HOW TO READ EGYPTIAN

HEROGLYPHS

A STEP-BY-STEP GUIDE TO TEACH YOURSELF

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How to read

Egyptian hieroglyphs

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New illustrations by Richard Parkinson

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The aim of this book is to enable you to read and enjoy the hieroglyphs and the language of ancient Egypt. It is chiefly aimed at those who have had no previous experience of reading hieroglyphs, but should also benefit others who would like to improve their knowledge in line with contemporary research. Above all, this is a practical guide: from the very beginning you will be introduced to genuine hieroglyphic texts, with full supporting explanations and study aids. In order to do this, we have concentrated on monuments in the British Museum, in particular the stelae (or funerary inscriptions) of Egyptian officials, as well as coffins, tomb scenes, and the famous Abydos King-list of Ramesses II. Each chapter introduces you to a new feature of the hieroglyphic script or the language, and ends with copies of inscriptions on which you can practise your skills. We believe this approach has a number of advantages.

First, by reading genuine ancient inscriptions from the first lesson, you can build up your familiarity with the tricks of the trade: everything here (from individual signs to whole inscriptions) is typical of the kind of monuments displayed, not just in the British Museum, but in museums throughout the world. Secondly, by reading these monuments, we hope you will feel a real sense of achievement at each stage of the book. Thirdly, concentrating on a coherent group of monuments will allow us to raise some important topics – such as the role of Osiris, god of the dead, and the Mysteries celebrated at his cult centre, Abydos – which will help you to understand the cultural background of these monuments.

Rather than cramming in unnecessary detail, we will give you plenty of practice in reading hieroglyphs, and introduce you to the most common features of the ancient Egyptian language as it appears on these monuments. This will give you a firm basis on which to build, if you later move on to study other genres of texts which survives from ancient Egypt – literature, religious wisdom, royal decrees, or whatever.

This book has developed out of a course which we have been teaching since 1992. It was clear to us back then that the existing introductions to ancient Egyptian were either too brief or too detailed, and that there was a need for an up-to-date course adapted to the needs of beginners.
studying at home. We have taught the course in various guises for several groups and institutions: the University of London Centre for Extra-Mural Studies, the Egypt Exploration Society, the University of Glasgow, the Workers Educational Association, the Sussex Egyptology Society and the Thames Valley Egyptological Society at the University of Reading. At the Bloomsbury Summer School in particular, we have had the chance to introduce people to hieroglyphs in the hot-house of a single, concentrated week of study. This book owes a great deal to the constructive feedback of the students at all these venues, who have helped us (sometimes forced us!) to refine and clarify the text, and as a result it is much clearer and more accessible. Although it would be impossible to acknowledge so many by name, we are immensely grateful to each and every one of them for their enthusiasm and feedback, and for encouraging us in our belief that this book – and the approach it embodies – is a worthwhile project.

In developing this project into book form, we have had the good fortune to be able to draw on the knowledge and support of many people. At the British Museum, Vivian Davies, Keeper of Egyptian Antiquities, first brought the project to the attention of British Museum Press, and encouraged us to make use of Richard Parkinson’s expertise in copying hieroglyphic monuments; Stephen Quirke freely shared his considerable knowledge of Middle Kingdom officialdom, as well as encouragement and the first round of drinks; as noted, we are especially grateful to Richard Parkinson for his outstanding line drawings. AtBloomsbury Summer School, we would like to thank the Director, Christopher Coleman, who allowed us carte blanche to develop language courses, and also his admirable staff for diligently keeping us all (tutors and students) alive. Several colleagues have helped us to teach hieroglyphs at the School: Ludwig Morenz, Toby Wilkinson, and especially José-Ramon Pérez-Accino, who is now a regular partner in our teaching. At the University of London Centre for Extra-Mural Studies, our grateful thanks are due to Tony Legge and Lesley Hannigan, who allowed us the freedom to develop the course as we saw fit, and also to Louise Lambe. Mark drafted his contributions to the book while a resident Fellow at All Souls College, Oxford, and completed them after his appointment to the School of Archaeology, Classics and Oriental Studies, University of Liverpool; he would like to acknowledge the support of both these institutions. His work on the language sections of the book has developed in tandem with his comprehensive undergraduate grammar course, Introduction to Middle Egyptian, which will be published separately.

We are grateful to the staff of the British Museum Press, not least for agreeing to take on such a complex book; above all our editor, Carolyn Jones, for her dedication and good humour in dealing with such a demanding project. We would specially like to thank Nigel Strudwick for undertaking the English and Egyptian typesetting, and Helen Strudwick for correcting proofs in Nigel’s absence. Finally our thanks are due to Mark Mechan, who prepared the map of Abydos on page 55.

It is customary to add a final word about partners, but in the present case our love and genuine heartfelt thanks are due to our wives, Joanne Thompson and Kathy McFall, who have put up with us, and this project, for a long time. In particular, Joanne, as well as coping with the arrival of Oliver and a preoccupied husband, still found time to comment on the final draft.

Mark Collier
Bill Manley
Chapter 1

Hieroglyphs

§1 Introduction
Hieroglyphs are pictures used as signs in writing. Many depict living creatures or objects (or their parts):

owl seated man mouth water-pot

And, as you might expect, some signs represent the object they depict. So, for example, the mouth-sign is used to write the word for mouth, usually in combination with a stroke-sign (see §13 below for this sign):

mouth

However, very few words are actually written in this way. Instead, hieroglyphic picture-signs are used to convey the sound (and meaning) of the ancient Egyptian language, just as the letters of our own alphabet convey the sounds of English. So, for example, the hieroglyphs above the figure roasting the goose do not read ‘reed, chick, man, face’ etc., which makes no sense; rather, they convey the sounds of various words in Egyptian which together have the following meaning:

'I have been roasting since the beginning of time – I have never seen the like of this goose'

(Meir III, pl. 23)

The purpose of this book is to show you just how this is done.
§2 Reading hieroglyphs

How then can hieroglyphs be read to show us something of the sound of an ancient Egyptian word? The easiest way to see this is through looking at a real example. The sign □ depicts a schematic house (in plan) and is used to write the word for ‘house’ as follows (i is the stroke-sign already noted above):

□ pr house

As it happens, this word is based on the two consonants p and r combined to give pr. We shall discuss the way the ancient Egyptian word is put into our own writing system – how it is transliterated – in §§3 and 4 below. Now, there is another word which makes use of the same sound combination p and r, the word for ‘go out’, ‘leave’. In hieroglyphs this is written as:

□ △ pr go out, leave

In this word, □ is no longer being used to depict a house, but rather to ‘picture’ the sound combination pr (this is discussed in Chapter 2). Put more formally, □ is being used as a sound-sign or phonogram. This is termed the rebus principle; it is as if we were to write the English word belief with a picture of a bee and a leaf as ♨️ ♨️. On this basis hieroglyphs can be used to indicate sounds rather than things and can thus be used in words quite unrelated in meaning to the objects they depict.

The word □ △ pr, ‘go out’, also displays another two signs whose use will be explained more fully later. The mouth-sign △ reads r as it did in △ r ‘mouth’, although it has nothing to do with ‘mouth’ here, being used instead to complement or clarify the reading of □ pr (this is discussed in Chapter 2). The walking legs △ are used as a determinative, a sign sometimes placed at the end of a word to give a general idea of its meaning, here of motion (see §6 below).

§3 Transliteration

In the last section we rendered □ into our writing system as pr. It is the normal practice among Egyptologists to transliterate the sounds of a hieroglyphic word in this way. It is a very good discipline to get used to this right from the beginning and we encourage you always to transliterate when reading. The only real oddity about this is that hieroglyphs are not used to write vowels (a, e, i, o, u); only consonants; although this will seem a bit strange at first, you should soon get used to it.

§4 1-consonant signs

It is now time to get you started reading hieroglyphs for yourself. The most important hieroglyphs are the 1-consonant signs, where each hieroglyph contributes a single sound towards the reading of a word, rather like the letters of our own alphabet:

<table>
<thead>
<tr>
<th>SIGN</th>
<th>TRANS-</th>
<th>SAY</th>
<th>SIGN</th>
<th>TRANS-</th>
<th>SAY</th>
<th>SIGN</th>
<th>TRANS-</th>
<th>SAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>☀️</td>
<td>i</td>
<td>a</td>
<td>☁️</td>
<td>m</td>
<td>m</td>
<td>☐</td>
<td>s</td>
<td>sh</td>
</tr>
<tr>
<td>☁️</td>
<td>i/a</td>
<td></td>
<td>☁️</td>
<td>n</td>
<td>n</td>
<td>☘️</td>
<td>k</td>
<td>k</td>
</tr>
<tr>
<td>☁️</td>
<td>y</td>
<td>y</td>
<td>☁️</td>
<td>r</td>
<td>r</td>
<td>☘️</td>
<td>k</td>
<td>k</td>
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<td>☁️</td>
<td>a</td>
<td></td>
<td>☁️</td>
<td>h</td>
<td>h</td>
<td>☘️</td>
<td>g</td>
<td>g</td>
</tr>
<tr>
<td>☁️</td>
<td>w</td>
<td>w/u</td>
<td>☁️</td>
<td>h</td>
<td>h</td>
<td>☐</td>
<td>i</td>
<td>i</td>
</tr>
<tr>
<td>☁️</td>
<td>b</td>
<td>b</td>
<td>☁️</td>
<td>b</td>
<td>kh</td>
<td>☐</td>
<td>i</td>
<td>lj</td>
</tr>
<tr>
<td>☁️</td>
<td>p</td>
<td>p</td>
<td>☐</td>
<td>b</td>
<td>kh</td>
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<td>d</td>
<td>d</td>
</tr>
<tr>
<td>☐</td>
<td>f</td>
<td>l</td>
<td>☐</td>
<td>s</td>
<td>s</td>
<td>☐</td>
<td>d</td>
<td>j</td>
</tr>
</tbody>
</table>

We shall concentrate here on the reading of these signs. If you wish to identify the objects the signs depict, consult the full sign-list beginning on p. 129.

The proper value of each sign is the transliteration value given in the second column; the third column simply gives a way in which we, as English speakers, can vocalise these signs for our own convenience.

Most of these sounds resemble their English counterparts and can be transliterated directly into familiar letters from our own alphabet. However, some 1-consonant signs are used to represent sounds not present in spoken or written English, and these require specially adapted transliteration symbols of their own:

- ☀️ like trying to say ‘ah’ while swallowing. Made by clenching the throat muscles: to imitate, say ‘a/o’ with finger on throat
- ☁️ glottal stop, like Cockney ‘bo’/‘le’ for ‘bottle’
- ☐ emphatic h, made in the throat
- ☐ like Scottish ‘loch’
- ☐ like German ‘ich’
- ☐ as in ‘ship’
- ☐ k back k, made further back in the mouth
- ☐ like ‘tune’
- ☐ like French ‘dieu’ or English ‘joke’

Each 1-consonant sign represents a distinct sound in the ancient Egyptian language and so each needs its own transliteration symbol. It is important to
include all the various dots and dashes when transliterating—they are not optional. In transliteration you should use the proper symbol given in the second column of the table on p. 3. This is true even if we find it difficult to tell the difference between two sounds. For example, \( \kappa \) and \( \kappa \) are quite different sounds in Egyptian, even though distinguishing between them is rather difficult for us as English speakers.

There is no need to try and pronounce ancient Egyptian words exactly (in any case this is impossible, since the vowels are not written out for us). However, it is useful to be able to read out your transliterations and vocalise whole words, rather than spelling them out sign by sign. So, a purely conventional pronunciation, entirely for our convenience, is usually adopted. These are the renderings given in the third column in the table on p. 3. Many signs have values similar to letters of our own alphabet and present no problem, whereas the more unusual ones are usually given a convenient English approximation. We also need to add vowels. The convention normally adopted is to insert an ‘e’ between each consonant, except in the cases of \( \iota \) and \( \iota \), where ‘a’ is used, and \( \omicron \), where ‘u’ is sometimes used because they are easier to pronounce. Once again, these pronunciations are purely a practical convenience and are not intended to bear any relation to spoken Egyptian. For example, the following is the word for ‘birds’, \( \text{\text{idw}} \) (a writing discussed in §8), given with its transliteration and its English meaning:

\[ \text{idw} \quad \text{birds} \]

Purely for our own convenience we could pronounce this ‘apedu’.

§5 Arrangement of signs

It may already have struck you, from looking at the examples discussed so far, that hieroglyphs are not arranged one after the other as in our own alphabetic system, but in balanced groups or ‘blocks’ arranged to fill the available space. In particular, some signs are placed over others in order to fill the space in a more pleasing manner. As an example, here is the name of the official Senbi (\textit{snbt}) from Exercise 1.8 on p. 13:

\[ \text{\text{1-2-3-4}} \]

The name is written from left to right, starting with the \( s \) (1). But notice that the signs making up the name are grouped together, so that the \( n \) (2), as a long thin sign, is placed above both the tall thin signs for \( b \) (3) and \( t \) (4), forming a block. The rule for such arrangements is quite simple: when you meet a block of hieroglyphs, read the top one(s) before the bottom one(s) and then carry on as normal. You will see a number of examples of grouping throughout the rest of this chapter. You may wish to read this paragraph again when reading §7 on the direction of writing.

At this point, you may wish to attempt Exercises 1.1 and 1.2 on pp. 10-11.

§6 Determinatives: meaning-signs

So far we have studied words written out with sound-signs alone. However, in hieroglyphic writing words are sometimes written with meaning-signs, or determinatives, placed at the end of the word after the sound-signs. The following are examples of some common determinatives and words written with them:

\[ \text{\text{1} \quad 1 \quad 1 \quad 1 \quad 1 \quad 1} \quad \text{man and his occupations} \quad \text{\text{1} \quad 1 \quad 1} \quad \text{s} \quad \text{man} \]

\[ \text{\text{1} \quad 1 \quad 1 \quad 1} \quad \text{god, king} \quad \text{\text{1} \quad 1 \quad 1} \quad \text{skr} \quad \text{(the god) Soker} \]

\[ \text{\text{1} \quad 1} \quad \text{sun, light, time} \quad \text{\text{1} \quad 1} \quad \text{hrw} \quad \text{day} \]

\[ \text{\text{1} \quad 1 \quad 1 \quad 1} \quad \text{motion} \quad \text{\text{1} \quad 1 \quad 1} \quad \text{hib} \quad \text{send} \]

\[ \text{\text{1} \quad 1 \quad 1 \quad 1} \quad \text{small bird used for bad, weak or little things} \quad \text{\text{1} \quad 1 \quad 1} \quad \text{bin} \quad \text{bad, evil} \]

\[ \text{\text{1} \quad 1 \quad 1 \quad 1} \quad \text{town, village} \quad \text{\text{1} \quad 1 \quad 1} \quad \text{kis} \quad \text{Qis (place-name)} \]

Determinatives do not contribute to the sounds of the word and so are not transliterated. From our point of view, they simply help us to get some general idea of the meaning of a word. A large number of signs can be used as determinatives, but for two reasons this fact should not get in your way. First, as already mentioned, we do not transliterate determinatives, so they do not need to be at the centre of your attention, especially early on in your studies. Secondly, in the inscriptions you will be reading in this book determinatives are quite frequently omitted. However, if you are bothered by a particular determinative, consult the full sign-list beginning on p. 129.

Two other common determinatives require a little more description. \[ \text{n} \] (not to be confused with \[ \text{mn} \] ‘man’) is the meaning-sign used with words for what can be taken in or expelled through the mouth, either literally (eating, speaking) or metaphorically (emotions, attitudes, thinking) as well as the relevant activities connected with these, for example:

\[ \text{\text{1} \quad \text{1} \quad \text{1}} \quad \text{nis} \quad \text{call out, summon} \]
The most common determinative, however, is **snb**, the papyrus roll, used for abstract words or concepts. Although such words could not easily be represented by a picture, they could be written down, for example on papyrus, thus acquiring a tangible physical form. This written form could then be depicted in the shape of the rolled-up papyrus sheet:

\[ \begin{array}{c}
\text{snb} \\
\text{healthy}
\end{array} \]

\[ \begin{array}{c}
\text{sih} \\
\text{counsel, plan, conduct, manner}
\end{array} \]

One important word often written with the papyrus roll determinative is:

\[ \begin{array}{c}
\text{ht} \\
\text{thing(s)}
\end{array} \]

The word **ht** is often written with the plural strokes **. .** (see §8 below), although it is not itself a plural word. Notice that, for reasons of spacing, the papyrus roll can be positioned either horizontally or vertically – you will find that a number of long thin signs can be arranged like this.

Sometimes a word can have more than one determinative:

\[ \begin{array}{c}
\text{nds} \\
\text{individual, ordinary man, person}
\end{array} \]

(from root meaning ‘little, small’)  

Having a determinative thus gives us a second way of getting at a word – a general clue as to its meaning. This has the advantage that we can distinguish between two words written with the same sound-signs:

\[ \begin{array}{c}
\text{inw} \\
\text{old, the old}
\end{array} \]

\[ \begin{array}{c}
\text{inw} \\
\text{adoration, praise}
\end{array} \]

As we shall see in Chapter 2, there are other features of the hieroglyphic script which tend to ensure that different words are written differently even when they share the same sounds.

In practice, however, as on the monumental inscriptions we shall be studying in this book, determinatives are often omitted. For example, in Exercise 1.2 you are asked to transliterate the following words (from the roasting scene in §1) without determinatives. They are shown here alongside examples with a determinative:

\[ \begin{array}{c}
\text{roast}
\end{array} \]

\[ \begin{array}{c}
\text{or}
\end{array} \]

\[ \begin{array}{c}
\text{goose}
\end{array} \]

At this point, you may wish to attempt Exercise 1.3 on p. 11.

**§7 Direction of writing**

So far, we have ordered the hieroglyphs following our own system of writing, i.e. writing them in lines from left to right. However, hieroglyphs were used in a more decorative manner than letters in our writing system; in particular, they often formed a fundamental part of the aesthetic scheme of a monument. Although we shall continue to present the hieroglyphs in left-to-right order within the text of this book, when you study real examples of inscriptions, these may well be organised from right to left (this is in fact the more usual direction) and possibly in columns. Fortunately, there is a very simple trick to reading hieroglyphs in the right order:

Read into the front or faces of the various signs, and from above to below.

Put another way, signs normally look towards the beginning of the text.

So, if we look at the following scene, the hieroglyphs are to be read in the order numbered. Notice that the orientation of a figure helps, particularly when there are not many signs with a clear ‘front’:

Offering scene from the tomb of Senbi at Meir  
(read from right to left)  
(Meir I, pl. 9)

In this case, the inscription is fitted into the space surrounding the figure. The overall direction of writing is indicated best by the foot-sign (10): to read into the front of this sign we need to read from right to left, the direction we would also need to look into the face of the accompanying figure. Vertically, we always read from top to bottom (see §5 above), so the text begins at the top right. The first three signs read horizontally above the top of the foreleg of beef carried by the figure. The remaining signs then read down the column, but still from right to left within each block, as indicated by nos 4-13. You may well recognise the name of Senbi discussed in §5 above. Compare the right-to-left writing of this name (nos 8-11) with the left-to-right ordering given in §5 (taken from another inscription in Senbi’s tomb). To increase your confidence in this skill, a full vocabulary for this inscription is provided at the end of this chapter, so that you can practise reading it for yourself.

As an example reading from left to right, we can look once more at the inscription we used to introduce this book, shown on p. 8 with the order of the signs of the first line.
In this example, there are two rows of inscriptions, an upper one which is read first and a lower one, read second. Notice, once again, that the hieroglyphs have been fitted around the figure. So, Line 1 reads from left to right horizontally (reading into the face of the chick, the seated man, the owl and the bird in flight) and then at the end turns the corner, as it were, dropping down to finish in a column with nos 13-15. As with our writing system, we then return to the start of the next line and read along once more (into the face of signs such as the seated man and the chick).

As these examples also indicate, hieroglyphic signs were placed in a continuous sequence without any punctuation marks or word spacings. No doubt this will seem quite intimidating at first, but we hope to show you by example that, as you become familiar with the script and gain a grasp of useful words, this is nothing like as bad as it might seem. Exercise 1.8 (see pp. 13-14) will give you further practice in this skill.

§8 𓊍 i and 𓊐 w and plurals
Hieroglyphic writing is quite economical. Along with vowels, the consonants 𓊍 i and 𓊐 w are often omitted in writing, except at the beginning of words. This is particularly true for grammatical endings. For example, the plural is indicated by a -w ending (just as it is typically indicated in English by adding ‘-s’, as in ‘bird’, ‘birds’): this is sometimes fully written out, but more often the -w is omitted. The word for ‘bird’ (singular) is:

\[spd\] bird, fowl

For our convenience this word can be sounded ‘aped’.

This is made plural by adding on a -w. A plural determinative of three strokes 𓊐 is also usually added. Since the determinative 𓊐 suffices to indicate the plural, the -w ending is often simply left out of the writing (and transliterated in brackets), leaving a more compact group of hieroglyphs:

\[stw\] or \[st(w)\] birds

§9 Nouns
Learning to read hieroglyphs is, however, only one part of reading a hieroglyphic inscription, especially if you aspire to making real progress with your studies. Since hieroglyphs were used by the ancient Egyptians to write down their own language, it is necessary to build up a familiarity with how words are put together in Egyptian. Throughout this book, we will introduce you step by step to the most common features of ancient Egyptian which you are likely to meet in the sort of inscriptions studied here. Some of the ways Egyptian works are rather like English, and so will seem quite normal to you, but some of its features are not as we would expect from English, and will need a little more discussion and thought.

As a starting point, it is useful to know something about nouns in Egyptian (nouns are the words typically used to refer to people, objects, living things and the like). In Egyptian, all nouns are treated as being either masculine or feminine, even if there is no obvious reason (to us) why this should be the case: you may be familiar with a similar convention in French. Fortunately, this distinction is very easy to spot in ancient Egyptian, since feminine nouns almost always end in -t, whereas masculine nouns rarely do. For example:

\[s\] man
\[st\] woman

Also there are no special words for ‘the’ or ‘a’ in classical Egyptian and so 𓊍 s ‘man’ can mean either ‘a man’ or ‘the man’ (although one or the other often suggests itself in translation into English).

One feature of Egyptian which is rather like English is the use of prepositions (words which are ‘pre-posed’, or put before, others) to indicate locations (‘in’), directions (‘towards’), times (‘during’), accompaniment (‘with’), and how things are done (‘by’). As in English, the simplest prepositions tend to be very short words and are written with 1-consonant signs:

\[m\] in, with, from, as
\[n\] to(wards) (people), for
\[r\] to(wards) (place), at
For example:

\[ m\, pr \quad \text{in the house} \quad r\, pr \quad \text{to the house} \]

\[ n\, snbi \quad \text{for Senbi} \quad in\, snbi \quad \text{by Senbi} \]

\section*{§10 Adjectives}

An adjective is a word used to describe a noun, to give it a particular property or quality (e.g. ‘a stupid man’, ‘a clever woman’). The distinctive feature about adjectives in Egyptian is that they follow their nouns and also they agree with the noun – if the noun is feminine and ends in -t, then so does the adjective:

\[ s\, bin \quad \text{the/an evil man} \quad st\, hint \quad \text{the/an evil woman} \]

The word for ‘this’ behaves in a similar manner:

\[ pn \quad \text{this (masc.)} \quad tt \quad \text{this (fem.)} \]

Like adjectives, \( pn \) and \( tt \) follow their noun and agree with it. An example of this occurs in the inscription used at the beginning of this book, where the text ends with the phrase ‘this goose’:

\[ sr\, pn \quad \text{this goose} \]

\section*{Exercises}

\subsection*{1.1 Kings’ Names}

You are now in a position to read the names of several Old Kingdom kings. First, here is the name of the famous builder of the Great Pyramid of Giza, who is usually known by a Greek adaptation of his name as ‘Cheops’. In hieroglyphs his name is written as follows (we have given you a conventional rendering in English afterwards to guide you in your transliteration; for the use of the name-ring or cartouche see p. 20):

\[ \text{Khufu} \]

Here are two further names of Old Kingdom kings. The first is one of two names of a 5th dynasty king, Djedkare Isesi. Which is given here? The second is a name shared by two kings of the 6th dynasty:

\[ \text{Khefrun} \quad \text{Khafra} \]

\subsection*{1.2 Words from the roasting scene}

In the roasting scene used in our introduction, some words are written out with 1-consonant signs. Transliterate the following and see if you can isolate the words in the original scene in §1:

\[ \quad \text{roast} \quad \text{goose} \]

\subsection*{1.3 Gods’ Names}

The names of certain gods are typically written with 1-consonant signs. Transliterate the following. Once again, the traditional English rendering will help to guide you in most cases (although ‘Anubis’ is derived from a Greek version of the god’s name – ‘Inpu’ or ‘Anpu’ might be a more conventional rendering into English). Remember to use the proper transliteration symbols from the second column in the table in §4. Any unfamiliar sign (such as the seated dog) is a determinative and so not to be transliterated:

\[ \text{Anubis} \quad \text{Heket} \]

\[ \text{Ptah} \quad \text{Sebek or Sobek} \]

\[ \text{Ra or Re} \quad \text{Seker or Soker} \]

‘Sobek’ and ‘Soker’ are usually rendered with an ‘o’ because of the Greek forms of these names. There is nothing of importance in this traditional practice.

Many readers of this book will be familiar with the famous pharaoh Akhenaten, his wife Nefertiti, and Akhenaten’s innovative religious programme centred on the solar disc, the Aten. In hieroglyphs, the Aten is written as follows. Once again, try to transliterate:

\[ \text{Aten} \]

‘Aten’, like ‘Anubis’, shows the alternative conventional use of ‘a’ for initial \( i \) (‘Iten’ would be the other way of pronouncing this word in English).

\subsection*{1.4 Transliterating words}

Transliterate the following words written with 1-consonant signs and determinatives (any sign which is not a 1-consonant sign is a determinative and need not be transliterated):

\[ \text{individual, ordinary man, person} \quad \text{name} \]

\[ \text{festival} \quad \text{bad, evil} \]

\[ \text{bird, fowl} \quad \text{excellent, effective, astute} \]
The scene on p. 12 was used to illustrate the use of hieroglyphs written in right-to-left order in §7 above. Have a go at translating the caption with the help of the vocabulary provided and the ordering of the signs given in §7. (The context of the scene is that the figure is offering the foreleg of a slaughtered bull to the tomb owner Senbi; the inscription relates his speech.) This exercise is useful in illustrating a couple of other points as well. First, these are drawings of real hieroglyphs found on the wall of the tomb of Senbi and not the standard hieroglyphs of a font such as that used in this book (recall how English written letters differ a little from standard type fonts). This is really just a matter of getting used to variability, particularly in the infill of signs – use the vocabulary provided to see the standard hieroglyphs. Secondly, the inscription contains words written in other ways than with 1-consonant signs which you will not be able to read through at present. Instead, use a ‘cut-and-paste’ approach, relying on us to isolate the correct groups of hieroglyphs in the vocabulary and to give their correct reading and meaning. You should just ‘cut-and-paste’ the relevant groups into your translations. By the end of the next chapter, even these words should be clear to you.

**VOCABULARY**

\[ \begin{array}{c|c|c|c}
\text{hmr-hw} & \text{bn} & \text{n k n} \\
\hline
\text{hr} & \text{hm} & \text{bn} \\
\text{sr} & \text{hr} & \text{bn} \\
\end{array} \]

\( \text{hmr-hw} \) is used like our own R.I.P as a phrase referring to the blessed dead; offerings are made to the ka-spirit of the deceased.

Note the interaction of art and text in this example, where the foreleg is an integral part of the scene, but also serves as the determinative of the word \( \text{hp\ddot{s}} \) (it can be ‘read’ at the correct point of the inscription at the end of the word for foreleg).

This inscription comes from the Middle Kingdom tombs at Meir, the cemetery site for Qis, the principal town of the 14th Upper Egyptian nome (province). We shall make use of these tombs, particularly that of the governor Senbi, for scenes to supplement your study of the Middle Kingdom stelae in the British Museum.

### 1.8 Study exercise: A fishing and fowling scene

Transliterate and translate the labels above the scene on p. 14 using the vocabulary and notes below the picture.
Chapter 2

More uses of hieroglyphs

The aim of this chapter is to introduce you to the 2-consonant and 3-consonant signs, which provide much of the subtlety and flexibility of the hieroglyphic script. It will also supply you with the information needed to read the names of various famous kings of ancient Egypt, including the names on the Abydos king-list in the British Museum.

§11 2-consonant signs

The second major group of signs are the 2-consonant signs, which contribute two consonants to the reading of a word. We have already seen an example in the use of the 2-consonant sign ⲉ pr in the word ⲉ Ⲋ pr 'go (out)'. The 2-consonant signs are rather common – over eighty are used in this book – and becoming familiar with them represents the major hurdle to be overcome in reading hieroglyphs. The sign-list on p. 128 gives a table of the most common 2-consonant signs used in the inscriptions studied, and we shall also introduce several at a time in the vocabularies to the various exercises to allow you to become familiar with them in convenient numbers. The following are some common examples of 2-consonant signs to get you started, along with some common words in which they occur (including pr again so that you can see how the table works):

<table>
<thead>
<tr>
<th>SIGN</th>
<th>EXAMPLE</th>
<th>SIGN</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ⲑ ū'</td>
<td>great, large</td>
<td>ⲑ ḫ</td>
<td>servant</td>
</tr>
<tr>
<td>ⲑ wr</td>
<td>great, important</td>
<td>ⲑ m'</td>
<td>love, want</td>
</tr>
<tr>
<td>ⲑ nb</td>
<td>lord, master</td>
<td>ⲑ pr</td>
<td>go out</td>
</tr>
<tr>
<td>ⲑ hs</td>
<td>praise, favour</td>
<td>ⲑ ḫ</td>
<td>thousand</td>
</tr>
</tbody>
</table>

Consider the word ḫk 'servant'. In its most basic form, the word is built up through using the 2-consonant sign ⲑ ḫ followed by the 1-consonant sign ⲑ ḫ, which together give the reading of the word as ḫk (it may also be finished off by a seated man determinative – see §6 above – showing us that...
the word refers to a person). Notice how this gives a more visually distinctive writing for the word than if it were simply written out with 1-consonant signs. Although we might view the number of 2-consonant signs as rather forbidding, it is nothing compared to the enormous number of words which any language contains. By having a mixed system in which they can be written with differing combinations of hieroglyphs, words take on more distinctive and memorable writings than if they were simply written out in an alphabet-like system (think of the difficulties of English spelling!).

