface, the exterior contour or profile of the objects to be represented; and this is sometimes filled up with one uniform colour. The first of these species is only found upon the greater and more magnificent buildings; the second, upon lesser *baso relievos*, funeral monuments, small statues, &c. But the greater part of the manuscripts, and of the legends that decorate the coffins of mummies, are composed of characters in simple outline, the mere sketches of the objects to be represented, but which, although generally composed of the smallest possible number of lines, are usually so spirited, that there is little risk of mistaking the objects intended to be indicated.

These differences are not in the characters themselves, but only in the manner of representing them; they are no more than methods, more or less perfect, and more or less expeditious, of writing, painting, or gravin; the element of one and the same graphic system.

The sacred writing of the Egyptians, sculptured upon stone, or drawn upon wood and papyrus, derived beauty and expression from the art of painting; it also, as we have seen, made use of every species of physical objects, and by the multitude and variety of its forms, the skill of the grouping, and the splendour of its colours, acquired the power of creating pictures of striking interest even to the untutored spectator.

On the first examination, it might appear that the number of symbols is such as to defy research; but by carefully classing them, they become susceptible of enumeration. Bruce, who examined a considerable part of the monuments of Egypt, states, that he was not able to count more than five hundred and fourteen distinct signs: but this conclusion proves but a superficial and inattentive examination; as the study of the obelisks and monuments transferred to Italy by the Romans alone, had previously furnished a list of nine hundred and fifty-eight separate hieroglyphics. Our author is however of opinion, that the last enumeration errs in excess, several having probably been noted as distinct characters, that differed merely in the manner and style of representing the same object by different artists. By a re-examination of the monuments in Italy, and the careful collection of sculptured stones, manuscripts, and the accurate copies recently made of the prominent remains, he has been able to describe eight hundred and sixty-four. It might appear at first that this corresponded with the number of separate sounds or ideas that the method was capable of expressing; but if for sounds merely, the number is too great, being far beyond the number of diversified syllables that can be modulated by the human voice; and if intended as the expression of ideas, the number is far too small. It might therefore, we conceive, have been

inferred, that the method contained the mixed expression of sounds and ideas, as our author has conclusively shown to be the case.

The characters of hieroglyphic writing are arranged either in horizontal lines, or in vertical columns. When in horizontal lines they are sometimes to be read from left to right, as in modern writings; sometimes from right to left, as in the Hebrew; but, as the characters are very different in their altitude, two, three, or even four, are sometimes placed one above the other, taking care not to exceed the altitude of those objects which are necessarily placed with their greatest length in a vertical position. It may be generally known by inspection, in which direction the writing is to be perused, the faces of the men and animals, with the angular and projecting parts of the other characters, being turned towards the beginning of the inscription. Where the hieroglyphics are arranged in vertical columns, the breadth of the objects figured in a horizontal position is taken for the breadth of the column; and where other characters have less horizontal dimensions, two, three, or four of them are ranged on the same level. These parts of the inscription must sometimes be read from left to right, at others from right to left; and this is pointed out in the same way as in the horizontal form.

Four different manners, then, exist, in which hieroglyphics may be disposed; and these sometimes occur, all inscribed upon the same monument. A line of hieroglyphics may always be considered as representing a regular procession, the figures of all the animated beings that are contained in it, appearing to follow the march of the initial symbol; and, probably for the purpose of facilitating the reading, nearly all the figures of men or animals are represented in profile. The paintings of the Mexicans have been likened to the sacred writings of the Egyptians, but we here observe a most marked distinction between them: the signs of the Egyptians being arranged in a symmetric order, while the paintings of the Mexicans are no more than single or successive pictures of events.

The immense number of inscriptions in this species of writing, that cover both the public and private monuments of every age of Egypt, and even of the remotest parts of Nubia, proves that its use was general in every part of the valley of the Nile. It would also lead us to suspect that its study was not in truth so difficult as has been long imagined, and that the system was not exclusively reserved for the use of a single privileged class of the Egyptian nation. Of this last position, indeed, we have contemporary proof. Clement of Alexandria, a father of the Christian church, who lived before hieroglyphics had entirely ceased to be employed, states that, even in his day, all well educated Egyptians were instructed in their three species of writing, the *Egypto-*

graphical, the *Hieratic*, and the *Hieroglyphic*. We should therefore be induced to believe, as it formed a part of general education, that the system was for the most part founded on very simple principles; but that it did not deprive itself of the use of the pictured representations of objects to express the objects themselves; while it derived variety of expression, and was assimilated to a spoken language, by *tropical* characters representing neither sounds nor the objects of sense. M. Champollion therefore classes hieroglyphic characters under three distinct heads:—

1. *Figurative*, which are the pictured images of the very objects they are intended to express in the system of writing;
2. *Symbolic*; and
3. *Phonetic*, or expressive of mere sounds.

Whatever may have been the origin of alphabetic writing, it cannot be doubted that one of the earliest modes which would present itself to the mind of man, either of perpetuating the recollection of a fact or object, or of communicating information to persons not present, would be that of tracing upon some substance, a rude image of the thing whose memory was to be preserved, or a representation of the event to be described. Of this we have among the Indians of our own country a striking proof. In the absence of all written language, they can yet contrive to convey upon strips of birchen bark, the account of engagements and skirmishes, the number of their enemies, and the event of the action. But this simple method can only be applied to the mere notation of a few isolated ideas, and cannot, except by some extrinsic aid, express the numerous relations between man and external objects, nor the relations of these among themselves. Time, and those ideas which exist only in thought and are not perceptible to the senses, can never be expressed by the images of physical things; and it would therefore be improper to give the name of *writing* to a method purely imitative, and which is no better fitted to express rigorously the most simple proposition, than painting in its rudest state. Indeed, should we attempt by the aid of painting alone, to perpetuate the memory of an event, no more could be done than to produce a picture, which, were it even designed by the crayon of a Raphael, and coloured by the pencil of a Rubens, would always leave those who view it in ignorance of the name of the actors, the date, and the duration of the action; and would never give, except to the person who composed it, a full idea of the circumstances of the event. The pictures of the Mexicans are one step removed from this imperfect method; for, however rude and unfinished they may appear, it is certain that they possessed the property of partially expressing other ideas than those of physical objects.

We shall probably for ever remain in ignorance of the first steps made by the Egyptians in this species of writing. We

know of no products of the infancy of their arts, and their more antique monuments still show an advanced state of the arts of design. The basso relievos that decorate their works of architecture are all accompanied by hieroglyphic legends, which are precisely similar in their form, in the arrangement and combinations of their characters, whether they present the titles of the Pharaohs, the Ptolemies, or the Cæsars. Monuments are still extant whose epoch reaches back to the eighteenth or nineteenth century before our era; and they exhibit to us a system of writing, as distinct from the arts of painting and sculpture, as it is in the second century after the birth of Christ. But although we cannot reach the origin of the system, we still perceive in it the traces of the primitive method, in a class that presents the images of the very objects the idea of which they are intended to convey.

2. It will, in addition, be soon discovered, by even a cursory inspection of hieroglyphic writings, that there is a class of signs representing ideas to which the characters themselves have no pictorial resemblance. In this respect the formation of this written language appears to have followed the same process as that of most spoken languages, in which, by assimilations and comparisons drawn from physical objects, the means have been found to express abstract ideas, and the objects of intellect. Indeed no other method appears yet to have occurred to the ingenuity of man, and the Egyptians could not avoid having recourse to it, naturally expressing the ideas of objects wholly intellectual, and without sensible form, by corporeal images possessing with them relations more or less remote. In the formation of these symbolic or tropical signs, the Egyptians made use of several of the figures to which names have been given by rhetoricians; thus:—Of synecdoche, where a part is taken for the whole, as when two arms holding weapons are made to express a battle, or an army in array; two arms raised towards heaven, an offering, &c.; of metonymy, where the cause is taken for the effect, as in the famous inscription of Rosetta, where the idea of the verb “to write” is conveyed by the image of the reed with which the characters were traced, grouped with the pallet that bore the colours, or in other cases with the little vase that held the ink; of metaphor, employing the image of a physical object to express a thing different from the object itself; thus the bee signifies a people obedient to its king; the fore parts of a lion, strength, &c.; among the symbolic characters must also be counted those which are used in the place of the proper names of their divinites, and these are perhaps more numerous than any other of the subdivisions of this class.

3. The step from figurative, or even symbolic characters, to those which possess the property of representing the simple sounds, that by their combination form all others of which the

human voice is capable, is one of extreme difficulty, and which has never yet been thoroughly explained. The Chinese, whose characters are at once symbolic and phonetic, never proceeded in the symbols of the latter class beyond such as express whole syllables; and as their language is monosyllabic, they need a symbol for every word which is not capable of being represented in one or other of the first two methods. The roots of the Egyptian language are also monosyllabic, but so different in their nature from those of the Chinese as to admit with difficulty of such a mode of expression; nor does it appear to have been attempted. They seem to have analysed their monosyllables, separated the articulations from the vowels that compose them, and to have endeavoured to represent each of these sounds in such a way as to exhibit to the eye, by their combination, and in an easy manner, every one of the words they had thus analysed. The solution of this great problem presented an extreme difficulty; and whoever first succeeded in it, changed, without knowing it, the whole face of the world; decided at once the social state not only of his own country and that of its neighbours, but that of the most remote people, and all future generations.

The united testimony of antiquity traces to Egypt the origin of alphabetic writing; at the time of the Exodus of the Israelites they were possessed of phonetic symbols, which Moses, educated in all the learning of the Egyptians, must have well understood; the Hebrew characters became, through the medium of the Phoenicians, the source of the Greek alphabet, and thence all those of modern civilized nations are derived. In the symbolic method, the Egyptians possessed the faculty of representing, indirectly, ideas whose objects have no material form, by the images of physical existences; it might thence have occurred to them to express a particular sound by the image of the material object with which the sound to be represented had a more close connexion, than with any other of their spoken language; and this symbolic representation of sound was effected, when it was made a matter of convention, that the sound might be called to remembrance by the figure of the physical existence, whose oral sign in the spoken language had for its first element the sound that was to be depicted. Thus the image of an eagle, in the Egyptian language *achom*, became the sign of the vowel A: a small vase, (*berbe*), that of the consonant B: a hand, (*iqd*), that of the consonant T.

It is through the Coptic language that we derive any knowledge of the ancient Egyptian; and wherever it is compared with those inscriptions of which translations in the Greek tongue have come down to us, this principle, of which our author justly claims the right of discovery, is found to hold good. He is, therefore, right in extending it to all other cases; and if by its

means we cannot discover the value of every phonetic character in hieroglyphic writing, it is because we cannot always decide the precise nature of the physical object intended to be represented, and because the remains of the Coptic tongue cannot be expected to contain, or be identical with, all the words of the ancient language of Egypt. The very principle on which this invention is founded, led to a multiplicity of signs to represent the same elementary sound; for more than a single word of the language would of course begin with the same vowel or articulation. But to an Egyptian this would never have caused any difficulty in reading them, if the principle were fully understood, and immutable.

The investigations of our author lead most fully to the conclusion, that the phonetic characters of the Egyptians belonged strictly to an alphabetic system, and were not, like those of the Chinese, syllabic; and he has found and deciphered the names of gods, sovereigns, and private individuals, the names of common nouns, verbs, adjectives, pronouns, and prepositions, written in alphabetic hieroglyphics, corresponding with the vowels and articulations contained in the words; with the exception indeed of some of the intermediate vowels, that are frequently omitted; but this last circumstance is equally true of Phœnician, Hebrew, and Arabic writings, that are notwithstanding universally admitted as alphabetic. He has even read alphabetically the grammatical forms and inflections of the Coptic language; and this may be adduced as the most conclusive part of his argument, and the strongest proof of the truth of his discovery.

The multiplicity of characters to represent the same sound, must be admitted as a defect in the simplicity of a written language; and it cannot be believed that the Egyptians would have persisted in it for so many centuries, had they not derived from it advantages that more than counterbalanced the inconvenience. Our author is of opinion, that they found in it a singular property, analogous to its very symbolic origin, by which they were enabled to choose those representations of sounds, which in their form had a figurative or tropical relation with the idea that the word was intended to express; in the same way that elegance of style, among the Chinese, is said to depend principally upon the choice of the characters in which it is written, and to be obvious to the eye rather than to the ear. Indeed, we can well conceive, that in the hands of genius this system of writing afforded an opportunity for a species of poetical expression of the most imaginative character.

The general tendency of the Egyptian hieroglyphic system, although composed of three orders of symbols, essentially different in their modes of expression, appears then to have been, to paint either the objects of ideas, or the words which are their

oral signs, in such a manner as to present, in the best possible way, the similitude of these objects, or that of their distinctive qualities. For this reason, although the greater part of the characters used were phonetic, certain of them were chosen from the list of homophonous characters in preference to others, in consequence of a connexion more or less close with the meaning of the word to be written; and from the habitual custom of writing a particular word by means of certain signs rather than others, it became possible, almost without inconvenience, in writing rapidly, to make contractions by occasionally depicting no more than the first, the first and second, or the first and last phonetic symbols of a single word, or even of several, when they happened to be repeated in a given text.

From arguments, of which the above is a summary, Champollion draws the following conclusions, which comprise the whole basis of his important discovery:—

1. *“That no Egyptian writing is entirely representative, as is generally believed, and as the Mexican paintings seem to be.*

2. *“That there does not exist, upon Egyptian monuments, any writing entirely ideographic; that is to say, using only a mixture of figurative and symbolic characters.*

3. *“That the primitive writing of Egypt, on the other hand, is not entirely phonetic.*

4. *“But that hieroglyphic writing is a complex system, a mode of writing at once figurative, symbolical, and phonetic, in the same text, the same phrase, and even in one and the same word.”*

Those ancient writers, who have spoken of hieroglyphic writing, have furnished no hint whence the conclusions of M. Champollion could be clearly deduced: he may therefore claim the merit of discovery by his own ingenuity and researches. Few or none of them, however, have undertaken to transmit to posterity a detailed account of this species of writing. It is in the works of Clement of Alexandria alone that any such explanation is afforded, and the passage had hitherto baffled any attempt at interpretation. The truth is, he glances so rapidly at the phonetic class of characters, that our author could have drawn no assistance from his record, although he has triumphantly appealed to it as a full confirmation of his views, the real meaning having been at length explained by the learned Letronne. It is principally to the barrenness of the ancient authors who have mentioned this subject, that we are to attribute the vain attempts of the moderns to decipher hieroglyphics. Finding no precise indication of phonetic symbols, they have contented themselves with endeavouring to attribute to each character the power of expressing a separate idea; and their progress has been retarded in consequence of the great excess of the characters that are found in use,

above the number of those of which an explanation has reached us. But their inventive spirit attempted to supply the silence of antiquity; and taking each hieroglyphic for the sign of a separate word, they sought its hidden sense, frequently by the aid of the most absurd hypotheses in relation to the knowledge, feelings, and modes of thought, of the Egyptians. Thus Father Kircher sought in them the expression of the mysteries of revealed religion; the Abbé Pluche, for the records of science and the arts; and the author of a great work, published as late as 1822, on the Study of Hieroglyphics, fancied he had discovered upon the portico of the Temple of Denders, a translation of the hundredth psalm of David;—the praises of the living God on an edifice crowded with the emblems of a blind idolatry!

