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TITLE: (FRONT PAGE)

Miscellaneous contents

2nd cycle

1st volume

by

Sir of Minutoli

Prussian Royal General-lieutenant, from the Academy of Sciences in Berlin and member of several German and international scientific societies.

with five copper lables

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Berlin and Stettin (Scezcin in Poland today)

Nicolaus Library

1831

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Letter to Mr. Reuvens, professor of archeology and director of the museum of Leide; member of the royal institute of the Netherlands and of several other scientific Societies concerning a Greek Egyptian tomb discovered in Thebes and the Greek papyrus, commonly called the papyrus of Anastasy, belonging to the museum of Leide.

Dear Sir,

I just read with much interest the letters you sent to Mr. Letronne, concerning the bilingual and Greek papyrus of the museum of antiques of the university of Leide, and I would like to communicate you some particularities to the part of the collection which is today in the Egyptian museum of Berlin and which will be of big help to give some information about the numbers of boxes of mummies found in the Thebes tomb that Mr. Henniker and Mr. of St. Quintino are mentioning.

Sir, you mention in your second letter entitled: Article II. Greek mummy among others: "Generally speaking, between the mummy of the museum of Leide and the one of Petemenoph brought by Mr. Caillaud and described by you and Mr. Champollion Jr., also between the two boxes, there is such a striking conformity that it is enough to look at Mr. Caillaud's engravements which give all the details" and page 37 you also write: "Since then Greek mummies appear in European museums, and their examination presents certain results which are very advantageous for the study of Egyptian archeology. But, as on another hand, it is difficult for the scientists, who enterprise such reasons, to discover exactly how these objects, found together, are now scattered in the different museums a circumstance we need to know. I believe it will be necessary to put together all these Greek mummies under one point of view, to be able to, at least for one type of monuments, to repair this mistake, common to all collections.

Sir, independently from the few details, that Mr. Caillaud communicated to you, concerning the discovery of mummies of the Solter family, I found two historical relationships, whom I assume one was not known to you, and the other appeared only after the publication of your Observations about the zodiacal. (representations, signs)

The first one is in "The Trip of Sir Frederik Henniker in Egypt and in Nubia, etc. <sup>162</sup> Mr. Henniker, who was just traveling for fun, had as a companion, Mr. Grey, whose papyrus helped so much the study of the demotical writing. Mr. Henniker says in a very concise style, which is also truthful "that he was there at the discovery of a tomb by the Arabs, that those ones sold it to him, before it had been opened, for 4 guineas. He said it looked like a Greek Egyptian tomb, the first one ever discovered at that time; there were three rooms and fourteen boxes, on each of them was a bundle of branches of sycamore, which fell into dust as soon as you would touch them. There were also mummies without boxes looking like skin, dried the same way it is still practiced today by the (capucines) in Sicilia: One of them was standing at the entrance, the others were laying on benches: their heads were shaved, and according their beards we could state that they had been shaved a few days ago. On the main box was written " Σωτηρ Κορηλιου Ιιοηλιου, μητρος Φιλοτιου, αρχων Οηβων.

Mr. Henniker says, that the hieroglyphs prove the decline of the art. The papyrus found in this box was not rolled the usual way but bent flatly, the body was surrounded by thirty envelopes of line fabric the hands and the head were golden. Henniker copied, from another <sup>163</sup> box, a writing which indicated that it was probably 1650 years old. The tomb was containing also some potteries with a long shape, but they were empty.

<sup>1</sup>Notes during a visit to Egypt, Nubia, the Oasis, Mount Sinai and Jerusalem. London 1823. 8vo

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Mr. Henniker doesn't mention whether he bought the whole lot or no, but probably not, according to another relation that I'll mention later. What is important to know and what is constant is that the mummies have been shared between different persons. According to a note from Mr. Henniker, it seems like the box of the main mummy of Soter (that Mr. Caillaud<sup>1</sup> believe having belonged to Mr. Salt) along with the papyrus has been given to the British Museum. It is the one with the inscription graved with the Hieroglyphics of Mr. Young and repeated in your observations.<sup>2</sup>) Finally Mr. Caillaud received the mummy of Petemenoph, son of the (archonte) Sote, which is now in Paris at the Office of the Antiques of the Royal Library, and about which you have published the works I just quoted.<sup>3</sup>).

