

Fig. 12.28. A figure of the celestial symbol – the goddess Nuit near the Round Zodiac of Dendera (DR) according to the Napoleonic copy (left), and a modern photograph of the original (right). The drawing is an approximated one, although the position of the figure is copied with precision. Drawing taken from [1100], A. Vol. IV, Pl. 21. The photograph is from [370], page 165.

latter more elegant and refined, as though applying the style and technique of their epoch to the drawings of the Egyptian zodiacs. Thus, the drawings from the Napoleonic album cannot be treated as photographs – in particular, they cannot serve as basis for an opinion concerning the artistic level of the Egyptian zodiacs. A comparison with the photographs demonstrates that the real zodiacs from the temple of Dendera are a lot more primitive and much rougher than they look on the drawings of the Napoleonic artists. The same must be true for the zodiacs of Esna – however, we do not have photographs of those at our disposal and therefore couldn't compare them to the drawings from the Napoleonic publication.

In fig. 12.28 one sees two drawings of the Goddess Nuit from the Dendera Temple (neighbouring the Round Zodiac) presented for comparison. The first one comes from the drawing made by the Napoleonic artists ([1100], A. Vol. IV; Pl. 21), and the second – from a modern photograph ([370], page 165). One instantly notices the rather serious stylistic alteration inherent in the Napoleonic drawing inasmuch as the figure of Nuit is concerned; at the same time, the position of her body was copied with the utmost care. Let us point out that, unlike the original where Nuit is drawn naked, she ended up wearing a transparent



Fig. 12.29. Fragment of the Round Zodiac (DR) according to the Napoleonic copy (left) and a modern photograph of the original (right). The copy is correct, but some of the figures are approximated to a great extent, especially the faces. Drawing taken from [1100], A. Vol. IV, Pl. 21. The photograph is from [370], page 255.



Fig. 12.30. Fragment of the Round Zodiac of Dendera (DR). The precise modern drawn copy is on the left ([1062], page 71). In the middle we see the drawn copy made by the Napoleonic artists, and their shaded copy is on the right. The Napoleonic drawings reflect the disposition of figures erroneously – namely, the wayfarer with the rod stopped touching Virgo’s ear of wheat with his feet, as is the case in the original. Furthermore, the three hieroglyphs over the wayfarer’s head transformed into a single undulated body of a serpent. Taken from [1062], page 71; see also [1100], A. Vol. IV, Pl. 21.



Fig. 12.31. Fragment of the Round Zodiac (DR). Photograph of the region around the constellation of Virgo. Taken from [370], page 165.



Fig. 12.32. Drawn copy of a fragment of the Round Zodiac (DR). Wayfarer with a rod standing over Virgo’s ear of wheat. We see three hieroglyphs over the head of the wayfarer – “walk” (foot), “fabric” (bend) and “knife” (semicircle with a handle), forming the inscription saying “SBK” ([370], page 19). Taken from [1062], page 29.