The second noticeable point in the writing of some of these words is that 1-consonant signs often occur as sound complements fleshing out the reading of a 2-consonant sign, helping to jog the memory, as it were, about its reading. There is a simple rule about this: if a 1-consonant sign shares the same value as an accompanying 2-consonant sign, then this 1-consonant sign is not read as a separate sound. So, if we look at again, we read pr and not prr even though it is written with pr + r, because r jogs our memory about the r of pr.

If, however, the 1-consonant sign has a different value from the sounds of an accompanying 2-consonant sign, then it should be read as a separate sound. So, if we look at the word bk, then the 1-consonant sign k must be read separately, since the sign only reads b on its own. So read bk.

From our point of view, this might seem an unnecessarily complex way to go about writing words, but there are a number of advantages. For example, such a system provides the flexibility to be able to write words in blocks as noted in §5. More importantly, it allows a good deal of flexibility in the actual choice of signs used: this was particularly useful in view of the fact that most hieroglyphic inscriptions were written on fixed and inflexible surfaces such as stone.

Suppose that we have two inscriptions, each with a different-sized space left at the end of a line, and we wish to write the word bik 'servant' in each of these spaces. The hieroglyphic system allows us a convenient and elegant way out of our problem. In the smaller space we can write bik as it is written in the table above: . In the larger space, we could include a sound-complement fleshing out the r of the br-sign and thus fill the slightly larger space: .

The two words read just the same, they are just 'spelt out' slightly differently. Words in hieroglyphic writing, therefore, do not have one single correct spelling but are rather 'elastic' and can be contracted or expanded through, for example, the inclusion or omission of sound-complements. Fortunately, we can leave it to the ancient Egyptians to do all the spelling for us – the important point for us is just to be aware of the flexibility of the script and observe it in action.

§12 3-consonant signs

The final major group of sound-signs are the 3-consonant signs, which contribute three consonants to the reading of a word. 3-consonant signs are also often accompanied by one or two 1-consonant signs as sound complements helping to flesh out the reading of the sign. There are far fewer of these signs and also many of them are emblematic – they are used only in certain words and are often connected to, or come to be emblems for, the words in which they are used. Perhaps the most famous example of these signs is , 'ankh', used in the word for 'life':

<table>
<thead>
<tr>
<th>SIGN</th>
<th>EXAMPLE</th>
<th>SIGN</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>nfr</td>
<td>good</td>
<td>npr</td>
<td>god</td>
</tr>
<tr>
<td>hpr</td>
<td>rest, satisfy</td>
<td>hpr</td>
<td>become</td>
</tr>
<tr>
<td>mtr</td>
<td>true, right, proper</td>
<td>hrw</td>
<td>voice</td>
</tr>
</tbody>
</table>

The two words mtr and hrw have already been met in the phrase mtr-hrw 'true of voice' or 'justified'. This, as already noted, is a common epithet bestowed on the blessed dead (whose conduct has been judged before the gods to be true) and is used after the names of the deceased in a similar manner to our R.I.P. ( is a 2-consonant sign reading mtr).

You have encountered this in more condensed writings. (See further §14 on p. 18 below.)

§13 Ideograms: sound-meaning signs

The final signs to be looked at in this chapter are the sound-meaning signs (ideograms) which combine sound and meaning and which come closest to our own preconceptions of how a picture-script should work:

<table>
<thead>
<tr>
<th>SIGN</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>lfr</td>
<td>heart</td>
</tr>
<tr>
<td>r</td>
<td>mouth</td>
</tr>
<tr>
<td>r</td>
<td>arm</td>
</tr>
<tr>
<td>rr</td>
<td>the sun</td>
</tr>
<tr>
<td>pr</td>
<td>house</td>
</tr>
<tr>
<td>hr</td>
<td>lace</td>
</tr>
</tbody>
</table>

As the examples indicate, these signs are often followed by which helps to highlight the ideogram usage, as well as noting that only one 'heart' etc. is
meant; it also serves as a space filler to give a convenient grouping of the signs. A fuller list of ideograms is given on pp. 128-129.

Sound-meaning signs can be accompanied by sound complements or determinatives:

\[ \begin{align*}
& \text{w}h \quad \text{pure, priest} \\
& \text{r}nt \quad \text{year}
\end{align*} \]

\[ \begin{align*}
& \text{sd}m \quad \text{hear} \\
& \text{n} \quad \text{land}
\end{align*} \]

This usage of signs illustrates an important point for using this book. Although you may be able to ‘spell out’ a couple of the words given in this section, most of them will not be immediately readable (you should, however, rapidly grow used to reading \[ \text{w}h \] as \text{w}h, for example). Therefore we encourage you to focus on words as a whole, rather than trying to puzzle through the use of every single sign from first principles. We will do the work for you by supplying you with words in the format used in the table above: hieroglyphic writing followed by transliteration and translation. If you concentrate on whole words as opposed to single signs, you should find that you make faster progress in reading.

§14 Variant writings
Hieroglyphs are written in groups, accommodating aesthetic considerations and the limits of physical space by using differing combinations of signs. For these reasons, words can be written in a number of different ways. For example, we have already encountered the phrase \text{mr}-\text{hw} ‘true of voice’ or ‘justified’ in a number of different writings:

\[ \begin{align*}
& \text{mr} \quad \text{hw} \\
& \text{hw} \quad \text{mr}
\end{align*} \]

As already noted, we can safely leave it to the ancient Egyptians to show us how it should be done. We need only be aware that variant spelling is a perfectly normal feature of hieroglyphic writing.

However, it is worth noting that ‘spelling’ is constrained by convention and tradition within fairly strict limits. So, even though \text{mr}-\text{hw} is written out in a number of different ways, there are usually distinctive and recognisable elements to the phrase (in this case \text{mr} and \text{hw}). Furthermore, by tradition, \text{mr} is never found written out with 1-consonant signs as \text{mr} (\text{x} is the symbol for ‘not found’); rather the range of ‘spelling’ of \text{mr} concerns whether \text{mr} was written along with \text{mr} as a sound complement (often combined into \text{mr} ), and perhaps also with other sound complements in differing combinations, to suit aesthetic and physical considerations.

§15 Writing the plural (see also Reference table on p. 149)
The most common way of writing the plural has already been discussed in §8 above. It is typically written with plural strokes (\text{t} \text{t}) and may or may not show a -\text{w} sound-sign (in the latter case, a \text{w} is added to the transliteration in brackets for convenience):

\[ \begin{align*}
& \text{hbsw or hbs(w) clothes}
\end{align*} \]

Another way of writing the plural is for a sign to be repeated three times:

\[ \text{t(w) lands} \]

This method is rarer in practice, although it is favoured for certain words, such as \text{t(w) ‘lands’}.

Egyptian also shows a restricted use of a dual ending: \text{msc. w-wy} and fem. \text{w-fy} (indicating two of something), but this is common only with things which tend to come in pairs:

\[ \text{msc. arms} \quad \text{twy} \quad \text{the two lands (Egypt: Delta and Valley)} \]

\text{twy} is written by repeating two signs, like the second plural method noted above.

§16 \text{nb ‘all, every, any’ and \text{nb ‘lord, master’}}
There are two important words which can be written alike. The first is the word for ‘all’, ‘every’ or ‘any’:

\[ \text{all, every, any} \]

\[ \text{all, every, any}, \text{ behaves rather like an adjective (see §10): it follows} \]

\[ \text{the noun it goes with and, like an adjective, agrees with it:} \]

\[ \text{bt nbt ‘everything} \]

\[ \text{also occurs in another common word, the word \text{nb meaning ‘lord’ or} \}

\[ \text{‘master’, which, in its most abbreviated form, is written simply:} \]

\[ \text{lord, master} \]

Fortunately, when \text{nb} means ‘lord’ or ‘master’ it comes first in expressions:

\[ \text{nbt tbdw ‘lord of Abydos} \]

(See Exercise 2.2 for \text{tbdw ‘Abydos’}.)
So the rule is quite simple: when \text{nb} comes second in its phrase (and agrees with the first noun) then it is the word \text{nb ‘all, every, any’}; when it comes first in its phrase, it is the word \text{nb ‘lord, master’}. 

§17 Royal names and titles

One of the principal goals of this chapter is to equip you to read the names of the kings of Egypt. In the next few paragraphs, we will deal with some of the background about royal names, focusing on the titles, epithets and the dating formula. In the Exercises to this chapter, we shall set you loose on the names of the kings themselves.

The king in ancient Egypt had an elaborate titulary made up of his names, titles and epithets. From the Old Kingdom onwards, each king had five names, of which three are particularly common on monuments (the other two – the ‘two ladies’ and the ‘golden Horus’ names – are used less often). The three common names are the Horus name and the names contained in cartouches – the praenomen and the nomen.

The Horus name designates the king as the god Horus, the son and successor of Osiris (for whom, see pp. 40-42). The name is introduced by the falcon hr. As an example the Horus name of Senwosret I is:

\[ \text{hr} \text{ntr nfr} \text{ the perfect god} \quad \text{hr nsw-bity} \text{ the Horus Ankhnesut} \]

The other two common names are written in cartouches (name-rings). The praenomen, or first cartouche-name (a name assigned on the king’s accession), follows the nsw-bity title ‘king of the dualities’, ‘dual king’ – i.e. the king as ruler of the dualities which composed the Egyptian world: Upper and Lower Egypt; desert and cultivation; the human and the divine. It has been traditional to focus on the division of Egypt into the Nile Valley and the Delta and to translate this title as ‘king of Upper and Lower Egypt’. The praenomen of Senwosret I is:

\[ \text{hr} \text{nsw-bity hpr-ks-r²} \text{ the king of Upper and Lower Egypt} \quad \text{Kheperkare} \]

The nomen, or second cartouche-name, is the king’s own birth name and might be common to other members of the dynasty. It is also the name by which scholars nowadays refer to the kings: hence we have Senwosret I, II, and III in the 12th dynasty. The numbers are a modern convention and do not occur in the ancient names. The nomen is typically introduced by the st r² title ‘son of Re’ – i.e. the king as the heir of the sun-god Re on earth. The nomen of Senwosret I is:

\[ \text{st r² s-n-wrt} \text{ son of Re Senwosret} \]

(See Exercise 2.7 on pp. 26-27 for the readings of the cartouche names themselves, and the ordering of the signs.)

A couple of other titles of the king (typically accompanying the praenomen) are:

\[ \text{hr nsw-bity} \text{ the perfect god} \quad \text{nib tawy} \text{ lord of the two lands} \]

§18 Royal epithets

The king’s name and titles are usually associated with a number of epithets. Among the most common are epithets connected with life:

\[ \text{nfr dt} \text{ living enduringly} \quad \text{mr nfr} \text{ given life} \]

often extended:

\[ \text{mr n²} \text{ like Re} \quad \text{dt r n²h²} \text{ enduringly and repeatedly (for ever and eternity)} \]

On the written order of the phrase mr n² ‘like Re’, you may wish to look ahead to §22 in the next chapter.

§19 Dating

Dates were recorded in ancient Egypt according to the regnal year of the reigning king and not by some absolute dating system like BC/AD. The dating formula has a fixed and regular form based around the following words, along with the names, titles and epithets of the king and the number of years of his reign:

\[ \text{rnp-s²} \text{ regnal year} \quad \text{hr} \text{ under} \quad \text{hm} \text{ person} \quad n \text{ of} \]

hm is used to refer indirectly to the king.

Egyptian numbering is decimal, broken up into tens and units. The tens are reckoned by repetition of the sign n (so nnn = 30) and the units by repetition of i (so iii = 4). Consider the following example (here year 28 of king Nimaatre Amenemhet III) which shows how the formula is put together and how the numbering system works:

\[ \text{The date in the lunette of BM EA 827:} \]

\[ \text{BM EA 827:} \quad \text{rnp-s² 28 hr n nsw-bity (n)-mr-r² nfr dt} \]

Regnal year 28 under the person of the king of Upper and Lower Egypt Nimaatre living enduringly

(On the title and epithets of the king, see the previous paragraphs. On the cartouche name of the king himself, see Exercise 2.7 on pp. 26-27. The n of Nimaatre was omitted in the original.)
Excursus: chart of royal dynasties
Kings of Egypt prior to the invasion by Alexander the Great (332 BC) are organised by scholars into thirty dynasties, further arranged into major periods known as Kingdoms (normally when only one king at a time ruled Egypt) and Intermediate Periods (when the kingship was often divided). This book principally concerns monuments from the First Intermediate Period and Middle Kingdom (c.2150 BC–c.1641 BC), but the kings listed below are discussed on pp. 26–31.

2.1 Signs
The following are a list of signs to be used in the Exercises. They are worth memorising (writing them out is a good way of familiarising yourself with them).

a. 2-consonant signs
Some of these sign occur in the word exercises below; others will be of use when studying kings’ names in Exercises 2.7 and 2.8:

b. 3-consonant signs
The following 3-consonant signs were introduced in the main text above. Write out and learn these signs and the following common words they occur in, using the opportunity to follow the use of sound-complements and determinatives.

A further useful 3-consonant sign is: hmn

c. Ideograms

Exercise

2.2 Words
a. Copy out and transliterate the following words (you may wish to refer to the list of signs above or the sign-tables at the end of the book):

Note: often occurs without the grains of sand as (C10) alone.
Since both of these common words rely on a single 2-consonant sign, it is not at all unusual to find them written at their briefest with just the 2-consonant sign.

(Notice that in the word for ‘road’, ‘way’,  can be used as a determinative with the word ‘spelt out’, or as an ideogram as in Exercise 2.1.)

b. Two important town-sites which occur in common epithets of the god Osiris are:

Abydos
Djedu (Busiris)

Some more names of gods:

Amun
Khnum

Try and transliterate the name of the god Wepwawet (you may need to consult §15 again):

The names of these gods can be written with or without the determinative for gods: ḫ (A3).

2.3 Variant writings

In §14 in the text, you were introduced to the notion of variant writings, which allow a word to be stretched or compressed to fit space. The example used was the phrase mrt-hrw ‘justified’ or ‘true of voice’, used as an epithet of the blessed dead. The variants given in previous examples are repeated here. Work through the writings, identifying the various signs, and satisfying yourself that despite the differences, they all yield the same transliteration: mrt-hrw.

2.4 Expressions

Transliterate and translate the following phrases (both of which are common elements of the offering formula which you will study in more depth in Chapter 3):
2.7 Study exercise: Middle Kingdom kings of the 12th dynasty

It is now time for you to read through the cartouche names of various kings of Egypt. The kings we have selected come from the some of the most celebrated dynasties of ancient Egypt: the 12th dynasty in the Middle Kingdom, and the 18th, 19th and 20th dynasties in the New Kingdom. You can either piece their names together from the sign resources provided below or you can go further and refer back to Chapters 1 and 2 (as well as making use of the sign-tables at the end of the book) to improve your familiarity with the signs.

The two most common names of the king – the praenomen and nomen – are written in cartouches and are thus easy to spot. However, the way that the names themselves are written is actually surprisingly complex, playing with the various resources of the script for aesthetic and spacing reasons. The one factor we have not covered so far (because it finds a more appropriate place in Chapter 3) is that elements drawing on divine names are written first, regardless of the order in which they are read. For example, the sun-disc rꜥ (the name of the sun god) regularly appears first in the praenomen but is read last (as the transliteration values and Anglicisation of the names below show). For the purposes of this exercise, we would ask you to follow the reading order we give below, but you may wish to look forward to §22 in Chapter 3 for an account of this peculiarity.

Fill in the first cartouche names from the list below into the proper place in the following table (the first one is done for you). Notice, once again, that the element rꜥ is written before the other elements of the name (similarly with wsr in s-n-wsr), although it is not read first:

<table>
<thead>
<tr>
<th>Schetepibre</th>
<th>shtp-lib-r</th>
<th>Amenemhet (I)</th>
<th>imm-m-hnt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senwosret (I)</td>
<td>s-n-wsr</td>
<td>Senwosret (II)</td>
<td>s-n-wsr</td>
</tr>
<tr>
<td>Senwosret (III)</td>
<td>s-n-wsr</td>
<td>Amenemhet (III)</td>
<td>inn-m-hnt</td>
</tr>
<tr>
<td>Amenemhet (IV)</td>
<td>inn-m-hnt</td>
<td>Nefrusobek</td>
<td>nfrw-sbk</td>
</tr>
</tbody>
</table>

List of first-cartouche names (in jumbled order):

| hꜥ-khw-r | Khakaure |
| hꜥ-hpr-r | Khakheperre |
| hpr-ka-r | Kheperkarre |
| mꜥ-hrw-r | Maakheru |
| n-mr-r | Nimaatre |
| nbw-khw-r | Nubkaure |
| shtp-lib-r | Schetepibre |
| skb-ka-r | Sobekkare |

SIGNS

- ib
- wsr
- m
- n
- nfrw
- hꜥ
- htw
- s
- skb
- kā
- shtp

- ib
- wsr
- m
- n
- nfrw
- hꜥ
- htw
- s
- skb
- kā
- shtp

- heart
- the powerful one
- true
- of
- beauty
- appearance
- voice
- (the goddess) Maat
- gold
- (front)
- man
- make satisfied
- the ka-spirits

- amun
- in
- nub
- htp
- st(e)
- kau
- jpeg
- jpeg

- Amun
- in
- Maat
- truth
- gold
- front
- man
- make satisfied
- the ka-spirits
All the first cartouche names contain the following element:

- $\odot \text{ } r^r \text{ } \text{(the god) } \text{Re (or Ra)}$

Many of these elements have proper meaning as words on their own, which we indicate here. However, there is no need to try and translate the names.

### 2.8 Study exercise: New Kingdom kings

Transliterate both the cartouche names for each of the following New Kingdom kings, using the aids provided. A complicating factor is that, during the New Kingdom, it is not at all uncommon to find epithets included within royal cartouches. Some of the names below contain such epithets (for example that of the ruling queen Hatshepsut, which regularly includes the epithet $\text{lhm} \text{m-t} \text{nn}$ – ‘joined with (the god) Amun’). If the epithet contains the name of a god, this divine element may be written at the front of the cartouche, even if it is not read first. Follow the lead given in the Anglicised versions of the names below:

- Nebpehtyre
- Ahmose
- Djoserkare
- Amenhotep I
- Aakheperkare
- Thutmose I
- Aakheperenre
- Thutmose II
- Maatkare
- Hatshepsut-khenmetamun
- Menkheperre
- Thutmose III
- Aakheperure
- Amenhotep hekaunu (II)
- Menhkheperure
- Thutmose IV
- Nebmaatre
- Amenhotep hekawaset (III)
- Neferkheperure-waenre
- Akhenaten
- Nebkheperure
- Tutankhamen-hekaunu(hedjma)
- Djoserkheperure-setepenre
- Horemheb-meryamun

### VOCABULARY

- $\text{ib}$ spirit
- $\text{iwh}$ moon-god
- $\text{nw}$ Amun
- $\text{m}$ in
- $\text{mrt}$ Maat (truth)
- $\text{men}$ established
- $\text{ms}$ bear, form
- $\text{nb}$ form
- $\text{nh}$ (the god) Horus
- $\text{hkn}$ ruler
- $\text{hpr}$ being/form
- $\text{hnh}$ joined (with)
- $\text{nfr}$ perfect
- $\text{r}$ (the god) Re
- $\text{hr}$ Horus
- $\text{hps}$ satisfied
- $\text{hps}$ beings/forms
- $\text{sw}$, $\text{su}$, $\text{se}$ him
2.9 Study exercise: BM EA 117 (the Abydos king-list of Ramesses II)

The 'king-list' of Ramesses II shown on p. 31 originally came from his temple at Abydos. Modelled on a similar list in his father Seti I's mortuary temple nearby, the list forms part of an elaborate offering formula (http-di-nsw; see Chapter 3) for the cult of previous kings. Originally, there were 78 cartouches in the upper registers (the 76 found in the Seti I list plus the two cartouche names of Ramesses II). This number probably reflects cultic tradition, the space available on the wall, and possibly the 76 forms of the sun-god enumerated in the religious text known as the Litany of Re. The kings are identified by praenomen beneath which are determinatives of seated kings alternately wearing the white \(\wedge\) and red \(\wedge\) crowns. The names of Ramesses II (alternating between nomen and praenomen) are repeated in the bottom register and show a range of variant writings for the nomen. Reconstructing the top line from the Seti I king-list, the overall format is as follows:

[An offering which the king gives before Ptah-Sokar-Osiris ... a thousand bread and beer, etc.] to king X as a gift of Ramesses II:

\[
\begin{align*}
\text{\(\wedge\) n nsw} & \text{ for the king} \\
\text{\(\wedge\) m dd} & \text{ as a gift of (literally, in the giving of)}
\end{align*}
\]

The word \(n\) \(nsw\) is written using \(\wedge\) which is also a variant for \(\wedge\) common in the New Kingdom (compare the more usual spelling of \(n\) \(nsw\) in §23).

The king-list shows some interesting gaps between the Middle and New Kingdom (between the fourth and fifth cartouches of the second surviving register) and within the 18th dynasty. Use the royal names listed in the previous Exercises and the chart of royal dynasties on p. 22 to identify the missing kings and dynasties for yourself.
Chapter 3

Special writings

In this chapter we introduce you to a number of special writings: abbreviations, changes in the order of signs and defective writings. Since all of these are rather common, particularly in the rendering of titles and epithets, a knowledge of them is essential for successful monument reading in a museum. You are also introduced to the offering formula, probably the most common form of hieroglyphic inscription to be found on funerary monuments surviving from ancient Egypt. This chapter should also serve as a convenient reference resource to which you can return when studying various monuments later on in the book.

§20 Abbreviations

Abbreviated writings are common in the writing of titles and epithets:

- **bny** - governor, mayor
- **hr** - lector priest

**bny** (literally, 'foremost of position') is written with the ideogram of **hst** (front part of lion) over **hr** (arm); **hr**-**hst** (literally, 'the carrier of the book of ritual') is written with abbreviated writings of both **hr** and **hst** (without sound complements or determinatives). There is also graphic transposition, with the two tall signs placed either side of **hr** (see §21 below). Clearly such writings cannot be read by sign with any ease. Even after more than a century and a half of study, the exact reading of some words remains contentious among Egyptologists! Hence we strongly recommend that you follow our general advice of concentrating on whole words rather than getting bogged down in the study of individual signs.

As we have already seen, abbreviated writings of the epithet usually bestowed on the blessed dead are common:

- **mtr**-**hrw** written in full as: **tr**-**hrw** true of voice, justified

§21 Change of order: spacing

The second feature is the switching of the order of signs to enable them to fit into the available space in a more satisfactory manner (termed more formally graphic transposition):

Instead of **ddw Djedu**, instead of **mtr hrw**

Graphic transposition also occurs in vertical columns:

Sometimes graphic transposition is a regular feature of the writing of a word:

This is regularly written with the determinative **mr** placed under the 2-consonant sign **mr**.

§22 Change of order: prestige

For reasons of prestige, names for gods and kings and related words sometimes precede closely connected words, although they are actually read afterwards (this is termed more formally honorific transposition). Honorific transposition is particularly common in epithets and titles:

- **rhr**-**mtr** king's advisor, royal intimate
- **hm-ntr** servant of the god, priest
- **mtr**-**hrw** beloved of Amun
- **mi r** like Re

(Notice that abbreviated writings are also common.)

You have already encountered this phenomenon in the writing of royal names in Exercises 2.7 and 2.8. A rather dramatic illustration of this point is the following writing of the nomen of Ramesses II (Ramesse-meryamun, 'Ramesses beloved of Amun'):

Here the two divine elements (Ra of the name Ramesses and Amun of the epithet 'beloved of Amun') have been written as seated gods and placed at the top of the cartouche facing each other, creating a vertical division. The low flat sign of **mtr** ('beloved') has been placed in the middle of the cartouche, creating a horizontal division. The vertical division is mirrored in the bottom half of the cartouche (giving the **ms**-**sw** or 'messe' part of Ramesses) where the three-pronged **ms**-sign stands in the centre between two tall thin signs (the **sw** and the **s**) both of which bend away at the top from the central **ms**-sign.
§23 Defective or strange writings
A few common words are written without the full set of sound-signs, probably for reasons of grouping; nsx ‘king’ is written in an unusual manner:

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>r(mjt) people</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>bn(k)t beer</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>s(my)t desert</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>nsx king</td>
</tr>
</tbody>
</table>

§24 Titles
Office-holding played a central role in the élite culture of ancient Egypt, locating the individual within society, most notably in relation to the king (see also pp. 101-104). Titles come in two forms: official or administrative titles and conventional titles connected with status and authority. Abbreviated writings are common to both.

a. Conventional titles of status and authority
The two most common conventional titles are:

- ♂♂♂♂ htw my bity seal-bearer of the king
- ♂♂♂♂ smw wrty sole companion

(The reading of htwmy-bity is unsure; other possibilities are htwmy-bity and sjwmy-bity; for bity ‘king’, see p. 102.) These two titles often occur together.

b. Titles of office
Titles of office can be divided into secular and religious titles:

Secular titles

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>htw-pr governor</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>m-r sjwmy overseer of the chamber</td>
</tr>
</tbody>
</table>

A number of titles are composed with the element ♂♂♂♂ m-r (fully htw-pr) ‘overseer’:

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>m-r pr steward, overseer of the estate</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>m-r nsr overseer of the army</td>
</tr>
</tbody>
</table>

m-r probably means literally ‘the one in whom is the word’ (i.e. the one who has the authority to issue orders). On the basis of a graphic pun around r (which means both ‘mouth’ and ‘word’), it is occasionally written with ♂♂ B44 tongue (the tongue being ‘the one in the mouth’):

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>m-r pr steward</td>
</tr>
</tbody>
</table>

§25 Epithets
Egyptian texts abound with epithets of gods, kings and officials. Here are a couple of related epithets particularly common on stelae:

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>kmy or kmy or kmy or kmy vnly</td>
</tr>
<tr>
<td>♂♂♂♂</td>
<td>nb lmp the possessor of veneration/reverence</td>
</tr>
</tbody>
</table>

and other variants based on the fuller writings such as ♂♂♂♂ ‘reverence’, ‘veneration’.

These epithets are primarily applied to the blessed dead. After a life of official duty and ethical behaviour, the blessed dead were revered by the living (who perpetuate their memory on earth, particularly through offerings) and honoured before the gods (with whom they exist beyond death as transfigured spirits). The latter is often expressed in the following way:

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>♂♂♂♂</td>
<td>kmy h pr tis the revered one before Osiris</td>
</tr>
</tbody>
</table>

§26 The offering formula
Formulae comprise relatively fixed combinations of words and so can be read without a detailed understanding of their internal grammar. The most common example, the offering formula, is a ubiquitous feature of the hieroglyphic monuments found in museums throughout the world. By working through, and becoming familiar with, the elements of the formula discussed below, you will gain access to a vast number of hieroglyphic inscriptions.

The offering formula merges two related functions: official and personal. In official terms, the status of the deceased as one of the blessed dead was linked to the successful performance of official functions in royal service and ethical behaviour in life. This success was instrumental in qualifying the deceased for access to the means of commemoration in terms of memorial inscriptions and funerary monuments. One purpose of the offering formula was to allow the deceased to partake of the offerings presented to the deities in the major cult temples in the name of the king, particularly on festival occasions. This reversion of offerings displays the importance of official life,
particularly in terms of the person of the king, in the relationship between the living and the dead.

The second, personal, function relates more to the private family-based aspects of the funerary cult of the deceased. The private offerings to the dead could be either physical (the offering of food, drink and goods) or verbal (through the utterance of the offering formula); furthermore, these offerings could be perpetuated in pictorial and verbal form (through art and writing). In this way, the offerings made at the burial could be perpetuated by family members (particularly the son and heir), or by people visiting the tomb or passing by the stela.

First of all, here is an example of the offering formula, which you may wish to refer back to as you read over the discussion below:

**The offering formula from BM EA 558:**

\[
\begin{align*}
\text{ḥtp-di-nsw} & \text{ osr nb ḥdw ntr t nb ʿbdw} \\
\text{di=f prt-ḥrw ʾḥntt kš ṣp[t] ʾfrt ʾmlḥt} \\
\text{ḥt nb(t) nfr(t) ṣrd(t) ʾnmḥt nfr im} \\
\text{n kš n ʾmlḥḥ(t) ky}
\end{align*}
\]

An offering which the king gives (to) Osiris, lord of Djedu, great god, lord of Abydos, so that he may give a voice offering (in) bread, beer, ox, fowl, alabaster, linen, everything good and pure on which a god lives for the ka of the revered one Key.

The most common form of the offering formula is composed of three parts, which can be divided according to the characteristic Egyptian expression found in each:

\[
\begin{align*}
a. & \text{ḥtp-di-nsw} \quad \text{an offering which the king gives} \\
b. & \text{ḥrw} \quad \text{a voice offering} \\
c. & \text{n kš n} \quad \text{for the ka of}
\end{align*}
\]

We shall take you through each of these parts in turn, assembling here the material you need to be able to read the standard Osiris offering formula. If you return to this section when reading stelae such as BM EA 587 on p. 46 at the end of this chapter, you should find all the help you need. As you study the various stelae in this book, you will no doubt gain more and more familiarity with the various parts of the offering formula.

---

**a. The offering to the god(s)**

\[
\begin{align*}
\text{ḥtp-di-nsw} & \quad \text{an offering which the king gives}
\end{align*}
\]

The conventional grouping of this expression uses the following elements:

\[
\begin{align*}
\text{ḥtp-di-nsw} & \quad \text{an offering which the king gives} \\
\text{ḥtp} & \quad \text{offering} \\
\text{di} & \quad \text{give}
\end{align*}
\]

(For the writing of the verb ‘give’, see Exercise 3.5.)

The expression Ḥtp-di-nsw is often used to refer generally to the offering formula and its associated offering rites (and might less literally be translated as ‘the offering rite’). The actual rendering of this stereotypical phrase is notoriously obscure and still exercises the minds of scholars. Whatever its original form, it is clear that by the Middle Kingdom the phrase had come to be treated as a fixed, compound expression. Here we have adopted a standard rendering which we encourage you to follow, rather than trying to work out its meaning from the individual signs.

