Table of
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*Obscuris vera involvens.*
*Virg. Æn. VI.*

# PALÆOGRAPHIA SACRA
OR
# DISCOURSES
ON
## MONUMENTS of ANTIQUITY
that relate to
## SACRED HISTORY.
NUMBER II.

ADISSERTATION on the MYSTERYS of the ANTIENTS. being an explanation of the Table of Isis, or Bombin Table:

By WILLIAM STUKELEY
Rector of ALL-SAINTS Stamford.

Obscuris vera involvens.
Virg. Æn. VI.


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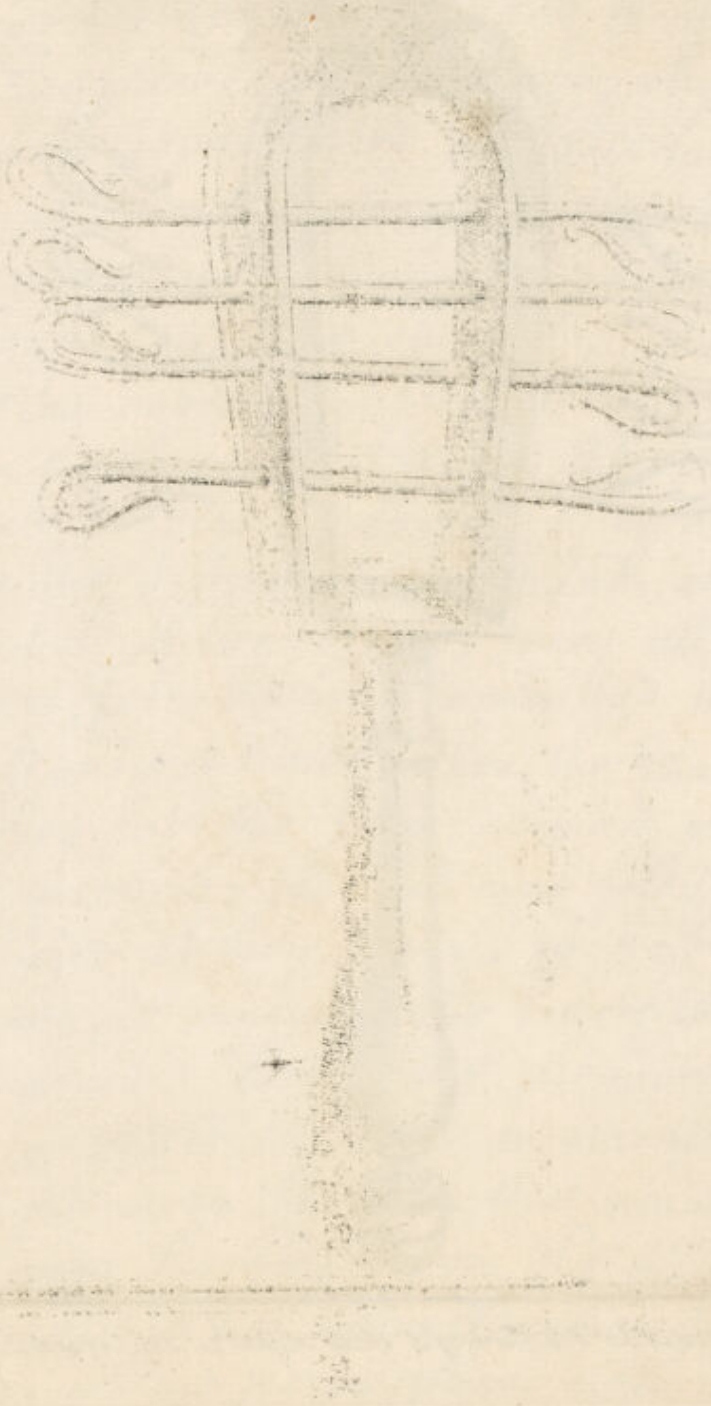
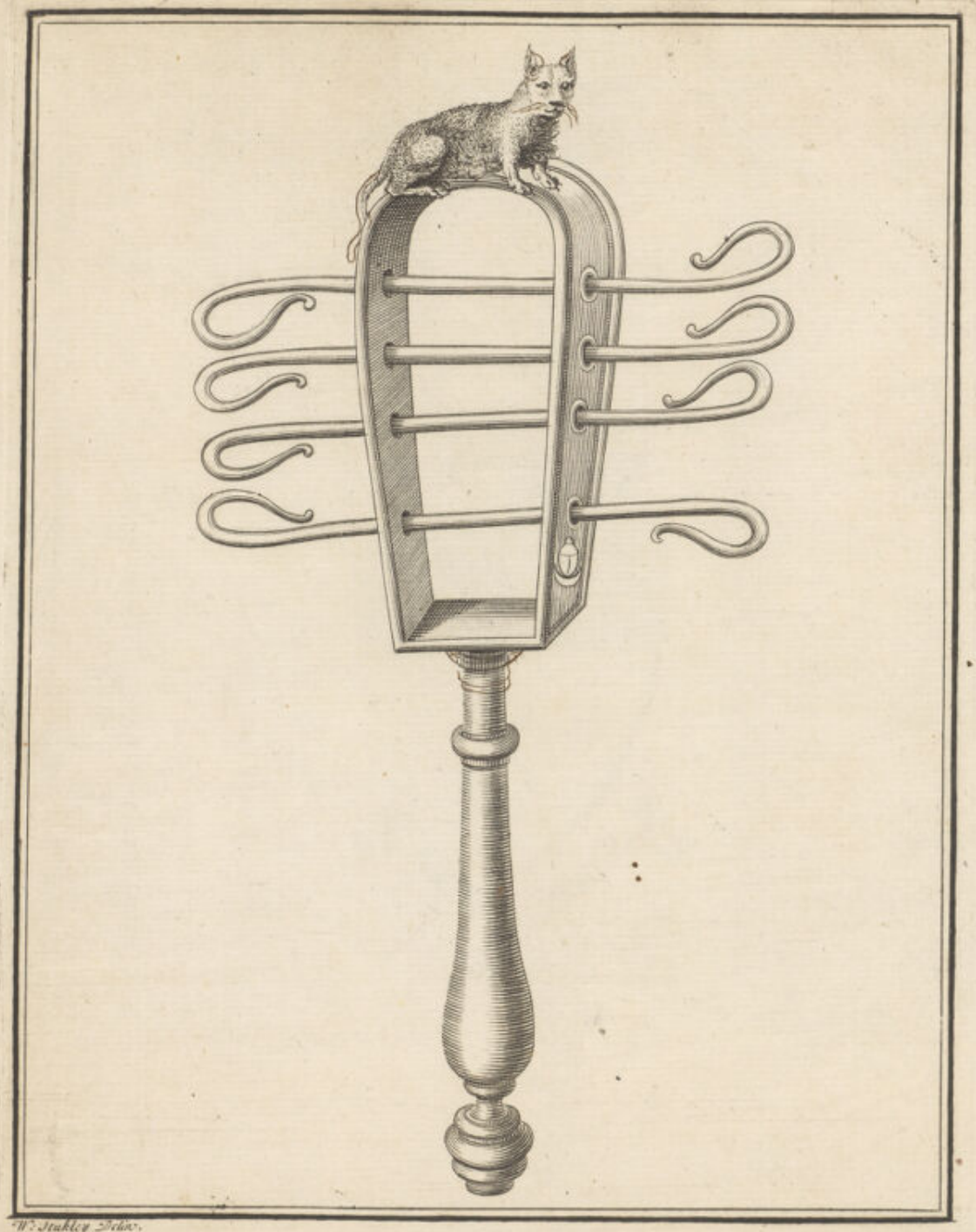




Wm Stukley Delin.

An Egyptian Sistrum in Possession of Sr Hans Sloan 21. Jan. 1741-2.

