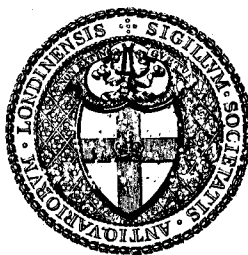


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M.DCCC.LV.

XVI. *Account of the Unrolling of a Mummy at Florence, belonging to the Grand Duke of Tuscany, by Professor Migliarini. Translated from the Italian MS. of Professor Migliarini, by C. H. COTTBELL, Esq. M.A.: with some Notes and Observations, by S. BIRCH, Esq. F.S.A.*

Read January 11, 1855.

In the month of September, 1827, the late Professor Rosellini, and the present highly talented director of the Belle Arti in the Uffizi at Florence, Professor Migliarini, were commanded by the Grand Duke of Tuscany to unroll a mummy which had been in the collection of the "Gabinetto di Fisica e Storia Naturale" since the year 1824. This was done in the presence of a large number of spectators, and a very detailed account drawn up of it and drawings made on a large scale by Prof. Migliarini for His Royal Highness. As no notice of this interesting operation has been given to the world, the following details, taken from Prof. Migliarini's private notes, may not be unacceptable, in order that the peculiarities here exhibited may be compared with those observed in other mummies already unwrapped, or which may be hereafter brought to light.

The person embalmed was a female, and her name was Takarheb, or Karheb,¹ daughter of a royal scribe and priest named Naantev,² and of a lady Nevt'hei,³ which occurred thus on the coffin, Pl. XV. fig. A.

OSIRI Osirified	TAI the	KARHIB [redacted]	MAoUTAoU justified	SI [redacted]
eN [redacted]	SOUTeN the royal	SK'HAI scribe	HoN prophet ⁴	NAAA'NTW [very glorious]
MAoU TAoU justified	MeS born	eN of	NeVHi the lady	NeVT'HEI [redacted]
SHIME lady	MAoU TAoU justified			

When stripped of the wrappings in which the body was enveloped, and of the bust with its gilt face, the mummy was found to be entirely covered with a wrapper stretched longitudinally, fastened up behind, and uncoloured. The exhalations, however, from the inside had given it a dark brownish tint, and

^{1 2 3 4} The notes will be found at the close of the memoir.

deepened the usual yellow colour always given to the cloth, of which the wrappers attached to mummies of this description are composed, and which is intended to imitate byssus.

This wrapper having been removed without much difficulty, it appeared that the body after it was enveloped had been covered with a crust laid all over it, seemingly with a brush, for the sake of preserving it. This stratum we will call the *FIRST CEMENT*. It was probably a sort of encaustic, inasmuch as lime mixed with a small quantity of chloride and a little wax, when burnt, produces a paste of this kind, which is an excellent preservative against decomposition. This reminds us of the etymology of the word *MUMMY*, supposed to come from *MUM*, which signifies *wax* in Persian, and is alluded to in a passage of Cicero.* If it should be argued that this is not the general or universal sense, it may still be true as regards the class of mummies known and described in his time. This crust, which was of a glassy texture, and easily broken with the fingers, was stripped off bit by bit, and then the wrappers upon which it was laid.

After this operation was concluded, the body underneath presented a totally different appearance. It looked in some places like those little figures of mummies, so frequently met with, composed of various materials, but generally of enamelled earth, with the arms crossed upon the breast, and the lower part down to the feet covered all over with inscriptions.

The bandages which enveloped the body underneath the arms were inscribed with *hieratic* characters. Great care was requisite to remove these in regular order as much as possible, they having burst in many places, and being burnt as it were by contact with another cement which was laid on underneath, and had made its way through to the upper side.

They were eight in number, and composed of cloth dyed to imitate the colour of byssus, and marked throughout on both sides, that is, on the right and left, with hieratic numerals (Plate XV. fig. B). On the right side, at a short distance from these, commenced the usual sentences copied from the great Formulary, and similar to those used on some of the papyri. This sort of inscribed bandages was first noticed on the mummy of Count Caylus, and subsequently on that of a child of six years old, in the possession of Mr. John Symmons, unwrapped in London March 29, 1788, in the presence of many learned persons.

In removing these and the other bandages, which had no inscriptions, there was found attached to the left loin a so-called *Nilometer* of enamelled light blue earth.

* In Tusc. Quest. § xlv.

Although this emblem of *stability* is frequently met with, painted on the shoulders of mummies,⁵ it seems more probable that it had found its way there during the process of wrapping from some other place where it had been laid, or that these little figures were thrown in promiscuously from time to time while they were enveloping the mummy. All the clothes which belonged to this structure having been carefully taken off, the mummy appeared like the figure of Osiris.

A wrapper larger than the body, stretched over the whole of it, on which a figure of Osiris in outline was drawn, was fitted to the body with such exactitude that the face of the figure corresponded to that of the deceased, and its hands, in which were the sceptre and whip, to the hands of the deceased, and so of all the rest. As the tall cap, with the two high feathers, would have reached considerably above the head of the mummy, it was folded over behind and hung down the back, where also the cloth itself was fastened. This representation of the transformation of the deceased into Osiris, agrees with the first title of all the funeral inscriptions preceding the name. Champollion read it *Osiris, the Osiridian*; and Prof. Migliarini interprets it by a phrase which expresses his notion of it, namely—*the Incorporated with Osiris*, as being initiated into, and consecrated to, his mysteries, and thus, it may be said, *identified* with him. This view is confirmed by a passage in Athenagoras:—*When Isis had found the scattered limbs of Osiris, who was slain by Typhon, she religiously buried them, which mode of inhumation is to this day called Osiriac*. When this wrapping was removed, others of a similar kind were found, but without any cement. They were fitted close to the body, and any slight interstices there might have been, owing to the bandages not being all of the same size, were filled up with compresses. This stratum presented no remarkable feature, except that a few strips of cloth were found, inscribed as above, upon the legs, but very slightly raised up.