**The name, title and epithets of the god(s)**

The name of the god then follows. The god most commonly named in the offering formula (as in the example above) is Osiris and we shall concentrate on him in this chapter. For the other common divine recipient of the offering formula, Anubis, see BM EA 1783 in Chapter 5, and for an example with a number of gods, see BM EA 584 in Chapter 8. The standard names and titles of Osiris are introduced separately in the notes on funerary deities at the end of this chapter.

**b. The offerings are passed on to the deceased**

**The voice offering**

This section of the offering formula centres around the following expression:

\[
\begin{align*}
\text{ḥtp-ḥrw} & \quad \text{a voice offering}
\end{align*}
\]

The standard writing of Ḥtp-ḥrw contains the following elements:

\[
\begin{align*}
\text{ḥtp-ḥrw} & \quad \text{a voice offering} \\
\text{ḥrw} & \quad \text{voice} \\
\text{ḥt} & \quad \text{bread} \\
\text{ḥntt} & \quad \text{beer}
\end{align*}
\]
The term *pri-hrw* is regularly written with the bread and beer signs, even when the voice offering itself is intended without any reference to the bread and beer. They are depicted whether bread and beer are mentioned separately in the subsequent inventory of offerings or not (in which case they may have been thought of as being included within the writing of *pri-hrw*).

By the Middle Kingdom *pri-hrw* had become a fixed expression used as a cover term for the offerings themselves (and might be loosely translated as ‘the ritual offerings’). As a fixed expression, *pri-hrw* can even be written with a determinative for the whole phrase, such as 𓊿‘bread for offering’:

The second part of the offering formula either starts off with *pri-hrw* immediately or marks the passing over of the offerings from the god by the use of:

\[ \begin{align*}
\text{disf} & \text{ pri-hrw} \\
\text{dit} & \text{ is again a form of the verb rdî ‘to give’ (see Exercise 3.5). Once again, at this stage we advise you to follow our suggested translation (see Chapter 8 for an explanation.)}
\end{align*} \]

*pri-hrw* alone is typical of 11th-dynasty stelae. *disf pri-hrw* is more typical from the mid-12th dynasty onwards (*pri-hrw* alone being rare by then). During the early part of the 12th dynasty a mixture of both usages is found.

The inventory of offerings:
The offerings are usually enumerated via a standard list of items, usually written with abbreviated writings (given here alongside fuller writings):

\[ \begin{align*}
\text{bread} & \quad \text{beer} \\
\text{ox} & \quad \text{lowl} \\
\text{alabaster} & \quad \text{linen}
\end{align*} \]

Often the offerings are numbered with 𓊿‘thousand’ or 𓊿‘a thousand ol/in’.

The voice offering from the stela of Tjeti:

BM EA 614.

Column 1:

\[ \begin{align*}
\text{pri-hrw} & \quad \text{by} \quad \text{inlkt} \quad \text{by} \quad \text{kš} \quad \text{spd} \quad \text{by} \quad \text{is mnlt}
\end{align*} \]

*pri-hrw* is here written with bread and beer signs but simply read *pri-hrw*; contrast with BM EA 558 on p. 36.

Other offerings sometimes occur (particularly in later 12th- and 13th-dynasty stelae) and are usually more fully written out:

\[ \begin{align*}
\text{mrít} & \quad \text{oil, unguent} \\
\text{sntr} & \quad \text{incense} \\
\text{htp or hipt} & \quad \text{offerings} \\
\text{dftr} & \quad \text{provisions}
\end{align*} \]

The inventory is wrapped up:

As well as listing a standard set of offerings, the offering formula also usually includes a more generic and all-embracing phrase:

\[ \begin{align*}
\text{bît nbt(t) nfr(t) wrb(t)} & \quad \text{everything good and pure}
\end{align*} \]

You have already studied this expression in Exercise 2.4. It is often qualified by the following fixed expression:

\[ \begin{align*}
\text{nmít ntr im} & \quad \text{on which a god lives}
\end{align*} \]

Since this is a fixed expression, you should read and translate it as a whole for now, without worrying about its internal grammar (which will be explained in Chapter 7).

\[ \text{c. The recipient of the offering} \]

The deceased recipient of the offering is introduced by one or both of the following phrases:

\[ \begin{align*}
\text{n kš n} & \quad \text{for the ka of} \\
\text{imlt(w)} & \quad \text{the revered one}
\end{align*} \]

In the 11th dynasty and into the early 12th dynasty (after which it dies out), we usually find *imlt(w)* on its own. The combined usage *n kš n imlt(w)* begins in the early 12th dynasty and reaches its peak in the mid-12th dynasty. The use of *n kš n* on its own is rare in the early 12th dynasty, but becomes the most common form from the later 12th dynasty onwards.

Once you have reached this point, then you will find the name of the deceased, usually with a title, and ending with the common epithet:

\[ \begin{align*}
\text{mr-hrw} & \quad \text{the justified}
\end{align*} \]

\[ \text{§27 The genitive} \]

The genitive ‘of’ (as in ‘the king of Egypt’) occurs in two forms:

\[ \text{\textbf{a. Direct genitive}} \]

The two nouns are put together without any linking word. This construction is only common between closely connected words or in fixed expressions:
How to read Egyptian hieroglyphs

It also occurs in certain compound expressions, such as those compounded with lb ‘heart’:

- st-lib affection, intimacy (literally, situation of the heart)

st-lib occurs in a rather common epithet:

The stela of Amenem identifies his subordinate, Salathor, with the epithet:

BM EA 162.
Central column: bik=f mr n st-lib=f
His true servant of his affection

b. Indirect genitive

The two nouns are linked by forms of the ‘genitival adjective’ n. This behaves like an adjective and agrees with the preceding noun, taking the following forms:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Masculine</td>
<td>Feminine</td>
</tr>
<tr>
<td>--- n</td>
<td>--- n</td>
</tr>
<tr>
<td>--- n</td>
<td>--- n</td>
</tr>
<tr>
<td>--- nw</td>
<td>--- n</td>
</tr>
<tr>
<td>--- nt</td>
<td>--- nt</td>
</tr>
</tbody>
</table>

An example occurs in bik=f mr n st-lib=f above. Another example occurs in the phrase:

- n kti n for the ka of

- ‘of’ is written in exactly the same way as the preposition - n ‘to’, ‘for’.

However, in translating into English, one or other of these usually suggests itself (cf. ‘for the ka of’). Also there is a tendency for n to be used for all numbers and genders, as in hmt=f n st-lib=f ‘his wife of his affection’ in Exercise 4.6.

Excursus: Egyptian funerary deities

Osiris

Osiris (sîr) was a central figure in the funerary cults of the ancient Egyptians. As noted in Chapter 2, his name is written in an idiosyncratic manner and cannot easily be broken down sign by sign. Indeed there is still some dis-

pute as to the exact reading – in this book we adopt the more recent suggestion to read sîr rather than usîr, not least since this brings out the parallel with the writing of the name of Isis (for which see p. 42):

- or - sîr Osiris Written with E60-seat above A36-eye for reasons which are still obscure.

The writing of Osiris’ name (and the number and nature of his epheps) altered at different periods of Egyptian history, as follows:

- sîr Osiris written without determinative
- Alternative writing from the late 12th dynasty
   (written with determinative in the 11th dynasty)

As a ‘great god’ (nîr ‘u), the cult of Osiris was celebrated at many shrines, the most important of which are reflected in his titles ‘lord of Djedu’ and ‘lord of Abydos’, the writings of which you studied in Exercise 2.2. In BM EA 587 (see Exercise 3.8 below) they are written as follows:

- nb gdw lord of Djedu (written with graphic transposition, see §21)
- or - rs great god nb tdw lord of Abydos

These three together represent the classic Middle Kingdom combination of epheps, particularly common in the early 12th dynasty.

The writing of Djedu itself changes over time (as well as sometimes displaying graphic transposition):

- 11th mid-12th dynasty
- 11th early 12th dynasty
- late 12th dynasty onward

The pre-eminence of Osiris is reflected in his other name, Khentyimentu (hnty-imntw), ‘the one who is foremost of the westerners’ (i.e. the dead gathered in the realm of the setting sun); the name evokes his subjects (the dead spirits) arrayed before his throne:

- hnty-imntw Khentyimentu

As will become clear from a number of the stelae which you will study in this book, the name Khentyimentu is often included in the offering formula amongst the epithets of Osiris (again typical of the early 12th dynasty).

In mythology, Osiris had been a living king at the beginning of history, but was murdered and dismembered by his ambitious brother, Seth. Osiris’ remains were magically restored by Isis (isîr) – his sister – who was then able to conceive his child, Horus. Horus grew up to defeat Seth and inherit his father’s throne in legitimate fashion. Osiris is represented as a deceased king.
mummiform but with royal regalia, and a green or black complexion alluding to the fertility of the Nile floodplain.

The passion of Osiris is also reflected in the name Wenennefer (wmm-nfr), which means 'the one who continues to be perfect' and hints at his mysterious post mortem potency:

\[ \begin{array}{ll}
\text{wmm-nfr} & \text{Wenennefer} \\
\end{array} \]

Wepwawet and Anubis

Funerary stelae from Abydos and elsewhere often invoke Wepwawet and Anubis alongside Osiris. Represented as a dog or jackal, Wepwawet (wp-wawet) was an ancient god of Abydos and an active participant in the cult of Osiris: the annual passion-play at Abydos began with the procession of Wepwawet 'to protect his father', Osiris. More generally, Wepwawet was associated with cemeteries and funerals, as reflected in his title 'lord of the sacred land' (nb ti ḫgr), where 'sacred land' means the cemetery. Even the name Wepwawet (literally, 'the one who opens the ways', see p. 96) recalls the un trodden paths over the desert along which he guided the souls of the newly deceased to the kingdom of Osiris.

The other major funerary deity was Anubis, whose iconography is close to that of Wepwawet; he also appears in canine form and bears the title 'lord of the sacred land'; his other titles are more obscure. Nevertheless, the funerary gods have distinct roles, apparent in the mythology of the funeral: Anubis embalmed the body of the deceased and conducted the burial ceremonies; Wepwawet led the deceased from this world to the next; and Osiris, king of the dead, represented arrival and rejuvenation in the next life.

Anubis

The name and standard epithets of Anubis:

\[ \begin{array}{ll}
\text{inpw} & \text{Anubis} \\
\text{im(y)-wt} & \text{the one in the wt} \\
\text{nb ti ḫgr} & \text{lord of the sacred land} \\
\end{array} \]

Wepwawet

Wepwawet shares a major epithet with Anubis:

\[ \begin{array}{ll}
\text{wp-wawet} & \text{Wepwawet} \\
\text{nb ti ḫgr} & \text{lord of the sacred land} \\
\end{array} \]

Exercises

3.1 Signs and words

a. 2-consonant and 3-consonant signs

\[ \begin{array}{ll}
\text{ib or mr} & \text{wn} \\
\text{bb or hw} & \text{bn} \\
\text{wr} & \text{wr} \\
\text{nw or in} & \text{hnt} \\
\end{array} \]

As you will see below, the name of the god Khentyimentu displays the tw-bird (B5 long-legged buzzard), a sign which reads tw or ḫw (in this book we shall go for the simpler reading tw), but looks similar to the ṣ-bird (B3 Egyptian vulture). The tw-bird has a more rounded head, but often the two birds are very similar in writing (sometimes we add a tick to the tw-bird to distinguish it). Fortunately the tw-bird has a very restricted usage:

b. Ideograms

\[ \begin{array}{ll}
\text{SIGN} & \text{EXAMPLE} \\
\text{E7} & \text{imnn} \text{ the west} \\
\text{B49} & \text{ḥtn} \text{ front} \\
\text{E60} & \text{ṣt} \text{ place, position} \\
\text{A24} & \text{msr} \text{ army, expedition} \\
\end{array} \]

Notice that the sign \[ \text{ } \] has appeared in two different words which should not be confused:

\[ \begin{array}{ll}
\text{ṣt} & \text{Osiris} \\
\text{ṣt} & \text{place, position} \\
\end{array} \]

3.2 Words

Transliterate the following words (one uses a sign introduced in an earlier chapter):

\[ \begin{array}{ll}
\text{great} & \text{Ameny (name)} \\
\end{array} \]

3.3 Gods' names

You have already been introduced to two forms of Osiris: Khentyimentu and Wenennefer. These are written as follows. Transliterate:
3.4 Titles
In the text, the following two titles were introduced. Here they are written in a slightly different way. Transliterate them, using the sign-tables above:

\[
\text{overseer of the chamber} \quad \text{sole companion}
\]

3.5 Common verbs
Some common verbs are written with otherwise uncommon signs and with some idiosyncracies of their own. It will be useful for you to be familiar with these when reading Chapter 4 (where the presence of \( i \) in brackets will also be explained):

\[
\begin{align*}
\text{int} & \quad \text{‘bring’, written with a combination of} \hspace{1cm} \text{D33 pot and A57 walking legs, often with sound complement} \hspace{1cm} \text{n} \\
\text{Ir} & \quad \text{‘make’, ‘do’, ‘act’ – written with the 2-consonant sign} \hspace{1cm} \text{ir} \\
\text{mm} & \quad \text{‘see’, ‘look at’ – written with} \hspace{1cm} \text{determinative placed under} \hspace{1cm} \text{m}. \text{Some forms of this verb are written with only one} \hspace{1cm} \text{t – transliterated m} \\
\text{or} & \quad \text{r} \hspace{1cm} \text{or} \hspace{1cm} \text{rdi} \\
\text{‘give’, ‘place’ – A41 arm giving loaf, or} & \hspace{1cm} \text{E61 conical loaf.} \text{Without} \hspace{1cm} \text{r as} \hspace{1cm} \text{or} \hspace{1cm} \text{transliterated di. From the hieratic, also written with arm as} \hspace{1cm} \text{rdi} \hspace{1cm} \text{or} \hspace{1cm} \text{di}
\end{align*}
\]

3.6 The offering formula from BM EA 162

BM EA 162
(carved limestone; w. 75cm)

The offering formula is usually written in a telegram-like style with very abbreviated writings and certain prepositions omitted. The top portion of the stela of Ameny (BM EA 162), however, rather unusually provides us with a more fully written out version of certain sections of the offering formula.

Transliterate and translate, using the template provided in the text (§26 above), and study the individual writings of the various component parts of the formula. You should also make use of the vocabulary introduced in the other exercises above.

**VOCABULARY**

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{ir-n} )</td>
<td>born of</td>
<td>( \text{=f} )</td>
<td>he, his (pronoun)</td>
</tr>
<tr>
<td>( \text{m-r m} )</td>
<td>general-in-chief</td>
<td>( \text{hr} )</td>
<td>before, in front of</td>
</tr>
<tr>
<td>( \text{kbw} )</td>
<td>Qebu (name)</td>
<td>( \text{nl} )</td>
<td>Qebu (name)</td>
</tr>
</tbody>
</table>

Notes:

i. \( \text{ir-n} \) means ‘whom such-and-such a person made’ but this is not a satisfactory idiom in English.
ii. \( \text{m-r m} \text{r} \) means literally ‘great overseer of the army’.
iii. In line 1, the damaged hieroglyphs are part of the standard epithets of Osiris: \( \text{hnty-imttw} \) (with an extra tw-bird), \( \text{nfr r, nb thbw} \) (see p. 41).

3.7 Offering table scene

Meir I, pl. 9

In scenes, the offerings are often shown placed on a table before the deceased. Transliterate and translate the hieroglyphs below the offering
table scene from the tomb of Senbi (consult the section on the offering formula if necessary).

**VOCABULARY**

[Diagram with hieroglyphs: hny-r governor, mayor; h(w) thousands]

The laden offering table constituting the 'funerary meal' for the deceased is referred to as:

[Diagram with hieroglyphs: dhbt-htp the required offerings]

3.8 **Study exercise: BM EA 587**

(See p. 102 for some remarks on the title m-r ‘hnwy.)

Notice that the inscription has been carefully laid out: the htp-di-nsw formula takes up the first line; the pr-nrw formula the second line and the epithets, name and titles of the stela owner the third line.

3.9 **Study exercise: BM EA 585**

BM EA 585, shown on the next page, has another standard offering formula, this time written from right to left.

a. **Translation**

Transliterate and translate, using the notes and vocabulary below.

Notice how the names of Sarenenutet and his mother Bameket are written to fit the space available. The scenes and figures are in raised relief and the inscriptions in sunk relief. The element -mkt in the mother’s name is written in the scene area and in raised relief.

**VOCABULARY**

[Diagram with hieroglyphs: bs-mkt Bameket; ms-n born of; ntrw gods; hsb nswy counter of the double granaries; dd htp-ntr offering-giver; sy mnwtt Sarenenutet]

b. **Epigraphy**

Compare this stela with BM EA 587:

i. Identify the differences in the shape and arrangement of particular hieroglyphs (you may also wish to consider the figures and the offering tables).

ii. Identify the differences in the phraseology of the offering formula.
Chapter 4

Scenes and captions

The first part of this book was dedicated primarily to building up your knowledge of the hieroglyphic signs needed to equip you for the twin goals of reading the names of the kings and the offering formula. In this part of the book we will move on to broaden your knowledge of the ancient Egyptian language and how it works, equipping you to read a wider range of Middle Kingdom stelae in the British Museum and elsewhere, and also supplying you with a firm foundation for moving on to study the wealth of surviving ancient Egyptian writings.

§28 Captions: the infinitive

Verbs typically label actions or events such as 'do', or 'kick', though some verbs label states or conditions such as 'remain'. A major topic to be dealt with in reading hieroglyphs is how to get the right translation of verbs according to whether they refer to actions in the past, present or future. Over the next few chapters we will equip you to bring this degree of accuracy to your translations.

A good place to start is with scenes and captions. Scenes are often accompanied by captions which very conveniently label the action:

BM EA 585
(carved limestone; h. 52cm)

(picture of a scene)

\[\text{binding a skiff (Meir II, pl. 4)}\]

(In captions, words are often written without determinatives, since the image itself pictures the meaning.)
In English the -ing form of the verb translates rather well here, whereas using the simple English past 'bound a skiff' seems a little incomplete and unsatisfactory. Exactly the same is true in Egyptian. In such captions, Egyptian uses a particular form of the verb which, as you will see in the next chapter, differs markedly from the form for expressing the past. In Egyptian the equivalent of the -ing form in this usage is termed the *infinitive* (see §31 below for its forms).

Before we progress further, there is one general comment we would like to make. The terms for the various Egyptian verb-forms are now rather traditional; they are not always very clear in their meaning, nor do they always agree with the use of the same term in describing the grammar of English. So the term 'infinitive' and its meaning is not really important — it will, however, serve as a convenient label by which we can readily refer to the verb-form.

When the actor is mentioned in an Egyptian caption, this is usually introduced by (in 'by' :

*Before the figure of the owner is a lengthy adoration caption, the bare bones of which are:*

\[ \text{BM EA 567: } sn \, \text{n} \, hnty-\text{imaw m prt 'at} ... \text{in m-r } \text{srt(w) imt-m-jst} \]
Kissing the ground to Khentyimentu in the great procession ... by the overseer of the provisioning areas Amenemhet

For the vocabulary, see the next section and the excursus on titles, p. 103.

### §29 Adoration

The owner of a stela often expressed a wish to participate in certain important festivals beyond death, particularly the Osiris Mysteries (for which see pp. 54–56). He either wished to participate in them directly — through seeing (\( \text{ms} \, \text{m} \, \text{sw} \, \text{m} \, \text{n} \, \text{n} \, \text{n} \) \( \text{aw} \)), adoring (\( \text{ms} \, \text{m} \, \text{n} \, \text{w} \)), kissing the ground (\( \text{sn} \, \text{aw} \, \text{n} \, \text{n} \, \text{n} \, \text{n} \)), or giving praise (\( \text{ms} \, \text{m} \, \text{n} \, \text{n} \, \text{n} \, \text{n} \)) to the god — or through having offerings made to him at such times. For example:

*The vertical columns of stela BM EA 580 comprise a hymn to Osiris which begins:*

\[ \text{BM EA 580, } \]

\[ \text{Lines 1-2: } \text{dit} \, \text{n} \, \text{sw} \, \text{n} \, \text{w} \, \text{w} \]
Giving praise to Osiris, kissing the ground to Wepwawet

### §30 Verb classes and the infinitive

So how does this all work? The first and most basic point is that when deciding on the exact translation to be adopted (for example, should we translate 'kissing' in the example above as opposed to 'kissed' or 'will kiss'?), two points should be borne in mind:

1. What help does the writing of the verb give us? (the question of *form*)
2. How does the verb fit in the context of the inscription? (the question of *function*)

As you will see, since hieroglyphs only write consonants and not vowels, the hieroglyphic writing alone will not always direct us to the exact form. However, once we take into account how the verb seems to be being used in the inscription, then we can usually get good sense out of it. The first tool of the trade' that we need to introduce you to is the topic of verb classes. All the verbs in ancient Egyptian can be gathered into a small number of groups, which, when considered as a whole (or *paradigm*), usually allow us to see each form somewhat more clearly. The following are the standard verb classes with a convenient example for each class:

<table>
<thead>
<tr>
<th>VERB CLASS</th>
<th>EXAMPLE AND DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG VERBS</td>
<td>e.g. ( \text{sd} ) to hear</td>
</tr>
<tr>
<td>DOUBLING VERBS</td>
<td>e.g. ( \text{ms} ) to see</td>
</tr>
<tr>
<td>WEAK VERBS</td>
<td>e.g. ( \text{mr} ) to love</td>
</tr>
<tr>
<td>EXTRA WEAK VERBS</td>
<td>e.g. ( \text{rd} ) to give</td>
</tr>
</tbody>
</table>

#### Notes

1. With weak verbs, the final \(-i\) is usually omitted in writing and therefore in transliteration. For practical reasons, however, we will transliterate the extra weak verb 'to give' as \( \text{r} \text{d} \text{i} \) or \( \text{di} \).
2. Extra weak verbs behave like ordinary weak verbs, but sometimes show additional features.

The stem of a strong verb is not usually that helpful since it rarely shows any differences. As you will see below, the infinitive of strong verbs gives us little written clue. Doubling verbs have a root which ends with the same consonant repeated twice. In writing, some forms of these verbs show only one of these consonants (e.g. \( \text{ms} \)) and in other forms show two (e.g. \( \text{ms} \)), and this can help in distinguishing certain forms. Weak and extra weak verbs, whose roots end in a 'weak consonant' (-\( i \) or -\( w \)), are the most interesting because they show a wider range of variation in different verb-forms, which can be most useful in spotting a particular form (we shall see that weak verb infinitives are rather more easy to spot than strong verb infinitives).
One important point to note about weak verbs is that the -i and -w with which their root or dictionary forms end do not usually appear in writing and so need not be transiterated. However, so that you can see readily whether a verb is a weak verb or not, the -i or -w of weak verbs will be added in brackets (as in the table above) in the vocabularies in this book.

§31 The forms of the infinitive

So let’s turn to the infinitive and see how all this works out. The infinitive in Egyptian has the following form:

**INFINITIVE**

<table>
<thead>
<tr>
<th>STRONG VERBS</th>
<th>sdm</th>
<th>hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>- no change</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOUBLING VERBS</td>
<td>mnh</td>
<td>seeing</td>
</tr>
<tr>
<td>- doubling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEAK VERBS</td>
<td>mtr</td>
<td>loving</td>
</tr>
<tr>
<td>- end in -i</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXTRA WEAK VERBS</td>
<td>rdt or dlt</td>
<td>giving/placing</td>
</tr>
<tr>
<td>- end in -i</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Here are some examples to illustrate this:

**STRONG VERBS**

Meir I, pl. 2:

\[\text{‘mr\,r\,spd(w)}\]

Throwing at the birds

**DOUBLING VERBS**

Meir I, pl. 9:

\[\text{mn\,isw\,w} \]

Seeing the cattle

**WEAK VERBS**

Meir II, pl. 4:

\[\text{spt\,smh} \]

Binding a skill

**EXTRA WEAK VERBS**

BM EA 580, 1:

\[\text{dit\,ls\,n\,sfr} \]

Giving praise to Osiris

The most noticeable feature of the table is that the form of the infinitive of weak verbs ends in -i. Consider again the scene and caption with which we introduced this chapter (repeated on p. 53).

If you look at the vocabulary at the end of the book, you will find the following word listed:

\[\text{sp(i)} \]

bind (together)

(© D11 coil of rope is a common determinative for ropes, cords and actions performed with them.)

\[\text{sp(i) \, spt\,smh} \]

Binding a skiff

Just like English dictionaries, dictionaries and word-lists of ancient Egyptian just give you a standard citation form (the *root*), here *sp(i)* ‘bind (together)’, and do not ‘spell whether you need ‘binding’, ‘bound’ or whatever in your actual translation. All the citation form tells us is that *sp(i)* is a **weak verb**. But if we look at the actual example we find the following form, showing an extra -i:

\[\text{sp(i)} \]

binding

and also, of course, it is being used in a caption. Together this information allows us to decide that *sp(i)* is an example of the Egyptian infinitive and can be translated well into English as ‘bind-ing’.

We advise you at this stage to follow our example here in adhering to a small number of suggested translation schemes for the various forms we will introduce you to, since this will help you to get good sense out of the hieroglyphic inscriptions you will read in this book. At first, it is better to refrain from trying to be more imaginative or to ‘guestimate’ the meaning. So our first translation scheme is for the infinitive (simply substitute the necessary verb for ‘do’):

infinitive translation scheme                  doing or to do

In the examples in this chapter ‘doing’ will be the right choice, but on other occasions ‘to do’ will fit better. If the range of meaning seems a bit loose, compare the English *To study* hieroglyphs is interesting with *Studying* hieroglyphs is interesting where the English ‘to do’ and ‘doing’ forms have a similar usage.
Now, of course, infinitives of strong and doubling verbs do not offer us much help in their writing. But the context and sometimes other parallel examples can help out. As an example, we can consider again the fishing and fowling scene from the tomb of Senbi which you studied in edited form in Chapter 1 and which you can study in its original, complete form as Exercise 4.6. The two edited labels were:

a. Scene of spearing fish:

Meir I, pl. 2:

\[ \text{stt rm(w) in snbi mr-frw} \]

Spearing fish by Senbi, the justified

b. Scene of throwing the throw-stick at the birds:

Meir I, pl. 2:

\[ \text{rmṣ r spd(w) in snbi mr-frw} \]

Throwing at the birds by Senbi, the justified

\( \text{stt} \) ‘spear’ is a weak verb, hence the infinitive \( \text{stt} \) ‘spearing’. \( \text{rmṣ}, \) however, is a strong verb and does not provide a particularly helpful writing. Yet the context of the caption and the parallel with the other caption showing us \( \text{stt} \) ‘spearing’ urge us to consider the infinitive and the translation ‘throwing’. Notice also how using the suggested translation scheme helps us to draw together a decent English translation of the whole: ‘throwing at the birds by Senbi the justified’, whereas reasonable alternatives such as ‘throws at the birds’ do not: ‘throws at the birds by Senbi the justified’ is not particularly good English.

**Excursus: The cult of Osiris at Abydos**

The heart of the cult of Osiris at Abydos was the annual festival at which his cult-statue was brought, in a ritual boat carried aloft by priests, in procession from his temple to his supposed tomb at Umm el-Qa’ab (‘mother of pots’). The festival procession had two fundamental components—a public section during which the divine image passed through the cemetery abutting the temple’s western side, and a private section out in the desert where the secret rites concerning the mysteries and passion of Osiris were performed. During the Middle Kingdom at Abydos, members of the elite dedicated stelae, or erected offering chapels as cenotaphs, hoping to ensure their continued participation in the festival after their own death. The cemetery at Abydos was therefore a veritable city of the dead with a wealth of monuments, and, as you will see, Abydos stelae form an important body of the Middle Kingdom monuments studied in this book.

Here we shall concentrate on the route of the festival. In Exercise 6.5, you will study one of the principal surviving ancient sources for the festival procession itself. The exact location and scope of the various Egyptian place names used are still a matter for debate. However, the map below gives a plausible version.

The starting point of the festival procession was the Osiris Temple (\[ \text{\text{\textsc{a}}} \]), housing the statue of the god. As you will see for yourself in Exercise 6.5, there were actually two outward processions—the ‘procession of Wepwawet’ (\[ \text{\text{\textsc{a}}} \]) and then the ‘great procession’ of Osiris (\[ \text{\text{\textsc{a}}} \]). Stelae were concentrated near the western entrance to the temple, in an area of high ground known as the ‘terrace of the great god’ (\[ \text{\text{\textsc{a}}} \]), so that the deceased could look upon the emergence and return of the gods (hence the references to ‘kissing the ground’ and ‘giving praise’ as the images of the gods pass by—the cult images of the gods are often referred to as their \[ \text{\text{\textsc{a}}} \] ‘splendour’). The procession crossed the terrace before descending into a wadi (the sacred land, \[ \text{\text{\textsc{a}}} \]). The god then proceeded out into the desert on the God’s boat-journey (\[ \text{\text{\textsc{a}}} \]) to Poker (\[ \text{\text{\textsc{a}}} \]) where the divine mysteries and rites were performed. Abydos had a long history as one of the most sacred sites in the country since it was at Umm el-Qa’ab that the earliest kings were buried. By the 12th
Dynasty, the tomb of the 1st-dynasty king Djer was believed to be that of Osiris himself.

**VOCABULARY**

- prt procession
- prt ‘n the great procession
- wp-wawt the procession of Wepwawet
- pkr Poker
- rwd terrace
- bhw- ntr temple
- n qsr sacred land
- dt ntr god’s boat-journey

**Exercises**

4.1 **Signs**

a. **Sound signs:**

- sn
- in
- n(w)t
- dsw
- hmr
- whm

b. **Determinatives:**

<table>
<thead>
<tr>
<th>SIGN</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>F6 basin combined with canopy</td>
<td>$\text{ḥb}$ festival</td>
</tr>
<tr>
<td>A20 man with outstretched arms</td>
<td>$\text{ḥt(w)}$ praise, adoration</td>
</tr>
</tbody>
</table>

Both of these determinatives are used widely, for various festivals and for words to do with praise and supplication. Note, however, that when used on their own, they are abbreviated writings of the two specific words given.

4.2 **Words**

Transliterate the following words:

- $\text{sister}$
- $\text{wife}$
- $\text{adore, praise}$
- $\text{kiss}$
- $\text{brother}$
- $\text{repeat}$

4.3 **Translation**

Transliterate and translate the following two captions on the following page:

**Meir II, pl. 4**

The bull is also labelled separately between the two figures at the top.