<sup>1</sup>Caillaud, trip to Meroe IV. p. 17. Mr. Salt mentions that it has been brought from Thebes by Mr. Henniker (Essay on the Phonetic Syst. of Hierogl.-- to the end).

<sup>2</sup>Young, Hieroglyphics. pl 35. (given by Mr. Grey to Mr. Salt); Account p. 115. 144; Letronne observations about the repres. Zodiac. p. 33. pl. B

<sup>3</sup>See also the description made by Mr. Caillaud. Trip to Meroe IV. p. 1 and Mr. Champollion's notice at the same place. p. 22.

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The second relation I am talking about is the one of the Knight of St. Quintino, Keeper of the museum of Turino<sup>1</sup>). It has been communicated concerning the mummy of Petemenoph, son of Pibot, which belonged to that museum, and came from the collection Drovetti. May I include this notice and it is not very known.

"Mr. of Quintino said, that this mummy had been found by a man from Piemont, Mr. Lebolo, in a deep tomb close the ancient Thebes, to the place where we have today the Arabian village of Gurna, the tomb, through its structure looks like the others that we find in great quantity in the same area, to the exception that instead of being dug in the stone or in the soil, the bottom of the <sup>(pit)</sup> well was built with bricks and that the interior walls were covered with various paintings.

There were twelve or thirteen wooden sarcophages, some better, other not so well preserved. They were squared, with an arched lid, but one, which had a more common form, imitating the shape of a human body. All were provided with ordinary religious legends in hieroglyphs, and ornated of symbolical figures of different colors, with the portrait of the deceased person. One only still had the appearance of sycamore wood without any trace of plaster, of gum, or of paintings, <sup>165</sup> that it could have had in the past. I don't know if this particularity has been noticed elsewhere. Also six or seven of these boxes had short inscriptions in the Greek language. All these mummies went to different destinations. The best preserved and the most precious, the one I described as being not painted and having a Greek epitaph, that was bought by the Knight Drovetti and given with the rest of his collection to His Majesty the King of Sardeгна.

"One or two of these mummies with the Greek inscription were sold by Mr. Lebolo to the Prussian general, count of Minutoli, but I have been assured that they perished on the coasts of Africa." (Probably the author thinks of the

shipwreck which took place on the northern coasts of Germany.)

Mr. Caillaud received the one that we already mentioned, and another one stayed at Mr. d'Anastasy's place, Vice-consul of Sweden in Alexandria. It is the same one, whose inscriptions, copied in the area by Mr. Grey, were communicated to the public in 1823 by the care of the Egyptian society of London." (It has been proven today that it was an error).

Concerning the other mummies found by Mr. Lebolo in the same tomb, he opened some of them hoping that they would contain a few papyrus or any other precious object. Another one still remained in one piece (a few months ago in 1824) at his place in Trieste; It is the one mentioned above, of an ordinary Egyptian shape and the most beautiful of them concerning the paintings with what it is covered with. 165 Endly two others went to the museum Drovetti and also are in this royal office" (of Turin).

The two last ones have double boxes; the inside box has an Egyptian shape, the outside one is squared, they are covered with hieroglyphs and ornated with designs with several colors on a white background, but of an inferior style, and which do not look like the one of the paintings, that we can see on the mummies of a more ancient period. The bodies are wrapped with a red tissue, and they were recovered above with nice networks, with the ordinary big scarabee on the chest and the four assisting geniuses. One of these bodies is the one of a man, the other the one of a woman. These two mummies are without crowns and do not carry any trace of Greek inscription.

In order to understand very well this story it is essential to observe first that Mr. Lebolo, well-known agent from the Consul Drovetti<sup>1</sup>), and being in the trade of antiques, probably bought from the Arabs, either before or after the opening, the whole monument, that the English travelers had refused. In this last case, which is the most probable, he will be the one, who will have sold to Mr. Grey the mummy of Tphout."

<sup>1</sup>Belzoni, operations in Egypt. 1. edit p.366, De Montule. voyage to America, to Italy etc. II. p. 431

One of the mummies, which had been broken at the place<sup>2</sup>) by Mr. Lebolo was, as Mr. of St. Quintino mentions it a little bit later (p20), the one of the (archonte) Soter, the main of the ones, which were in the tomb. End (166)

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<sup>2</sup>Letronne, observations about the zodiacal representations. p. 27.