Another stratum of asphalt was laid over the whole body, which we will call the **SECOND CEMENT**, to remove which pincers were obliged to be used in the first instance; afterwards, the cloths underneath were raised up.

There was found attached to this stratum a broad piece of cloth, which covered once more nearly the whole body, but it was unfortunately in tatters, having been destroyed by the bitumen and salt in the cement. Upon it also something was inscribed difficult at first to understand. When, however, the least mutilated fragment had been attentively examined, it turned out to be a *p* with a stick (probably a thyrsus) and a sort of cap, such as is frequently represented, but with less precision, before Osiris, the judge, seated on the judgment seat. It may possibly allude to the admission into some order of the priesthood, one class of

which wears this panther-skin. In one section of the funereal papyrus, the soul is found similarly clad.

This is the first time that an imitation of the *panther's skin*, with other articles of dress, has been discovered on a mummy, and it proves the close resemblance between the Dionysiac rites and Egyptian formularies. All the peculiarities here exhibited offer a striking commentary on a statement made by Suidas (*Ἡραϊσκος*), whose account of the process of embalment bears, in all its details, a remarkable resemblance to the one before us: "Upon the death of Heraiskus, after the embalmer had completed all the ceremonies prescribed by the priests, and the vestments of Osiris had been fitted on to the body, it suddenly became resplendent all over with light, through the ceremonies, which were diversified with secret characters, among which were special images, suitable to the deities—evident proof that the soul was already among the gods and associated with them."

To proceed with the description of what presented itself to notice afterwards. The head, and more particularly the face, was covered with bandages and narrow strips, like so many strings interlaced, and well fastened together in regular order, so as to form a number of squares, one inside the other, each less than its predecessor, the centre of which was at the nose. These bandages, after passing round the head, descended towards the neck. It is to be remarked that, before they were so fastened together and interlaced, they had all the usual prayers inscribed upon them, as far as could be ascertained from the few portions which were examined. This artificial mode of enwrapping was not new. There is another mummy of a man in the same royal museum, with similar wrappings about the face, but with the rest of the body swathed in a different manner, as will be seen from the drawing published by Dr. Nardi.*

Thus far the bandages were of a simple character and easy to arrange, such as an ordinary workman would be competent to do. But there were others formed into a regular chequer-work, which must have required great skill and experience to execute. It will be as well, perhaps, to give a description in this place of two instruments employed in the process, which we will call needles or pins of bronze, now in the same museum, and which appear, from their shape, to have been indispensable for making such complicated fastenings. The eye is sufficiently large to contain both the ordinary bandages and the double strips described above. Being only about as thick as the blade of a knife, they could easily pass through both the bandages, and their circular form peculiarly adapts them for per-

* Notes to Lucretius, 1647, pl. iv. fig. 2.

forming this operation. In the point of one of them there is a cavity, by means of which a strip may be pushed through and passed transversely; the head of the other, like the claws of a crab, is specially adapted for laying hold of and drawing out any string which might have slipped off or been stopped underneath, as well as for forcing it back into its proper place.

This lattice-work, as it may be called, having been removed from the face, some square pieces of cloth were found under it, which covered the head in various parts; as well as a fillet, which was composed of a finer thread of the same cloth, but more closely twisted, so as to have the appearance of a diadem.

On the forehead, not far from the right eyebrow, were found two feathers in stone, like those on the head of Ammon, and other similar figures.

The forehead itself was covered with three squares of cloth, with three caps drawn upon them; that is to say, the cap of the upper and the cap of the lower region, and one in the centre.

The two eyes were covered with similar squares, having eyes drawn upon them with wings and legs, which may be those of the Sun, or some other deity.⁶ A different kind of artificial eyes, formed of cloth steeped in resin, and fitted under the orbits, were first noticed in unwrapping a mummy in London, which will be mentioned hereafter.

Above the occiput there was, in another square, larger than those above mentioned, the drawing of a Hypocephalon, with Cynocephali in the attitude of adoration, and around them a border, consisting of rams' heads, with four horns, like those with which the supreme god Ammon is represented; different from the Hypocephalon in Fig. F, which was over the head, between the protecting cow⁷ and the body of the mummy. It was drawn upon finer cloth, made solid by the double stratum.⁷

There were other bandages, inscribed as above, which extended from the head over the different parts.

About the top of the left ear was found an amulet, said to represent an Egyptian column. It is more probable, however, that it was an ornament for the ear, representing, in small, a lotus or papyrus flower with its stalk, like the sceptre which all the female deities are represented holding in their hands. Being made of a material which easily stretches, it would lose its elegant shape, and so becoming short and thick, might look like an Egyptian column attached to its capital.⁸

It is needless to give a description of the other bandages wrapped round the different parts of the body, as they presented nothing remarkable. The last of

them were attached to a THIRD CEMENT, or stratum of asphalt, with an efflorescence, which was mixed and laid on over the whole body with greater regularity.

At this point, the object of our greatest anxiety, the existence of a papyrus, which was at first strongly doubted by the persons present, was established. Underneath the hands, which were folded over the breast, was found a papyrus rolled up, placed perpendicularly on the body. Measuring from the point of the chest downwards, the whole height of it was twelve inches, or a little more, and the length four braccia, sixteen inches. Unfortunately, the stratum of asphalt had been laid on to the papyrus very hot, so that it was fastened down all round, above and below, so tightly, that a portion of it was necessarily lost in the removal.