**Meir I, pl. 11**

**VOCABULARY (NORMALISED WRITINGS)**

- wp(t) separate, open
- ngrw long-horned bull
- siph lasso
- kt bull

4.4 **Translation**

Transliterate and translate the following sections from the top of BM EA 101, the stela of Nebipusenwosret, dating from the reign of Amenemhet III (shown on the next page – ignore the sections in grey). You may wish to read the notes on the cult of Osiris at Abydos on pp. 54–56 for useful background information.

The following notes will help you in translating the central section:

**Notes**

i The eye emblem in the centre can be read as a verb 'to see'. It is thought to read p trata 'to see, view', rather than mḥ. The form is the infinitive.
See §§17–18 on the king’s name and epithets (the epithets are divided into two columns mirroring the general division into a section on Osiris on the left and one on Wepwawet on the right). *nyr* is used in the epithet ‘beloved of the god X’. The name of the god (and his titles) are written first for reasons of prestige (as noted in §22 above).

**BM EA 101**
(carved and painted limestone; w. 66cm)

The deceased king Senwosret III forms the central locus of the scene. As recorded in the middle section of the stela, Nebipusenwosret had this stela sent to Abydos in the care of the elder lector-priest Ibi who had come, as part of the priesthood of the temple of Abydos, to the residence of the then reigning king Amenemhet III.

**VOCABULARY**

<table>
<thead>
<tr>
<th></th>
<th>prt</th>
<th>nfrw</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>processions</td>
<td>viewing the splendour</td>
</tr>
<tr>
<td><em>nfr</em></td>
<td>his</td>
<td><em>m</em></td>
</tr>
<tr>
<td></td>
<td>in, during</td>
<td></td>
</tr>
<tr>
<td>nb(i)-</td>
<td>Nebipusenwosret</td>
<td>nfr</td>
</tr>
<tr>
<td>pw-snswrt</td>
<td>perfect, wonderful</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nfrw</td>
<td>festivals</td>
</tr>
<tr>
<td></td>
<td>nfrw</td>
<td>perfection, beauty, wonder, splendour</td>
</tr>
<tr>
<td></td>
<td>dwn</td>
<td>adore, praise</td>
</tr>
<tr>
<td></td>
<td><em>nhr</em></td>
<td>endurably and repeatedly</td>
</tr>
</tbody>
</table>

**Grammar**

As noted in §10, adjectives follow and agree with their nouns. Exercise 4.4 provides examples of feminine and plural agreement (cf. §§8 and 15 above):

**BM EA 581**
(carved limestone; w. 36cm)

**VOCABULARY**

<table>
<thead>
<tr>
<th></th>
<th>inf</th>
<th><em>ir-n</em></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Intel</td>
<td>born of</td>
</tr>
<tr>
<td><em>mn</em></td>
<td>sec, look at</td>
<td></td>
</tr>
<tr>
<td>nfrw</td>
<td>splendour, wonder</td>
<td></td>
</tr>
<tr>
<td><em>sn</em></td>
<td>kiss</td>
<td></td>
</tr>
<tr>
<td><em>nbt</em></td>
<td>land, ground</td>
<td></td>
</tr>
</tbody>
</table>

**4.5 Translation**

Transliterate and translate the following sections on the next page from BM EA 581, one of the three stelae of the overseer of the chamber Intel son of Senet in the British Museum. These stelae are extremely elaborate in their wording, so we will only consider two sections. Ignore the parts in grey.
Writings
The extracts from BM EA 581 show two variant writings worth noting:

\[\text{The first sign has two variants, with three or four pots (E58, E39)}\]

\[\text{are similar sounds and can occur in variant writings}\]

4.6 Study exercise: Fishing and fowling scene from the tomb of Senbi at Meir
You are now in a position to transliterate and translate the original version of the fishing and fowling scene from the tomb of Senbi shown on page 61.

VOCABULARY

- \(\text{upd(w)}\) fowl, birds
- \(\text{sb} \) heart
- \(\text{imly} \) reverence
- \(\text{imly} \) the revered
- \(\text{immt} \) western
- \(\text{in} \) by
- \(\text{sr} \) Osiris
- \(\text{rmi} \) throw
- \(\text{et} \) his
- \(\text{mr-hrw} \) justified
- \(\text{in-mtr} \) overseer of priests
- \(\text{mrs} \) Meres
- \(\text{nk, nbt} \) lord (masc.), lady (fem.)
- \(\text{r} \) at, towards
- \(\text{rm(w)} \) fish
- \(\text{hnty-} \) governor
- \(\text{hnt} \) wife
- \(\text{fr} \) before
- \(\text{hmt}-\text{bty} \) seal-bearer of the king
- \(\text{smyt} \) desert
- \(\text{sntn} \) sole
- \(\text{wnty} \) companion
- \(\text{snb} \) Senbi
- \(\text{st-tb} \) affection, intimacy
- \(\text{st(i)} \) spear

Notes
i Fishing scene: ancient correction at end of line, read: \(\text{.}\)
ii Fowling scene: end of first line, read \(\text{.}\). Above wife, read \(\text{.} n 'of' above \(\text{.}\).
4.7 Study exercise: The coffin of Nakhtankh (BM EA 35285)

Although in this book we concentrate on stelae in the British Museum, the material that you are working through also puts you in a position to study inscriptions on other kinds of museum objects, particularly where they include the offering formula. In this exercise you will study the inscriptions on the outside of a Middle Kingdom coffin (BM EA 35285, the coffin of Nakhtankh).

We shall concentrate on the two exterior sides of the coffin, omitting the inscriptions on the head and foot ends. The inscriptions are aligned on the coffin as follows:

```
<table>
<thead>
<tr>
<th>W</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>E</td>
</tr>
</tbody>
</table>
```

The body was laid on its left side, facing towards the east, in order to be able to look out through the eyes on the eastern side towards the newly rejuvenated sun at sunrise. Hence the inscriptions run from the head at the northern end towards the feet at the southern end. This represents the typical arrangement of a Middle Kingdom rectangular coffin. On the eastern side (the side with the eyes looking out towards the sunrise), the main inscription is an offering formula to Osiris. On the western side is an offering formula to Anubis. At the corners, the inscriptions invoke the four sons of Horus, protective deities for the body of the deceased (with the classic Middle Kingdom arrangement of Imseti and Duamutef on the east side and Hapy and Qebehsenuf on the west). The central columns invoke deities closely linked to Osiris: Shu and Geb on the east side and their female consorts Tefnet and Nut on the west.

The eastern side

The eastern side of the coffin is shown on the next page. Transliterate and translate with the help of the vocabulary and notes below:

Notes

i *imh(y) hr* displays haplography (i.e., where the last sign in one word and the first in the next are the same and the sign is written only once).

ii *my-tḥrw* is (a) written occasionally with the papyrus-roll and (b) omitted in the northernmost column.

iii the *ḥb*-goose (B8) is different from the *ḥrt*-duck (B7).

Vocabulary

| nḥt-nḥ | Nakhtankh |
| ḫnw(y)-mntw | Khentyimentu |

The four Sons of Horus

| imsti | Imseti |
| dwš-mwi=f | Duamutef |
| ḫpy | Hapy |
| kḥḫ-snw=f | Qebehsenuf |

Other Gods

| šw | Shu |
| gb | Geb |
| tfnt | Tefnet |
| nwt | Nut |

The western side

The principal inscription on the western side of the coffin is an offering formula to Anubis. Whereas the Osiris offering formula concerns the offerings to sustain the ka of the deceased, the Anubis offering formula concerns the burial itself.

Transliterate and translate with the help of the following notes:
Chapter 5

Description

In the next two chapters, we will introduce you to the past tense, concentrating on inscriptions in which the deceased reflects back upon, and describes, his official life. We will also introduce you to the ancient Egyptian pronouns.

§32 Introduction: description

In a typical type of funerary inscription – which we can term self-presentation – the owner presents himself (rarely, herself) according to the ethical values of Middle Kingdom elite society and in terms of success and achievement, particularly in royal service. In order to describe the activities which the official participated in, the tasks he accomplished, and his ethical behaviour, the past tense is generally used.

The official Intef son of Senet proclaims his ethical behaviour:

BM EA 562, Line 10:  
\[ \begin{align*}
\text{is} & \quad \text{tomb} \\
\text{hrt-nfr} & \quad \text{cemetery, necropolis} \\
\text{nfr} & \quad \text{good, perfect, wonderful} \\
\text{krst} & \quad \text{burial}
\end{align*} \]

This construction comprises the past form of the verb (\( \text{sr} \)) \( \text{krst} + \text{n} \); cf. English 'bury' + 'ed' – see §33 below) followed by the subject ('I') and other elements; the sentence begins with an auxiliary \( \text{tw} \) which is not translated into English (see §34 below).

§33 The past: \( \text{sdm.n(=f)} \)

The past form is termed the \( \text{sdm.n(=f)} \) (pronounced 'sedjemenef') 'he heard', using the verb \( \text{sdm} \) 'to hear' in the 'he' form ('he heard') as the standard example. In this form, an affix \( \text{n} \) 'ed', is added to the verb-stem (written after the determinative). As a standard convention, in transliteration the \( \text{n} \) is usually separated from the stem of the verb by a dot – this just makes it easier to spot. The forms of the \( \text{sdm.n(=f)} \) for the verb classes (§30 above) are:

Notes

i The standard organization of the Anubis offering formula is: \( \text{hpt-di-nsw} \) followed by Anubis with his epithets and then \( \text{krst nfr} \) without being introduced by \( \text{di} = f \). You may wish to introduce your translation of \( \text{krst nfr} \) with a dash or colon after the \( \text{hpt-di-nsw} \) section.

ii Read \( \text{is}=f \text{nfr} \text{n hrt-nfr} \) with the indirect genitive (see §27 above). \( \text{is}=f \) means 'his tomb'; for \( \text{=f} \) see §33.

iii Anubis is invoked with his standard epithets (see p. 42) and a further epithet:

\[ \begin{align*}
\text{hnty sh-nfr} & \quad \text{the one before the divine booth}
\end{align*} \]
**Inhuretnakht extols his proper conduct as a responsible official:**

BM EA 1783, Line 4: \( iw \; r(d)\, n=-l \; i \; n \; hkr \; hbsw \; n \; hwy \)

I gave bread to the hungry and clothes to the naked

(There is no word for ‘and’ in Egyptian; for vocabulary, see Exercise 5.4.)

There is no simple English equivalent for \( iw \) and so it is left untranslated. It invokes a sense of involvement in the assessment or presentation of what is said/written. In self-presentation inscriptions, \( iw \; sgm\, n(-f) \) gives a sense of looking back over one’s life. In other contexts the perfect (‘someone has done something’) also suits, particularly in recorded speech.

**§35 Omission of the first person suffix pronoun**

The first person suffix pronoun (‘I-me-my’) is sometimes omitted in writing, particularly in texts where a figure of the person is present (e.g. stelae and tomb inscriptions) or strongly implied (e.g. where the text is all about that person):

Another of Inhuretnakht’s stated ethical acts:

BM EA 1783, Lines 4-5: \( iw \; bh\, n(-i) \; iww \; n\, mnh\, n\, r\, (i) \; ds\, n(-i) \)

I ferried the boatless in my own ferry

**Note:**

i \( iww \) ‘the boatless’ is written with a doubling of the 2-consonant sign 運, B32.

ii Repeated consonants are sometimes omitted: here only one \( m \) is written in \( m\, mnh\, n\, r\) ‘in my ferry’.

iii \( ds \) is used for the emphatic reflexive ‘(my/him)self or ‘own’.

**§36 Suffix pronouns**

Although, as we shall see, there are different sets of pronouns in Egyptian with different usages, they do not correspond to the difference between ‘I-me-my’ or ‘he-him-his’ in English. The Egyptian pronouns translate by whatever happens to be the most appropriate English form of pronoun. The suffix pronouns are used:

a. As the subjects of verbs (‘I’, ‘he’)

The official Intef son of Senet proclaims his ethical behaviour:

BM EA 562, Line 10: \( iw \; krs\, n=-l \; i\, (w) \)

I buried the old
b. As the possessor of a noun ('my', 'his')

The top part of BM EA 101 behind the figure of Nebipusenwosret (see p. 58):

BM EA 101:

\[ \text{Adoring Osiris in his wonderful festivals enduringly and repeatedly} \]

From the Abydos formula on BM EA 162:

BM EA 162:

\[ \text{May 'Welcome in peace' be said for him by the great of Abydos} \]

(For the meaning of \( gd.t(w)=f \), see p. 115.)

For the full list of suffix pronouns, see Reference table, p. 148.

§37 The past relative form: \( sgmt.n(=f) \)

The following paragraph discusses a more advanced point which some of you may wish to work through at this stage in order to gain the maximum understanding of the inscriptions read as study exercises to this chapter. Others may consider these points a little abstruse at this stage and may prefer to return to this paragraph later on.

As well as being described ('someone did something'), events can also be characterised (treated as a 'thing which someone did': 'what/which someone did'). Egyptian has a special way of characterising an event – by using the relative forms – which is quite different from English and is often seen as one of the more difficult aspects of ancient Egyptian. However, the use of the relative forms is extremely common and will crop up in a number of examples, and so we will attempt to open up this area of Egyptian for you by the use of our notion of a translation scheme. The difference between description and characterisation can be seen in the following example:

The self-presentation of Inhuretnakht ends:

BM EA 1783:

Line 5:

\[ \text{I assembled 100 bulls through what I did myself} \]

Notes

1. \( 1 \) is the number 100.
2. \( m \) here has the meaning 'through' or 'by the means of'.
3. \( tr(t) \) 'to do' has a wide range of idiomatic meanings.
4. \( =i \) is omitted (see §35 above).

In Egyptian, the described event 'I assembled 100 bulls' is expressed by using the \( sgm.t.n(=f) \) form \( ltr.n(=i) \). However, the characterised event 'what I did myself' is expressed by using another verb-form – the past relative form: \( ltr.n(=i) \). In this usage, there is no separate word for 'what' or 'which', rather the verb-form shows a -t in its writing, so \( ltr.n(=i) \) in itself means 'what I did' without needing extra words. Notice that missing out a word such as 'what' in translation leaves the sentence with poor sense: 'I assembled a hundred bulls through what I did myself'. You will often find this to be the case: the relative forms (and their cousins, the participles introduced in Chapter 7) scream out for the inclusion of an English word such as 'what' or 'which' in translation.

The same stela provides another similar example:

Between the figures of Inhuretnakht and Hui, the following dedication label about the stela appears:

BM EA 1783:

\[ \text{What his eldest and beloved son Debi made for him} \]

Notes

i. \( -n=f \) precedes \( s=f \) in word order.
ii. In \( s=f \) and \( mry=f \) both \( s=f \) and \( mry=f \) share the following \( f \) and the phrase means literally 'his son, his eldest, his beloved'.

In this book we shall focus on the relative form only when it shows the extra -t. In this way we can isolate the following convenient translation schemes for the past \( sgm.t.n(=f) \) form and the past relative form \( sgmt.n(=f) \) discussed in this chapter:

\[
\begin{align*}
\text{PAST TENSE} & \quad ltr.n(=i) \quad \text{he did} \\
\text{PAST RELATIVE FORM} & \quad ltr.n(=f) \quad \text{what he did}
\end{align*}
\]

Excursus: Names and kinship terms

Names and family relationships play an important role on funerary stelae. We present here a number of the names to be found on the monuments studied in this book, and the kinship terms used, for you to refer to. As the section on names indicates, many Egyptian names (like our own) have a meaning. Nevertheless, in translating Egyptian monuments, it is better to stick to the name itself, rather than trying to translate the name into English.

Names

Names referring to personal condition

In a society with high infant mortality, it is not surprising that many names reflect anxiety about new-born children or wishes for their future health:
Senbi (Meir tomb-chapel B. No. 1)  
\textit{snbi} healthy

Nakhti (BM EA 143)  
\textit{nhkt} strong, vigorous

Khu (BM EA 571)  
\textit{hw} protected

Names referring to deities
One type associates the individual directly with a deity:

\textbf{ib} (BM EA 143)  
\textit{ist}

A second type invokes a close – often familial – relationship with a god:

\textbf{Sarenwenet (BM EA 585)}  
\textit{ss-rmwt} son of Renenutet

\textbf{Satsobek (BM EA 586)}  
\textit{ss-hb} daughter of Sobek

\textbf{Senwosret (BM EA 571)}  
\textit{s-n-wrt} man of the powerful one

A third type involves a pious statement in response to the child’s birth:

\textbf{Ptahhotep (BM EA 584)}  
\textit{pNh-htp} Ptah is content

\textbf{Inhuretnakht (BM EA 1783)}  
\textit{inhrt-nht} Inhuret is strong

Loyalist names
Names which associate the individual with the king:

\textbf{Intef (BM EA 581)}  
\textit{inti} 11th dynasty nomen

\textbf{Amenemhet (BM EA 587)}  
\textit{mn-m-hnt} 12th dynasty nomen

\textbf{Nebipusenwosret (BM EA 101)}  
\textit{nb(=l)-pw-swrt} Senwosret is my lord

The birth names of the kings themselves accord with the standard naming conventions. Hence Amenemhet means ‘Amun is in front’, i.e. Amun is guiding the child’s fortunes (compare with Senwosret above).

Kinship terms
Stelae emphasise family relationships by naming members of the deceased’s family and household (often including servants and dependants). The living members are usually shown presenting offerings to the offering-table, thus eternalising the offering cult to the deceased owner in stone. By including various relatives and dependants on the monument of the deceased, these too enjoyed the benefits of being commemorated by figure and by name. Access to such monuments as funerary stelae was rather limited, mostly to those holding some form of elite position. The crucial relationship was that between the father and the eldest son: in social terms, this was the route of inheritance, providing family continuity; in cult terms, the eldest son was the chief celebrant for his father (as Horus was for Osiris).

Principal kinship terms:

- \textbf{it} father
- \textit{mwt} mother
- \textbf{ji} husband
- \textit{hmt} wife
- \textbf{sn} brother
- \textit{sn} sister
- \textbf{ss} son
- \textit{ss} daughter
- \textbf{tbt} family, household

Family members are often referred to as being ‘beloved’.

Label before one of the sons of Khuenibik offering fowl:

BM EA 584:  
\textbf{si=f mrw=f} \textit{pNh-htp}  
His son, his beloved, Ptahhotep

Sometimes, though, we find a more abbreviated writing.

Label before the first sons in the third row of BM EA 571:

BM EA 571:  
\textbf{si=f mrw=f inny}  
His son, his beloved, Amen

(In idiomatic English we might prefer ‘his beloved son’.)

The parentage of the owner is usually introduced by one of the two following phrases:

\textbf{ir-n} born of \textbf{ms-n} born of

Literally, \textit{ir-n} means ‘whom X made’ and \textit{ms-n} means ‘whom X bore’. Usually \textit{ir-n} is used of both the father and mother, whereas \textit{ms-n} is used of the mother alone. When the person this phrase is applied to is feminine, both, as usual, show a \textit{-t} (before \textit{n}).

\textbf{ir-n} born of \textbf{ms-n} born of

Literally, \textit{ir-n} means ‘whom X made’ and \textit{ms-n} means ‘whom X bore’. Usually \textit{ir-n} is used of both the father and mother, whereas \textit{ms-n} is used of the mother alone. When the person this phrase is applied to is feminine, both, as usual, show a \textit{-t} (before \textit{n}).
The name and filiation of the wife of Ameny on BM EA 162 (see Exercise 8.5):

BM EA 162
\[ \text{m\text{-}nw\text{-}ms\text{-}n\text{ inny ms\text{-}r\text{-}hw} \]
Methu born of Ameny, the justified

Properly speaking \( m\text{-}n \) and \( ms\text{-}n \) are probably masculine relative forms – see §52 below. However, in this book we will stick to the distinctive transliteration using ‘-n’: \( m\text{-}n \) and \( ms\text{-}n \).

Exercises

5.1 Signs

[Drawings of signs]

5.2 Words

Transliterate the following words written with these signs:

[Drawings of signs]

- \( \text{l\text{-}w} \): favour, praise
- \( \text{h\text{-}s} \): friend
- \( \text{h\text{-}k\text{-}r} \): proceed, go, set out
- \( \text{n\text{-}m} \): ruler
- \( \text{g\text{-}i} \): amethyst
- \( \text{n\text{-}m\text{-}t} \): formal, journey
- \( \text{w\text{-}r\text{-}t\text{-}w} \): wrong
- \( \text{b\text{-}f\text{-}r\text{-}y} \): ferry

\( nm\text{-}t\text{t} \) is the word used for the formal and festal journeys of the god and the king. It is a collective term and not a plural (and hence does not require \( w \) in transliteration despite the presence of plural strokes).

5.3 Translation

Transliterate and translate the following sentences. Some were used in the text above and so give you the chance to work through these examples thoroughly. You may wish to consult §35 on the omission of the pronoun =i.

a. Ikhernofret relates his role in the Mysteries of Osiris:

Berlin 1204, Line 18:

[Drawings of signs]

(The verb \( r\text{-}r\text{\text{-}l} \) ‘to do’ is used with a wide range of idiomatic meanings; here the sense is ‘conduct’.)

b. The official Intef son of Senet proclaims his ethical behaviour:

BM EA 562, Line 10:

[Drawings of signs]

c. Inhurenakht extols his proper conduct as a responsible official:

BM EA 1783, Line 4:

[Drawings of signs]

d. Another of Inhurenakht’s stated ethical acts (m added for clarity):

BM EA 1783, Lines 4-5:

[Drawings of signs]

e. Ity notes his success and achievement:

BM EA 586, Line 2:

[Drawings of signs]

For e. keep to a literal rendering of the Egyptian.

Vocabulary

<table>
<thead>
<tr>
<th>Sign</th>
<th>Sign</th>
<th>Sign</th>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{b\text{-}f\text{-}r\text{-}y} )</td>
<td>( \text{n\text{-}w\text{-}w\text{-}r\text{-}t\text{-}w} )</td>
<td>( \text{i\text{-}l\text{-}w\text{-}w} )</td>
<td>( \text{i\text{-}w\text{-}t\text{-}w} )</td>
</tr>
<tr>
<td>ferry</td>
<td>the boatless</td>
<td>the old</td>
<td>cattle</td>
</tr>
<tr>
<td>( \text{b\text{-}f\text{-}r\text{-}y} )</td>
<td>( \text{i\text{-}w\text{-}w\text{-}w\text{-}r\text{-}t\text{-}w} )</td>
<td>( \text{i\text{-}l\text{-}w\text{-}w} )</td>
<td>( \text{i\text{-}w\text{-}t\text{-}w} )</td>
</tr>
<tr>
<td>inspect</td>
<td>repeat</td>
<td>process</td>
<td></td>
</tr>
<tr>
<td>( \text{m\text{-}b\text{-}r\text{-}m} )</td>
<td>( \text{p\text{-}t\text{-}t} )</td>
<td>( \text{n\text{-}s\text{-}w} )</td>
<td></td>
</tr>
<tr>
<td>ferry</td>
<td>procession</td>
<td>king</td>
<td></td>
</tr>
<tr>
<td>( \text{h\text{-}b\text{-}y\text{-}b\text{-}y} )</td>
<td>( \text{l\text{-}k\text{-}r\text{-}r\text{-}r} )</td>
<td>( \text{k\text{-}r\text{-}s} )</td>
<td></td>
</tr>
<tr>
<td>the naked</td>
<td>the hungry</td>
<td>bury</td>
<td></td>
</tr>
<tr>
<td>( \text{b\text{-}r\text{-}r\text{-}y\text{-}b\text{-}r\text{-}y\text{-}b\text{-}r\text{-}y} )</td>
<td>( \text{d\text{-}s\text{-}m\text{-}i} )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>before</td>
<td>myself, my own</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5.4 Study exercise: BM EA 1783

In this exercise, you can make a start on studying a more complex stela in the British Museum: BM EA 1783, the stela of the governor Inhurenakht and his wife Hui from Nag’ ed-Deir. The stela is shown on p. 74.

a. Transliterate and translate the offering formula at the top of the stela (Lines 1-2 ending with the word \( g\text{-}d\text{\text{-}l} \) just before the end of Line 2), using the notes given.

b. Transliterate and translate the section starting at the beginning of Line 4 (we shall return to the section from the end of Line 2 to the end of Line 3 in Chapter 7).

The cemetery of Nag’ ed-Deir, opposite modern Girga, was the cemetery for Thinis (\( \text{Th\text{-}n\text{-}t\text{-}n\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t\text{-}t} \)), the capital of the 8th Upper Egyptian nome (which also includes Abydos); \( i\text{-}h\text{-}r\text{-}t \) (Inhuret or Onuris) was its principal deity. Nag’ ed-Deir was an important cemetery centre from Predynastic times to the 11th dynasty and the start of the Middle Kingdom, at which time Thinis seems to have been eclipsed by Abydos.
BM EA 1783 dates from the First Intermediate Period and is a classic example of the regional Nag'ed-Deir style of that period, both in terms of its artwork and the conventional phraseology of the inscription, which is orientated around the family and ethical behaviour.

Notes
i. ≈ is a determinative of pr-ḥrw. See §26, p. 38
ii. See Chapter 3 for the various titles of Inhuretnakht and the use of intimw ‘the revered one’. Be careful with the title at the start of line 2.
iii. Self-presentation inscriptions are usually cast as a speech, and are introduced by ḫḏ ‘who says’ or ḥḏ=f ‘he says’.
iv. See §35 for the omission of the first person pronoun.
v. ḫḏ(=l) is used as the emphatic reflexive (as in ‘I shall do that myself’ or ‘my own house’).
vi. Before mḥnt the preposition m ‘in’ has been omitted.
vii. Ḥr(i) ‘do, make’ is used here in the sense of ‘acquire’ or possibly ‘raise’.

Vocabulary

<table>
<thead>
<tr>
<th>Hieroglyph</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>iḥ</td>
<td>family, household</td>
</tr>
<tr>
<td>im</td>
<td>gracious, gentle</td>
</tr>
<tr>
<td>ḥt</td>
<td>father</td>
</tr>
<tr>
<td>mr</td>
<td>love</td>
</tr>
<tr>
<td>nb ḥt</td>
<td>lord of the sky</td>
</tr>
<tr>
<td>ḫsw</td>
<td>clothes</td>
</tr>
<tr>
<td>ḥkr</td>
<td>the hungry</td>
</tr>
<tr>
<td>kr(w)</td>
<td>100 bulls</td>
</tr>
<tr>
<td>ḫʿr</td>
<td>the boatless</td>
</tr>
<tr>
<td>in-hrt-nḥt</td>
<td>Inhuretnakht</td>
</tr>
<tr>
<td>mwt</td>
<td>mother</td>
</tr>
<tr>
<td>mḥnt</td>
<td>ferry</td>
</tr>
<tr>
<td>ḫty</td>
<td>the naked</td>
</tr>
<tr>
<td>ḫš(sp)</td>
<td>praise</td>
</tr>
<tr>
<td>snw</td>
<td>siblings, brothers and sisters</td>
</tr>
</tbody>
</table>

The Family

1. Transliterate and translate the labels around the other family members.

Hui has the following titles:

- ḫḥt ṣnw w-ḥ ṣnw sole lady in waiting
- ḫḥt nfr ḫḥt-nfr priestess of Hathor

The form of the kinship expressions are alike, although some writings exhibit sharing of elements:
5.5 Study exercise: BM EA 571 (top)
The top section of the stela of Khu and her two husbands, shown on p. 77.
a. Translate the offering formulae above the two scenes.

VOCABULARY

<table>
<thead>
<tr>
<th>m-r pr</th>
<th>overseer</th>
</tr>
</thead>
<tbody>
<tr>
<td>st-imn</td>
<td>Saamun</td>
</tr>
<tr>
<td></td>
<td>(name)</td>
</tr>
<tr>
<td>rḥ nsw</td>
<td>king's advisor</td>
</tr>
<tr>
<td>mry nb=f</td>
<td>beloved of his lord</td>
</tr>
<tr>
<td>nḥt</td>
<td>lord of the beautiful west</td>
</tr>
<tr>
<td>nb imn</td>
<td></td>
</tr>
<tr>
<td>nfr</td>
<td></td>
</tr>
</tbody>
</table>

The second offering formula contains a different set of offerings:

| mḥw   | water |
|       |       |
| nḥt   | oil, unguent |
| hmr   | beer   |
| snṯr  | incense |

Festivals

The general word for a festival is ḫb: ḫb or ḫḥ festival

The procession of Osiris to Poker:

A number of particular or periodic festivals are often mentioned on stelae. The following is a list of the ones which appear on BM EA 571, arranged in the typical order in which they occur:

| ḫḥd | the monthly festival |
| ḫḥḥ | ?-ḥḥ the half-monthly festival, i.e. full moon |
| ṣḥw | the Wag-festival |
| ḫḥwṭ | the Thoth-festival |

The reading of the half-month festival is still unclear. An old suggestion to read smḥt has problems. More recently, the suggestion has been made that the reading should be based around the number fifteen, as ṣmḥānt.
festival days; once the god had satisfied himself with them, they were passed on to the blessed dead. See the conclusion of the festival list on BM EA 162 in Exercise 8.5 for a further illustration of this point.

Offering bearers
b. Transliterate and translate the inscriptions accompanying the offering bearers in the two scenes. The inscriptions accompanying the two major offering bearers in the top scene fit the hieroglyphs around the figures. This can lead to unusual arrangements. They are given below in a conventional order:

- accompanying the son
- accompanying the overseer of the storehouse

VOCABULARY

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>wbn</td>
<td>cup-bearer, butler</td>
</tr>
<tr>
<td>m-r st</td>
<td>overseer of the storehouse</td>
</tr>
<tr>
<td>hmsw</td>
<td>his beloved friend</td>
</tr>
<tr>
<td>mtr</td>
<td>Sehetepibre (name)</td>
</tr>
<tr>
<td>st-nht</td>
<td>Samenkhet (name)</td>
</tr>
<tr>
<td>shtp-ib</td>
<td>Sehetepibre</td>
</tr>
</tbody>
</table>

(Names ending with m-st=f usually start with a god's name, as in htr-m-st=f Horemssaf.)

