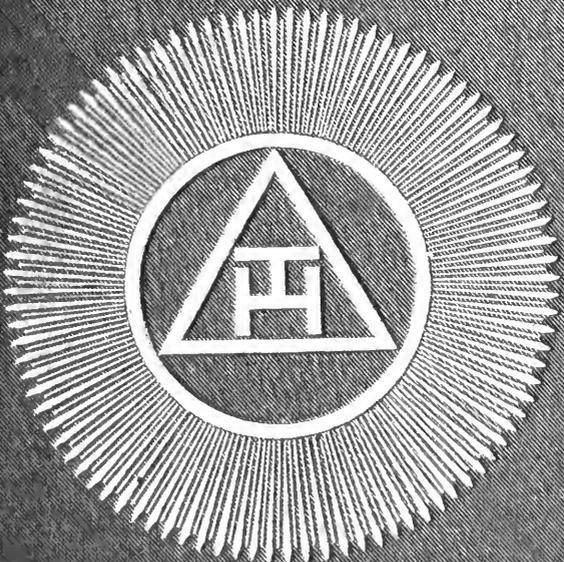
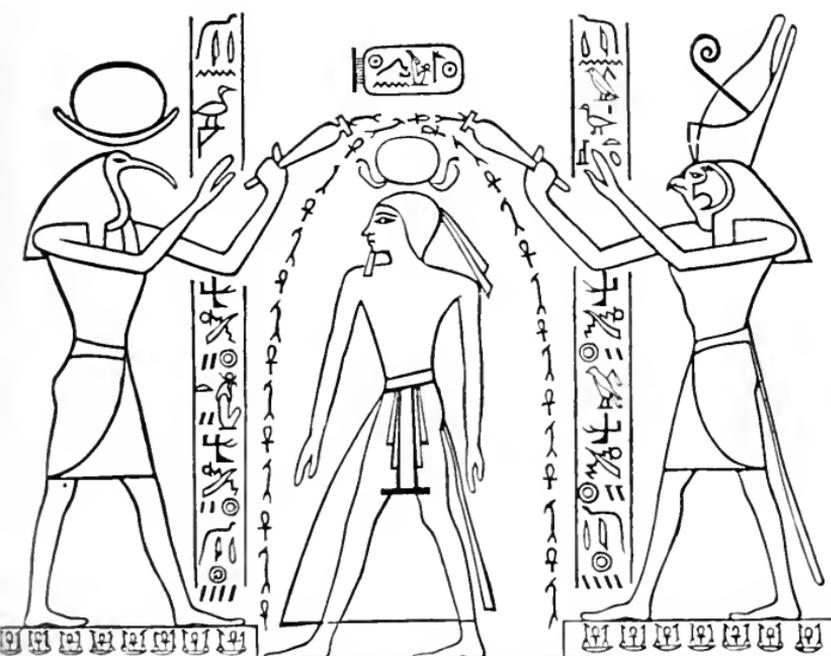


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A COMPARISON
OF
EGYPTIAN SYMBOLS
WITH THOSE OF THE HEBREWS.

By FREDERIC PORTAL.



"The symbols of the Egyptians are like unto those of the Hebrews."
(CLEMENT OF ALEXANDRIA, *Stromates*, V.)

TRANSLATED FROM THE FRENCH,

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EGYPTIAN SYMBOLS

COMPARED TO THOSE OF THE HEBREWS

CHAPTER I.

PRINCIPLE OF SYMBOLOGY.

THE origin of the science of symbols is lost in the distance of time, and seems to be connected with the cradle of humanity—the oldest religions were governed by it; the arts of design, architecture, statuary, and painting were born under its influence, and primitive writing was one of its applications.

Did symbols exist in spoken, before being translated into written, language? Were primitive words the source of symbols? are the questions on which these researches are based.

The first men, in order to express abstract ideas, borrowed images from surrounding nature; by a surprising intuition, they attached to each race and species of animals, to plants, and the elements, ideas of beauty or ugliness, of good or evil, of affection or hatred, of purity or uncleanness, of truth or error.

Those fathers of the human race did not compare, but they named their ideas from *corresponding objects* in the material world; thus, if they wished to say, the king of an obedient people, they did not compare him to a *bee* governing a submissive hive, but they called him *bee*; if they desired to say filial piety, they did not compare it to the *stork* feeding its family, but they called it *stork*; to express power, they called it *bull*; the power of man, the *arm*; strength of soul, *lion*; the *soul aspiring to heaven*, the *hawk* that sails in the clouds and looks steadfastly at the sun.