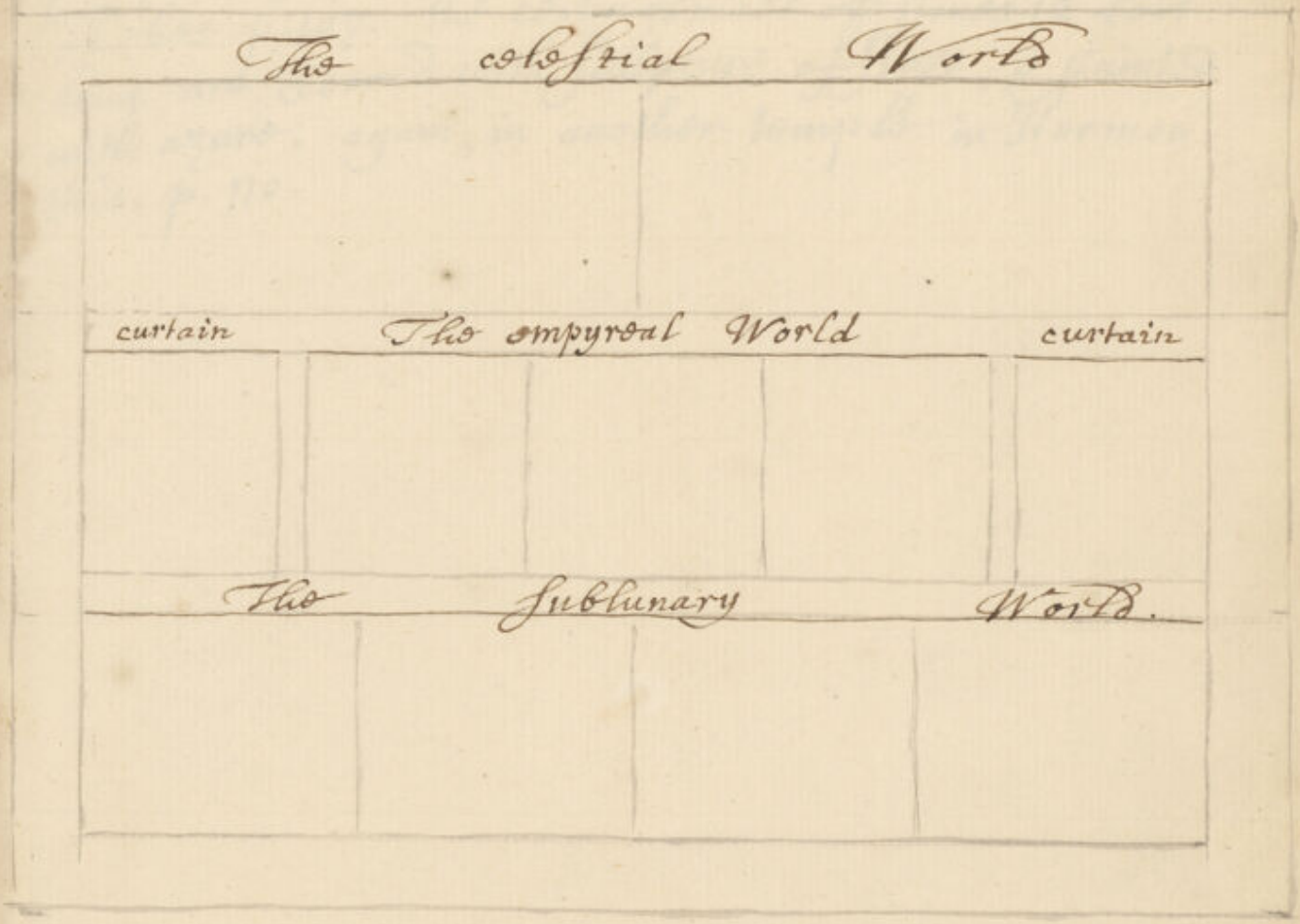
22 jan. 1741-2. the Duke of Montagu was pleased to ask me (at the Egyptian Society) my opinion of the intent of the famous Sistrum; & why so great a regard was had to it, by the ancient Egyptians: particularly, why is Isis so frequently represented, with this instrument in her hand? to which I answer'd, to this effect.

Isis is the great guardian genius of the land of Egypt; what we christians, should call the guardian angel; commission'd for that purpose, from the Supreme Being. they chuse to make her female, to show the fecundity of the country. she holds the Sistrum in her hand, as a prophylactic symbol, of her driving away all noxious, & evil powers, from the land committed to her charge.

In most ancient times, when the Patriarchs sacrificed; they laid the slain animals on the altar. & waited, praying: till God was pleased to show his acceptance of their duty, by sending a fire from heaven, to consume the sacrifice. whilst they thus awaited the divine pleasure, they held a sistrum or rattle, to make an uncouth noise withal, to fright away the birds; that usually attended to snatch ~~away~~ the flesh from the altar. thus we read in Genesis XV. 11. when Abraham sacrificed: he did so. whence the egyptians made it a religious instrument of so high account, to drive off evil.

TAB·I·

# The table of ISIS intire.



all temples were designd to represent heaven. for this reason those of Egypt, were painted in the ceilings with stars. as Dr. Pocock mentions more than once: carvd. pa. 78. pa. 74. again in the temple of Luxerein at Thebes p. 107. the ceilings made of stones 12 foot long are adornd with sculpture of stars, & painted with azure. again, in another temple in Hermonthis. p. 110.

The dissection of the table of Isis. TAB. II.

The principal deitys worshiped in the Isiac Mysterys were Isis, Osiris or Orus, & Hermes. their symbolic images were carryed in procession by the preists, attended by those initiated.

great genius Aristotle, for this reason, held the world to be eternal. for tho' he acknoledged a God, yet he c^d. not think, so glorious a Being c^d. be unactive, for infinite ages. & he know no other way, how he c^d. act, but in producing Creation: having no knoledg of his producing his own likeness, or generation of the Son.

We must begin to explain this mystical table, from the center, which exhibits the fountain of all existence dispensing being, all around it, to the circumference. his picture on the upper wall of this adyhum which is a square of 12 cubits; as Solomons, of 20 cubits. they adyhums were cubes; scum scorum. This is the Egyptian picture of the supreme, unoriginated origin of all things. represented as female, to show the immense fecundity of his nature: internal fecundity, as well as external. internal fecundity is the multiplying his own species; divine filiation, from himself; & divine emanation from him & the son. external fecundity is creation. this is in time; the former was preeternal: coeval with himself. for it could not be, that the father of being, should ever be barren, sole & inactive; or that ever there should have been a time, when goodness its self had not acted. therefore necessarily, from before all eternity of duration, he produced his own likeness, or begat his son; multiplyd himself personally; as the object of his love, & beneficence. creation must necessarily be in time: but filiation, producing his like, must necessarily be eternal; for deity includes eternity of existence.

for want of this train of thinking, that great

V. page back 4.

The upper end of the adytum of the egyptian mystic temple, as represented in the famous table of ISIS. it regards the east. TAB. II.

Scale of cubits

6 12

This is the egyptian picture of the second person in the deity, which they call Orus, the son of the supreme, Isis. he has the horn on his temples, meaning the anointed, Messiah. the cuckoo headed staff in his hand shows him the creator of the infinite variety of beautiful productions, which adorn the material world. his lituus is very extraordinary, above his head, meaning in general, his providing for all creatures. he sits on an invisible throne, all white, denoting his unseen power & dominion. a lyon is painted comonly under the throne of Orus, says plutarch, Isi. & Os. which he has a black vail on, meaning somewhat mysterious. I take it to mean the sun, the deputy of Orus in continuing the form of the world, as he created it. the cat which is an imitation of the lyon, is the moon.

the kneeling figure under his seat, with the lotus plant in his hand, indicates Orus to be a divine person, & ought to be worshipped.

the cherubim & that in the next table are taken from the adytum of Solomons temple. I. Kings VI. 23.

The side of the adytum regarding the south, being woven in tapistry, on the northern wall.

TAB. III.

Scale of cubits

6 12

This is the egyptian picture of the third person in the deity. the mask is of the sacred bird Ibis, or stork. he is Hermes, the interpreter & messinger of the Gods, Mercury of the Latins. Ptha, Thoth, & Taautus, agathodemon of the egyptians. his staff has the head of Isis on it, showing his origin from the supreme parent. the tutulus on his head has 2 flames of fire proceeding from it; & two hawks feathers on the outside, to show the subtlety, power, & efficacy, & the sublimity of his operations. two asps with circles over their heads mean life, & life divine, which he imparts to all. the great globe upon the sheaf shews his divinity.

his seat is chequered; meaning what Moses writes, the spirit of god moved upon the face of hylean matter, the elemental fund of creation. thus Orpheus of him, in his hymn.

Thou who holdest the reins of the world, shining on thy variegated seat!

under his seat two crocodiles, emblem of the evil principle, which this deity subjugates.

So far the empyreal world, containing the three persons of the deity.

The side of the adytum regarding the north.

TAB. IV.

scale of cubits

6 12

The curtains or vails that hung before the oracle; in imitation of the Mosaic tabernacle, & of the temple of Solomon. the curtain A means generation: B. corruption. the two sacred oxen of Egypt Apis & Mnevis are upon two tablets, or stands, supported by genii, fitly representing each subject. A two young ones feminine. the capital of the stand is the head of Serapis, who is Joseph the patriarch: it is made up of all kind of material things, metallic, animal, vegetable. the cynocephalus at bottom, the symbol of the vernal equinox; the time of the great renewal of the world; as of its birth.

B. corruption. the bull Mnevis supported by two or old women androgyni. the head of hecate is the capital; subterranean Isis. a black vail denotes her secret, & hidden operations, beneath, in the earth. upon that, is the gate of pluto, a monumental temple; whence the souls of the dead are to arise. curtains fitly represent the reciprocation & perpetual change in matter, which conserves the world.

The curtains or vail seperating between the adytum & the temple.

TAB. V.

A B

This begins the sideroal world.

That genius before the altar with a goat, & the two attendant genij are the triad of capricorn, or of the south. the goat was the winter sacrifice, at the suns tropical entrance.

the next triad is of aries, which is pictur'd above. the baboon underneath indicates the vernal equinox. the crescent on his head with an asp in it, is the new moon nearest that equinox, when they began the year; in imitation of the hebrews. the other person of this triad, see in tab. VIII. by the side of the door.

at this time of the year, the ram was the universal sacrifice.