5.6 Study exercise: BM EA 571 (bottom)
The bottom section of stela BM EA 571, shown on the following page, shows further family members and members of the household and estate staff.
a. Transliterate and translate the inscriptions. You may wish to make use of the Excurssus on names and kinship.
b. Here are the names and titles in the scene. Some of the names are not transliterated. Transliterate them yourself:

**NAMES AND TITLES**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ameny</td>
<td></td>
<td>st-nnts</td>
</tr>
<tr>
<td>Tjau</td>
<td></td>
<td>st-wst</td>
</tr>
<tr>
<td>Amenemhet</td>
<td></td>
<td>bt</td>
</tr>
<tr>
<td>Khu</td>
<td></td>
<td>st-lhwth</td>
</tr>
<tr>
<td>Dedet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Senwosret</td>
<td></td>
<td>hm-ntr</td>
</tr>
</tbody>
</table>

BM EA 571 (bottom)
(carved limestone; w. 51cm)


Chapter 6

Further aspects of description

In this chapter, we will look at how complex descriptions are presented, in particular continuing to the next point and noting other things going on at that time.

Now is a good time for you to start using the Egyptian-English vocabulary (starting on p. 151), when reading the examples in the text.

§38 Continuation

Descriptions are often presented as a series of connected episodes. In past descriptions, as we saw in Chapter 5, the first episode is introduced by an auxiliary such as iw; then described by a verb in the past tense made up of the sdm.n(=f) form. A past description is continued on simply by carrying on with the sdm.n(=f) without any further introductory auxiliary. In translating such a series, it is useful to translate the following sdm.n(=f)s with ‘and ...’ (there is no separate word for ‘and’ in Egyptian), or to use commas or semicolons, depending on English style:

The official Intef son of Senet proclaims his ethical behaviour in general terms:

BM EA 562. iw šrs.n=it it(w)
Lines 10-11: hbs n=i huy
I buried the old
and I clothed the naked

Here the second past tense form ēēēē hbs.n=i ‘I clothed’ carries on the description of Intef’s ethical behaviour, rather than starting a new point. Notice how this gives a sense of shape and connection to episodes; for a clear example of the use of auxiliaries and sdm.n(=f)s to give shape to description, see Exercise 6.5 below.

Sometimes elements are shared, just as in the English translation:

Inhuretnakht is extolling his proper conduct as a responsible official:

BM EA 1783. iw rdi.n(=i) t n hbr
Line 4: hbs n huy

I gave bread to the hungry
and clothes to the naked

§39 Negation

The negative of the past (‘I did not do that’) is made up of the negative word ḫ t n followed by sdm(=f) (it is not, as we might expect, formed by n sdm.n(=f)):

Following on immediately from his statement of positive ethical virtues (see above), Intef adds:

BM EA 562. Line 11: n šrs.(=i) ēēēē r cm t
I did not do wrong against people (or: I did no wrong ...)

This negation also occurred in the opening scene to this book (notice the slightly stronger translation with ‘never’):

Above the man roasting a goose:

Meir III, pl. 23: ḫ mnj mity stsw pn
I have never seen the like of this goose

Sometimes the negation is written (rather confusingly!) with ḫ ḫ.
Negations with  do not go with auxiliaries and so the pattern can either be used to start up or to carry on a series of connected episodes without any obvious written mark.

§40 Making someone do something (for use with Exercise 6.5)

Caution, the notion of 'making someone do something', is expressed in the following way in Egyptian: the verb rdi 'give, place' is used with the sense of 'causing' and is followed by another verb. rdi appears in whatever form is suitable (in the example below it appears in the past tense sdm.n(=f) form) whilst the other verb appears in a fixed form (as it happens, the other verb appears in the future sdm(=f), for which see Chapter 8; however, this is not important at this point):

After the festivities are over, lkhernofret has the image of the god placed back in the bark (see Exercise 6.5 for the general context of this example):

Berlin 1204.
Lines 21-22:  
I had him proceed inside the great bark
(literally, 'I caused that he proceed inside the great bark')

It may help to think of this as 'placing someone in the position to do something' or 'giving someone the opportunity to do something': hence the example would mean: 'I put him (in the position) to proceed inside the great bark' or 'I facilitated his proceeding into the great bark.' The precise meaning can range from nuances of compulsion ('make someone do something') to permission ('allow/let someone to do something') and guidance ('have someone do something').

§41 Dependent pronouns

The second set of pronouns are the dependent pronouns (see Reference table, p. 149):

<table>
<thead>
<tr>
<th>I</th>
<th>he/it</th>
<th>gen.sg.f</th>
<th>sdm=f</th>
</tr>
</thead>
<tbody>
<tr>
<td>you</td>
<td>she/it</td>
<td>tw</td>
<td>hr</td>
</tr>
</tbody>
</table>

The major usage of the dependent pronouns are as the objects of verbs (typically the person or thing to which the verbal action is applied):

Tjetji records that, after Intef II died, he served the new king Intef III:

BM EA 614.
Line 13:  
I followed him to all his places of the heart's delight
(i.e. wherever the king wanted to go)

Notice that the suffix pronouns serve as subjects of the verb (see §§33 and 36) and dependent pronouns as objects of the verb.

The dependent pronouns display an important feature of word ordering: the dependent pronouns attach to and directly follow the verb and so precede any nouns:

The official Semti refers to his early favour at court:

BM EA 574.
Lines 2-3:  
His person (i.e. the king) placed me at his feet in my youth

If you look carefully at this example, then -wi is a dependent pronoun and therefore should be the object of the verb (someone must have placed me) and so the sentence must mean that the king placed me at his feet, despite the order of the words. This sentence cannot mean: 'I placed the king at his feet in my youth' (for 'I' to be the subject, this would require the suffix pronoun =l) and in any case such a sentence scarcely makes much sense.

§42 The present tense

The monuments discussed in this book do not include many inscriptions cast in the present tense. However, for your information, and to allow us to cover one inscription we would otherwise have shown you but not equipped you to read, we will briefly note the present tense forms.

Middle Kingdom Egyptian distinguishes, just as English does, between a general present (usually expressing habit – She goes to visit her friend every week' – or things which just generally are – 'two and two make four') and a specific or ongoing present ('She is leaving right now'). In Middle Egyptian these have the following form (using sdm to label the form and the weak verb hr to exemplify it):

<table>
<thead>
<tr>
<th>General Present</th>
<th>Specific Present</th>
</tr>
</thead>
<tbody>
<tr>
<td>sdm=f</td>
<td>hr sdm</td>
</tr>
</tbody>
</table>

In the specific present, the verb appears after hr in the infinitive form discussed in Chapter 4. For a full list of forms, see the Reference tables on p. 145.

Both tenses have a fondness for the auxiliary  '  hr introduced in §34 as illustrated by the examples below. They also share the same intricacies of
usage as their English equivalents (for example, in Egyptian, as in English, verbs of state and condition prefer the general present to the specific present even when referring to things going on now: ‘I know the answer now’, not ‘I am knowing the answer now’):

a. ṣḏm(=f)

To the left of the main offering formula inscription on BM EA 587:

BM EA 587:

iw ḫw ḥt m ʾḥpt snr mḥt
The thousand(s) of bread, beer, incense and oil are pure

b. ḫr ṣḏm

An example of this construction occurred in the first inscription shown to you in this book:

Above the man roasting a goose:

Meir III, pl. 23:

iwḥr mḥk ḫr  ḫūt
I have been roasting since the beginning of time

Egyptian, like many languages, concentrates on the fact that the subject is continuing to roast despite the long time he has been doing it: ‘I am still roasting and have been since the beginning of time’.

§43 Other things going on (advanced notes for use with Exercise 6.5)

However, there is one use of the present tense which will be useful when you study Exercise 6.5. In past description, as we have seen, the past events are described by using the past tense sḏm. n (=f) form. By stringing together a present sḏm (=f) form or ḫr ṣḏm form after a past sḏm. n (=f), Egyptian expresses the notion of something else going on at the same time as that event expressed by the sḏm n (=f) form (something else current or present at that time):

Ikhnwretf relates his activities during the performance of the Mysteries of Osiris:

Berlin 1204.

iw ʾḥr n=f ḫr ḫw ṭs ṭs ḫw ṭs ṭwrdw  ḫs ṭs ṭwṛḏw
I conducted the procession of Wepwawet

Notes:

i ʾḥr (i) literally, ‘to do/make’, here with the sense of leading or conducting.

ii ṭs prep + infinitive ‘to protect’.

Notice that there is no Egyptian word for ‘when’, ‘while’, ‘as’ in these usages, although the appropriate English word may be needed in translation. In English, the notion of ‘going on at the same time’ is expressed by connecting words such as ‘as’, ‘whilst’, ‘when’. In Egyptian it is the verb itself which expresses this by appearing in a present tense form (present or going on at that time). Indeed, you may have noticed that whereas in English connections are shown by words such as ‘and’ and ‘as’, in Egyptian the same meaning is achieved by stringing together different tenses such as sḏm. n (=f) and sḏm (=f) and letting the verbs do the work.

Exercises

6.1 Signs

2-consonant and 3-consonant signs:

\[\begin{array}{c}
\text{mt} \\
\text{dr} \\
\text{ḥsf} \\
\text{ḥzd} \\
\text{ḥms}
\end{array}\]

6.2 Words

Transliterate the following words written with these signs:

\[\begin{array}{c}
\text{ḥzd} \quad \text{ḥzd} \quad \text{ḥzd} \\
\text{ḥzd} \quad \text{ḥzd} \quad \text{ḥzd}
\end{array}\]

\[\begin{array}{c}
\text{ḥzd} \quad \text{ḥzd} \\
\text{ḥzd} \quad \text{ḥzd}
\end{array}\]

\[\begin{array}{c}
\text{ḥzd} \quad \text{ḥzd} \\
\text{ḥzd} \quad \text{ḥzd}
\end{array}\]

6.3 Translation

Transliterate and translate the following (see §35 on omission of =t ‘T’).

The first one repeats examples from the chapter above and is written here without any breaks (as in the original inscription):

a. The official ḫtnf son of Senet proclaims his ethical behaviour in general terms:

BM EA 562.

Lines 10-11:

i ḫtnf son of ḫtnf

b. Hekaib asserts his ethical behaviour:

BM EA 1671.

Lines 4-5:

This First Intermediate Period stela shows a number of idiosyncrasies in the spelling, such as the form of ʾḥr (rather than ʾḥr) and the form of the determinative for ‘clothes’.
The final example is slightly more complex and is written in the right-to-left order of the original:

c. Tjetji describes his advancement by king Intef II:

BM EA 614, Lines 4-5: 

Notes
i. -w is written for -wi.
ii. Read di.n=f- 6-w(i) in clause 3.
iii. Also read "hm:f n wrw.

6.4 Translation

It has been a long time coming, but you are now in a position to read for yourself the speech of the man roasting the goose, which we used to begin this book. This is shown again below.

Notes
i. On suffix pronouns, see §33 and §36.
ii. On the hr + infinitive tense, see §42.
iii. On negation, see §39.

6.5 Study exercise: The Osiris Mysteries at Abydos

The celebration of the Mysteries of Osiris at Abydos was clearly one of the major festivals of Middle Kingdom Egypt. The festival centred around the burial and rejuvenation of Osiris, with its promise of burial and rejuvenation for the blessed dead. Indeed, as discussed in Chapter 4, a number of the elite erected stelae or cenotaphs in the area bordering the route to ensure their eternal participation in the rites.

The festival itself seems to have comprised five parts:

1. The first procession led by Wepwawet and culminating in combat against the enemies of Osiris. This seems to have been a celebration of kingship with the repelling of the forces of chaos and disorder (possibly reflecting the threat of disorder at the death of the old king Osiris – see p. 41 for the mythological account).

2. The great procession of Osiris himself. This seems to have been the start of the burial procession of Osiris as the dead king, when he was equipped and prepared for burial. Osiris here appeared in his form of Khentyimentu ‘the one who is foremost of the westerners’ and was taken out from the temple through the surrounding cemetery site.

3. The god’s boat-journey to Poker. The god was conveyed in the great bark out into the desert to his supposed tomb at Poker (probably the tomb of King Djer of the First Dynasty at Umm el-Qa‘ab).

4. A night of vigil in which the god was rejuvenated as Wenenneter (see p. 42), including the Haker-festivities and a slaughter of the enemies of Osiris at Nedyet (the mythological place of his death). Unfortunately, this remains the most secretive and elusive part of the mysteries, though later accounts mention that Osiris was crowned with the crown of justification (mtr-hrw) and transfigured or enspirited (stra).

5. The return journey to Abydos among general rejoicing and the re-entry of the god into his temple.

The stela of the Treasurer Ikhernefret, now in Berlin, is one of the principal sources for the Osiris Mysteries. Ikhernefret was sent to Abydos by
Senwosret III to repair the image of the god and to perform the necessary ritual acts. He subsequently erected a stela in which he recounts how he organised the festival (an account which draws on previous versions given by earlier generations of officials sent by the Middle Kingdom kings to Abydos).

a. Transliterate and translate the following sections from the stela of Ikhernofoet:

There follows a brief description of the manner in which Ikhernofoet equipped the bark and put the proper regalia on the god, then:

The stela is unfortunately silent on the most mysterious features of the festivities such as the night of vigil and the Haker-festivities (compare with BM EA 567 in Study Exercise 8.3). There follows a description of the rejoicing along the route back, ending with the boat arriving at Abydos, then:

Notes
i \( r n\) preposition + infinitive, translate ‘to protect’. On the writing of \( it\), ‘father’, see Exercise 2.5; read here \( it=\) ‘his father’.
ii You may find §43 helpful in translating \( wdt=f\) and \( sms=l\).
iii You may find §27 on the direct and indirect genitive helpful.
iv \( dsr\) as an adjective means ‘sacred’ (in \( b\) dsr ‘sacred land’) and as a verb means ‘to clear (something) out’; in this text the verb is deliberately chosen to mark the transition of the festival from the public view to the hidden mysteries to take place at the tomb, and this happens once the procession has passed through \( ti \) dsr.
v See §40 on \( di.n=e\) followed by a verb to express causation.
vi \( hrw\) pf ‘that day’, translate ‘(on) that day ...’
vii The bark of Osiris is called the Neshmit-bark (nsm) or else is simply referred to as the great bark (wrt): both are feminine words and are referred to by the feminine pronoun =s ‘it’ in \( in.n=s\) ‘it brought’ (for \( in(f)\) ‘bring’, see p.44). See the reference table on suffix pronouns on p. 148.

b. Look at the episodes in this section from the stela of Ikhernofoet and examine how \( lw\) and the past tense \( sdm.n(=f)\) form are used to give shape to the passage. As a guide, note that in most instances, the auxiliary \( lw\) is followed not by one but by two or three past-tense verbs; only in the sentence beginning \( lw\) dsr.n=e is \( lw\) followed by a single verb. How does your grammatical account correlate with the different sections of the festival?
6.6 Study exercise: BM EA 586

a. The stela on p. 90 is by no means an easy text, but with the help of the following notes, have a go at transliterating and translating the top section of this stela or use the key on p. 170 to work through it.

Notes
i. On dating and the titles of the king, see §§17-19. The king’s cartouche is surmounted by the sky hieroglyph, which is not read.
ii. whm list ‘to repeat favour’ with whm in the sdmt.n form. On the omission of =i ‘T’, see §35.
iii. st ‘to advance’ (one’s position, here ‘heart’) literally, ‘to make great’. The full form would have been st.n=st, see §38 on coordination and sharing. r has the sense here of ‘more than’.
iv. hprw ‘who existed’ is a participle (see Chapter 7 for discussion).
v. The section beginning iw ts.n is another example of coordination, here dealing with the king’s gift of a great seal (htm ‘r) and a staff (tryt) to Ity. ts(i) lit. ‘to tie on’, is used for the seal which the king tied around Ity’s neck, but this precise meaning does not really go with the decorated staff which Ity was also given, so translate ‘assign (to)’.
vi. mi spt-nsw nb ‘just like any dignitary of the king’ (which you might wish to put in brackets) goes with the first gift (the seal), and contrasts with the special gift of the staff (with which Ity is depicted in the lower scene). spt-nsw is a conventional designation.
vii. swbt is a participle with feminine agreement with tryt ‘staff’, translate ‘(which was) decorated’. See Chapter 7.
viii. it-ntr ‘god’s father’. In the Middle Kingdom, this seems to have been a title bestowing high rank and favour on an official, typically for performing special commissions for the king to do with the cult of the gods, and also legitimating him for this task. Perhaps here the title is directly connected to the episode of the king’s assignment of the great seal and a staff to Ity.
ix. The text ends abruptly with the names of Ity and Iuri. The wife’s name is separated off by a vertical bar.

VOCABULARY
The family
b. Transliterate and translate the labels above the sons and daughters of Ity.

VOCABULARY: NAMES

You will be asked to study the inscription from the bottom scene at the end of Chapter 7.

Chapter 7

Characterisation

This chapter concentrates on the elaborate epithets which abound on stelae, particularly epithets characterising the owner as having lived an ethical life or having performed well in royal service. This will also allow us to introduce you to another extremely common Egyptian verb-form – the participle. To start with, however, we need to return to adjectives.

§44 Adjectives

You have already been introduced to adjectives in §10. In Egyptian, these follow and agree with the noun they describe. If the noun is feminine and ends in -t, the adjective will also end in -t. To wrap up this topic properly, the full list of endings are:

- SG. MSC. no special ending  nfr
- SG. FEM.  -t  nfr
- PL. MSC. -w or  nfr(w)
- PL. FEM.  -t  nfr

(The plural can be written with or without the plural strokes + + ; moreover, the -w of the masculine plural agreement is often omitted in writing, leaving no ending at all – this is indicated by the symbol 0 in the table above.)

Compare the following examples showing feminine singular agreement and masculine plural agreement:

Ikhernofret relates his role in the Mysteries of Osiris:

Berlin 1204.
Line 18:  It.r f.m-š pt-t nfr It conducted the great procession

The top part of BM EA 101 has Nebipusenwosret adorning the gods. Behind the figure of Nebipusenwosret:

BM EA 101:
§45 Adjectives used as nouns

Adjectives are typically used to describe other words, but they can be used on their own to mean 'a person/people with that particular quality'. For example, in English 'I am an Egyptian', means 'I am an Egyptian person' (not a soldier, or a donkey, or anything else!); compare also English expressions such as the 'the rich' and 'the poor'. In Egyptian this is rather common:

The official Intef, son of Senet, proclaims his ethical behaviour in general terms:

BM EA 562
Lines 10-11: \lm krs. n=f \im (w) hbs. n=f hpy
I buried the old and I clothed the naked

However, in Egyptian, the adjective can be singular with the meaning 'a rich one/someone rich', whereas English prefers to add a rather general word such as 'someone' (so hpy probably means more accurately 'someone naked' or 'the naked one').

If the idea is indefinite, abstract or general: 'anything good' or 'what is good', the feminine form of the adjective is used:

\nfrt good (n.) from \nfr good, perfect

bint evil (n.) from \nbin bad

Key proclaims his own ethical behaviour:

BM EA 558,
Line 4: \m nfr
I was one who said what is good

Notes

i For \m, see §49 below.
ii \m is a participle meaning 'one who said', see §§48 and 49.

The meaning of the feminine form of the adjective as 'what is good' is similar to the meaning of the relative form mentioned in §37.

§46 Participles

The participles are special forms of the verb which have many of the qualities of an adjective, particularly because they can be used to qualify nouns.

There are two groups of participles: the present participle has the meaning '(one) who does something'; the past participle has the meaning '(one) who did something'. The forms of the participles in different verb classes are as follows:

<table>
<thead>
<tr>
<th>Present or Incomplete</th>
<th>Past or Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
<td>sfd (one) who hears</td>
</tr>
<tr>
<td>DOUBLING</td>
<td>mns (one) who sees</td>
</tr>
<tr>
<td>WEAK</td>
<td>mrr (one) who loves</td>
</tr>
<tr>
<td>EXTRA</td>
<td>dd (one) who gives</td>
</tr>
<tr>
<td>WEAK</td>
<td>(no r) who gives</td>
</tr>
</tbody>
</table>

(Particiles also sometimes have a -w ending.)

Basically, any verb other than a strong verb has a doubled consonant in the present participle but not in the past participle. In the case of strong verbs, however, it is not possible to tell the two apart on the basis of their forms alone. As you will see in the examples below, there is no need in Egyptian for a separate word meaning 'who' (or 'which' or 'what') since this is an integral part of the meaning of the Egyptian participle verb-form.

§47 Participles and epithets

Since a participle behaves a lot like an adjective, it is often used to qualify a noun. For example, participles are commonly used in the epithets characterising an official:

The stela of Ameny identifies his subordinate, Sahauthor, with the epithet:

BM EA 162.
Central column: hss=f 'what he favours'
His true servant of his affection.

who does what he favours every day

(bik=f 'his servant' is a present relative form, see §52 below.)

In the first part of this example both mrs 'true' and n st-lb=f 'of his affection' help to characterise bik=f 'his servant'. Similarly in the second half of the example, irr is the present participle ('who does') and is also used to elaborate the character of bik=f 'his servant'.

Notes

i For \m, see §49 below.
ii \m is a participle meaning 'one who said', see §§48 and 49.

The meaning of the feminine form of the adjective as 'what is good' is similar to the meaning of the relative form mentioned in §37.
Just like an adjective, a participle must agree with the noun it describes and so will end with $-t$ if the noun is feminine:

Before the figure of Medesiu, the wife of Ameny:

BM EA 162.  
Left column: $\overline{\text{hmt-f.mtt}=f.\text{irrt.bst}=f.t.mt\text{.nb}}$
His wife, beloved of him, who does what he favours every day.

In this example, $\overline{\text{irrt}}$ (‘who does’) agrees with $\overline{\text{hmt}}$ ‘wife’; for $\overline{\text{mrt}}$ ‘beloved’, see §50, below.

Alternatively, a participle may show an extra $\overline{-w}$ with masculine plurals:

$i$ty asserts that he advanced himself more than:

BM EA 586,  
Line 2: $\overline{\text{it}w}=i \overline{\text{lprw.r.hnt}=t}$
my (fore-)fathers who existed before me.

§48 Particples as nouns

Again, like adjectives, participles can be used on their own to mean ‘a person who does something’ or more succinctly ‘one who does something’. For example, BM EA 614 (the stela of Tjetji) introduces Tjetji himself with a long list of his titles and epithets, including:

BM EA 614.  
Line 1: $\overline{\text{rhu.ltt-hb nb=f}}$
one who knows the desire of his lord,  
one who follows him at all his journeys.

(For vocabulary, see p. 106.)

In this example, $\overline{\text{rhu}}$ and $\overline{\text{ltt}}$ are participles used on their own to mean ‘(a person) who knows’ and ‘(a person) who follows’.

Incidentally, the participle is the form used in the name of Wepwawet, ‘the one who opens the ways’ (compare this with his role in the Osiris Mysteries studied in Exercise 6.5):

$\overline{\text{wp-wr}}$ Wepwawet

(Participles used on their own sometimes translate well as an English agentive noun ending in ‘-er’, here ‘the opener of the ways.’)

§49 Characterisation with $\overline{\text{ink}}$

This construction is typically used to characterise someone as the type of person with certain qualities or attributes; in effect, it answers the question ‘what was I like?’, ‘who was I?’, focusing on ethical behaviour and success and achievement:

The self-presentation section of the stela of Hekab begins in the following way:

BM EA 1671,  
Line 1: $\overline{\text{ink nds lkr}}$
I was an astute individual.

$\overline{\text{ink}}$ is the $\text{'T'}$-form (first person) of a third and last type of pronoun, called the independent pronoun because it can come at the beginning of a statement:

$\overline{\text{ink}}$ or $\overline{\text{ink i}}$
Independent pronoun, written with the D33 pot, read here as in.

Notice that in this example there is no word for ‘was’ in this construction (the statement could also be translated in the present tense, i.e. ‘I am an astute individual’, but here the past tense seems appropriate to the idea of an official looking back over a life presented as now ended).

It is not unusual to find the use of qualifying expressions such as participles:

The self-presentation of Hekab continues:

BM EA 1671.  
Line 1: $\overline{\text{dd m r=f}}$
I was an astute individual,  
who spoke with his (own) mouth.

The owner is referred to the second time in the third person: $\overline{\text{m}}$ $\text{r=f}$, moving from the specific individual to a generalized social characterisation by characterising the first person ‘I’ (specific individual) in generalized third person terms (‘one who spoke with his own mouth’).

In this example, the adjective $\overline{\text{dd}}$ ‘astute’ and the participle $\overline{\text{dd}}$ ‘who spoke’ both qualify $\overline{\text{ink}}$. Often, however, $\overline{\text{ink}}$ is followed by a participle used on its own, to create a statement which means ‘I was someone who did’ (when using the past participle):

The official Key makes a common statement about appropriate behaviour:

BM EA 558.  
Line 4: $\overline{\text{ink dd mft}}$
I was one who said what is good.
This characterisation construction tells us about what he was like. It does not mean 'said what is good' — this would be a description, using the past tense $qmt.n(t)=s$ form, and would tell us about what he did, rather than what he was like:

A made-up example to illustrate the point in the text:

\[ \text{inw dd.n=1 nft} \]
\[ \text{i said what is good} \]

The two constructions differ clearly in form and also in meaning, just as their English translations do.

§50 Passive participles
Participles can either be active ('one who loved') or passive ('one who was (be)loved'). Unfortunately, the passive participles do not usually have a distinctive writing in Egyptian. However, the most common examples in our inscriptions concern the verbs $\text{mtr}(i)$ ‘love’ and $\text{bs}(i)$ ‘favour’ which, as weak verbs, in the past passive participle do sometimes show a distinctive $-y$ ending in the past passive participle. Since this is a rather common usage, we will discuss the point in some detail:

**Inhuretnakht declares his status within his family:**

**BM EA 1783,**
Lines 2-3: $\text{ink mry n $i=f}$
I was one beloved of his father

In such a usage, the passive participle is often followed by the genitive ‘of’, either the indirect genitive (as in the last example) or the direct genitive:

**Tjetji declares his status in relation to the king:**

**BM EA 614,**
Line 3: $\text{ink mry nb=f}$
I was one beloved of his lord

The passive participle may even be followed by a suffix pronoun:

**The stela of Tjetji continues:**

**BM EA 614,**
Line 3: $\text{ink mry mb=f}$
I was one beloved of him (or, 'his favoured one') in the course of everyday

In expressions of familial affection, $\text{mtr}(i)$ sometimes occurs in the present/incomplete participle form $\text{mrw}$. The reason for this is still much discussed and may have to do with the presence of the following plural genitive expression. However, a much easier way to understand this in the next example is to note that that the previous generation (the owner’s mother and father) take the past passive participle, whereas his siblings (i.e. the present generation from his point of view) take the present passive participle:

**Inhuretnakht’s full declaration of his status within his family (this completes Study Exercise 5.4):**

**BM EA 1783,**
Lines 2-3: $\text{ink mry n $i=f bsy n mrv=f mrw smw=f smw=f im(i) n sb=f}$
I was one beloved of his father, praised of his mother, beloved of his siblings, and one gracious of/to his household

As an alternative, $\text{mrw}$ might be translated as a masculine relative form — see §52 below — and the translation reshaped: ‘one whom his siblings love and one gracious to his household’.

Finally, you have already encountered the past passive usage on a number of occasions in various labels of filiation. A particularly good example occurs on BM EA 584, to be studied in Chapter 8:

**Label before one of the sons of Khuenbik offering fowl:**

**BM EA 584:** $\text{smt mry=f pth-htp}$
His son, his beloved, Ptaahhotep

Often, though, we find a more abbreviated writing:

**Label before the first sons in the third row of BM EA 571:**

**BM EA 571:** $\text{smt mry=f imny}$
His son, his beloved, Ameny

(In idiomatic English we might prefer 'his beloved son'.)
§51 in + noun + participle

The participles are also used in a construction introduced by \( \text{in} \): in + noun + participle 'it is so-and-so who did'. Like its English equivalent, this construction highlights the person who performs an action. It occurs quite commonly in a dedication formula which identifies the donor of a stela:

\[ \text{The label above Niptahkau on the stela dedicated to his father Khuenibik (see Chapter 8, pp. 122-3):} \]

\[ \text{BM EA 584:} \quad \text{in st=f s'nj n=nj r.t ikdw n-pth-kw} \]
\[ \text{It is his son who made his name live (on),} \]
\[ \text{the overseer of builders Niptahkau} \]

§52 Relative forms again

In §37 above we introduced you to the past relative form. The relative form is in fact similar in usage to the participle. First of all, here is a table of the forms of the relative forms in the present and the past. As with the previous section on the relative form §37, we shall exhibit the form with a -t (although, as you will see, this is actually the -t of feminine agreement):

<table>
<thead>
<tr>
<th>PRESENT OR INCOMPLETE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
<td>( \text{sdmt=f} ) what he hears</td>
</tr>
<tr>
<td>DOUBLING</td>
<td>( \text{mut=f} ) what he sees</td>
</tr>
<tr>
<td>WEAK</td>
<td>( \text{mrty=f} ) what he loves</td>
</tr>
<tr>
<td>EXTRA WEAK</td>
<td>( \text{rdtt=f} ) what he gives</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PAST OR COMPLETE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
<td>( \text{sdmt.n=f} ) what he heard</td>
</tr>
<tr>
<td>DOUBLING</td>
<td>( \text{mut.n=f} ) what he saw</td>
</tr>
<tr>
<td>WEAK</td>
<td>( \text{mrty.n=f} ) what he loved</td>
</tr>
<tr>
<td>EXTRA WEAK</td>
<td>( \text{rdtt.n=f} ) what he gave</td>
</tr>
</tbody>
</table>

(Compare with the forms of the participles in §46 above.)

In particular, like participles, relative forms display certain adjectival qualities. Thus they agree with the noun they accompany, for example taking a -t when going with feminine words. A good example occurs in the offering formula:

\[ \text{The offering formula in BM EA 558:} \]

\[ \text{BM EA 558,} \]
\[ \text{Line 2:} \quad \text{bt -nh t nr(t) w(b)t} \quad \text{mh} \quad \text{nr im} \]
\[ \text{everything good and pure on which a god lives} \]

Also, just like adjectives, the relative forms show this helpful extra -t when used on their own with the meaning 'what someone does/did':

\[ \text{The stela of Ameny identifies his subordinate, Sahathor, with the epithet:} \]

\[ \text{BM EA 162,} \]
\[ \text{Central column:} \quad \text{brk=f} \quad \text{mr} n \quad \text{mrn=f} \]
\[ \text{His true servant of his affection,} \]
\[ \text{who does what he favours every day} \]

Masculine relative forms do not show such a -t and thus are harder to spot. Fortunately they are also fairly uncommon and need not concern us in this book. As noted in Chapter 5, p. 71, the fillation expressions for males ir-n and ms-n may well be examples of masculine relative forms.