The visit of Bonaparte to Egypt, and the splendid work that has for several years been issuing from the French press, “The Description of Egypt,” first opened the way to the correct study of hieroglyphics. It contains copies of numerous Egyptian monuments, engraved with the greatest fidelity. Among them is to be found the famous Rosetta inscription, which, after having been prepared by the French for removal, had fallen into the hands of the English by the capitulation of General Menou. This stone bears upon it an inscription in three species of writing; one of which being Greek was readily understood, and was believed to be the translation of the two others. The first step towards deciphering them was to determine the language in which they were expressed. Doubts had been entertained whether any trace remained of the ancient language of Egypt, but these had been removed by Quatremère, who had shown most conclusively, by an uninterrupted series of cotemporary testimony, that the *Coptic* was in truth identical with the ancient language. As we possess a translation of the scriptures into this tongue, the inquiry became comparatively easy. In examining the second of the forms of the Rosetta inscription, De Sacy first successfully ascertained which groups of signs corresponded to the proper names in the Greek, and demonstrated their nature to be alphabetic. Akerblad, a learned Dane, was still more successful in identifying the very characters corresponding with those in the Greek names, but did not proceed farther. At last Dr. Young discovered the value and sound of nearly all the signs of this part of the inscription, and it became certain that it was wholly alphabetic. None of his predecessors had attempted the first part of the inscription which is in hieroglyphics, but he had the boldness to undertake it, and has the honour of being the first to point out the true meaning of a considerable number of groups of characters. He in truth may be said to have laid a correct foundation, on which subsequent investigations might safely rest; and it is to be regretted, for his own glory, that he had not per-

severed in the career he thus opened. Such however is the multiplicity of objects that attract the attention of his versatile and extraordinary genius, that this is not the only instance where he has left the fruit of his preliminary labour to be reaped by others. He had actually succeeded in correctly naming five alphabetic characters, and gave the Coptic term corresponding to many others; but, misled by the expectation of finding them expressive of syllables instead of letters, he left to Champollion the final step of showing the phonetic and simply alphabetic nature of a great part of the hieroglyphic signs.

It is with regret that we have to state, that Young and Champollion, to both of whom the study of antiquity is about to owe such obligations, are engaged in a dispute in relation to the limits of their respective claims. We believe we have fairly stated the share they have each had in advancing our knowledge of this interesting subject. Each may derive a sufficient degree of glory from his own labours, without lessening the merits of the other. If to Young we owe the Demotic alphabet, and the first published step in the deciphering of hieroglyphics, we must ascribe to Champollion the discovery of the strictly alphabetic character of the greater part of the signs used in the latter. Another claimant has recently become known to us, whose friends, for he has unfortunately ceased to live, assert, that he had singly accomplished what we have ascribed to the successive labours of both. This is the late Professor Spohn, of Leipzig; but enough of his posthumous work* has not yet reached us, to enable us to decide how far these claims are well founded, or to what extent his investigations had reached. In any event, however, no more can be attributed to him than the merit of a separate and independent investigation of the same facts.

The work before us also shows, that two other species of writing were in use in Egypt, contemporaneously with the hieroglyphic. The first of these, which Champollion calls *Mesratie*, is no more than a short and rapid delineation of the hieroglyphic. Its characters are originally the same, and its use is subject to the same rules. The last, or *demotic*, excludes entirely the figurative class of characters, and, although it admits a few of the symbolic, is for the most part purely alphabetic. It is in this that the second part of the Rosetta inscription is couched. The hieratic system, however, is not absolutely identical with the hieroglyphic, although originally merely a species of short-hand, introduced to save the labour of a full delineation of the latter. This very objection would cause the rejection of those characters whose expression depends upon exactness of form; and thus in the hieratic

* F. A. G. Spohn. De Lingua et Literis Vet. Egypt. Pars prima. Lipsiæ, 1823. 110 pp. quarto, including the author's Life, which contains 56 pp.

writing, all those figurative signs were necessarily excluded that required, in order to attain their end, a scrupulous attention to general figure or minute detail; so also many symbolic signs must have been unfit for the purposes it was intended to answer. It thus happens, that there are found in hieratic texts, no more than a part of the figurative and symbolic signs that occur in the hieroglyphic, and those of such a nature that they can be readily represented by a few decided lines; those of a more complicated character have been replaced, either by arbitrary signs, or by groups of phonetic characters expressing the same idea. Even some of the latter were themselves too complicated, and required the substitution of their *homophones*. In spite, however, of these indispensable changes, the number of hieratic signs is still great; so much so indeed, that our author has already determined four hundred common to the two methods.

Even the hieratic was consequently too complex for general use. Not only the mass of the people, but even the higher classes, had need, in the transactions of common life, of a method more simple and more concise; this necessity gave rise to the *demotic* or *epistolographic* system;—a more popular kind of writing, which borrowed all its elements from the hieratic. A number, by no means great, of the hieratic characters was chosen, still, however, including several expressive of each distinct elementary sound. The popular mode of writing was thus reduced in the number of its characters, and at the same time departed from the other two systems, in entirely rejecting the whole class of figurative signs, and a great portion of those which are symbolic.

These three systems of writing, so closely connected with each other, were used simultaneously, and throughout the whole extent of Egypt; public and religious edifices were covered with the more perfect and complete kind of hieroglyphics; manuscripts were traced in the lineal species of the same character; while at the same epoch the priests were writing in hieratic texts their sacred and funereal rituals, and the whole nation was employing the demotic alphabet in their private correspondence, and in the transactions both of public and private business. It is also rendered certain, that, contrary to all received opinions, the hieroglyphic system, the most complicated of the three, was studied and understood by all who pretended to education, instead of being a mode of writing mysterious and secret, whose knowledge was confined to the sacerdotal cast, and a small number of the initiated.

Still, however, we cannot refuse to believe the universal testimony of ancient writers, which asserts that the Egyptian priests were in possession of a system reserved to themselves, and those initiated in their mysteries. This has also been an object of re-

search with our author. He informs us, that the fullest view that antiquity has transmitted of the tropical characters of the Egyptians, is to be found in a celebrated work of Horus Apollo, originally composed in the language of that country, and known to the moderns in a Greek translation. This treatise has been, up to the present time, considered as throwing a great light on the principles of hieroglyphics proper; and the study of it has never given birth to any correct theory, and the results of its application to the deciphering of Egyptian inscriptions have never been of any importance. Might not this, says Champollion, have been considered as proving, that the greater part of the signs described by Horus Apollo were in truth no part of what we call hieroglyphic writing, and belonged to some entirely different method of representing ideas? In confirmation of this view of the subject, he has found, that no more than thirty out of seventy images of physical objects, indicated as signs of ideas by Apollo, are ever employed in hieroglyphic texts; and of these there are no more than thirteen that are used in the sense which this ancient writer ascribes to them. But he has, on the other hand, recognised nearly all of them in pictures sculptured or painted upon almost every species of Egyptian remains. These pictures neither exhibit scenes of public or private life, nor the representations of religious ceremonies; but are compositions of a most extraordinary character, where fantastic beings and actual existences, having no natural or obvious connection, are grouped together and represented in united action. Such basso relievos abound on Egyptian buildings, and were known by the ancients under the name of *Anaglyphs*. They may be considered as a species of writing, but one entirely symbolic; they cannot be in any shape confounded with hieroglyphics; and of this it is a sufficient proof to state, that the greater part of the figures which enter into the composition of anaglyphs, are accompanied by explanatory legends in true hieroglyphic characters. These pictures contain the most secret mysteries of Egyptian theology, the history of the birth, combats, and different actions of their mythological personages; a species of fabled existences, expressive of moral qualities, whether of the Deity or of man, and of the properties of matter and the phenomena of nature. These images, or symbols, combined according to certain rules, can be readily conceived as capable of producing pictures that should conceal under the most grotesque shapes, their cosmogony, their psychology, their philosophy, and their principles of religious belief. From the priests alone could the initiated derive the key to these enigmatic designs; and their meaning is probably for ever lost. Nor do we conceive, that this loss is much to be regretted: they contained no real history; and the more closely we inquire into Egyptian monuments, the lower is the opinion we form of the state of

their science, which appears to have been far behind their arts in perfection.

We have thus stated, as succinctly as the subject would permit, and with as close an adherence as possible to the language of our author, the extent of the important discovery he has completed. It now remains for us to speak of the valuable results which may be drawn from it. A part of these are contained in the work before us; and we have reason to hope, that we shall ere long have it in our power to lay before our readers the details of his farther researches into the history, the antiquities, the arts, and the sciences of Egypt. But what he has actually given to the world, is too valuable to be passed over in silence.

Among those Egyptian monuments which have excited the greatest degree of attention, are the zodiacs of the temples of Esné and Dendera. These were admitted, on all hands, although improperly, according to the opinion of our author, to be *astromonical* representations; he considers them as *astrological*. In the first hypothesis, the antiquity of their epoch must be either subseguent to the Christian era, or many thousand years previous to the Mosaic date of the creation of man. It being the fashion of the time to *swirl* at Revelation, these representations were adduced as a most convincing refutation of its history, and, by inference, of its doctrines. Our author has completely settled this important question, to the confusion of the cavillers; having deciphered upon the zodiac of Dendera, and in relief, (which shows that they are a part of its primitive construction,) the titles of one Roman emperor, and upon the building of which it forms a part, the names of others, Tiberius, Claudius, Nero, and Domitian; while on the portico of Esné, to whose zodiac has been assigned a date several centuries prior to that of Dendera, the names of Claudius, and Antoninus Pius, are sculptured. We thus find the architecture called Egyptian, and their sacred writing, in full use as late as the second century of the Christian era. This is a fact entirely unexpected, as it had been most generally admitted, that they had fallen into disuse, from the time of the Persian conquest, in the year 528, A. C.

Upon various manuscripts and monuments, the names of the Ptolemies, of Alexander, of Xerxes, of the two sovereigns who for a time reassessed the independence of their country after the death of Cambyzes, of the two Psammetic, and of Psammis, have been found. The earliest of these is within the period that is conceived to be authentic in the histories of the Greeks: we shall therefore enter into no detail in respect to them, their characters and actions being better known from historical records than they can be from the mere examination of monuments.

Prior to those reigns however, little faith has hitherto been placed in Grecian historians, or even in the fragments of the an-

nals of Manetho, although himself an Egyptian; and they have been conceived to contain such discrepancies among themselves, and with the historical books of the Old Testament, as to have caused perpetual disputes among modern chronologists. On this dark period of history, our author has thrown a most unexpected light.

On one of the colonnades that decorate the first court of the great palace of Karnac at Thebes, are two royal legends: one has been found by our author to contain the name Sachesonk, the *Σαχσονκ* (Sesench-is) of Manetho, the other that of Osork or Osork, the *Ὀσὸρξω* (Osorhon) of the same writer. Champollion identifies these with Shishak, and Zarah, or more properly Zoroborn, the first of whom invaded Judea in the reign of Rehoboam, the son of Solomon; and the second encamped at Maresa, with an immense army, in the days of Asa, the grandson of Rehoboam. The former, being unnoticed by Herodotus, and only mentioned in fragments of Manetho, has been by some confounded with the more famous Sesostris,—we shall see presently with how little reason.

Our author states, that he is in possession, although he does not delineate all of them, of the names of many of the sovereigns of the nineteenth dynasty of Manetho; restricting himself to the consideration of the legends of the first, and most noted of the list. He finds it to be by far the most frequent name upon the monuments of the first style of Egyptian architecture, from Syene to the mouths of the Nile; it is varied in a multiplicity of ways, but he has succeeded in showing the identity of the name throughout; it is sculptured on each side of the doorway of the recently discovered temple of Ibsambou in Nubia, and on the great edifices of Calasché, Derry, Ghirché, and Wady-Essebouâ, in the same country; it is frequent upon the palaces of Karnac and Luxor, at Thebes; it is inscribed on every part of the building usually called the tomb of Ogymandyas, in the same city; it is found on the palace of Abydos, in Lower Egypt, on the obelisks of Luxor, (which he writes Louqsor,) and on four of those that are now in the city of Rome. But, what is still more remarkable, it has been discovered in a bilingual inscription, near the ancient Berytus, in Syria. The Pharaoh, to whom this multiplied legend refers, was a war-like sovereign, for his image is represented in basso relievos of sieges, battles, marches, and passages of rivers; he carried his arms over distant countries, for he is in other pictures the object of the homage of conquered nations, whose complexion and dress have nothing in common with those of the Egyptians; he penetrated, more particularly, as a conqueror, into the interior of Africa, as he is represented receiving the productions of that country, the camelopard, the ostrich, various species of monkeys, and antelopes. That this king possessed immense wealth,

and employed it in the encouragement of the arts, the number and importance of his works attest; while the inscription in Syria, whose duplicate is in the arrow-headed character of Assyria and Persia, demonstrates that he had traversed the desert with his armies, and penetrated at least to the former country.

When Germanicus visited the venerable remains of Theban greatness, he asked the eldest of the priests of the country the history of their founder;* who stated that they were the work of RAMSES, who, with an army of seventy thousand men, drawn from the population of that city alone, had conquered Libya, Ethiopia, the Medes and Persians, Scythia and Bactria, with Syria, Armenia, Cappadocia, Bithynia, and Lycia. This name, RAMSES is identical with that found by our author in the various monuments we have cited. Four princes of this name are found in the list of Manetho. The third of these, RAMSES, or Rameses-Sethois, the first king of the nineteenth dynasty, was one of those princes whose memory, perpetuated by the events of their reign, survives in spite of the lapse of time, and the revolutions of empires. By the direct testimony of the Egyptian historian, this prince succeeded his father Amenophis III., after an interregnum caused by one of the invasions of the shepherd kings (or captives, as it is sometimes translated,) and conquered Syria, Phenicia, Babylon, Media, &c. The Sethois of Manetho is unquestionably the same with the Sesostis of Diodorus Siculus, who is the Sesostris of Herodotus. The age and era of this illustrious prince, is a matter of curious research. He is nowhere named in Scripture, nor does it appear probable that he could have executed such vast conquests in countries to which the direct road lay through Palestine, without having his name at least mentioned, if his exploits had occurred subsequently to the passage of the Jordan by Joshua. Still, a direct calculation upon the extract from Manetho in Africannus, makes him to have lived four hundred years before the Christian era, cotemporary with Ohniel, judge of Israel: the Abbé Dufresnoy, in his chronology, places him 1722 years before the same epoch, and according to his view, drawn from the Samaritan text, a few years later than the death of Joseph; but by the vulgar he would have been cotemporary with that patriarch. Thus then there appears an uncertainty in the date of the accession of Sesostris, of more than three hundred years. If we are permitted to consider the second invasion of the shepherds, and the interregnum that followed, as referring to the disasters that befell Egypt at the Exodus of the Israelites, Sesostris will have reigned and made his conquests during the forty years that they sojourned in the wilderness, and may by his arms have prepared the way for the triumphs of

* C. TACITUS, *Annalium*, l. vi. ll.

Joshua. The name of *Rameses* is however identified with the history of the Israelites, one of the cities built by them in Egypt being called after a king so named. If our views be correct, this *Rameses*, the oppressor of the Israelites, was the grandfather of *Rameses-Setosis*. One curious coincidence is to be found, in the history of the latter, with that of the sacred volume; he is said to have divided the lands of Egypt among the people: now the state of the arts before his reign is such as could not have existed when the distinction of property was unknown; and the inference is a fair one, that at no remote epoch, some revolution must have occurred by which the land of Egypt had become the property of the king.

It is a subject of curious inquiry, whether the building described by *Diodorus Siculus* as the tomb of *Osymandyas*, be identical with that considered as such by modern travellers. If this should appear to be the case, his *Osymandyas* and *Sesoosis* are one and the same personage, and thus the apparent similarity of their exploits is accounted for. The text of that author does not at first sight authorize this conclusion, and yet on more close examination does not contradict it. He does not assign the date of the reign of *Osymandyas*,* by means of the generations of preceding and succeeding kings, as in all other cases, but introduces his name in the description of the royal sepulchres of *Thebes*, of which he states his to be the most remarkable. Now, although this is done immediately after naming *Busris*, the founder of that city, he does not intimate that he was his immediate successor, or even one of the seven intervening between him and *Uchoreus*, the founder of *Memphis*. It is the opinion of his best commentators that *Diodorus*, although he actually visited the court of *Ptolemy Neo-Dionysius*, drew his knowledge of Egyptian history from preceding Greek historians, and not directly from the traditions of the country: we can therefore readily imagine that he may have been deceived, both by the disposition of the Greeks to alter and *hellenize* foreign words, and the numerous epithets given by the Egyptians to their kings; he thus, in drawing from two different authorities, may have been insensible to the identity of the person described under two different names.