These human figures 12 in number, which equal the 12 zodiacal houses, are divided into triads; in conformity to the supreme triad of the empyreal world: two looking toward one in the middle.

the goat to be sacrificed is upon an altar in form of a gate; this gate is that of the tropic of ♑ the divine gate, thro' which only the gods can pass; according to Homer, in his description of the antrum nympharum or cave of souls, analogous to the mystic temple before us.

The side of the temple regarding the south.

TAB. VI.

This is the other longest side of the Temple, the sanctum; or place for the superior order of priests to officiate in. in that of Moses, & of Solomon, the shew bread table stood here, the candlestick & the altar of incense. the sanctum represents the sidereal world. this side comprehends the triad of ♋ or northern tropic ♋. when the sun enter ♌ the flux of the Nile begins. one of the figures belonging to this triad is on the end of the sanctum, by the door, Tab. VIII. this tropic is here pictured by the hawk-headed hyon sitting; a crescent & black circle & vail on his head: all denoting the obscurity of that strange appearance, the overflowing of the Nile.

the genius behind him has the star Sirius over her head, denoting the rising of that star, when the flux begins.

the other 3 figures is the triad autumnal equinoctial; or of ♎: to winter.

the figures are disposed male, & female: as those celestial signs of which they are the rectors, genii, angels, contribute toward generation & production in the terrestrial world.

The side of the temple regarding the north.

TAB. VII.

This is the lower end of the sanctum; the door opening into the porch. the two figures belong to the triads adjoining, on the two sides of this place.

the figure with a thyrsus or crooked staff in her hand; an asp on her tutulus, or head dress, belongs to the triad of leo or, the summer quarter; importing the excessive heat of the dog-days season. the star Sirius is in the head dress of the figure on the other side of leo, Tab. VII. to which this belongs.

The genius on the other side the door, with a feather in one hand, a cup in the other, belongs to the triad of aries Tab. VI.

the bat over the door, means the regular conduct of Providence thro' the universe, in time; the orderly sailing of the magni machina mundi. the incomparable benefits we receive from the ox-kind made them constitute this animal for the symbol, a living representative of the beneficent deity; particularly, according to Elian, of the supreme.

porphyry in antro nympharum from Numenius, gives this reason for those boats; because, says he, the prophet says, the spirit of God moved upon the face of the waters.

The lower end of the temple, next the porch.

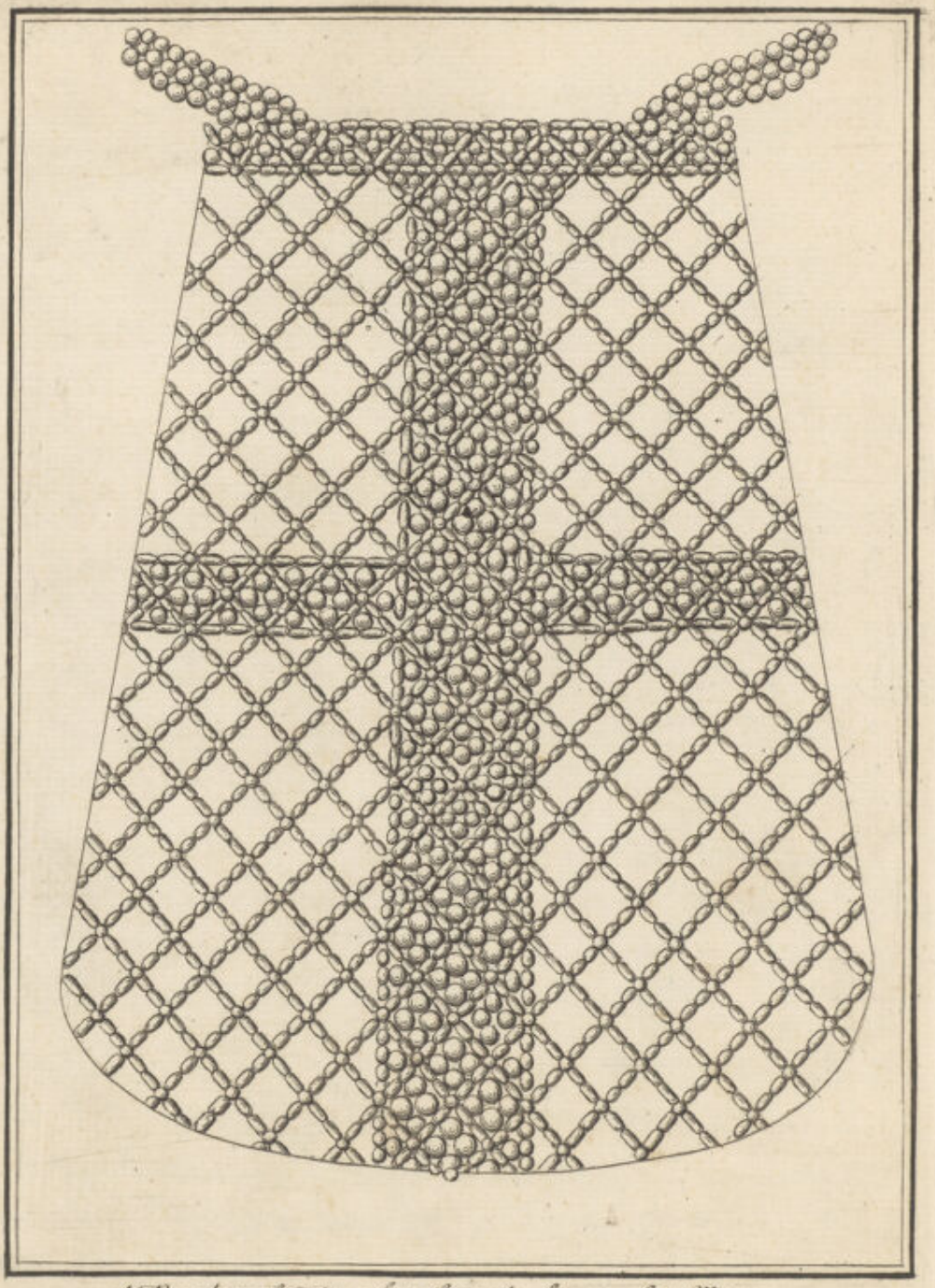
TAB. VIII.

II. Scale of cubits 6 12

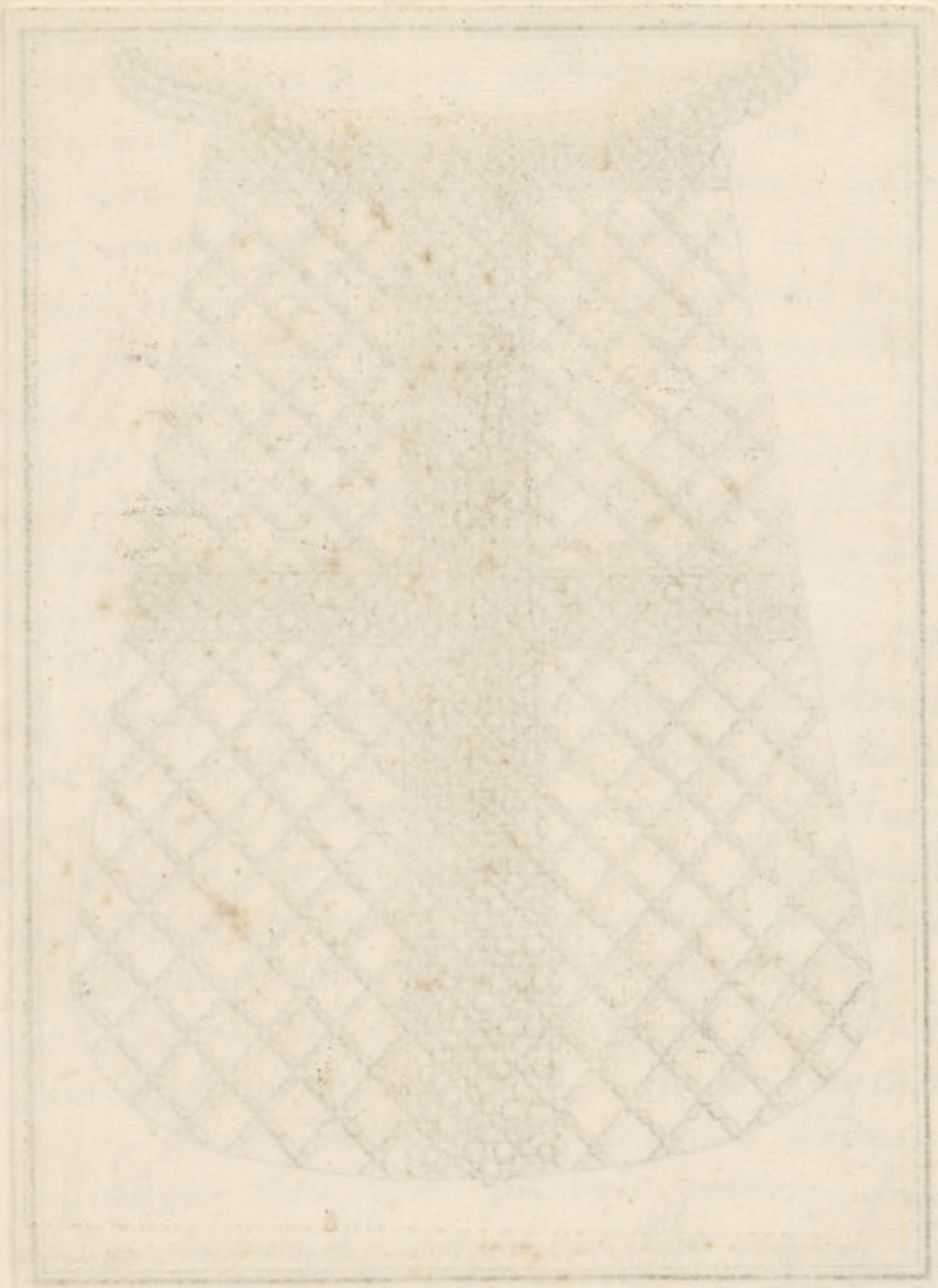
The gate of the colossial work.