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Mr. Caillaud, as we observed it, said that it belonged to Mr. Salt and by combining this data with this other story from Mr. Caillaud, that a mummy from Mr. Salt was broken into pieces by the janissary of this Consul<sup>1</sup>), it is possible that it is the one. But then, we'll have to trust to the witness of Mr. Lebolo himself, to which Mr. of St. Quintino relates. Also, if the box came into the possession of Mr. Salt, it is Mr. Lebolo who sold it to him, probably with the papyrus<sup>2</sup>).

Mr. of St. Quintino also suspects (p. 10-11) that three (apparently coming from the cartonnage) masks of mummies come from other mummies dismembered by Mr. Lebolo and which are in the museum of Turin, and one of them has the following Greek inscription: ΚΑΛΑΗΤΙΣ ΥΙΟΥ ΕΚΝΟΥΑΚ, Calaetis fils d'Ecnoua.

But another assertion from Mr. Lebolo has been much argued by another scientific. I also believe that it cannot be erroneous and this error will put some doubt on the exactitude of other details communicated by Mr. Lebolo, as long as they won't be verified by other parallel or formal testimonies, this traveler pretended, that the large Greek papyrus of the Drovetti collection in Turin was found in the Soter mummy.

<sup>1</sup>Caillaud, trip to Meroe IV. p. 20.

<sup>2</sup>Caillaud, trip to Meroe IV. p. 17. When speaking of this sarcophagus, Mr. Salt says, it was brought from Thebes by Mr. Henniker (Essay on the Phonetic Syst. of Hieroglyph--till the end).



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Mr. Peyron demonstrated the verisimilitude of this assertion.<sup>1)</sup>

Also, the two relations of Mr. Henniker and of St. Quintino are different for one essential thing: the first one talks about 14 sarcophages and also of dried up mummies without box;<sup>es</sup> while the second relation only mentions 12 or 13 boxes. The larger number indicated by Mr. Henniker would be more resemblant with the multitude of mummies, that we are considering.

In order to understand better the whole of the content of the tomb, let recapitulate all the mummies and other objects which come from it, so we can draw the genealogical chart of the members of the main family, to the sepultures of which it served.

Mr. Grey got one mummy, the one of Tphout. (now in the British Museum) 1.

Mr. Salt the box of a mummy, the one of the archonte Soter with the

the MS (same museum) 1.

(According to Mr. Caillaud, Mr. Salt would have had two mummies, but the second apparently is the one of Tphout, which have been given to him by Mr. Grey.)

Mr. Drovetti three: the one of Petemeneph, son of Pabot and two others, which one with a double box, but without any Greek inscription. (Museum of Turin) 3.

Mr. of Minutoli probably three. First Mr. of St. Quintino attributes <sup>s</sup> 169 to him according to Mr. Lebolo (p. 19 and 21) the mummy of Senchonsis also called Sapaulis, daughter of Picot, the one who probably perished in the sea with half of the collection, as this mummy has not been found with the

<sup>1</sup>S. Quintino. 1. 1. p. 8. 44; Peyron. Pap. Taur. I. p. 16 sqq. second letter

rest which arrived in Berlin<sup>1</sup>). Also this last half contains two boxes, of the same shape than the ones discovered in the tomb, one of Phaminis, daughter of Heraclius, the other of Sensaos and Tkauthi, her daughter.

These 2 boxes have the three mummies which indicate

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<sup>1</sup>"The news of literature of Vienna (XX 1822 p.46), that I could not consult, say this mummy belongs to the collection Minutoli. But Mr. Levezon one of the keepers of the museum of Berlin, doesn't know how this indication has been made (in the Amalthea of Mr. Boettiger 1825. III. p. 221). We heard he did not know yet the (memoire) of Mr. of St. Quintino. It is also possible that the mummy perished, that the inventory of the drawned part may not have contained scientific details, so that the impossibility to verify the fact let guess anything. (See this inventory of Mr. Levezow, same place p. 214 not. \*\*) Endly Mr. Raoul-Rochette who gave a note about the Greek inscription of the box of this mummy (Journal of the savans, April 1824) only mentions having received the copy of this inscription of a person, who saw a beautiful collection of Egyptian antiques brought recently in Europe. This collection could be the one of Mr. of Minutoli, the person mentioned may have it seen at the East. Also Mr. of St. Quintino published also the whole inscription. p. 19. and Mr. Letronne answered to Mr. Raoul-Rochette's observations. Observations about the zodiacal representations. p. 24. No. 3.