In the description of *Diodorus*, the first great portal, (ἄνω) the square court intervening between it and a second portal, are features common to other Egyptian edifices; but in this first court was placed an object so vast, and durable, that little fear is to be entertained of its removal, however it may have been mutilated by the outrages of *Cambyses*, or by subsequent injuries. "In the entrance," says *Diodorus*, "were three statues,

* *Diodori Siculi Bibliothec. Historic. Lib. I. Cap. 47.*

† *C. G. Heyne, De fontibus Hist.—Diod. Sicul. in edit. Bipont. 1793.*

all cut out of one block of Syenitic stone.* And of these, one which is seated is the greatest existing in Egypt, the measure of whose foot is more than seven cubits. The other two, placed at the knees of the first, one on the right and the other on the left, of his wife and daughter, do not equal it in magnitude. This work is not only worthy of praise from its magnitude, but wonderful for the style of art, and remarkable for the excellent nature of the stone, as in its vast mass no flaw or fissure is to be detected.† In effect, on the examination of this ruin, one rocky mass distinguishes itself by its magnitude from the other fragments. Upon a closer view, it is discovered to be the head, the chest and arms of a colossal statue; another block, lying close at hand, contains the rest of the body, and the two thighs; the foot and the left hand have also been found; the whole having evidently been originally formed of a single piece of red granite, and most highly and beautifully finished. The dimensions of the statue are twelve times the size of life; the height, when in its place, one-eighth more than that of the colossus of *Memnon*, and the foot has exactly the measure given by *Diodorus*. In the quarries of *Syene*, the very rock whence this statue, its two attendants, and its pedestal, were formed, in a single piece, has been discovered, still bearing the traces of the chisel, and marking the vastness of the original dimensions of the separated block. Can any doubt remain that this is the statue spoken of by *Diodorus* as that of *Osymandyas*? But the inscriptions of the surrounding buildings bear the legend of *Rameses-Setosis*: we cannot therefore avoid the conclusion that they were one and the same person.

The seventh predecessor of *Sesostris* was *Amenophis II.* whom *Mnætho* states to have been confounded by the Greeks with the *Memnon* of *Homer*: our author has sought for the legend of this king upon the statue that the Greeks and Romans recognised as that of *Memnon*, and which, in its colossal proportions, has come down to our own days: after having been broken in two by *Cambyses*, and restored by the Romans, this inscription has been copied and published in the *Description of Egypt*, and reads *Amenoph*; while, to confirm the identity of this statue with the vocal *Memnon* of the ancients, its base is covered with inscriptions attesting the fact of the harmonious sounds that issued from it; and one by *P. Balbinus*, who visited Egypt during the reign of *Hadrian*, styles the figure indifferently *Memnon* and *Amenoph*. It is also this name that is inscribed upon those remains at *Thebes* that tradition has handed down to us as the *Memnonium*. Every

* We have preferred the reading, "ἡ τῆς ἑκείνου ἀνατολῆς ἀνατολῆς," given in the annotations, to that, "ἡ τῆς ἀπὸ τῆς ἀνατολῆς τῆς ἀνατολῆς," found in the text of the *Bipont* edition.

† *Diod. Sicul. Lib. I. cap. 47.*

step in the research, then, strengthens the truth of the accounts transmitted to us by the Greeks, and still more of the records of Manetho, himself an Egyptian priest, and probably drawing his information from the very monuments deciphered by Champollion. We shall not trespass upon our readers with more than a few names of kings of even earlier date; Thouthmosis, whom the national vanity of Josephus has made the contemporary of Moses, confounding his own humble and oppressed ancestors with a warlike dynasty, whom this prince drove out of Lower Egypt; Memphis, or Mesphris, the Morris of Herodotus; and Amosis, the founder of this family, that counted so many illustrious princes.

We have now reached to within a thousand years of the flood, according to the Samaritan text, which will still leave ample room for the eighteen kings whose legends have been ascertained to be of still earlier date; and with them our author's researches appear to have terminated. As regards the multitude of kings Manetho places before the epoch we have attained, they are easily accounted for by the well-established fact, that the territory of Egypt was at a more early date parcelled out among several petty chiefs, and was not united into one kingdom until the Diopoltan conquest by Thouthmosis. With this dynasty the splendour of Egyptian arms and arts appears to have commenced; and to them are to be attributed the most magnificent of the more ancient monuments of that country, with the exception perhaps of the pyramids, which, unstoried and uninscribed, may escape the researches even of a Champollion.

ART. VII.—NATURAL HISTORY.

Intéraction offrant la détermination des Caractères essentiels de l'Animal, sa distinction du Végétal, et des autres corps naturels; enfin, l'Exposition des Principes fondamentaux de la Zoologie. Tome 1er de l'Hist. Nat. des Animaux sans Vertèbres. Par M. LE CHEVALIER DE LA MARCK. Paris, Nature; Article dans le XVIII. tome du Dictionnaire d'Hist. Naturelle; Par LE CHEVALIER DE LA MARCK.

It is the high prerogative of man to possess reason—that power which qualifies him to observe the present; compare it with the past; anticipate the future; deduce general principles from the scrutiny of particular facts, and transmit to posterity, in illimitable progression, the benefits of his experience. Hence to the increase of human knowledge no boundaries are set, but those which terminate individual existence—to the universal improve-

ment of our race, there is no impediment, which the accelerated progress of the sciences and arts will not daily lessen and ultimately remove; thus furnishing the means of extending the dominion of intellect, and imparting new powers of action to reason, at the moment of throwing open ample fields for their exercise.

Should it be urged that the advancement of knowledge has until very recently been extremely slow, or that mankind have with tardy steps ascended the eminence upon which they now stand, it should not be rashly inferred, that therefore the future progress of improvement must be in a corresponding ratio. We must take into account the sad lapses of time, during which men did not venture to see with their own eyes, or disdained to condescend to aught lower than the workings of their own fantastic imaginations, dignified by the high sounding titles of wisdom and philosophy. Thus, by erroneous education and habit, re-sulted to the consideration of a few objects, their minds became acutely sensible to verbal subtleties; and the energies which should have been expended in enlightening the understandings of their fellow-creatures, were wasted in discussing theories and fictions, tending to enfeeble and enthrall the minds of their admirers, by entangling them in the inextricable mazes of sophistry. NATURE, the boundless exhibition of the ineffable power, wisdom and beneficence of the Creator, was almost totally neglected, except for purposes of poetic illustration; or if referred to with other views, it was rather to support some idol of the mind, than to discover the true character of her operations.

But, if we desire to form a fair conclusion of what the human intellect may justly aspire to, it is requisite that we should inquire into the augmentation of science subsequent to that period in which men learned that to gain knowledge they must first be content to observe, and obtain a correct acquaintance with *qualities*, before venturing to speculate upon the *nature* of things; that they must mortify their pride and vanity by patiently examining before they laid down opinions; and become able to judge discreetly, by first perceiving how fallible, inefficient and injurious all doctrines are, when not based upon the rock of full and philosophic induction.

From that period to the present hour, a most cheering prospect is presented to view. The human mind, freed from the clogs which restrained its upward flight, has displayed its innate vigour, and ascended beyond the warmest anticipations of the most enthusiastic. New worlds have been discovered; new fields have been created for the intellect; sciences have arisen out of the waters and the earth; and the vast depths of the air have become subjected to human intelligence, and ministered large supplies of intellectual nutriment. Each fact, established, examined,

ties anciens, qu'il exista en Égypte trois sortes d'écritures distinctes :

L'*écriture hiéroglyphique*, sur la forme de laquelle il ne saurait y avoir la moindre incertitude ;

L'*écriture hiératique*, véritable *tachygraphie* des hiéroglyphes, qui est celle des papyrus non hiéroglyphiques trouvés sur des momies ;

L'*écriture démotique* ou *épistolographique*, celle de l'inscription intermédiaire de Rosette, et qui appartient à un système d'écriture distinct de la véritable écriture *hiératique*, avec laquelle M. le docteur Young l'a confondue.

J'ai établi dans ces Mémoires que les signes *démotiques*, c'est-à-dire, ceux du texte intermédiaire de la pierre de Rosette, n'étaient point une *dégradation* de ceux des papyrus, puisque j'ai retrouvé dans les papyrus *hiératiques* les mêmes signes que dans ce texte *démotique* de Rosette; et qu'enfin la différence entre l'*écriture hiératique* et l'*écriture démotique*, systèmes toujours distincts l'un de l'autre, portait sur des points bien plus essentiels que ne le serait la forme seule des caractères *communs* à l'une et à l'autre (1).

Tous ces faits sont contraires à la *première* et à la *sixième* propositions précitées de M. le docteur Young;

(1) Si l'on doutait encore de la différence marquée de ces deux systèmes, je pourrais citer plusieurs beaux manuscrits *hiératiques* dont les divisions principales ont été indiquées, soit au scribe, soit au dessinateur chargé d'exécuter les peintures, par le moyen de petites lignes tracées en *écriture démotique*.

Jean-François Champollion, Précis du système hiéroglyphique, I (Paris, 1824)

la *seconde* et la *quatrième* se trouveront entièrement détruites par les résultats généraux de cet ouvrage; mais c'est ici le lieu d'examiner la *troisième*, relative à la *méthode suivie par les Égyptiens dans la transcription des noms propres étrangers*.

Comme l'alphabet des *caractères phonétiques* est, selon moi, la clef principale de l'*écriture hiéroglyphique*, en me pardonnera sans doute la comparaison détaillée, dans laquelle je crois devoir entrer, des travaux de M. le docteur Young avec les miens, relativement aux principes d'après lesquels les Égyptiens opéraient hiéroglyphiquement la transcription des noms propres étrangers. De ce parallèle doit résulter une connaissance complète de la nature des signes phonétiques égyptiens; leur application se montre aujourd'hui dans sa vaste étendue: le lecteur accordera donc quelque intérêt à une discussion qui décidera aussi auquel des deux en appartient véritablement la découverte.

Pour arriver à l'analyse de deux noms propres hiéroglyphiques grecs, M. le docteur Young a pris pour point de départ l'alphabet *démotique* des noms propres grecs d'Ackerblad, sans toutefois que le savant Anglais parût considérer les signes de ces noms comme véritablement *alphabétiques*, puisqu'il les a fait graver sous le titre de *supposed alphabet enchorial*, dans la LXXVII.^e planche de l'*Encyclopédie britannique* (Supp. t. IV).

Un second moyen dont M. le docteur Young eût pu voir user pour cette analyse, fut sans doute aussi la comparaison qu'il fit des manuscrits sur papyrus avec

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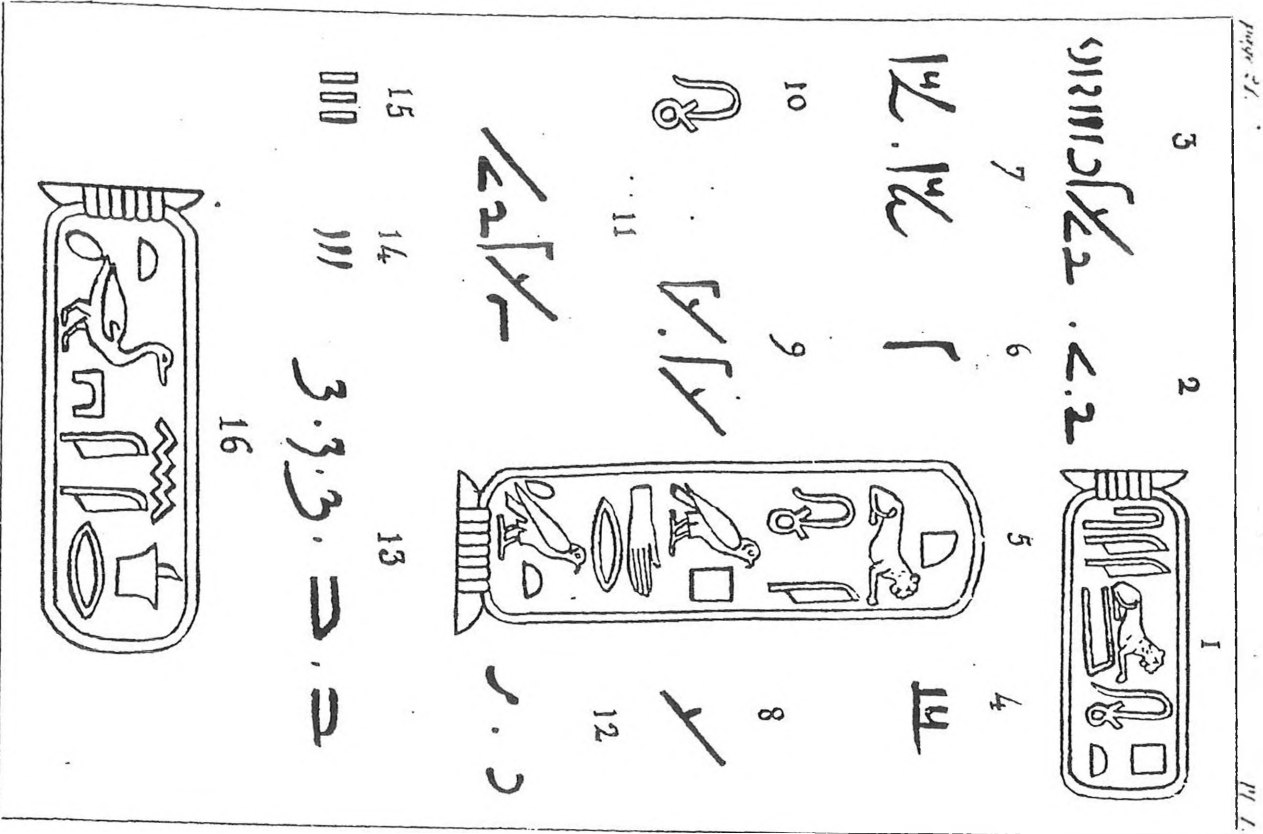
les manuscrits hiéroglyphiques, comparaison par laquelle il resta prouvé que les caractères des papyrus n'étoient que des abréviations des caractères hiéroglyphiques. Ajoutant à ces deux moyens celui que lui fournissait la langue copte, le savant Anglais procéda à l'analyse des noms hiéroglyphiques de *Ptolémée* et de

Bérénice:

Mes travaux sur le texte *démotique* de l'inscription de Rosette m'avaient aussi mis à même d'accroître et de rectifier, sur certains points, l'alphabet d'Ackerblad, et la comparaison des manuscrits *hiéraitiques* avec un grand manuscrit *hiéroglyphique*, m'avait de même conduit facilement à reconnaître que l'écriture hiéraitique n'était qu'une simple *tachygraphie* des hiéroglyphes : l'Académie royale des belles-lettres a bien voulu entendre un mémoire sur ce sujet, que je lus en 1821; et je me suis convaincu, depuis, que M. le docteur Young avait publié avant moi ce même résultat, et de plus, que nous avions été prévenus de quelques années, l'un et l'autre, quant au principe de cette découverte et à sa définition, par M. Tychsen de Goettingue (1).

Usant des mêmes moyens, M. le docteur Young et moi, comment sommes-nous donc arrivés à des résultats différens ? Pourquoi le savant Anglais a-t-il été arrêté tout court après son essai d'analyse des deux noms *Ptolémée* et *Bérénice*, tandis qu'avec les résultats de la mienne, j'en ai lu une foule d'autres sans difficulté ?

(1) Voy. *Magasin encyclopédique*, année 1816, tom. II, pag. 287, note 1.^{re}



page 31.