Excursus: Middle Kingdom titles

In Chapter 3, various titles were introduced to provide you with a resource for your reading. In these notes, the titles are gathered together according to their function, to provide another convenient reference resource (the list includes some titles from other stelae in the British Museum).

General terms

Generic terms for office holding and status amongst the élite include the following:

\[ \text{The term} \quad \text{lit} \quad \text{is the general term for a regular office or function.} \]
\[ \text{Such an office brought status, position and power, and also wealth through} \]
\[ \text{its attached estate (\( \text{pr} \)). The term} \quad \text{brk} \quad \text{‘servant’} \quad \text{was often used as} \]
\[ \text{a means of stressing the dependent relationship of one person on another} \]
\[ \text{and could be used of people who otherwise had high status.} \quad \text{nfs} \quad \text{‘individual’} \quad \text{was often used, particularly in the First Intermediate Period, for} \]
\[ \text{someone of high status who did not hold an official position.} \]
The palace and the king

The ‘palace’ was an itinerant community gathered round the king, who, as well as residing at a central residential and administrative complex, also moved about the country in order to celebrate the festivals of Egypt’s many gods. Officials would regularly visit the palace in order to renew their attendance on the king, before returning to the various regions to exercise their delegated authority.

Titles proclaiming attendance at court

follower of the palace

royal intimate, king’s adviser

Titles associated with the ritual appearances of the king are usually compounded with the word ns for ‘king’.

Titles proclaiming attendance on the king

keeper of the royal diadem

chamberlain

(centre)

Titles proclaiming rank and authority delegated from the king

king’s seal-bearer

sole companion

Administrative titles are compounded with the word bty for ‘king’. hnt-bty is prefixed only to high-level titles. As well as signifying high rank, the title indicated that the holder was authorised to use the royal seal.

The treasury

For the monuments studied in this book, the officials attached to the treasury have particular importance:

Procurement, storage, dispensing and utilisation

treasurer (overseer of the residence/palace)

overseer of the chamber

seal-bearer, assistant

(to the treasurer)

The title m-r hjn.wy was originally more general. In origin it probably referred to the ‘overseer of the chamber of the residence/palace’. However, by the Middle Kingdom the title had become split between a number of different branches of the administration. A particularly common m-r hjn.wy ‘overseer of the chamber’ was the n m-r hjn.wy ‘overseer of the chamber for the treasurer’, who seems to have been responsible for the procurement of raw materials (for example through mining) and for monumental building work.

Stewardship and production

overseer of the estate (steward)

overseer of builders

overseer of the provisioning areas

Regional authority

Titles associated with the government of regional districts:

governor, mayor of a town

reporter, herald

Military

general-in-chief

soldier of the town regiment

Religious titles

Titles associated with priestly functions. In the Middle Kingdom, there were few full-time priests, but elite men regularly served in the temples:

more priest

god’s-lather

ka-priest

Keeper-of-secrets

lector priest

Although we have divided secular and religious titles for convenience here, in practice these were intertwined in elite Middle Kingdom society, where the same person could hold both secular and religious titles at once. BM EA 585, where Sarenrenbuet has the following titles, provides an example of this:

counter of the double granaries

Offering-giver to the gods

Titles of women

In general women were not included in the formalisation of elite society through office holding, which tended to be a male preserve (you may already have noted that most women depicted on the stelae in this book are usually referred to by their family relationship with the male owner). However, some women are shown bearing a certain range of titles which usually accord with the status of their menfolk. Of particular note for the stelae studied in this book are those of high status:
7.3 A note on the writing of ir(i) ‘to do’
A major exception to the rule on sound complements given in Chapter 2 is provided by the verb $\text{ir(i)}$ ‘to do, make’ (this verb also has many idiomatic meanings). When read $\text{ir}$, it is generally written $\text{ig}$ alone (an exception occurs on BM EA 558 in Study Exercise 7.7 where, for space reasons, $\text{ig}$ seems to be written for $\text{ir}$), while $\text{ig}$ is usually to be transliterated $\text{ir}$ (a third form, $\text{irr}$, should always be transliterated $\text{ir}$):

\[
\begin{align*}
\text{ir} & \quad \text{irr, more} \\
\text{ig} & \quad \text{irr, rarely ir} \\
\end{align*}
\]

7.4 Translation
Transliterate and translate the following.

a. The self-presentation section of the stela of Hekaib begins in the following way, stressing the topic of self-reliance (you may consider adding ‘own’ in your translation to help bring this out), compare with §49 above:

BM EA 1671.
Lines 1-2:

b. The stela of Tjeti begins with the king’s name and then Tjeti is introduced with a list of epithets:

<table>
<thead>
<tr>
<th>SIGN</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>E58 – sail</td>
<td>$\text{nw}$ breath</td>
</tr>
<tr>
<td>A10/A11 – man of rank on chair with/without lail</td>
<td>$\text{sp}$ dignified, august, rich</td>
</tr>
<tr>
<td>E10 – emblem erected outside the temple of Min</td>
<td>$\text{in}$ office, function</td>
</tr>
<tr>
<td>D18 – village with crossroads</td>
<td>$\text{nwt}$ town</td>
</tr>
<tr>
<td>A7 – man holding stick and kercchief</td>
<td>$\text{sr}$ official</td>
</tr>
</tbody>
</table>

Notes
i. The hieroglyphs are organised as they are on the original, except that the elements of the passage are separated out for your convenience. You may find that you need to insert ‘and’ occasionally in your translation.

ii. The pronoun $\text{f}$ is used to refer back to the owner of the stela as noted in §49 (as in: ‘I was an official well respected in his district’ or the like). The switch to the third person is normal in such constructions.

iii. $\text{sh}$... $\text{r}$ ‘to keep (something) at a distance from’, idiom of impartiality.

iv. $\text{tn}$ ‘great pillar’ is used metaphorically (cf. our own expression for someone being ‘a tower of strength’ or a ‘pillar of the community’).

v. On the omission of the suffix pronoun $\text{i}$ ‘I’ in writing in the third sentence, see §35 above. Read $\text{mity nb m nwt in}$.

b. The stela of Tjeti begins with the king’s name and then Tjeti is introduced with a list of epithets:

BM EA 614.
Line 1:
Notes
i. is an early form of the papyrus roll . Another variant form is .
ii. On the dependent pronoun -sw; see §41.

7.5 Stela of Ity (BM EA 586)
Transliterate and translate the following, which is the lower section of the stela given as Exercise 6.6:

BM EA 586 (lower section)

Notes
i. Notice the writing of the title it-itf 'god’s father' (cf. Exercise 6.6).
ii. Read mry nb=f mfr 'one truly beloved of his lord', where mry is a participle (see §50 above). nb=f is placed first through prestige (see §22).

VOCABULARY

<table>
<thead>
<tr>
<th>Glyph</th>
<th>Meaning</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>lwn</td>
<td>pillar</td>
<td></td>
</tr>
<tr>
<td>it-itf</td>
<td>god’s father (priestly title)</td>
<td></td>
</tr>
<tr>
<td>wst</td>
<td>Thebes (place)</td>
<td></td>
</tr>
<tr>
<td>mity</td>
<td>peer. equal</td>
<td></td>
</tr>
<tr>
<td>r</td>
<td>mouth</td>
<td></td>
</tr>
<tr>
<td>hps</td>
<td>strong arm</td>
<td></td>
</tr>
<tr>
<td>hrt(y)</td>
<td>(one) foremost of position</td>
<td></td>
</tr>
<tr>
<td>st</td>
<td>daughter</td>
<td></td>
</tr>
<tr>
<td>imm-r</td>
<td>(the god)</td>
<td>Amon-Ra</td>
</tr>
<tr>
<td>ity</td>
<td>Ity (name)</td>
<td></td>
</tr>
<tr>
<td>pr</td>
<td>house, estate</td>
<td></td>
</tr>
<tr>
<td>nmti</td>
<td>journeys</td>
<td></td>
</tr>
<tr>
<td>hry-sih</td>
<td>master of secrets (title)</td>
<td></td>
</tr>
<tr>
<td>hnty</td>
<td>Khenty (place-name)</td>
<td></td>
</tr>
<tr>
<td>hrt-ib</td>
<td>desire</td>
<td></td>
</tr>
<tr>
<td>st-wsrt</td>
<td>Satwasret (name)</td>
<td></td>
</tr>
</tbody>
</table>

VOCABULARY (CONTINUED)

<table>
<thead>
<tr>
<th>Glyph</th>
<th>Meaning</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>sre-sbk</td>
<td>Satsobek (name)</td>
<td></td>
</tr>
<tr>
<td>swi</td>
<td>to pass by, surpass</td>
<td></td>
</tr>
<tr>
<td>shsf</td>
<td>to keep at a distance</td>
<td></td>
</tr>
<tr>
<td>st</td>
<td>place(s)</td>
<td></td>
</tr>
<tr>
<td>sps</td>
<td>dignitary (literally, 'august one')</td>
<td></td>
</tr>
<tr>
<td>sps</td>
<td>dignity, wealth</td>
<td></td>
</tr>
</tbody>
</table>

7.6 Relative forms
The relative forms are used in a common late Middle Kingdom addition to the offering formula, which occurs on BM EA 143, the stela of Nakhti to be studied in Exercise 7.8:

The voice offering can be extended after ‘everything good and pure on which a god lives’ as follows:

BM EA 143,
Line 2:

Notes
i. Remember that since these are relative forms, they will require translating here with ‘which’. Also consult the table in §52 for the writings.
ii. See stela BM EA 143, Exercise 7.8, for vocabulary.

7.7 Study exercise: BM EA 558
The stela of Key on page 108 comes across as something of a compendium of standard expressions, rather than a smooth-running composition. Some of the sections of this inscription have already been used as examples in the main text. Transliterate and translate the stela with the help of the notes.

Notes
i. For the epithets, see §§47 and 50 above.
ii. For it m, read it.(n=1) m, parallel to htn.i.m. Translate m as ‘from’.
iii. For the omission of the suffix pronoun =i, see §35 above.
iv. For ink + participle, see §49 above.
v. mrrt is probably a present relative form, see §52 above.
vi. For the writing of the negative -n as , see §38 above (in both n gsw(=i) and n wq(=l)).
vii. The expression n wq(=l) hwt m =i is not without its difficulties. In English idiom, you may wish to translate m as ‘for/to’.
viii. There is some doubt as to whether whm should be read as a title or as part of a name whm-ky.

This inscription also introduces the important verb ‘to come’:

- 'come' - written in two forms:
  a. with monogram of f and & walking legs
  b. with walking legs ideogram
### Vocabularies

<table>
<thead>
<tr>
<th>Hieroglyphs</th>
<th>Transliteration</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>rhy-nsw</td>
<td>king's adviser (title)</td>
<td></td>
</tr>
<tr>
<td>nsw</td>
<td>king</td>
<td></td>
</tr>
<tr>
<td>nsw</td>
<td>king</td>
<td></td>
</tr>
<tr>
<td>ntr</td>
<td>district</td>
<td></td>
</tr>
<tr>
<td>Hk</td>
<td>Key</td>
<td></td>
</tr>
<tr>
<td>wb</td>
<td>reporter</td>
<td></td>
</tr>
</tbody>
</table>

### 7.8 Study exercise: BM EA 143

Transliterate and translate the stela of Nakhti (BM EA 143) on p. 110. You may wish to make use of your work for Exercise 7.6.

<table>
<thead>
<tr>
<th>Hieroglyphs</th>
<th>Transliteration</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hk</td>
<td>Key</td>
<td></td>
</tr>
<tr>
<td>Ntr</td>
<td>district</td>
<td></td>
</tr>
<tr>
<td>Hk</td>
<td>Key</td>
<td></td>
</tr>
</tbody>
</table>

### Notes

- **i** Translate "m" near the end of Line 3 as 'as' (an elaboration into three parts: offering, breath and incense).
- **ii** In the writing of Abydos and Djedu the town determinative \(\n\) has been expanded as though it were the word \(\n\) , 'town'. However, it is still simply the determinative for Abydos and Djedu, not a separate word.
- **iii** In the first column of women, the first sign is a writing of \(\n\).
This stela shows a number of features which place its date rather late in the sequence of stelae studied in this book. The word for Djedu is written with two dd-signs, suggesting a date of at least the late 12th dynasty. This is confirmed by the use of $n\,ks\,n$ without insly(w) (see §26) and by the use of the ddt pt-formula. It is thought that the ‘breath-of-life’ formula only came into use in the 13th dynasty; if so, this would suggest a date in the early 13th dynasty for this stela.

Chapter 8

The future

In this final chapter, we will introduce you to the ‘appeal to the living’ formula in which the deceased calls upon future generations to maintain his funerary cult. We will also look at the future tense used particularly to express wishes and expectations.

§53 The sdmt$\!\,fy$ form

In expressing the future, the place of the participle is taken by the sdmt$\!\,fy$ form: ‘(someone) who will/may do something’. This form has the same uses as the participles, but has its own particular endings. In its fullest writings the sdmt$\!\,fy$ form displays the following forms:

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Feminine</th>
<th>Plural (Both genders)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\dfrac{\text{sdmt},fy}{\text{sdmt},sy}$</td>
<td>$\dfrac{\text{sdmt},fy}{\text{sdmt},sn}$</td>
<td>$\dfrac{\text{sdmt},fy}{\text{sdmt},sn}$</td>
</tr>
</tbody>
</table>

Often, however, the $\,-\,y$ of the endings is omitted:

The stela of Mentjuhotep in the Fitzwilliam Museum, Cambridge, has an appeal to the living which begins:

Fitz.E9.1922,
Line 1:
\begin{align*}
\text{i nnyw} \, \text{tpw} \, \text{t} \, \text{swt} \,(y) \, \text{sn} \, \text{hr} \, \text{is} \, \text{pn} \\
\text{O the living upon the earth who may pass by this tomb}
\end{align*}

(See §54 below for the form of the appeal to the living and its vocabulary.)

As with participles, the sdmt$\!\,fy$ form can be used with a noun (in this example, swt(y)sn ‘who may pass’ goes with ‘the living’) or on its own (‘someone who will do something’).

§54 The appeal to the living

The appeal to the living formula is found on many stelae. A simple example is:

The appeal to the living of the chamberlain Minnefer (year 29 of Amenemhet II):
b. The offering request
The owner requests that offerings or prayers be made or said for him:

From BM EA 829:

BM EA 829, Line 5:  
\[dd=in \text{ mn t lmk t spd n mnhty(w) m-r 'gsrwy mnw-nfr m.r-hrw}
\]  
May you say, ‘A thousand bread, beer, ox and fowl for the revered one, the overseer of the chamber Minnefer, the justified’

The request for saying the offering formula uses the future \(sdm(=f)\) form discussed below in §55.

c. The appeal to goodwill or piety
The appeal to the living is often augmented by a third element – an invocation of the goodwill or piety of the visitors, or a declaration of the benefits visitors will gain if they make the offering. Sometimes this is included in hailing the visitors in the form of participles:

The appeal to the living of the priest Mentuhotep:

Fitz.E9.1922, Line 1:  
\[i \text{ nhw tpw t snw stt y.sn hr is pn}
\]  
\[mrw = m - mlsdw lpt
\]  
\[dd=in sm sfr bmr-bm incr mmw mnw-bpt
\]  
O living ones upon the earth who may pass by this tomb and who love life and who hate death.

may you say, ‘May Osiris Khentyimentu transfigure Mentuhotep’

(\(mrw\) and \(msdw\) are both participles; see §46 above.)

Often, however, the appeal to the goodwill or piety of the visitor takes the form of a separate clause (here beginning \(\text{m + mrr=in}\)) leading on to the request to say the offering:

The appeal to the living of the overseer of builders Khuenbik:

BM EA 584, Lines 3-5:  
\[i \text{ nhw stt y.sn hr wkt in m hdt n bfr}
\]  
\[m mrr=in snw wp-wst \text{ m mlt=ft nh}
\]  
\[dd=in t lmk ...
\]  
O living ones upon the earth who may pass to the tomb...
O living ones who may pass by this cenotaph in going north or in going south, as you wish to follow Wepwawet at his journeys, may you say, 'Bread and beer ...'

Grammatically, the first clause is sometimes introduced by "m as" and the request clause sometimes by "mi" ('just as', so you should say ...')

§55 Wishes, expectations and requests: the future sdjfm=f)
The form used to express wishes, requests, expectations and the like is the future sdjfm=f). In the appeal to the living, you have already, in fact, encountered the future sdjfm=f) form of dd ('say'):

The appeal to the living of the chamberlain Minnefer once more:

BM EA 829. i ngr twr w bn(h)-nfr bmj(w)-nfr w/mw n r-pr-pn
Lines 4-5: dd=in hr b hnt fr spd n bnhj(w) n-r 'bnwsw mw-nfr mw-hrw
O living ones upon the earth, the bnj-priests and bnj-priestesses, and the wr-priests of this temple,
may you say, 'A thousand (of) bread, beer, ox and fowl for the revered one, the overseer of the chamber Minnefer, the justified'.

The future sdjfm=f) is a form distinct from the present sdjfm=f) noted in §42 above (although the two can be difficult to distinguish by the writings alone). The future sdjfm=f), for example, is not used with auxiliaries such as iw. Its full forms are given in §59 below (you may wish to compare the writings of the two forms in the reference tables on pp. 145 and 146).

§56 The Abydos formula
The Abydos formula is a fairly standardised set of afterlife wishes. The mature version comes to the first half of the 12th dynasty with earlier (less standardised) versions occurring in the 11th dynasty. The full formula has twenty elements (as in BM EA 567), but many texts contain a selection:

A brief version of the Abydos formula occurs on BM EA 162:

BM EA 162. Lines 4-6:

A future sdjfm=f) form: May hands/help be given to him in the Neshmet-bark on the ways of the west;
May be receive offerings on the great altar on the festivals of the necropolis;
May 'Welcome in peace' be said for him by the great of Abydos; on the Wag-festival and on the Thoth-festival ... (a list of festivals follows)

(.tw) is the affix of the passive with in used for 'by' ('may something be done by someone').

You will be studying this formula in the Exercises to this chapter.

§57 Purpose and causation

a. Purpose/result clauses
The future sdjfm=f) is also used to express purpose or result ('so that', 'in order that'). This is the form used in the offering formula:

The offering formula from BM EA 558:

BM EA 558. Lines 1-2:

b. Causation
We have already noted the use of the verb rdi to express causation when followed by another verb with the sense of 'to cause/have/let/allow someone to do something' (see §40). This other verb goes in the future sdjfm=f) form:

Ikhnofret's description of the great procession of Osiris:

Berlin 1204. Lines 18-19: I conducted the great procession, following the god at his travels, and I made the god's boat sail

§58 Negation
The future sdjfm=f) in its main usage is negated by nn + future sdjfm=f):
'you will/may not do that':
§59 Forms of the $sdnty.fy$ and the future $sdm(=f)$
The $sdnty.fy$ and the future $sdm(=f)$ have the following forms:

$a$. $sdnty.fy$

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MASCULINE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>FEMININE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>STRONG</td>
<td></td>
</tr>
<tr>
<td>$sdnty.fy$</td>
<td>$sdnty.sn$</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>DOUBLING</td>
<td></td>
</tr>
<tr>
<td>- doubling</td>
<td></td>
</tr>
<tr>
<td>$mnty.fy$</td>
<td>$mnty.sn$</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>WEAK</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>EXTRA WEAK</td>
<td></td>
</tr>
<tr>
<td>- rdi shows $r$</td>
<td></td>
</tr>
<tr>
<td>$rdty.fy$</td>
<td>$rdty.sn$</td>
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<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>$ly(l)/tw(l)$ - shows $lw$</td>
<td></td>
</tr>
<tr>
<td>$twty.fy$</td>
<td>$twty.sn$</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

$b$. The future $sdm(=f)$:

<table>
<thead>
<tr>
<th>FUTURE $sdm(=f)$</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$sdm=f$</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>DOUBLING - no doubling</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$mt=f$</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>WEAK</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$mr=f$ or $mry=f$</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>EXTRA WEAK</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$di=f$</td>
</tr>
</tbody>
</table>

Special cases

<table>
<thead>
<tr>
<th>$\Delta \hat{\Sigma}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>$iwt=f$</td>
</tr>
<tr>
<td>(with extra $t$)</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>$\Delta \hat{\Sigma}$</td>
</tr>
<tr>
<td>$int=f$</td>
</tr>
<tr>
<td>(with extra $t$)</td>
</tr>
</tbody>
</table>

Notes

i. The verb $mn$ ‘to see’ also displays a form $\Delta \hat{\Sigma} mn=f$.
ii. The weak verb form with $\hat{\Sigma} \hat{\Sigma}$ is most common in the first person.
iii. The forms from the verbs ‘come’ and ‘bring’ show an extra $t$.

§60 Adjectives in $\cdot y$

When used with nouns, a special adjective form of the preposition is used:

The stela of Mentjja\-hotep:


Line 1: $i \hat{\Sigma} nhw tw \hat{\Sigma} n ...$

O the living (who are) upon the earth ...

Here $\Delta \hat{\Sigma} tw$ is an adjective derived from the preposition $\Delta \hat{\Sigma} tw$ (‘upon’).

As an adjective $\hat{\Sigma} tw$ agrees with the noun $\hat{\Sigma} nhw$ (both show the plural $\cdot w$). This form is termed the adjective in $\cdot y$ (the $\cdot y$ only occurs in the masculine singular form). Some prepositions display a distinctive writing in the adjective in $\cdot y$:

<table>
<thead>
<tr>
<th>PREPOSITION</th>
<th>ADJECTIVE IN $\cdot y$</th>
</tr>
</thead>
<tbody>
<tr>
<td>$m$</td>
<td>$\hat{\Sigma} \hat{\Sigma} m$ (which/who is) in</td>
</tr>
<tr>
<td>$r$</td>
<td>$\hat{\Sigma} \hat{\Sigma} r$ (which/who is) at, towards, relating to</td>
</tr>
<tr>
<td>$\hat{\Sigma} hr$</td>
<td>$\hat{\Sigma} \hat{\Sigma} hr$ (which/who is) upon</td>
</tr>
<tr>
<td>$\hat{\Sigma} tw$</td>
<td>$\hat{\Sigma} \hat{\Sigma} tw$ (which/who is) upon</td>
</tr>
</tbody>
</table>

Adjectives in $\cdot y$ agree with their nouns in number and gender:

<table>
<thead>
<tr>
<th>SG.</th>
<th>PL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>MSC.</td>
<td>$\cdot y$</td>
</tr>
<tr>
<td>e.g.</td>
<td>$\cdot w$</td>
</tr>
<tr>
<td>FEM.</td>
<td>$\cdot t$</td>
</tr>
</tbody>
</table>

In writing, however, $\cdot y$ and $\cdot w$ are often omitted:
The stela of Inhuretnakht begins with an offering formula invoking Anubis:

\[\text{BM EA 1783, Line 1:} \hspace{1cm} \text{bp-dj-nsw insw \textit{tp}(y) s=f \textit{im}(y) w nb \textit{ti} dfr}\]

An offering which the king gives (to) Anubis who is upon his mountain, the one in the \textit{wr}-fetish, lord of the sacred land

Adjectives in \textit{-y} are common in titles, for example:

\[\text{\textit{bry-}} \hspace{1cm} \text{master of secrets} \hspace{1cm} \text{\textit{hbt}} \hspace{1cm} \text{lector priest (literally, the one carrying the lector book)}\]

(\textit{bry} is derived from the preposition \textit{br} ‘under’, which is also used with the sense of ‘carrying’.)

Like other adjectives, the adjectives in \textit{-y} can be used on their own (‘the one who . . .’, ‘the thing which . . .’). A particular example is the name of Khentyimentu ‘the foremost of the westerners’:

The stela of Khuenibk begins with an offering formula invoking Osiris:

\[\text{BM EA 584, Line 1:} \hspace{1cm} \text{bp-di-nsw isr nb \textit{gdw} \textit{innty-imntw} (ntr) ‘ni nb \textit{tb}sw}\]

An offering which the king gives to Osiris lord of Djetu.

\textbf{Khentyimentu}, great (god), lord of Abydos

\textit{ntr} has been omitted in the phrase \textit{ntr} ‘great god’

\textit{Innty} is an adjective in \textit{-y} meaning ‘(the one) at the front’. \textit{Inntw} is also an adjective in \textit{-y}, derived from the noun \textit{imnt} ‘the west’ and means ‘the ones of the west’, ‘westerners’. So \textit{Innty-imntw} means ‘the one at the front of the westerners’ (the ‘westerners’ are the dead, the people in the realm of sunset).

\textbf{Vocabulary}

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>[\text{\textit{hp}}]</td>
<td>tomb</td>
</tr>
<tr>
<td>[\text{\textit{mnw-nfr}}]</td>
<td>Minnefer</td>
</tr>
<tr>
<td>[\text{\textit{mntw-htp}}]</td>
<td>Mentjuhotep</td>
</tr>
<tr>
<td>[\text{\textit{msd}(i)}]</td>
<td>hate</td>
</tr>
<tr>
<td>[\text{\textit{r-pr}}]</td>
<td>temple</td>
</tr>
<tr>
<td>[\text{\textit{kmw-ntr}}]</td>
<td>\textit{hm}-priests</td>
</tr>
<tr>
<td>[\text{\textit{kmw-t-ntr}}]</td>
<td>\textit{hm}-priestesses</td>
</tr>
<tr>
<td>[\text{\textit{hpt}}]</td>
<td>death</td>
</tr>
</tbody>
</table>

\textbf{Exercises}

\textbf{8.1 Signs}

\textit{a.} 2-consonant and 3-consonant signs:

\[\text{\textit{dl} \hspace{1cm} \textit{in} \hspace{1cm} \textit{sp}}\]

\[\text{\textit{is} \hspace{1cm} \textit{tp} \hspace{1cm} \textit{hr}}\]

\textit{b.} Three other signs which are useful at this point:

\[\text{\textit{E30/E31} – combination of} \hspace{1cm} \text{\textit{E29} and} \hspace{1cm} \text{\textit{D32} (and} \hspace{1cm} \text{\textit{C11} – sandy hill-slope)}\]

\[\text{\textit{E17} – dagger. Used in the adjective in \textit{-y} in\textit{y}.} \hspace{1cm} \text{\textit{E33} – two planks crossed and joined. Used in the adjective in \textit{-y} in\textit{y}.} \hspace{1cm} \text{\textit{E60} above} \]

\textbf{8.2 Words}

Transliterate the following words:

\[\text{\textit{nr} \hspace{1cm} \textit{tu} \hspace{1cm} \textit{nn} \hspace{1cm} \textit{ll} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn} \hspace{1cm} \textit{nnn}}\]

receive, take \hspace{1cm} transfigure

\[\text{\textit{tbn} \hspace{1cm} \textit{tbn} \hspace{1cm} \textit{tbn} \hspace{1cm} \textit{tbn}}\]

tomb, cenotaph \hspace{1cm} entourage

\[\text{\textit{tbn} \hspace{1cm} \textit{tbn}}\]

tomb \hspace{1cm} akh-spirit

(The blessed dead become \textit{dl}-spirits in the afterlife by being transfigured (\textit{ssb}) after death.)

\textbf{8.3 BM EA 567}

BM EA 567 (shown on p. 120) begins with a date, an offering formula, and then moves onto a full set of the twenty elements of the Abydos formula, of which a selection are given here, including some mentioning the Abydos mysteries. Ignore the sections in grey.
ix Translate *nṯmt wrt r nṯmt*s as ‘when the great *nṯmt*-bark is at its journeys’.

x In Line 10 *hr-wr*, the nome containing Abydos, here refers to the inhabitant of the nome, hence it can have a ‘mouth’.

xi Insert ‘at’ in your translation before *ḥkr* in Line 10.

xii The vigils of Horus-šn or Horus the fighter remains one of the most elusive aspects of the Osiris mysteries, although it probably refers to part of the rites concerned with the reanimation of the dead Osiris.

When you have finished both Exercises 8.3 and 8.5, you may wish to compare the Abydos formulae on the two stelae.

VOCABULARY

<table>
<thead>
<tr>
<th>Hieroglyphs</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>iiw</td>
<td>welcome</td>
</tr>
<tr>
<td>wr(t)</td>
<td>the great</td>
</tr>
<tr>
<td>ms</td>
<td>present, offer</td>
</tr>
<tr>
<td>ḥkr</td>
<td>Haker-rites</td>
</tr>
<tr>
<td>ḥn</td>
<td>together with</td>
</tr>
<tr>
<td>ḫnty</td>
<td>(the one) at the front</td>
</tr>
<tr>
<td>sdm</td>
<td>hear (the d has changed into d over time)</td>
</tr>
<tr>
<td>ṣdrt</td>
<td>vigil</td>
</tr>
<tr>
<td>ṣnty</td>
<td>entourage</td>
</tr>
<tr>
<td><em>hr-šn</em></td>
<td>the vigil of Horus-šn</td>
</tr>
</tbody>
</table>

8.4 Study exercise: BM EA 584
Transliterate and translate the stela of Khuenibik (BM EA 584 shown on p. 122) with its appeal to the living.

Note
In Lines 4–5 *m Ṣms wp-wsat r nṯmt=s nb* ‘in that you wish to follow Wepwawet at all his journeys’: Ṣms is in the infinitive form and supplies the object of the wish.
8.5 Study exercise: BM EA 162

The final stela for you to study is BM EA 162, the stela of the general-in-chief Ameny. The stela is shown on p. 125. As usual, transliterate and translate with the help of the accompanying vocabulary.

Notes

i See Exercise 3.3 for vocabulary for the offering formula section.

ii Read di.t(w) at the beginning of Line 4 with ḫḥ for ḫḫ.

iii See Chapter 7 for the structure of the various epithets.