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There is no objective witness that these boxes come from the same tomb, but all the circumstances made this possible 3.

Mr. Caillaud, one mummy of Petemerioph, son of the archante Soter<sup>2</sup>). (Office of the Library of the king in Paris). . 1.

Mr. D'Anastasy one mummy, of Sensaos daughter of the archonte Soter, who is the subject of the article. (museum of Leide). 1.

Endly Mr. Lebolo kept one in one piece, ordinary shape of the mummies (in Trieste in 1824; but it may be in a museum) . . . 1.

total 11.

. . . .different numbers which the existence can be pretty well proved. The mummies that were contained in all the sarcophages are still in them, or at least we know what happened to them; to the only condition of one box (the one of Senchonsis which perished in the sea) which the mummy is not expressly mentioned. It would be useful to inspect in the different museums to find out if some of these mentioned mummies were in double boxes, which the inside would have been taken away and sold separately.

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Before doing an enumeration of the mummies that indications or witnesses let know as belonging to the individuals in the common tomb. It is convenient to mention a mummy from the Leide museum, which could have been a part of the same collection though we have no written testimony.

It is a mummy without box (Number 9 of the Anastasy mummies), wrapped in a sheet, whom the top is plastered and painted with the effigy of the dead person, which is a beared man, wearing the Greek pallium and wearing rings at the fingers. This mummy is more like it belonged to the same tomb which was containing the one of Sensaos, first, because in Mr. d'Anastasy's catalog, it is placed immediately after this one, and it looks like that very often in this catalog, objects of the same kind and which have been received together have been described together<sup>1</sup>) Second, because the painting of the dead person

<sup>1</sup>This observation is founded upon several sections, especially upon the one which contains the papyrus.

looks very much like the painting that we can see on the sheet and the portraits of the musee Charles X, that I will describe soon.

Concerning the mummies, which have the same origin, I believe that the more we'll know particularities pertaining to this tomb, the more researches will become easier.

Monsieur of St. Quintino associate <sup>172</sup> with this origin, three masks of mummies (in cardboard?), which one has the name Calēatis.

Mr. Champollion, who saw Egypt, who may have frequent contacts with the excavation enterprises in this classical country, and who probably cut up himself the mummies, which the different parts ornate the different wardrobes of the musee Charles X. will be able to verify or confirm now the information that he published about the mortal remains in the musee Charles X.<sup>1</sup>). The first of these objects consists of a male mummy, described as follows by Mr. Champollion<sup>2</sup>): "This embalmed body is the one of a Greek, belonging to an established family in Thebes at the time of the emperor Hadrian. The portrait of this person, which is painted with encaustic, is fixed on the bandages which cover the face."

I classify this mummy among the mortal remains because it is without its coffin. Through the information communicated by the author of the Notice and that the hieroglyphs inscriptions could not offer him, it is clear that this mummy should come from this tomb.

The second object is a sheet of mummy, representing in painting (with the human size) a man belonging to the Soter family. He is dressed with the Roman toga and wearing other Egyptian attributes. This sheet <sup>173</sup> is not reported on the Notice of the museum yet. It could have been unmade by Mr. Lebolo so that it went to the musee Charles X. In this case the cloth that is worn by the

<sup>1</sup>In this museum, mummies are not kept really. So I only saw three of them, more or less in one piece.

<sup>2</sup>Notice of the Musee Charles X.--N. No. 3

indicated person, would let me believe that this person is the archonte Soter himself, dressed like a Roman magistrate. But the sheet might have been also taken away by Mr. Champollion at the quoted mummy.

One must also add 5 portraits painted with encaustic representing members of the Soter family, as it is affirmed by Mr. Champollion<sup>1</sup>). I believe I can say that the names of the members are written on the back side of the cedar planks on which they are painted.

Endly Mr. Champollion describes 3 hieratic papyrus, found on two members of this powerful family. Two of these papyrus are related to a member named Soter, son of Baphon, that one of the manuscripts describes as a child of 4 years. The third one belongs to Cornelius, son of Isedjer, that Mr. Champollion believes to be Cornelius Pollius, father of the archonte Soter<sup>2</sup>). Now we are able to draw the genealogical chart of the persons of the Greek-Egyptian tomb, discovered in presence of Mr. Henniker and Grey, and sold in retail by Mr. Lebolo.