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La réponse à ces diverses questions résultera de la comparaison suivie des deux analyses de ces noms.

On ne saurait regarder comme une découverte qui serait exclusivement propre au savant Anglais, l'idée même que le cartouche hiéroglyphique de l'inscription de Rosette renfermait le nom de *Ptolémée*; il y a longtemps que des savans du premier ordre avaient signalés ces encadremens elliptiques ou *cartouches*, comme contenant des *noms propres* (1); et pour quelqu'un qui aurait fait une longue étude du texte *démotique* de Rosette, il ne pouvait rester douteux, à la première inspection du texte *hiéroglyphique*, que le cartouche renfermait le nom de *Ptolémée*. Mais une découverte véritable, ce serait d'avoir réellement lu ce nom hiéroglyphique, c'est-à-dire, d'avoir fixé la valeur propre à chacun des caractères qui le composent, et de telle manière, que ces valeurs fussent applicables par-tout où ces mêmes caractères se présentent. La comparaison suivante de l'analyse des noms hiéroglyphiques de *Ptolémée* et de *Bénéce*, d'après M. le docteur Young et d'après moi, décidera auquel des deux cette découverte appartient.

Commençons par le nom hiéroglyphique de *Ptolémée*, gravé (n.º 1) sur la planche mise en regard de cette page.

« Le *billot carré* et le *demi-cercle*, dit M. le docteur

(1) L'abbé Barthélémy, dans le *Recueil d'antiquités* du C.º de Caylus, tom. V, pag. 79; Zoëga, de *Origine et Usu obeliscorum*, pag. 374, 465, &c.

Indrag de c. Kone

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des signes hiéroglyphiques des trois classes : les élocutifs exposés dans ce paragraphe sont les seuls qu'il me soit permis de produire dans un ouvrage spécialement destiné à la seule recherche des principes généraux du système de l'écriture sacrée des Égyptiens.

§ XI. *Liaison intime de l'Écriture hiéroglyphique avec les deux autres sortes d'écritures égyptiennes, et avec les anaglyphes.*

On ne saurait lire le texte de Clément d'Alexandrie, cité dans le paragraphe IX de ce chapitre, sans conclure de l'ordre dans lequel les Égyptiens apprenaient successivement, selon ce savant père, leurs trois espèces d'écritures, 1.° l'épistolographique ou démotique, 2.° l'hiératique, et 3.° l'hiéroglyphique, que ces mêmes écritures avaient entre elles une certaine liaison, et que l'une des trois avait donné naissance aux deux autres, qui n'en auraient été que des modifications.

D'autre part, il est dans la nature des choses que les Égyptiens procédassent, dans l'étude de ces écritures, en remontant du plus simple au plus composé; et, comme les théories les plus simples ne résultent jamais que du perfectionnement de théories d'abord très-compliquées, nous sommes conduits à déduire aussi de ce même texte, que l'écriture démotique était la plus simple des trois écritures, puisqu'on étudiait la première, qu'elle dérivait de l'hiératique, et que celle-ci n'était à son tour qu'une modification, qu'un premier abrégé de l'écriture hiéroglyphique la plus

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ancienne de toutes et l'origine première des deux autres.

Ces aperçus qui résultent du raisonnement seul, opérant sur des considérations générales, sont pleinement confirmés par l'examen des faits.

111. *L'écriture hiéroglyphique pure* était, comme on la vu, un système immense qui usait de près d'un millier de caractères différens, et chacun de ces caractères ne devait être clairement tracé que par des mains habiles dans l'art du dessin. Cette écriture ne put donc jamais devenir vulgaire; mais ce désavantage, résultant d'une extrême surabondance de signes compliqués, était amplement racheté lorsqu'on employait l'écriture hiéroglyphique pure dans les innombrables inscriptions qui couvraient les monumens publics; par la richesse et la variété même de ces caractères, images de toute la nature vivante et des plus nobles productions de l'art. L'écriture hiéroglyphique pure, et cette écriture seule parmi toutes celles qu'a pu inventer le génie de l'homme, fut, par cela même, éminemment monumentale et propre à décorer les édifices publics. Certaines séries de signes hiéroglyphiques, revêtus de couleurs variées, sont souvent tellement bien disposées, qu'elles produisent à l'œil un effet aussi riche que la plupart des ornemens de pure fantaisie qui décorent l'architecture des autres peuples. Ces mêmes séries de signes, tout en flattant l'œil, parlent encore à l'esprit; nous font connaître l'origine et la destination des monumens qui les portent;

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à copier un très-grand nombre d'écrits sur des matières religieuses, n'était au fond qu'une véritable *tachygraphie* de la méthode hiéroglyphique.

115. Cette écriture est immédiatement dérivée de l'hiéroglyphique. Les *signes hiératiques* ne sont, en effet, pour la plupart, que des *abréviations d'hiéroglyphes purs* ou *linéaires*. J'ai reconnu trois classes distinctes de *caractères hiératiques* :

Les uns sont une imitation complète, mais excessivement abrégée, des caractères hiéroglyphiques ;

D'autres ne présentent que l'abrégé de la *partie principale* du caractère hiéroglyphique ;

Une troisième classe enfin renferme des signes purement *arbitraires*, mais qui sont sans cesse les équivalents d'un seul et même caractère hiéroglyphique. Il est possible que, dès l'origine, ces signes ne fussent point arbitraires ; mais ils le sont devenus en quelque sorte à force d'être abrégés : la plus grande partie des signes hiéroglyphiques ont leur correspondant fixé dans l'écriture hiératique.

116. L'écriture *hiératique* renferme donc, comme l'*hiéroglyphique*, des caractères *phonétiques*, des *caractères symboliques* et des caractères *figuratifs*, répondant exactement les uns aux autres, abstraction faite de leurs formes matérielles ; mais l'écriture hiératique diffère toutefois de l'écriture sacrée, en ce qu'elle admet un moins grand nombre de caractères *figuratifs* et *symboliques*.

L'*écriture sacerdotale*, inventée dans le dessein formel

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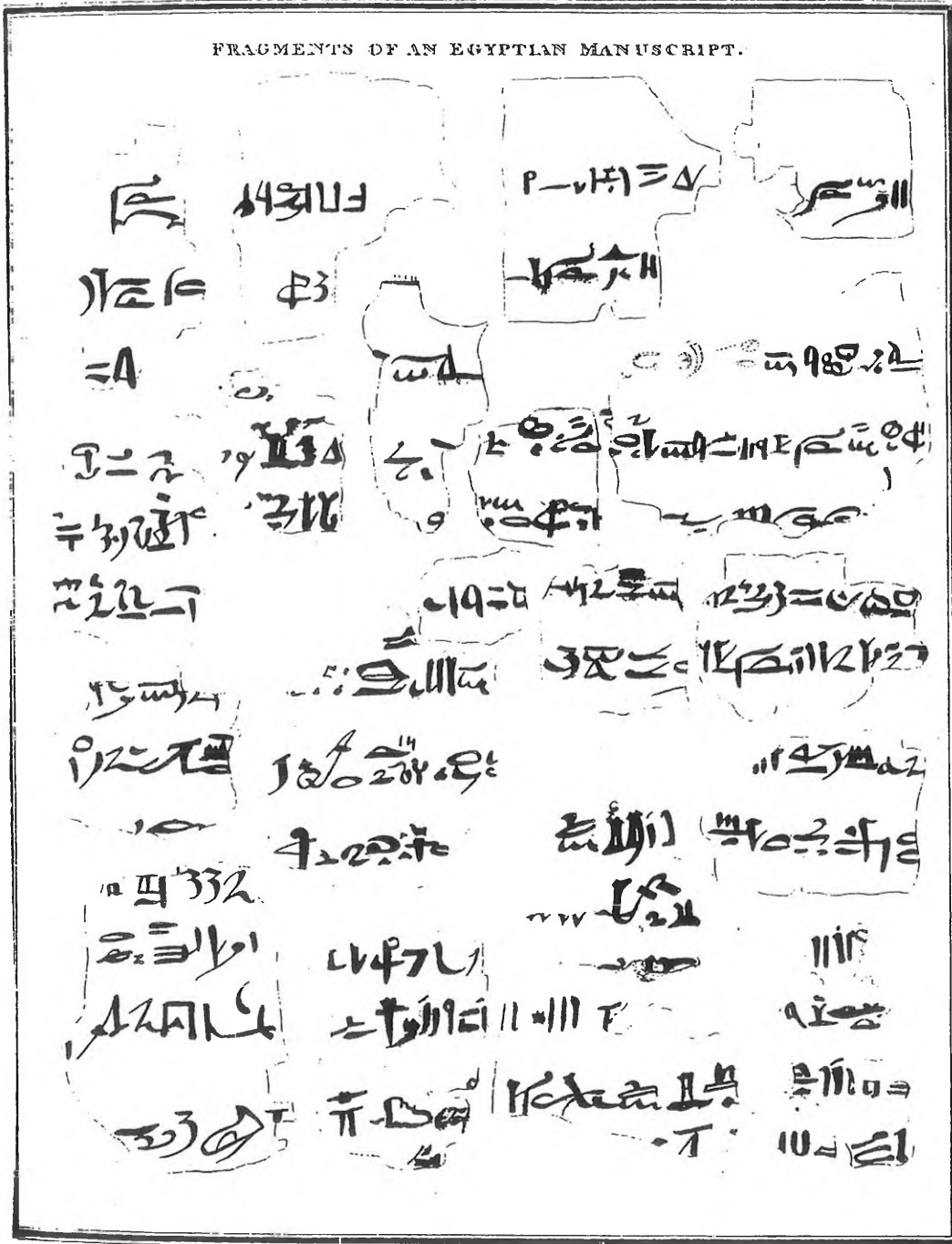
de créer une écriture expéditive, repousse nécessairement tout caractère dont l'expression graphique réside dans l'exactitude de ses formes elles-mêmes ; on n'a donc pu conserver dans l'écriture *hiératique*, véritable *tachygraphie*, les signes *figuratifs* qui, pour atteindre le but de leur adoption, ont besoin de reproduire, avec une scrupuleuse exactitude, les contours généraux et les principaux détails des objets dont ils sont destinés à rappeler l'idée. Il en a été de même pour beaucoup de signes symboliques très-complicés, tels, par exemple, que les caractères images symboliques des dieux (1) : aussi ne trouve-t-on dans les textes hiératiques qu'un certain nombre de caractères *figuratifs* ou *symboliques*, et uniquement ceux qu'il était facile de rendre en abrégé d'une manière reconnaissable et par un petit nombre de traits seulement. Les autres, plus compliqués, ont été remplacés soit par des signes arbitraires, soit par des groupes de caractères d'une classe différente, mais exprimant la même idée. Malgré ces suppressions forcées, comme l'écriture sacerdotale a des signes équivalant à la plus grande partie des caractères hiéroglyphiques phonétiques et à un certain nombre de signes des deux autres classes, le nombre des caractères *hiératiques* était encore fort considérable. Mon tableau des signes qui se correspondent exactement de l'un à l'autre de ces deux systèmes, s'élève déjà à plus de quatre cents.

(1) *Suppl.*, page 293.

Hieratic Egyptian Script (horizontal)

Plate I.

VOL. XVIII, p. 72.

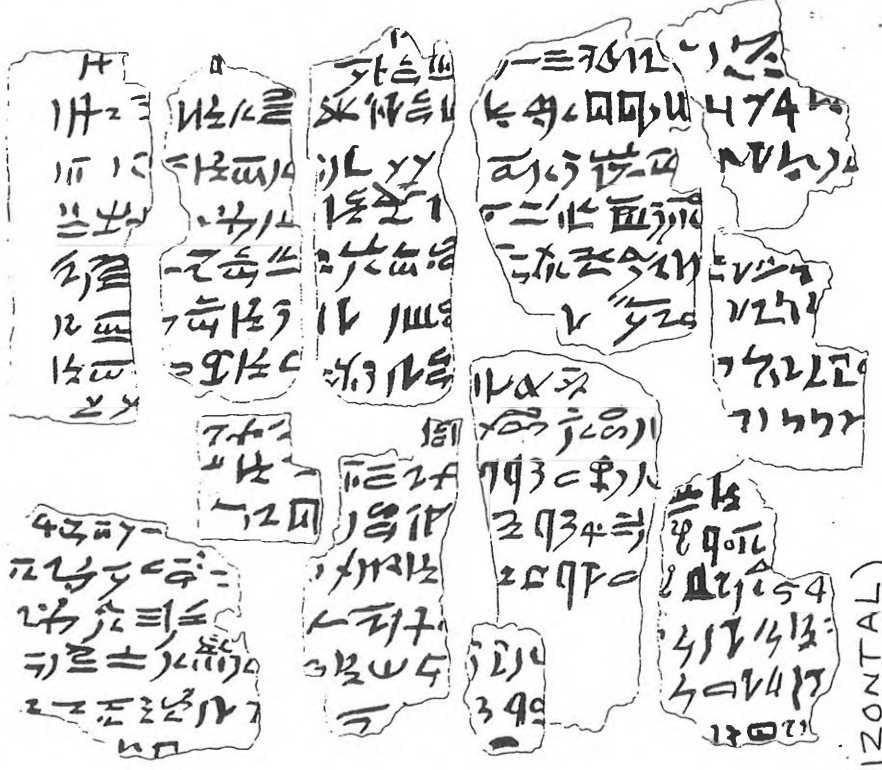


anonymous (Thomas Young), "Remarks on Egyptian Papyri and on the Inscription of Rosetta," in *Archaeologia*, 18 (1817), plate I, facing p. 72 = *Museum Criticum: Cambridge Classical Researches*, VI (1816), plate I.

FRAGMENTS OF AN EGYPTIAN MANUSCRIPT.

(VERTICAL)

Caylus Rec. V. Pl. 18. Dender. 157. Dender. 158. BR. MUS.



Horizontal line of hieratic script with the label (HORIZONTAL) written vertically to its right.

Vertical line of hieratic script with the label (VERTICAL) written above it.

Two vertical lines of hieratic script on the right side of the page, with the label (HORIZONTAL) written vertically to their right.

IN THE BRITISH MUSEUM.

Two lines of hieratic script.

Three lines of hieratic script on the left side.

A boxed section containing hieratic script, with a vertical label to its right.

Mongf. AE. Suppl. II. Pl. 54. Cayl. Rec. I. Pl. 27.

Line of hieratic script below the boxed section.

Mengaucon Anc. Expl. II. Pl. 140.

Mongf. Anc. Expl. Suppl. II. Pl. 64.

Line of hieratic script.

Dender. Voyage Pl. 88.

Line of hieratic script at the bottom.

Mon. Travels 1705. Pl.