This plate is preparatory to the understanding the figure of Horus in the ensuing plate. 5. march 1741-2 at the Egyptian Society this not was produced, made of curious beads of different colors, wh Dr. Perry took from off the breast of a mummy. the upper part went round its neck. it was in form of a sachel, or hunting bag; such as gunners put their fowl in. I soon discern'd it to be the not like sachel thrown over the shoulder of the egyptian little images, found in the breasts of mummys: as pictur'd in Tab. X. is one of the pastoritial utensils, the bag, which they carryed their provision in, whilst in the field attending their flocks.

the crook, the whip & this bag were pictur'd on the corpses of Jacob, & of Joseph, as belonging to their occupation, Shepherds. but when the egyptians perceiv'd this people were the peculiar favorites of heaven; they took up the same method of embalming their bodys ordinarily; took these utensils into the number of their hieroglyphics; & constituted Joseph the god, or genius of resuscitation. & hence these utensils obtain'd their prophylactic virtue; & were laid on the embalm'd bodys, in order to preserve them from all evil powers, from corruption, too much heat, or moisture; from Typhon or the devil. & for that purpose, was this fine not put about the neck of this body.



*A Bead-work Net taken from the breast of a Mummy.*



Suidas writes, that the Phœnicians form'd their doilys with pouches: meaning the Pastors.

Enter we from the sidereal world into the porch. this is a square; & represents the material world, where we mortals dwell. Horus stands in the gate, drest in a not-like garment: the reason is to be learnt from the preceding page: as also from that following. he is to be considered as the genius that conducts souls descending from the sidereal world into this, in order to life. therefore he is drest like an infant, in swadling clothes. hence in the Eleusinian mysterys, he was called Iacchus puer, & was produced as a newborn child. 2. he is the genius of resuscitation, conducts souls back again, toward a future life, called regeneration. for which reason he is drest in form of a mummy, or embalmed body. I saw a mummy bought by my fr. Mr Clark, thus drest: now Sr. Hl. Sloan has it.

Horus is the rex sacrorum, behold first at the entering of a noviciate. ask such a one, where stood the rex sacrorum? he answers in the east.

the architrave of the gate is adorned with circles variously divided between flowers; an ornament not without an important meaning. they are 52 in number designing the weeks in a year. natures various process in the generation of animals is therein accomplished, by a determinate number of weeks. providence stamping a character natural, as well as religious, on that division of time.

The gate of HORUS in the porch of the mystic temple; the side regarding the east. facing the west.

TAB. IX.

Scale of cubits 6 13

when Jacob ordered his body to be buryed in the land of Canaan, it was necessary to embalm his body. & after Joseph was dead, his body, too, was embalmed, & kept in a coffin, till it was carryed many years after, into Canaan. this usage of the holy patriarchal family; with whom, the Egyptians observed, God was particularly present; gave the egyptians the notion of embalming their bodys, & putting them into a coffin, as we see them, this day.

and this gave the egyptians the strongest assurance of a future resurrection: not only of their immaterial part, but of the body also. whence we find in Job, who lived not far from egypt, & not long after jacob, that remarkable account of it. & tho after
" my skin, worms destroy this body, yet in my
" flesh shall I see God; meaning a revivis-
" cence even of his body.

this embalmed body of jacob had his pastoritial ensigns, the crook, the whip & the rod. & hence the egyptians borrowed it to their Horus: among the hieroglyphics.

JOSEPH

~~JOSEPH~~ embalmed in Egypt; whence the Egyptians took their idea of HORUS the deity of revivisence.

TAB. X.

This is the triad painted on the side of the porch, facing the north. J's terrestris sits. the seat is the northern terminus, the tropic of cancer. his made in chequer-work, white & black, to show her, the genius of the material world. it intimates too, the reciprocation, attraction & repulsion in the parts of matter; whence the motion, that preserves the world in a perpetual change; which is the basis of its continuance.

her garment is adorn'd with the seed-work of ideas, while full of crosses bifurcate ⅄ meaning the redundant productions of this season of the year. for which reason, the pater or rex of this triad is female, importing fecundity. the bands below her seat, means the same connection of the parts of matter. the mens of this triad holds forth a young pigeon, the customary sacrifice of the summer solstice. on his head, a basket-form cap, a gourd, & tendril, all meaning plenty.

the potestas of this triad behind the seat has, on a tunic made of paps, all nourishing providence! the great hieroglyph over his head, the circle & two asps seems to have given rise to the crab, in the celestial constellations; the midsummer sign, together with the pigeons heads:

The side of the porch regarding the north.

TAB. XI.

scale of cubits

0 6 11

This is the side of the porch opposite to the last, the tropic of capricorn, the winter quarter. the fa. of the triad is male, the solar genius, hawk headed, the lord & soul of the mundane frame, residing in the south. his seat shows the bound that way, which he passes not. his tunic of paps, & the basket-miter on his head show him the universal nourisher.

the lady Isis in a garment of wings, a tutulus of a turkey cock on her head, signifys the swiftness & sublimity of the solar rays.

the other lady in the nebrid skin, with a cup of water, the ewer on a lotus plant before her; all intimate, how necessary moisture is, to heat, in the production of things. her extraordinary tutulus on her head of subterranean Isis, Hecate, mean the winter quarter of the year, when the seeds of vegetables lye in the earth. the door over her head imports the power she gives them to break prison & vegetate upward. tis the port of the influx of the solar virtue into the recesses of the subterranean kingdom; tis the gate of Proserpina.

The side of the porch facing regarding the south.

TAB. XII.

Scale of cubits

5 11

This too is the gate of Proserpine, of Hades, of the mystic Temple; the outer gate, but the inner side of it: the great western gate of the world, toward the sun setting, which all must pass: what seperates us between the present, & the next world.

the figure standing in it is Hecate, the moon, opposite to Orus, the sun. she has the face or mask of a cat. a cat is a diminutive lyon. the lyon is the symbol of the sun: therefore a cat is the symbol of the moon. she is the mo.r of generation of animals, & vegetables. she opens, & closes the door of the mystic temple.

we see a dog-headed icunculus before her. this is the watchful keeper of the door, the Cerberus of the greeks, janitor Orci.

the two other persons of the triad regard generation, initiation, regeneration. in the corner, is an icunculus of Orus. it means an infant to be introduced into the world; or a noviciate, who is to be initiated; or a regenerate to be transmitted into the other world.

above, is a cat, with the sistrum, & may be call'd the rattle of the infants: or the sound of it is prophyladic, & drives off all evil powers. it likewise keeps off the profane. procul este profani.

The gate of HECATE or lower end of the porch of the egyptian mystic temple. west.

TAB. XIII.

Scale of cubits 6 12

The Mosaic Tabernacle was lin'd intirely, top bottom & sides with tapistry, calld in our translation, curtains. those were drawn round, on the outside of the timber work frame, that supported them, & buckled at top with golden buckles.

So in imitation of this, our Egyptian temple had a carpet on the floor, wrought in hieroglyphic figures.

those ornaments mean to express the benignity of the supreme Being, in the works of creation & providence, descending from the heaven of heavens the empyreal world, the immediate residence of the deity, thro' the sideroal world, loaded w with the kindly influences of the celestial luminarys; upon the terrestrial globe & material fund of things.

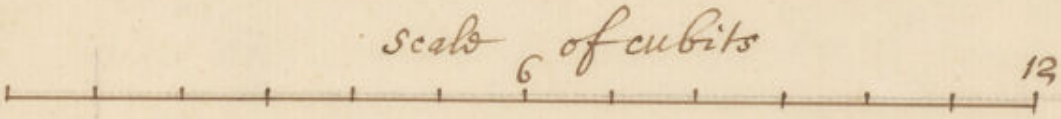
in the center is the bull the peculiar symbol of the supreme, & of the efflux of his goodness on the land of Egypt. the sacred hierogrammaton over him the circle & wings is the symbol of divine providence: the bull, of the fertile land of Egypt.

the altars shew the duty of worship toward God, for his immense benefits conferd & continued toward us.

