

It is now difficult to explain what he meant, by saying that the feet of the ibis formed an equilateral triangle with its beak. But we can understand the assertion of Ælian, that when it draws back its head and neck into its feathers, it has something of the appearance of a heart. (1) It was thence, according to Horus Apollo (c. 35,) made the emblem of the human heart.

According to what Herodotus says of the nudity of the throat, and of the feathers which covered the upper part of the neck, he seems to have had in his eye an individual of a middle age, but it is no less certain that the Egyptians knew also very well those individuals with the neck entirely denuded. We see such represented from sculptures of bronze in the collection of Egyptian antiquities of Caylus (vol. i. pl. 10, No. 4; and vol. v. pl. 11, No. 1.) This latter figure so much resembles the bird given in pl. 5, that we may think it was taken from it.

The paintings of Herculaneum leave no species in doubt. The paintings, No. 138 and 140, of David's edition, and vol. ii. p. 315, No. 59, and p. 321, No. 60, of the original edition, which represent Egyptian ceremonies, have many ibises walking in the courts of the temples. They are exactly similar to the bird that we have pointed out. We recognise particularly the characteristic blackness of the head and neck, and we easily see by the proportion of their figure with the persons of the picture, that it must have been a bird of half a metre at the most, and not a metre or nearly so, as the *tantalus ibis*.

The mosaic of Palæstrina also presents in its middle part many ibises perched on the buildings; and

(1) Ælian, lib. x. cap. xxix.