A few double strips of cloth, inscribed with the usual hieratic characters, adhered to the right arm, but it was impossible to ascertain whether they were connected with those which went down from the head. Similar strips were passed across the neck.

Upon the breast, or, more properly speaking, in the cavity formed by the hands up to the neck, was found a group of amulets, apparently thrown in promiscuously, made of different materials, as will be seen by the catalogue of them given below. They remind us of the beautiful mummy at Gotha, unrolled by Hertzog in 1715—the most precious which has been opened in Europe up to this day, as regards the vast quantities of little idols, scarabæi, frogs, Nilometers, &c. found in it, objects at that time very rare and highly appreciated.

There were now discovered upon the rest of the body pieces of cloth with drawings upon them, like those found about the head. On the right and left side two Osirises in two long squares. Near them, on the right, a figure of Thoth, with the eye in his hands. On the same strip a Nephthys, of a larger size than all the rest, the upper part of which only was identifiable; and with it another fragment of cloth, on which was drawn the goddess *Tme, truth*; and a fragment of the hawk of *Sokari*, and the back part of the jackal, the guardian of the Western region. On both sides towards the feet were two crocodiles, the one on the right only being well preserved. In general the right side was better preserved than the left, on which all the objects originally in duplicate were either in bad preservation or altogether destroyed.

On the front part of the legs, and perpendicularly along the thigh bones, there were two short inscriptions (Fig. E), but unfortunately very much mutilated, for reasons already assigned, and owing to the dark colour of the border they were of but little value.

The wrists were ornamented with counterfeit bracelets, made of gummed cloth,

to imitate, by the aid of colour and gilding, precious stones. There were similar imitations of precious handlets* around the ankles. Under the feet were represented false sandals, painted with the smallest possible chequers of different colours.

Under the armpit was a very small stone like a seal, which would seem to have found its way there from some other part, as it more properly belongs to the stones found on the breast.

When all these cere-cloths had been removed, the body appeared denuded, as it were; as before mentioned, it was that of a female of middling size, very little of it being preserved.

The skull, which was fleshless and burnt, had a hole made in it through the orbit of the right eye, apparently for the purpose of taking out the brain, and injecting the usual preparations into the head. This was generally done through the nostrils, but not in this instance, as they were untouched. In another mummy, opened in London in 1793, that of a female child about fourteen years of age, a similar hole was found in the roof of the mouth, which was used for introducing the preparation of resin into the skull. It is also said not to have had any remains of a tongue, or the small plate of gold in the mouth, peculiarities which characterise the mummy before us.

The whole anterior portion of the back broke to pieces on a very slight touch, it having been burnt by the asphalt, which was laid on to it in a boiling state. Marks of burning were likewise visible all over the body, so that on the slightest movement a separation took place wherever there was a joint. This prevented it from being all stripped. The first bandages, which were fastened tightly to the skin, and pressed almost into it, were not removed. It being merely the first wrapping which was applied, and as it presented no peculiarity, it was left in its place. This, however, does not imply that no further researches were made. Every fragment of the bandages was examined several times over. The result was, that the name of the deceased was discovered written at the top of the bandages of both sizes, that is, once on the broader and once on the narrower bandages (Fig. C). A few Demotic characters were also found in a corner (Fig. D), which may possibly be the mark of the manufacturer of the cloth.

From the vast quantity of wrappers used on this occasion it would seem that

* These ornaments have always been used by women in Asia on the ankles. The prophet Isaiah (chap. iii. 18), calls them 𐤀𐤇𐤍𐤏 , A-CH'SIM, and in Arabic the real name is *Khatkat* (see Meynoun and Leila). In the Coptic versions the Egyptian name is not given, the Greek word being used, but it may be **EINE, T. T. INI.** Memphitic?

there is no exaggeration in Abdallatif's* statement, who calculated that the necessary amount of material required for a careful and complicated embalmment of this description would be some thousands of yards.

Very diligent search was made to find, if possible, some clue for fixing, approximately at least, the date of the mummy. None such, however, were detected, except it be the representation of sandals under the soles of the feet, on the first outer envelope. These would indicate that the date was subsequent to the liberation of Egypt from the invasion of the Shepherds, and possibly at no great distance of time from that event. They were here specially characterised by their own peculiar costume, and with all its niceties, whereas after this time these details were forgotten and became obsolete, having given place to a conventional representation, which was naturally less exact.

Blumenbach, with extreme sagacity, observed that, in examining bodies of this kind, attention should be paid to the singular form which the incisor teeth sometimes present. He verified this by an entire head and a jaw in his museum, as well as by the mummy of a child about six years old (cited above). In spite of its tender age the incisor teeth had a *thickish crown, but little raised at the extremity of the tooth, which is usually pointed*. Middleton made the same observation in examining some mummies in the Fitzwilliam Museum at Cambridge; Bruckman in those of the gallery at Cassel; and Storr, who saw something like it in a mummy at Stuttgart. When we consider for how many ages and throughout how many revolutions the Egyptians retained the custom of embalming their bodies, it is obvious that we ought not to expect to find in them all one uniform dental conformation. On this account every little peculiarity of this kind is deserving of especial attention, the probability being that it may assist in determining the period at which the embalmment was made. In the present instance, however, this did not occur. The teeth offered no remarkable appearance, excepting that the person in her life-time had lost two in the right upper jaw, the cavities being filled up with bitumen.

On an examination of the skull and facial angle as exhibited in profile, it was agreed that it belonged to the pure Egyptian race. The Egyptians have been rightly classified between the Caucasian and Ethiopian races. We say the person in question was of pure race, because she was by several degrees more nearly related to the Caucasian than to the other stock; and bore a resemblance to some of the portraits of ancient heroes represented on bassi rilievi of the better period of that style of sculpture.