The carpet work on the floor of the adytum.

TAB. XIIII.

Scale of cubits



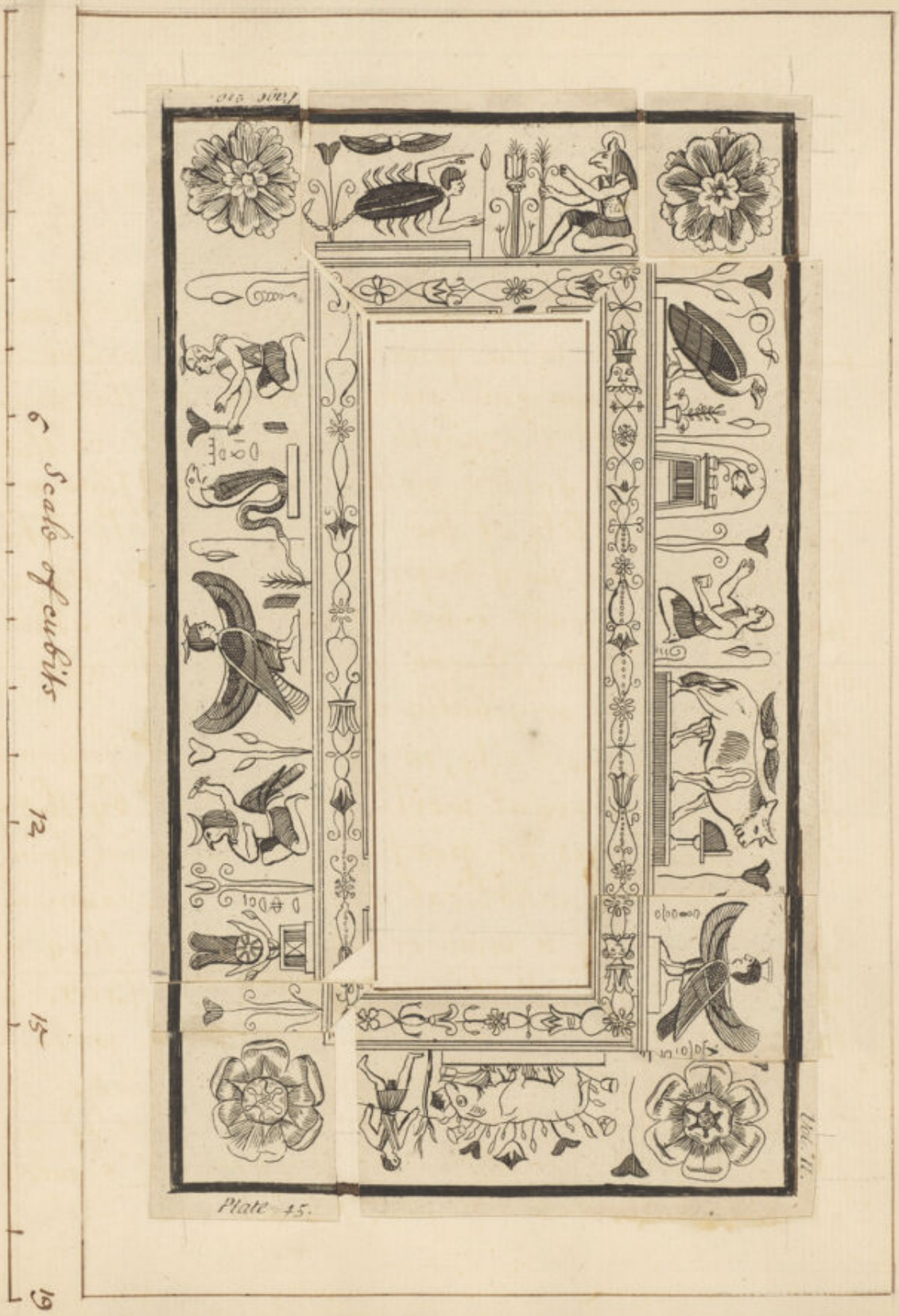
This is the covering of the floor of that part of our mystic temple, which represents the celestial world, the world of planets & stars, the heavenly bodys, as we call them: the heaven as the Scripture expresses it: the empyreal world is therein called, the heaven of heavens.

The egyptians considered & pictured the supreme being in regard to the places where his power is exerted, or what we call omnipresence, in this manner. his power under the earth, they pictured by the head of hecate, the foster mother that nourishes & produces the vitality of the vegetable world. his power on earth they expressed by the ox, the animal that tills the ground & treads out the corn. this is Apis or the father, Abreck as Josephs title was. & by Apis, Joseph is originally meant.

The supreme deity, in quality of the superintendant of the sidereal world, they picture by the form of the hawk. as he presides, by his ministring spirits in the angelical world, he is drawn in the divine form of a man or a woman: for they mind not the sexes, in those metaphysical affairs. as the supreme acts in his own kingdom, they picture him by a circle: which is the most simple figure.

Those sublime powers are often expressed by different figures: & often are compounded & mixt, as we see in the table before us.

The carpet work on the floor of the temple. TAB. XV.



This is an antient sepulchral monument of a he-
truscan, that had been initiated into the sacred
mysterys: one action of which is here carv'd
in basso rehievo, but mystically vaild. we may
discern thus much, that all the figures are exprest
precisely in the same posture: tho' their garment
is drawn artfully over them: & over their feet
are covered. they stand with their feet in a square.
they likewise express a square with their arms. the
right arm laid horizontally over the breast in a
right angle. the left arm hangs down perpendi-
cular.

when one that was to be initiated was brought
into the porch of the mystic temple, he was there
instructed in the nature of the mysterious religion
which he was going to profess: in the philosophy
of the nature of the world, & in the sublimer prin-
ciples of morality, which he was now to become
acquainted with al.

when, as an infant, he entered thro' the gate of
Horus, into the temple its self, or the sanctum, wh
is the action of regeneration, he beheld the priests
standing on the carpet TAB. XV. all in the uniform
posture here exprest. after initiation, our novice
is set in the same posture. it means, that the high-
est perfection of our nature, is an uniform conformi-
ty to the supreme all perfect exemplar.

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from Gorys Etruscan Antiquitys TAB. CLXXI.

The porch of our mystic Temple represents the material world, our world, the earth. the number 4, & the square, among the Egyptians meant the four elements, or the matter of which this world is composed. their being chequered, black & white imports, that the conservation of the world depends on the perpetual change of those elements & their infinite mixtures.

ask a person who had been introduced hither, what it was paved withal? he would answer, with squares.

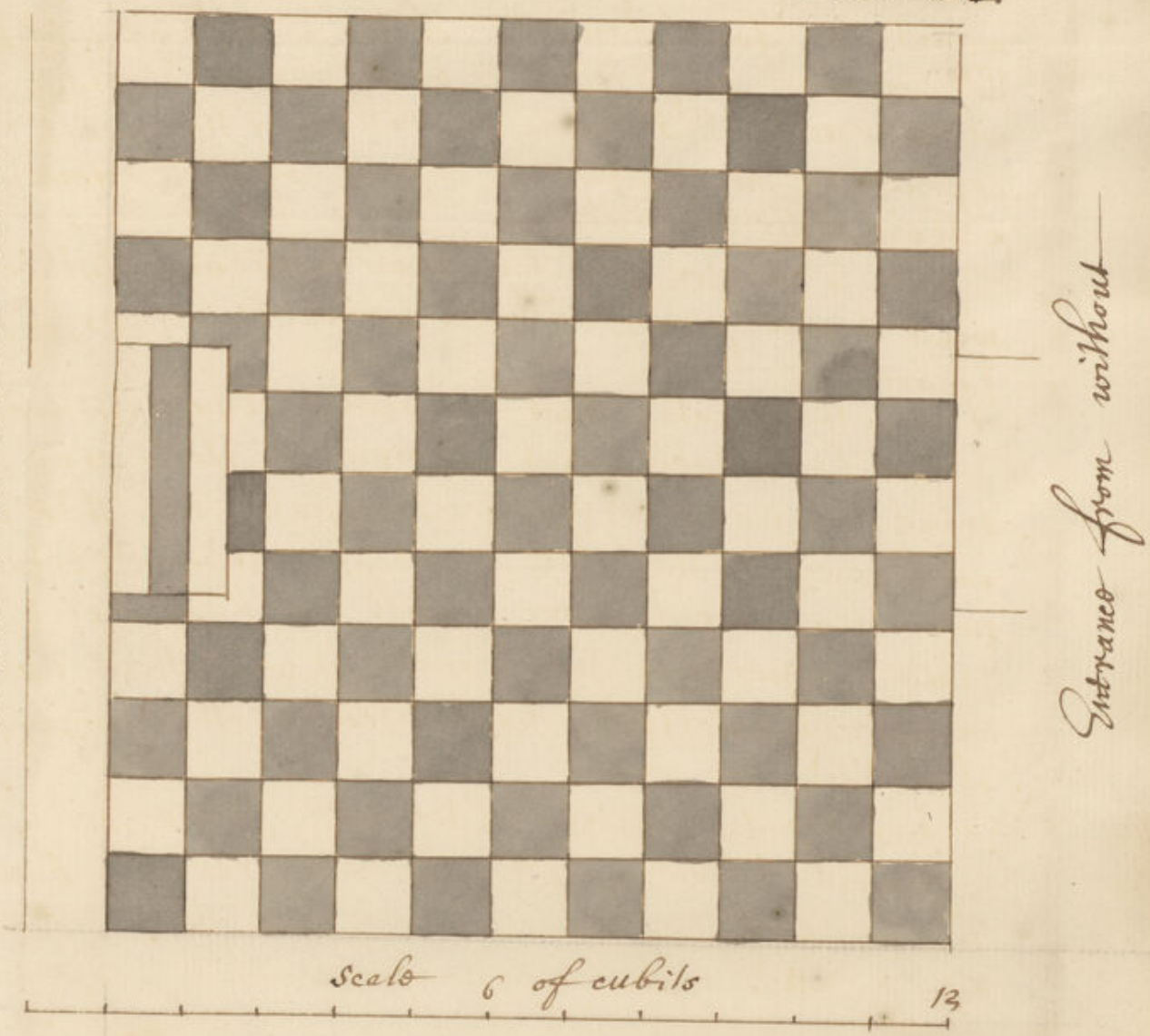
it is to be noted, that particular is not pictured in the Isiac table: but I formed it, from considering the matter carefully. the reason why this is not drawn in the table, is because it is not enough picturesc. it would have spoil'd the beauty of the table. & perhaps, they thought it would have been too open & notorious: have discover'd the purpose of the table, too much.