COPTIC	EGYPTIAN. AK.	ZENDISH	SASSANIDIAN	PHENICIAN
Α	Alpha 2, 2	𐬀: 𐬀	𐬀, 𐬀, 𐬀	𐤀, K, F, t, 𐤀
Β	Vida 4	𐬁: 𐬁	𐬁, 𐬁	𐤁, 9, 9
Γ	Gamma 𐬂	𐬂: 3, 9	𐬂, 𐬂, 𐬂	𐤂, 1, t, 𐤃
Δ	Dalda 𐬃	𐬃: 𐬃	3, 1, 1	𐤄, 4, 4, 9
Ε	Ei 1, 2, 𐬄	(𐬄) 𐬄	"	𐤅, 9, A, 1, 𐤆
Ζ	Zida 𐬅	𐬅	1, 1	𐤇, 3, 𐤈, 𐤉, 𐤊, 𐤋, 𐤌
Η	Hida 𐬆, 𐬆, 𐬆			
Θ	Thuda 𐬇	𐬇		
Ι	Iuda 𐬈, 𐬈, 𐬈	𐬈: 𐬈	1, 1	𐤍, 𐤎, 𐤏 (sam. 𐤐)
Κ	Kaöba 𐬉, 𐬉, 𐬉	9: 9	(𐬑) 3, 1, 1	𐤐, 𐤑: (P)P, 𐤒, 𐤓, 𐤔
Λ	Lauda 𐬊, 𐬊		1, 2, 1	𐤕, 𐤖, 𐤗, 𐤘, 𐤙
Μ	Mi 𐬋, 𐬋, 𐬋	6: 6	𐬒, 𐬒, 𐬒	𐤚, 𐤛
Ν	Ni 1, 1, 2, 2	1: 3	1, 1	𐤜, 𐤝, 𐤞, 𐤟, 𐤠, 5, 11
Ξ	Exi 𐬌, 𐬍, 𐬎			
Ο	U 𐬏, 𐬐, 𐬑, 𐬒	(𐬓) 𐬓, 𐬔		0, 0, 0, 𐤛, 𐤜
Π	Bi 2, 2, 1	𐬕, 𐬕	9, 𐬗	𐤞
Ρ	Re 1, 1, 1, 1, -	𐬖	1, 1	9, 4, 4, 9, 2, 4, 4, 9
Σ	Sma 𐬗, 𐬘, 𐬙, 𐬚, 𐬛, 𐬜, 𐬝		(𐬞) 𐬟, 𐬠, 𐬡	
Τ	Dau 𐬞, 𐬟, 𐬟	𐬟	(𐬠) 𐬡, 𐬢, 𐬣	X, t, 𐬣, 𐬤, 𐬥, 𐬦 (yr. 2)
Υ	He 1, 2	(𐬟) 𐬟	1, 1	(𐬦) 𐬧, 𐬨, 𐬩, 𐬪, 𐬫
Φ	Phi 𐬠, 𐬡, 𐬢, 𐬣			
Χ	Chi 𐬤		(𐬢) 𐬣, 𐬤, 𐬥	𐤞, 𐤟, 𐤠, 𐤡
Ψ	Ebsi 2 𐬥			
Ω	U 𐬦, 𐬧, 𐬨			
Ϡ	Shei 𐬧, 𐬨, 𐬩, 𐬪, 𐬫	(𐬬) 𐬭, 𐬮: 𐬯, 𐬰, 𐬱, 𐬲, 𐬳	𐬳, 𐬴, 𐬵	𐤛, 𐤜, 𐤝, 𐤞, 𐤟
ϡ	Ei 𐬫, 𐬬			
Ϣ	Chi 𐬬, 𐬭, 𐬮	𐬮, 𐬯, 𐬰, 𐬱, 𐬲, 𐬳, Ptomeos		𐬮, 𐬯, 𐬰, 𐬱, Nitpheoui
ϣ	Hori 𐬮, 𐬯, 𐬰	𐬲, 𐬳, 𐬴, 𐬵, Arsenoes		𐬮, 𐬯, Asai
Ϥ	Giangia 𐬱, 𐬲, 𐬳	𐬶, 𐬷, 𐬸, Alexandros		𐬮, 𐬯, Mphouo
ϥ	Shima 𐬳, 𐬴, 𐬵	𐬶, 𐬷, 𐬸, Bmices		𐬮, 𐬯, Queinin
Ϧ	Da 𐬴	𐬶, 𐬷, 𐬸, Aiewos Maitos		
ϧ	1 𐬵	𐬶, 𐬷, 𐬸, Para tshri Philenos		
Ϩ	2 𐬶	𐬶, 𐬷, 𐬸, Chemi... etc.		
ϩ	3 𐬷			

𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿
 𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿

ROSETTA DEMOTIC LINES 1-2 (HORIZONTAL)

Inscr. Ros. L. 1. 2.

J. Bonaparte

Thomas Young, *Archaeologia*, 18 (1817), plate III, facing p. 72 = *Museum Criticum*, VI

No. III.

EGYPT.*

SECT. I.—INTRODUCTORY VIEW OF THE LATEST PUBLICATIONS RELATING TO EGYPT.—II. PANTHEON.—III. HISTORIOGRAPHY.—IV. CALENDAR.—V. CUSTOMS AND CEREMONIES.—VI. ANALYSIS OF THE TRIPLE INSCRIPTION.—VII. REMAINS OF A HIEROGLYPHICAL VOCABULARY.—VIII. VARIOUS MONUMENTS OF THE EGYPTIANS.

SECTION I.—*Introductory view of the latest Publications relating to Egypt.*

THE antiquities and literature of Egypt have always been considered, on account of the very early progress which its inhabitants had made in the arts of civilised life, as objects of the highest interest and curiosity, though involved in inextricable obscurity; but we have acquired, in the course of the last twenty years, and are still continuing to acquire, such additional information respecting them, as promises, if completely confirmed by future researches, to establish the whole of our knowledge

* The following treatise is reprinted from the Encyclopædia Britannica, where it formed the article EGYPT in the fourth volume of the Supplement, which was published in 1819. It was written in the spring of the preceding year, and embodied the results of Dr. Young's hieroglyphical investigations up to that period. This article obtained much celebrity throughout Europe, and was pronounced by the *Edinburgh Review* (No. XLV., p. 114) "the greatest effort of scholarship and ingenuity of which modern literature can boast." The plates by which he had deciphered, containing upwards of 200 names or words which he had deciphered in the hieroglyphic and anichorial inscriptions on the Rosetta Stone and in the Egyptian manuscripts, were also engraved in the summer of 1818, and, having been favoured by the proprietors with a few separate copies of these, he distributed them among his friends, both on the continent and in England, with a cover on which was printed the title *Hieroglyphical Vocabulary*. At the present day, however, the article EGYPT, being buried in an old edition of an Encyclopædia, is almost inaccessible, especially to continental scholars; and consequently Champollion, who pursued a wholesale system of plagiarism in regard to Dr. Young's discoveries, enjoys the credit abroad of having deciphered many hieroglyphical characters, symbolic as well as phonetic, the interpretation of which was first published by Dr. Young in this treatise. (See Schwartz, *Les Arts Égyptiens*, p. 445.) With regard to the article generally it must be admitted that portions of it have been rendered obsolete by more recent additions to our knowledge of Egyptian literature and antiquities; but at the same time it should be borne in mind that these very discoveries were based upon the views here enunciated by Dr. Young.—*Ld.*

Thomas Young, *Miscellaneous Works of Thomas Young*, III, ed. J. Leitch (London: John Murray, 1855), pp. 86-117 = I. J. (Young), "Egypt," *Supplement to the Encyclopædia Britannica*, 4th ed. (1819), IV:I (5th & 6th eds. also through 1828).

respecting this marvellous country on a new and a sure foundation.

A considerable portion of the labours of the French Institute at Cairo has been communicated to the public in a work of unexampled splendour and magnificence, the ponderous *Description de l'Égypte*, about one half of which only has hitherto appeared. Many of the monuments brought by the British army to England have also been accurately and elegantly engraved in this country; and a variety of travellers of different nations have published accounts of their numerous observations and discoveries made in Egypt and its neighbourhood.

The first in order of these, that it will be necessary to notice, is Mr. William Hamilton's volume, entitled *Remarks on Several Parts of Turkey*. Part I. *Ægyptiaca*, &c., London, 1809. It appears that the power of the French in Egypt having terminated in September, 1801, the temporary possession of the country was at first divided between the Turks, the Mamelukes, the Arabs, and the English, a circumstance which afforded some convenience to a European traveller, although it had no tendency to enlarge the sphere of his observations. In the beginning of October, Captain Leake and Lieutenant Hayas were appointed, by General Hutchinson, to make a general survey of Egypt, and of the country beyond it, if it should be found practicable to penetrate further south. Mr. Hamilton, who had resided at the British head quarters for the purpose of corresponding with Lord Elgin upon the events of the war, was now at liberty to join these gentlemen in their expedition; and the various information which, with their assistance, he collected, respecting the remains of the ancient Egyptian magnificence, bears ample testimony to the good taste, as well as to the industry and accuracy of the whole party. On account, however, of the disturbed state of the country, and of a multitude of other difficulties, both moral and physical, they were unable to proceed further south than a few hours' journey beyond Syene, to a village called Debôd, opposite to which they observed the ruins of Barmure, the Parmbole of the ancients; and amongst these they found a Greek dedication of a temple to Isis, by Ptolemy Philometor and his queen. They collected, also, a variety of

EGYPT.
HIEROGLYPHICS.

PLATE I

A. DEITIES

	Sacred Ch.	Ros. Ench.	M.S.	10 PAMYLES			
1 GOD <i>panopolis</i> S0Y1		ⲉ, ⲛⲟ ⲓⲛ	20 APIS				36 Titheus
2 GOD <i>judae</i>		Ⲇ, Ⲉ, ⲓ, ⲛ	21 MNEVIS				37 Eon
3 GODDESS 18017		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	22 Hyperion				38 MEMNON AUCNOⲉ
4 GODS 25880C1		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	23 Cerestes				39 Amensae
5 Agathodaemon 090Y6C			24 Tetrachin				40 Heron
6 PHTIAH 0732		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	25 ANURIS				41 Remesses
7 AMMON 800Y8		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	26 MACEDO				42 Sesostris
8 PHTH 400		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	27 Hieracium				43 Phoron
9 RHEA 1402		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	28 Cerexochus				44 Numeorus
10 ION 0102		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	29 Bioxiphus				45 Proteus
11 THOTH 06000		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	30 Platypterus				46 Amemphthes
12 OSTRIS 0201		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	31 Mastigius				47 Anysis
13 ARUERIS		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ	32 Sarcen				48 Psammetius
14 ISIS 0000000		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ					49 NECHAO
15 NEPHTHE		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ					50 PSAMMIS
16 BUTO		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ					51 Amemphthes
17 HORUS 00000000		ⲉ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ, ⲟ, ⲛ					52 AMASIS
							53 Ptoleherius
							54 Discozygus

B. KINGS.

E G Y P T.

PLATE II.

HIEROGLYPHICS.

55. ALEXANDER ΑΛΕΞΑΝΔΡΟΣ	 Kεεεεεεεεε	D. ANIMALS	69. HABITATION II	 Wλ2U	
56. PTOLEMY ΠΤΟΛΕΜΑΙΟΣ	 KΘΙΘΙ(Ω)εεεε	73. A MAN ΠΡΟΣΩΠ	 Π, Ρ, Ζ, ε	90. THRONE ΘΡΟΝΟΣ	 λ2.73 k
57. SOTERES	 εεεε, εεεε, εεεε	74. LION ΛΕΩΝ	 γ γ	91. COLUMN ΣΤΗΛΗ	 □ □
58. BERENICE	 Kεεεεεεεεε	75. BULLOCK ΒΟΥΛΟΣ	 "311"	92. DIADEM ΔΙΑΔΗΜΑ	 εε, εε
59. PHILADELPHUS ΦΙΛΑΔΕΛΦΟΣ	 εεεε	76. RAM ΑΓΝΟΣ		93. ORNAMENTS ΚΟΣΜΗΤΙΚΑ	 εεεεεεεε
60. ARSINOE	 Kεεεεεεεεε	77. ANTELOPE ΑΓΙΛΟΣ		94. SHIP ΠΛΗΡΗ	 εεεεεεεε εε
61. EVERGETES	 εεεεεεεε	78. TORTOISE ΧΕΛΩΝ		95. SPEAR ΣΠΕΡΜΑ	 ↓
62. PHILOPATOR ΦΙΛΟΠΑΤΡΟΣ	 εεεε	79. BASILISK ΒΑΣΙΛΙΣΚΟΣ	 Ν εε, ε	96. BOW ΒΟΥΛΗ	
63. EPIPHANES	 εεεεεεεε	E. IN ANIMALITE OBJECTS.	97. ARROW ΚΟΣΜΗΤΙΚΟΝ		
64. PHILOMETOR ΦΙΛΟΜΕΤΡΟΣ		98. EGYPT ΑΙΓΥΠΤΟΣ	 εεεεεε εεεε	98. CENSER ΚΟΣΜΗΤΙΚΟΝ	
65. Cleopatrides		99. MEMPHIS ΜΕΜΦΙΣ	 εεεεεε εεεεεε	99. BIER ΚΟΣΜΗΤΙΚΟΝ	 εεεε εεεε
C. PRIVATE PERSONS.		100. RIVER ΡΟΔΟΣ	 εεεε εεεε	100. TEAR ΔΑΚΡΥΜΑ	
66. AETUS	 Kεεεεεεεεε	101. GREEK ΕΛΛΗΝΙΚΗ		101. IMAGE ΕΙΚΟΝΑ	
67. PHILINUS	 Kεεεεεεεεε	102. COUNTRY ΧΩΡΟΣ	 εεεε εε	102. STATUE ΕΙΚΟΝΑ	
68. DIOGENES	 εεεεεεεεεε	103. LAND ΧΩΡΟΣ	 εεεε, εεεε, εεεε.	103. LETTERS ΕΠΙΣΤΟΛΗ	
69. PYRRHA	 εεεε/εεεε	104. STAR ΑΣΤΕΡ	 ☆ * , ε	104. Weight ΒΑΡΟΣ	
70. AREIA	 εεεε/εεεε	105. TEMPLE ΙΕΡΟΝ	 εεεε εεεε εεεε	105. GOLD ΧΡΥΣΟΣ	
71. IRENE	 εεεεεε/εεεε	106. SHRINE ΙΕΡΟΝ	 εεεε εεεε	106. SILVER ΑΡΓΥΡΙΟΣ	
72. Romainus		107. OFFINGS ΕΠΙΒΟΛΗ	 "εεεε"	107. OFFINGS ΕΠΙΒΟΛΗ	

HIEROGLYPHICS.

PLATE III.

ATTRIBUTES AND ACTIONS.

		19. WORSHIP θυσιασμοσ		38. ASSEMBLY συναγωγη	
1. LIFE βιωσιμωσ		20. FATHER πατερ		39. SACRED αγιασμοσ	
2. ETERNITY αιωνιοσ		21. MOTHER μητηρ		40. CONSECRATED αγιασμενοσ	
3. IMMORTAL αθανατοσ		22. SON υιοσ		41. GIVE δωκοσ	
4. JOY χαρησ		23. ATTENDANT επισημοσ		42. OFFER προσφορα	
5. POWER δυναμισ		24. DAUGHTER θυγατηρ		43. DEDICATE αγιασμοσ	
6. STABILITY σταβηροσ		25. SONS υιοι		44. LAWFUL επισημοσ	
7. ESTABLISHED σταβηροσ		26. CHILD αιμασ		45. GOOD αγαθοσ	
8. STRENGTH δυναμισ		27. DIRECTOR επισημοσ		46. BESTOWING προσφορα	
9. MIGHTY δυναμισ		28. STEERSMAN επισημοσ		47. MUNIFICENT επισημοσ	
10. VICTORY νικη		29. POWER δυναμισ		48. GREAT μεγαλοσ	
11. FORTUNE τυχη		30. KING βασιλεωσ		49. OTHERS αλλοι	
12. SPLENDOR δυναμισ		31. CONDITION καταστασισ		50. CALLED επισημοσ	
13. BEARING επισημοσ		32. KINGDOM βασιλεια		51. DECLARATION επισημοσ	
14. ILLUSTRIOUS επισημοσ		33. LIBATION επισημοσ		52. MANIFEST επισημοσ	
15. HONOUR τιμη		34. CEREMONY επισημοσ		53. NAME ονομα	
16. RESPECTABLE επισημοσ		35. PRIEST ιερωσ		54. ENLIGHTENING επισημοσ	
17. VENERABLE επισημοσ		36. PRIESTHOOD ιερωσ		55. LOVING επισημοσ	
18. RITE επισημοσ		37. SACERDOTAL ιερωσ		56. PRESERVER επισημοσ	
	57. SET UP επισημοσ		58. PREPARE επισημοσ		

EGYPT.

PLATE IV

HIEROGLYPHICS.

