ADDENDA

[The number of these Addenda is explained, and, I hope, excused, by the circumstance that
the book was written during the time when communications were much interrupted and many
important publications were inaccessible.]

P. 4. With regard to the antiquity in Greece of amulets made from durable materials,
some additional points should be noted.

1. Amulets of Oriental origin were brought to Athens as early as the eighth century B.C.;
see Rodney Young's discussion of two glass amulets representing a woman's head with a heavy
mass of hair falling at each side of the face (Hesperia, Supplement VIII, 427-433). Neither
Young nor Petrie, who published a similar object (Naukratis, I, 45, Pl. 20, 31), called attention
to the fact that the type is probably derived from dynastic amulets representing the head of
Hathor wearing a heavy wig (Petrie, Amulets, 30, Pl. 30, 171 a-f). Even the peculiarity of the
unnaturally long neck, remarked by Young, seems to come from an Egyptian prototype.
The prolongation of the hair-masses at the sides, and the habit of mounting the head on a
support tended to produce this appearance; note especially Petrie, Amulets, Pl. 30, 171 f.

2. In the graves of Tharsis in Sardinia there were found many gems showing a mixture
of Phoenician and Greek influence, some of which have Egyptian subjects of the sort used on
the magical amulets of Graeco-Roman times, especially Harpocrates, Isis with the infant
Horus, and the funeral of Osiris. The tombs that yielded these stones belong to a period
from the sixth to the third century B.C. or even somewhat later. The Tharsis gems supply
an important connection between the amulets of dynastic Egypt and those of the late period,
which are treated in this book. See for those gems Waiters, R. M. Cat. Gems, Introd. xxii-xxxii,
and Nos. 359, 365, 368, 388 on the Plates; also Furtwängler, Gemein, I, Pl. 7, 17: 15, 7.

P. 13. O. Guérin reports that several letters of somewhat similar form are confused in
an otherwise carefully cut inscription of 5 B.C., found at Kom Trougha in the Delta (Bull. Soc.
arch. Alex., No. 52, 21).

P. 14, second paragraph. The word "consecration" is unsatisfactory and was used merely
for convenience. LSJ rightly defines tēlese in such contexts as the act of making anything
magically potent, and similar explanations are given for other words of like meaning and use.

Pp. 22-26, 51-52. For several years the later publications of the Société royale d'archéologie
at Alexandria were inaccessible to me, and it is only recently that the last two volumes of the
Bulletin have come to hand. In Vol. XII, No. 35, issued in 1942, Alan Rowe publishes an
account of the new excavations at Kom el-Shukafa, in the Rhakotis quarter of Alexandria.
This report called my attention to the remarkable series of reliefs found in the central tomb
of the three-story catacomb. They are of Roman date, probably of the second and third
centuries, and their subjects are closely related to the designs shown on magical amulets; see
Rowe's Plates V-XI. Among these, Fig. 8 of Pl. VI shows the funeral of Osiris in a style much
nearer to the amulet versions of the scene (D. 8-11, Pl. I) than are the dynastic examples. The
lotus altar shown in Fig. 1 of Pl. VII strengthens the contention that the objects on the altar
in the "Isis and altar" type (D. 77-82) are growing plants, not nails. Fig. 2 of Pl. XI shows
Anubis in Roman military costume, with the unusual attribute of a disk on his head. The
serpent-tailed Anubis in Roman costume (Pl. XI, fig. 3) may be compared to the lion-headed
god with serpent tail, also dressed as a Roman soldier (D. 99-101), whom I have taken to be
developed from the Chimnoubus type.

P. 50. A fine representation of the phoenix is placed at the center of a large mosaic dis-
covered at Antioch; see J. Lassus, "La mosaique du Phénix" (Mon. et Mém., Fondation
Fiot, 36 [1938], 81-82, Pl. 5, and fig. 9 on p. 100). The symbolism of the bird is discussed by
Perdrizet in the same series, 34 (1934), 97-128. The phoenix seems to have been used as a
symbol of the eternity of the Roman Empire. It appears on various coins, e.g. of Hadrian

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and Antoninus Pius (B. M. Cat. Alex., Pl. 11, 600; 26, 1004), and of Constans and Constantius II (Notitia Theodosiana, 5000, Pl. 18, 9–10).