<table>
<thead>
<tr>
<th>Vocabulary (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ru</strong></td>
</tr>
<tr>
<td><strong>rrwt</strong></td>
</tr>
<tr>
<td><strong>hkt</strong></td>
</tr>
<tr>
<td><strong>ḥtp</strong></td>
</tr>
<tr>
<td><strong>hw-n-bik</strong></td>
</tr>
<tr>
<td><strong>ḥnymw</strong></td>
</tr>
<tr>
<td><strong>s'nh</strong></td>
</tr>
<tr>
<td><strong>smyt</strong></td>
</tr>
<tr>
<td><strong>śms</strong></td>
</tr>
<tr>
<td><strong>df(w)</strong></td>
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<table>
<thead>
<tr>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>iṣ(jw)</strong></td>
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<tr>
<td><strong>šḥwy</strong></td>
</tr>
<tr>
<td><strong>wr(w)</strong></td>
</tr>
<tr>
<td><strong>ḥbw(w)</strong></td>
</tr>
<tr>
<td><strong>ḥtp</strong></td>
</tr>
<tr>
<td><strong>ḥḥpt</strong></td>
</tr>
<tr>
<td><strong>ḥtp rī</strong></td>
</tr>
<tr>
<td><strong>šsḥ</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Festivals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>wng</strong></td>
</tr>
<tr>
<td><strong>ḥḥwnt</strong></td>
</tr>
<tr>
<td><strong>ḥḥw tḥ</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Titles and Occupations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ḥm-nfr</strong></td>
</tr>
<tr>
<td><strong>ḥwr-hr</strong></td>
</tr>
<tr>
<td><strong>ḥm-ks</strong></td>
</tr>
</tbody>
</table>
TITLES AND OCCUPATIONS (CONTINUED)

<table>
<thead>
<tr>
<th>wbn</th>
<th>cup-bearer</th>
</tr>
</thead>
<tbody>
<tr>
<td>nḥt</td>
<td>hairdresser</td>
</tr>
<tr>
<td>ḫr-p</td>
<td>domestic servant</td>
</tr>
</tbody>
</table>

NAMES

<table>
<thead>
<tr>
<th>Sign</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>imny</td>
</tr>
<tr>
<td></td>
<td>ḫwyt</td>
</tr>
<tr>
<td></td>
<td>ḫnt-hyt-htp</td>
</tr>
<tr>
<td></td>
<td>sšt-hwt-hr</td>
</tr>
<tr>
<td></td>
<td>sšt-sbk</td>
</tr>
<tr>
<td></td>
<td>mdḥw</td>
</tr>
<tr>
<td></td>
<td>ḫnt-hyt</td>
</tr>
<tr>
<td></td>
<td>snwtyt</td>
</tr>
<tr>
<td></td>
<td>sšt-hnt-hṭt</td>
</tr>
<tr>
<td></td>
<td>ḫḥt-hʿp(y)</td>
</tr>
</tbody>
</table>

Ameny
Khuyet
Khenekhetyhetep
Sahathor
Satsobek
Medhu
Sakhenetkhety
Sautyt
Satkhenetkhety
Djefahapy

Once you have read this stela, it will no doubt strike you that the owner himself is actually missing from the figures shown. This is because, like a number of stelae from Abydos, BM EA 162 belongs to a group dedicated in an offering-chapel at the site. Unfortunately, Abydos was cleared of many of its Middle Kingdom monuments by collectors and early archaeologists in the nineteenth century without a proper record being made of the find-sites. It is only through the work of scholars scouring the museum collections of the world and sifting through the sparse archaeological record that original groups of stelae are gradually being reassembled.

Fortunately, BM EA 162 has been allocated to a group now known conventionally as Abydos North Offering Chapel (ANOC) 2. It has a companion, now in the Egyptian Museum, Cairo (CCG 20546), which shows the same style and phraseology: the two were clearly made in the same workshop as a pair. It too lacks a figure of Ameny himself; instead it depicts further relatives and dependants looking from left to right (whereas in BM EA 162 they look from right to left). This pair of stelae no doubt framed a central stela depicting Ameny himself; one piece which has been proposed is in the Musée du Louvre, Paris (C35).
Hieroglyphic sign-lists for the exercises

The following lists are intended to help you to identify particular hieroglyphs quickly and easily, and then work out how they have been used to write words. You can also, if you wish, treat them as a convenient resource for memorising some of the most commonly used hieroglyphs.

**List I: 1-consonant signs**

- **r**
  - Called aleph. Originally a throaty trill, it later became a stop, as in cockney pronunciation of bottle as bo'1, and a 'hat as a'1
- **y**
  - Called yodh. Originally a stop, it tended to sound more like y. A weak sound, often not written
- **w**
  - Called waw. Like w in wet. A weak sound, often not written
- **b**
  - Like b in bet
- **p**
  - Like p in pet
- **f**
  - Like f in fit
- **m**
  - Like m in met
- **n**
  - Like n in net
- **r**
  - Like r in rain, but distinctly trilled as in Scots pronunciation
- **h**
  - Like h in home
- **k**
  - Emphatic k pronounced in the throat
- **j**
  - Like Scots ch in loch
- **s**
  - Like s in soap
- **z**
  - Like sh in ship
- **q**
  - k pronounced at back of mouth, like Arabic q in Qur'ān (Koran)
- **g**
  - Like k in kit
- **a**
  - Like g in get
- **t**
  - Like t in tub
- **l**
  - Like t in tune
- **d**
  - Like d in did
- **j**
  - Like j in joke, or French di in dieu

---

**About the Front Cover**

The cover shows a detail of an inscribed ritual tool used in the rite of 'opening the mouth' – an obscure ceremony designed to breathe life into an embalmed corpse, a statue or an inscribed image. The text records a dedication from Senwosret I to his celebrated predecessor (here termed it '(fore)father'), Mentuhotep II of the 11th Dynasty, who is here identified by his praenomen Nebhepetre.

MMA 24.21: *mr nfr nb tawy s-n-wsr
ic-nf m mnr=f n tb=f nb-hpt-r' mr-hrw

The perfect god, the lord of the twin lands, Senwosret: he has made a dedication for his father, Nebhepetre, the justified.

*mnw* 'dedication' refers here to the opening of the mouth implement itself and the rites associated with it. *mnw* is often translated as 'monument' in dictionaries, but actually refers more generally to royal dedications, here for a celebrated royal predecessor.

The appearance of an extra *m* before the object *mnw* is a standard part of this dedication formula, although the reason for it is still disputed by scholars (as indeed are the intricacies of the grammar of the formula) – so you certainly should not worry too much about it. According to one suggestion, it indicates that it is the dedication of the object itself which is seen as the focal-point of the formula, focusing on Senwosret's performance of the commemorative functions of kingship through supplying the opening of the mouth implement for the animation of statues of his celebrated predecessor.

**VOCABULARY**

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>mnr</td>
<td>dedication</td>
</tr>
<tr>
<td>nb-hpt-r'</td>
<td>Nebhepetre</td>
</tr>
</tbody>
</table>
List II: Some common 2-consonant signs

List III: Some common 3-consonant signs

List IV: Some common ideograms

List V: Full Sign List

What follows is a complete list of signs appearing in this book, with an explanation of the different ways in which each one has been used to write words. Since this is a practical list designed to help you find an unfamiliar sign quickly, more recognizable signs have been grouped into three broad categories (humans, animals, nature), whilst others have been grouped by shape (small, tall, broad). The signs are given here in a standardised font, but it should be remembered that there will be some variation in their forms as they appear on monuments; in particular, the details of a sign will be affected by whether it is painted (as on a coffin) or inscribed (as on a stela).

Readers who continue their study of ancient Egyptian will eventually need to become familiar with the systematic sign-list of Gardiner's Egyptian Grammar (see p. 176). Since Gardiner used many more categories than we have, there is no correspondence between his list and ours in the way a particular sign is classified. Here, we have used the following abbreviations: 1.c., one-consonant sign; 2.c., two-consonant sign; 3.c., three-consonant sign; i.e., ideogram; com., sign combined with other elements.

Index

§A. Signs depicting people or parts of the human body
### §D. Other small signs

<table>
<thead>
<tr>
<th>D1</th>
<th>D2</th>
<th>D3</th>
<th>D4</th>
<th>D5</th>
<th>D6</th>
<th>D7</th>
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<tr>
<td><img src="image1" alt="Other small signs" /></td>
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<td><img src="image4" alt="Other small signs" /></td>
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### §E. Other tall signs

<table>
<thead>
<tr>
<th>E1</th>
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<th>E3</th>
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<th>E9</th>
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<tr>
<td><img src="image13" alt="Other tall signs" /></td>
<td><img src="image14" alt="Other tall signs" /></td>
<td><img src="image15" alt="Other tall signs" /></td>
<td><img src="image16" alt="Other tall signs" /></td>
<td><img src="image17" alt="Other tall signs" /></td>
<td><img src="image18" alt="Other tall signs" /></td>
<td><img src="image19" alt="Other tall signs" /></td>
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<td><img src="image21" alt="Other tall signs" /></td>
<td><img src="image22" alt="Other tall signs" /></td>
<td><img src="image23" alt="Other tall signs" /></td>
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### §F. Other broad signs

<table>
<thead>
<tr>
<th>F1</th>
<th>F2</th>
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<th>F8</th>
<th>F9</th>
<th>F10</th>
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<th>F12</th>
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<tr>
<td><img src="image24" alt="Other broad signs" /></td>
<td><img src="image25" alt="Other broad signs" /></td>
<td><img src="image26" alt="Other broad signs" /></td>
<td><img src="image27" alt="Other broad signs" /></td>
<td><img src="image28" alt="Other broad signs" /></td>
<td><img src="image29" alt="Other broad signs" /></td>
<td><img src="image30" alt="Other broad signs" /></td>
<td><img src="image31" alt="Other broad signs" /></td>
<td><img src="image32" alt="Other broad signs" /></td>
<td><img src="image33" alt="Other broad signs" /></td>
<td><img src="image34" alt="Other broad signs" /></td>
<td><img src="image35" alt="Other broad signs" /></td>
</tr>
</tbody>
</table>
A22 woman giving birth det. give birth
A23 infant (1) det. child; (2) hence abb. hr’ ‘child’;
A24 soldier (3) 2c. nn (or nni)
A25 man seated with dagger ide. or det. mšr ‘expedition, army’
A26 royal figure with flail ide. or det. ḥrw ‘keeper’
A27 royal figure (1) variant of A27; (2) det. ḫnty-imnwt (a
A28 figure of Amun name of the god Osiris)
A29 priest com. water (1) abb. ṭsw ‘king’; (2) det. names of
A30 mummy on bier the god Osiris
A31 face det. lying down, death
A32 head in profile (1) ide. hr ‘face’, ‘on’; (2) hence 2c. hr
(1) ide. ṭp ‘head’, ‘upon’; (2) hence 2c. ṭp
A33 hair det. hair
A34 front of face det. face, nose, e.g., st ‘kiss’
A35 eyes com. falcon ide. ṭsw ‘observe, view’
A36 eye (1) 2c. ḫr; (2) det. ṭsw ‘see’
A37 eye with cosmetic det. actions or conditions of the eye
A38 mouth (1) ide. r ‘mouth’; (2) hence 1c. r
A39 hand 1c. ḫr
A40 arm (1) ide. ‘arm’; (2) hence 1c. r; (3)
A41 arm offering loaf (1) ide. ṭw or ṭwi ‘give’, alternative for
(E61) A41–44 ḫw; (2) read m or m ni in the names bmk ṭw and ḫw-mwfd by confusion with another sign 𓊤
A42 arm holding stick det. action, violence, effort, alternative for A12
A43 arm holding flail 2c. ḫw
A44 arm holding wand or ide. ḫsr ‘sacred’ and related words
A45 arms holding shield and axe ide. ‘ḥr ‘fight’ and related words
A46 arms rowing 2c. bn
A47 arms gesturing denial ide. the negative words n (§39) and nn
(A58)
A48 arms raised (1) ide. ḫt ‘ka’; (2) hence 2c. ḫt
A49 arms com. E3 abb. ḫm-ḫw ‘priest’
<table>
<thead>
<tr>
<th>Egyptian Glyph</th>
<th>Translation</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A50 祧</td>
<td>boat's mast (E56)</td>
<td>3c. ‘hr’, alternative for E56</td>
</tr>
<tr>
<td>A51 ♂</td>
<td>breast</td>
<td>det. breast, suckle</td>
</tr>
<tr>
<td>A52 ♂</td>
<td>penis</td>
<td>(1) det. male; (2) 2c. mt</td>
</tr>
<tr>
<td>A53 ♂</td>
<td>penis with issue of fluid</td>
<td>det. or abb. bnh in m-bnh ‘in the presence of’</td>
</tr>
<tr>
<td>A54 ♂</td>
<td>lower leg</td>
<td>1c. b</td>
</tr>
<tr>
<td>A55 ♂</td>
<td>A54 com. water pouring from jug</td>
<td>ideo. or det. wib ‘pure’ and related words</td>
</tr>
<tr>
<td>A56 ♂</td>
<td>leg</td>
<td>(1) ideo, or det. rd ‘leg’; (2) det. tread</td>
</tr>
<tr>
<td>A57 ♂</td>
<td>legs walking</td>
<td>(1) det. motion; (2) ideo. iwi ‘come’; (3) ideo. nwit ‘(formal) journey’</td>
</tr>
<tr>
<td>A58 ♂</td>
<td>C20 com. A57</td>
<td>combined sound-sign and det. for it(i) ‘come’</td>
</tr>
<tr>
<td>A59 ♂</td>
<td>D33 com. A57</td>
<td>combined sound-sign and det. for in(i) ‘bring’</td>
</tr>
<tr>
<td>A60 ♂</td>
<td>F15 com. A57</td>
<td>combined sound-sign and det. for words suggesting motion which include the sound s, e.g. sb(i) ‘go’, mts ‘bring’</td>
</tr>
<tr>
<td>A61 ♂</td>
<td>F29 com. A57</td>
<td>combined sound-sign and det. for sm ‘conduct’ and related words, alternative for F29</td>
</tr>
<tr>
<td>A62 ♂</td>
<td>F33 com. A57</td>
<td>combined sound-sign and det. for if(i) ‘seize’</td>
</tr>
</tbody>
</table>

§B. Signs depicting creatures or parts of their bodies.

<table>
<thead>
<tr>
<th>Egyptian Glyph</th>
<th>Translation</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1</td>
<td>quail chick</td>
<td>1c. w</td>
</tr>
<tr>
<td>B2</td>
<td>owl</td>
<td>1c. m</td>
</tr>
<tr>
<td>B3</td>
<td>Egyptian vulture</td>
<td>1c. s</td>
</tr>
<tr>
<td>B4</td>
<td>pair of vultures</td>
<td>variant of B3 when writing n</td>
</tr>
<tr>
<td>B5</td>
<td>buzzard</td>
<td>2c. nw, especially at the end of words, often confused with B3</td>
</tr>
<tr>
<td>B6</td>
<td>guinea-fowl</td>
<td>2c. nh</td>
</tr>
<tr>
<td>B7</td>
<td>pintail duck</td>
<td>(1) 2c. sr; (2) det. bird, alternative for B8</td>
</tr>
<tr>
<td>B8</td>
<td>white-fronted goose</td>
<td>(1) 2c. gh; (2) det. bird</td>
</tr>
<tr>
<td>B9</td>
<td>duck in flight</td>
<td>2c. pn</td>
</tr>
<tr>
<td>B10</td>
<td>trussed goose or duck</td>
<td>det. goose</td>
</tr>
<tr>
<td>B11</td>
<td>head of duck</td>
<td>abb. spd ‘bird’</td>
</tr>
<tr>
<td>B12</td>
<td>duckling</td>
<td>2c. nti</td>
</tr>
<tr>
<td>B13</td>
<td>pair of plovers</td>
<td>ideo. or det. rihy ‘wahaman’</td>
</tr>
<tr>
<td>B14</td>
<td>cormorant</td>
<td>2c. ‘rh</td>
</tr>
<tr>
<td>B15</td>
<td>jabiru</td>
<td>2c. br</td>
</tr>
<tr>
<td>B16</td>
<td>human-headed bird com. bowl</td>
<td>(1) det. falcon; (2) hence ideo. hr ‘(the god) Horus’</td>
</tr>
<tr>
<td>B17</td>
<td>falcon</td>
<td>ideo. hur-hr ‘(the goddess) Hathor’</td>
</tr>
<tr>
<td>B18</td>
<td>B17 com. E52</td>
<td>det. gods</td>
</tr>
<tr>
<td>B19</td>
<td>falcon perched</td>
<td>ideo. r ‘(the god) Re’</td>
</tr>
<tr>
<td>B20</td>
<td>falcon-headed god</td>
<td>ideo. sw ‘(the goddess) Isis’</td>
</tr>
<tr>
<td>B21</td>
<td>sparrow</td>
<td>det. small, weak, pathetic</td>
</tr>
<tr>
<td>B22</td>
<td>swallow</td>
<td>2c. wr</td>
</tr>
<tr>
<td>B23</td>
<td>vulture</td>
<td>(1) ideo. mwt ‘mother’; (2) hence 2c. mt</td>
</tr>
<tr>
<td>B24</td>
<td>black ibis</td>
<td>(1) ideo. gm ‘find’; (2) hence 2c. gm</td>
</tr>
<tr>
<td>B25</td>
<td>crested ibis</td>
<td>2c. sh in sh ‘akh-spirit’ and related words</td>
</tr>
<tr>
<td>B26</td>
<td>sacred ibis</td>
<td>ideo. dhuty ‘(the god) Thoth’</td>
</tr>
<tr>
<td>B27</td>
<td>feather</td>
<td>(1) 2c. sw; (2) abb. mtr ‘harmony’</td>
</tr>
<tr>
<td>B28</td>
<td>egg</td>
<td>ideo. or det. st ‘(the goddess) Isis’</td>
</tr>
<tr>
<td>B29</td>
<td>ox</td>
<td>ideo. or det. ox, bull, cattle</td>
</tr>
<tr>
<td>B30</td>
<td>head of ox</td>
<td>abb. kr ‘ox’</td>
</tr>
<tr>
<td>B31</td>
<td>calf</td>
<td>det. cattle</td>
</tr>
<tr>
<td>B32</td>
<td>new-born calf</td>
<td>2c. iw</td>
</tr>
<tr>
<td>B33</td>
<td>kid</td>
<td>2c. iņ</td>
</tr>
<tr>
<td>B34</td>
<td>ram</td>
<td>det. ram, sheep</td>
</tr>
<tr>
<td>B35</td>
<td>B34 com. bowl</td>
<td>abb. bi ‘ram’</td>
</tr>
<tr>
<td>B36</td>
<td>hide of goat</td>
<td>2c. bni</td>
</tr>
<tr>
<td>B37</td>
<td>hide pierced by arrow</td>
<td>det. pierce</td>
</tr>
<tr>
<td>B38</td>
<td>piece of flesh</td>
<td>(1) det. flesh; (2) ideo. st ‘(the goddess) Isis’</td>
</tr>
<tr>
<td>B39</td>
<td>foreleg of ox</td>
<td>ideo. or det. hr ‘foreleg’ (of animal), ‘strong arm’ (of man)</td>
</tr>
<tr>
<td>B40</td>
<td>leg of ox</td>
<td>3c. wun</td>
</tr>
<tr>
<td>B41</td>
<td>animal belly with tail</td>
<td>1c. b</td>
</tr>
<tr>
<td>B42</td>
<td>ox horns</td>
<td>2c. wp</td>
</tr>
<tr>
<td>B43</td>
<td>ox ear</td>
<td>ideo. or det. sdm ‘hear’</td>
</tr>
</tbody>
</table>
B44  ox tongue
B45  heart
B46  spine with issue of marrow
B47  spine with issue of marrow at ends
B48  head of leopard
B49  forepart of lion
B50  hindpart of lion
B51  desert dog
B52  dog com. standard
B53  dog com. shrine
B54  head of dog
B55  god with head of mythical animal
B56  harc
B57  pair of crocodiles
B58  mummified crocodile
B59  crocodile on shrine
B60  cobra
B61  horned viper
B62  E16 com. B61
B63  frog
B64  fish
B65  oxyrhynchus fish
B66  dung beetle
B67  bee

§C. Signs depicting sky, earth, water or plants

C1  ☼ sun-disc
C2  ☼ sunrise above hills
C3  ☼ canopy of the sky
C4  ☼ C3 com. E3
C5  ☼ crescent moon
C6  ☼ star
C7  ☼ C5 com. C6
C8  ☼ half moon com. C6
C9  △ strip of land com. D4
C10 △ strip of land
C11 △ slope of hill
C12 △ valley between hills
C13 △ desert hills
C14 △ terraced slope
C15 △ ripple of water
C16 △ group of ripples
C17 △ garden pool
C18 △ pool with flowers
C19 △ reeds
C20 △ reed
C21 △ pair of reeds
C22 △ herb
C23 △ lotus
C24 △ clump of papyrus
C25 △ sedge plant
C26 △ C25 com. D16
C27 △ flowering sedge
C28 △ pair of rushes
C29 △ tree
C30 △ tree branch
C31 △ scented pod
C32 △ scented rhymes
C33 △ thorn

Hieroglyphic sign-lists for the exercises
§D. Other small signs

D1 single stroke
D2 pair of strokes
D3 three strokes
D4 grains of sand
D5 cattle hobble
D6 irrigation canals
D7 crossed sticks
D8 reed shelter
D9 B1, as abbreviated for hieratic
D10 coil of rope
D12 twisted cord
D13 twisted cord
D14 twisted cord (?)
D15 reed mat or stool
D16 placenta (?), ball of string (?)
D17 threshing-floor
D18 roads within enclosure
D19 round loaf
D20 moon partly obscured
D21 pustule
D22 pustule with issue of fluid
D23 log stripped of bark
D24 bun
D25 small loaf
D26 kiln

(1) indicates word group or ideogram ($\S$13); (2) abbrev. w ‘one’, or units of one in counting ($\S$19)
(1) det. plurals ($\S$8); (2) det. singular nouns which represent collections of individuals, e.g., m$\w$ ‘expedition’
(1) c. y. especially as the dual ending ($\S$15)
det. mineral
abbrev. m$\w$ ‘ten’, or units of ten in counting ($\S$19)
det. irrigated land
det. separate, cross, pass by
(1) ideo, km ‘black’; (2) hence 2c. km
1c. h
1c. w; alternative for B1
(1) det. rope; (2) abbrev. h$\w$ ‘hundred’, or units per hundred in counting
2c. $\w$
(1) ideo, n$\w$ ‘town’; (2) hence det. town, estate
(1) det. p$\w$ ‘beginning of time’, from a word p$\w$ ‘loaf’ (similar writing)
(1) 3c. p$\w$; (2) by confusion, alternative for D19
(1) det. w in $\w$-$\w$, title of Anubis; (2) det. scent, odour, disease; (3) abbrev. h$\w$ ‘count’ and related words
det. scent, odour, disease, alternative for D21
(1) 1c. t. (2) abbrev. it in in $\w$-$\w$ ‘god’s father’
det. or abbrev. i ‘bread’
2c. $\w$

§E. Other tall signs

E1 wooden staff
E2 throw-stick
E3 fuller’s club
* head of dog
E4 sceptre
E5 sceptre with feather
E6 sceptre with spiral shaft
E7 standard with leather
E8 totem
E9 totem
E10 totem
E11 crook
E12 crook with package
E13 sceptre
E14 stone mace

det. or abbrev. h$\w$ ‘beer’
det. 3n$\w$ ‘magazine’
2c. $\w$
2c. $\w$
(1) 1c. g; (2) ideo, n$\w$ ‘thrones’
2c. $\w$
(1) 2c. n$\w$; (2) 2c. in ($\S$49); (3) often as a graphic complement for n$\w$ (E15) and l$\w$ (E24).
(1) 2c. n$\w$, alternative for D33 at the end of a word; (2) 3c. n$\w$ (?) in the name mn$\w$
3c. $\w$
(1) ideo, h$\w$ ‘steering oar’; (2) hence 2c. $\w$
ideo. or det. h$\w$ ‘seal’ and related words
see B45
(1) det. tryt ‘staff’
(1) det. throw; (2) det. foreigner, enemy; (3) det. km$\w$ ‘create’
2c. $\w$
see B54
3c. w$\w$
ideo. w$\w$ ‘Thebes’
ideo. in$\w$ ‘the west’ and related words
ideo. or det. mn$\w$ ‘(the god) Min’
ideo. t-$\w$ ‘the name of Tauer’
ideo. or det. i$\w$ ‘office’
(1) ideo, h$\w$ ‘ruler’; (2) hence 3c. h$\w$
ideo. s$\w$ ‘follow’ and related words
(1) ideo. h$\w$ ‘control’ and related words; (2) ideo. s$\w$ ‘control’ and related words
2c. $\w$
E15 unknown
E16 spindle
E17 archaic dagger
E18 butcher's knife
E19 butcher's knife alternative for E18
E20 arrow head
E21 target pierced by arrows det. st(i) or st(i) 'spear'
E22 cord wound on stick
E23 cord wound on stick alternative for E22
E24 mortar float (?) (1) i.ore, or det. k'd 'build' and related words; (2) hence 2c. k'd, usually accompanied by D33
E25 notched palm 3c. rnp
E26 E25 com. D24 abb. rnp't 'year'
E27 pesele 2c. ti
E28 folded cloth 1c. s
E29 pennant (1) i.ore. ntr 'god'; (2) hence 3c. ntr in snte 'incense'
E30 E29 com. D32 i.ore rtr-ntr 'cemetery'
E31 E29 com. C11 and D32 i.ore rtr-ntr 'cemetery', alternative for E30
E32 three fox-skins (1) 2c. mc; (2) a similar sign in sbt 'family, household' is possibly a writing of E71
E33 crossed planks in iny 'which is in' (§60)
E34 sandal strap 3c. 'nh
E35 twisted wick 1c. h
E36 fibre swab (1) 2c. sk; (2) 3c. wh
E37 water pot 2c. hs
E38 rack of water pots 3c. hnt
E39 rack of water pots alternative for E38
E40 water pot with issue of contents i.ore or det. khwre 'libation water' and related words
E41 water pot in stand alternative for E40
E42 ointment jar det. or abb. mrh 'ointment'
E43 ointment jar alternative for E42
E44 chisel (1) 2c. nh; (2) 2c. mr
E45 fire-drill 2c. dj
E46 drill cutting bead 3c. wbr, with a simpler variant
E47 palace facade i.ore t'h 'palace'
E48 reed column 2c. jd
E49 wooden column 2c. t
E50 pillar (1) i.ore. 1w 'pillar'; (2) hence 3c. 1wn;
E51 shrine (3) abb. lwnw 'the city of Heliopolis'
E52 plan of estate i.ore or det. sh 'shrine'
E53 E52 com. D24 and F5 i.ore lwnt 'enclosure, foundation'
E54 grain heap i.ore or det. lwnt 'granary'
E55 fringed cloth det. or abb. nwrt 'linen'
E56 boat's mast 3c. t're
E57 oar 3c. hwr
E58 ship's sail i.ore tro 'breath'
E59 heart and windpipe 3c. nfr
E60 seat (1) i.ore. st 'place, seat'; (2) hence 2c. st;
E61 offering loaf (3) hence (?) 2c. st(i) in stt 'the god'
E62 milk-jug within net i.ore or det. lwre 'give', alternative for A41
E63 lasso 2c. mi
E64 brazier with flame 2c. wr
E65 bundle of reeds det. heat, cook
E66 pieces of wood lashed together 2c. ls
E67 stylised balance alternative for E66
E68 wall ornament i.ore, or det. hkw 'diadem, ornament'
E69 writing equipment i.ore sh 'scribe'
E70 royal crown 1c. n (from the 13th dynasty onwards)
E71 faience necklace det. (?) sbr 'family, household', alternative for F8
### §E. Other broad signs