Primitive writing, the image of primitive speech, was

entirely composed of symbolic characters, as demonstrated by the examples of China and Mexico, and the symbols we have just cited in Egyptian writing.¹

If the principle, we have thus assumed, is true, the speech of the first people must have left profound traces of its ambiguities in the most ancient known languages: doubtless, in the lapse of time, figurative expressions passed from tropes to abstractions. The descendants of the patriarchs, in pronouncing the word *bee*, and attaching the idea of a *king* to it, no longer thought of the insect living in a monarchical state, hence arose a change in pronunciation, at first scarcely perceptible, but which, degenerating from tongue to tongue, finally destroyed every trace of symbolism; a dead poetry disinherited the living poetry of preceding ages; comparisons were instituted, and rhetoric took the place of symbols.

This theory results from the following facts: Horapollo teaches the principle of Egyptian symbology when he says that the hawk is the symbol of the soul; for in the Egyptian tongue, the name of the Hawk is BAIETH, signifying *soul* and *heart*—BAI, soul, and ETH, heart. (Horap. I. 7.)

Thus, in Egypt, symbology rested on the fact that the name of a symbol contained the *idea* or *ideas* symbolized, since the Hawk borrowed its significance from the two roots of its name. To us, the testimony of Horapollo appears positive; is it indisputable?

The knowledge of symbols employed by Champollion, and by the learned of the present day, to decipher Egyptian writings, depends almost entirely on Horapollo; the Rosetta-stone showed the use of those characters mingled with alphabetic writing, by partly confirming the text of the Egyptian *hierogrammat*.

“Hitherto,” says Champollion, “I have recognized in the hieroglyphic texts, but thirty of the seventy physical objects indicated by Horapollo in his first book, as symbolic signs of certain ideas; and of these thirty, there

¹ According to Champollion, the Egyptians apparently first used figurative and symbolic characters. (*Precis.* 358.) M. Lepsius also thinks that Egyptian writing was, at first, entirely figurative. (*Annales de l'Institut de correspondance archeologique*, tom. IX., p. 24 1837.)

are but thirteen—to wit, the *reversed crescent*, the *beetle*, the *vulture*, the *hinder parts of the lion*, the *three vases*, the *hare*, the *Ibis*, the *inkstand*, the *reed*, the *bull*, the *Egyptian goose*, the *head of the Hoopoe*, and the *bee*, which, in reality, appear to have the meaning he attributes to them. But the greater part of the symbolic images, indicated by him throughout his first book, and that part of the second which seems the most authentic, may be found in sculptured or painted pictures, either on the walls of the Temples, Palaces, and tombs, or in manuscripts, on the winding-sheets and coffins of mummies, on amulets, etc.” (*Precis*. 34S.)

M. Champollion, whether reading manuscripts or in examining other remains, has no hesitation in giving to symbolic forms the signification ascribed to them by Horapollon. The descriptive notice of Egyptian monuments, in the Paris museum, displays the faith of the learned Frenchman in the Egyptian writer. Horapollon could not, then, have been mistaken in announcing as a fact known in his day, that certain signs had certain significations, because the name contained the signification. A meaning may be invented for a symbol, or it may be distorted from that it really possesses; but that an Egyptian writer should suppose so extraordinary a principle as that of homonymy, and that that principle should be false, is more than we can admit. This reasoning has appeared conclusive to several learned men who have studied Egyptian writing; among the first of whom, Zoega, author of a celebrated Treatise on Obelisks, recognized it in principle.

“The nomenclature exhibited by Zoega, in his Treatise on Obelisks,” says Doctor Dujardin, “admitted a *phonetic* employment of the hieroglyphic signs, in which the characters of the sacred writings performed a part analogous to the figures composing a *rebus*. Horapollon, on whose authority Zoega admitted this fifth mode of expression, gives us only a single example; he shows us the Hawk employed, not *figuratively*, to represent the bird of that name, not as a *trope* to express the idea of elevation, not *enigmatically* to recall the idea of the god Horus, but *phonetically* to designate the Soul. The two names of Hawk and Soul, sounding the same to the ear, these two things, though widely different, being homo-

nyms, as soon as the figure of the hawk was used to designate the name only of that bird, it will be admitted that from that use might result the expression of the idea soul."

"This last mode of expression has been pointed out by Origny, in his *Researches on Ancient Egypt*, and by Zoega, in his *Treatise on Obelisks*, as likely to present, if actually made use of, an almost insurmountable obstacle to the interpretation of a great number of hieroglyphic pictures. Every tongue becoming altered by the lapse of ages, it is presumable that the Egyptian could not pass through thousands of years without some changes, without, perhaps, considerable modification; now, in such a labor, the primitive ambiguities are effaced and disappear, while new ones appear in their places. The form and natural qualities of objects do not change; thus modes of expression, founded on that form and those qualities, may be expected to present the same results at different and extremely distant periods of time; but *names* change with time, so that a given figure, which, on account of its name, might symbolize a certain idea at a certain time, might at a future period, by the changes it had undergone, express a very different idea from that intended by the writer."¹

We admit both the principle and the result deduced from it by Mr. Dujardin, adding, that symbology originated in homonymies, but that the science once established, tongues might alter, without affecting the primitive signification of the symbols. The study of the Coptic proves this fact, since the symbolic ambiguities have, in a great measure, disappeared from the spoken language of Egypt, without affecting the value of the symbols; there have been formed, by chance or otherwise, new homonymies in the Coptic, without giving rise to a new symbology, yet as the principle of the science of symbols was present in the minds of the hierogrammats, it has happened in periods of decay, that the sacred scribes played upon words, with a leaning to riddles or puns; as remarked by Champollion in the inscriptions on the portal of Denderah (*Letters from Egypt*, page 397); and this appears to confirm our hypothesis.

¹ *Revue des Deux Mondes*, II. part, XXVI., pp. 771, 772.

M. Dujardin concludes that the Coptic, not being the primitive Egyptian, could not reproduce the symbolic homonymies; to which conclusion we are also led by the logic and study of the facts. Light is here thrown upon the question by the labors of M. Goulianof, whose system, presented in his Essay on the Hieroglyphics of Horapollo, was ardently sustained by the learned orientalist, Klaproth, and attacked by Champollion. This system, partly rests on what the Russian Academician calls *paronomases* or play of words; he found but eighteen in Horapollo capable of being explained by the Coptic, and several of these were inadmissible.

This labor has been serviceable to science, in proving that Egyptian symbology must have originated in the homonymies, since traces of it are still to be found in the Coptic, and, moreover, that it is useless to seek for a complete explanation of Egyptian symbols in that tongue.

M. Goulianof was himself convinced of this, when he abandoned the *paronomases*, to take up what he called *acrologies*, or explanation of symbols, by the simple use of the identity between the first letter of the name of the symbol and that of the idea symbolized. Finally, no longer finding in the Coptic the explanation of symbols as given by Horapollo, M. Goulianof, in his *Archeologie Egyptienne*, falls into the danger pointed out by Zoega, d'Origny and Dujardin, by undertaking to form, from the Coptic alone, a new symbology in opposition to the testimony of antiquity and the evidence of monuments.

Homonyms exist in all languages, but are they symbols? *No*; those of the Coptic tongue are, for the most part, the result of chance, and a few them of, only, manifest the influence of symbology.

M. Goulianof could easily find homonyms in the Coptic, but this fact, reproduced in all tongues, is of no value unless it confirms scientific facts now; a glance at some of M. Goulianof's explanations will suffice to show that his new system is in manifest opposition to the relations of antiquity and modern discoveries.

Thus, according to Ammianus Marcellinus and Horapollo, the bee, symbol of a king governing an obedient people, would designate impious kings. The white

crown, and the red crown, which, according to the Rosetta-stone, and all the learned, are the signs of Upper and Lower Egypt, become the crown of the impious Pharaohs, and the crown spotted with blood. The beetle would be the apocalyptic symbol of the grasshoppers coming out of the bottomless pit; finally, not only would the Pharaohs be impious, but the gods would transform themselves into devils (Archéologie Egyptienne, tom. iii.).

We think that the bases of Egyptian science are henceforward too solidly established to be destroyed, and that new discoveries are only to be made, by keeping in the path already marked out.