P. 115. In AJP, 70 (1949), 1–6, I have suggested that the khebos kinsas mentioned by Homer may have been the split strap or crossed bands (or cords) discussed by Du Meaul du Buisson in his monograph "Le sautoir d’Atargatis et la chaine d’amulettes" (Documenta et Monumenta Orientalis Aniqui, I).

Pp. 133–134. A passage in the recently discovered Gnostic Gospel of the Egyptians may indicate that I have underrated the importance of the name Abrasax in the Gnostic systems. The last of five odes which appear successively in the system represented by this Gospel is composed of the "consorts" of the four luminaries and the emanations that proceed from them. These "consorts" are Gamaliel, Gabriel, Samlo, and Abrasax, from whom proceed, respectively, memory, charity, peace, and eternal life. If the connection of eternal life with the name Abrasax, clearly attested in this system, was accepted by larger groups, it is easy to understand the very common use of the name on amulets, and Abrasax would thus be virtually an acclamation like "Ω, θεός, θεός, θεός," and others. It is to be noted further that the name Samlo contains consonants that correspond to those of the Hebrew word for "peace," the emanation that proceeds from Sambo. For the opposite passages of the Gospel of the Egyptians, see Dorese’s summary in Vigilias Christianae, 2, 141.


P. 146. In two inscriptions containing the Praesid of Isis there is further evidence that the form Karpokrates was favored in certain circles; see IG XII, 5, No. 14 (the Ios version), and an inscription from Chalkis published by R. Harder, Abh. Berl. Akad., 1943. 8. Perhaps in explaining the kapps form allowance should be made not only for a popular etymology connecting the name with karpes, but also for an attempt to reproduce the sound of the emphatic le which begins the Egyptian names of Horus.


P. 156–157. In Ann. du serv., 44 (1945), p. 31, No. 13, E. Drioton publishes a gray jasper pendant representing Horus standing on two crocodiles, holding a snake, a gazelle, and a scorpion. On the reverse is the inscription αΥΡΩΜΩΣΑΓΩΓΗΙ ΚΥΡΙΟ ΒΟΗΣ ΚΑΙ ΔΙΑΦΩΝΝΟΝ ΤΟΥ ΦΟΡΟΥΝΤΑ ΑΤΟ ΨΩΤΟΣ ΕΡΓΕΤΟ. The first word is merely a non magica; the editor’s attempt to read it as Greek is quite unconvincing. The remainder, “Lord, help, and protect the bearer from every creeping thing,” shows that even when this design was reduced to a portable size its old meaning as a protection against reptiles was not forgotten. The words κυριο βοης indicate Jewish or Christian influence. (This report is based on information which came through the kindness of Mr. Henri Seyrig. I have not yet seen the publication.)

P. 178. For another example of the importance of χαρας in Gnosis, see Dorese’s preliminary account of the Gospel of the Egyptians, Vigilias Christianae, 2 (1948), 140.


Pp. 166-167. In his Eastern Elements in Western Chant, p. 221 (Monum. Mus. Byz., Subsidia, II), Egon Wellesz cites a strophe from a thirteenth-century procession containing the line καρικαριον καριστιοκον, which represents χαρας χαραμαιουκης, θεοκας παρθενε. The example shows how words in an unknown language become meaningless jargon, even though at first they are carefully and reverently pronounced. Many children are fascinated by common words before they understand them, and one hears them say or sing such words with every manifestation of delight.

P. 187, with n. 46. In Jahrbücher des öst. arch. Instituts, 35 (1946), 135–139, Josef Kell has published an interesting and valuable account, with good photographs, of an amulet of
solid copper or bronze, now in private possession in Vienna. It is the original from which the Dorpat cast was made, or else is itself another cast from that original. Between the Vienna piece and the published illustrations of the Dorpat cast there are slight differences affecting both the design and the inscriptions; but these can be explained as errors on the part of the draftsman who made the illustrations of the Dorpat cast for Mercklin's original publication. The reason for doubting whether the Vienna amulet is the original lies in the choice of the material. A thick piece of cast copper or bronze, very convex on the obverse, does not seem a likely material for an elaborate design with many figures, especially since a flat surface would allow a better view of the group as a whole. On the other hand, a convex surface so greatly enhances the beauty of ornamental stones, such as chalcedony, plasms, garnet, and others, that other considerations might be disregarded. I have discussed these objects at greater length in A.J.A., 53 (1949), 270-272.

P. 210. In connection with the type of the Rider Saint attention should have been called to the representations of Alexander on horseback thrusting his spear to a lion. They appear on the gold medallions of Tarsus and also on bronze coins of Macedonia. See R. Mowat in Rev. numismatique, 1905, 3 and Pls. 1-2; also 4, 1-2; also H. Giebler, Die antiken Münzen Nordrheinlands, III, 1, Nos. 872, 875, Pl. 4, 1.

P. 214, n. 27. The mosaic of Tabga may be consulted more conveniently in J. W. Crowfoot, Early Churches in Palestine (1941), 122 f., Pl. 12.

P. 215, n. 30. My note was not meant to imply that conclusions from the orthographic peculiarities of Egyptian documents are decisive when applied to texts of Syrian origin. Meanwhile another example of the spelling with ι has been sent me by Mr. Henri Seyrig (letter of January 20, 1949); it occurs, in the formula mentioned at p. 215, on the reverse of a bronze pendant in the Museum of the Franciscan Fathers at Jerusalem. On the obverse the Rider, with nimbus, thrusts his spear to a lion, or possibly a lion-headed sphinx, which appears on the Byzantine amulet D. 324. The reverse shows a long-legged bird with a snake in its beak; cf. D. 301-306.

P. 243 and p. 316, No. 370. For other examples of the frog amulet, see Petrie, Amulets, Pl. 2, 18 a-p; Walters, B. M. Cat. Gems, 42, No. 348.

Pp. 243-244, also p. 316, Nos. 371-372. For other examples of the clenched fist as an amulet, see Petrie, Amulets, Pl. 1, 12-13.

P. 265, No. 70. The Kabeiros on the reverse of this Mithraic stone was recognized too late to allow the insertion of references with the description. The god resembles the one shown on the reverse of certain coins of Thessalonica; but on the coins the rhyton is held in the r. hand with its mouth upward, while the hammer is held in the l. hand. See H. von Fritze's Pl. 5, 27, in Zeitschrift für Numismatik, 24 (1904); L. Forrer, Cat. Weber Collection, No. 2251 (wrongly numbered 2191 on Pl. 88); cf. also No. 2298. A gem in Furtwängler, Beschreibung, No. 7364, resembles the figure on the Seyrig stone but is closer to the coin type.

P. 318, No. 381. The object on the head of Hathor is perhaps better described as a calathus. This part of the design is much like the Tharros gem shown in Walters, B. M. Cat. Gems, Pl. 7, 373.

P. 318, No. 382. For another example of the siren in Graeco-Egyptian art, see Edgard, Greek Sculptures (Cat. Ét. du Musée du Caire, 13), No. 27506, with Pl. 8, where the piece is wrongly numbered. It is a limestone sculpture in the round, probably not later than the second century B.C.; see p. 28, n. 1.

P. 350, No. 550. The description must be supplemented and corrected by Perdrizet's publication of this stone, which escaped my notice until the Descriptions of the Plates were in page proof. It is incorporated (p. 106) in his article 'La tunique historiée de Saqqara' (Mon. et Mém., Fondation Piot, 34 [1934]). The material of the stone is carnelian, not haematite. Perdrizet gives a good illustration from an impression of the stone, and refers to a sculpture which represents Har-Sobk (the Honus hawk combined with the crocodile god) resting on a coiled snake. It is a stele in late Egyptian style; Edgard, Greek Sculptures (Cat. Ét. du Musée du Caire, 13), No. 27575, Pl. 28.