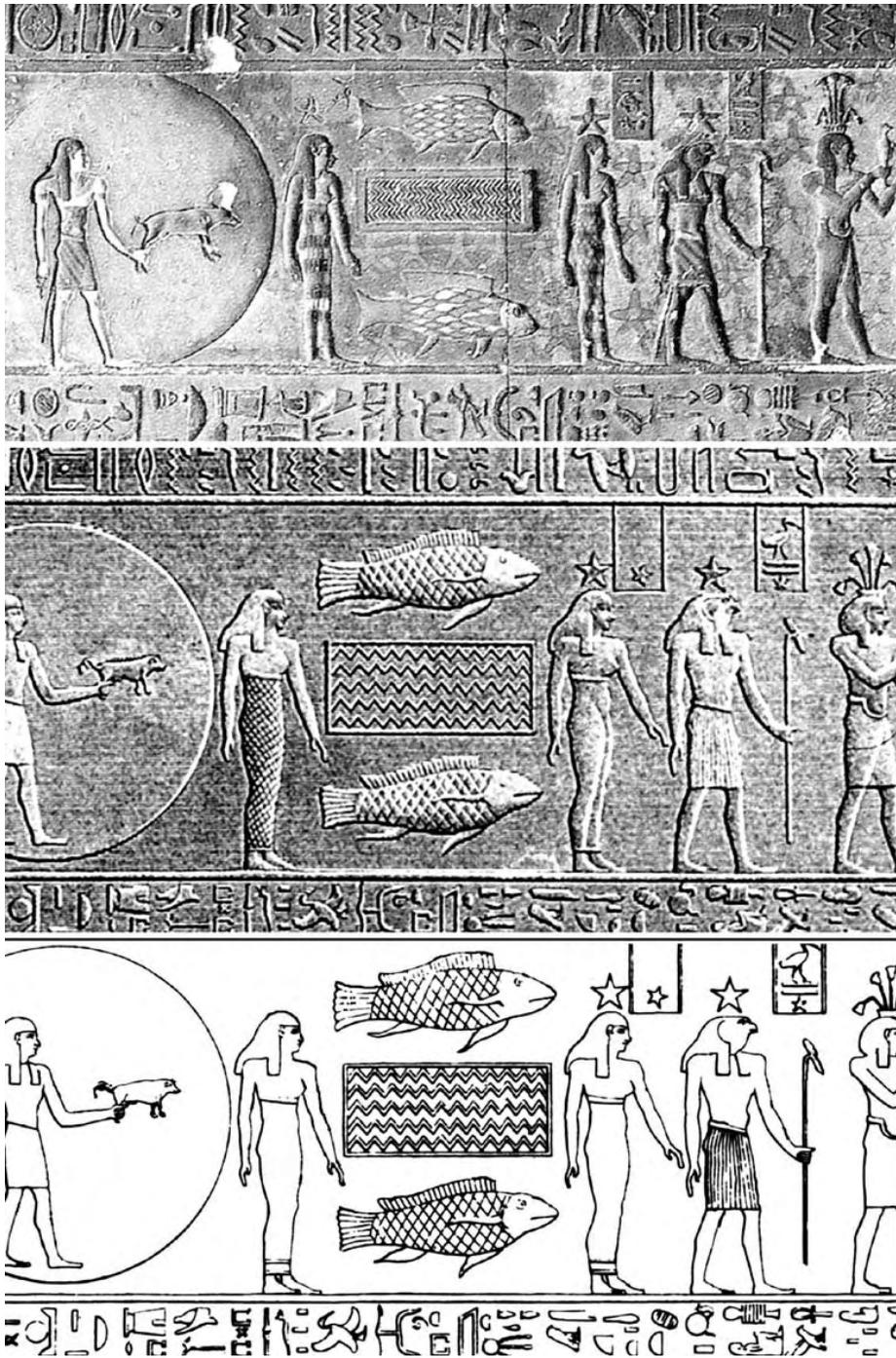


Fig. 12.33. The Long Zodiac of Dendera (DL). One and the same fragment according to the modern photograph of the original (top), the Napoleonic shaded copy (middle) and drawing (bottom). The Napoleonic copies are precise enough; however, certain minor details are either lost or approximated. Taken from [1062], page 37, and [1100], A. Vol. IV, Pl. 20.

dress on the drawing – however, the artists apparently tried to make the dress that they had added as unobtrusive as possible. The face of *Nuit* also appears to be a fruit of the artists' fantasy since on the photograph one can only see a general contour of a human face, which was either chiselled off, or left unfinished initially.

In fig. 12.29 one can see the same fragment of the Round Zodiac of Dendera as presented according to the Napoleonic drawing ([1100], A. Vol. IV; Pl. 21) and a modern photograph ([1100], page 255). The drawing is precise enough, yet one sees that some of the figures underwent a stylistic transformation. First and foremost, it concerns the faces which are done a lot more accurately than in the original. The Egyptian relief contains rather generalized outlines of faces – all one manages to see is the kind of head a given figure has – human, falcon's, lion's etc. The faces of the figures on the drawing are a lot more handsome than the sketchy original. However, despite the embellishments such as drawn eyes etc, the artists were careful not to distort the meaning of the original (see fig. 12.29).