<table>
<thead>
<tr>
<th>Sign</th>
<th>Description</th>
<th>Meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1</td>
<td>papyrus roll</td>
<td>det. write, abstractions (§6)</td>
</tr>
<tr>
<td>F2</td>
<td>papyrus roll</td>
<td>earlier form of F1</td>
</tr>
<tr>
<td>F3</td>
<td>papyrus roll</td>
<td>alternative form for F1</td>
</tr>
<tr>
<td>F4</td>
<td>basket with handle</td>
<td>1c. k</td>
</tr>
<tr>
<td>F5</td>
<td>basket</td>
<td>2c. nb</td>
</tr>
<tr>
<td>F6</td>
<td>basin com. canopy</td>
<td>(1) det. festival; (2) abb. ḫb ‘festival’</td>
</tr>
<tr>
<td>F7</td>
<td>alabaster basin</td>
<td>alternative for F6</td>
</tr>
<tr>
<td>F8</td>
<td>stylised basin</td>
<td>(1) det. ṣbw ‘the town of Elephantine’; (2) hence det. ṣb ‘family, household’ (similar writing)</td>
</tr>
<tr>
<td>F9</td>
<td>loaf (for offering)</td>
<td>det. bread, offerings</td>
</tr>
<tr>
<td>F10</td>
<td>loaf (for offering)</td>
<td>alternative form of F9</td>
</tr>
<tr>
<td>F11</td>
<td>loaf on mat</td>
<td>ideo. ḫtp ‘offer’ and related words</td>
</tr>
<tr>
<td>F12</td>
<td>plan of house</td>
<td>(1) ideo. ṣpr ‘house, estate’; (2) hence 2c. ṣpr; (3) det. building, location</td>
</tr>
<tr>
<td>F13</td>
<td>F12 com. D25, D27 and E37</td>
<td>abb. ṣpr-ḥrw ‘voice offering’</td>
</tr>
<tr>
<td>F14</td>
<td>laden offering table</td>
<td>det. ḫḥt-ḥtp ‘ritual offerings’</td>
</tr>
<tr>
<td>F15</td>
<td>door bolt</td>
<td>1c. s</td>
</tr>
<tr>
<td>F16</td>
<td>wooden column</td>
<td>alternative form of F49</td>
</tr>
<tr>
<td>F17</td>
<td>fence</td>
<td>3c. ṣp</td>
</tr>
<tr>
<td>F18</td>
<td>lid or door</td>
<td>det. open</td>
</tr>
<tr>
<td>F19</td>
<td>stone block (?)</td>
<td>det. ḫrs ‘bury’, perhaps as alternative for F18</td>
</tr>
<tr>
<td>F20</td>
<td>coffin</td>
<td>det. coffin, burial</td>
</tr>
<tr>
<td>F21</td>
<td>carrying chair</td>
<td>ideo. ṣṣir ‘(the god) Osiris’ (see p. 41)</td>
</tr>
<tr>
<td>F22</td>
<td>statue plinth</td>
<td>3c. ṣmr</td>
</tr>
<tr>
<td>F23</td>
<td>F22 com. F24</td>
<td>3c. ṣmr</td>
</tr>
<tr>
<td>F24</td>
<td>sickle</td>
<td>2c. ṣmr</td>
</tr>
<tr>
<td>F25</td>
<td>hoe</td>
<td>2c. ṣmr</td>
</tr>
<tr>
<td>F26</td>
<td>plough</td>
<td>(1) 3c. ṣmr; (2) 2c. ḫb</td>
</tr>
<tr>
<td>F27</td>
<td>adze on block</td>
<td>3c. sṭp</td>
</tr>
<tr>
<td>F28</td>
<td>knife or saw</td>
<td>ideo. or det. ṣṭw or ṣḥw ‘butcher’</td>
</tr>
<tr>
<td>F29</td>
<td>knife-sharpener</td>
<td>3c. ṣṭm</td>
</tr>
<tr>
<td>F30</td>
<td>harpoon</td>
<td>2c. ṣw</td>
</tr>
<tr>
<td>F31</td>
<td>whip</td>
<td>2c. ṣḥ</td>
</tr>
<tr>
<td>F32</td>
<td>water-skin</td>
<td>2c. ṣḥ</td>
</tr>
<tr>
<td>F33</td>
<td>tethering rope</td>
<td>1c. ṣt</td>
</tr>
<tr>
<td>F34</td>
<td>fringed cloth com. E28</td>
<td>det. clothing</td>
</tr>
<tr>
<td>F35</td>
<td>weaver’s comb (?)</td>
<td>alternative form of F34</td>
</tr>
<tr>
<td>F36</td>
<td>netting needle</td>
<td>2c. ṣd</td>
</tr>
<tr>
<td>F37</td>
<td>girdle knot</td>
<td>(1) ideo. ṣṣt(ḥ) ‘tie’ and related words; (2) hence 2c. ṣḥ</td>
</tr>
<tr>
<td>F38</td>
<td>pair of ribs (?)</td>
<td>(1) 2c. ṣḥ; (2) sound complement for ṣm or ṣn</td>
</tr>
<tr>
<td>F39</td>
<td>vertebrae (?)</td>
<td>2c. ṣt</td>
</tr>
<tr>
<td>F40</td>
<td>vertebrae (?)</td>
<td>later alternative for F39</td>
</tr>
<tr>
<td>F41</td>
<td>cattle hobble</td>
<td>2c. ṣt</td>
</tr>
<tr>
<td>F42</td>
<td>road bordered by shrubs</td>
<td>ideo. or det. ṣwt ‘road’</td>
</tr>
<tr>
<td>F43</td>
<td>canal</td>
<td>(1) 2c. ṣr, but read ṣm in nḥḥt ‘cenotaph’; (2) det. water</td>
</tr>
<tr>
<td>F44</td>
<td>irrigation canals</td>
<td>ideo. or det. ṣpt ‘district’</td>
</tr>
<tr>
<td>F45</td>
<td>papyrus boat</td>
<td>det. papyrus boat</td>
</tr>
<tr>
<td>F46</td>
<td>papyrus (?) boat</td>
<td>det. ᵣḏḥ ‘ferry’</td>
</tr>
<tr>
<td>F47</td>
<td>ferry boat</td>
<td>det. ṣḥṯ ‘ferry-boat’</td>
</tr>
<tr>
<td>F48</td>
<td>boat with sail furled</td>
<td>det. boat, sail (downstream)</td>
</tr>
<tr>
<td>F49</td>
<td>boat under sail</td>
<td>det. sail (upstream)</td>
</tr>
<tr>
<td>F50</td>
<td>processional boat of Osiris</td>
<td>det. ṣḥṯ ‘the Neshmet-boat of Osiris’</td>
</tr>
<tr>
<td>F51</td>
<td>processional boat of Osiris</td>
<td>alternative form of F50</td>
</tr>
<tr>
<td>F52</td>
<td>boat of Sokar</td>
<td>det. festivals for the god Sokar</td>
</tr>
<tr>
<td>F53</td>
<td>sledge</td>
<td>2c. ṣm</td>
</tr>
<tr>
<td>F54</td>
<td>elephant tusk</td>
<td>(1) 2c. ṣḥ; (2) 2c. ṣḥw</td>
</tr>
<tr>
<td>F55</td>
<td>gaming board</td>
<td>2c. ṣḥ</td>
</tr>
<tr>
<td>F56</td>
<td>seal with necklace</td>
<td>ideo. ṣḥṭm ‘seal-bearer’, alternative for D28</td>
</tr>
<tr>
<td>F57</td>
<td>gold collar</td>
<td>(1) ideo. ṣḥw ‘gold’; (2) hence det. precious metal</td>
</tr>
</tbody>
</table>
Reference tables

Verb forms
The focus of this book is on reading actual monuments, rather than struggling through a morass of grammar. Nevertheless, a sizeable area of Egyptian grammar has also been covered. The reference tables provided here cover the grammar as presented in this book and are for quick reference and comparison.

Verb classes (§30)
Middle Egyptian verb-forms show differences in their writing according to the type of the verb. The following are the four basic verb classes:

<table>
<thead>
<tr>
<th>Class</th>
<th>Example</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong verbs</td>
<td>sdm</td>
<td>Hear, stem does not usually show any alteration</td>
</tr>
<tr>
<td>Doubling verbs</td>
<td>mnn</td>
<td>See, stem ends in a double consonant</td>
</tr>
<tr>
<td>Weak verbs</td>
<td>mrt(i)</td>
<td>Love, stem ends with a 'weak' consonant, usually -i</td>
</tr>
<tr>
<td>Extra weak verbs</td>
<td>rd(l)</td>
<td>Give, chiefly verbs with two or three weak consonants</td>
</tr>
</tbody>
</table>

Notes
i. With weak verbs, the final -i is usually omitted in writing and therefore in transliteration, though for practical reasons we normally transliterate 'give' as rd(l).
ii. Extra weak verbs behave like ordinary weak verbs, but sometimes show additional features.

The infinitive (§31)

<table>
<thead>
<tr>
<th>Class</th>
<th>Example</th>
<th>Infinitive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong</td>
<td>sdm</td>
<td>Hearing, to hear</td>
</tr>
<tr>
<td>- no change</td>
<td>sdm</td>
<td></td>
</tr>
<tr>
<td>Doubling</td>
<td>mnn</td>
<td>Seeing, to see</td>
</tr>
<tr>
<td>- doubling</td>
<td>mnn</td>
<td></td>
</tr>
<tr>
<td>Weak</td>
<td>mrt</td>
<td>Loving, to love</td>
</tr>
<tr>
<td>- end in -i</td>
<td>mrt</td>
<td></td>
</tr>
<tr>
<td>Extra weak</td>
<td>rd(l)/rd(i)</td>
<td>Giving, to give</td>
</tr>
<tr>
<td>- end in -i</td>
<td>rd(l)/rd(i)</td>
<td></td>
</tr>
</tbody>
</table>

The infinitive of strong verbs shows no specific writing, whereas weak verbs show a final -i.

Main tenses appearing in this book

The past tense (§§33 and 38)

<table>
<thead>
<tr>
<th>Class</th>
<th>Example</th>
<th>Infinitive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strong</td>
<td>sdm</td>
<td>He heard</td>
</tr>
<tr>
<td>Doubling</td>
<td>mnn</td>
<td>He saw</td>
</tr>
<tr>
<td>- no doubling</td>
<td>mnn</td>
<td></td>
</tr>
<tr>
<td>Weak</td>
<td>mrt</td>
<td>He loved</td>
</tr>
<tr>
<td>Extra weak</td>
<td>rd</td>
<td>He gave</td>
</tr>
<tr>
<td>- (r) optional</td>
<td>rd</td>
<td></td>
</tr>
</tbody>
</table>

The present tense: general present sdm(=f) and specific present hr sdm (§§42-43)

<table>
<thead>
<tr>
<th>Class</th>
<th>Example</th>
<th>Infinitive</th>
</tr>
</thead>
<tbody>
<tr>
<td>General present</td>
<td>sdm</td>
<td>He hears</td>
</tr>
<tr>
<td>Strong</td>
<td>sdm</td>
<td></td>
</tr>
<tr>
<td>Doubling</td>
<td>mnn</td>
<td>He sees</td>
</tr>
<tr>
<td>- doubling</td>
<td>mnn</td>
<td></td>
</tr>
<tr>
<td>Weak</td>
<td>mrt</td>
<td>He loves</td>
</tr>
<tr>
<td>Extra weak</td>
<td>rd</td>
<td>He gives</td>
</tr>
<tr>
<td>- (no r)</td>
<td>rd</td>
<td></td>
</tr>
<tr>
<td>Specific present</td>
<td>hr sdm</td>
<td></td>
</tr>
<tr>
<td>Strong</td>
<td>hr sdm</td>
<td>Is listening</td>
</tr>
<tr>
<td>Doubling</td>
<td>hr mnn</td>
<td>Is looking</td>
</tr>
<tr>
<td>Weak</td>
<td>hr mrt</td>
<td>Is loving</td>
</tr>
<tr>
<td>Extra weak</td>
<td>hr rd(l)</td>
<td>Is giving</td>
</tr>
</tbody>
</table>

The specific present is made up of hr followed by the infinitive.
The future tense (wishes, requests, expectations): the future sdm(=f) (§§55-57, §59)

**FUTURE sdm(=f)**

**STRONG**

sdm=f may he hear

**DOUBLING**

- no doubling

m=f may he see

**WEAK**

mr=f or mrf=f may he love

**EXTRA WEAK**

di=f (no r) may he give

**SPECIAL CASES**

iwt=f (with extra -t) may he come

int=f (with extra -t) may he bring

Notes
i The verb mni ‘to see’ also displays a form mnf=f.
ii The weak verb form with  is most common in the first person.
iii Notice that the forms from the verbs ‘to come’ and ‘to bring’ show an extra t in the future sdm(=f) form.

**Negation (§§39 and 58)**

The three principal tenses above are negated as follows:

**NEGATIONS**

<table>
<thead>
<tr>
<th>TENSE</th>
<th>FORM</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESENT</td>
<td>n sdm.n=f</td>
<td>he does not hear, he cannot hear</td>
</tr>
<tr>
<td>PAST</td>
<td>n sdm=f</td>
<td>he did not hear</td>
</tr>
<tr>
<td>FUTURE</td>
<td>nn sdm=f</td>
<td>may he not hear, he will not hear</td>
</tr>
</tbody>
</table>

The future is negated by adding the negation nn to the future sdm(=f) form. However, the present and past tense negatives display a most unusual apparent reversal – known as Gunn’s rule – where n sdm.n(=f) negates the present sdm(=f), not the past sdm.n(=f), and n sdm(=f) negates the past sdm.n(=f), not the sdm(=f). In fact, the sdm(=f) in this construction shows a special form:

| n sdm=f | he did not hear |
| DOUBLING | mni=f | he did not see |
| WEAK     | mri=f | he did not love |
| EXTRA WEAK | rdi=f | he did not give |

So, the present and past tense negatives are better thought of as constructions in their own right with their own grammar, rather than just as sdm(=f) and sdm.n(=f) with n stuck in front of them.

**Specialised forms: the participles, relative forms and sdmn.fy**

**The participles (§§46-51)**

<table>
<thead>
<tr>
<th>PRESENT OR INCOMPLETE</th>
<th>PAST OR COMPLETE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
<td>sdm</td>
</tr>
<tr>
<td>(one) who hears</td>
<td>sdm</td>
</tr>
<tr>
<td>(one) who heard</td>
<td>sdm</td>
</tr>
<tr>
<td>m</td>
<td>mni=f</td>
</tr>
<tr>
<td>(one) who sees</td>
<td>mni</td>
</tr>
<tr>
<td>(one) who saw</td>
<td>mni</td>
</tr>
<tr>
<td>WEAK</td>
<td>mri</td>
</tr>
<tr>
<td>(one) who loves</td>
<td>mri</td>
</tr>
<tr>
<td>(one) who loved</td>
<td>mri</td>
</tr>
<tr>
<td>EXTRA WEAK</td>
<td>rdi</td>
</tr>
<tr>
<td>(one) who gives</td>
<td>rdi</td>
</tr>
<tr>
<td>(with r) who gave</td>
<td>rdi</td>
</tr>
</tbody>
</table>

Participles also sometimes show a -w ending.

**The relative forms (§§37 and 52)**

<table>
<thead>
<tr>
<th>PRESENT OR INCOMPLETE</th>
<th>PAST OR COMPLETE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONG</td>
<td>sdm=f</td>
</tr>
<tr>
<td>(one) who hears</td>
<td>sdm</td>
</tr>
<tr>
<td>(one) who heard</td>
<td>sdm</td>
</tr>
<tr>
<td>m</td>
<td>mni=f</td>
</tr>
<tr>
<td>(one) who sees</td>
<td>mni</td>
</tr>
<tr>
<td>(one) who saw</td>
<td>mni</td>
</tr>
<tr>
<td>WEAK</td>
<td>mri=f</td>
</tr>
<tr>
<td>(one) who loves</td>
<td>mri</td>
</tr>
<tr>
<td>(one) who loved</td>
<td>mri</td>
</tr>
<tr>
<td>EXTRA WEAK</td>
<td>rdi=f</td>
</tr>
<tr>
<td>(one) who gives</td>
<td>rdi</td>
</tr>
<tr>
<td>(with r) who gave</td>
<td>rdi</td>
</tr>
</tbody>
</table>

Compare with the corresponding forms of the participles.
The relative forms here display the -t of feminine adjectival agreement. They can also occur in certain usages without the -t (i.e. with masculine adjectival agreement), though they still carry the same meaning of 'which someone does/did'. See §52.

The $s\text{dmt}.\text{fy}$ form (§§53–54, §59)

$s\text{dmt}.\text{fy}$ (one) who may/will hear

- **Strong Verbs**
  - $s\text{dmt}.\text{fy}$
  - $m\text{t}.\text{fy}$ (one) who may/will see
  - **Weak Verbs**
    - $sd\text{ty}.\text{fy}$ (one) who may/will read
  - **Extra Weak Verbs**
    - $rd\text{dy}.\text{fy}$ (one) who may/will give

Pronouns, nouns and adjectives

**Suffix pronouns (§§33, 35, 36)**

- **I**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$
  - $\text{r}$
  - $\text{f} \text{f}$
  - $\text{y} \text{y}$
  - $\text{m} \text{m}$

- **We**
  - $\text{r}$
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **You (pl.)**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$
  - $\text{f} \text{f}$

- **You (fem.)**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$

- **He/It**
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **She/It**
  - $\text{r}$

**Uses:**

- **a.** as the subject after a suffix-conjugation verb-form, such as $s\text{m}.\text{ny}=f$
- **b.** as the object after a preposition.
- **c.** after auxiliaries.
- **d.** as the possessor or genitive of nouns.

The suffix pronouns translate as the appropriate English pronoun, so $\text{r} \text{r}$ or $\text{r} \text{r}$ translates as 'I' or 'me' or 'my' depending on English usage (and so on for the other pronouns). The use of 'I', 'you' etc. in the tables above and below is merely to point out the person or thing the pronoun refers to.

**Dependent pronouns (§41)**

- **I**
  - $\text{r}$ or $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **You**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$
  - $\text{f} \text{f}$

- **You (pl.)**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$

- **He/It**
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **She/It**
  - $\text{r}$

$s$t is used for indefinite 'it' and generally as the dependent pronoun form for 'they/them'.

**Uses:**

- **a.** Object of the verb (except the infinitive, which usually takes a suffix pronoun object).
- **b.** After initial particles and the negation $\text{m} \text{m}$.  

**Independent pronouns (§49)**

- **I**
  - $\text{r}$
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$
  - $\text{m}$

- **We**
  - $\text{r}$
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **You**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$

- **You (pl.)**
  - $\text{r} \text{r}$ or $\text{r} \text{r}$

- **He/It**
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **She/It**
  - $\text{r}$

**Uses:** As the subject of characterisations.

**Nouns (§§8, 9, 15)**

Nouns have a number (singular or plural) and a gender (masculine or feminine); the -w of the plural is often omitted in writing:

- **SG. MSC.**
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

- **PL. MSC.**
  - $\text{r}$
  - $\text{f}$
  - $\text{y}$

The dual ending msc. -wy and fem. -ty is common only with things which come in pairs:

- $\text{r} \text{r} \text{r} \text{r}$
- $\text{r} \text{r} \text{r} \text{r}$
- $\text{r} \text{r} \text{r} \text{r}$

The two lands (Upper and Lower Egypt)
Adjectives (§§10, 44-45)
Adjectives follow the noun they describe and agree with it in number and gender:

SG. MSC. ── no special ending
SG. FEM. ── ṭ
PL. MSC. ── ṭ
PL. FEM. ── ṭ

The plural can also be written with the plural strokes, and the ṭ is often omitted in writing.

Adjectives can be used on their own as a noun, e.g.:

\[ \text{ḥḥḥḥ nfr} \] the good (n.) from \[ \text{ḥḥḥḥ nfr} \] good (adj.)

The genitive (§27)
Direct genitive: common only between closely connected words or in fixed expressions.

Indirect genitive: the two nouns are linked by forms of the ‘genitival adjective’ n:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>MASCULINE</td>
<td>n or nwl or n</td>
</tr>
<tr>
<td>FEMININE</td>
<td>nt</td>
</tr>
</tbody>
</table>

Adjectives in -y (§60)

SG. MSC. ── ṭ
SG. FEM. ── ṭ
PL. MSC. ── ṭ
PL. FEM. ── ṭ

\[ \text{ḥḥḥḥ ṭy} \] who/which is in

\[ \text{ḥḥḥḥ ṭy} \] who/which is in

\[ \text{ḥḥḥḥ ṭy} \] who/which are in

\[ \text{ḥḥḥḥ ṭy} \] who/which are in

\[ \text{ḥḥḥḥ ṭy} \] who/which are in

\[ \text{ḥḥḥḥ ṭy} \] who/which are in

EGYPTIAN-ENGLISH VOCABULARY

Here, as in other Egyptian dictionaries, words are listed alphabetically in transliteration following the order set out in List 1 (the only exception being that the feminine ending ṭ is ignored, e.g. s ‘man’ and st ‘woman’ are listed together). In other words, the particular hieroglyphs used to write a word do not determine where it is listed. So to find a word, you need to know its reading in transliteration: if necessary, consult the various sign-lists. For example, imagine you come across the word ḫḥḫḫ but do not recognise its constituent signs. There are two stages in tracking down its meaning: (1) If you turn to List V beginning on p. 129, you will find ḫ (B62) has the reading ḫṣf, whilst ḫḥḫḫ (F49) is not a sound-sign but a determinative for ‘sail upstream’; so the reading of the whole word is ḫṣf. (2) Returning to this vocabulary, you will find in the section headed ḩ that there are two words read ḫṣf: ‘repel’ and ‘travel upstream’ (see p. 158). Of course, the determinative indicates that the second of these is the correct meaning, although, more often than not, the context in which the word occurs will also help you decide which of the two is correct. Although the hieroglyphic writings given in this list are representative of what you may find, it is not possible to list all of the ways in which a word could be written (see §14 again, if you are not yet sure about this). The following abbreviations have been used here: (a.) adjective; (n.) noun; (v.) strong verb; (w.v.) weak verb; (f.) feminine; (pl.) plural.

\[ \text{ḥḥḥḥ ḫṣf} \] (the goddess) Isis (see p. 70)

\[ \text{ḥḥḥḥ ḫṣf} \] (the god) Osiris; possibly read ḫṣfr

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) long; joyful

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) family, household

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) month; monthly festival

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) Abydos (place name)

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) bird

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) staff

\[ \text{ḥḥḥḥ ḫṣf} \] (v.) become an akh-spirit; be useful

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) akh-spirit

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) praise, adoration

\[ \text{ḥḥḥḥ ḫṣf} \] (n.) old; (n.) old age

\[ \text{ḥḥḥḥ ḫṣf} \] (w.v.) come
Access to the full text is not possible due to the nature of the image.
<table>
<thead>
<tr>
<th>Egyptian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>bi-mkt</td>
<td>Bameket (name)</td>
</tr>
<tr>
<td>bḥ</td>
<td>see m-bḥ</td>
</tr>
<tr>
<td>bsk (n.)</td>
<td>servant (see p. 101)</td>
</tr>
<tr>
<td>bin (a.)</td>
<td>bad</td>
</tr>
<tr>
<td>or</td>
<td>bity (n.) king</td>
</tr>
<tr>
<td>bnr (a.)</td>
<td>pleasant</td>
</tr>
<tr>
<td>br Bet (name)</td>
<td></td>
</tr>
</tbody>
</table>

| p | |

| pt (n.) | sky |
| pu (n.) | antiquity, beginning of time |
| pw it is, this is | |
| pf that; (lem.) tf. | (pl.) nf. |
| pr this; (lem.) in. | (pl.) nn. |
| pr (n.) | estate |
| pr-Ḥ (n.) palace | m-r pr overseer of an estate, steward |
| m-r pr | overseer of an estate, steward |
| see also nḥt-pr, r-pr | |
| pr(i) (w.v.) go out | |
| pr (n.) procession | |
| pr-Ḥw (n.) voice-offering | |
| or | phyy (a.) strength |
| pkr | Poker (place-name); see also r-pkr |
| pḥ (the god) | Ptah |
| pḥ-Ḥw Ptahhotep (name) | |
| or | view |
| pr (v.) observe, view | |

| f | = he, him, his (suffix pronoun, p. 148) |
| m | |

| m in | m-bḥ in the presence of |
| or | m-m among |
| or | m-r (n.) overseer; for specific titles, e.g. m-r pr, see the second element |
| mn (v.) see, look at | |
| mn-r-hr Maienhör (name) | |
| mn (v.) present, guide | |
| or | mn (v.) true of voice, justified; (v.) be justified |
| or | mn (n.) what is proper; i.e. truth, harmony; (the goddess) Maat, often written |
| m ḫr | as, like |
| or | mty (n.) equal, peer |
| mḥt (n.) | cenotaph, tomb |
| m ḫ (v.) | roast |
| mw (n.) | water |
| mwt (n.) mother | |
| mḤt (n.) wet-nurse | |
| mnw dedication, monument (see p. 126) | |
| mnw (the god) Min | |
| or | mnw-nfr Minnefer (name) |

| n | = n we, us, our (suffix pronoun, p. 148), -n we, us (dependent pronoun, p. 149) |
| n to, for; for negative n (§39); for n-nn-Ḥ sec wn | |
| n of (§27): (f.) nt. (pl.) nw | |
| negative n (§39) | |

| nsp | never |
| nḤs (v.) | call out, summon |
| nw | see n |

| nḤt | (the goddess) Nut |
| nw (n.) | town, city; see also nḤr |
| nḥ all, every (§16) | |
| nḤ (n.) | lord (§16) |

| nḥt (n.) | lady |
| nḤt pr (n.) | lady of the house, mistress of the estate, i.e. woman of high status |
| nḤt (n.) | lady |
| nb (n.) | long-horned bull |
| nḤmt (n.) | Nebiopusenret (name) |
| or | nḤt-hwt (the goddess) Nephthys |
| nbw (n.) | gold |
| n ḫ-ksw Niptahkau (name) | |
| nf see pf | |
| nf (a.) | perfect, good, wonderful, beautiful |
| nḤw (n.) | perfection, splendour |
| or | nmt (n.) step, formal journey |
| nn see pt | |
| nn without; future negation (§58) | |
| nḤy (n.) | female |
| nḤḤi (n.) | for eternity |
| nḤt (a.) | strong, vigorous |
| nḤt (n.) | youth |
| nḤt (n.) | Nakhtii (name) |
| nḤt-nḥy Nakhtankh (name) | |
| nḤw (n.) | king (§23) |
| nḤw-mḥt king of the dualities, king of Upper and Lower Egypt (royal title) | |
| nḤš (n.) | hairdresser |
| nḤmt (n.) | Neshmet-bark, the processional boat of Osiris |
| nḤmt (n.) | Nespent-bark, the processional boat of Osiris |

| nḤw (n.) | long-horned bull |
nt-nbw Netnebu (name)

*ntr (n.) god

*ntr nfr the perfect god (royal title) ($17)

*ndt Nedyet (place-name)

*nd (v.) protect

*nsm (a.) sweet

*nds (a.) small

individual

nds(w) (n.) the lowly

r

r towards, at; more than (p. 81); in order to (p. 84); for words compounded with r see under the second element, e.g. r-hi, etc.

r (n.) mouth

*r-pr (n.) temple complex

r-pkr Ro-Poker (place-name); see also pkr

or r (n.) day; sun: (the god) Ra or Re

*rm(w) (n.) fish

*rnt (n.) people

*rn (n.) name

*rnt (n.) year

rnt-sp (n.) regnal year

*rnt-sp (n.) festival of the beginning of the lunar year

rwt Retut (name)

*r (n.) know, learn

rhi (v.) washerman

rd or rwd (n.) terrace

or rd (w.w.) give; put; cause ($40)

rdwy (n.) legs, feet

h

hti (w.w.) descend

hby (v.) send

hgh (n.) Haker-rites (at Abydos)

ht (n.) husband

hby (n.) ebony

hrw (n.) jubilation

hr (n.) day, daytime

hrw-hry daily course

h

hnt (n.) front

hnt before

hky-hnt before

hby (a.) naked

hby (a.) naked person

hnty (n.) governor, mayor

hnr (n.) Nile inundation (often personified as the god Hapy)

hw (n.) enclosure, foundation

hw-ntr (n.) temple

hw-t (the goddess) Hathor

hwt (n.) (w.w.) beat

hwy (n.) beating

hwy Hui (name)

hbr (v.) festival

hbs (v.) cloth

hbsw (n.) clothing

hpt (n.) oar

hpy (the god) Hapy, i.e. one of the sons of Horus

hm (n.) person ($18)

hm-ntr (n.) hm-priest

hm-ntr (L.) hm-priestess

hm (n.) ka-priest

hm (n.) wife

hm together with

or hntki (n.) beer ($26)

hr (n.) beer: (the god) Horus; as king's name ($17)

hr (n.) face

hr on, at; because of; usually written hry before suffixes; as verbal auxiliary ($42)

hry (a.) who/which is upon ($60)

hry-pr (n.) domestic servant

hry-pr (lem.) domestic servant

hry-hry (n.) master of secrets

hry-pr (n.) chief, superior

hry

hs (n.) praise

lnt (n.) favour

lsb (n.) counter

hsm (n.) amethyst

hkti (the goddess) Hektet

hkti (n.) ruler

hr (v.) hunger

hr (n.) hungry person

hr (v.) content, satisfy, rest, be content; (n.) peace, satisfaction; (n.) offering; (n.) altar: Hete (name)

hpt (n.) offering

hpt offerings

hpt di nsw (n.) an offering which the king gives ($26)

h

hr (n.) thing, things

hr (n.) thousand

hrw Khui (name)

hrw-n-bik Khuenhk (name)

hpt (n.) death

hp (v.) become; (n.) form, being

hps (n.) foreleg, strong arm

hty (n.) enemy

hym (n.) gladden

hns (n.) friend

hnt in front

hnty (a.) who/which is in front, foremost ($60)

hnty-lmwt

Khentyimentu, i.e. 'foremost of the westerners' (name of Osiris)
|isw (v.) be free from (<m>)
|sw (the god) Shu
|sp (a.) dignified, wealthy
|spw (n.) dignitary of the king
|spw (n.) dignity
|spw (n.) wealth, dignity
|snw (n.) Upper Egypt
|snw (v.) follow
|snsw (n.) follower, attendant
|snsw (n.) following
|sn (divine epithet) in Hor-5n, a name of Horus
|snw (n.) entourage
|snw (granary)
|or or snw (n.) magazine, provisioning area
|or or is (n.) alabaster (calcite)

|sp (v.) receive
|k

|kis Qis (Cusae) (place-name)
|kbw Kebu (name)
|kbw-snwt=f (the god) Qebhesenud, i.e. one of the sons of Horus
|km (v.) create
|krs (v.) bury
|krst burial
|k (v.) build; see also ikdw

|=k you, your (suffix pronoun, p. 148)
|k (n.) ka-spirit
|ky Key (name)
|g (the god) Geb
|gm (v.) find
|grk (n.) night

|=t you, your (f.) (suffix pronoun, p. 148)
|=t you, your (pl.) (suffix pronoun, p. 148)
|=t you, your (pl.) (dependent pronoun, p. 149)
|t (n.) land
|twy (n.) the two lands, i.e. Upper and Lower Egypt
|t-wr the nome of Thinis (place-name)
=tw you (see -tw)

dt (n.) (for) all time, endearing; see also under 'nh
|dt (n.) wrongdoing
|dt (w.v.) cross, ferry
|dt (n.) boat-journey
|dw (n.) mountain; for dw=f see tpy
|dws (v.) denounce
|dm (n.) electrum
|dtw (n.) provisions
|dbr (n.) (the god) Djehuty
|dfr (n.) the festival of Thoth
|dr since
|dr (n.) because
|ds (v.) self; used in conjunction with suffix pronoun, ds=i 'myself', etc
|dsr (v.) separate, clear; (a.) sacred
|dd (v.) say, speak
|ddt (w.v.) give; see rd (t)
|dd (n.) Ddet (name)

Reading uncertain
Key to the exercises

Chapter 1

1.1 Kings' names:
- Ο wyw Khufu
- Ο isis Icesi
- Ο ppi Pepi

1.2 Words from the roasting scene:
- Ο m k
- Ο srw

1.3 Gods' names:
- Ο mtr w
- Ο hbk
- Ο bk
- Ο shk
- Ο s

1.4 Transliterate words:
- Ο ntr
- Ο rdp
- Ο tkr
- Ο wyt
- Ο hbk

1.5 Writing out words in hieroglyphs:
- Ο by
- Ο bnm
- Ο hbs
- Ο s
- Ο by

1.6 Translation:
- a. nbg tkr the/ an astute individual
- b. shk tkr the/ an excellent plan
- c. hsm snbi with Senbi
- d. r tkr to Poker

1.7 Translating the offering scene:
- Ο hbk n is n snbi mtr-hrw A foreleg for the ka of Senbi, the justified.

1.8 Study exercise: A fishing and fowling scene:
Above scene on left:
- st m (w) in snbi mtr-hrw
Spearing the fish by Senbi, the justified.
Above scene on right:
- mtr r tpr (w) in snbi mtr-hrw
Throwing at the birds by Senbi, the justified.

Chapter 2

2.2 Words:
- Ο or
- