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FRAGMENT

OF A

GRÆCO-EGYPTIAN WORK

UPON MAGIC.

7L

FROM A PAPYRUS IN THE BRITISH MUSEUM.

EDITED FOR

THE CAMBRIDGE ANTIQUARIAN SOCIETY,

WITH

A TRANSLATION AND NOTES,

BY

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## INTRODUCTION.

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THE following fragment is taken from a Papyrus preserved in the British Museum (No. XLVI. Greek), purchased, among others, from M. Anastasi, formerly Swedish consul at Alexandria. The manuscript consists of six leaves of about eleven inches in height by five inches in width, written on both sides like the pages of a modern book. The handwriting is a kind of uncial, but affords no satisfactory clue to the age of the MS. On comparing it with the facsimiles of Græco-Egyptian Papyri given in the 'Paléographie' of Champollion and Silvestre, the forms of the letters appear to approach most nearly to those in a 'Supplication to King Ptolemy' of the second century B.C., but the contents of the piece make it probable that it is not earlier than the second century after Christ. The page, of which a facsimile is given, is not quite so well and neatly written as most of the others, but was chosen on account of its containing the curious drawing, for which instructions are given in the text.

This singular relic, which the sepulchral caves of Egypt have preserved to us, throws considerable light upon the Art of Magic, as practised in the 2nd, 3rd and 4th centuries of our era. It introduces us into the very arcana of those superstitious practices, of which we find dark hints in the early fathers Irenæus,

Origen, Epiphanius and others, and which they laid to the charge of the heretics of their time.

The Museum of Antiquities at Leyden contains several Papyri of a similar kind, all of which were obtained from M. Anastasi. Though purchased by him from Arabs at different times, there is some reason to think that they were all found together. Our Papyrus may possibly have belonged to the same collection.

Professor Reuvens gave a description of these MSS. in 1830<sup>1</sup>; and of one of them, principally in the demotic character, a facsimile has been published by Professor Leemans<sup>2</sup>. It is that described as No. 65 by Reuvens, but numbered 383 in the 'Description Raisonnée des Monumens Egyptiens à Leide,' published in 1840. It contains numerous glosses and interlineations in Greek, and a few entire passages in the same language, which will be quoted in the Notes, and which leave no doubt that the work is of the same age and school as that here published.

Another Papyrus, No. 75 of Reuvens, (384 of the 'Description Raisonnée') bears in its contents a still closer similarity to ours. It is a long roll, having on one side a demotic text of twenty-two columns, of from thirty-two to thirty-four lines each. On the other side in the middle is a Greek text of fourteen columns of from thirty-two to thirty-six lines each, with two columns of demotic writing at one end, and four at the other, containing interlineations in Greek. There are also two drawings, one representing a sceptred deity with an ass's head, the other Anubis standing by a mummy stretched upon a bier. Leemans gives the following summary of the contents of the Greek text:—Sect. 1. Magical ceremonies by means of love, considered as a great thaumaturgic power. Sect. 2. Recipe for a remedy by one Hemerius. Sect. 3. Recipe for happiness or good fortune. Sect. 4. Recipe by Agathocles to produce a dream. Sect. 5. Another recipe to produce a dream. Sect. 6. Recipe to procure a dream. Sect. 7.

<sup>1</sup> Lettres à M. Letronne sur les Papyrus bilingues et Grecs, etc. du Musée d'Antiquités de l'Université de Leide. Leide, 1830.

<sup>2</sup> Monumens Egyptiens du Musée à Leide. Leide, 1839.

For consulting a divinity. Sect. 8. A means of checking a man's anger. Sect. 9. Invocation of a divinity. Sect. 10. Recipe to procure dreams. Sects. 11, 12. Recipe to produce rust upon gold. Sect. 13. Recipe for making a ring, having the property of making every enterprise succeed, and of bringing good fortune. Sect. 14. Description of a similar ring. Sect. 15. The sphere of Democritus, for prognosticating by calculation the recovery or death of a sick person. Sect. 16. A means of separation; a formula to cause separation between husband and wife, or other persons. Sect. 17. Formula for causing sleepless nights to a person, until he dies. This section is embellished with a drawing of an Egyptian deity. Sect. 18. A charm to make oneself beloved, and always to have friends. Sect. 19. Explanation of certain mystical names of plants and other objects.

No. 76 of Reuvens (395 of the 'Description Raisonnée') is entirely in Greek, and is remarkable as being, like our Papyrus, not in the form of a roll, but in that of a modern book. It consists of six leaves and a half, containing twenty-five pages of writing, in an uncial hand, very closely written, some pages having as many as fifty-two lines. The work is divided into two parts, the second part being a repetition and amplification of the first. The piece is entitled, "The sacred book called the eighth Monad of Moses concerning the sacred name."

These works, which appear to have been found at Thebes, are attributed by Reuvens to some Gnostic of the Marcosian school, of the third or fourth century of our era. The reason for assigning them to the school of Marcus is the occurrence in them of mysterious combinations of the seven vowels, which are known to have entered into the system of that teacher. But a much closer affinity may be traced between them and the work recently published entitled 'Pistis Sophia<sup>1</sup>,' the production of a Gnostic of uncertain denomination, possibly a species of Ophite,

<sup>1</sup> Pistis Sophia, opus Gnosticum Valentino adjudicatum, e codice Msto. Coptico Londinensi descripsit et Latine vertit M. J. Schwartz. Edidit J. H. Petermann, Berolini, 1851.

but certainly not a Marcosian, in which not only vowel combinations occur, but several of the mystical names which are found in the Leyden Papyri and in our own.

A comparison however of the doctrines held by the author of our fragment, as far as they can be deduced from his work, with those developed at large in the 'Pistis Sophia,' leads to the conclusion that they were by no means identical. Our magician, notwithstanding the introduction of Moses in the fourth section, and the invocation to the God of Abraham in the 10th, appears to recognise the gods of Egypt, Persia and Greece more completely than the Gnostic would probably have done. In fact, he jumbles up and identifies gods and demons of all then known mythologies and systems. The fundamental ideas seem to be derived from the old Egyptian religion. The author may have been a priest of Isis or Sarapis, addicted to that kind of theurgy, which Porphyry, writing to Anebo (circa A.D. 270), severely criticises.

"How absurd a thing is it," says Porphyry, "that one subject to all the infirmities of humanity, should affect by threats to terrify not merely demons or the spirits of the dead, but the Sun-god himself, the Moon, and other celestial beings! The magician lies in order to compel the heavenly powers to tell the truth: for when he threatens to shake the heavens, or to reveal the mysteries of Isis, or the secret thing that lies hid at Abydos, or to stop the sacred boat, or to scatter the limbs of Osiris to Typhon, what a height of madness does it not imply in the man who thus threatens what he neither understands nor is able to perform; and what baseness does it not attribute to the beings who are supposed to be frightened by these vain bugbears and figments like silly children! And yet Chæremón<sup>1</sup>, the sacerdotal scribe, mentions these things as being in vogue among the Egyptians, and affirms that these practices and the like are of potent efficacy. And what sense is there in those invocations which refer to him who springs from the mud (i. e. the Sun-god), sits upon the lotus, sails in a boat, changes his form every hour, and varies

<sup>1</sup> Chæremón flourished in the beginning of the first century after Christ.

with the Zodiac? For thus they say that he appears to the initiated (*αὐτοπτεῖσθαι*), ignorantly attributing to him the mere affections of their own fancy. And if these things be said symbolically, the phases of the Sun being thereby expressed, let them give us the interpretation of these symbols: for it is clear, that if these things were accidents of the Sun himself, as for instance eclipses are, they would be visible to every one who chose to look at him. Again, to what purpose are those meaningless and outlandish words which they use instead of the appropriate names of things? For if the being who hears looks to the sense of what is uttered, the meaning remaining the same, what matters it what language is used? For the being who is invoked is not, I suppose, of Egyptian origin, or if he were, does not use the Egyptian language, nor indeed any human language at all. These things therefore must be the foolish inventions of conjurers (*γοήτων*), and must arise from attributing our own passions to the divine nature, of which we certainly must entertain notions very opposite to the truth."

Iamblichus, whose work on Egyptian Mysteries is written in reply to the letter of Porphyry, by no means disclaims these practices on the part of the Egyptian priests, but attempts to explain and defend them. He supposes the world to be under the care of a host of *δαίμονες*, who superintend the operations of nature, and that the priest or magician duly initiated becomes incorporated with the divine and overruling powers of the universe, so as to acquire a certain authority over these subordinate ministers. He mentions that the Chaldæan magicians, whose invocations are addressed to the gods alone, use no threats, while the Egyptians occasionally do so, but only towards the *δαίμονες*. With regard to the outlandish formulæ, he says that the Egyptians and Assyrians being sacred nations, their languages have a peculiar sanctity which makes them an appropriate medium of communication with the deity. He also says that the divine names in use among these peoples have been handed down from remote antiquity and preserved inviolate and immutable,

and that this character of immutability is peculiarly acceptable to the gods, as being themselves not the subjects of change. Iambl. de Myst. Sect. 7.

Our fragment affords several illustrations of these passages. Sect. 6 contains a specimen of threatening language used to Osiris, the magician assuming the character of the god Thoyth to give weight to his threats. Of ἄσημα καὶ βάρβαρα ὀνόματα there are numerous instances: many of these are identical with those found upon the so-called Gnostic gems, and several, as before remarked, are the names of personages mentioned in the 'Pistis Sophia.' Of some of these words the explanation is to be looked for in Syriac; others are plain Hebrew; but it is likely that many of them are of Coptic or rather Old Egyptian origin. If the above-quoted statement of Iamblichus can be depended upon, some of them may be of great antiquity, and it is possible that they may be traceable to the ancient rituals of Egypt. The assumption of the name and character of a god, spirit, or prophet, of which instances occur in our fragment, and which appears to be alluded to by Iamblichus (sect. 7, cap. 6), where he speaks of the authority which the theurgist derives from union or identification with the deity, reminds us of the contents of the first chapter of the 'Book of the Dead,' consisting, according to Lepsius (Intro. p. 8), of invocations by the departed spirit *in the form of divers gods*, to Osiris the Lord of the nether world.

Much ingenuity has been expended by learned men in explaining the mystical words found upon the Gnostic gems, and generally without very decisive success<sup>1</sup>. In some cases their explanations have proceeded upon erroneous readings, the en-

<sup>1</sup> See Bellermann, Ueber die Gemmen der Alten mit dem Abraxas-bilde, Berlin, 1818. Matter, Histoire du Gnosticisme, Paris 1828 (1st Edition, vol. ii.). Matter's promised work, 'Monumens du Gnosticisme,' intended as an appendix to the 2nd Edition of his 'Histoire du Gnosticisme,' has, so far as I know, not yet appeared. There is among the Proceedings of the York Philosophical Society, 1849, an interesting paper by the Rev. J. Kenrick, in which an inscription on a Gnostic amulet found at York is explained from the Coptic.

gravings of these gems being often very imperfect. Our Papyrus may be of considerable service in fixing the real reading of some of these doubtful legends, and together with those of Leyden and the 'Pistis Sophia,' it affords materials for a much more complete analysis and comparison of these formulæ than has been yet made.

A good many Greek words are here found unknown to the Lexicons, but of which the meaning is generally apparent. For  $\bar{i}$  the diphthong  $\epsilon\iota$  is frequently found, and sometimes even for  $\zeta$ , as in  $\alpha\lambda\omega\nu\acute{o}\beta\epsilon\iota\omicron\varsigma$ . The letter  $\nu$  suffers no change in composition before  $\gamma$ ,  $\lambda$ ,  $\pi$  and  $\chi$ . There is no sign of the aspirate breathing, except in one or two doubtful cases, and there is no *iota adscriptum*.

Such illustrations as I have been able to collect are thrown together in the Notes; but several matters I am wholly unable to explain, and find myself reduced, as not unseldom happens to commentators, to pass over in silence the points which most need elucidation.

The British Museum possesses another portion of a magical work (Papyrus, XLVII. Greek), also obtained from M. Anastasi. This Papyrus is so mutilated that a complete line can hardly anywhere be made out. It is a single page containing about forty lines. Of these the greater part are hexameter verses, being an invocation to Apollo, to be pronounced towards the rising sun. Lines 24–28 of the first book of the Iliad are introduced, and vowel combinations and barbarous words occur, resembling those in our fragment, and indicating a kindred origin.

C. W. G.

London,  
August, 1852.

*Errata.*

p. 8, l. 13 *for περιζωσμένη read περιεζωσμένη.*

p. 12, l. 16 *for ὄρμῳ read ὄρμῳ.*

p. 20, l. 10 *for ἴδιον read ἰδαῖον.*

FRAGMENT  
OF A  
GRÆCO-EGYPTIAN WORK  
UPON MAGIC.

A

## 1.

## Μαντ. Σαραπιακόν.

\* \* \* παιδὸς ἐπὶ λύχνου καὶ φιάλης καὶ βόθρου.—Ἐπι-  
καλοῦμαι σε Ζεῦ, Ἥλιε, Μίθρα, Σάραπι, ἀνίκητε, μελι-  
οὔχε, Μελίκερτα, μελινγενέτωρ, αβρααλβαβαχαμβηχι, βαιβει-  
ζωθ, ηβαιβεβωθ, σεριαβεβωθ, αμελχιψιθιουθιπ, θιοι, πνου-  
τενιν, θηρητηρου, ιενηόώ, αιηια, εηοια, ηεαι, ευηιε, ωωωω,  
ευηωιαω, αι, βακαξιχυχ, βοσιψετηθ, φοβη, βιβωθ, ὁ μέγας  
μέγας Σάραπις, Σαμασφρηθ, οδαργαζας, οδαρμαγας, οδαφαρ,  
νακιαβωθ, εφια, ζελεαρθαρ, μεθομω, λαμαρμερα, οπητηβι,  
πητηβι, μαριανου, αναφάνηθι καὶ δὸς ἐντροπήν τῷ φανέντι πρὸ  
πυρὸς καὶ χιόνος, Βαιγχωωχ, σὺ γάρ εἶ ὁ καταδείξας φῶς καὶ  
χιόνα, φριξωποβρονταξαστραπτακυποδωκτε, πιντουχε, ετωμ-  
θοουτ, οπισιναηακ, αρουρογγοα, παφθα, ενωσαδε, ιαη, ιαωαι,  
αιοιαω, σή'υ, θγρ.

Τὸ  $\bar{α}$ , ἀνεφωγμένῳ τῷ στόματι κυματουμ.

Τὸ  $\bar{ο}$ , ἐν συστροφῇ πρὸς πνευματικ. ἀπειλ . .

Τὸ  $\bar{ιαω}$ , γῆ, ἀέρι, οὐρανῷ.

Τὸ  $\bar{ε}$ , κυνοκεφαλιστί.

Τὸ  $\bar{ο}$ , ὁμοίως ὡς προκεῖται.

Τὸ  $\bar{η}$ , μεθ' ἡδονῆς δασύνων.

Τὸ  $\bar{υ}$ , ποιμένι κάθως μακρὸν ἔόν.

Εἰπέ' ὅτι χρηματίζω. Λέγε' Ἐισερχέσθω ὁ θρόνος τοῦ  
θεοῦ, θρονου, ζατερακυμα, κυμα, λυαγευ, αφιταδρυς, γημολιαν-  
δρον, βονβλι, λον, πευχρη. Ἐισενεχθήτω ὁ θρόνος. Ἐαν οὖν  
ὑπο δ' ἀνδρῶν βαστάξεται, σὺ ἐρώτα τί ἐστεφανωμένοι εἰσὶ

<sup>1</sup> MS. επη.

1.

A Sarapian divination.

To be wrought by help of a boy, with a lamp, a bowl, and a pit.—I invoke thee, oh ! Zeus, Helios, Mithra, Sarapis, unconquerable, possessor of honey, Melicertes, father of honey, . .

. . . . .  
. . . . .  
. . . . .

the great, great Sarapis, *Σαμασφρηθ*. . . . .

. . . . .  
. . . . .

appear and give heed to him who was manifested before fire and snow, for thou art he who didst make manifest light and snow, terrible-eyed-thundering-and-lightning-swift-footed one . . . .

. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .  
. . . . .

Tell what I inquire of thee.—Say as follows :—Let the throne of the god enter . . . . .  
. . . . . let the throne be brought in. Then if it be borne by four men, inquire what they are crowned with and



what precedes the throne. If he say, They are crowned with olive and a censer precedes, the boy speaks true.—The Dismissal :—Depart, lord, to thine own world, and to thine own thrones, to thy own orbits, and guard me and this boy unhurt, in the name of the most high god *Σαμασφρηθ*. Perform this divination when the moon is in a firm sign of the Zodiac in conjunction with beneficent planets, or when she is in favourable limits; not when she is at the full, for thus it is better, and thus is the divination most orderly performed. But in some copies it is said that it ought to be done when the moon is at the full.

## 2.

## A spell for immediate vision.

.....  
 ..... Let the god whom I inquire  
 of come to me, and let him not depart until I dismiss him  
 .....  
 .....  
 ..... in a brazen cup with oil, and anoint your  
 right eye with water taken from a boat that has been wrecked,  
 and the left [mixing some] Coptic *stibium* with the water. And  
 if you cannot find water from a boat that has been wrecked, take  
 some from a wicker-wherry that has been submerged.

## 3.

Take the herb *χελχβει*, and bugloss, press out the juice and burn the crushed leaves and mix the ashes with the juice. Anoint and write upon a wall . . . . . with these materials. And take a common piece of wood, and cut a hammer out of it, and strike with it upon the ear, pronouncing this spell :—I adjure thee by the holy names, render up the thief, who has carried away such a thing, . . . . .  
 . . . . .  
 and by the terrible names . . . . .

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ααααααα



α  
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ηηη  
ιιιι  
ηηηηη  
εεεεεε  
ααααααα

ιαω, ωια, ιωα, αηω, ηωα, ωαη.

Παράδος τὸν κλέπτην τὸν κλέψαντά τι, ὅσον κρούω τὸ οὐάτιον σφύρη ταύτη ὁ τοῦ κλέπτου ὀφθαλμὸς κρουέσθω καὶ φλεγμαινέσθω ἄχρι οὐ αὐτὸν μηνύση. Λέγων ταῦτα κρούε τῇ σφύρῃ.

## 4.

Στήλη τοῦ Θεοῦ τοῦ ζωγρ. εἰς τὴν ἐπιστολήν.

Σὲ καλῶ, τὸν ἀκέφαλον, τὸν κτίσαντα γῆν καὶ οὐρανὸν, τὸν κτίσαντα νύκτα καὶ ἡμέραν, σὲ τὸν κτίσαντα φῶς καὶ σκότος. Σὺ εἶ Ὅσορόνωφρις, ὃν οὐδεὶς εἶδε πώποτε, σὺ εἶ Ἰαβας, σὺ εἶ Ἰάπως, σὺ διέκρεινας τὸ δίκαιον καὶ τὸ ἄδικον, σὺ ἐποίησας θῆλυ καὶ ἄρρεν, σὺ ἔδειξας σπορὰν καὶ καρπούς, σὺ ἐποίησας τοὺς ἀνθρώπους ἀλληλοφιλεῖν καὶ ἀλληλομισεῖν. Ἐγὼ εἶμι Μούσης ὁ προφήτης σου, ᾧ παρέδωκας τὰ μυστήριά σου τὰ συντελούμενα Ἰσραήλ, σὺ ἔδειξας ὑγρὸν καὶ ξηρὸν καὶ πᾶσαν τροφήν. Ἐπάκουσόν<sup>1</sup> μου· ἐγὼ εἶμι ἄγγελος τοῦ Φάπρω Ὅσορόνωφρις, τοῦτό ἐστίν σου τὸ ὄνομα τὸ ἀλήθινον, τὸ παραδιδόμενον τοῖς προφήταις Ἰσραήλ. Ἐπάκουσόν μου, αρ . . . θιαω, ρειβετ, αθελεβερσηθ, α . . . βλαθα, αβευ, εβεν, φι, χιτασση, ιβ . . . θιαω, εἰσάκουσόν μου καὶ ἀπόστρεψον τὸ δαιμόνιον τοῦτο. Ἐπικαλοῦμαί σε τὸν ἐν τῷ κενῷ πνεύματι δεινὸν καὶ ἀόρατον θεὸν, αρογογοροβραω, σοχου, μοδοριω, φαλαρχαω, οοο, απε, ἀκέφαλε, ἀπάλλαξον τὸν δεῖνα ἀπὸ τοῦ συνέχοντος αὐτὸν δαίμονος. Ρουβριαω, μαριωδαμ, βαλβναβαωθ, ασσαλωναι, αφνιαω, ι, θωληθ, αβρασαξ, αηοωυ, ισχυρε, ἀκέφαλε, ἀπάλλαξον τὸν δεῖνα ἀπὸ τοῦ συνέχοντος αὐτὸν δαίμονος. Μα, βαρραιω, ιωηλ, κοθα, αθορηβαλω, αβραωθ, ἀπάλλαξον τὸν δεῖνα. Αωθ, αβαωθ, βασυμ, ισακ, σαβαωθ,

<sup>1</sup> MS. επακουων.

. . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

Render up the thief who has stolen such a thing : as long as I strike the ear with this hammer, let the eye of the thief be smitten and inflamed, until it betrays him. Saying these words strike with the hammer.

## 4.

An address to the god drawn upon the letter.

I call thee, the headless one, that didst create earth and heaven, that didst create night and day, thee the creator of light and darkness. Thou art Osoronnophis, whom no man hath seen at any time ; thou art Iabas, thou art Iapōs, thou hast distinguished the just and the unjust, thou didst make female and male, thou didst produce seeds and fruits, thou didst make men to love one another and to hate one another. I am Moses thy prophet, to whom thou didst commit thy mysteries, the ceremonies of Israel ; thou didst produce the moist and the dry and all manner of food. Listen to me : I am an angel of Phapro Osoronnophis ; this is thy true name, handed down to the prophets of Israel. Listen to me, . . . . .

. . . . . hear me and drive away this spirit.

I call thee the terrible and invisible god residing in the empty wind, . . . . .  
 thou headless one, deliver such an one from the spirit that possesses him. . . . .

. . . . . strong one, headless one,  
 deliver such an one from the spirit that possesses him. . . . .

. . . . .  
 deliver such an one . . . . .

ιαω, οὗτός ἐστιν ὁ κύριος τῶν θεῶν, οὗτός ἐστιν ὁ κύριος τῆς οἰκουμένης, οὗτός ἐστιν ὃν οἱ ἄνεμοι φοβούνται, οὗτός ἐστιν ὁ ποιήσας φωνὴν προστάγματι ἑαυτοῦ, πάντων<sup>1</sup> κύριε, βασιλεῦ, δύναστα, βοθητὲ, σῶσον ψυχὴν, ιου, πυρ, ιου, πυρ, ιαωτ, ιαηω, ιου, αβρασαξ, σαβριαμ, οο, υυ, ευ, οο, υυ, αδωναιε, ηδε, εδου, ἄγγελος τοῦ θεοῦ, ανλαλα, λαι, γαια, απα, διαχαννα, χορυν, ἐγὼ εἰμι ὁ ἀκέφαλος δαίμων ἐν τοῖς ποσὶν ἔχων τὴν ὄρασιν, ἰσχυρὸς, τὸ πῦρ τὸ ἀθάνατον, ἐγὼ εἰμι ἡ ἀλήθεια, ὁ μεισῶν ἀδικήματα γείνεσθαι ἐν τῷ κόσμῳ, ἐγὼ εἰμι ὁ ἀστράπτων καὶ βροντῶν, ἐγὼ εἰμι οὐ ἐστὶν ὁ ἵδρωσ ὄμβρος ἐπιπέπτων ἐπὶ τὴν γῆν ἵνα ὀχεύῃ, ἐγὼ εἰμι οὐ τὸ στόμα καίεται δι' ὄλου, ἐγὼ εἰμι ὁ γεννῶν καὶ ἀπογεννῶν, ἐγὼ εἰμι ἡ χάρις τοῦ αἰῶνος, ὄνομά μοι καρδιά περιζωσμένη ὄφιν. Ἔξελθε καὶ ἀκολουθήσον. Τελετὴ τῆς προκειμένης ποιήσεως. Γράψας τὰ ὀνόματα εἰς καινὸν χαρτάριον καὶ διατείνας ἀπὸ κροτάφου εἰς κροτάφον σεαυτοῦ, ἐντύγγανε πρὸς βορέαν τοῖς 5 ὀνόμασι, λέγων Ἐπόταξόν μοι πάντα τὰ δαιμόνια, ἵνα μοι ἦ<sup>2</sup> ὑπήκοος πᾶς δαίμων οὐράνιος καὶ αἰθέριος καὶ ἐπίγειος καὶ ὑπόγειος καὶ χερσαῖος καὶ ἔνυδρος καὶ πᾶσα ἐπιπομπὴ καὶ μᾶστιξ<sup>3</sup> θεοῦ. Καὶ ἔσται σοι τὰ δαιμόνια πάντα ὑπήκοα. Ἔστιν δὲ τὸ ἀγαθὸν ζώδιον.

## 5.

## Κλέπτῃν πιάσαι.

Ἐρμῆν σε καλῶ, θεὸν ἀθάνατον, ὃς κατ' Ὀλυμπον αὐλακα τέμνεις, βᾶρὶν θ' ἱεράν, φωσφόρ' Ἰάω, ὁ μέγας αἰωνόβειος, φρικτὸς μὲν ἰδεῖν φρικτὸς δὲ ἀκροᾶσθαι, παράδος φῶρ' ὃν ζητῶ. Αβεραμενθουλερθεξεναξεθρελωσθνεμαρεβα. Οὗτος ὁ λόγος ἐπὶ τοῦ καθαρμοῦ λέγεται. Λόγος τοῦ ἀρτοτυροῦ. Ἐρχου μοι, λισσωνματερνα, μαν, ερτη, πρεπτεκτιουν, ιντικι, ους, ολοκοτους, περικλυσαι, τὸ ἀπολόμενον ἀγάγῃς μοι καὶ τὸν κλέπτῃν ἐμφάνῃ ποιήσαι ἐν τῇ σήμερον ἡμέρα. Ἐπι-

<sup>1</sup> MS. παντα.<sup>2</sup> MS. ην.<sup>3</sup> MS. μαστιξι.

This is the lord of the gods, this is the lord of the world, this is he whom the winds fear, this is he who made voice by his commandment, lord of all things, king, ruler, helper, save this soul  
 . . . . . angel of God . . . . .  
 . . . . . I am the headless spirit, having sight in my feet, strong, the immortal fire; I am the truth; I am he that hateth that ill-deeds should be done in the world; I am he that lighteneth and thundereth; I am he whose sweat is the shower that falleth upon the earth that it may teem; I am he whose mouth ever burneth; I am the begetter and the bringer forth (?); I am the Grace of the World; my name is the heart girt with a serpent. Come forth and follow.—The celebration of the preceding ceremony.—Write the names upon a piece of new paper, and having extended it over your forehead from one temple to the other, address yourself turning towards the north to the six names, saying :—Make all the spirits subject to me, so that every spirit of heaven and of the air, upon the earth and under the earth, on dry land and in the water, and every spell and scourge of God, may be obedient to me.—And all the spirits shall be obedient to you. . . . .

## 5.

To compel a thief [to confess].

I call thee, Hermes, immortal god, who cuttest a furrow down Olympus, and who [presidest over] the sacred boat, O! light-bringing Iao, the great ever-living, terrible to behold and terrible to hear, give up the thief whom I seek. . . . .  
 . . . . . This spell is to be said at the purification.—The spell of bread and cheese. Come to me . . . . .  
 . . . . . bring to me that which is lost, and make the thief manifest on this very day. And I invoke Hermes, the discoverer of thieves, and the sun and the eye-pupils of the

B

καλοῦμαι δὲ Ἐρμῆν κλεπτῶν εὐρετὴν, καὶ ἥλιον καὶ ἡλίου κόρας, ἀθεμίστων πραγμάτων δύο φωταγωγούς, καὶ Θέμιν καὶ Ἐρινὺν καὶ Ἄμμωνα καὶ Παράμμωνα, εἴ τι κρατήσαι τὴν τοῦ φωρὸς κατάποσιν καὶ ἐμφάνη θεῖναι ἐν τῇ σήμερον ἡμέρᾳ, ἐν τῇ ἄρτι ὥρᾳ. Ποίησις. Ὁ αὐτὸς λόγος ἐπὶ τοῦ καθαρμοῦ. Λαβὼν ἄγγος καλλαῖνον βάλε ὕδωρ καὶ ζρ. καὶ κυνοκεφαλ. βοτ. καὶ ἐμβρέχων κλάδον δάφνης ἕνα ἕκαστον ἀποκαθαίρων λ. τρίποδα ἐπίθες, ἐπίθες βῶμον γείνον—νον ἐπίθου ζρ. καὶ λίβανον καὶ γλώτταν βατράχου καὶ λαβὼν σελίγγιον ἄναλον καὶ τυρὸν αἴγιον, δίδου ἕκαστῳ σελιγγίου <ἦ, τυροῦ <ἦ, ἐπιλέγων τὸν ἐξῆς λόγον. Ἐπίγραφε δὲ τοῦτο τὸ ὄνομα καὶ ὑποκόλλησον τῷ τρίποδι. Δέσποτα Ἰάω φωσφόρε παράδος φῶρον δν ζητῶ. Ἐὰν δέ τις αὐτῶν μὴ καταπίῃ τὸ δοθὲν αὐτῷ αὐτὸς ἐστὶν ὁ κλέψας.

## 6.

Ἐρμου δακτύλιος. Κανθάρου ποίησις.

Λαβὼν κάνθαρον γεγλυμμένον ὡς ὑπογέγραπται, ἐπὶ παπυρίνης τραπέζης θές, καὶ ὑπόθες ὑπὸ τὴν τράπεζαν σινδόνα καθαράν καὶ ἐλαϊνὰ ὑποστρώσας καὶ εἰς τὸ μέσον τῆς τραπέζης μικρὸν θυμιατήριον καὶ ἐπιθύσας ζρ. κοῖφι, ἔστω δέ σοι παρεσκευασμένον σκευάριον καλλαῖνον μικρὸν εἰς ὃ ἐνέτω μύρον κρίνινον ἢ ζμύρνινον ἢ κινναμώμινον, καὶ λαβὼν τὸν δακτύλιον θές εἰς τὸ μύρον, προαγνεύσας ἀπὸ πάντων καὶ ἐπιθύσας τῷ θυμιατηρίῳ τὸ κοῖφι καὶ ζρ. ἕασον ἡμέρας ἧ, καὶ λ. ἀπόθου ἐν τόπῳ καθαρῷ. Παρακείσθωσαν ἐπὶ τῆς τελετῆς ἄρτοι καθαροὶ καὶ ὅσα ἀκμάζει τῶν ὀπορῶν, ποιήσας δὲ ἄλλην θυσίαν ἐπὶ ξύλων ἀμπελίνων περὶ τὴν θυσίαν ἐπάρου τὸν δακτύλιον ἀπὸ τοῦ μύρου, καὶ περιτίθεσο τότε χρεῖμα τὸ ἀπ' αὐτοῦ. Χρεῖου κατὰ πρῶτ', καὶ στὰς πρὸς ἀνατολὰς ἡλίου λέγε τὰ ὑπογεγραμμένα. Γλύμμα κανθάρου.—Εἰς λίθον σμάραγδον πολυτέλη γλύψον κάνθαρον, καὶ τρήσας διεῖρον χρυσῷ εἰς δὲ τὰ ὑποκάτω τοῦ κανθάρου γλύψον Ἰσιν ἱερὰν καὶ τελέσας ὡς προγέγραπται χρῶ.

sun, the two bringers to light of unlawful deeds, and Justice, and Erinnyes, and Ammon and Parammon, to seize the throat of the thief and to manifest him this very day, at this present hour.—The ceremony.—The same spell [as that] pronounced at the purification. Take a chrysolite vessel and put water in it and myrrh and the herb cynocephalium, and dipping in it a branch of laurel, sprinkling each person with the water, take the tripod and place it upon an altar of earth . . . offer myrrh and frankincense and frog's tongue, and taking some unsalted wheat-meal and goat's cheese, give to each one eight drachms of meal and eight of cheese, pronouncing the spell at length. And write this name, and stick it beneath the tripod :—" Lord Iao, light-bearer, give up the thief whom I seek.—And if any of them swallow not what is given him, he is the thief.

## 6.

The ring of Hermes.—The ceremony of the beetle.

Take a beetle, sculptured as described beneath, place it on a paper table, and under the table a pure linen-cloth, and lay under it some olive [sticks], and place on the middle of the table a small censer, and offer myrrh and kyphi, and have in readiness a small chrysolite vessel, into which put ointment of lilies, or myrrh, or cinnamon, and take the ring and put it into the ointment, first purifying it from every defilement, and offer in the censer the kyphi and myrrh. Leave it three days, and take it and put it in a pure place.—At the celebration let there lie near at hand some pure loaves, and such fruits as are in season, and having made another sacrifice upon vine sticks, during the sacrifice take the ring out of the ointment, and anoint yourself with the unction from it.—Anoint yourself early in the morning, and turning towards the east pronounce the words underwritten.—The carving of the beetle.—Carve a beetle upon a precious emerald, bore it and pass a gold wire through, and beneath the beetle, carve the holy Isis, and having consecrated it as above-written, use it.

Ἡμέραι ἐν αἷς δεῖ ποιεῖν. Ἀπὸ ἀνατολῆς  $\bar{\zeta}$ ,  $\bar{\theta}$ ,  $\bar{\iota}$ ,  $\bar{\iota\beta}$ ,  $\bar{\iota\delta}$ ,  $\bar{\iota\varsigma}$ ,  $\bar{\kappa\alpha}$ ,  $\bar{\kappa\delta}$ ,  $\bar{\kappa\epsilon}$ . Ταῖς δὲ ἄλλαις ἔπεχε. Λόγος λεγόμενος πρὸς ἥλιον. Ἐγὼ εἰμι Θώουθ, φαρμάκων καὶ γραμμάτων εὐρετῆς καὶ κτιστῆς, ἔλθέ μοι ὁ ὑπὸ γῆν, ἔγειρέ μοι ὁ μέγας δαίμων ὁ φρουνοχθόνιος ἢ οἱ νουνοχθόνιοι. Ἐγὼ εἰμι ἤρων ἔνδοξος, ὦν ἴβεως, ὦν ἰέρακος, ζῶν φοῖνικος ἀεροφοιτήτου, ἔχων ὑπὸ τὴν γλῶσσαν τὸ τέλμα τοῦ ἐμ, τὴν δορὰν τοῦ κεφ περιβέβλημαι. Ἐὰν μὴ γνῶ τὰ ἐν ταῖς ψυχαῖς ἀπάντων Αἰγυπτίων, Ἑλλήνων, Σύρων, Αἰθιοπῶν, πάντος τε γένους καὶ πάντος ἔθνους, ἔαν μὴ<sup>1</sup> γνῶ τὰ γεγονότα καὶ τὰ μέλλοντα ἔσσεσθαι, ἔαν μὴ γνῶ τὰς τέχνας αὐτῶν καὶ τὰ ἐπιτηδεύματα καὶ τὰς ἐργασίας καὶ τοὺς βίους καὶ τὰ ὀνόματα αὐτῶν καὶ πατέρων αὐτῶν καὶ μητέρων καὶ ἀδελφῶν καὶ φίλων καὶ τῶν τετελευτηκότων, κατασπίσω τὸ αἷμα τοῦ μέλανος κυνώτου εἰς καινὴν κύθραν ἀσίνη, καὶ ἐπιθήσω ἐπὶ καινὸν κυθρόποδα, καὶ ὑποκαύσω ὅστ᾽ αἰ εσηους, καὶ κεκραῶμαι ἐν τῷ Βούσειρι ὀρμῶ τόνδε ἐν ποτάμῳ μείναντα ἡμέρας γ, νύκτας γ, τὸν εση, τὸν ἐνεχθέντα ἐν τῷ ρεύματι τοῦ ποτάμου εἰς τὴν θάλασσαν, τὸν περιεχόμενον ὑπὸ τῶν τῆς θαλάσσης κυμάτων, καὶ ὑπὸ τὴν τοῦ ἀέρος νεφέλην. Ἐπὶ τῶν ἰχθύων σου ἡ κοιλία κατέσθεται καὶ τὸ σῶμα, οὐ μὴ παύσω τοὺς ἰχθυῖας τοῖς στόμασι μασωμένους, οὐδὲ μὴν κλείσουσι οἱ ἰχθυες τὸ στόμα. Ἀφελούμαι τὸν ἀπάτορα ἀπὸ τῆς μητρὸς, κατενεχθήσεται ὁ πόλος καὶ τὰ δύο ὄρη ἐν ἔσται. Ἐπαφήσω ἄνοιξιν ἐφ' ὑμᾶς καὶ ὁ θέλει ποιήσει. Οὐ μὴ εἰάσω οὔτε θεὸν οὔτε θεῶν<sup>2</sup> χρηματίζειν ἕως ὅτε ἐγὼ ὁ δείνα διαγνῶ τὰ ἐν ταῖς ψυχαῖς ἀπάντων ἀνθρώπων, Αἰγυπτίων, Σύρων, Ἑλλήνων, Αἰθιοπῶν, πάντος γένους καὶ ἔθνους τῶν ἐπερωτώντων με καὶ κατ' ὄψιν μοι ἐρχομένων καὶ λαλούντων καὶ σιωπώντων, ὅπως αὐτοῖς ἐξαγγείλω τὰ προγεγονότα αὐτοῖς καὶ ἐνεστώτα καὶ τὰ μέλλοντα αὐτοῖς ἔσσεσθαι, καὶ γνῶ τὰς τέχνας αὐτῶν καὶ τοὺς βίους καὶ τὰ ἐπιτηδεύματα καὶ τὰ ἔργα καὶ τὰ ὀνόματα αὐτῶν καὶ τῶν τεθνεώτων καὶ πάντων, καὶ ἀναγνῶ ἐπιστολὴν ἐσφραγισμένην, καὶ ἀπαγγείλω αὐτοῖς πάντα ἐξ ἀληθείας.

<sup>1</sup> MS. μεν.<sup>2</sup> MS. θεον.

Days on which it is proper to celebrate. The 7th, 9th, 10th, 12th, 14th, 16th, 21st, 24th, and 25th, from the beginning of the month. And on others abstain.—Spell pronounced turning towards the sun.—I am Thoyth, the inventor and founder of medicines and letters; come to me thou that art under the earth, rise up to me thou great spirit . . . . . I am a famous hero, the ibis's egg, the hawk's egg, the young of the air-traversing phoenix, having under my tongue the . . . . of the . . . . ; I am clothed with the skin of the . . . . Unless I know what is in the souls of all Egyptians, Greeks, Syrians, Ethiopians, every race and every nation, unless I know things which have happened and are to happen, unless I know their arts, their pursuits, their works, their lives, and their names and those of their fathers, mothers, sisters and friends, and of those who are dead, I will pour out the blood of the black dog-eared one into a new unpolluted vessel, and I will place it over a new chafing-dish, and I will burn under it the bones of . . . . , and I will proclaim in the haven of Busiris him who abode in the river three days and three nights, the . . . , him who was carried by the stream of the river into the sea, who was overwhelmed by the waves of the sea and by the clouds of the air. Thy belly shall be eaten by the fish, and also thy body, and I will not stop the fishes from gnawing it with their mouths, yea the fishes shall not shut their mouths. I will take from his mother him that is without father, the sky shall be brought down and the two mountains shall be one. I will let loose against you . . . . . and it shall do what it will. I will not permit either god or goddess to give an oracle, until I, such an one, know what is in the souls of all men, Egyptians, Syrians, Greeks, Ethiopians, of every race and nation, of those who question me and who come into my sight, speaking or silent, that I may declare to them what has formerly happened to them and their present circumstances, and what is about to happen to them, and that I may know their arts, their lives, their pursuits, their works, and their names and the names of the dead, and of all men, and that I may read a sealed letter, and tell them all things truly.

## 7.

Λαβὼν χάρτην ἱερατικὸν ἢ μολυβοῦν πέταλον καὶ σιδηροῦν κρίκον, θές ἐπὶ τὸν χάρτην τὸν κρίκον, καὶ ἔσωθεν καὶ ἔξωθεν αἶρε τύπον τοῦ κρίκου τῷ καλάμφ. Εἶτα ζρ. τὴν περιφερειαν, εἶτα γράψον εἰς τὴν περιφερειαν τοῦ κρίκου, εἰς τὸν χάρτην ἐπιγράφων τὸ ὄνομα τοὺς δὲ χαρακτῆρας ἔξωθεν, εἶτα ὃ θέλεις ἔξωθεν<sup>1</sup> μὴ γένεσθαι, καὶ ὅτι καταδεθῆτω αὐτοῦ ἢ φρόνησις ἐπὶ τῷ μὴ ποιῆσαι τὸ δεῖνα πρᾶγμα. Εἶτα θεῖς τὸν κρίκον ἐπὶ τὴν αὐτοῦ περιφερειαν ἣν ἐποίησας καὶ ἀνελόμενος τὰ ἔξω τῆς περιφερείας εἴρας<sup>2</sup> κατάρραπτε τὸν κρίκον ἕως κατακαλύφθη<sup>3</sup>, κεντῶν κατὰ τῶν χαρακτηρῶν τῷ καλάμφ, καὶ δεσμεύων λέγε· Καταδεσμεύω τὸν δεῖνα πρὸς τὸν<sup>4</sup> δεῖνα μὴ λαλησάτω, μὴ ἀντισπάτω, μὴ ἀντειπάτω, μὴ μοι δύναιτο ἀντιβλέψαι, ἢ ἀντιλαλήσαι, ὑποτεταγμένος δέ μοι ἦτω ἐφ' ὅσον οὗτος ὁ κρίκος κέχωσται. Καταδεσμεύω δὲ αὐ τοῦτον νοῦν, καὶ τὰς φρένας, τὴν ἐνθύμησιν, τὰς πράξεις, ὅπως νωχελῆς ἢ πρὸς πάντας ἀνθρώπους, ἕαν δέ τινα καὶ ὅπως μὴ γαμήσῃ τὸν<sup>5</sup> δεῖνα ἢ δεῖνα. Κοινά.

Εἶτα ἀπενέγκας αὐτὸ εἰς ἀώρου μνήμα, ὄρυξον ἐπὶ δ̄ δακτύλους καὶ ἔνθες καὶ λέγε· Νέκυ δαίμων ὅστις εἰ σε τουτο εἰ παραδίδωμί σοι τὸν δεῖνα ὅπως μὴ ποιήσῃ τὸ δεῖνα πρᾶγμα. Εἶτα χώσας ἀπέρχου.

Κρείσσον δὲ ποιεῖς αἰ μιουμένης. Ἔστιν δὲ τὰ γραφόμενα εἰς τὸν κύκλον ταῦτα· αροαμαθρα, ερεσχιγαλχ, εδαντα, ιαβουνη, ακη, ιαω, δαρυνκω, μανιηλ, μὴ πραχθήτω τὸ δεῖνα πρᾶγμα ἐφ' ὅσον χρόνον κέχωσται ὁ κρίκος οὗτος. Καταδῆσον δεσμοῖς ποιήσας σπάρτα καὶ οὕτω κατάθου. Ὁ δὲ κρίκος καὶ εἰς φρέαρ βάλλεται ἀχρημάτιστον ἢ παρὰ ἄωρον. Μετὰ δὲ τοὺς χαρακτῆρας γράφε καὶ ταῦτα ὑποκάτω τοῦ κρίκου ὡς πλίνθειον· αρχροολ, λαιλαμ, σεμεσιλαμφ, αμμοφοριων, ιωση, φθουθ, εωφρη, ὁ μέγιστος δαίμων ιαω, σαβαωθ, αρβαθιαω, λαιλαμ, οσορνωφρι, εμφρη, φρη, φθα, χρωιω, ιαω, βαβουρη, θιμαμεν-

<sup>1</sup> qu. ? ἔσωθεν.<sup>2</sup> MS. εινας.<sup>3</sup> MS. κατακαλυφη.<sup>4</sup> MS. το.<sup>5</sup> MS. το.

## 7.

Take a sheet of hieratic paper, or a leaden plate, and an iron ring, and place the ring upon the paper, and mark both inside and out with a pen the form of the ring. Then having described the circular outline of the ring, write upon the said outline, inscribing upon the paper the name, and the characters on the outside, and inside the thing which you wish not to happen, or that such a man's mind may be bound so as not to do such and such a thing. Then placing the ring upon its outline which you have made, and taking up the parts outside the outline, sew up the ring with thread, so as to completely conceal it, piercing through the characters with the pen, and when you wish to bind, say :—I bind such an one not to speak to such an one ; let him not resist, let him not contradict, let him not be able to look me in the face, or to answer me, but let him be subject to me, as long as this ring is buried. And again I bind his mind, and his senses, his desires, his actions, that he may be sluggish towards all men, . . . . . and let not such a woman marry such a man.—Common words.

Then taking it to the grave of one untimely dead, dig four fingers deep and put it in and say :—O ! departed spirit, whosoever thou art . . . . . I deliver to thee such an one, that he may not do such a thing. Then having covered it up depart.—And you will do it best in the waning of the moon.—The words written within the circle are these, . . . . .  
 . . . . .  
 let such a thing not be done, as long as this ring is buried. Bind it with knots, making strings for that purpose, and thus deposit it. The ring may also be cast into a disused well or into the grave of one untimely dead. And after the characters write also these words below the ring as a base, . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

φρη, ρε, νουσι, σαβαωθ, βαρβαθιαω, θαχρα, ουχεεθ, εσορνω-  
φρι, και τον νθο λω αν. ὄν και ἔσω ποιεῖς.

[Here follows in the MS. the figure referred to in the above directions, of which an accurate representation is given in the facsimile. See Plate.]

[H] δὲ αὐτὴ οἰκονομία γράφεται ἐπὶ μολυβοῦ πετάλου και ἐνθεῖς τὸν κρίκον περιπτύξας γύψισον, μετὰ δὲ τὸ ὑποκάτω πλίνθιον, και τὸ ιαεω, λο. και ταῦτα· βακαξιχυχ, μενεβα, ιχυχ, αβρασαξ, αω, κατάσχος τὸ δεῖνα πρᾶγμα. Ὡς δὲ ἐν τῷ αὐθεντικῷ εὐρέθη τὰ ὀνόματα· αρφουολ, λαιλαμ, σεμεσιλαμ, ιαεω, λο. βακαξιχυχ, αβρασαξ, αω, αρχωμιλακ, μενεσιλαμ, ιαεω, ουω, βακαξιχυχ, αβρασαξ, ωι, κατάσχος τὸ δεῖνα πρᾶγμα.

## 8.

Λαβὼν φύλλα δάφνης ἐνκαρδ. κη και γῆς παρθ. και ἄρτε-  
μισίας σπερμ. ἄλευρ. και κυνοκεφ. τοῦ χόρτου. Ἀκήκοα δὲ  
παρὰ Ἑρακλεοπολιτικοῦ τινος, ὅτι λαμβάνει ἀπὸ ἐλ. ἄρτι  
βλαστ. τοῦ δένδρου κομισθ. του εντος ον κη, ὑπὸ παιδὸς ἀφθό-  
ρου βαστάζεται, συνλιούται τοῖς προκειμένοις, και ὑγρὸν ὡοῦ  
ἴβεως εἰς ὄλον τὸ φύραμα, και πλ. Ἑρμ. χλαμυδηφόρου,  
α οὔσης ἀνατολ. ἐν κρειῷ ἢ λέοντι ἢ παρθένῳ ἢ τοξότη. Κα-  
τεχέτω δὲ ὁ Ἑρμῆς κηρύκιον, και γράψον τὸν λο. εἰς χάρτην  
ἱερατικὸν και εἰς φύσαν χηνείαν, κάθως πάλιν παρὰ τοῦ Ἑρα-  
κλεοπολιτικοῦ, και ἐνθες εἰς τὸ ζωδ. ἐνπνευματώσεως εἶνεκεν,  
και ὅταν βούλη χρ. λαβὼν χάρτην γράψον τὸ λο. και τὸ πρ.  
και ἀποκειράμενος ἐκ τῆς κεφαλῆς σου τρίχα συνέλιξον τῷ  
χάρτη, δήσας ἄμματι φοινικίνῳ, και ἔξωθεν αὐτοῦ κλάδον

ἐλαίας και θές πρὸς τοὺς πόδας τοῦ  $\Xi\Xi$ , οἱ δὲ λέγουσι αὐτῷ

ἐπίθες. Κεῖσθω δὲ τὸ ζώδιον ἐν ναῷ φιλυρίῳ, ὅταν δὲ  
βούλη χρ., πρὸς κεφαλῆς σου τίθει τὸν ναὸν σὺν τῷ θεῷ, και  
δίωκε ἐπιθύων λίβανον ἐπὶ βωμοῦ και γῆν ἀπὸ σειτοφόρου

.....  
 and the . . . . . spell, which also you place within.

[The figure. See the Plate.]

And the same arrangement may be written upon a leaden plate, and having put the ring in it fold it over and cement it, and afterwards the base beneath, upon which write *ιαεω*, etc., and also these words . . . . .  
 . . . . . prevent such a thing. And in the original the names are found written thus . . . . .  
 . . . . .  
 . . . . . prevent such a thing.

### 8.

Take of the inner leaves of laurel twenty-eight, and virgin earth, and wormwood seeds, flour, and the herb cynocephalum. And I have heard from a certain Heracleopolite, that he takes of the leaves of an olive-tree lately sprouted, . . . . . twenty-eight: it is carried by a chaste boy, ground up with the before-mentioned materials, and the white of an ibis's egg is mixed up with the whole. And take an image (?) of the cloaked Hermes, the moon's rising being in the ram, the lion, the virgin, or the archer. And let Hermes hold the herald's wand, and write the spell upon a sheet of hieratic paper, or on a goose's bladder, as again I learnt from the Heracleopolite, and insert it into the figure (?) for the purpose of inflation; and when you wish for an oracular response, take the paper and write the spell and the . . . . . upon it, and having cut off a hair from your head, wrap it up in the paper, and tie it with a Phœnician knot, and place outside an olive branch, and put it at the feet of the . . . . , or as some say, place it upon it. And let the figure lie in a shrine of limewood; and when you wish for an oracular response, place the shrine with the god at your head and invoke, offering frankincense upon an altar, and some earth from a place where corn grows, and one lump of

χωρίου καὶ βῶλον ἄλως ἀμμωνιακοῦ  $\bar{a}$ . Κεῖσθω πρὸς κε-  
φαλὴν σου καὶ κοιμῶ μετὰ τὸ εἰπεῖν (μηδένι δούς ἀπόκρι-  
σιν)—

Ἐρμῆ κοσμοκράτωρ, ἐνκάρδιε κύκλε σελήνης  
Στρόγγυλε καὶ τετράγωνε, λόγων ἀρχήγετα γλώσσης,  
Πειθοδικαῖόςυνε, χλαμυδηφόρε, πτηνοπέδιλε,  
Αἰθέριον δρόμον εἰλλίσσων ὑπὸ<sup>1</sup> τάρταρα γαίης,

Πνεύματ' ἠνίοχε  ὀφθαλμὲ μέγιστε,

Παμφώνου γλώττης ἀρχήγετα, λάμπασι τέρπων  
Τοὺς ὑπὸ Τάρταρα γαίης τε βρότους βίον ἐκτελέσαντας,  
Μοιρῶν προγνώστης συ λέγη καὶ θεῖος ὄνειρος

Ἡμερίνους [καὶ] νυκτερίνους χρησμούς ἐπιπέμπων,

Εἴασαι πάντα βρότων ἀλγήματα σαῖς θεραπέαις,

Δεῦρο μάκαρ μνήμης τελεσίφρονος υἱε μέγιστε

Σῆ μορφῇ ἰλαρός τε φάνηθι ἰλαρός τ' ἐπίτειλον

Ἀνθρώπῳ ὁσίῳ μορφὴν τ' ἰλαρὸν ἐπίτειλον (ἐμοὶ τῷ δεῖνι)

Ὅφρα τε μαντοσύναις ταῖς σαῖς ἀρεταῖσι λάβοιμι.

Δέομαι κύριε, ἴλεως μοι γένου καὶ ἀψεύδης μοι φανεῖς χρ.

Δίωκε καὶ πρὸς ἀνατολὰς  καὶ ζ. Στήλη ἐν τοῖς

χάρτεσι γραφομένη τοῦ ζωδ. Τε, σεννιγαδων, ορθω, βαυ, βω,  
νοη, οδηρε, σοιρε, σοιρε, σαν, κανθαρα, ερεσχιγαλ, σανκιστη,  
δωδεκακιστη, ακρουροβορε, κοδηρε, σημεα, κεντευ, κοντευ,  
κεντευ, . . . . . ευ, καρυγκω, λυκνυξυντα . . . λμπτυ, χρη,  
ιρινωτον, λουμανατα, . . . ιον, κομανδρον, χρεῖβαχα, νου-  
βα . . . α, νουμιλλον, ερουφι, τετρουφι, . . υβινου, νουμιλλον,  
χανδαρα, τον, φερφερευ, δρουηρ, μαρουηρ, ᾱ, εἶτα ὁ κοινὸς  
λόγος. Ἐπάναγκος, ουκρα, νουκρα, πετρινοδε, τμαισια, φο-  
βεροματε, δρουσαλπινψ, βλεμεν, νιθεν, βανδυοδμα, τριψαδα,

αριβα, τα, κραταρνα. Εἶτα τὸ ργγ  □.

<sup>1</sup> MS. υπο τε ταρταρα.



## 9.

Ἄλληίου Κραιωνίου πρὸς τὸν λύχνον λεγόμενον.

Ωχμαρμαχω, τονουραι, χρη, μιλλον, δερκυων, νιαιαω, σουμψηφισον, σουμψηνις, σιασια, σιαω, ὁ σείσας τὴν οἰκουμένην, εἴσελθε καὶ χρημάτισον περὶ τοῦ δαίνος πράγματος, θοιο, κοτοθ, φθουφνον, νουεβουη, επιασπαχατου, λ. γ̄. Σάραπιν προκαθή-

μενον ἔχοντα βασιλήιον } } Αἰγύπτιον καὶ ἐπὶ τοῦ σκήπτρου

ἴβιν, ὀπισθε τοῦ λίθου τὸ ὄνομα, καὶ κατακλείσας ἔχε ἐπὶ μὲν τῆς χρείας. Κράτει τῇ ἀριστερᾷ σου τὸν δακτύλιον, τῇ δὲ δεξιᾷ σου κλάδον ἐλαίας καὶ δάφνης κατασεῖων τῷ λύχνῳ ἅμα λέγων τὸν λόγον ζ̄, καὶ εἶρας αὐτὸν εἰς τὸν ἴδιον τῆς ἀριστερας σου χειρὸς δάκτυλον ἔσω βλέποντα καὶ ὄντα, κολλήσας τὸν λίθον τῷ ἀριστερῷ σου ὡτὶ, κοιμῶ ἀναπόκριτος.

## 10.

Ἐπικαλοῦμαι σε τὸν κτίσαντα γῆν καὶ ὄστᾶ καὶ πᾶσαν σάρκα καὶ πᾶν πνεῦμα, καὶ τὸν στήσαντα τὴν θάλασσαν καὶ σαλε[ύοντα] τὸν οὐρανὸν, ὁ χωρίσας τὸ φῶς ἀπὸ τοῦ σκότους, ὁ μέγας νοῦς ἔν[νο]μος, ὁ τὸ πᾶν διοικῶν αἰωνόφθ[αλ]μος, δαίμων δαιμόνων, θεὸς θεῶν, ὁ κύριος τῶν πνευμάτων, ὁ ἀπλόητος αἰὼν, Ἰαω ουηι, εἰσάκουσόν μου τῆς φωνῆς. Ἐπικαλοῦμαι σε τὸν δυνάστην τῶν θεῶν, ὑψιβρέμετα Ζεῦ, Ζεῦ τύραννε, αδαιναι, κύριε, Ἰαω ουηε. Ἐγὼ εἰμι ὁ ἐπικαλούμενός σε συριστὶ θεὸν μέγαν, ζαλαηρ, ιφφου, καὶ συ μὴ παρακούσης τῆς φωνῆς ἔβραιστὶ, αβλαναθαναλβ, αβρασιλωα. Ἐγὼ γάρ εἰμι σιλθαχωιχ, λαιλαμ, βλασαλωθ, ιαω, ιεω, νεβουθ, σαβιοθαρ, βωθ, αρβαθιαω, ιαωθ, σαβαωθ, πατουρη, ζαγουρη, βαρουχ, αδωναι, ελωαι, ιαβρααμ, βαρβαραυω, ναν, σιφ, ὑψηλόφρονε αἰωνόβιε, κόσμου τὸ διαδῆμα, πάντος κατέχων, σιεπη, σακτιετη, βιου=σφη=νουσι=σιεθο=χθεθωνιριγχ, ωηαηωαι, α, ωηιαω, ασιαλ, σαραπηολσω, εθμουρησινι, σεμ, λαυ, λου, λουριγχ. Πεδὰς λύει, ἀμαυροῖ, ὄνειροπομπεῖ, χαριτήσιον, κοινὰ ἐφ' ὃ θέλεις.

## 9.

A spell of Alleius Cræonius spoken towards the lamp.

.....  
 .....

Thou that shakest the world enter and give answer concerning such a thing . . . . .

. . . . . Say it three times. [Carve] Sarapis sitting in front holding the royal sceptre (?) of Egypt, and upon the sceptre an ibis. Behind the stone cut the name, and shut it up and keep it for use. Take the ring in your left hand, and a branch of olive and laurel in your right, shaking it over the lamp, at the same time pronouncing the spell seven times, and having drawn it upon the . . . . . finger of your left hand facing and turning inwards, having fastened the stone to your left ear, lie down to sleep, returning answer to none who may speak.

## 10.

I call upon thee that didst create the earth and bones and all flesh and all spirit, that didst establish the sea and that shakest the heavens, that didst divide the light from the darkness, the great regulative mind, that disposest everything, eye of the world, spirit of spirits, god of gods, the lord of spirits, the immoveable Æon, Iao *ουηι*, hear my voice. I call upon thee, the ruler of the gods, high-thundering Zeus, Zeus, king, adonai, lord, Iao *ουηε*. I am he that invokes thee in the Syrian tongue, the great god . . . . . and

do thou not disregard the Hebrew appellation . . . . .

. . . . . For I am . . . . .

.....

.....

..... lofty-minded,

ever-living one, crown of the world, upholding all things, . . .

.....

.....

This spell loosens chains, blinds, brings dreams, creates favour ; it may be used in common for whatever purpose you will.

## NOTES.



### SECT. I.

*Title.* Μαντ.] The neuter Σαραπιακὸν compels us to read Μαντῆιον or Μάντευμα. Both of these words, however, mean rather *an oracular response* than *an invocation*, which appears to be intended here. The proper word would be μαντεία. In the Leyden Papyrus, No. 75, the 7th Section is entitled Θεομαντιον. (Reuvens, Lettre 1<sup>re</sup> à Letronne, p. 9.)

παιδὸς.] A word is lost, probably μετὰ. The following extract from Robinson's Grecian Antiquities will explain the use of the boy the lamp and the bowl:—"Sometimes divination by water was performed with a looking-glass, and thence called κατοπτρομαντεία. Sometimes also glasses were used, and the images of what was to happen were represented in water. Sometimes it was performed with a vessel of water, the middle of which was called γάστρη, and then the divination was denominated γαστρομαντεία. The manner of performing it was as follows:—They filled certain round glasses with clear water about which were placed lighted torches. They then invoked a demon, praying in a low murmuring voice, and proposed the question to be solved. A chaste boy or a pregnant woman was appointed to observe with care and exactness all the alterations in the glasses, at the same time desiring and commanding an answer, which the demon re-

turned by images in the glasses, that by reflection from the water represented what should come to pass." (p. 271.) See further Mr. Lane's description of the proceedings of the modern Egyptian conjuror extracted below in note to the word *εἰσερχέσθω*. Origen (Philosophumena, IV. c. 28) explains some of the tricks by which the conjurors of his day deluded both the ears and eyes of the boys whom they employed.

*βόθρου*.] In the magical operation described by Lucian in the dialogue entitled 'Philopseudes' (vol. ii. p. 336, Ed. Grævii, 1687), the sorcerer commences by digging a pit. In the 'Necyomantia' (vol. i. p. 331) the proceedings of a Chaldæan magician are thus described:—"Passing over the Euphrates we came to a wild, wooded and sunless place, where we landed, Mithrobarzanes (the magician) going first. We then dug a pit, and slaughtered a sheep, and sprinkled the blood all about the pit. In the meantime the magician holding a lighted torch, no longer speaking in a low tone, but crying out at the very top of his voice, invoked all kinds of demons, the Avengers, the Furies, nocturnal Hecate, and the lofty Proserpine, mixing up with his invocation certain barbarous and unintelligible polysyllables."

*μελιούχε*.] If intended for a compound of *μέλι* and *ἔχω*, this should, according to the analogy of such compounds, be *μελιτοῦχε*. But such accuracy is not to be looked for in our MS. *Μελίκερτα*, the name of a Greek sea-deity having nothing to do with honey, is perhaps introduced here merely from the circumstance of its containing the syllables *μέλι*. *Μελιγενέτωρ*, though unknown to Greek writers, is a regular compound, and an appropriate epithet for a *bee*. Is the allusion here to that insect as the well-known hieroglyphical symbol of sovereignty? Qu.? whether the bee ever occurs on Gnostic gems. Montfaucon, *Antiq. Expliquée*, tom. ii. pl. cliv., gives an engraving of a gem, bearing an insect apparently intended for a bee.

*ιευηόω*.] The last three vowels of this compound have the aspirate sign usually found in MSS., viz. the left half of the letter H. See Blomfield's *Matthiæ*, vol. i. p. 28. For the rest no

marks of accentuation occur in our MS., except perhaps in one instance to be noticed hereafter. See note on the word *δασύνων*, infra.

*βακαξιχυχ.*] This word occurs in Sect. 7. It seems to be a compound, as we find in the same section the syllables *ιχυχ* alone, and in the Leyden Papyrus No. 65, column xx. l. 32, occur the words *βαχυχ, σιχυχ*, written over a scarabæus and an eye in juxtaposition.

*Σαμασφρηθ.*] This word occurs on many of the Gnostic gems, and has been supposed to be a compound of Heb. *שמש*, the sun, and Egyptian *φ-ρη*, which has the same meaning. Its identification here with *Σάραπτις*, "Ἡλιος, and *Μίθρας*, certainly confirms this idea.

*υακιαβωθ.*] Over this word and those which follow there is interlined in the MS., whether by way of correction or addition is not certain, the following formula, *ακραβαεωεφιαζαλεαρβαμενοθηωσαμασφρηθ*. The same is also interlined over the word *μαριανου*, a little further on.

*Βαινχωωωχ.*] This word occurs on magical gems (see Matter, *Hist. du Gnost.* vol. ii. pl. 5. fig. 7, 1st Edit.), and seems to be the name of a deity or power of great importance in some of the Gnostic systems. *Pistis Sophia*, p. 242. "Dixit Jesus: hominis hujusmodi quum tempus absolutum sit *σφαιρα*, venientes ad ejus *ψυχην παραλημπται Βαινχωωωχ*, qui unus est in tribus diis *τριδυναμοις*, ducent ejus *ψυχην* in lætitiâ et gaudio, etc." Again, p. 225. "Factum igitur est quum ligaret eos ita *Ιεου*, trahens magnam *δυναμιν* e magno *αορατω*, ligavit eam in hunc, quem appellant *Κρονον*, atque etiam trahens aliam vim ex *Ιψανταχουνχαινχουχεωχ*, qui unus est e tribus *τριδυναμοις* diis, ligavit eam in *Αρη*, et trahens *δυναμιν* e *Βαινχωωωχ* [the MS. has *Χαινχωωωχ*, but there cannot be a doubt of the true reading] qui unus est e tribus *τριδυναμοις* diis ligavit eam in *Ερμην*, *παλιν* iterum trahens *δυναμιν* e *πιστει σοφια*, filiâ *Βαρβηλου*, ligavit eam in *Αφροδιτην*." This singular passage seems to identify *Βαινχωωωχ* with the genius residing in the planet

**Mercury.** The word is perhaps a mystical combination of letters, without meaning. Bellerman (*Abraxas-bilder*, Part I. p. 36) propounds a derivation which does not seem satisfactory enough to be worth transcribing. The words *βαιν*, *χωωχ*, also occur in a charm for the gout given by Alexander Trallianus (Ed. Goupylii, p. 199 ; Ed. Guinteri, p. 657), which may as well be introduced here. Προφυλακτικὸν ποδάγρας. Λαβὼν πέταλον χρυσοῦν, σελήνης ληγούσης, γράφε ἐν αὐτῷ τὰ ὑποκείμενα, καὶ ἐνδύσας εἰς νεῦρα γεράνου εἶτα ὁμοιον τῷ πετάλῳ σωληνάριον ποιήσας κατακλείσον καὶ φόρει περὶ τοὺς ἀστραγάλους. Μεί, θρεὺ, μὸρ, φὸρ, τεῦξ, ζὰ, ζῶν, θέ, λὸν, χρὶ, γέ, ζέ, ὦν, ὡς στερεοῦται ὁ ἥλιος ἐν τοῖς ὀνόμασι τούτοις καὶ ἀνακαινίζεται καθ' ἑκάστην ἡμέραν, οὕτω στερεώσατε τοῦτο τὸ πλάσμα καθὼς ἦν τὸ πρὶν, ἦδη, ἦδη, ταχύ, ταχύ, ἴδου γὰρ λέγω τὸ μέγα ὄνομα ἐν ᾧ ἀναπαύομενα στερεοῦνται. Ἰὰζ, ἀζύφ, ζύων, θρένξ, βαιν, χωὼχ, στερεώσατε τὸ πλάσμα τοῦτο καθὼς ἦν τὸ πρῶτον, ἦδη, ἦδη, ταχύ, ταχύ.

[φριξωποβρονταξαστραπτακυπόδωκτε.] The components of this monstrous word seem to be — φρίσσω, ὤψ, βροντή, ἀστράπτω, πούς, ὠκός.

πιντουχε.] Qu. ? παντούχε.

αιιαω, σή'υ, θγρ.] From what follows it seems that a letter is omitted here, and that we ought to read *αιιαωεσην*. Θγρ perhaps stands for *θεογραφικόν*, or *θεογράμματον*.

ἀνεωγμένῳ.] These words and those which follow appear to contain directions for the pronunciation or application of the mysterious vowels. *Κυματουμ*. probably stands for *κυματούμενος*. The verb *κυματεῖν* is not found in the lexicons, but *κυματοῦν* and *κυματίζειν* occur, in the sense, 'to stir, agitate as a wave.' The direction may perhaps mean, "Enunciate the *a* with open mouth, rolling forth the sound like a wave."

*συστροφῆ*.] *Συστρέφειν λόγους* means, 'to speak shortly, concisely ;'—*ἐν συστροφῆ* may therefore possibly mean, 'in a short abrupt manner.' Πρὸς πνευματικ. ἀπειλ. The end of the last word is wanting through a flaw in the MS. The λ seems to



ματισθεὶς κατ' ὄναρ. Acts, x. 22, ἐχρηματίσθη ὑπ' ἀγγέλου ἁγίου. And in Romans, xi. 4, we find *χρηματισμός*, an oracle. It here means, to consult a god or oracle. In the older Greek writers *χρηματίζω* was used to signify, to deliberate about a matter, and also, to give an answer after deliberation, but without reference in either case to supernatural agency.

*εἰσερχέσθω.*] The operator commands the throne or chair of the god invoked to be brought in. This is supposed to be visible to the eyes of the boy who is looking intently into the water in the basin. The whole of this operation bears a close analogy to that described by Mr. Lane in his 'Modern Egyptians' (vol. ii. chap. 12), whose account may be properly introduced here:—"In preparing for the experiment of the magic mirror of ink, which, like some other performances of a similar nature, is here termed 'darb el-mendel,' the magician first asked me for a reed-pen and ink, a piece of paper, and a pair of scissors; and having cut off a narrow strip of paper, wrote upon it certain forms of invocation together with another charm, by which he professes to accomplish the object of the experiment. He did not attempt to conceal these, and on my asking him to give me copies of them he readily consented, and immediately wrote them for me, explaining to me at the same time that the object he had in view was accomplished through the influence of the two first words, 'Tarshun' and 'Taryooshun<sup>1</sup>,' which he said were the names of two genii, his familiar spirits. I compared the copies with the originals and found that they exactly agreed. \* \* \* \*

"Magic invocation and charm."

"Tarshun ! Taryooshun ! come down !

Come down ! be present ! Whither are gone

The prince and his troops ? Where are El-Ahmar

The prince and his troops ? Be present,

Ye servants of these names !"

<sup>1</sup> Or "Tarsh" and "Taryoosh"; the final *un* being the inflexion which denotes the nominative case.

“ And this is the removal. And we have removed from thee  
Thy veil ; and thy sight to-day  
Is piercing ! Correct : correct.”

“ Having written these, the magician cut off the paper containing the forms of invocation from that upon which the other charm was written ; and cut the former into six strips. He then explained to me that the object of the latter charm (which contains part of the 21st verse of the Soorat Kaf, or 50th chapter of the Kuran) was to open the boy’s eyes in a supernatural manner, to make his sight pierce into what is to us the invisible world.

“ I had prepared by the magician’s direction some frankincense and coriander-seed and a chafing-dish with some live charcoal in it. These were now brought into the room, together with the boy who was to be employed : he had been called in by my desire from among some boys in the street, returning from a manufactory, and was about eight or nine years of age. In reply to my inquiry respecting the description of persons who could see in the magic mirror of ink, the magician said that they were, a boy not arrived at puberty, a virgin, a black female slave, and a pregnant woman. The chafing-dish was placed before him and the boy, and the latter was placed on a seat. The magician now desired my servant to put some frankincense and coriander-seed into the chafing-dish ; then taking hold of the boy’s right hand, he drew in the palm of it a magic square, a copy of which is given in p. 94. The figures which it contains are Arabic numerals<sup>1</sup>.

<sup>1</sup> “ The figures in this magic square are arranged thus :—

4	9	2
3	5	7
8	1	6

It will be seen that the horizontal, vertical and diagonal rows give each the same sum, viz. 15.”

In the centre he poured a little ink, and desired the boy to look into it, and tell him if he could see his face reflected in it ; the boy replied that he saw his face clearly. The magician, holding the boy's hand all the while, told him to continue looking intently into the ink, and not to raise his head.

“ He then took one of the little strips of paper inscribed with the forms of invocation, and dropped it into the chafing-dish, upon the burning coals and perfumes, which had already filled the room with their smoke ; and as he did this he commenced an indistinct muttering of words, which he continued during the whole process, excepting when he had to ask the boy a question, or to tell him what he was to say. The piece of paper containing the words from the Kuran he placed inside the fore part of the boy's takeeyeh or skull-cap. He then asked him if he saw anything in the ink and was answered, ‘ No ’ ; but about a minute after the boy trembling and seeming much frightened said, ‘ I see a man sweeping the ground.’ ‘ When he has done sweeping,’ said the magician, ‘ tell me.’ Presently the boy said, ‘ He has done.’ The magician then again interrupted his muttering to ask the boy if he knew what a ‘ beyrak ’ (or flag) was ; and being answered, ‘ Yes,’ desired him to say, ‘ Bring a flag.’ The boy did so and soon said, ‘ He has brought a flag.’ ‘ What colour is it?’ asked the magician ; the boy replied, ‘ Red.’ He was told to call for another flag, which he did ; and soon after he said that he saw another brought and that it was black. In like manner he was told to call for a third, fourth, fifth, sixth and seventh, which he described as being successively brought before him, specifying their colours, as white, green, black, red, and blue. The magician then asked him (as he did also each time a new flag was described as being brought), ‘ How many flags have you now before you?’ ‘ Seven,’ answered the boy. While this was going on, the magician put the second and third of the small strips of paper upon which the forms of invocation were written into the chafing-dish ; and fresh frankincense and coriander-seed having been repeatedly added, the fumes became painful to

the eyes. When the boy had described the seven flags as appearing to him, he was desired to say, 'Bring the Sultan's tent and pitch it.' This he did, and in about a minute after he said, 'Some men have brought the tent,—a large green tent; they are pitching it.' 'Now,' said the magician, 'order the soldiers to come, and to pitch their camp around the tent of the Sultan.' The boy did as he was desired and immediately said, 'I see a great many soldiers with their tents; they have pitched their tents.' He was then told to order that the soldiers should be drawn up in ranks; and having done so, he presently said that he saw them thus arranged. The magician had put the fourth of the little strips of paper into the chafing-dish, and soon after he did the same with the fifth. He now said, 'Tell some of the people to bring a bull.' The boy gave the order required, and said, 'I see a bull; it is red; four men are dragging it along, and three are beating it.' He was told to desire them to kill it and cut it up, and to put the meat into saucepans and cook it. He did as he was directed, and described these operations as apparently performed before his eyes. 'Tell the soldiers,' said the magician, 'to eat it.' The boy did so and said, 'They are eating it; they have done, and are washing their hands.' The magician then told him to call for the Sultan, and the boy having done this said, 'I see the Sultan riding to his tent, on a bay horse, and he has on his head a high red cap; he has alighted at his tent, and sat down within it.' 'Desire them to bring coffee to the Sultan,' said the magician, 'and to form the court.' These orders were given by the boy, and he said that he saw them performed. The magician had put the last of the six little strips of paper into the chafing-dish. In his mutterings I distinguished nothing but the words of the written invocation, frequently repeated, excepting on two or three occasions, when I heard him say, 'If they demand information, inform them, and be ye veracious.' But much that he repeated was inaudible, and as I did not ask him to teach me his art, I do not pretend to assert that I am fully acquainted with his invocations."

Mr. Lane then proceeds to relate how sundry persons whom he named were called for by the boy, and described as appearing in the magic mirror, the descriptions given being in some cases astonishingly appropriate. How these apparent successes were obtained, has been in some measure explained in the latest edition of Mr. Lane's work, 1846 (see Appendix to the third volume).

But the preliminary objects seen, a description of which the magician elicits from the boy by leading questions, are evidently ancient and traditional, and their general resemblance to the appearances mentioned in our MS. is obvious. The sultan and his suite have been substituted for the divinity borne on his throne by four men; the slaughtering of the red bull represents a sacrifice symbolised by the *θυμιατήριον* or censer; possibly the man sweeping the ground may be derived from a *νεωκόρος* or temple-sweeper, a very likely personage to have appeared as a precursor to the procession of the god, although not actually mentioned in our MS.; while the flags recall the sacred banners used in Egyptian ceremonials.

*ἀψίδας.*] Pliny informs us that the word *ἀψίς* was used to signify the orbit of a star, but the lexicons do not furnish instances of its use in this sense by Greek writers. I cannot find the word in any of the Gnostic nomenclatures that have been handed down to us. It is here probably equivalent to *σφαῖρα* as used in the Ophite theology.

*ἐν στερεῷ ζῳδίῳ.*] This term is thus explained by Proclus, Paraphrasis, lib. i. cap. 15:—*Τῶν δὲ λοιπῶν ὀκτῶ [ζῳδίων] τέσσαρα μὲν ἐστὶ στερεὰ, τέσσαρα δὲ δίσωμα. Καὶ στερεὰ μὲν ἐστὶν ἃ τοῖς τροπικοῖς ἀκολουθεῖ, καὶ τοῖς ἰσημερινοῖς· διότι ὅταν ὁ ἥλιος ἐν τούτοις γένηται, ἰσχυρότερον καθάπτεται ἡμῶν καὶ ἡ ψυχρότης καὶ ἡ θερμότης καὶ ἡ ὑγρότης καὶ ὁ ξηρότης τῶν καιρῶν, οἱ ἔλαβον τὴν ἀρχὴν ἤδη τοῦ ἡλίου ἐν τοῖς τροπικοῖς καὶ ἰσημερινοῖς γενομένου. Καθάπτεται δὲ ἡμῶν ἰσχυρότερον ἢ τῶν καιρῶν κατάστασις, οὐχ ὅτι φύσει τοιοῦτον ἐστὶ τὸ κατάστημα τότε, ἀλλ' ὅτι ἡμεῖς ἐγγρονίσαντες τῷ κατὰστήματι, εὐαισθητότεροι ἐγενόμεθα τῆς δυνάμεως αὐτοῦ.*

From this it appears that the *στερεὰ ζώδια* or confirmatory signs are Taurus, Leo, Scorpio and Aquarius, and that they are so called from their confirming the influences begun to be produced by planets, while in the signs immediately preceding. See also Ptolemy, *Tetrabiblos*, p. 32 (Ed. 1553, Basileæ), where the same account is given.

μετὰ ἀγαθοποιῶν.] i. e. in conjunction with beneficent planets. Which these were is explained by Proclus, *Paraphrasis*, lib. i. cap. 5:—Τῶν τεσσάρων χυμάτων δύο μὲν ἐστὶ γεννητικὰ καὶ ποιητικὰ, τὸ θερμὸν καὶ ὑγρὸν διὰ τούτων γὰρ πάντα συνέχεται καὶ αὔξεται· δύο δὲ ἐστὶ τὰ φθαρτικὰ καὶ παθοποιὰ, τὸ ξηρὸν καὶ τὸ ψυχρὸν διὰ τούτων γὰρ πάντα διαλύεται καὶ φθείρεται. Τοῖς οὖν παλαιοῖς δύο μὲν τῶν πλανητῶν ὡς ἀγαθοποιοὶ ἐνομίσθησαν, ὁ τοῦ ♃ (Διὸς), καὶ ὁ τῆς ♀ (Ἀφροδίτης) διὰ τὴν εὐκρασίαν αὐτῶν, καὶ ὅτι πλεονάζει ἐν αὐτοῖς τὸ θερμὸν καὶ τὸ ὑγρὸν. Ἔτι δὲ ἡ ♄ (Σελήνη) διὰ τὰ αὐτά. Ὁ δὲ τοῦ ♅ (Κρόνου) καὶ ὁ τοῦ ♂ (Ἄρεος) τῆς ἐναντίας ἐνομίσθησαν φύσεως, καὶ κακοποιοί· ὁ μὲν διὰ τὴν πολλὴν ψύξιν, ὁ δὲ διὰ τὴν πολλὴν ξηρότητα· ὁ δὲ ☉ (Ἥλιος) καὶ ὁ τοῦ ☿ (Ἑρμοῦ) κοινῆς δυνάμεως, ὡς ἀμφότερα δυνάμενοι καὶ συντρεπόμενοι πρὸς οὓς ἂν γένωνται.

“Of the four humours two are generative and creative, namely heat and moisture, for by them all things are sustained and nourished: and two are destructive and unhealthy, dryness and cold, for by these all things are dissolved and destroyed. The ancients reckoned two of the planets as beneficent, namely Jupiter and Venus, on account of their temperate quality and because heat and moisture predominate in them; and so also the Moon for the same qualities. But Saturn and Mars were held to be of an opposite nature, and baneful; the one on account of its great coldness, the other for its dryness. The Sun and Mercury hold a middle place, as possessing both qualities and exerting both actions upon those whom they influence.”

ὁρίοις.] The astrologers divided each sign of the zodiac into five portions of various lengths, termed *ὅρια*, Lat. *fines*, *termini*,

which were appropriated to the five planets. Each planet when in its own proper *δρια* was supposed to exert its peculiar influence in a more powerful degree than at other times.—Origen, *Philosophumena*, V. c. 13, p. 127. “*Ἀ γὰρ ὄρια τῶν ἀστέρων οἱ ἀστρολόγοι λέγουσιν, ἐν οἷς μᾶλλον δύνασθαι φάσκουσι τοὺς ἄρχοντας ἀστέρας, οἷον ἐν τισὶ δὲ ἀγαθοποιούσιν, ὧν καὶ τινὰς κακοποιούς λέγουσι, τινὰς δὲ, ἀγαθοποιούς.* See Procli *Paraphrasis*, book i. chap. 24, 25. Also Manilii *Astronomicon*, p. 52, l. 11 (Ed. Scaligeri, 1600), and Scaliger’s note.

## SECT. II.

*Title.* *Αὐτοπτ.*] Read *αὐτοπτικός*, i. e. a spell for producing *αὐτοψία* or immediate vision of the god invoked by the operator, without the intervention of a boy.—This is perhaps the meaning here, but the word *αὐτοψία* was also used by the theurgists of antiquity in another sense, namely, to express the appearance of the divine light to the magician without form or shape (*ἀσχημάτιστον*). See Joh. Clerici *Op. Philosophica*, tom. ii. p. 290.

*βαρβαριαθ.*] In the Leyden Papyrus, No. 65, column ix. l. 6, the word *βαρβαραιθου* occurs. In Sect. 10, *infra*, *βαρβαρᾶνω*.

*μενεβρειο.*] Compare *infra* Sect. 7, *μενεβα, ιχυχ*; and in Leyden Papyrus, No. 65, col. ix. l. 7, *μενεβαρειαχυχ*. Also col. xx. lines 20 and 32, *μανεβαει*.

*αρβαθιαωθ.*] *Infra* Sect. 7, *αρβαθιαω* and *βαρβαθιαω*, and in Sect. 10, *αρβαθιαω* occur. Leyden Papyrus, No. 65, col. ix. l. 12 we find *αρβηθ*; col. x. l. 11 *αρβηθβαινουθι*.

*ιουηλ, ιαηλ.*] *Infra* Sect. 4, *ιωηλ*. These words seem to be compounds of different forms of the name  $\text{יהוה}$ ,  $\text{יהו}$ ,  $\text{יה}$ , with  $\text{ל}$ .

*αβλαναθαναλβα, ακραμμαχαμαρει.*] These two words occur together in the Leyden Papyrus, No. 75. (Reuven’s, 1<sup>re</sup> Lettre à Letronne.) They are inscribed under the outstretched wings of a small scarabæus of a bluish stone, in the British Museum. Upon the thorax of the same insect is inscribed the following legend:—*κθεντεβερνεχυρτουπρστυφχψουεσβερινι ὁ μέγας ἐν*

οὐρανῷ ἀμήν ἀμήν. *Αβλαναθαναλβα* is of frequent occurrence on Gnostic gems. The word, it will be observed, reads the same both ways. Various explanations have been offered. Bellerman supposes it to be from the Hebrew *הוּא אֵלֵנוּ*, Thou art our father. That the word is Hebrew seems to be implied by a passage in Section 10 of our fragment: *Σὺ μὴ παρακούσης τῆς φωνῆς ἐβραϊστὶ ἀβλαναθαναλβα ἀβρασιλωα.*

*Ακραμμαχαμαρει* occurs in *Pistis Sophia*, p. 359 original, p. 224 translation, where the word is erroneously written *αγραμχαμαρει*. See note p. 359 orig. The passage as translated by Schwartz runs thus:—“*Παλιν iterum exclamavit Jesus, quod ἀβερανειθωρ [read ἀβεραμειθω] est, dicens nomen patris Θεσαυρου luminis et dixit: μυστηρια ομνια αρχοντων et εξουσιαι et αγγελιοι et αρχαγγελιοι et vires omnes et res omnes αορατων deorum ακραμμαχαμαρει et βαρβηλω, βδελλη, adducunto eas seorsum, ut explicent eas ad dextram.*” Not much light can be derived from this. See Matter’s speculations on this word, *Hist. du Gnosticisme* (1st Edition), vol. ii. pl. 3. no. 6. expl. p. 59.

*ἐν ποτηρίῳ χαλχῶ.*] Some words are lost here, containing probably directions for mixing something with the oil. Psellus (quoted by Gale in Notes to Iamblichus, on Sect. III. cap. 13) says: “*Ad divinas visiones percipiendas, parabant se Ægyptii, ut ferunt, vel farro, sic enim vocant, oculos oblinentes, vel thuris liquore, vel bdellio.*”

*ἐν χρ.*] i. e. *ἐγγρῶε* or *ἐγγρῖσον*. Here as elsewhere in the MS. the letter *ν* is retained in composition where in correctly written Greek it would be changed into *γ*. The letters *χρ* are expressed by a contraction, figured by Montfaucon, *Palæographia Græca*, p. 344,—a P with a long tail drawn through the letter X.

*πλοῖον νεναυαγηκότος.*] A trace of the mysterious importance attached to things which had suffered shipwreck is found in the following receipt for epilepsy given by Alexander Trallianus (p. 30, l. 24, ed. Goupylii):—*Ὁθόνιον ἐκ ναυαγήσαντος πλοίου ἤδη πεπλευκότος καὶ πεπαλαιωμένου δῆσον ἐπὶ τὸν δεξιὸν βραχιονα ἐπὶ ἑπτὰ ἐβδομάδας, κ.τ.λ.*

στείμι.] The black pigment used by the Orientals to darken the eyelids. This word is variously written *στίμι, στίμμι, στίμις, στίβι, στίβη*, Lat. *stibium*. A word seems to have slipped out here; we should probably read *μίξας στείμι κ.τ.λ.*

κοπτιτικόν.] This adjective is formed from *Κοπτήτης* (i. e. *νομός*), and means therefore strictly, not "of or belonging to Koptos," but "to the Koptic Nome." It seems here to be merely synonymous with *κοπτικόν*. Compare the words *πανουργικόν*, Sect. 3, and *Ἡρακλεοπολιτικού*, Sect. 9. Coptos was at one time a great seat of commerce, and a depôt for oriental merchandize (Wilkinson's *Egypt and Thebes*, vol. ii. p. 130), and the *stibium* sold there may have borne a reputation for fineness or some peculiarity of quality. In a list of botanical and chemical words, taken from a MS. in the Royal Library at Paris, printed by Dufresne in the Second Appendix to his *Glossarium Mediæ et Infimæ Græcitatís*, *στίμμι κοπτικόν* occurs, but without explanation.

πακτώνας.] This was a light kind of boat in use on the Nile, made of wands, something after the manner of wicker-work. Strabo thus describes it (Book 17):—*Διέβημεν δὲ εἰς τὴν νῆσον ἐπὶ πακτώνας· ὁ δὲ πακτῶν διὰ σκυταλίδων πεπηγός ἐστι σκάφειον, ὥστ' εὐικέναι διαπλοκίνῃ· ἐστῶτες δ' ἐν ὕδατι ἢ καὶ σαινιδίοις τισὶ προσκαθήμενοι ῥαδίως ἐπεραιώθημεν οὐ δεδιότες· ἀκίνδυνα γάρ ἐστιν ἂν μὴ τις ὑπέργομον ποιήσῃ τὸ πορθμεῖον.* This implies that submersions were not unfrequent.

### SECT. III.

χέλχβει.] In a list of plants contained in the Leyden Papyrus, No. 65, the name *χελχεβε* occurs (col. v. l. 16); obviously another form of our *χέλχβει*. Professor Leeman seeks an explanation from the Coptic, but does not attempt to determine what particular herb is meant. The word bears some resemblance to *helbeh*, the Modern Egyptian name for *Trigonella Fœnumgræcum*, a sort of clover (Wilkinson's *Ancient Egyptians*, vol. iv. p. 72; and *Egypt and Thebes*, vol. i. p. 458), which, ac-

ording to Dioscorides, was used for making a certain kind of ointment.

χρ. καὶ γρ.] These contractions seem to stand for *χρίσον* and *γράψον*. The passage is corrupt; *χωω*, of which I can make nothing, seems to have arisen from the repetition of the last two letters of the preceding word, which in the MS. is written *τοιχῶ*. It appears to be intended, that the figure of an eye, as delineated beneath, together with the letters pyramidally arranged on each side of it, should be drawn upon a wall with the ink made as above described.

πανουργικόν.] Literally *knavish* or *pertaining to a knave*. I have translated it, *common*, capable of being applied to any purpose. *Ξύλον*, however, was used to signify a collar of wood put round a prisoner's neck to prevent him moving. To such an implement the epithet *πανουργικόν* would be appropriate enough. There is also an appropriateness in making a piece of the wood of the pillory conduce to the discovery of a thief.

εἰς τὸ οὖς.] What ear is here intended? It perhaps means the curl-like appendage to the eye drawn below, which may be thought to represent an ear.

πα. τ. κλ.] i. e. *παράδος τὸν κλέπτην*.

τῶν φρικτῶν ὀνομάτων.] According to the doctrine of Marcus and the Marcosians (Gnostics of the 2nd century), the seven heavens were in some manner symbolized by the seven vowels, α, ε, η, ι, ο, υ, ω.—Origen, *Philosophumena*, VI. c. 48.—'Ο μὲν πρῶτος οὐρανὸς φθέγγεται τὸ ἄλφα, ὁ δὲ μετὰ τοῦτον τὸ εἰ, ὁ δὲ τρίτος τὸ ἦτα, ὁ δὲ τέταρτος καὶ ὁ μέσος τῶν ἑπτὰ, τὴν τοῦ ἰῶτα δύναμιν, ὁ δὲ πέμπτος τὸ ὄ, ἕκτος δὲ τὸ ὕ, ἕβδομος δὲ καὶ τέταρτος ἀπὸ τοῦ μέσου τὸ ὦ. Αἵ τε δυνάμεις πᾶσαι εἰς ἓν συμπλακείσαι ἠχοῦσι καὶ δοξάζουσιν ἐκείνον, ὑφ' οὗ προεβλήθησαν. Ἡ δὲ δόξα τῆς ἠχίσεως ἀνεπέμφθη πρὸς τὸν Προπάτορα. Ταύτης μέντοι τῆς δοξολογίας τὸν ἦχον, εἰς τὴν γῆν φερόμενον, φησὶ, πλάστην γίνεσθαι, καὶ γεννιήτορα τῶν ἐπὶ τῆς γῆς· τὴν δὲ ἀπόδειξιν ἀπὸ τῶν ἄρτι γεννωμένων βρεφῶν, ὧν ἡ ψυχὴ, ἅμα τῷ ἐκ μήτρας προελθεῖν, ἐπιβοᾷ ὁμοίως ἐνὸς ἐκά-

στου τῶν στοιχείων τούτον τὸν ἦχον. Καθὼς οὖν αἱ ἑπτὰ, φησὶ, δυνάμεις δοξάζουσι τὸν Λόγον, οὕτω καὶ ἡ ψυχή ἐν τοῖς βρέφεσι κλαιουσα· διὰ τοῦτο δὲ, φησὶ, καὶ τὸν Δαβὶδ εἰρηκέναι· “Ἐκ στόματος νηπίων καὶ θηλαζόντων κατηρτίσω αἶνον.” Καὶ πάλιν· “Οἱ οὐρανοὶ διηγούνται δόξαν Θεοῦ.” Ἐπὶ δὲ ἐν πόνοις γένηται ἡ ψυχή ὡς ἐπιβοᾷ οὐδὲν ἕτερον ἢ τὸ ᾧ ἐφ’ ᾧ ἀνιάται, ὀπίσω γνωρίσασα ἡ ἄνω ψυχή τὸ συγγενὲς αὐτῆς, βοηθὸν αὐτῇ καταπέμψη.

This passage throws some light upon the doctrines of Marcus concerning the mysterious powers and significance of the vowel sounds ; but it appears to me to afford no grounds for concluding that our fragment is the work of a Marcosian, or that the combinations here given involve any of the doctrines of Marcus.

In the Leyden Papyrus, No. 76, described by Prof. Reuvens in the Appendix to the Letters to Letronne, a sort of diagram is contained having reference to the significance of the vowels. It is as represented beneath (Reuvens, App. p. 157).

	συρανος	
ᾗ	ωωωωω	ηηη
απηλιωτ	ωωωωω	νοτ
αηρ	υυυυυ	
βοῤῥα	εε      οοοοο      ηηη	λιψ
	γη	

For ηηη at the right hand corner, read ιιι, and then we shall have

α = ἀπηλιώτης, the East.

εε = βοῤῥας, the North.

ηηη = λιψ, the West.

ιιι = νότος, the South.

οοοοο = γῆ, the Earth.

υυυυυ = ἀήρ, the Atmosphere.

ωωωωω = οὐρανός, the Sky.

This does not accord with the signification given to  $\iota$ ,  $\alpha$ ,  $\omega$ , in the first section of our fragment ( $\tauὸ \iota\alpha\omega$ ,  $\gamma\eta\eta$ ,  $\acute{\alpha}\epsilon\rho\iota$ ,  $\acute{\omicron}\upsilon\rho\alpha\nu\acute{\omega}$ ), and another and quite different explanation is given in *Pistis Sophia*, quoted in the note above. Perhaps these letters had no fixed signification, but were made to stand for different ideas according to circumstances, like our algebraical symbols. Marcus merely borrowed a mode of notation which he found already in existence, to symbolize the personages of his own peculiar system. A comparison of the Marcosian doctrines as described by Irenæus, with the views developed in our fragment, will show that they have little more in common than this mode of notation by letters.

$\acute{\omicron}\acute{\upsilon}\acute{\alpha}\tau\iota\omicron\nu$ .] A diminutive from  $\acute{\omicron}\acute{\upsilon}\varsigma$ , unknown to the Lexicons, which however give  $\acute{\omicron}\acute{\upsilon}\acute{\alpha}\tau\iota\omicron\varsigma$ , adj. long-eared, with a handle, *ansatus*.

#### SECT. IV.

*Title.*  $\sigma\tau\eta\lambda\eta$ .] The word commonly signifies a stone column or slab bearing an inscription, either dedicatory or commemorative of some event or of a public decree. It seems to be put here simply for an inscription or invocation, and it is again so used in Sect. 8. I have not been able to find any other instances of this usage.

$\Theta\epsilon\omicron\upsilon$ .] The first letter of this word looks in the MS. more like an I than a  $\Theta$ , but I think this arises from a defect in the papyrus. It is however possible that the word intended may be  $\text{I}\epsilon\omicron\upsilon$ , a name of importance in the Ophite theology, as appears in the *Pistis Sophia*, and which occurs in the present invocation, p. 8, l. 4.

$\zeta\omega\gamma\rho$ .] i. e.  $\zeta\omega\gamma\rho\alpha\phi\omicron\upsilon\mu\acute{\epsilon}\nu\omicron\upsilon$ , drawn or painted.

$\acute{\epsilon}\pi\iota\sigma\tau\omicron\lambda\eta\gamma$ .] No allusion is made in this section to a letter. In Sect. 6, the spirit is adjured to enable the magician to read a sealed letter. This title appears to be misplaced, and probably refers to some passage in the MS. now lost, in which directions were given to inscribe upon a letter a figure of a god, previously

to invoking his aid to discover its contents. It will be seen that the object of the present invocation is to cast a demon out of a possessed person. In the margin of the MS. immediately opposite this word is the following figure or symbol :



The letters below are very obscure, but I imagine the whole to stand for *χρηματισμὸς Θεοῦ, παραδοῦναι κλέπτῃν*, or some similar words, and that reference is intended to the preceding section.

'*Οσορόνωφρις.*] i. e. Osiri-ouon-nofre, Osiris aperiens bona. This appellation of Osiris, Ouon-nofre, was commonly used as a surname in Egypt. See Brugsch, *Lettre à M. Rougé sur un Manuscrit Bilingue sur Papyrus*. Berlin, 1850. It was commonly written in Greek '*Ονούφριος*.

*ἀλληλοφιλεῖν καὶ ἀλληλομισεῖν.*] These compounds are unknown to the Lexicons.

'*Ιστράηλ.*] I have not been able to find any other examples of this capricious mode of spelling '*Ισράηλ*. The letter τ may perhaps be inserted for the sake of give a mystical numerical value to the letters of the word, according to the system of Basilides and Marcus.

*ἐγὼ εἶμι Μούσης.*] The magician assumes the name of the prophet Moses, with the view of compelling the attention and obedience of the god whom he is invoking. So in Section 1, the character of the demon *Βαινχωωωχ* is assumed,—(*δὸς ἐντροπήν τῷ φανέντι πρὸ πυρὸς καὶ χιόνος Βαινχωωωχ*), and in Sect. 6 that of the god Thoyth. An allusion to this practice appears to be made by Lucian, vol. i. p. 330, *Necyomantia*, where the Chaldean magician Mithrobarzanes, counsels his disciple or dupe Menippus, in passing through the infernal regions, to clothe himself with a lion's skin, and if asked his name to call himself Hercules, Ulysses or Orpheus, inasmuch as all of these personages had made successful descents into Hades and returned thence.

*Φαπρω.*] This is perhaps meant for *Φαράω*, or Copt. *φαουρο*, *hic rex*.

τὸ ὄνομα τὸ ἀλήθινον.] The importance attached by the ancient thaumaturgists to a knowledge and use of the true names of beings they wished to evoke, is well known, and the idea descended to the magicians of the middle ages. Hebrew names were supposed to have a great effect; but if translated into Latin or Greek, they lost their efficacy. See Porphyrii Epist. ad Anebonem in Gale's Iamblichus, and the answer of Iamblichus to Porphyry's objections in Sect. vii. capp. 4 and 5 de Myst., and Gale's notes thereon.

ἐν τῷ κενῷ πνεύματι.] In the Leyden Papyrus, No. 65, col. xv., an invocation in Greek occurs, containing similar words; and as it offers several other points of resemblance to this, I transcribe it here:—

Ἐπικαλοῦμαι σε τὸν ἐν τῷ κενῷ πνεύματι, δεινὸν, ἀόρατον, παντοκράτορα, θεὸν θεῶν, φθοροποιὸν καὶ ἐρημοποιὸν, ὁ μισῶν οἰκίαν εὐσταθοῦσαν, ὡς ἐξεβράσθης ἐκ τῆς Αἰγύπτου καὶ ἐξῶ χώρας. Ἐπονομάσθης ὁ πάντα ῥήσων καὶ μὴ νικώμενος. Ἐπικαλοῦμαι σε Τύφων Σήθ, τὰς σὰς μαντείας ἐπιτελῶ, ὅτι ἐπικαλοῦμαι σε τὸ σὸν ἀθηντικόν σου ὄνομα, ἐν οἷς οὐ δύνη παρακοῦσαι. Ἰωερβηθ, Ἰωπακερβηθ, Ἰωβολχωσηθ, Ἰωπαταθναξ, Ἰωσωρω, Ἰωνεβουτοσουαληθ, Ἀκτιωφι, Ἐρεσχυγαλ, Νεβοποωαληθ, Ἀβεραμενθου, Λερθεξαναξ, Ἐθρελλωθ, Νεμαρεβα, Αεμινα, ὄλον ἤκέ μοι καὶ βάδισον καὶ κατάβαλε τὸν δεῖνα ἢ τὴν δεῖνα ῥύγει καὶ πυρεῖφ. Αὐτὸς ἠδίκησέν με καὶ τὸ αἷμα τοῦ φυῶνος [Τυφῶνος?] ἐξέχυσεν παρ' ἐαντῷ ἢ αὐτῇ. Διὰ τοῦτο ταῦτα ποιῶ. Κοινά.

The god here addressed is Σηθ, the evil principle of the Egyptians. The name occurs apparently in the word *αθελεβερσηθ* in l. 12 of this section.

*αβρασαξ.*] This is the word, commonly but erroneously spelt *αβραξας*, which has become celebrated in the history of Gnosticism. It occurs frequently on magical gems, and is invariably spelt as in our papyrus, as it is also in the bilingual Leyden Papyrus, No. 65, where it is found written in the demotic character, the final ξ being expressed by the letters *ks*.

Various have been the explanations given of this mysterious word, and the reader is referred to Bellerman's tracts upon the subject, and to Matter's *Histoire du Gnosticisme*, vol. i. p. 415 (2nd ed.). The oldest and most generally received explanation is that given by Irenæus, who points out that the sum of the numerical values of the letters in the word, according to the Greek notation, is 365, which was the number of heavenly intelligences forming the *πλήρωμα* of the system of Basilides. *Αβρασαξ* would thus represent the totality of the divine essence.

*σαβαωθ.*] This word occurs several times in our MS., and is doubtless the Hebrew *שַׁבְּאוֹת*, hosts. Origen (quoted by Gale, notes to Iambl. sect. vii. cap. 5) says "Nomen hoc Sabaoth, si linguâ Hebræâ proferatur, in incantationibus valebit ; si veritas in *dominum exercituum*, nihil ages."

*Ιεου.*] The name *Ιεου* occurs frequently in Pistis Sophia, and belongs to a personage of importance. "Effatus est Jesus, quod *αβεραμενθω* est, quod *ἐπειδη* pater mei patris, qui hic est *Ιεου*, iste est *προνοητος ἀρχοντων* omnium et deorum et *δυναμεων*, quæ factæ sunt in *ὕλη* luminis *θησαυρου* et *Ζοροκοθορα* Melchisedec : iste quoque est *πρεσβευτης* luminum omnium, quæ surgunt in *ἀρχουσιν*, introducens eos in *θησαυρον* luminis," etc. Pist. Soph. transl., p. 228. Mention is also made of a book of *Ιεου*.—" *μυστηρια*, quæ in libro *Ιεου* quæ curavi, ut Enoch scriberet in *παραδεισῳ*, quum loquerer cum eo ex arbore cognitionis et ex arbore vitæ ; et quæ curavi, ut poneret in *πετρα* Ararad, et posui *Καλαπαταυρωθ ἀρχοντα*, qui super Skemmut, in quo est pes *Ιεου*, et iste circumdat *αἰωνας* omnes et *εἰμαρμενας* ; *ἀρχοντα* illum posui custodientem libros *Ιεου* de *κατακλυσµῳ*," etc. Pist. Soph. transl., p. 221.

*πῦρ.*] The gods and demons were believed to make their appearance to those who invoked them, clothed with fire, which was brighter and purer in proportion to the rank of the personage. Iambl. De Myst., sect. ii. cap. 4. The highest revelation of all, was when the fire appeared alone without any form ; a no-

tion, taken perhaps from the apparition of the divine flame to Moses in the bush. This is alluded to in the oracles of Zoroaster, l. 320. Clerici Op., vol. ii. p. 398.

Ἦνίκα μὲν βλέψης μορφῆς ἄτερ εὐιερόν πῦρ  
 Δαμπόμενον σκιρτηδὸν ὄλου κατὰ βένθεα κόσμου,  
 Κλύθει πυρὸς φωνήν.

χάρις.] The word *χάρις* was frequently made use of in the Marcasian system. Irenæus, i. 13, and Matter, Hist. du Gnost., vol. ii. p. 324 (2nd edit.).

καρδία περιεξωσμένη ὄφιν.] The serpent occurs frequently enough on Gnostic gems, but I am not aware of any case where it is found encompassing a heart.

ἐντύγχανε.] ἐντύγχανειν τινὶ to converse with, talk to. In this passage it appears to mean "to turn or address oneself in speaking."

ἐπιτομπή.] Ἐπιπέμπειν means to send a visitation, infliction or punishment. Hence ἐπιτομπή may mean a divine infliction. The lexicons tell us that it means "spell, enchantment."

ἀγαθὸν ζώδιον.] This last sentence seems to be imperfect. It may mean ἔσται τὸ ἀγαθὸν ζώδιον ὑπήκοόν σοι. But what is τὸ ἀγαθὸν ζώδιον? In Sect. 8, ζώδιον seems to be used as synonymous with θεός, and here ἀγαθὸν ζώδιον may be equivalent to ἀγαθὸς δαίμων, the agathodæmon or principle of good.

In the upper margin of the page of the MS. which contains the last 12 lines of this Section, are some unintelligible words and figures in a scrawling hand. I cannot tell to what they are meant to refer. As nearly as I can make them out they are as follows: αἱη, αἰωι, . . . . . αἱη, αἱη, ἰω, ἰωη, αἱηουεω, ἰωη, ου, αεηουω, . . . . γρ. μ̄θ. + ηφθ . . . . τὸ ἐν τῇ ἀναξωπυρῆσει τοῦ κανθάρου γρ. μθ, ιηουκκουκ . . . .

## SECT. V.

Title. Κλέπτην πλάσαι.] The species of ordeal described in this Section is alluded to by Horace, Epist. i. 10, l. 10.—"Utque sacerdotis fugitivus liba recuso:" whereon the scholiast Acron

remarks :—" Cum in servis suspicio furti habetur, ducunt ad sacerdotem, qui crustum panis carmine infectum dat singulis, quod cum ederint, manifeste furti reum aperit."

κατ' Ὀλυμπον.] These words seem to be phrases taken from some hymn similar to that in Section 8. The verb governing βάρην has slipped out.

αἰωνόβειος.] For αἰωνόβιος: αἰωνόβιε occurs in Section 10. This is a word quite peculiar to Egypt. It is found in the Rosetta inscription, and seems to have been coined to express a royal epithet of frequent occurrence in hieroglyphical inscriptions. It is also used by Synesius, Hymn 3, 163. See Wilkinson's Egypt and Thebes, vol. ii. p. 584.

Αβερραμενθω.] In the papyrus this formula was first written thus—αβερραμενθω, ουλερθε, ξεναξ. The remaining syllables were added subsequently with different ink and in a scrawling hand. It will be perceived that they are the first two words reversed, so that the formula thus runs the same both ways, except that for ξεναξ we must read ξαναξ. It is so written in the Leyden Papyrus, No. 65, in the fragment already quoted in a note to Sect. 4, where the whole formula stands thus divided:—αβερραμενθου, λερθεξαναξ, εθρελνωθ, νεμαρεβα. The first word αβερραμενθω occurs several times in Pistis Sophia, where it is used as an epithet of Jesus. "Dixit Jesus, quod αβερραμενθω est, ad suos μαθητας: ἀμην, dixi vobis: haud adduxi quidquam, in κοσμον veniens, nisi hunc ignem, et hanc aquam, et hoc vinum et hunc sanguinem." Pist. Soph., p. 233, transl. "Effatus est Jesus, quod αβερραμενθω (read αβερραμενθω) est, quod ἐπειδη pater mei patris, qui hic est Ιεου, iste est προνοητος ἀρχοντων omnium et deorum et δυναμεων," etc., p. 228, transl. "Παλιν iterum exclamavit Jesus, quod αβερραμενθωρ (read αβερραμενθω) est, dicens nomen patris θησαυρου luminis," etc., p. 224, transl. The word appears to contain the Egyptian word *amenti*, i. e. Hades.

ἀρτοτυρού.] This compound of ἄρτος and τυρός does not occur in the lexicons. Augustine De Hæres., n. 28, mentions a

sect called *ἀρτοτυρήται* from their using bread and cheese in the sacrifice of the altar.

*Παράμμωνα.*] I leave it to Egyptologists to consider whether this word may possibly be equivalent to *p. ra. amen*, i. e. the sun-god Ammon.

*εἶ τι κρατήσαι.*] There is some corruption of the text here, which I do not attempt to correct.

*ποίησις.*] This is apparently a technical word, meaning the performance of a ceremony, sacrifice or divination. Accordingly in the title to Sect. 6, I have translated *κανθάρον ποίησις*, the ceremony of the beetle, not, the making of the beetle.

*καλλάινον.*] *Κάλλαϊς* or *κάλαις* was a precious stone of a greenish hue, Plin. l. 37, c. 10. The name is perhaps Egyptian. *Παρ' Αἰγυπτίοις χρώμα καλαῖνον*, Hesychius. Stephens quotes the physician Actuarius, who speaks of "*vasa calaina seu Alexandria.*"

*ζρ.*] In the MS. these letters are indicated by a contraction, a P with a long stalk drawn across a Z. Dufresne, in the Second Appendix to his *Glossarium mediæ et infimæ Græcitatæ*, gives several examples of this contraction from Greek astrological and chemical MSS. in the Parisian Library, and in these it is stated to stand for *ζιζίβερ*, *ginger*, or *ζιζινάξι*, probably *gentian*, i. q. *ζινζιάνα*, which seems to be a mistake, as the word contains no ρ. In our MS. it is more likely to be put for *ζύρνα*, and I have translated it accordingly.

*κυνοκεφαλ. βοτ.*] *κυνοκεφάλιον βοτάνην*. Pliny mentions this herb, book 30, chap. 2. "*Quærat aliquis, quæ sint mentiti veteres Magi, cum adolescentibus nobis visus Apion grammaticæ artis prodiderit cynocephalam herbam, quæ in Ægypto vocaretur Osyrites, divinam et contra omnia veneficia utilem, sed si eruere-tur, statim eum qui eruisset mori.*" This is the same story as is told by ancient authors of the mandrake. The *κυνοκεφάλιον* was also called *Ὀσίρειος ταφή*. Dufresne, *Gloss. med. et inf. Gr.* p. 1060.

*λ. τρίποδα.*] In the MS. the λ has a straight line drawn

from the interior angle. This sign occurs several times, and seems to stand for λέγε, λαβὲ or λαβών, as the case may be. It is also used for λίβανος in chemical MSS. Dufresne, Gloss. med. et inf. Gr. App. p. 19. Here it is evidently put for λαβών.

ἐπίθες.] The passage is corrupt, ἐπίθες being repeated by mistake.

γείνον.] In the MS. the sentence ends with this word, and the title of Sect. 6 immediately follows. At the end of that section follow the words, *Νον ἐπίθουε ζρ. κ.τ.λ.* This is evidently from the sense a continuation of Sect. 5, the syllable *νον* being apparently the last syllable of *γείνον*, placed here as a catch-syllable to connect the sentence with the passage, where by some mistake it had been broken off. I have in the text restored the words to the place they evidently ought to occupy.

γλωτταν βατράχου.] The name of a herb probably.

σελίγγιον.] More properly *σιλίγγιον*, Lat. *siligo*.

<η.] The mark < is used in Greek medical books for *δραχμή*.

φῶρον.] We should probably read *φῶρα δν ζητῶ*. Hesychius and Suidas, however, give the word *φῶρος*, but explain it to mean *κατάσκοπος*, a spy, not a thief.

## SECT. VI.

*Title.* *Καθάρου ποίησις.*] *Ποίησις*, as before observed, seems here to mean *ceremonial preparation*, rather than merely the *making* of the beetle.

ζρ. κοϊφι.] Read *ζμύρναν και κοϊφι*. *Κοϊφι* was the sacred incense of the Egyptians. The word is usually written *κῦφι*. Its ingredients are thus described by Plutarch *De Isid. et Osir.*, c. 81:—*Τὸ δὲ κῦφι μίγμα μὲν ἑκκαίδεκα μνῶν συντιθεμένων ἐστὶ, μέλιτος και οἴνου και σταφίδος και κυπέρου, ῥητίνης τε και σμύρνης και ἀσπαλάθου και σεσέλεως, ἔτι δὲ σχίνου τε και ἀσφάλτου και θρύου και λαπάθου, πρὸς δὲ τούτοις ἀρκευ-*

θίδων ἀμφοῖν (ὧν τὴν μὲν μείζονα τὴν δὲ ἐλάττονα καλοῦσι) καὶ καρδαμώμου καὶ καλάμου. συντίθενται δ' οὐχ ὅπως ἔτυχεν, ἀλλὰ γραμμάτων ἱερῶν τοῖς μυρεψοῖς, ὅταν ταῦτα μογνύσων, ἀναγιγνωσκομένων. There were, however, many sorts of *κῦφι*, and Manetho is said to have written a treatise upon the subject of its preparation. Parthey, the recent editor of Plutarch *De Isid. et Osir.*, mentions ten different recipes which are on record. Nicolaus Myrepsus, a Greek physician of the 13th century (quoted by Parthey, p. 280, notes), after giving the ingredients, concludes his recipe thus:—"Arida contere una cum liquidis, et hæc conficiendo dic, *ἄ. εἰ. νῆ. οὐ. ὦ.*" This is evidently a traditional remnant of the incantation used by the Egyptian ointment-makers, as mentioned by Plutarch in the above quotation. Parthey had the curiosity to cause some *κῦφι* to be prepared according to the three different recipes of Plutarch, Dioscorides, and Galen: he pronounces that made according to Dioscorides to be the most agreeable. I refer the reader to his note on the subject.

*ἐνέτω.*] The sense requires *ἔνες*.

*ἀπὸ ἀνατολῆς.*] I have translated these words, "from the beginning of the month," as the sense appears to require. Perhaps "from the day of the new moon," would be more correct. *Σελήνης ἀνατολή* seems to be used in this sense by Horapollo, book i. chap. 15.

*ὁ φνουνοχθόνιος ἢ οἱ νουνοχθόνιοι.*] In Coptic the word *νον* means *ἄβυσσος*, *βυθός*. See Tattam's *Lexicon*. Prefixing the masculine article singular we have *φ-νον*, *ὁ ἄβυσσος*. *Φνουνοχθόνιος* may therefore be equivalent to *ἵποχθόνιος*, or dwelling in the depths of the earth. The Coptic plural article is *ν*, which in the plural word *νοννοχθόνιοι* may be supposed to vanish in the initial *ν* of the root.

*ἦρων.*] The lexicons have no such form. It is probably a mere mistake of the scribe for *ἦρωσ*.

*ἀεροφοιτήτου.*] The lexicons have *ἀεροφοίτης*, but not *ἀεροφοίτητος*.

τὸ τέλμα τοῦ ἐμ.] Τέλμα, a marsh or swamp, mud, slime, mortar. We learn from Iamblichus, de Myst., sect. vii. cap. 2, that mud or slime, ἰλὺς, was among the Egyptians the emblem of matter,—τὸ σωματοειδὲς πᾶν καὶ ὑλικὸν ἢ τὸ θρεπτικὸν καὶ γόνιμον, ἢ ὅσον ἐστὶν ἐνυλον εἶδος τῆς φύσεως μετὰ τῶν ἀστάτων τῆς ὕλης ρευμάτων συμφερόμενον, ἢ ὅσον τὸν ποταμὸν τῆς γενέσεως χωρεῖ, καὶ αὐτὸ μετ' ἐκείνου συνιζάνον, ἢ τῶν στοιχείων, καὶ τῶν περὶ τοῖς στοιχείοις δυνάμεων πασῶν, ἀρχηγὸν αἴτιον ἐν πυθμένος λόγῳ προηποκείμενον. Τέλμα may be here used for ἰλὺς. I must leave the reader to his own conjectures as to the contraction ἐμ.

τοῦ κεφ.] I know not for what this contraction can stand, unless it be κυνοκεφάλου.

κατασπέσω.] We here come to a specimen of those strange menaces by which the Egyptian magician sought to terrify the god whom he invoked into obedience, and the absurdity of which is pointed out by Porphyry in his letter to Anebo:—Τὸ γὰρ λέγειν, ὅτι τὸν οὐρανὸν προταράξει, καὶ τὰ κρυπτὰ τῆς Ἰσιδος ἐκφανεῖ, καὶ τὸ ἐν Ἀβύδῳ ἀπόρρητον δείξει, καὶ τὴν βάρην στήσει, καὶ τὰ μέλη τοῦ Ὀσίριδος διασκεδάσει Τυφῶνι, τίνα οὐκ ὑπερβολὴν ἐμπληξίας μὲν τῷ ἀπειλοῦντι, ἀ μῆτε εἶδε μῆτε δύναται, καταλείπει, ταπεινότητος δὲ τοῖς δεδοίκοσιν οὕτω κενὸν φόβον καὶ πλάσματα, ὡς κομιδῇ παῖδες ἀνόητοι; καίτοι καὶ Χαιρήμων ὁ ἱερογραμματεὺς ἀναγράφει ταῦτα, ὡς παρ' Αἰγυπτίοις θρυλλήμενα· καὶ ταῦτά φασι εἶναι καὶ τὰ τοιαῦτα βιαστικώτατα. Iamblichus defends and attempts to explain the practice. Sect. vi. chap. 6, he says,—“The theurgist, by virtue of mysterious signs, commands the powers of nature, not as a mere man, or as possessing a human soul; but, as one holding pre-eminence in the rank of the gods, he gives orders such as belong not to the station of a man. Not that he means to perform all these mighty things; but he shows, by using such words, of what kind and how great the power is which he possesses, through his union with the gods, which he attains by the knowledge of these mysterious symbols.” He denies that these

threats are addressed to the gods, but only to the *δαίμονες*, or powers, whose business it is to guard and preserve the order of the world, which depends upon the perpetual exertion of the beneficent influence of Osiris, the daily revolutions of the sun, and the inviolate preservation of the secrets of Abydos. The least mention of the disturbance of any of these arrangements is hateful to the ears of the dæmons. He adds, that the Chaldæans, addressing their invocations solely to the gods, never use threats; while the Egyptians employ them, because in their system the *δαίμονες*, or subordinate powers, are mixed up with the gods.

*μέλανος κινώτου.*] This refers to Osiris, who is often painted of a black colour. Plut. De Iside et Osir., c. 33. I cannot find to what the epithet *κύνωτος*, dog-eared, refers. Qu. ? *κιανώτου*, or perhaps *κιανώπου* ? The latter word is found in the lexicons.

*εσιηους.*] This appears to be a genitive case from a nominative *εσιης*, or more properly *εσιηης*. The accusative occurs two lines further on, *τὸν εσιη*. Some epithet of Osiris is intended. The Egyptian name of Isis was *hes*. Is *έσιης* or *έσιης* equivalent to *Ἰσιακός* ?

*Βούσειρι ἄρμυ.*] *Βούσειρις*, a town in the Delta, was by some said to be the true burial-place of Osiris. Plut. De Isid. et Osir. c. 21. In this town, according to Herodotus, ii. 59, there was a very large temple of Isis. The legend of Osiris is related by Plutarch, Is. et Os., chap. 12 to 19. I do not find that he mentions the number of days that the body of Osiris was in the water. The specification of three days and three nights here, is perhaps an allusion to the death and resurrection of Jesus.

*ιχθύων.*] The fishes lepidotus, phagrus and oxyrhynchus, were held in execration for the damage done by them to the body of Osiris. Plut. Is. et Os. c. 18.

*τὰ δύο ὄρη.*] The two mountain chains lying on each side the Nile, the approximation of which would annihilate the whole land of Egypt.

*ἀνοιξιν.*] This word makes no sense. A proper name seems to be required. A very slight change of letters gives *Ἄνουβιν*,

but the attributes and character of Anubis, the faithful guardian and attendant of Isis (Plut. Is. et Os. c. 14) do not favour this reading. One is tempted to suggest Ἄποπιν, the great serpent, the foe of Zeus and Osiris (Plut. Is. et Os. c. 36).

οὐ μὴ ἐάσω οὔτε θεὸν οὔτε θεάν.] It is clear from this that the Egyptian magicians extended their threats much further than Iamblichus represents.

#### SECT. VII.

χάρτην ἱερατικὸν.] There were various kinds of papyrus, the quality varying with the breadth, the best being the broadest. That called hieratic came the second in rank, and was, Pliny tells us, eleven digits in breadth, while the commonest of all, used for purposes of every-day life, was not above six digits. Plin. 13. c. 24.

αἶρε.] We should perhaps read αἶρει, take.

ζρ.] This contraction seems here to stand for ζωγράφει, i. e. describe, draw.

τὸ ὄνομα.] The mystical formula or name of the deity to be invoked.

χαρακτῆρας.] These characters will be seen in the rude drawing which follows these directions, of which an accurate facsimile is given in the plate.

ἔξωθεν μὴ γένεσθαι.] It is pretty clear that we should here read ἔσωθεν, as appears by the drawing.

δεσμεύων.] This notion of binding by means of magic is a very old one. The Hebrew כַּבַּר, to exercise magic (used in Deuteronomy, xviii. 11), is literally to bind. Plato uses κατάδεσις, and κατάδεσμος for witchery. The idea conveyed is well illustrated by this passage.

τοῦτον νοῦν.] Read τοῦ δεινὸς τὸν νοῦν?

εἶν δέ τινα.] The passage is corrupt. Some words appear to be lost.

Κοινά.] This word occurs at the end of the spell quoted in a previous note from the Leyden Papyrus, No. 65. It is also

found at the end of the formula written in the circumference of the ring. See Plate. Again in Sect. 8 at the end of a formula at the foot of p. 18 we find the words, *εἶτα ὁ κοινὸς λόγος*; and at the end of Sect. 10, *κοινὰ ἐφ' ὃ θέλεις*. It appears to mean some common invocation which might be used indifferently for all sorts of purposes.

*σε του το ει.*] The passage is corrupt. The easiest correction is to expunge these meaningless words.

*αροαμαθρα.*] The words written within the circle in the figure are:—*αροαμαθρα, ερεσχιγαλφ, εδαντα, ιαβουνη, κανη, ιαω, δαρυνκω, μανηλ, μη γενέσθω δ βούλομαι, μη γαμείτω ἡ δεῖνα εἰς τὸν ἅπαντα χρόνον*. The word *ερεσχιγαλ* occurs in the spell quoted above from the Leyden Papyrus, No. 65, and also in that in Sect. 8 of our MS. In the text of this section it is written *ερεσχιγαλχ*, but in the inscription in the ring the final *χ* is exchanged for *φ*. So afterwards we find the double reading *αρχοολ* and *αρφοολ*. The letter *φ* in our MS. is often little more than a mere cross, and if not written quite upright may easily be mistaken for a *χ*.

*αρχοολ, λαιλαμ, σεμεσιλαμφ.*] These words we are told in p. 16 are *ἐν τῷ αὐθεντικῷ* written *αρφοολ, λαιλαμ, σεμεσιλαμ*. In Raspe's Catalogue of Tassie's Gems, No. 476 has the words *μαρμαρανωθα, αιλαμ, σεμεσιλαμ*. The word *λαιλαμ* occurs again in Sect. 10 of our MS. in a spell which appears to consist principally of Hebrew words. If we look for its meaning to that language, the word *לְעוֹלָם*, for ever, suggests itself. *Σεμεσιλαμ, σεμεσιλαμφ* or *σεμεσιλαμφ* is found on several Gnostic gems, and has been thought to mean *שׁוֹשׁ*, the sun, *ἐλαμφε*, hath shone forth.

*ιαω, σαβαωθ.*] Heb. *יְהוָה צְבָאוֹת*, Lord of hosts. In Pistis Sophia, however, and other Gnostic remains, Iao and Sabaoth are two distinct personages, and the collocation of the words here may be merely accidental. But compare the charm quoted from Alexander Trallianus in note to Sect. 10.

*οσορνωφρι.*] i. e. Osiris the good. Further on it is written

*εσορωφρι*. The letters E and O are easily confounded in the text of our MS.

τὸν  $\overline{\nu\theta\omicron}$  λὼ *αν*.] A reference to the facsimile will show the reader how these words are written in the MS. I must confess my inability to make out the contraction  $\overline{\nu\theta\omicron}$ . λὼ stands for *λόγον*. The letters *αν* in the margin seem to me to mean *ἄνωθεν*. In the opposite margin is a faint mark like an arrow or anchor, and a similar mark is placed opposite the two lines of writing at the top of the page (*ἄνωθεν*). These then are the words intended to be introduced here. They are the same as those written in the circumference of the ring, and run thus:—*ιαεωβαφρενεμονοθιλαρικριφιαενεαιφικριραλιθοννομενερφαβω-εαι*. It will be observed that this formula reads the same both ways. It is found letter for letter upon a small flat engraved stone in the British Museum, followed by the words *δοται χαριν Ηρωνιμα προ παντας*, i. e. grant Heronima favour before all men. I can also trace the same formula on a gem figured by Montfaucon, *Antiq. Expliq.* tom. ii. p. 164, but the letters are very obscure and imperfectly engraved.

*γύψισον*.] The lexicons have *γυψίω*, but not *γυψίζω*.

τὸ *ιαεω* λὼ.] i. e. the spell (*λόγος*) commencing with *ιαεω*.

*μενεβα, ιχυχ*.] The word *μενεβαρειαχυχ* occurs in the *Leiden Papyrus*, No. 65. col. ix. 7.

#### SECT. VIII.

Ἑρακλεοπολιτικοῦ.] An adjective formed from Ἑρακλεοπολίτης, meaning therefore properly a man of the Heracleopolite Nome, not of the city Heracleopolis. The termination *ικος* seems merely superfluous, as in the case of *κοππιτικόν* before noticed. There were in Egypt two cities named Heracleopolis. The lesser, called also Sethron, was in the Delta near the Pelusiatic mouth. The greater was in Upper Egypt and gave its name to a Nome.

ἀπὸ ἐλ.] i. e. ἀπὸ ἐλαίας ἄρτι βλαστησάσης.

*κομισθ. του εντος ον*.] A corrupt passage, but the meaning

appears to be, to take the inner leaves, φύλλα ἐγκάρδια, from the buds recently sprouted.

συνλιούται.] For συλλειούται.

πλ.] Qu. ? πλάσμα.

εἰς φύσαν χηνείαν.] Φύσα means a pair of bellows, a blast of wind. Φυσαλὶς is a bladder or bubble; also a kind of pipe or wind instrument. I am disposed to think that what is here intended is not the bladder, as I have translated it, but the wind-pipe of a goose. Origen mentions the employment by the conjurers of his time of the wind-pipes (ἀρτηρία) of long-necked cranes, storks and swans as tubes for conveying sound (Philosophumena, IV. c. 28). The passage in the text should probably be corrected thus:—γράφον τὸν λόγον εἰς χάρτην ἱερατικὸν καὶ λαβὼν φύσαν χηνείαν, καθὼς πάλιν παρὰ τοῦ Ἑρακλεοπολιτικοῦ ἀκήκοα, ἔνθες εἰς τὸ ζώδιον ἐνπνευματώσεως εἶνεκεν.

εἰς τὸ ζωδ.] These directions are very mysterious. Ζώδιον appears to be used to signify the image or πλάσμα of Hermes.

βούλη χρ.] i. e. χρηματίζειν or χρηματισμόν.

τὸ λο. καὶ τὸ πρ.] Qu. ? read τὸν λόγον καὶ τὸ προκειμένον. There seems to be some corruption here. The spell which is to be written on the paper is given at the end of the section.

φοινικίνφ.] This adjective means according to the lexicons either, of or belonging to the palm-tree (φοίνιξ), or purple, puniceus. It is perhaps here equivalent to, or a mistake for, φοινικικός, Phœnician: ἄμμα φοινικικὸν may be a sailor's knot.

πρὸς τοὺς πόδας τοῦ.] The sign which follows these words in the text, of which the wood-engraver has made a tolerably accurate copy, appears to represent the caduceus or herald's wand, borne by the Greek Hermes, and put here perhaps for the deity himself.

δίωκε.] Διώκειν seems to be a technical word meaning to adjure. The word occurs further down, Δίωκε καὶ πρὸς ἀνατολὰς ἡλίου καὶ σελήνης. It is also found in the Leyden Papyrus, No. 65, col. viii. pl. 25-28, in a singular minatory ad-

juration which Reuvens reads thus:—*Μή με δίωκε ὄδε. Ανοχ παπιπετ[ου] μετουβανες. Βαστάζω τὴν ταφήν τοῦ Ὀσίρειως, καὶ ὑπάγω καταστήσαι αὐτὴν ε[ἰ]ς Ἄβιδος, καταστήσαι εἰς τὰς τ[αφ]ὰς, καὶ κατάθεσθαι εἰς [μ]αχὰς, ἐάν μοι ὁ δεῖνα κόπους παράσχη, προσρέψω αὐτὴν αὐτῷ.* For *προσρέψω* read *προσρίψω*.

*μηδενὶ δούς ἀπόκρισιν.*] The same direction is contained in the words *κοιμῶ ἀναπόκριτος* at the end of Sect. 9.

*ἐγκάρδιε κύκλε σελήνης.*] According to the Egyptian mythology, Thoth, i. e. Hermes, is “the Lord of the Moon.” Bunsen’s Egypt, vol. i. p. 394.

*πειθοδικαίουσινε.*] A compound unknown to the lexicons.

*πνεύματ’ ἠνίοχε.*] The line is corrupt and it is difficult to see how it is to be altered. Qu. ? *πνεύματα δ’ ἠνιοχῶν.* In a fragment attributed to Aristobulus we find the same expression, applied to the Deity—*Πνεύματα δ’ ἠνιοχεῖ περὶ τ’ ἡέρα καὶ περὶ χεῦμα Νάματος.* Hermanni Orphica, vol. i. p. 450.

The sign  stands for *ἡλίου* or *ἡελίοιο*, neither of which

words can be brought into the line here. This symbol for the sun occurs in Greek MSS., but is seldom found in the printed editions, the more common sign ☉ being substituted. It is used, however, in an edition of Ptolemy’s *Tetrabiblos* by Camerarius, Norimbergæ, 1535.

*ἀνθρώπων ὄσιφ.*] The latter words of this line are apparently repeated by mistake of the copyist from that which precedes.

*ἐμοὶ τῷ δεῖν.*] The supplicant would here of course insert his own name.

*μαντοσύναις.*] Read *μαντοσύνας*.

*χρ.*] i. e. *χρημάτιζε*.

*χάρτεσι.*] As if from nom. sing. *χάρτος*, *εὸς*, a word not found in the lexicons.

*σημεα.*] This and the six following words are found on some of the Gnostic gems. The word of which a part is lost in

our MS. is *κηριδευ*. Montfaucon, *Antiq. Expl.* vol. ii. pl. 148, and Matter, *Hist. du Gnost.* (1st edit.) vol. ii. pl. 5, give a drawing of an oval gem, bearing a lion into whose mouth a bee or fly is entering. Above are seven stars round which are written the names *σημεα, κεντευ, κοντευ, κοντευ, κηριδευ, δαρυνκω, λυκυνξ*. The words are very illegibly given by Montfaucon, but a comparison with our text enables us to determine them with tolerable certainty. They occur on another gem figured by Montfaucon, pl. 161. On a Mithraic medal in Raspe's Catalogue, No. 683, the word *κοντευ* is repeated thrice. Matter's explanation proceeds upon an erroneous reading of the names, but it seems pretty certain that they refer to the seven planetary powers, who played an important part in the Mithraic and Ophite systems. See Matter's *Hist. du Gnost.* Book 7, chap. 20.

*φοβεροματε—τριψαδα.*] Read *φοβερόμματε*. A gem mentioned by Kopp, *De Difficultate interpretandi*, lib. iii. cap. 1. § 629, has the words *τριψαρα* (qu. ? *τριψαδα*) *φοβερομματε βριμω αρωριφρασι*.

*ε̄ιτα τὸ ρ̄γρ.*] This contraction seems to stand for *ιερογράμματον* or *ιερογραφικὸν*. The symbol which follows I am unable to explain. The small square perhaps means "name." Reuven says that it is so used in the Leyden Papyrus, No. 75, *Lettre 2 à Letronne*, p. 10.

#### SECT. IX.

*λ. γ̄.*] i. e. *λέγε τρίς*.

*Σάραπιν.*] A word appears to be lost here which may be *γλύψον* or *γράψον*.

*βασιλήιον.*] The symbol here used appears from what follows to stand for a sceptre, but not much resemblance is traceable between it and any of the various sceptres found in the hands of deities on Egyptian monuments.

*τὸν ἰδαῖον.*] I cannot find that any finger was wont to be distinguished by this name. The *Δάκτυλοι Ἰδαῖοι* or *Dactyls* of Mount Ida were mythical personages, to whom was ascribed

the invention of working in iron and also other useful arts. In later times they were looked upon as magicians and thaumaturgists, and their names were invoked, it seems, in spells. It is therefore not surprising in a work like the present to find one of the fingers called, in a sort of punning allusion to their name, the Idæan dactyl or finger. Athenæus (lib. i. cap. 9) quotes from Crobylus, a comic poet, a jest upon these words. A hungry parasite is made to say,

ἐγὼ δὲ πρὸς τὰ θερμὰ ταῦθ' ὑπερβολῇ  
τοὺς δακτύλους δήπουθεν Ἰδαίους ἔχω.

i. e. my fingers (δάκτυλοι) are very Idæans, for clutching these hot dainties. Perhaps ἰδαῖος δάκτυλος may mean the thumb. Psellus, De Lapidibus (printed in Ideler's *Physici et Medici Græci Minores*, Berolini, 1841), mentions a stone of marvellous virtues bearing this name and resembling a man's thumb. Ὁ Ἰδαῖος Δάκτυλος ἐν Ἰδῆ τῆς Κρήτης γίνεταί, καὶ ἐστὶ τὸ σχῆμα δακτύλῳ ἀνδρὸς ἐμφορῆς τῷ ἀντίχειρι.

ἔσω βλέποντα.] The reader will scarcely require to be reminded of the ring of Gyges, mentioned by Plato, de Republ. lib. i. c. 3, of which the property was to make its wearer invisible whenever the stone was turned *inwards* to the hand.

## SECT. X.

Ἐπικαλοῦμαι.] This invocation, addressed more particularly to the God of the Hebrews, bears some resemblance in the epithets and names introduced, to one given by Alexander Trallianus (p. 199, ed. Goupylii), which may be introduced by way of illustration here.

Ἱερὰν βοτάνην, ἣτις ἐστὶν ὑοσκύαμος, σελήνης οὔσης ἐν ὑδροχόφῳ ἢ ἰχθύσι, περιουρίας τὴν βοτάνην πρὶν ἢ δύναι τὸν ἥλιον, μὴ ἀψάμενος τῆς ῥίζης, ὀρύξας αὐτοῖς τοῖς δύο δακτύλοις τῆς ἀριστεράς χειρὸς τῷ ἀντίχειρι καὶ τῷ ἱατρικῷ δακτύλῳ, λέγε· Λέγω σοι, λέγω σοι, ἱερά βοτάνη αὔριον καλῶ σε εἰς τὸν οἶκον τοῦ φιλεᾶ, ἵνα στήσης τὸ ρεῦμα τῶν πόδων καὶ τῶν χει-

ρῶν τοῦδε ἢ τῆσδε. Ἄλλ ἑρκίζω σε τὸ ὄνομα τὸ μέγα Ἰαῶθ Σαβαῶθ, ὁ θεὸς ὁ στηρίζας τὴν γῆν καὶ στήσας τὴν θάλασσαν, ῥεόντων ποτάμων πλεονάζων, ὁ ξηράνας τὴν τοῦ Λῶτ γυναῖκα καὶ ποιήσας αὐτὴν ἀλατίνην, λαβὲ τὸ πνεῦμα τῆς μητρός σου γῆς καὶ τὴν δύναμιν αὐτῆς καὶ ξήρανον τὸ ῥεῦμα τῶν ποδῶν ἢ τῶν χειρῶν τοῦδε ἢ τῆσδε. Καὶ τῇ αὔριον πρὸ ἀνατολῆς λαβὼν ὁστέον οἰουδήποτε ζῶου ἀποθανόντος ὀρύξας αὐτὴν τοῦτο τῷ ὀστέφ καὶ λαβὼν τὴν ῥίζαν λέγε· Ὅρκιζω σε κατὰ τῶν ἀγίων ὀνομάτων Ἰαῶ Σαβαῶθ Ἄδωναὶ Ἐλωτ. Καὶ λαβὼν αὐτὴν βαλὲ ἐν τῇ ῥίζῃ μίαν δράκα ἀλῶν, λέγων· Ὡς οἱ ἄλλοι οὔτοι οὐκ αὔξονται, μηδὲ τὸ πάθος τοῦδε ἢ τῆσδε.

*αἰωνόφθαλμος.*] This compound may mean either *eye of the world*, or *everlasting-eyed*. It is perhaps, like *αἰωνόβιος*, coined to express some epithet used in the hieroglyphical writing; it may be meant to correspond to the eye and throne by which the name of Osiris is represented on the monuments.

*αδαιναί.*] The spelling of the magical names throughout the MS. appears to be rather careless, but I have thought it better not to introduce emendations in a matter where so much caprice evidently prevails. Here, for instance, I conclude we should read *αδωναί*. Whether *Ἰαω οἰη* or *Ἰαω ιουε* be the true reading, or whether a difference be really intended, there is no means of deciding. A little further on, *αβλαναθαναλβα*, a word of which the spelling is well determined, loses its last vowel; but who shall say whether this was intentional or not? In the charm quoted above from Trallianus we find both *Ἰαω* and *Ἰαωθ*, and in our MS. both *αρβαθιαω* and *αρβαθιαωθ* occur. In this section we have also *ελωαι ιαβρααμ*, clearly for *Ελωι Αβρααμ*. I have before called attention to the singular spelling *Ἰσραηλ* for *Ἰσραηλ*. Considering the great importance attached to pronouncing the veritable name, this incorrectness of spelling, supposing it to be the result of mere carelessness, is strange. But it must be recollected that among the ancients orthography was by no means so strict a science as with us, and particularly in endeavouring to express foreign sounds in Greek letters, nothing

more than an approximation could be attempted, and provided a sound substantially representing the mysterious name was produced, this may have been considered sufficient for the purpose of successful invocation.

*συριστι.*] Several of the words in this section are doubtless Hebrew or Syriac, but I must leave to others their identification. *Σιλθα χουουχ* perhaps contains the roots *טלש*, to rule, and *כוח*, strength, power; q. d. dominus potestatis. *Πατουρη* and *ζαγουρη* may be referred to *פתר* (comp. *פתח*) and *סנר* opening and shutting. In *Pistis Sophia*, p. 223, trans., the words *ζαγουρη*, *παγουρη* (Qu. ? *πατουρη*) occur in an invocation. "Τοτε Jesus stans cum suis *μαθηταις* ad mare *Ωκεανον* *ἐπεκαλεσεν* hâc *προσευχη*, dicens : Audi me, mi pater, pater paternitatis omnis, *ἀπεραντον* lumen : *αεισιουω*, *ιαω*, *αωι*, *ωια*, *ψινωθερ*, *θερνωψ*, *νωψιθερ*, *ζαγουρη*, *παγουρη*, *νεθμομαωθ*, *νεψιομαωθ*, *μαραχαχθα*, *θωβαρραβαυ*, *θαρναχαχαν*, *ζοροκοθορα*, *Ιεου*, *Σαβαωθ*." The words *βαρουχ*, *αδωναι*, *ελωαι*, *ιαβρααμ*, are plain Hebrew : Blessed Lord, God of Abraham. *Βαρουχ* however is the name of a personage in one of the Gnostic systems, that namely of Justin, of which an account is given in Origen's *Philosophumena*, Book V. chap. 23.

*χαριτήσιον.*] This word is not found in the Lexicons as an adjective; but the appellative *Χαριτήσια* (subint. *ιερὰ*) i. e. the feast of the *Χάριτες*, occurs.

FINIS.

