

**THE ROSETTA STONE, IN HIEROGLYPHICS
AND GREEK; WITH TRANSLATIONS, AND
AN
EXPLANATION OF THE HIEROGLYPHICAL
CHARACTERS; AND FOLLOWED BY AN
APPENDIX OF KINGS' NAMES**

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By SAMUEL SHARPE,

AUTHOR OF "THE HISTORY OF EGYPT."

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WORKS BY THE AUTHOR.

- The DECREE of CANOPUS, in Hieroglyphics and Greek; with Translations, and an Explanation of the Hieroglyphical Characters.
- EGYPTIAN HIEROGLYPHICS, being an Attempt to Explain their Nature, Origin, and Meaning; with a VOCABULARY.
- EGYPTIAN INSCRIPTIONS from the British Museum and other sources; 216 Plates, in Folio.
- The EGYPTIAN ANTIQUITIES in the BRITISH MUSEUM described.
- The ALABASTER SARCOPHAGUS of Oimensephah I, with Plates by JOSEPH BONOMI.
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THE ROSETTA STONE.

INTRODUCTION.

IN 1837 the Writer, following in the footsteps of Dr. Young and M. Champollion, published, in a work entitled "Egyptian Inscriptions from the British Museum and other sources," the Hieroglyphics of the Rosetta Stone, with an English translation. This fragment of fourteen broken lines, accompanied with its Greek translation, remained the small portion of hieroglyphical writing upon which our power of reading other Inscriptions rested, until the late discovery of the Decree of Canopus, which is also accompanied with a Greek translation. This latter Inscription contains thirty-seven unbroken lines; and in it the number of translated words is not only larger in the proportion of its length, but they are also understood with greater certainty, since they are not interrupted by gaps. Moreover, though the Decree of Canopus is not on hard basalt, like the Rosetta Stone, but on far softer limestone, yet its characters are less broken, and are in few cases open to any doubt. Hence, with the knowledge gained from that new source, the student naturally turns to a new examination of the Rosetta Stone, and thus finds that he is able to overcome difficulties and to remove doubts which had before troubled him. And yet further, the unbroken characters of the Decree of Canopus enable us to copy more correctly the Rosetta Stone. Some of its characters, which have been injured by time, can now be copied with greater certainty.

These are the Writer's reasons for again publishing the Hieroglyphics of the Rosetta Stone, which he does in a form corresponding to his publication of the Decree of Canopus. He has taken upon himself to divide the hieroglyphical lines into words, and has

numbered each word for the convenience of referring to it in the Explanation which follows. That the reader may understand how much of the Inscription is wanting, the broken space at the end of each line is left of its proper length. In one case only is that space filled up conjecturally—namely, between lines seven and eight.

As he did in publishing the Decree of Canopus, so here the Writer adds the Greek copy of the Decree, then translations of the Greek and of the Hieroglyphics in opposite pages, showing how far they correspond one to the other, and, lastly, an Explanation of the Hieroglyphical Characters, in which he endeavours to support the rendering which he gives to each word by comparing it with the Coptic language, and also by referring to the various places in these two Decrees in which it must bear the same meaning. He has made no attempt to reduce his translation of the Hieroglyphics into good English, leaving the disjointed sentences to show in some cases the uncertainty of the rendering, and in other cases the very loose way in which the scribe has expressed himself.

The Decree is dated at Memphis on the 25th March, B.C. 196, making use of the wandering year which then began on the 11th October, and taking no notice of the reformation of the Calendar which had been proposed in the Decree of Canopus forty-two years earlier.

An Appendix contains a number of Kings' names. These, as they can be compared with the well-known names in the Greek historians, give us the alphabetic force of a large number of Hieroglyphics. They are arranged in chronological order; but for our purpose they should be studied backwards, because the modern names give us the more certain key by which the older names are read. As the Author has published the Alphabet with the Decree of Canopus, and also in his "Egyptian Hieroglyphics," he does not repeat it here. The reader can easily make it for himself.

Thus, with these Kings' names, and the two translated Decrees, and with the Coptic Lexicon, the student has a safe base from which he may start in his hieroglyphical inquiries.

During the half-century which has passed between the publi-

cation of the first and of the second of these translated Inscriptions, a knowledge of many other words has been gained from other sources. The meaning of some has been learned from the pictures which they accompany, and has been confirmed by the Coptic Lexicon. Others are explained by the Determinative Sign, or the pictorial nature of the group of letters. But unfortunately this knowledge has been overlaid by a number of ingenious but unproved guesses, many of which may now be brought to the test of the greater certainty which can be gained from the Decree of Canopus. This re-examination of received opinions, this going to school again, is, however, a troublesome task, which some minds do not readily submit to. Hence the cold reception of the Decree of Canopus, and the unfavourable opinion expressed of the Author's publication in some Reviews. One critic says, "We have got beyond all that." Another calls the Author's publication "a mischievous work," as unsettling the received and "orthodox" opinions. A third thinks that what we learn from the Decree of Canopus, and its Greek translation, should be judged by the results which ingenuity may have derived from the untranslated Inscriptions, and would thus try to decypher the *ignotum per ignotius*. All this time, however, while doubts hang over the reading of many Egyptian sentences, greater certainty is being established in other results; and from the improved condition of Egypt we may yet hopefully look forward to the future discovery of other translated Inscriptions, not to remove all difficulties in reading Hieroglyphics, but to increase the quantity of what is certainly known.

 IN THE FOLLOWING PAGES

D.S. means the Determinative Sign, the pictorial figure, often following a word spelt by letters, and explaining it.

Voc. means the Vocabulary accompanying the author's "Egyptian Hieroglyphics."

CORRECTIONS FOR THE AUTHOR'S DECREE OF CANOPUS.

Page 32.

- 22 Perhaps THOSE WHO ROBE; S,ME,R,?,U, from **ⲙⲏⲣ**, to bind on. See No. 30, 13, for the same word.
- 1 The GODS, according to the Greek, and according to No. 30, 14; but more literally the HAPPY ONES, from **ⲟⲩⲣⲱⲧ**, joy. See *His Majesty*, No. 3, 18.
- 2 WITH ROBES OR COLLARS; the preposition M, followed by an ornamental collar. For these corrections I am indebted to the *North British Review*.

Page 41.

- 40 Add; the K,N, may be **ⲕⲏⲛ**, income.

Page 56.

- 12 BECAUSE OF ALL; S,N,I,B; **ⲄⲈ**, therefore, and **ⲛⲓⲃⲓ**, all. See **ⲛⲓⲃⲓ**, No. 30, 34. At No. 13, 28, WHEREAS is required for this group. The use of the word "All" in this group may be explained by our word "Al-though."
- 13 Perhaps WHICH; R,T,A, **ⲁⲩⲣⲟⲧⲈ**. This meaning seems required several times in the Rosetta Stone. See also No. 29, 43.
- 14 Perhaps SIGNS; M,N,E, with S,N, for the plural. But the Greek requires "It seemed fit."
- 15 UNTO; A,N; **ⲛ̄**, as No. 32, 30, and 35, 26.

Page 62.

- 28 WHEREAS, literally WHICH, as No. 11, 12.

Page 102.

- 43 WHICH, as No. 11, 12.
- 1 To what Coptic word this corresponds is very doubtful.

Page 103.

- 13 THOSE WHO CLOTHE; as No. 2, 22.
- 15 WITH ROBES OR COLLARS; as No. 3, 2.

Page 119.

- 12 This enchorial portion was executed on the edge of the stone. On the face are only cut two out of the three portions.