In fig. 12.30 one sees that in certain cases the details of mutual figure disposition on the Round Zodiac of Dendera were lost by the Napoleonic artists, since it is next to impossible to attain photographic precision with nothing but the naked eye for a composition this complex. In fig. 12.30 one sees one and the same fragment of the Round Zodiac in its three versions: 1) modern drawn copy from [1062] – most probably copied from a photograph; 2) the “Napoleonic” drawn copy from [1100], and 3) the “Napoleonic” shaded drawing from [1100]. A photograph of this part of the Zodiac can be seen in fig. 12.31. It is visible that the modern drawn copy from [1062] is the most precise of all. Upon it we see a figure of a wayfarer who's standing upon *Virgo's Ear of Wheat* (or touching it with his foot, at least, *qv* in the picture), in the exact same manner one sees it on the Zodiac itself. *Cf.* the photograph in fig. 12.31. However, in both Napoleonic drawings, shaded as well as drawn, this figure is at a considerable distance from *Virgo's Ear of Wheat*.

As we shall see below, the error of Napoleon's artists is far from harmless. Let us expound it – the matter is that the wayfarer on the zodiac symbolizes a planet,

whereas the ear of wheat in the hand of *Virgo* in fig. 12.30 is *Spica*, the brightest star in the constellation of *Virgo*. The fact that the wayfarer (planet) touched *Spica* (*Virgo's Ear of Wheat*) probably means a superimposition of the planet over a star, or a very close proximity between the two. Bear in mind that *Spica* is located extremely close to the ecliptic plane, and so planets can really approach this bright and famous star and even become invisible outshone by it.

Apart from that, the hieroglyphic inscription over the head of the wayfarer (above the asterisk) was transformed into a coiled snake by the Napoleonic artists. However, in reality it isn't a snake but rather three hieroglyphs: “to walk” (foot), “fabric” (bend) and “knife” (semi-circle with a handle) comprising the inscription *SBK* ([370], page 19). See figs. 12.31 and 12.32. We are most likely to be seeing the old name of Mercury here – namely, “*Sebek*”. This is how Mercury is referred to in the Egyptian zodiacs, according to the prominent XIX century Egyptologist, Heinrich Brugsch (see [544], Volume 6, page 697). We shall come back to this inscription below, in *CHRON3*, Chapter 17.

Thus, what we observe in the present example is the loss of important astronomical information bearing direct relation to the deciphering and dating of the Round Zodiac of Dendera from the Napoleonic drawings. Furthermore, this information also became distorted. Fortunately, this case is an exception rather than a rule. In general, the “Napoleonic” drawings are sufficiently precise – however, they do contain distortions, and we have just discovered that such distortions may concern the really important details of the zodiac.

In fig. 12.33 we see a photograph of a fragment of the Long Zodiac as compared to the Napoleonic drawing and shaded drawing of the same fragment. One sees the copies to be precise in general, although some of the smaller details differ. It concerns the stylistic alterations of how the figures look on the drawing. Apart from that, on the “Napoleonic” drawings both female figures are wearing long dresses, which look completely different on the photograph. A number of small details got lost, which can be observed quite well in the photographic close-up of a fragment of a Long Zodiac's picture, *qv* in fig. 12.34. It is easy to observe that the original was represented well by the Napoleonic artists; however, it has to be said that they missed on some of the important details – in the

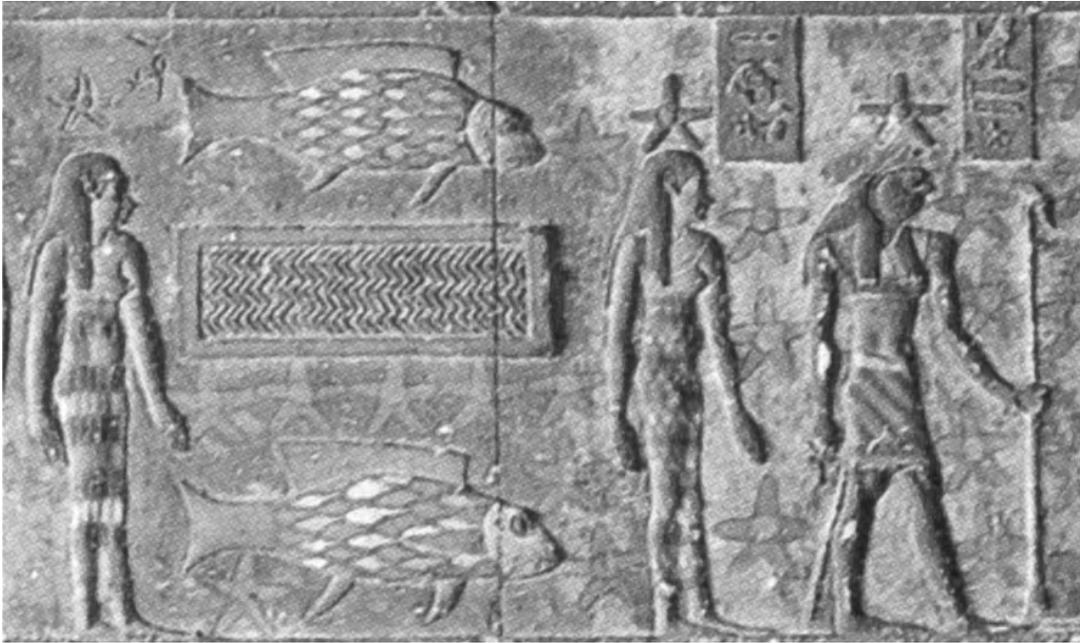


Fig. 12.34. Fragment of the Long Zodiac (DL) as seen on the modern photograph of the original. The same fragment from Napoleonic copies can be seen in fig. 12.33. Only the minor details differ: 1) the falcon head in the left tablet is omitted; 2) the semi-obiterated star over the head of the young woman on the left is also omitted; 3) the falcon from the right table transformed into an ibis; 4) there is no cross in the hand of the male figure; 5) the figures and especially the dresses of the young women are approximated. Photograph taken from [1062], page 37.

following area of the Long Zodiac of Dendera, for instance:

- 1) The falcon's head in the table above the head of the girl on the right is omitted, *qv* in fig. 12.34.
- 2) The star on the left of the girl's hat also became omitted due to its regrettable general condition, *qv* in fig. 12.34.
- 3) The bird in the table above the head of the male figure on the right is a falcon, and the drawing transforms it into an ibis (see fig. 12.34).
- 4) The Egyptian cross which one sees in the hand of the male figure on the photograph (fig. 12.34), is absent from the drawings (cf. fig. 12.33).
- 5) The shapes and especially the garments of the girls are afflicted by stylistic embellishment to a great extent (*qv* in fig. 12.34)

However, let us reiterate that all such omissions from the Napoleonic catalogue ([1100]) only pertain to individual details of drawings. In general, one has to acknowledge the fact that the Napoleonic copies

of the Egyptian zodiacs represent the original with sufficient precision and can be used in order to decipher the Egyptian zodiacs and date them astronomically, albeit with a certain amount of care. One has to bear in mind that semi-obiterated details of the original on the Napoleonic drawings would occasionally go missing. Apart from that, the artwork on the Napoleonic copies of Egyptian zodiacs has been given a distinct XVIII-century look.

7. THE NAMES WE USE FOR THE EGYPTIAN ZODIACS

Occasionally, we shall find it convenient to use abbreviations in order to refer to Egyptian zodiacs. We shall be using the following indications that consist of two Roman letters for each zodiac:

- 1) *DL* – the Long Zodiac of Dendera;
- 2) *DR* – the Round Zodiac of Dendera;

- 3) *EB* – the zodiac from the Greater Temple in Esna;
- 4) *EM* – the zodiac from the Lesser Temple in Esna;
- 5) *AV* – the Upper Athribis Zodiac of Flinders Petrie;
- 6) *AN* – the Lower Athribis Zodiac of Flinders Petrie;
- 7) *OU* – the Theban colour zodiac from the Luxor Valley of the Kings;
- 8) *P1* – the zodiac from the sepulchre of Petosiris, external chamber;
- 9) *P2* – the zodiac from the sepulchre of Petosiris, inner sanctum;

10) *BR* – the Zodiac according to Brugsch.

In particular, these indications will be used on pictures and graphs, and also for referring to computer calculations. Furthermore, they partially constitute the names of the files that we cite in the Annexes.

Most of the Zodiacs listed herein have already been mentioned briefly above. We shall deal with each of them more specifically in the sections concerning the astronomical dating.

Should some Egyptian zodiac have failed to enter the abovementioned list, it is for one of the following reasons: the zodiac in question contains no horoscope, or that we haven't got sufficiently detailed representations.