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Though we can only speculate about Mr. Henniker's Note, we'll try to put it along with Mr. de S. Quintino's one concerning the number of mummies found in the tomb. According to Mr. Henniker, this tomb should have contained 14 of them, and according to Mr. de S. Quintino, or Mr. Lebolo's acquaintance, 12 or 13 boxes of mummies. I remember having heard in Egypt about the sharing of

<sup>1</sup>Notice. p. 17-21.

<sup>2</sup>In Mr. Caillaud's journey to Meroe IV. p. 25.--but according the Notice of the Musee Charles X. (T. 21. 22. 23.), this last manuscript would have been discovered on the same mummy that one of the last preceding manuscripts, which have the name of Soter, son of Baphon. I believe it is only an error in writing,

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this find between different persons, without counting the ones that Mr. Lebolo kept for his collection, that I bought as a whole later. Sir the Knight Drovetti had had the kindness to give it to me before his departure for Lybia, though it was still in Thebes. The number of mummies in this collection was of 8 boxes; I bought two more from one of his servants and I got two more later, that I bought later so that I was owning 12 boxes of mummies perfectly preserved. Among the first ones, there were 5 Greek-Egyptian squared boxes with an arched cover, and three others Egyptian, and of them was kept in a squared outside box, the two others being of ordinary shape. Two of these Greek boxes got to Berlin, as I sent them by carriage and are part of the Egyptian museum of this capital. Three of them perished in the sea, then we would only have 13 Greek-Egyptian mummies from this tomb, which number would be the same one than the one given by Mr. Lebolo.

The four boxes of mummies, which arrived in Berlin are described in "My Voyage<sup>1</sup>"), and the maps 35-38 of its atlas give details about the largest sarcophage. This last one contains three boxes which the outside, see diagram 35, is square with an arched cover and looks like stone sarcophages, which can be found, according to Ainsley<sup>2</sup>) in Lycia, Rhode Island and in Caria. It is made out of Sycamor wood, painted and ornated with symbolic figures, which are partly painted on a sleek background, partly sculptured. The hieroglyphs also are painted on a smooth background, or in intaglio on the four poles of the squared box. This last ones are brown, and the hieroglyphs, which cover them are white, others blue, red and black. The colors of the outside lost naturally their primitive freshness because of the time and the different transportations.

<sup>1</sup>(in German) Trip to the Temple of Jupiter-Ammon in the Libyan desert and to Upper-Egypt.

<sup>2</sup>Views of the Ottoman empire 1803 pl. 1. 6. 8. and 9. and R. Walpole's travels in various countries of the East. London 1820.

When you take away the first lid, one discovers a second one, it is painted and represents as usual, the shape of the swaddled human body. A third one is still beneath this one and covers the mummy. This mummy is enveloped with a red sheet, painted with madder<sup>1</sup>) and partly covered with white bandages crossed on the head, in the middle of the body and the legs. The whole body till the neck and the bottom of the legs is covered with networks in enamel tubes, blue color. A scarabea in lapis, with the globe and the wings in gold or golden, followed by the four geniuses of the Amenti, of the same metal or of the same composition, is on its chest. The design 35 of my atlas Fig. 1., shows the outside cover of this mummy, pl. 36, the second box with a human shape but not illuminated and pl. 38, the mummy in its third box. The second large mummy of this collection is the one of a woman, as it is proven by the outside cover represented on the design No. 37 of my work. It has only two boxes of ordinary shapes, but also painted. This mummy is also covered with a kind of (filet emaux) of blue, red, yellow, white and black colors. The scarabea, the four geniuses and the bandages covered with hieroglyphs are also composed with (emaux).

Mr. Passalacqua, having decoded the names written on the outside and the inside of these two boxes, found the one of Patemun on the box of mummy of the man, and of d'Aritep, on the one of the woman. He communicated me the hieroglyphical legends and their translations, which I gave a part on table V. Fig. 3 and 4 and I give here the rest of the explanations to the text. Then Fig. 3a should be, according to Mr. Passalacqua: "the symbolic name of Osiris becoming an adjective and meaning then, the Osirian or the dead."

b) IIAICT, Pai, or Peiset. Sometimes we can find on the boxes of the mummies, after the first hieroglyph of this name, a bird representing

<sup>1</sup>The professor John, who analyzed a part of it found this material coloring (v. p. 351 of my work), he believes however that the ancient Egyptians did not apply neither the corrosives nor the detergents in order to extract the extractible parts and to enforce the color.

an (epervier), which phonetic sign is conform to the vowels a, e, o,  
i as what it was also pronounced Paeiset.

c & f) is a sign that we can find ordinarily only after the name of a  
dead person.

d) Son (of)

e) IITAMN, Petamun

g) (fig. 4) The osirian (female), or the dead (woman)

h) TNEBEI. . .woman

i) APITII, Aritep

k) the dead

The writings on the boxes of mummies claim Paiset and Petamun, as first  
priest of Amun in Amunei (Thebes).

On one of the Aritep boxes, we can see after the name of this Egyptian  
woman, the submentioned signs of Paiset, son of Petamun. There are also several  
hieroglyphs, which might notice more specifically the degree of parenthood of  
the dead (female), that I could not (dechiffrer) yet with certitude.

On the boxes of mummies we also find, instead of P in the names Paiset  
or Petamun a flying bird, which looks like a goose, and that I believe having  
to recognize, after observations made on the hieroglyphical writings on the  
papyrus, as a homophone of this letter.

The two other small sarcophages, which are mentioned in your second letter,  
Sir, are of the same shape than the first outside box of mummy, square and  
also made out of sycamore wood without any trace of plaster. They are recovered  
with symbolic figures and light ornament painted in red, blue, white and yellow,  
but the hieroglyphs and the Greek writings that you can find are colored in black.  
The first of these little sarcophages, which has two children mummies, has the  
following inscription:



CENCAWC KAI TKAYΘI AAεΛQH

(Sensaos and his sister Tkauthi.)

The second presents in a line in Egyptian characters<sup>1)</sup> the Greek inscription, which follows:

Φαμινικ Ηρακλεου C—————B.

(Phaminis, son or daughter of Herakleios.)

The style and the painting of these two boxes seem to be inferior to the one of the mummies of an ancient time, but the boxes of the two large mummies are of a very beautiful style and of a very fine work as it is proven by the design N. 37 of my atlas. It seems like they have some analogy with the two boxes, which come, as you mention it p. 40 of your second letter, from Mr. Drovetti's collection.

Beside the outside shape of the first square box with a (couvercle cintre), there is no information which could characterize the two first mummies as Greek because unfortunately, I found them without any papyrus which one of them seemed to have been fixed by a silt seal of the Nile on the head of the Aritep mummy, where we can still find some traces.

For the mummy of Senchonisis also called Sapaulis, daughter of Picot, which is mentioned in the annals of Literature of Vienna (XX. 1822. p. 46.) it was also part of my collection, which unfortunately perished in the North Sea; because the director of this journal wrote the following introduction: One of my friends, who saw in Triest the collection of the General Minutoli, communicated me the Greek inscription, which was on two lines on one of his mummies boxes:

CENXWNCIC H KAICAIAYAIK IIPECBYTEPA IIIKwTOC TENNHΘEICA TwI  
ΔI ΘEOY TPAIANOY IIAXWN IΞ ETEAEYTECEN TwI ΘI ANTWNINOY

<sup>1)</sup> See design Fig.

KAICAPOC KYPIOY Φ AMENwΘ IEwCTE EBIwCEN ETH MΔ MHNAC ΔEKA  
ΘAPCEI.

Senchonis quae et Sapaulis senior Picotis filia, nata anno XIV. divi  
Trajani IVII. mensis Pachon, decessit anno XIX. Antonini Caesaris Domini  
XV. mensis Phamenoth, itaque vixit annos XLIV. menses decem. Vale.

I did not have the time to copy it before my departure of Cairo, because  
I was not allowed to approach these objects during the 22 days that lasted my  
personal quarantine 12\* in this city. Another mummy, which also perished, was  
remarkable, it was the body of a woman totally naked, having a child laying on  
her chest. She was placed in a very beautiful box, beautiful because of the  
vivacity of its colors, the work achieved of the symbolic figures, and of the  
hieroglyphical texts which it was covered with and because of the beauty of its  
varnish, which was like the China varnish, but again through zodiacal figures,  
that I though having recognized in the bottom of the box. It is possible,  
that these two bodies were the ones of a woman dying during the delivery and  
of her dead born child. According to the beautiful work on the box, it looks  
like she belonged to a high social rank and that her stage of nudity was a lot  
more a custom used for the circumstance, than a lack of money; unless according  
to Herodote and Diodore of Sicilia<sup>1)</sup>, the Egyptians would keep the dead bodies  
of their parents for a year at home, after what they would carry them out of  
the city to be buried, or they would keep them at home, without any clothing,  
to be able to see them everyday. This last author says about embalmment:

"Several Egyptians having kept by this means all their race in small rooms built  
on purpose, have some consolation that one cannot express, to see the ances-  
tors in the same attitude and with the same physiognomy that if they were still  
alive.

I still had a large Sarcophage, square and arched of the largest dimen-  
sion, but without any mummies; it was made out of fine wood, brown, hard and

<sup>1)</sup>book. I. S. II. XXXIV.

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weighing, looking like our mahogany wood and known in Egypt under the name of wood of Meroe, which comes from the inside of Africa or probably from India; it was ornated with nice symbolical figures and beautiful relief hieroglyph and in intaglio. The Arabs had found it in a catatomb of Sakkara, and they had probably put the mummy in pieces, as they are used to do in order to get the precious objects that it could contain. I also lost in the shipwreck of my collection a dozen of fragmented boxes of mummies with zodiacal signs that the Arabs sold me in Thebes as wood to burn, after having taken away the mummies. Here it is how these ignorant natives, and always looking for gold, are treating these precious objects.

Just before my departure from Cairo, the submentioned collection, which composed the keystone of my Egyptian museum, arrived in the capital and was delivered to me in Bulak, just one day before my departure for the Upper Egypt. Mr. Lebolo, who had put it together during the three years of the Thebaide, for Mr. Drovetti, made an accounting according to the Catalog and told me that the boxes of Greek-Egyptian mummies were in one piece and none of them had been opened. He advised me to open them only in Europe, and let me observe the transversal pegs and taught me the way to let them go out without being hurtful to their boxes. He wanted to help me, and I accepted as I had to leave the day after I had made the purchase. I could not attend, then myself, the packing later, though Mr. Lebolo positive assurances, the boxes of mummies had been opened in Cairo in front of several persons, and one of my domestics (that he himself, gave to me, to take care of my collection during the travel and the time the collection would be in quarantine) who had been there, told me that one of the mummies had had a golden crown<sup>1)</sup> on the head, under which was a Greek papyrus, and that the others had been decorated with crowns of flowers and had had bouquets in their hands, and that all had had beautiful papyrus.

<sup>1)</sup> It must have been made out of metal, as Mr. Lebolo told someone, who admired it because of its price, that it was only golden metal.

Judge my surprise and my sorrow, that when they were opened in Triest while I was in quarantine, I did not find the objects. I wrote to Mr. of Rosetti, our consular agent in Cairo asking to verify that it was true and to persecute Lebolo in case it was true. Mr. of Rosetti answered on the 14th January 1822 from Cairo. He wrote:

"I informed myself about your mummies: Lebolo agrees that there was the papyrus and the crown and he said that when he packed them everything was there and that he was even surprised of the two objects missing; that for him, he cannot be responsible of the objects, after having packed them and left Segato<sup>1)</sup> also said that he saw the two ornaments of the mummy in the Upper Egypt; seeing that Lebolo did not deny the existence, I did not question Messarra and Jumel, as you recommended me." It is then evident that these precious objects were part of the mummies and that they have been stolen. But I will not go on, because from Egypt, I have been told that I could persecute Lebolo when he would arrive in Europe.

From what I said, Sir, you must not get astonished to find the analogy among the papyrus disseminated in the different European museums, from which one part has been separated from their primitive monuments, and that, if they had been let at their place, they would have helped to understand, the objects, as for instance the history of the Soter family, on which you are doing researches. Now it is only with chronological researches, that we will be able to get satisfying results.

I am really very curious to know where the golden crown comes from, this crown who is today in one of the parisian museums and that the last seller bought in Egypt, unless he found it himself in the excavation, as it would be possible that it could be the same one. I'm so sorry for the loss.

When we talk about the Sechonsis mummy also called Sapaulis, daughter of Picot, Sir, you mention that she must have perished on the sea with half of my

<sup>1)</sup> An honest man and skilled draftman, who sent me several drafts for my atlas and who published several very interesting works about Egypt, etc...

collection. I would be very happy if I had only lost half of my treasures, but unfortunately! This loss was a lot more considerable, because I only kept 20 boxes that I had had transport by land, while 97 perished in the sea. Some boxes of mummies have been rejected on the shore; but having been broken into pieces by the natives. Who even buried them, I don't worry about it. However according to the report, one of them was in three boxes, as I did not find the one with five boxes, as Mr. Lebolo told me to be among the ones, he sold me, this part of the collection, which perished, was containing other precious objects, a beautiful sarcophage in red sandstone, ornated with symbolical figures "in bumps" (relief) and covered in the inside and on the outside with hieroglyphs one of the most beautiful works and the most perfection conservation; a little pyramid in Syenit with designs and hieroglyphs, an altar of the same material and several stones of Sacrifice in granit and calcareous stone. The sides of the entrance door of a catacomb, richly ornated with hieroglyphs, in relief, in intaglio or in colors, painted Greek vases, from a catacomb of the necropolis of Alexandria, Greek busts and "reliefs" in marble, found in the ruins of this ancient metropolis, more than 100 funeral stones, of the best work, sculptured and painted, between which, there was a fine stone, framed in an ordinary stone and others, whose bottom was colored in blue, green, yellow, red with hieratical and demotical inscriptions; many "jarres" or Vases filled with different materials, such as different gems, bitumen, colors, eggs, fruits, seeds, a large number of mummies of animal, which were perfectly preserved; many fragments of clothes of different colors and even well embraded; many boxes of fragmented mummies, and even parts of mummies, all kinds of masks (painted and golden), then a large number of other objects, that I had bought or found in excavation in vases.

The second object is the Greek papyrus No. 1, as mentioned in your third letter and designated as the Papyrus of Anastasy and explained for the first

time by the professors Bockh, Buttman and Becker in Berlin. On page 3 of that letter you say: "it seems like the first Fac-simile sent to Mr. Bockh, and published by him has not been immediately done on the papyrus, etc..." On this observation, I would like to say that Mr. d'Anastasy took the fac-simile on the original itself. He presided himself over this work, which had been done by one of his secretaries, and if I have to give my own opinion, I'll say that it has been copied with a lot of exactitude, because the artist even did not forget the tiny cleft and this exactitude probably is at the origin of mistakes made by the translator and the commentators. I agree with Mr. deSt. Martin when he said we should attack the exactitude of the writer, rather than the one of Mr. Bockh. Also, when one considers the huge difficulties, the scientific and minute studies and all the points of comparison that we had to find in other papyrus after the work of Mr. Bockh to arrive to a satisfying result, one must recognize the (merite) of those, like you, Sir, worked so hard with success in very interesting researches. I have another interesting Note, to communicate to you, about a lithurgical papyrus of a great beauty and very well preserved, that I won, and which is of a great interest for the numbers in demotical characters, there is a numerous series of numbers, and this would help to explain and complete the numeric system of the ancient Egyptian. We have to thank the professor Seyffarth for this discovery, which will help later to strengthen the system.

The text of this papyrus is divided in chapters (which a part has demotical titles), which are designated by the demotical numbers, which go from 1 to 47 because between 47 and 65 there is a lack, and the No. 4 is erased.

As Mr. Seyffarth calls them normal-demotical numbers, because of their regularity and preservation, I thought, I should join a copy to this letter<sup>1)</sup>.

<sup>1)</sup> See table I. Fig II

This scientist gave us an overview of this new discovery in the No. 220 of the paper of information of the literature paper of Leipzig in date of the 12 of September, after having put a first interesting notice about the same subject in the No. 5, the 5th of January of the past year of the same periodical. He also promised to give us very soon after researches about the subject, a detailed work about the numerical system of the Egyptian which had not been deciphered yet, despite the work of Mr. Spohn, Mr. Young, Mr. Champollion Figeac, of St. Quintino, Kosegarten, Mr. Champollion, Jr. Mr. De St. Quintino also says, p. 198 in his work<sup>1)</sup> that all the demotical numbers, that he could find in the mentioned fragments and in other papyrus of the Turin collection were only of five or six, and I don't think there were more. The numerical demotical numbers that he joined in fac-simile to his different work for a large part from the papyrus, as we can see by comparison of his rabelle paper and mine. Then we impatiently expect the results of his work and the publication of its work. Sir, I would be enchanted if I have been able to help you concerning the papyrus and the mummies. Someday, I will be able to go to Leide. I will be happy to be able to meet such a distinguished scientist like you and to see the rich collection of your museum.

Sincerely yours,

De Minutoli

Berlin, 24th July 1831

<sup>1)</sup> See: lezioni intorno a diversi a diversi argomenti d'archeologia, scritte negli anni 1824 e 1825.