* Relazione dell' Egitto, lib. 1, c. iv.

Catalogue of the little Amulets found on the breast.

Little figures of Isis	}	In paste, coloured like lapis lazuli.
„ „ „ Thoth, with the Ibis head		
„ „ „ Phré		
Image of Esculapius, <i>Imouth</i> , paste in imitation of rosso antico.		
Hawk, sitting	}	Wood gilt.
Image of Esculapius		
The same, a fragment		
Heart-shaped Vase		
Uraeus Serpent		
Lotus flower		
Nilometer		
Symbolical eye of the Sun		
Six Fragments of Objects not distinguishable		
Two images of Esculapius, in enamelled earth.		
A feather, striated, perhaps made of Ethiopian emerald.		
Pillow, to rest the head on, very small, semi-circular, of hæmatite.		

Other Objects, found elsewhere.

- Lotus, or Papyrus flower, sceptre or column, found over the left eye, wood gilt.
- Ammon feathers, in white stone, found over the eyebrow.
- Nilometer, in enamelled earth, found on the right side.
- A sort of square or seal, found about the arm-pit.

NOTES, by S. BIRCH, Esq., F.S.A.

Pl. I.—1. The lady's name appears to be Takarheb, although it is once written Karheb, the demonstrative feminine article *Ta* being omitted. On a Ptolemaic tablet, belonging to M. Pulsky, it is written TAKAR[heb]. The word is determined by an ibis, and the whole means the name of a bird, perhaps the Coptic Karapep.

2. The name read NAa anTeW by Prof. Migliarini may possibly be AaPeH-PeH, a form of Apophis, or Aphobis. Conf. M. De Rongé (Mem. sur Tombeau d'Aahmes, p. 139), and Chev. Bunsen (Egypt's Place, vol. i. p. 516, No. 279).

3. The mother's name is NeBTenHi; cf. Champollion, Gram. p. 95, where the word wing is given in its full phonetic form TeNH; or possibly NeBMEHi.

4. The father, it will be observed, held the double office of royal scribe and priest, shewing distinctly that there was no real *caste* difference in these two functions.

5. The Nilometer TaT was at the same time the emblem of a region and of a god. The region has been supposed to be *This*, from which the Thinite dynasty derived its origin (M. Lepsius, Ueber d. ersten Ägyptisch. Gotterkr. s. 35, note 2); or else the Meroitic island of Tadu (Pliny, N. H. vi. c. xxix. 34). In the Ritual, one of the invocations commences thus, "I am Tat, engendered of Tat, born of Tat" (Lepsius, Todt. i. 1, 4, 5). The first of the six amulets placed on the neck of the dead was a Tat (Lepsius, Todt. Taf. lxxv. c. 155). In "the chapter of the golden Tat placed at the neck of the dead," the deceased says, "Thy back to thee, Oh mild one [Osiris], placed in thy place, I bring thee the water belonging to thee; take it. I bring thee a Tat; rejoice thou at it. Said over a golden Tat, made out of the body of a sycamore-tree, placed at the throat of the dead; he enters at the door of the gates, he listens to the words; he takes his place on the day of the new year with those who are under Osiris. If he knows this chapter, he becomes a wise spirit in Hades; he is not turned away from the Gates of the West, he has given to him cakes and drink . . . , and a quantity of meat off the table of the Sun" (or of Osiris Honnophris). According to another version, he is justified against his enemies in the Hades, "in the place of the dead."

6. The two eyes on legs are the vignettes of the 163rd chapter of the Funeral Ritual or Book of the Dead (Lepsius, Todt. lxxvii.). The Book of the Dead really ends with the 162nd chapter, the final Rubric of which concludes *iu-f pu*, "it is finished." The 163rd and subsequent chapters, which are of very late introduction, are called, "The chapters [163-164] introduced into a second book added to the Book of the coming forth from the day. This [163rd chapter] is the chapter of how a person avoids that his body should be destroyed in Hades, and how to save himself from the devourers of souls who are at the prison, *tatho*, [?] . . . in the Gate; and how a person avoids that his sins should be borne off the world there; so that his body and limbs may be safe from the reptiles and gods which are lying wait in Hades, that he may come out and go in as he likes, and do everything which is in his heart and not be crossed." The vignettes of this chapter represent the two symbolical eyes, called *Uga*, the same word as that for "health" or "sound," with wings and legs, and a snake, having a disc and horns, walking on legs. The Rubric at the end gives the following account of what they represent:—"Said of a snake having legs and a horned disc. The two eyes have two legs and two wings; there being in the pupil of one [eye] the figure of a man raising his arm, with the head of a hawk having plumes, its back like a hawk. In the pupil of the other eye there is a figure raising one arm and having the face of Neith, wearing plumes; its back in the shape of a hawk, painted yellow in clear southern green colour, with water of the western lake of Egypt, on a slip of papyrus. A person wrapped on all sides with this is not turned away from any of the gates of the Emyreal Gateway; he eats and drinks and voids, as he did on earth; no opposers stand against him, the hand of the wicked is powerless (?) against him, for ever and ever. If this book is made on earth, he is not captured by the guides, who are rushing in to make destruction of the wicked of the entire earth; he is not smitten, he is not annihilated by the blows of Su [Typhon]: he is not taken to the prison, but he goes in to the gods of the Halls, and comes out justified, and goes forth to expel all the evil [he has?] done on the whole earth."

The contents of this chapter are of a most mystical nature, as the following translation will show:—
 “I am,” says the deceased, “the Soul of the great body at peace in *Aruhabu* [Arabia?] He [It] is the back [or trunk?] of the body of *Haluti*, the land, the arms of which repose [?] in the bay of *Senhakaraha*. Oh the Soul, existing, which is tasting his heart at his rising and setting; his soul is at peace in his body, which is at rest in *Senhatalukana*. The deceased may take it from the spirits of the god *Hes*, prevailer of hearts, the taker of hands; fire which the souls taste comes out of the mouths. Oh, he who is at rest in his body, making his scorching and burning in the sea, raising the sea with his vapours, give them flame, increase the vapours beyond what they are. He will place his hand at the [head] time of the deceased, for ever and ever. (The deceased receives the time of the heaven;) his time [head] is that of the pacers of the paths everywhere in the heaven. Whether thou art an earthly soul or a traverser, save thou the Osiris! rescue him from the demons, devourers of souls which have done evil. His soul is created in his body again; he is hidden in the midst of the pupil of the Eye. *Sharusharu* (*Khi*), *shapu* is the god making his existence; he rests in the north-west of the city of *T-ap*, of the land of Nubia. He has not gone to the East. Oh, Amen the bull, scarabæus, lord of Eyes, commander of its Pupil is thy name! The deceased is the drop and lituus of thy Eyes. *Arka Sharusharu* [*khi*] is the name of one Eye; *Shapu*, the god who made his existence, is the name of the other. *Shaka Amen Shakanasa*, at the head of Tum; Illuminator of the World is his name. In reality the deceased has come from the land of the two Truths, cleared of his sin; he is from the land of Disappearance. The Nostril is thy name. The wise (or victorious) spirit (the deceased) swears that [he] it is the soul [of] the great body in Sa [is] [of] Neith.”

These mystical names only occur in the latest rituals of the Persian or Ptolemaic epoch, and appear to have been borrowed from some other religion. They had already attracted the attention of Champollion, and are mentioned in his letter to Baron William Humboldt, (Ideler, Hermapion,) in which he supposes many of those he cites to resemble Semitic names, and others to be Sanscrit. He also throws out the suggestion, that they may be the ineffable and mystical names referred to by Iamblichus, vii. 4. But in the 164th chapter of the Ritual, l. 6 (Lepsius, Todt. taf. lxxviii.) one of these names is said to be as “spoken by the Nahi or Negroes of the Phut of Kans” or “Kenous” of Nubia. This would show that these mystical names either came from the Æthiopian or Meroitic worship, which had some share in the Theban service, as appears from the presence of the Negroes of Phut in the great festival of the ithyphallic Amen Ra of Thebes, or else from the worship of the Libyan Oasis. It will, of course, strike every one who has perused the extraordinary names used by the Gnostic heretics, how much similarity these have with them, as will be at once seen by comparing the late demotic papyrus, published by Dr. Leemans (Mon. Egypt., fol. Leide, Pl. I. and foll.; Reuvens, Lettres, 4to. Leide, 1830, p. 12), and the Greek one, edited by Mr. Godwin. Throughout the Ritual, the first duty of the “wise spirit” of the dead is to know the names of the gods, demons, doors, boats, regions which he meets. The images painted on the dead, after having had these mystical words recited over them, protected him hereafter in his passage. Taken in connection with the gilding of the face and other appearances, the mummy of Takarheb was probably not much older than the age of the Ptolemies.

7. Three of these flat discs, called by Champollion *Hypocephali*, or pillows, are in the col-

lections of the British Museum. The first which I shall cite (Cat. No. 8446) was made for Haneg-a-t-f, a Theban priest of Ammon, and of the Saviour and Brother gods, *i. e.*, of the Ptolemy Soter and Philadelphus and his wife. It has a black background, and its subject is in yellow outline, in two compartments:—1. The Sun as Af, or Num, going in his bark, with attendant deities. 2. The four ram-headed Num, or Amen Ra, adored by the four Cynocephali. A cow or bull and mummied figure are in the exergue. The second, No. 8445, which has its subject in black outline upon a yellow ground, is made of linen, like the preceding, and has four rows of subjects:—1. A god, with two human and one jackal head, wearing disc and plumes. Six rams, the emblems of Num, and three herons, those of the souls of the dead. A hawk (*akham*) mummied, in a boat. Isis and Nephthys adoring the chest of Osiris in a boat. Ra in a boat, with a scarabæus, adored by a cynocephalus. 2. The four-headed ram seated on the ground, wearing on his head the attire of Ptah Socharis Osiris, or the atf, adored by two apes, or Cynocephali, wearing solar discs. At the sides is a mystical address to the god:—

1. Oh creator, resident in his place.	Oh great Soul, produc-	1
2. Oh prevailer over heat, dwelling in the	ing the transformation of flames,	2
3. Empyrean gateway, giving life,	transformation of the two divine	3
3. Thence	Eyes—King.	3
4. prevailing over the gods of the gate by	his power.	4

The scenes of the other division are taken from the diurnal or annual passage of the Sun. Two boats, in one the Sun as Ra; in the other the Moon, as a Cynocephalus, adored by another ape, holding in its paw one of the mystic Eyes. A god offering an Eye to a god having a human form, with the body of a hawk. A cow, either one of the seven mystic cows or another of the Athor advancing, having before it the four demons Amset, Hapi, Tuautmutf, Kabhsenuf, and behind a deity full face. Behind these are a leaf (*shau*), an ape (*aani*), and a ram (*ha*), and a gateway with a ram's head. Behind, the god Ra seated, and a scarabæus. Above is "Adoration to the Sun." Thy beloved Son comes, &c.

Round the border is the following series of declarations:—

I am the Spirit (*aakh*) in my going.
 I am Amen Ra, who is in the [hidden] void.
 I am the Great One in the Gates (Empyrean region).
 I am he who proceeds from the Eye.
 I am he who is in its pupil [*gefj*].
 I have come from the great place of Pennu (Heliopolis).
 I proceed eternally from the Gates (Empyrean region).

The fragments of the third in the Museum Collection, No. 8845a, are two pieces, also in black outline, upon a white ground, but made of papyrus instead of linen. The scenes have a general resemblance to those of No. 8445. There remains the boat of the mummied eagle or hawk (*akham*), with rams and apes; the boat of the Cynocephalus of the Moon; a female, probably the Heaven, falling to the earth over a scarabæus, the Cosmogonic creation of the world; part of the scene of the mystic cow advancing to the pylon; Ra and scarabæus; the whole perhaps intended to represent the genesis of the Helios or Sun. The central inscription totally differs from that of No. 8445.

From what can be gathered from the mutilated phrases, it appears to be of a nature referring to a creation by fire, and is a different text of c. 163, as given in a papyrus of Tau (Salt, 955 Brit. Mus.):—

. nor them thou rejoicest Tattu
 he has made things by (his) flame. Amen, hail
 he has brought to the fire of

 of the heaven the second soul, the third soul.

The legend is equally mutilated :—

. made by thy terrors. I am
 Amen, being in thy hidden place in thy rising

I am coming

The Mormon Joseph Smith, in his *Pearl of Great Price*, 8vo., Liverpool, 1851, p. 24, has engraved another of these hypocephali, which, in the arrangement of its subjects and the figures represented, is like No. 8445. The inscription is so badly engraved that it is not possible to make out its meaning, and Smith's interpretations throw no light upon it. Champollion, also, in his *Pantheon Egyptien*, Pl. 2 quinquies, has engraved part of another, with some very singular representations. Some additional light is thrown by the one of the Takarheb upon the meaning of the use of these hypocephali in Egyptian mysticism, and the scope of their representations. It will be at once seen that this hypocephalus (Fig. F.) contains three scenes. In the first is the double-headed human deity; then the phoenix, called the Soul of the West, in its boat; and a boat with the emblem of Thebes, and a scarabæus. On the other hypocephali the bird resembles the hawk of 71st chapter of the Ritual (Lepsius, *Todt.* taf. xxvi. c. 71), which, with the mystical cow, forms the picture of that chapter called "the Chapter of Departing from Light, of averting the destruction, of not being taken in Hades, and of preserving," or "bringing out the body from Taser," the place before the gates of the Sun, where the deceased entered. This chapter commences with the following inscription :—"Oh hawk, emanating from Æther, lord Mehur, the great cow, make me sound, like as thou thyself hast been made sound," &c. But the bifront figure resembles that of the planet Osiris, or Jupiter; the boat that of the Egyptian constellation Argo; the deity one of the decans; and the scarab one of the Egyptian constellations. In the other division is the cow, here called "the great cow;" the god seated on his throne, in his raised hand a whip, and behind his back a hawk body, corresponding to the description of the god in the pupil of one of the mystical Eyes, adored by an ithyphallic hawk-headed ape, holding to him an eye by both hands. This cow refers to the vignette of the 162nd chapter of the Funeral Ritual (Lepsius, *Todt.* lxxvii. 163) called the Chapter of "making the Warmth [? or Hypocephalus] under the head of the Spirit;" for this very expression is found above the cow in the hypocephalus. The chapter is of mystical import, like that referring to the two Eyes. It commences thus, "Hail to thee, Oh god Paru [Baal-Peor], pursuer, rejoicing with plumes, lord of crowns, flogging with the whip.

"Thou art the Lord, having the phallus, growing in shining light.

"Thou art the Lord of the numerous transformations of skins, hiding [or hidden in] them in the Eye at his birth.

"Thou art the Opener of divisions among the gods [?], the wonderer [?], shaker of legs [?].

"Thou art the powerful God, to whom came my plaint, and my grief,"

The cow, after making this address, is then supposed to say, "I am the great cow; thy name is in my mouth. I will tell it—

"Pen ha ka ha ka her is thy name!

"Shu ru au aa kar sa ank ru-ba-ta- is thy name!

"The leaf [ichneumon] serau [the sheep] is thy name!

"Sharusata is thy name!

"Sebana is thy name!

"I am the Cow; my words are heard the day I bring thee the warmth under the head of the Sun, which is made in the Empyrean region, the god in Petennu. You may produce it as if on earth; it is thy soul in the region of *Khemret* (the land of Annihilation). The deceased has come; place thou the producer of warmth [*Hypocephalus*] under his head. It is the soul of the great body which reposes in Pennu.

"The light, the scarabæus, the Chief, is his name!

"[Hai kheper ur is his name!]

"Ba ru [*Baal*] ka ta ga ua is his name!

"Thou mayest come," answers the god addressed by the cow; "and let him be as one of my followers, thou art he."

The rubric gives the following explanation:—"Said [of the figure?] of a cow, made of good gold laid at the throat of the dead, and she is made in outline upon a roll (or book, *gam*) of linen placed under his head. There is then abundant warmth throughout his form, as when he was on earth. Very much has made the cow to her son the Sun, when he sets; his place is from all persons, from He is a god in the Hades; he is not turned away from any of the gates of the gateway in the place of the dead."

The inscription round the border of the object contains the final part of the chapter:—"Say, if you have placed this god at the throat of the dead—

"Oh Amen, of the gods!

"Oh Amen, who is above!

"Place thy face on the body of thy son!

"Make him well in the Hades!

<"The book is the greatest of secrets;" do not let any eye see it,—that would be detestable; know it, hide it, make it. The Book of the goddess who rules the secret house is its name. It is ended!">

I apprehend from this that the circular form of the pillow was intended to represent the pupil of one of the mystical Eyes so fully described already, and that the object itself was considered as the restoration of the vital warmth of the body. Like the eyes with wings and legs, it was not a purely Egyptian idea, but one borrowed from another mythology.>

8. The chapter of the mystic papyrus sceptre is given in Lepsius, *Todt.* lxxvi. 160.

9. Among the amulets often found on the mummies is a little pillow, made of hematite, the use of which is not explained in the Ritual of Turin. In one of the British Museum, however, made for a scribe named Nebeseni, there is a chapter of the head-rest or pillow, with a vignette of this object, followed by another chapter called the chapter that of the head.

* M. Chabas proposes "secret" as the meaning of *shta*, which agrees with this passage.

Hieroglyphic text at the top of the page, likely a title or reference number.

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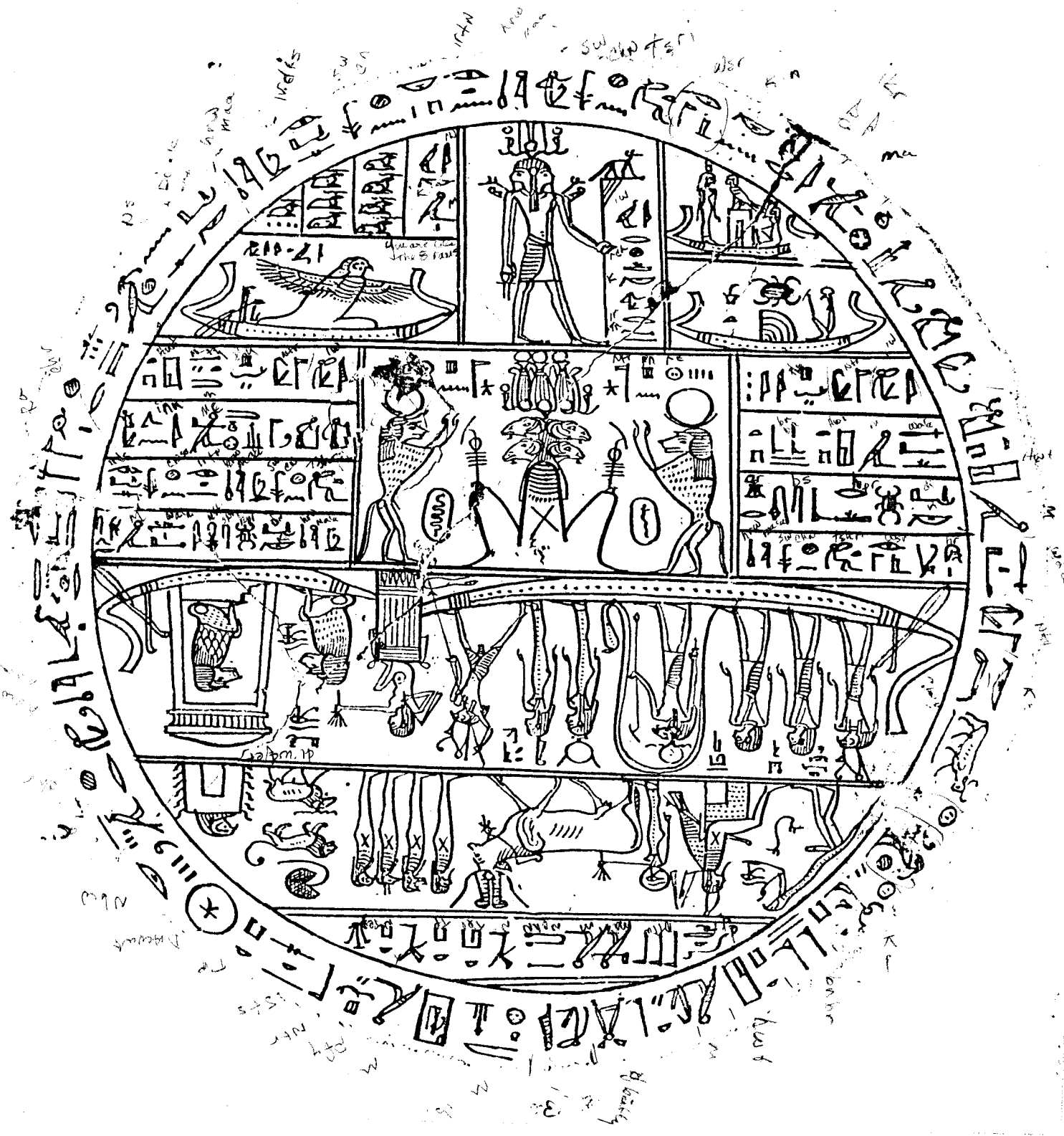


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Hieroglyphic text at the bottom of the page, below the circular scene.