164. SET UP T&CO EP&T		ⲉⲓ	161. THOUGHT ΘΘΟΥΤ		ω	190. THIRTY Σ&ΑΠ	ϛ
165. PREPARE CE&TE		ⲙⲓⲓⲓϛ?	162. MECHIR ⲘⲈⲘⲒⲢ		ⲙⲓ, ⲙⲓ	200. FORTY TWO Σ&ⲈϛⲈⲘⲒⲢ	ⲛⲛⲛⲛ ⲙⲓ
G. RELATIONS.			163. MESORE ⲘⲈⲘⲒⲢⲓⲓ		ⲙⲓⲙⲓ	201. A HUNDRED ϟⲈ	9
166. IN ORDER THAT ϛⲈⲘ		ⲉⲉ, ⲙⲓⲓ	164. FIRST DAY ϛΟΥ&Π		ⲓⲓ	202. A THOUSAND ϟⲐ	ⲓ
167. WHEREVER ⲙⲓⲘⲘⲒ, ⲙⲓⲘⲘⲒ		ϛⲓⲓ	165. THIRTIETH ϛΟΥ Σ&ⲘⲒ		ⲓ, ⲓⲓ	203. MCDXXXVIII ϟⲐ ϛⲐ ϛⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ϟⲐ ⲙⲓⲘⲘⲒ	ⲓⲓ ⲓⲓ ⲙⲓⲓⲓⲓⲓ
168. AND ϟⲓⲟⲓ		ϛⲓⲓ	I. NUMBERS			204. SEVERAL Σ&ⲘⲒ...ϟⲓⲓ	ⲙⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ, ⲓⲓ
169. ALSO WITH ⲘⲘⲒ		ⲙⲓⲓ	166. ONE ϟⲓⲘⲒ, ⲙⲓⲓ		ⲓ	K. SOUNDS P	
170. MOREOVER Ⲙⲓⲟⲓⲟⲓ		ⲙⲓⲓ, ⲙⲓⲓ, ⲙⲓⲓ	167. FIRST ϛΟΥ&Π		ⲓⲓ, ⲓⲓ	205. ΔⲈⲢⲈ	ⲓⲓ
171. LIKEWISE ⲘⲘⲒⲓⲓⲓⲓ		ϛⲓⲓ, ϛⲓⲓ, ϛⲓⲓ	168. TWO ϛⲘⲒⲓ, ϛⲘⲒⲓ		ⲓⲓ	206. Δⲓⲓⲓ	ⲓⲓ
172. IN ϛⲈⲘ, ϛⲈⲘⲓⲓ		ⲓ, ⲓ	169. SECOND ⲘⲘⲒⲓⲓⲓⲓ		ⲓⲓ	207. Ⲉ	ⲓⲓ
173. UPON, AT ϛⲓ, ϛⲓⲓⲓ		ⲓⲓ, ⲓⲓ	170. THREE ϟⲐⲙⲓⲓ		ⲓⲓⲓ	208. ⲈⲘⲈ	ⲓⲓ
174. OVER, ON Ⲙⲓⲓ		ⲙⲓ, ⲙⲓⲓ, ⲓⲓ	171. THIRD ⲘⲘⲒ ϟⲐⲙⲓⲓ		ⲓⲓⲓ	209. ⲓⲓ	ⲓⲓ
175. FOR ϟⲓ		ⲓ	172. THRICE ϟⲐⲙⲓⲓⲓⲓⲓⲓ		ⲓⲓⲓ	S. SUPPOSED ESKHORIAL ALPHABET.	
176. BY THE ⲙⲓⲘⲘⲒ, ⲙⲓⲓⲓ		ⲓⲓ, ⲓⲓ	173. FOUR ϛⲐⲓ		ⲓⲓⲓⲓ	ⲙⲓ	ⲓⲓ
177. OF, TO, Ⲙⲓⲓⲓ		ⲓⲓ, ⲓⲓ	174. FIVE ϛⲓⲓⲓ		ⲓⲓⲓⲓⲓ	ⲓⲓ	ⲓⲓ
H. TIME			175. SEVEN ϟⲓⲓⲓⲓ		ⲓⲓⲓⲓⲓ	ⲓⲓ	ⲓⲓ
178. DAY ⲉⲉⲟⲓⲓ, ⲙⲓⲓⲓ		ⲓⲓ, ⲓⲓ	176. EIGHTH ⲘⲘⲒ ϟⲓⲓⲓⲓⲓ		ⲓⲓⲓⲓ	ⲓⲓ	ⲓⲓ
179. MONTH Ⲙⲓⲓⲓ		ⲓⲓ, ⲓⲓ	177. TEN Ⲙⲓⲓⲓⲓⲓⲓ		ⲓⲓ, ⲓⲓ	ⲓⲓ	ⲓⲓ
180. YEAR ϛⲐⲘⲒⲓ		ⲓⲓ, ⲓⲓ	178. SEVENTEEN Ⲙⲓⲓⲓⲓⲓⲓⲓⲓ		ⲓⲓⲓⲓⲓ	ⲓⲓ	ⲓⲓ

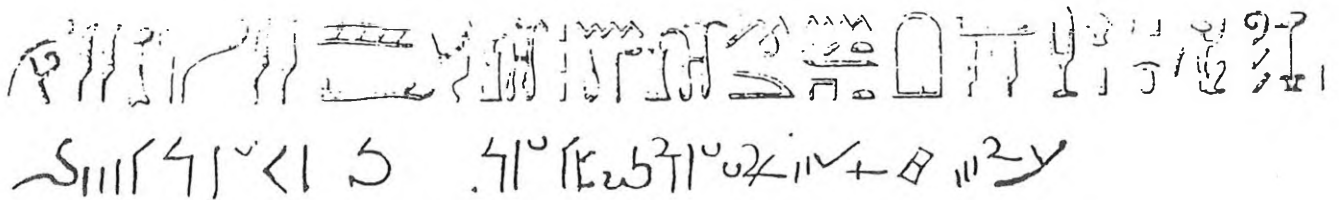
E G Y P T

PLATE V

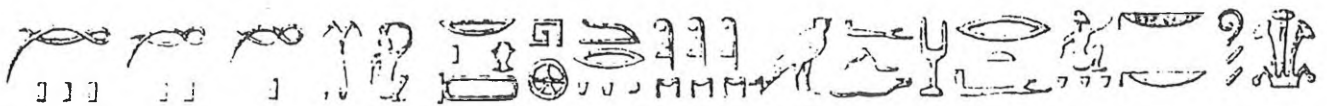
HIEROGLYPHICS.

1. ADDRESS OF THE PERSIAN * CROCOWILL * * * * * UPPER LOWER

VI. SPECIMENS OF THE INSCRIPTIONS

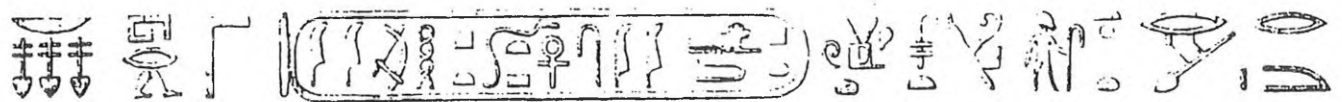


... ΤΕΡΕΟΥΛΙΘΟΥ ΤΟΙΣ ΤΕΙΕΡΘΙΣ ΚΑΙ ΕΓΧΩΡΙΟΙΣ ΚΑΙ ΕΛΛΗΝΙΚΟΙΣ ΓΡΑΜΜΑΣΙΝ



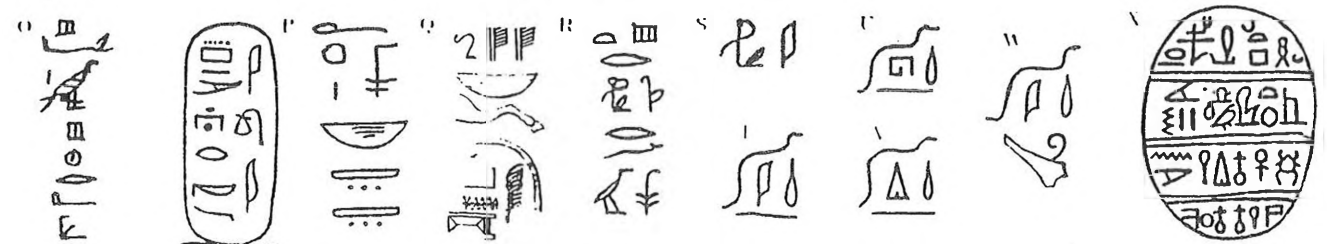
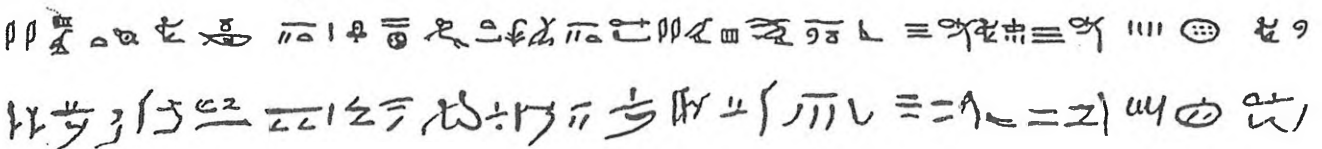
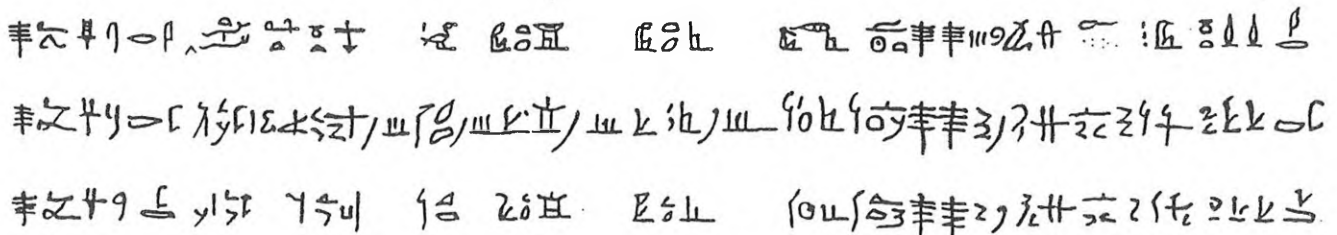
... ΚΑΙ ΣΤΗΣ ΔΙΕΝΕΚΑΣ ΤΩ ΤΩΝ ΤΕ ΠΡΩΤΩΝ ΚΑΙ ΔΕΥΤΕΡΩΝ

... ..



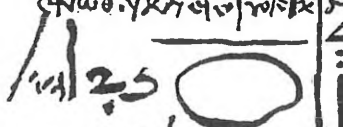
... ..

VII. COMPARISON OF MANUSCRIPTS



Demotic and Greek from Greco-Roman Period (Ptolemy & Cleopatra)

SPECIMEN OF MR. GREY'S ENCHORIAL POPYRUS.

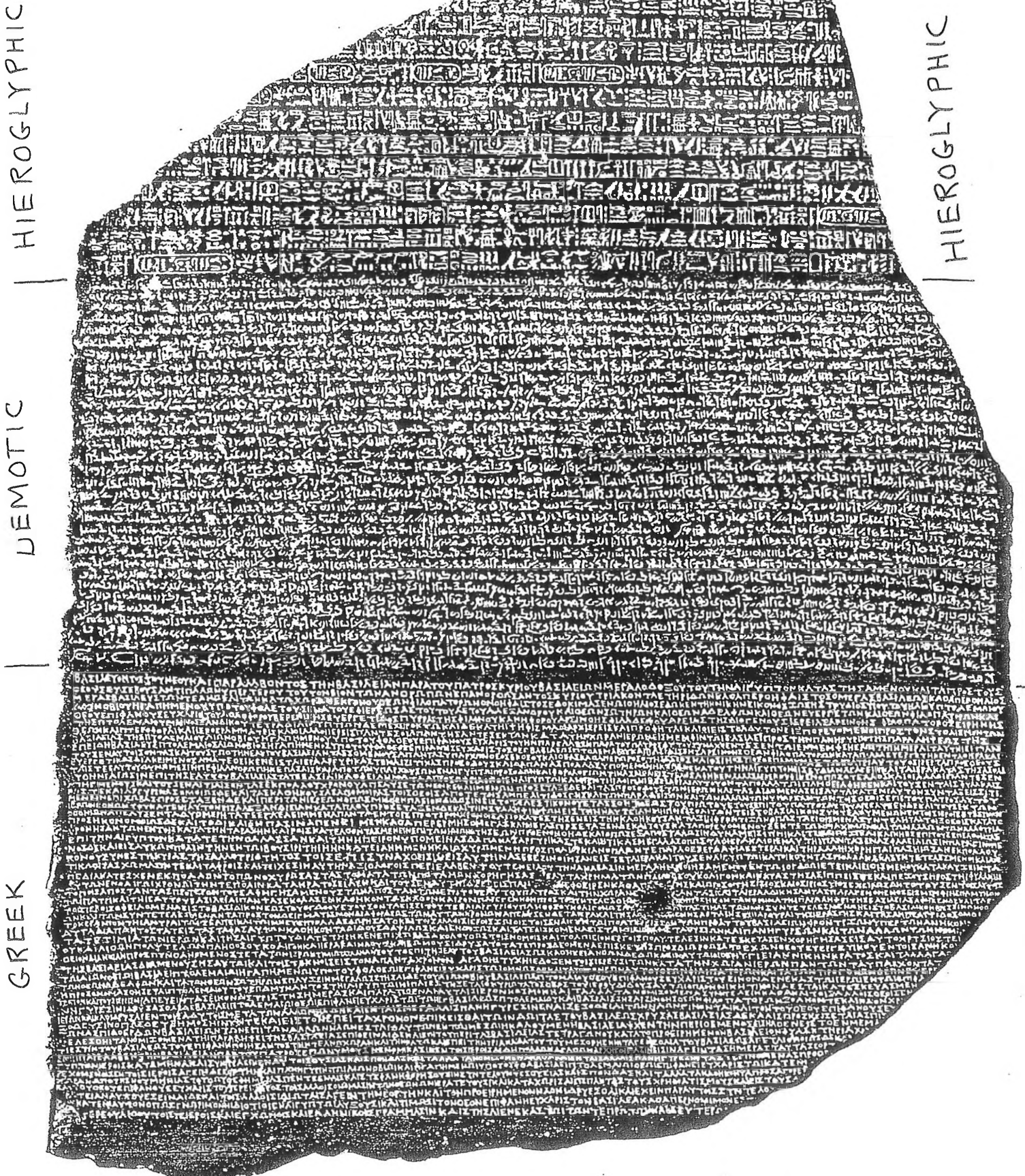
εφης διον κ εκ κινυλητων
 γφηνυτορ τε γυλαμοε
 Ντοτατο Νδιοσ θηνηυαγε
 Ηκιοσ γαυ ερικωε κηλοβλιση
 ττηεεεεεεεεεεεεεεεεεεεεεε
 ενωσ. γκλ εσ/τοεεεεεεεεεεεε


εγος κη μεσορ κ κη ταγρητηνηεν
 γφηνυτορ εβ τοσλ εανωστ ωνηεοεεεβιομαε
 λιτονοσθ διοσθ εηεεωνηεεεεεεεεεεεε
 εβλεποεεεεεεεεεεεεεεεεεεεεεε
 εεεεεεεεεεεεεεεεεεεεεεεεεεεεεε
 διονηεε

εεεεεεεεεεεεεεεεεεεεεεεεεεεεεε
 εεεεεεεεεεεεεεεεεεεεεεεεεεεεεε
 εεεεεεεεεεεεεεεεεεεεεεεεεεεεεε
 εεεεεεεεεεεεεεεεεεεεεεεεεεεεεε

Translation by Thomas Young in his An Account of Some Recent Discoveries in Hieroglyphical Literature and Egyptian Antiquities, Including the Author's Alphabet as Extended by M. Champollion (London, 1823); corrected translation in Brande's Philosophical Journal, XXIII (1827) = Miscellaneous Works of Thomas Young, III:313-320, specimen plate presented here on p. 320.

"Rosetta Stone" -- Decree of Pharaoh Ptolemy V Epiphanes (196 B.C.),
bilingual inscription (Egyptian & Greek), discovered 1799 at Rosetta,
Egypt



HIEROGLYPHIC

HIEROGLYPHIC

DEMOTIC


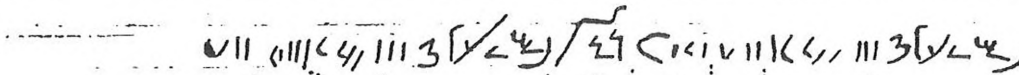
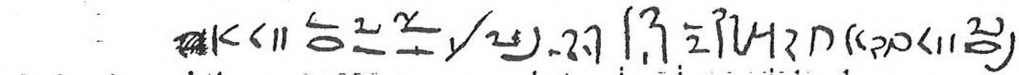
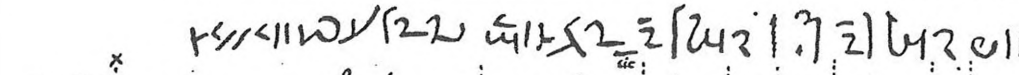
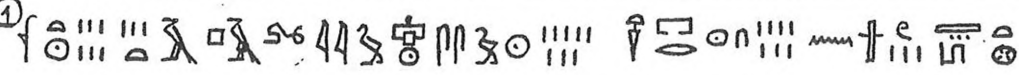
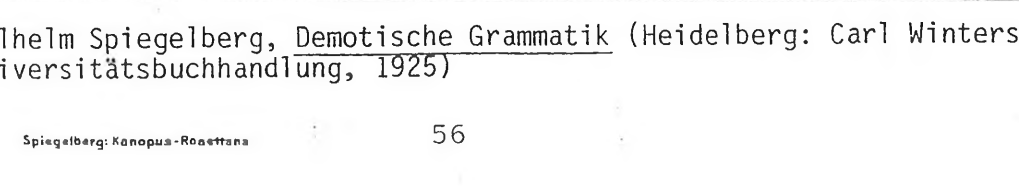
GREEK

The Rosetta Stone, British Museum (London: Harrison & Sons, 1913), frontispiece.

Canopus Decree in Demotic, with Hieroglyphic transcription, and linguistic transliteration of two versions of the Decree

3

A (H(ist)) 1: B (Tanis) 1-3 Kanopus C (hierogl.) 1-2

<p>  c.w.s. Pr-c3 [VII row 3 plis IX(t) h3-t-sp] </p>	<p>A</p>
<p>  c.w.s. Pr-c3 n VII ssw plis IX(t) h3-t-sp </p>	<p>B</p>
<p>  c.w.s. Plumis dt nhy c.w.s. Plumis </p>	<p>A</p>
<p>  c.w.s. 3 lgs 3 ntris n wbt sn.w ntr.w n3 3 nsn3 </p>	<p>B</p>
<p>  c.w.s. 3 pulnits mnh.w ntr.w n3 sn.w ntr.w n3 nrm </p>	<p>A</p>
<p>  </p>	<p>C</p>

Wilhelm Spiegelberg, *Demotische Grammatik* (Heidelberg: Carl Winters Universitätsbuchhandlung, 1925)

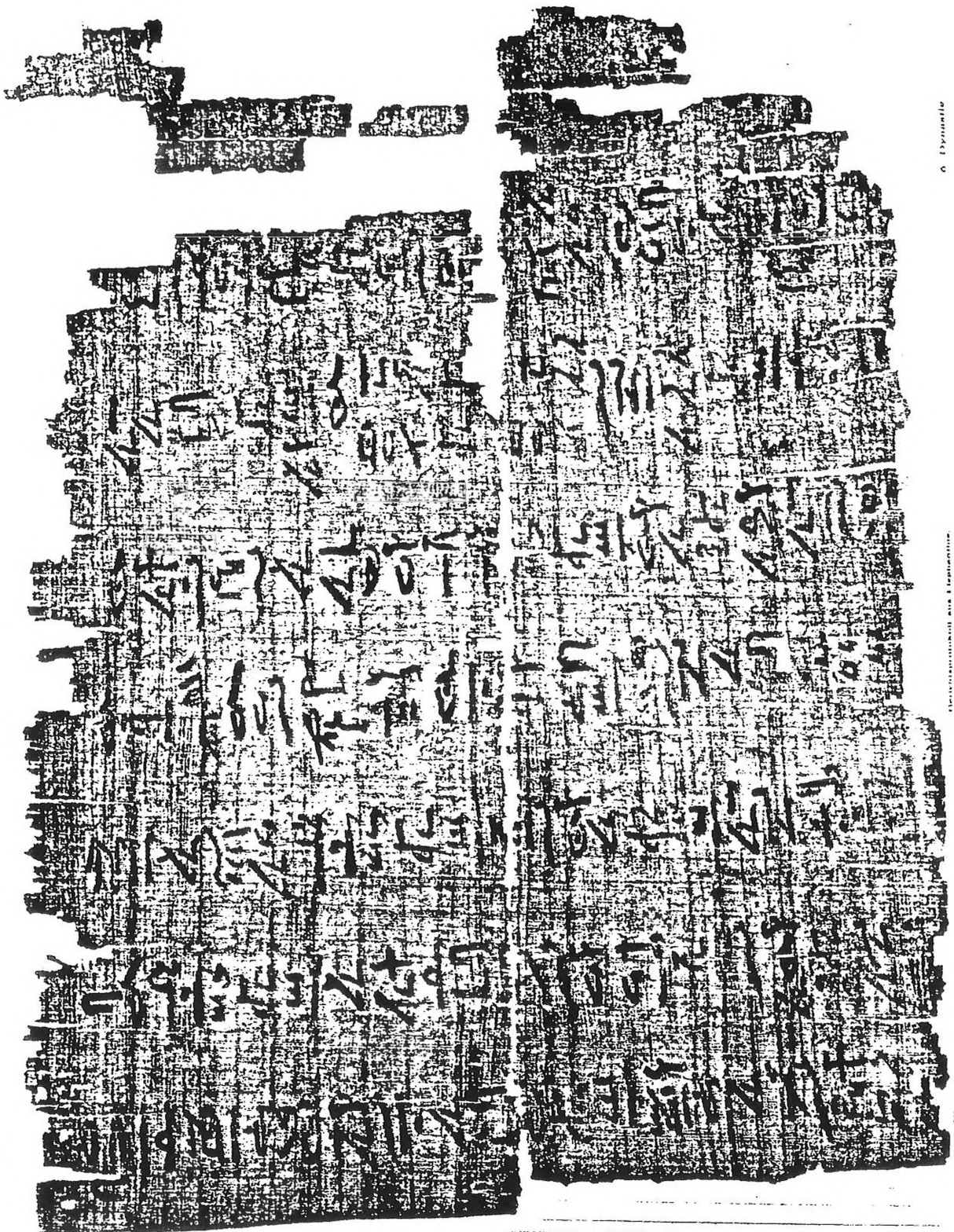
	Demotic	Umschrift	Hieroglyphic 13	Hebrew	Greek	Coptic
	Demotische Zeichen		Ägyptisches Äquivalent	Aramäisch	Griechisch	Koptisch
1)	ω, 2 (ⲓ)	3	ⲓ, 4	ⲛ	unbezeichnet	unbez. oder ε, ι
2)	1, 1, 1 (ⲓ ^{Röm.})	3	4	ⲛ	"	"
3)	11 (ⲓⲓ) [1 ma 12 ^a]	3w, ẽ	4e		ε	ε
4)	5 (ⲓⲓ) 4, (ⲓⲓⲓ)	c	— 4	ⲓ	unbezeichnet	unbezeichnet
5)	111 (ⲓⲓⲓ)	f, i	44	ⲓ	ι, γ	ε, ι
6)	1 (ⲓⲓ) 5 (ⲓⲓ)	w, u	ⲓ, 1	ⲓ	o, ou, u, γ	ou
7)	4 (ⲓⲓ) 11 (ⲓⲓ)	t	1	ⲓ	β	B, T, ou, M
8)	2, 2 (ⲓ) 2 (ⲓ)	p	ⲓ	ⲓ	π, φ	π, φ (Gh.), B
9)	γ (ⲓⲓ) 7 (ⲓⲓ)	f	ⲓ	ⲓ, 1	φ, β, π	ϥ
10)	3, 3 (ⲓⲓⲓ)	m	ⲓ	ⲓ	μ	M
11)	— (ⲓⲓ) 2 (ⲓⲓ)	n	ⲓⲓⲓ	ⲓ	ν	N, λ
12)	0 (ⲓ) / (ⲓⲓ)	n	ⲓ	ⲓ	ρ	p, λ
12 ^a)	10, 1 (ⲓⲓ?)	ẽ, ä	ⲓ		ρ	ε, λ
13)	1 (ⲓⲓ)	l	ⲓ	ⲓ	λ	λ
14)	11, 11 (ⲓⲓ)	h	ⲓ	ⲓ	{ in ϩ, φ, χ	ϩ
15)	1 (ⲓ) 1 (ⲓⲓ) 2 (ⲓⲓ)	h	ⲓ	ⲓ		ϩ oder unbez.
16)	ⲓ (ⲓ)	h	ⲓ	ⲓ	{ χ, κ	ϩ: h: ϩ; ω
17)	ⲓ (ⲓ)	h	ⲓ	ⲓ		ω (S.B.): ϩ (A)
18)	ⲓ (ⲓⲓ) 5 (ⲓ)	h	ⲓ	ⲓ		ϩ: h: ϩ
19)	9 (ⲓ) + (ⲓ)	{ s	ⲓ, +	ⲓ	σ, ζ	c, υ
	411 (ⲓⲓⲓ) 12 (ⲓⲓ)					
20)	λ (ⲓ) 3, 3 (ⲓⲓ)	ξ	ⲓ	ⲓ	σ	ω
21)	2 (ⲓ)	k	ⲓ, ⲓ	ⲓ	κ, χ	κ: κ, σ: ⲓ
22)	1 (ⲓ)	k	ⲓ, ⲓ, ⲓ	ⲓ	κ, χ	κ: κ, σ: σ
23)	1 (ⲓ)	g	ⲓ, ⲓ	ⲓ	κ, χ	σ: ⲓ, (κ)
24)	4 (ⲓ) 4 (ⲓ)	t	ⲓ	ⲓ	τ, ϩ	T: θ
24 ^a)	4 (ⲓ) 4 (ⲓ) 2 (ⲓ)	{ d	ⲓ	ⲓ	τ, ϩ	T: T
25)	5 (ⲓⲓ)	t	ⲓ	ⲓ	σ, τ, ϩ	ⲓ: σ, (τ)
26-27)	12 (ⲓⲓ) 1 (ⲓ)	d	ⲓ	ⲓ	τ, ϩ	ⲓ: ⲓ

§ 4^b

W. Spiegelberg, Demotische Grammatik (Heidelberg, 1925), p. 13

Tafel II.

Berl. Pap. 9010.



Hatnub No. 14, Zeile 2-13.

2 3 4 5 6 7 8 9 10 11 12 13
 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1:1.

Text aus dem vierten Jahre des Fürsten Nary.

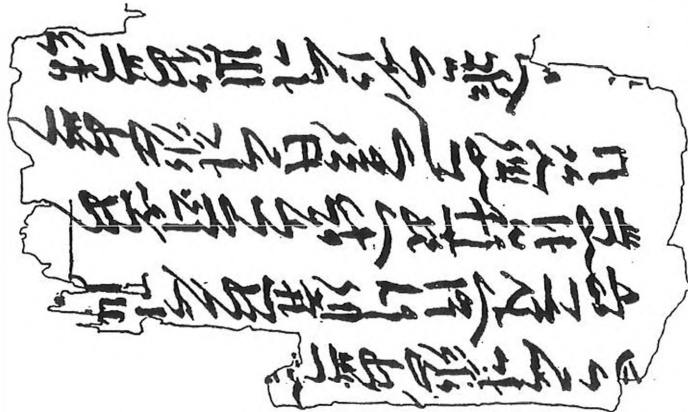
11. Dynastie.

Vertical and Horizontal Hieratic Script, with Hieroglyphic transcriptions, linguistic transliterations, and translations

340

LIFE IN ANCIENT EGYPT

CIAR.



HIERATIC BOOK-WRITING FROM THE BEGINNING OF THE NEW EMPIRE (Pl. 88, 13.)



Remedy to drive away all kinds of harmfulness (?) A large beetle, cut off his head and his two wings, war- | m (him), put into fat, apply (him) (?) If thou thou dost wish to drive away, then warm | his head and his two wings, put into smoke-fat, war- | m (it), let the man drink it.

TRANSLATION

(The parts that are spaced are written in red ink.)
Rrt ni dr 'ab-r-sa. Chpr
a, fnd dndat dnhe, ab |
d, rta hr nrt, da r' r'
m ch' nark (inserted) ad-
wands: dr'st, smch | dnrk
dndat dnhe, rta hr nrt
'apunt, u - | bd, rta surr
st s



TEXT

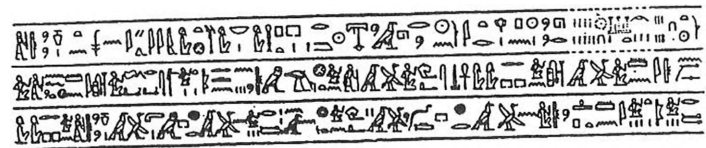
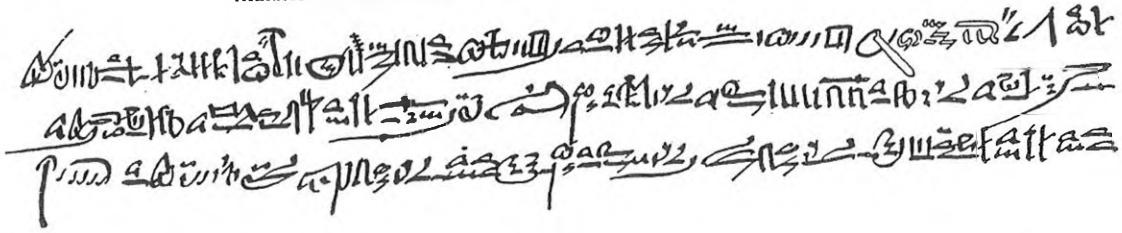
nht, 'D'd-en . . . te pn . . .
h, chnk hr hstt. D'd-en scche
pr : 'ry e hsk, ntr nht.
Pr' pu 'rnt r' hrt, D'd-en . . . te pn :
f' unt. D'd-en scche pn : ntr

TRANSLATION

. . . all. This . . . official said :
go not over my clothes. This man-
man
said : I do what thou dost wish, my
way is good.
He went out upstairs. This . . .
official said :
. . . on the way. This man-
man
said : good.

XIV

HIERATIC BUSINESS-WRITING OF THE TIME OF THE TWENTIETH DYNASTY.



TEXT

(The part spaced is written in red.)

Rapt 16, 'ebd 3 shat, hru 19. Hru pn hr tr'e n ruhau r ma pr Pth nb Ust. 'ey-en 'abuu stn Ns'emn, pa 'an (?) n Pr 'a ('anch ud'a snb), h'a Pasr n nt. Gmnu
'a n 'est Uscrhpsb, 'an (?) 'ninncht, rmt 'est 'emh'tpu n pa chr. D'du pae h'a n nt n na rmt' n pa chr m bh pa 'abuu n Pr'a.

TRANSLATION

Year 16, 3rd summer month, 19th day. On this day, towards evening, near the temple of Pth, the Lord of Thebes, Nesamun, the vassal of the king, the scribe of the Pharaoh (Life, Health, Power!) and Paser, the prince of the town, came. They found (i.e. held judgment over) the chief workman Userchopesh, the scribe Amennacht, and the workman Amenhotep of the necropolis. The prince of the town spake to the people of the necropolis before the vassal of the Pharaoh.

























LEARNING

341

Hieroglyphic & Hieratic Egyptian Developments

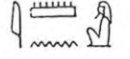


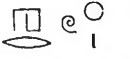

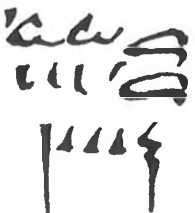

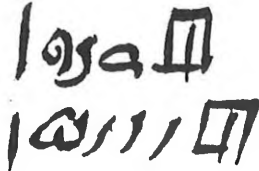
by the reed pen of the scribe. We will take a few well-known signs as examples:

Hieroglyphs :

							
1. Hieratic of the M. E. ; 2. of the N. E. :							
1. 							
2. 							
m	a	Determi- native	'e	n .	d	t	r

As we see, the cursive characters have this disadvantage that they often obliterate the characteristic forms of the signs ; in our examples, for instance, the letters *d*, *t*, and *r* are so much alike that most of the scribes of the New Empire failed to distinguish the one from the other. This was also the case with many other signs. Thus mistakes of all kinds crept in freely, and the Egyptians themselves often could not read correctly the pieces that they were copying.

The height of confusion was reached however, when the scribes who were employed in rapid business-writing began, from the time of the 20th dynasty, to cut short to a few strokes those words which occurred most frequently. The following examples will suffice to show how much this writing differed even from the older cursive hand.

			
			
Amon	<i>rdemt</i> mankind	<i>per-o</i> Pharaoh	<i>luru</i> day

These signs of course can be no longer really *read*, for no one could make out from these strokes and dots which hieroglyphs they originally represented. We have to take a group of signs as a whole, and to bear in mind that a perpendicular stroke with four dots is the sign for mankind, and so on. A few centuries later and this shortened form was developed into a new independent style of writing, the so-called *demotic*. If we reflect that the writing underwent this complete degeneration at the same time as the orthography also degenerated in the manner described above, we shall be able to imagine the peculiar character of many handwritings of later time.

A. Erman, Life in Ancient Egypt, trans. H. M. Tirard (1894), p. 342

























Meroitic Hieroglyphic & Demotic Alphabet

112

F. LL. GRIFFITH

I have also in my hands for publication over forty funerary inscriptions from Faras and a number of ostraca from Faras and Bohon. Among Prof. Garstang's inscriptions are considerable fragments of a four-sided stela or obelisk found by him in 1911, of which Prof. Sayce has most kindly communicated to me his copy. Numerals extracted from these unpublished texts were quoted in the previous instalment of *Studies*.

The most convenient method of registering the advances made will be to follow the account of the writing and language given in the Introduction to the *Karanòg* memoir, supplementing each section in order. The first objects aimed at there were to distinguish clearly the different letters of the hieroglyphic and cursive¹ alphabets, fix the correspondence of the hieroglyphic and the cursive forms, and ascertain the sound which each letter represented. The resulting table of the alphabet was printed for reference at the beginning of each volume in the E.E.F. memoir on *Meroitic Inscriptions* and is here reproduced.

	Ⲁ	initial aleph or a		ω	r
	Ⲃ	e		Ⲍ	l
	Ⲅ	e		Ⲇ	h (kh) ²
	Ⲇ	i		Ⲉ	h (kh)
	Ⲉ	y		Ⲋ	s
	Ⲋ	w		Ⲍ	s
	Ⲍ	b		Ⲏ	k
	Ⲏ	p		Ⲑ	q
	Ⲑ	m		Ⲓ	t
	Ⲓ	n		Ⲕ	te
	Ⲕ	n		Ⲗ	te
	Ⲗ	z		Ⲙ	z

Also ∷ : stop to separate words.

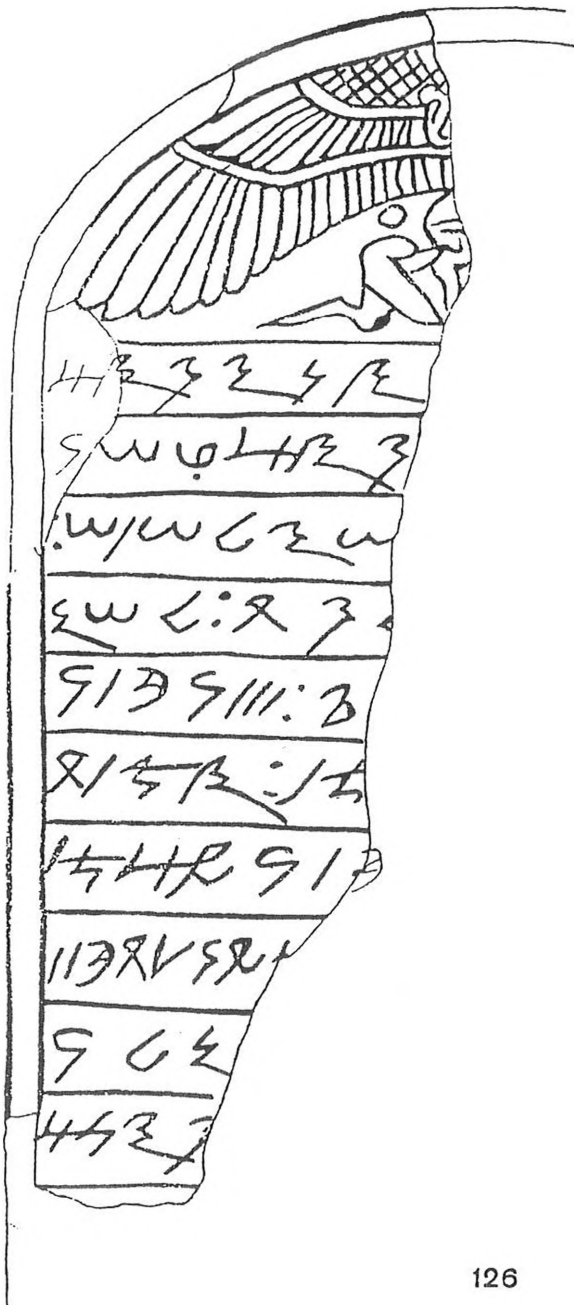
It may be remarked that some of the items noted in the following pages have been already stated, mostly in *Meroitic Inscriptions*, Part II, while others have come to light since.

Kar. pp. 3—4. We can see definitely in Meroitic writing, besides (1) the signs of the alphabet and (2) the group of dots commonly used as a divider of words—which alone constitute the bulk of the inscriptions—some other rarer classes of signs, namely

¹ For convenience I have reverted to the term 'cursive' instead of 'demotic' which was used in *Karanòg* for the non-pictorial form of the writing, thus confining 'demotic' to its usual employment for the latest forms of cursive Egyptian.

² Altered to *ch* in these *Studies*.

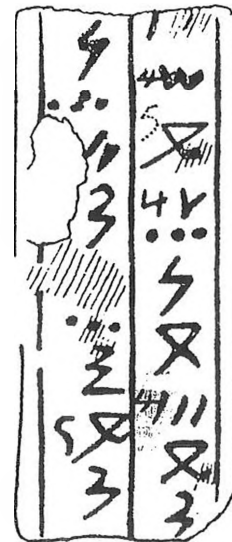
Horizontal Meroitic Demotic



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Vertical columns of Meroitic Demotic on statuette of the Lion-God, Apazemak (in the Louvre)

PL. XLI.

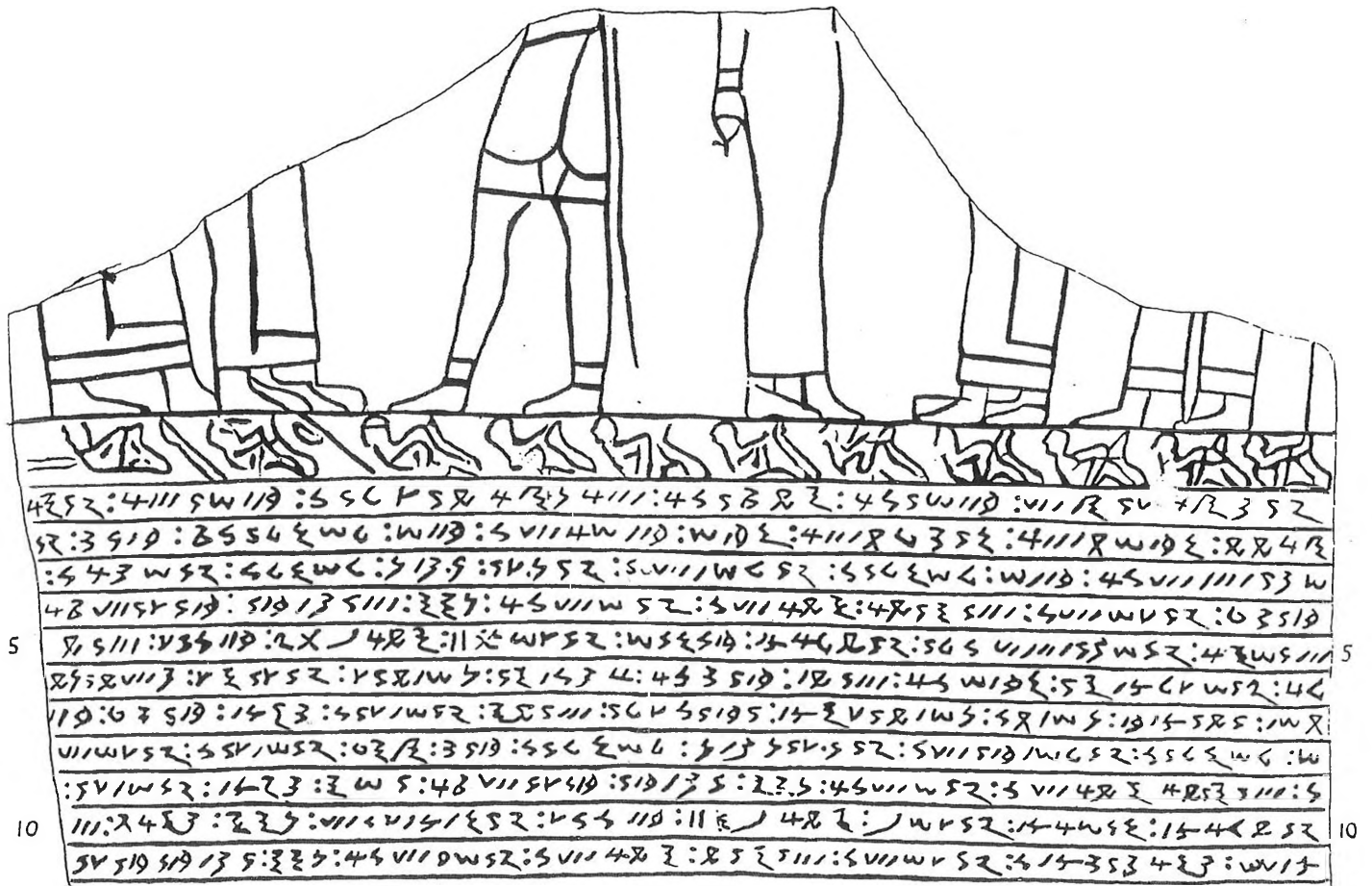


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F. Ll. Griffith, *Meroitic Inscriptions*, II, *Napata to Philae and Miscellaneous*, *Archaeological Survey of Egypt 20* (London: Egypt Exploration Fund, 1912), plate XLI:126-127 (cf. plate XLIV).

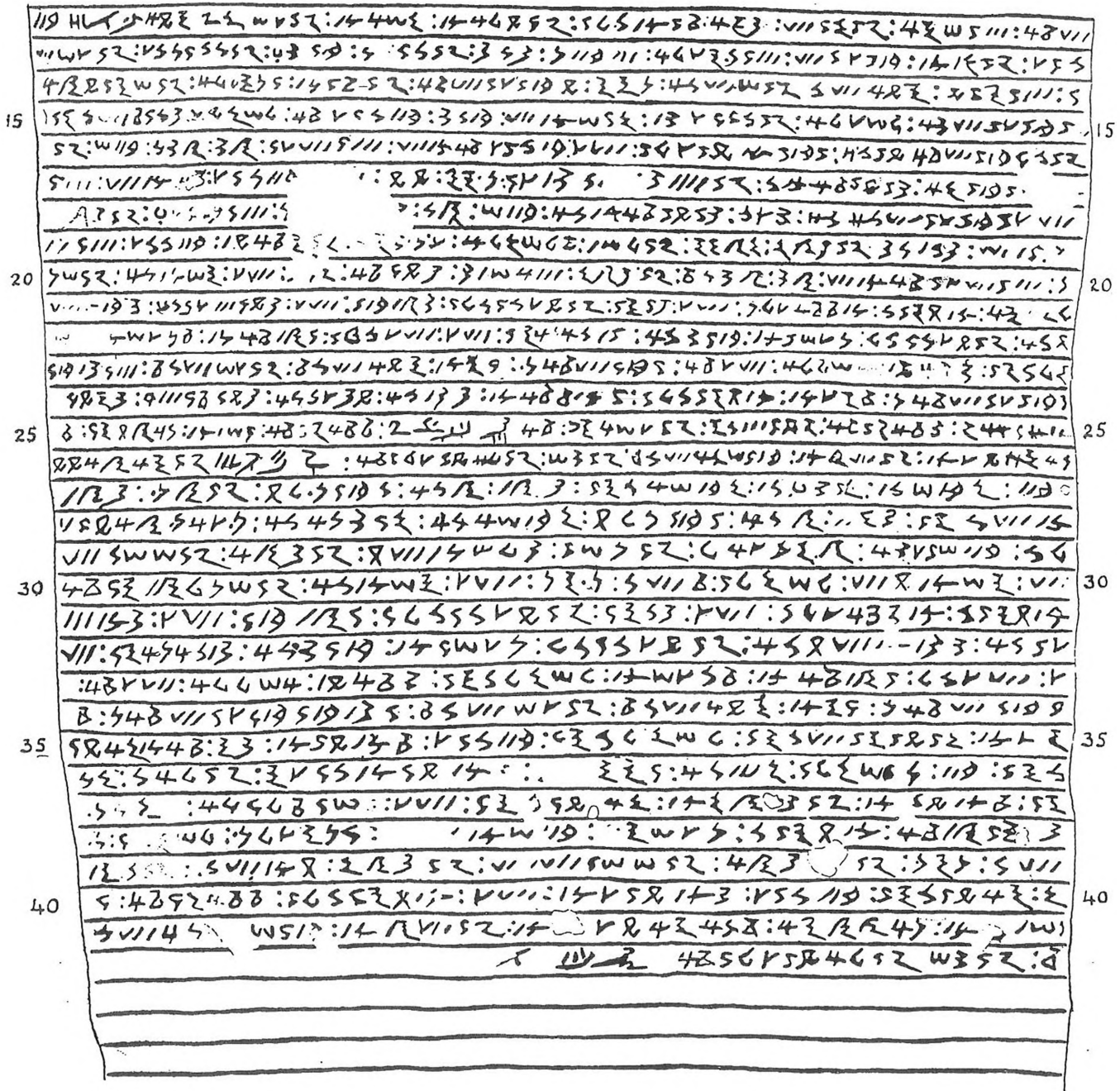
Horizontal Meroitic Demotic Inscription ca. 23 B.C.

Plate XXXI



THE STELA OF PRINCE AKINIZAZ
Upper Portion

F. Ll. Griffith in Journal of Egyptian Archaeology, IV (1917), plate XXXI, facing p. 164



THE STELA OF PRINCE AKINIZAZ
Lower Portion

F. Ll. Griffith in JEA, IV (1917), plate XXXII, facing p. 168

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