Salvolini, in accepting the indisputable facts, and recognizing the principle of Egyptian symbology, gave a renewed impulse to the science, and, if he did not attain the end, he, at least, cleared the way; his successive discoveries bring out the truth of the principle on which we rest in its full strength. In his work on the "Campagne de Rhamsès," he says: "Here is a fact that has not yet been established; we know that a certain likeness of an object has been used in the sacred writings, as the trope of a certain idea; but I am not aware that any one has called attention to the phonetic expression of the *proper name* of that object, as it is used in spoken language, representing sometimes in written language the trope of the same idea, of which the isolated image of the object was once the symbol. Such is the origin, in my mind, of the signification of *strength*, often given in the texts to the word $\text{ϣ}\text{α}\text{π}\text{α}\text{ϣ}$ *thigh of an ox*; though led to this conclusion by a multitude of examples, I will only cite one. It is known by Horapollo's text, that, in Egypt, the vulture was the emblem of victory (I. 11), the name of that bird, as found in inscriptions, is always written $\text{κ}\text{ρ}\text{ε}\text{ο}\text{ρ}$; the Coptic $\text{κ}\text{ο}\text{ρ}\text{ρ}\text{ε}$. Now, this same name has frequently been employed, either in the funeral Ritual, or other writings, to express the idea, *to conquer* or *victory*, only in the latter case it has a second determinative, the *arm holding a tomahawk*

"Such a fact has nothing extraordinary in its nature; but we should certainly be surprised upon discovering that, though in the ancient Egyptian texts there exists a certain number of *symbolic words*, such as I have just

designated, the Coptic tongue has scarcely a trace of them." (Salvolini, *Campagne de Rhamsès*, p. 89.)

Salvolini, in the *Analysis of Egyptian Texts*, expresses his ideas in a more complete manner, and acknowledges for the Coptic tongue a more symbolic character than he at first supposed. He admits in principle, that a word may have for a determinative, a sign, the name of which is the same as the word accompanying it, though it in no wise represents the same idea; in translating his thoughts, we add, that symbolic determinatives obtain their value from homonymies. The following passage is too important to be passed in silence: "The admission, on my part, of an opinion, such as that I have just announced relative to the origin of the use of two different characters as tropes of the idea *race* or *germ*, will not fail to surprise those who know how constantly it has been disavowed by my illustrious master.¹ If we may believe the dogmas sought to be established by him in his last work, the signs employed by the Egyptians as tropes, are reduced, as to their origin, to the four following processes, pointed out by Clement Alexandrinus: first, by *synecdoche*; second, by *metonymy*; third, by *metaphor*; fourth, by *enigmas*;² but I must acknowledge, according to my own experience, that a brief progress in the study of hieroglyphic writing will demonstrate the insufficiency of the four methods above cited for explaining the multitude of symbolic characters unceasingly employed by the Egyptians. The learned philologist himself, who, at the time of publishing his *Précis*, had already acknowledged the four processes announced in his hieroglyphic grammar for the formation of symbolic signs, admits in the latter part of his work,³ that there only remained to be found a method for knowing the value of symbolic characters; and that, he adds, is the obstacle which seems destined to retard a full and entire knowledge of hieroglyphic texts. I am persuaded that the method, which the late Champollion desired to have discovered, of finding the origin of the great number of

¹ This passage seems to allude to Goulianos's system, attacked by Champollion.

² Vide *Egyptian Grammar*, p. 23.

³ *Précis du Système Hiéroglyphique*, p. 338, and 462 3. 2d edition.

Egyptian characters employed as tropes, which could not be explained by Clement of Alexandria's process—that this method, I say, is found in the new principle I have just applied to explain the determinative characters of the word *Rot germ*. I here give my formula of the principle :

“*As every hieroglyphic image has a corresponding term in spoken language, a certain number of them have been taken as signs of the sounds to which they answer, an abstraction from their primitive signification. The hieroglyphic characters belonging to this singular method of expression, as all other signs employed in Egyptian writing as tropes, have been employed either by themselves, or following words.*” Analysis, p. 225.

As an application of this system, Salvolini shows that the Egyptian word *IRI, to do*, is usually represented in the text by the isolated image of an *eye*, because, according to Plutarch and the monuments, the name of the eye is also *IRI*. In like manner, the *calf's snout* signifies *he who is at or in*, because the name of snout or nose, *FNT* or *FENT*, alludes to the word *PENTE, he who is at or in*. The character *hatchet* signifies *God*, because the word *IER* designates a *hatchet* and a *God*.

The idea of a statue was represented by the god *Toth*, because the name of *Toth* formed the word *statue*. (Rosetta-stone.)

The god *Toth*, protector of *Hermopolis magna*, had for a title in the inscriptions the sign *lord*, and the sign of the number *eight*, because, in Egyptian, the name *Hermopolis* signifies *eight*.

The goddess *Neith* had for a symbolic name a kind of weaver's loom, because the same resemblance existed between the name *Neith* and the loom *nat*.

A species of aquatic bird was the sign for the idea of doctor, because on the monuments the name of the bird is *SINI*, and in Coptic the word *SEINI* signifies doctor.

The *finger* represents the number ten thousand, and *TEB* signifies *finger*, and *TBA* ten thousand.

“I do not know,” adds Salvolini, “whether the few examples I have submitted to the reader in proof of the new facts, the existence of which, I believe, I have discovered in the system of Egyptian writing, will be sufficient to convince him. As to myself, thoroughly con-

vinced of the reality of the principle I seek to establish—a conviction founded on results obtained from the application of this principle to the interpretation of a large number of texts—I frankly avow that, from the moment I first suspected its existence, the symbolic portion of Egyptian writings—a portion which, it may be said, Champollion left untouched, and which it is, nevertheless, necessary to know—appeared to me in its true meaning.” (Analysis, p. 233.)

Following this decisive testimony, we present that of a man whom the learned of Europe justly consider as one of the actual representatives of Egyptian science.

Mr. Lepsius, in his letter to Rosellini, endeavors to find the means of recognizing the signification of figurative signs, and he assigns ten leading principles for attaining that end. The first eight, which we reproduce here as having adopted them in our researches, are :

1. The actual representation of the object, taken with its proper meaning ;
2. The images or pictures that the character accompanies ;
3. Explanations of Greek or Latin authors ;
4. Ancient translations ;
5. The context itself ;
6. The phonetic group accompanying the sign ;
7. The *variants* in different texts ;
8. The figurative signs employed as initials to certain groups, of which the balance is phonetic.

In developing this last principle, that of initial signs, Mr. Lepsius says :

“ These are signs which were also frequently employed alone, and with a figurative meaning, but which, at the same time, served to represent all words or parts of words containing the same letters, though they often had a very different meaning. We have several times met with the same use of purely figurative characters. The basket is pronounced \aleph , and designates as well *Lord* $\aleph\epsilon\aleph$, as *all* $\aleph\beta\aleph$. ”¹

From these last passages of Salvolini and Lepsius, it is easy to perceive that the labors of these learned men

¹ *Annales de l'Institut de correspondance Archéologique* ; Rome, 1837, p. 26 and 51, tome ix.

depend, in part, at least, on homonymies, and are, consequently, in accordance with the theory of the Russian academician; only M. Goulianof wants to find the explanation of the symbols in the Coptic alone, while Salvolini and Lepsius look for it also in the hieroglyphic texts. The natural consequence of this last principle was, the division of the Egyptian tongue into two dialects, the *Egyptian of the monuments* and the *Coptic*, answering to the *sacred tongue* and the *vulgar tongue* of Manetho.

Listen again to Mr. Lepsius: "The Egyptians, he says, had two distinct dialects, to wit: the ancient classic and sacred dialect [*ἱερά γλῶσσα*,¹ *ἱερά διάλεκτος*²], and the popular dialect [*κοινή διάλεκτος*³]; the *sacred* writing as well as the *popular hieratic* writing always present the sacred dialect; and the *popular epistolographic* writing as well as *Coptic literature* present the popular dialect.⁴

The facts and reasonings, on which Mr. Lepsius founds his opinion, appear to be firmly established; this division of the two tongues explains why the Coptic cannot be used to interpret the symbols, while it is partly found in the sacred tongue;⁵ yet there is but little difference between these two sacred and profane dialects, and if the first presents a large number of words not found in the second, still the language of the monuments is far from affording a complete explanation of the symbols.

We have no doubt, however, that new labors, undertaken with a view of discovering symbolic words in hieroglyphic texts, will lead to important results; but to accomplish this it will, doubtless, be necessary to consult the origin of Egyptian symbols.

It is now generally acknowledged that the Egyptian religion and system of writing were borrowed from Ethiopia.⁶

The necessary consequence of this fact, and what pre-

¹ Maneth. ap. Jos. C. Ap. p. 445.

² Maneth. ap. Syncell. Chron. p. 40.

³ Maneth. ap. Jos. lib. i.

⁴ *Annales de l'Institut de corres. Archéol.*, ix., 18; and appendix, p. 67 Salvolini, Camp. de Rham., p. 91, and Traduc. de l'Obélisque, p. 10.

⁵ Of the eight examples of symbolic homonymies cited from Salvolini, four are found in the Coptic; they are the *s atue*, *eight*, the *loom* and the *finger*.

⁶ Champollion-Figeac, *Egypte ancienne*, p. 28, 34, 417.

cedes it, is, that the language of Ethiopia contained an explanation of the symbols; could it, in fact, be admitted that the inventors of a system of writing, based on language, should have made use of a strange tongue to express their ideas? The Egyptians accepted the Ethiopian symbols with the signification that had been given them when writing originated. We have already said that symbols depended on language at the period of their formation; and that the system of symbology having been established, language might vary or completely change without making the least alteration in the primitive meaning of the image. Thus the Egyptians might have adopted the Ethiopian symbology entire, without their language having the least relation to the significance of the symbols; still, it is more than probable that Egypt received a part of the Ethiopian words on which the symbols were founded, or at least that the written language of the Egyptians acquired a symbolic character foreign to the common tongue.

No people ever exercised a commanding influence on the civilization of another people without imposing on them a portion of their language; the Ethiopians must have left profound traces of their religious influence in the sacred tongue of Egypt, while this influence on the vulgar dialect must have been much more circumscribed.

An apparent confirmation of this opinion is, that the words of the sacred tongue, not found in the Coptic, exist in part in the languages coming from the same stock as the Ethiopian, and that the explanation of Egyptian symbols is also found in these tongues.

Let us here listen to the Egyptian priest, Manetho, explaining the names of pastors or *hykschos*: he says that the word ΥK , *King*, belongs to the *sacred tongue*, $\iota\epsilon\gamma\acute{\iota}\alpha\ \gamma\lambda\acute{o}\sigma\sigma\alpha\upsilon$; while $\Sigma\Omega\Sigma$, pastor, belongs to the *vulgar tongue*, $\zeta\omicron\upsilon\omega\iota\gamma\ \delta\upsilon\lambda\epsilon\chi\iota\omicron\upsilon$.

The word $\Sigma\Omega\Sigma$ is found in the Coptic with the signification given it by the priest Sebenny, $\psi\omega\omicron\epsilon$ pastor; the word ΥK , *king*, exists on the monuments of the Pharaohs, and is missing from the Coptic; with Mr. Lepsius, we here find a proof that the Coptic was the common, and the hieroglyphic inscriptions the expression of the sacred, language.

The word $\gamma\kappa$ does not exist in the Ethiopian, but is found again in the *Hebrew*, a language having the same origin; the word $\gamma\kappa$, recognized on the obelisk of the Luxor¹ by Salvolini, is described by the *pedum* and *angle*, which group, transcribed in Hebrew characters according to Champollion's alphabet, gives the word פה a *law*, a *decree*, קקפ a *legislator*, a *sovereign*, or king moderator, as translated by Salvolini.²

This word is at the same time symbolic, that is, founded on homonymy, since it signifies in Hebrew a *sceptre* and a *sovereign*, and that the sceptre is the sign of the idea *king moderator*. The intimate relations existing between the Ethiopian and Hebrew languages cannot be denied. Wansleben has brought together five hundred roots that are the same in Ethiopian and Hebrew, independent of other analogous languages; this work is printed in Ludloff's Ethiopian dictionary (p. 475 et seq.); the traveler Bruce, also, noticed this resemblance, (tome ii, p. 267), and the learned Gesenius consecrated it in his lexicon.

An historical reason may here be found for the facts sought to be established in these researches: The Hebrew and the Ethiopian sprung from a common source, as philology proves; one of these dialects we find preserved in its purity in the Pentateuch, while the Ethiopian language has undergone many changes, either by the different migrations of people in Ethiopia, or the lapse of time; we need not, therefore, be astonished to find explanations in Hebrew not in the Ethiopian.

A fact already noticed, but not explained, is, that Egyptian words exist, are reproduced in Hebrew, but are not found in Coptic; Mr. Lepsius uses this observation to explain one of the Egyptian names of the horse, סוס *sus* (Lepsius, *Annales*, ix, 56). I find in the same work the word *scher*, which does not exist in the Coptic, and which Lepsius translates by *reign* (*Annales*, pl. A, col. c); the Hebrew explains it, for שר *scher* signifies a *prince*, a *king*, a *governor*.

Laying aside here all relation between the Egyptian

¹ Façade, Champs-Élysées, first inscription under the banner on the left; Salvolini, *Explanation of the obelisk*.

² *Campagne de Rhamses*, p. 16.

and Hebrew languages, we desire to establish that even if it were demonstrated that the complete significator of the symbols could be found in the Egyptian, and that there was a single word the same in the languages of Moses and the Pharaohs, these two languages, strangers to each other, but animated by the same symbolic genius, would each give to the same physical objects the same moral signification.

The different authorities cited have sufficiently enlightened us, I think, as to the principle of Egyptian symbology; it now becomes necessary to inquire whether this symbolic character belongs to the Hebrew.

Not only all the names of men in Hebrew, but those of quadrupeds, birds, fishes, insects, trees, flowers, and stones are significant. Hebrew scholars require no proof of this; for they are not unacquainted with the learned and voluminous treatise of Bochart on the animals mentioned in the Bible.

This principle of significant names, recognized and adopted as true by the celebrated Gesenius, and by all lexicographers before him, is not to be denied, but its application being purely arbitrary, and having been undertaken without any definite purpose, has furnished science with no useful result.

Bochart, ignoring the principle of symbology, only sought and found purely arbitrary significations in the names of animals; distorting the Hebrew roots according to his fancy, he repels the moral significance they naturally present, because he does not understand the relation that may exist between an animal and a philosophical idea; when this relation is too evident, he gives it, as it were, in spite of himself; thus he cannot deny that the *vulture* signifies *mercy*, and the *mole* the *world*.

The Hebrew, then, has an evident imprint of symbology, since it gives moral significance to material objects. Before drawing a conclusion from this remarkable fact, let us resume the foregoing deductions. Egyptian symbols, founded on homonymies, together with their religion and system of writing, were borrowed from Ethiopia. We have just said that the Hebrew and Ethiopian were derived from a common source, and we are led, in con-

clusion, to seek whether the Hebrew will afford an explanation of Egyptian symbols.

The question thus presented, can be resolved but in two ways: by the testimony of the writers of antiquity, and by the application of Hebrew to hieroglyphic symbols.

Clement of Alexandria, the father of modern Egyptian science, says, in express terms, that, *touching mysterious things, the symbols of the Egyptians are like unto those of the Hebrews.* "Ὅμοια γὰρ τοῖς Ἑβραίοις, κατὰ γὰρ τὴν ἐπίκουρον, καὶ τῶν Αἰγυπτίων αἰνίγματα."¹

The authority of Clemens Alexandrinus cannot be doubted; for his testimony is the foundation on which Champollion and the Egyptologists erect their systems of interpreting Egyptian writings. Clemens Alexandrinus, fortified with Bible reading, could not have produced so extraordinary an assimilation for a Christian and Egyptian, without being in possession of proofs of the truth of his assertion; in the Bible and the Hebrew only may we seek for an explanation of Egyptian symbols.

Whether this interpretation appear true or false, it cannot be affirmed nor denied without proofs; in questions of this nature, the argument is subordinate to the facts, and to facts alone we appeal.

The first result of this system would be, to give the explanatory method of Egyptian symbols that Champollion asked for in his *Précis*;² Salvolini, in his Analysis of Egyptian texts (p. 225); and that Lepsius endeavored to find in ten different principles. The second would be to consider the Hebrew, if not entirely, at least in a great measure, the expression of primitive symbology. We shall apply this principle to the symbolic colors in the third chapter of this essay. Finally, the third and most important result would be, the application of the principle of symbology to the most symbolic of all books, *the Bible*.

It appears evident to us, that if the Hebrew explains the symbols of Egypt, and explains those emblems that

¹ Stromat. lib. V. p. 566, ed. Sylburg.—In this passage, Clement of Alexandria seems to allude to the double meaning of words, since the dictionaries translate ἐπίκουρος by *enigmaticus sermo*, and αἰνίγματα by *ambages verborum*.

² *Précis*, p. 338 and 462-3, 2d edition.