but the fabricators of the table, have given sufficient intimation of it, by thus adorning both the seats of the genii sitting in this porch. Tab. XI. & XII. hence the Pythagoreans call it the sacred square: their oath: which they took, at initiation, knooling on this square. here they knooled. in the celestial world they stood. in the adytum the high priest sat.

Entrance to the celestial world.

The pavement of the porch.

TAB. XVI.



a gem in Montfaucons Antiquity explaind
supplement Vol. II. book VI. plate 46. n°. 2.

This is the more elegant way of the greeks, in representing the egyptian sculptures, & cloathing them after the greek mode. as to the persons too, in the boat they are represented various. but in general, we may certainly conclude, they meant the regular & uniform conduct, the moving hand of providence, in the orderly government of the world.

We may further, very reasonably infer, that by placing three persons in this boat, they regarded the most antient notion of the deity subsisting in different personalitys: which, no doubt, was first revealed to the ancestors of mankind. & that necessarily: when they were to be made acquaintedce with the divine purpose of sending the Messiah to heal the mischiefs brought into the world, thro' the corruption of our nature. for they must be certifyed, that the Messiah was a divine person, or he could not restore the golden age, our primitive purity, & cancel the guilt of the sins of the whole world.

Tab. XVI.

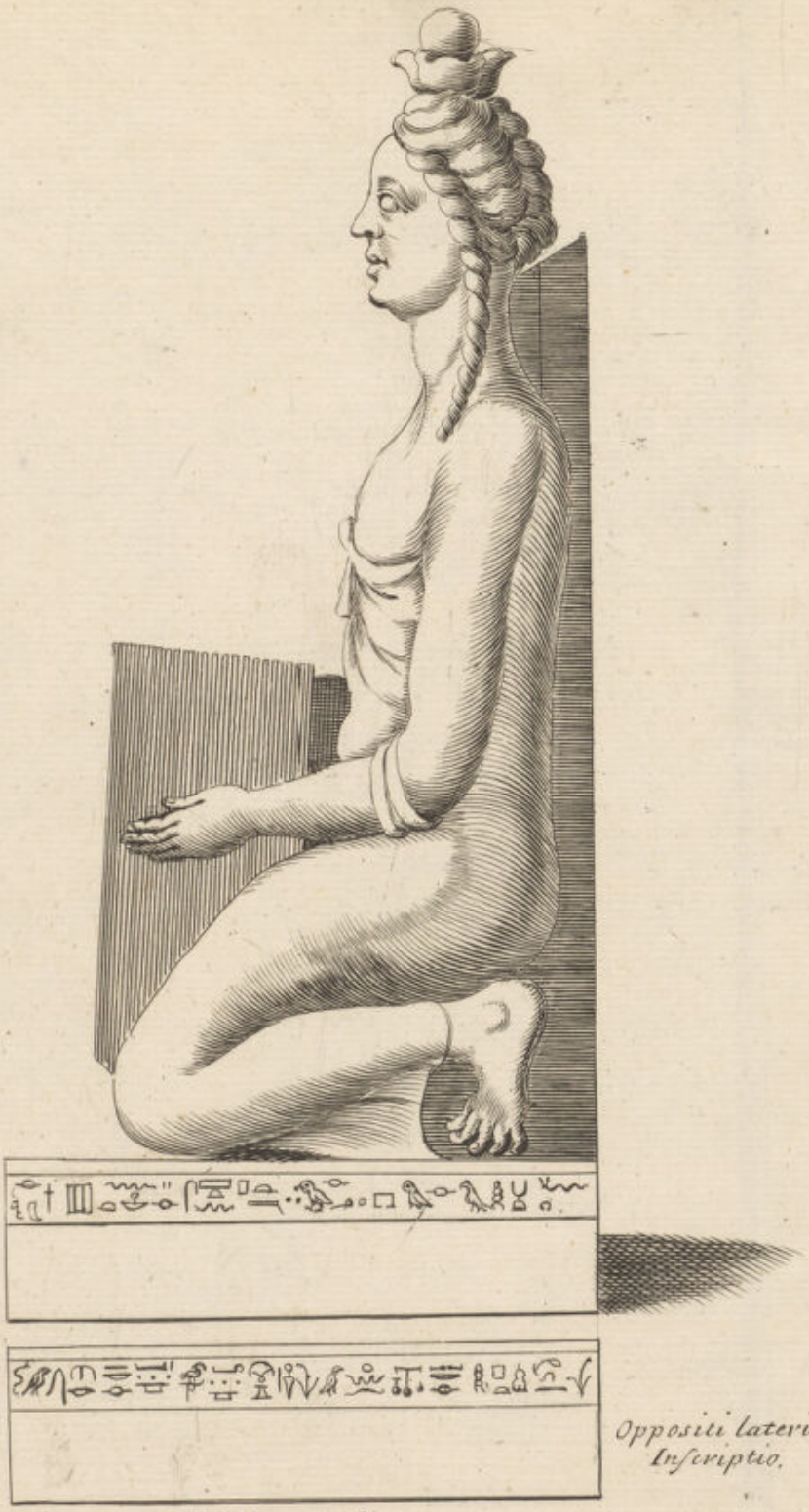
M. Fritsch.

This is the outward front or entrance into our Temple, inclosd in woods, in a secret recess: distant from a city or habitation: as all temples of old generally were. the dogs head knocker on the door. 3 knocks of which gave the mythologists the notion of cerberus the three headed dog of hell. over the door is the beat of Jupiter Ammon: with two heads. by the beat they meant the smooth, unseen conduct of providence guiding the regimen of the great machine of the world. by the two headed ram they understood the different personalitys in the deity, as in general by all the figures of Janus, Cecrops &c. they are the first notions of religion represented in the first modes of idolatry.

in the most antient cover'd temples, perhaps this figure of the ram was raised in basso relievo, o that in solid gold. hence came the story of the Argonautic youths going to steal the golden ram from the temple of colchos.

Curtius IV. 20. writes, that in the processions of Jupiter Ammon in Libya, when Alexander visited the place; they carryed a golden boat on the shoulders of the priests, wherein was the figure of a ram. thus they varyed the custom, of the Jews carrying the ark of the LORD.

The front of the mystic Temple. Tab. 18.



Oppositi lateris Inscriptio.

ISIS *a latere*

[illegible] & Nobilissimo Thomæ Dno. Herbert *humillime* d.d. E Kirkall sculp.

To give some notion of my understanding of those hieroglyphic characters, I shall take this method. it is but in short, & requires a deal of discourse, fully to explain them.


1. the celestial. 2. Osiris the protector. 3. by secret steps. 4. conducts. 5. thro the 3 fold gate of the mundane frame, 6. from above. 7. the liquid element. 8. giving beauty & strength to the vegetable world. 9. according to the divine exemplar.
10. all seeing providence. 11. causes to descend harmonically. 12. from the pool superior. 14. the water. 15. elemental. 16. from above. 17. thro' the lower gate of the world. 18. according to the divine exemplar. 19. to the material world.
20. Typhonian powers, too much heat or moisture, are kept off 21. by divine providence. 22. from the material world.
23. the solar, celestial intelligence 24. to the elemental world. 25. is drawn down. 26. by devotion rightly performed. 27. from above.
28 O most holy & vivifying power of the deity. 29. the giver of ~~plenty~~ munificence. 30. the divine. 31. superior!

This the guardian genius of Egypt is here represented. kneeling as imploring power from the deity. the lotus plant on her head, shows, that she acts according to the divine archetype or exemplar. she is dress like the egyptian priests & priestesses in a pure, thin linnen garment.

she holds on her lap, a bier or barys, the emblem of resurrection. in it is the image of the patriarch Jacob, whose body was imbalmed & carryed to be deposited, in his grandfathers tomb in the land of Canaan. this gave the Egyptians the notion of imbalming their bodys, to preserve them against the resurrection, when they were to be reunited to their souls.

jacob has on his head the priestly diadem, the tiara. for the Egyptians took him for a priest. for he blessed Pharaoh twice. Gen. XLVII. 7. & 10. he has the whip, the crook, the shepherds pouch, as being a shepherd. Gen. XLVII. 3. he is represented as a body imbalmd: & put into a barys, the very egyptian word in the hebrew original.

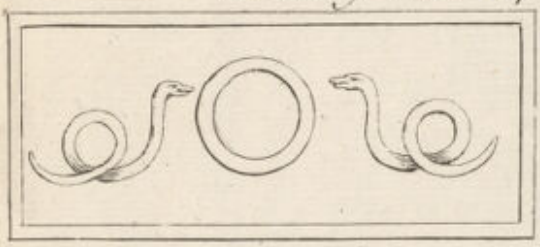
This statue was set at the tomb of some of their kings or great men: to testify their faith in a future state. to protect the body from all Typhonian power, corruption, too much heat or moisture.

Diodor. Sic. says, tis the image of truth, that hangs about the neck of the high priest.


ISIS Ægyptiaca genua flectens, OSIRIN tenens in Sarcophago. In Porphyritide, penes Illustrissimum Comitem Pembrochiæ, apud Wilton. Dec. 1720.

# The antient Symbols of the deity.

the deity thus expreſt on the impoſts at Perſepolis.

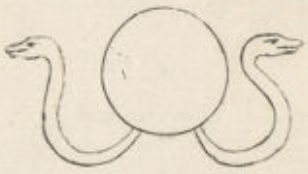


thus upon Chineſe gates.

thus on Egyptian monuments.

on a ſardonyx in Pignor. mens. Iſiaca. P.20.

iſiac table



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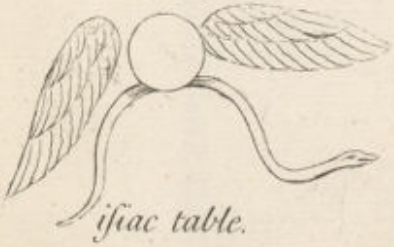

iſiac table.

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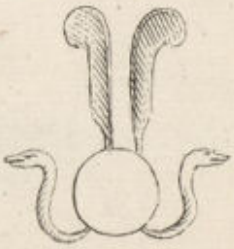
Abury Temple
Shap Temple



iſiac table.

Isis aversa

Thus I interpret the column on the back of Isis. to give the reasons would take up much space.

1. the supreme dispenser of the seminal virtue. 2. gives ornamenting power. 3. to the element of water. 4 of the sub-terranean canals. 5. thro the lower gates. 6. running. 7. to the elementary world. 8. driving away corruption & detriment. 9. by divine rites allured. 10. it blesses. 11. the material world. 12. the rapid wheels of Osiris. 13. the just measure of the Nile. 14. protects. 15. from noxious drought & floods. 16. the all seeing eye of providence. 17. provides for 18. the fishponds. 19. thro' the care of Osiris the solar intelligence. 20. by devotion. 21. from above. 22 drawn down 23. vitality. 24. on the liquid element. 25. he gives abundance of all necessary things. 26. in just rule 27. by the scepter of his providence.

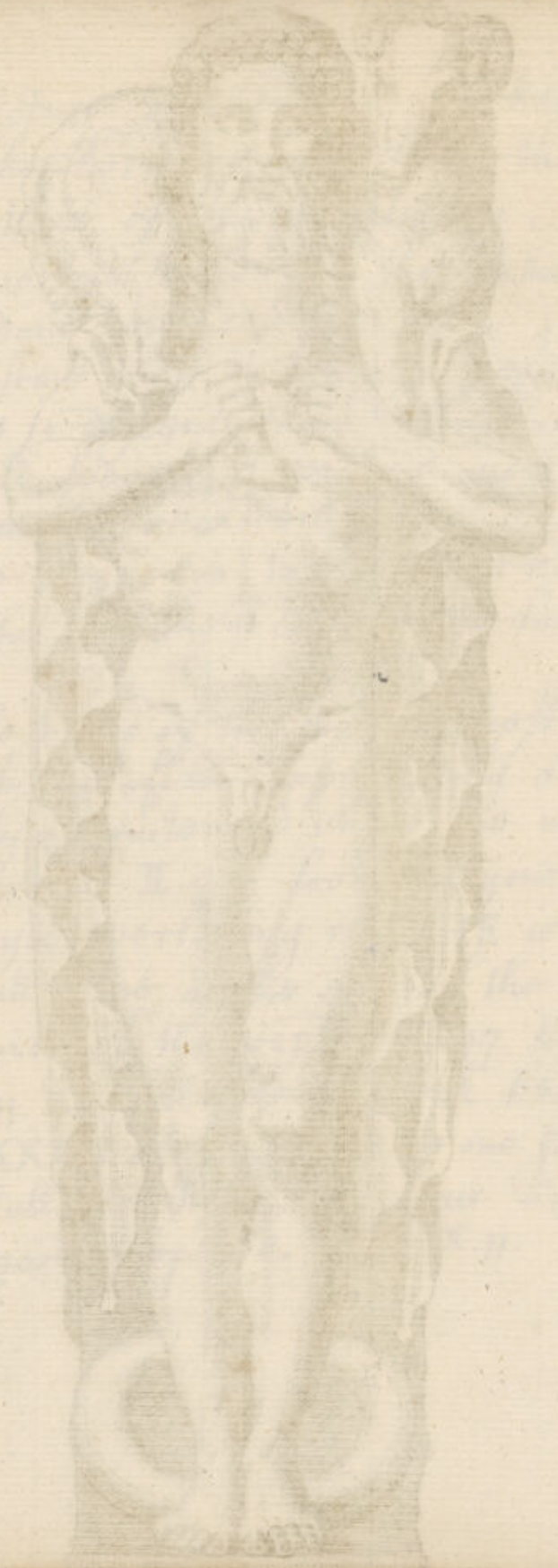
for the most part, these hieroglyphics are well explaind by Kircher, who is elaborate upon them.

This is the picture of Abraham, the head of the family of Shepherds. from hence the Egyptians took their notions of Jupiter Ammon: or blended their former notions therewith. the Statue is of the later times, done with delicacy by a Greek workman. in a distant view it likewise regards the Messiah who was to descend from Abraham. the christians of old frequently pictured our Savior thus with a sheep on his shoulders.

the figure means too, to represent him as going to sacrifice: for thus they carried the lamb, for that purpose.

toward the times of the more earnest expectation of the Messiah, & of his approaching advent; he was frequently characterizd under the name of the Shepherd II. Esdras II. 34. look for your Shepherd, " he shall give you everlasting rest. HE is nigh at " hand, that shall come at the end of the world. " v. 36. the Savior of the world. v. 47. the Son of God.

Isaiah XL. 11. HE shall feed his flock like a shepherd. &c. Ezekiel XXXIV. 23. I will set up one shepherd over them, & he shall feed them, &c. our Savior styles himself, the good shepherd. John X. 11.