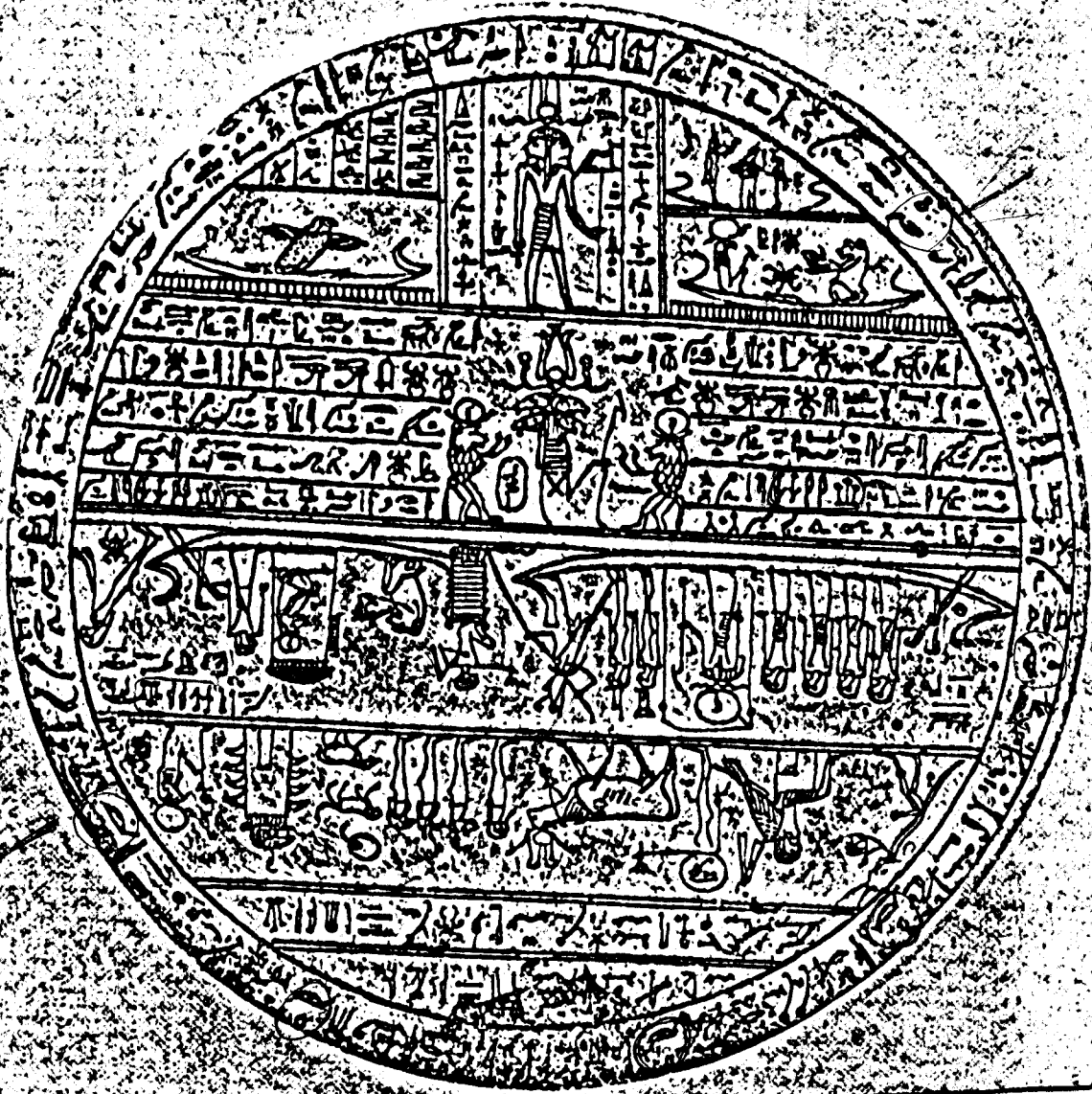
HIEROGLYPHIC INSCRIPTIONS FROM DIFFERENT PARTS OF THE MUMMY UNROLLED AT FLORENCE.

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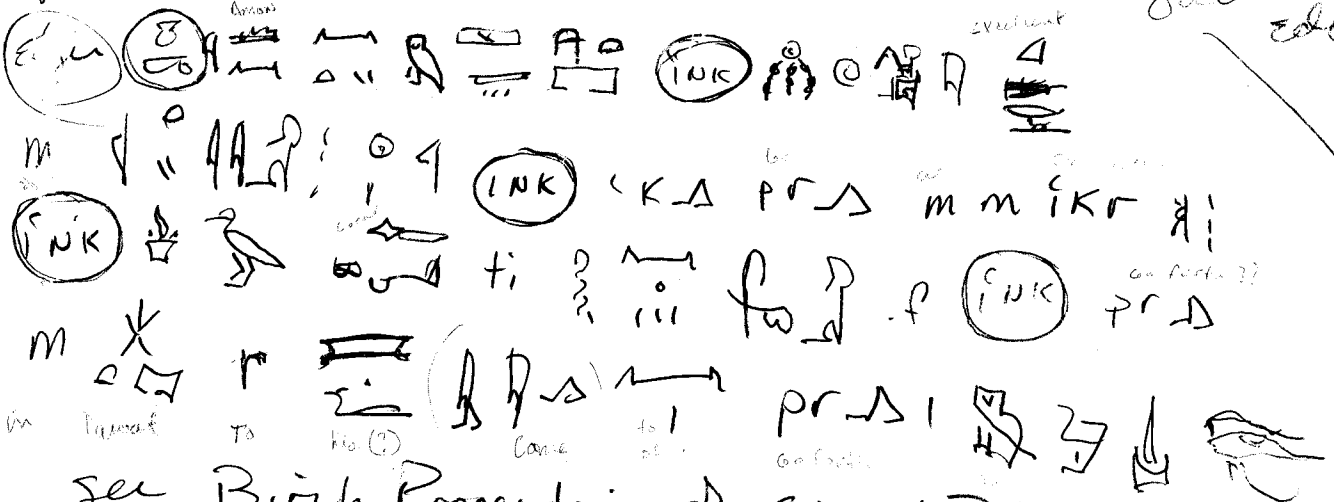
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35 - Hypocrepalus of shai - ENEN

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1883 pp 37-40 plate II

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Lady Mox of Theobalds Park,
Waltham Cross. By ~~EA.W. Budge~~ EA.W. Budge.
London, Harmsworth & Sons. 1896



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