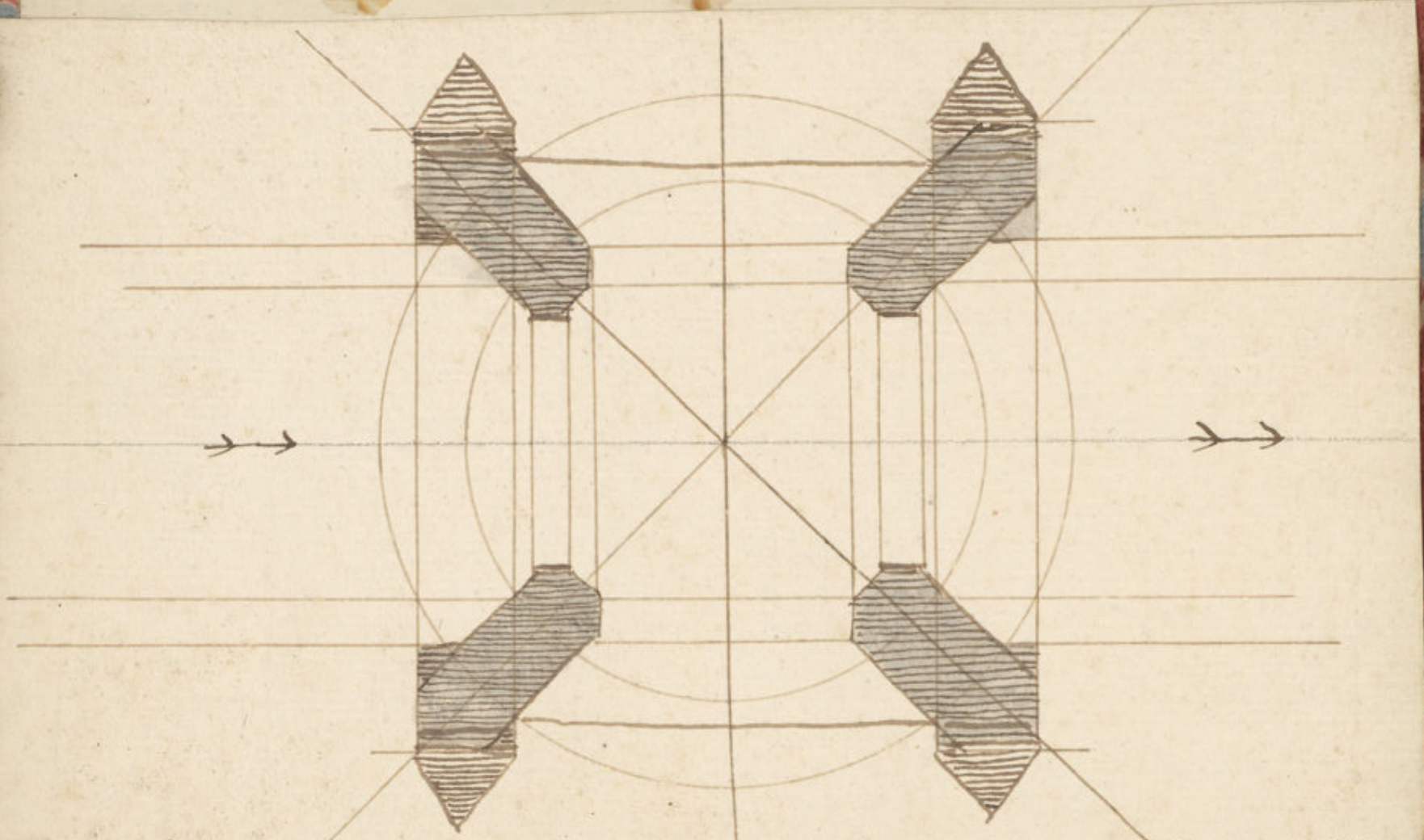


Serv. 6 Æn. locutum est Deos aliquotiens tantum Kalendis, aliquotiens idibus vaticinar. taken from earliest times, when God spake to the patriarchs only on sabbath days.

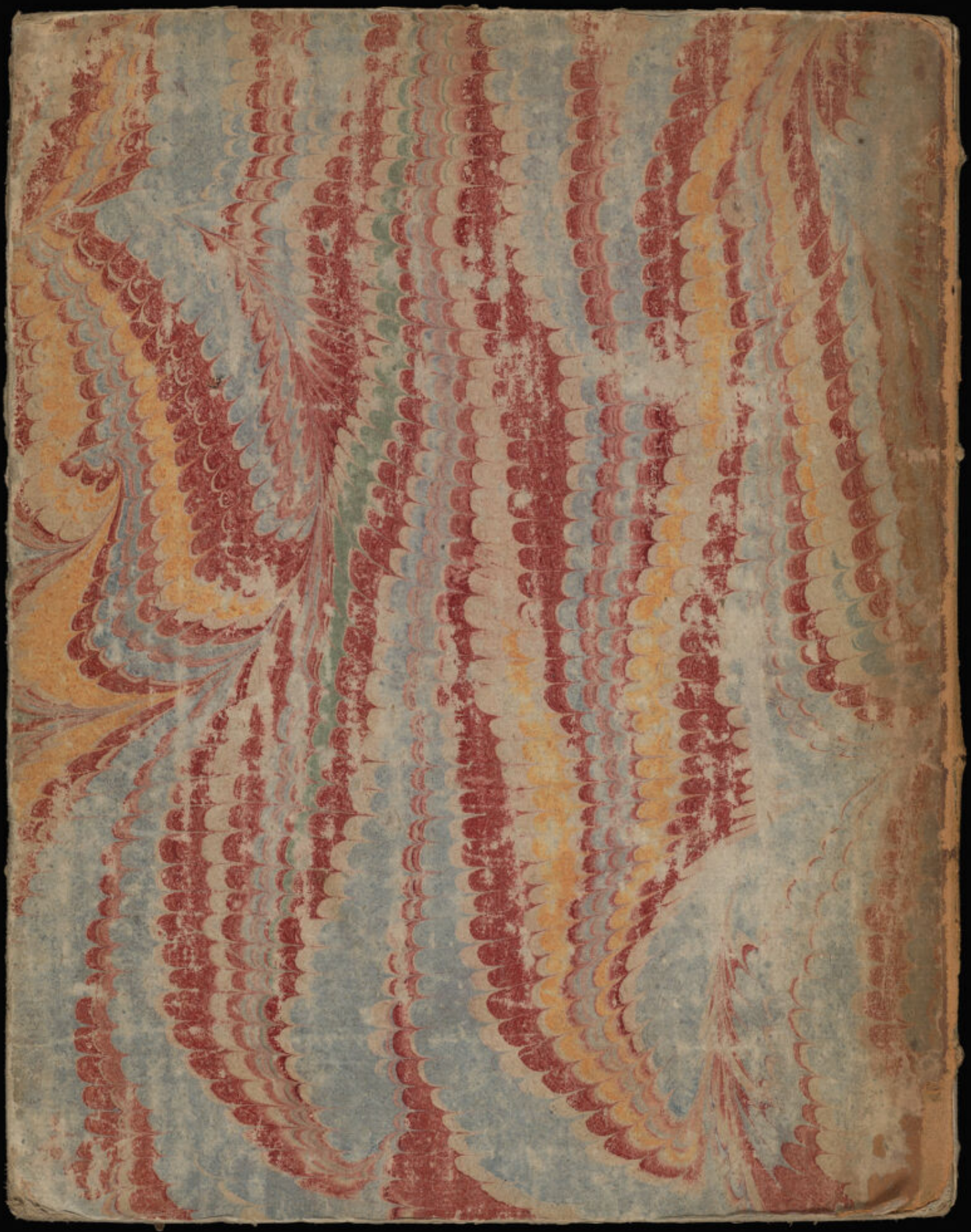
III. 19.
Hades I. Pet. IV. 6.

Angels Daniel X. 20. the prince of Persia: of Grecia.
21. Michael prince of the Jews.
Gabriel
Raphael
Uriel

In the years 1741. 1742. 1743. on the 11 dec. the day of the winter Solstice, by my designation, we celebrated the Festum Isiacum, at the Egyptian Society where this book was exhibited, & portions of my MS. treatise, explaining it, was read; likewise at the Duke of Montagues request, I harangued on the Egyptian Sistrum. this was the foundation of that great respect, the Duke, ever after, shew'd to me.



The geomotry of the Duke of Mountagu's bridg. 17. Sep. 1744.



all temples were designd to represent heaven. for this reason those of Egypt, were painted in the ceilings with stars. as Dr. Pocock mentions more than once: carvd. pa. 78. pa. 74. again in the temple of Luxerein at Thebes p. 107. the ceilings made of stones 12 foot long are adornd with sculpture of stars, & painted with azure. again, in another temple in Hermonthis. p. 110.

[illegible]

[illegible]o. again, in another temple in

[illegible]o.

22 Jan. 1744-5. The Duke of Montague was pleased to offer me (at the Equestrian Society) my opinion of the instrument of the Tumours, Siffleur; & telling to present a separate work to it, by the initial Equestrians: particularly, telling us, it is frequently represented with this in treatment in her hand. I to notice & our honoured to this effect.

This is the present quarantine position of the land of Egypt: what we christians, should call the quarantine model: consumed from that year - forth, from the Tumours Gesind. They chuse to make her Tumours, to show the secrecy of the country. The Tuffs the Siffleur in her hand, as a proper - tactic symbol of her driving away all noxious & evil powers, from the land committed to her charge.

In well authent times, when the Saints were crucified; they had the plain crucifixes or the cutter; & twisted, pressing: till Leo Tons pleased to show his acceptance of their duty, in forbidding a free from torture, to continue the practice. until they thus converted the Divine pleasure. They left a Siffleur or rattle, to make an uncouth noise with - as to frighten away the birds; that usually attended to market ~~[illegible]~~ the offal from the altar. thus was used in Isaiah's XVI. when Christian practice: the dog to release the equestrians made it a religious instrument of to high account, to drive off evil.

# ALÆOGRAPHIA SACRA
OR
# DISCOURSES
ON
MONUMENTS of ANTIQUITY
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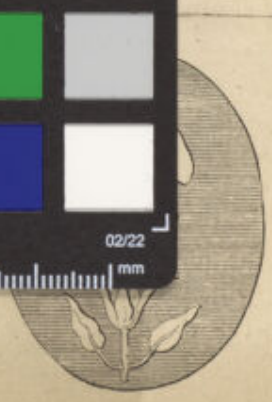
ISTORY.
II.
N on the MYS-
ANTIENTS. being

STUKELEY
INTS Stamford.



Obscuris vera involvens.
Virg. Æn. VI.

Table of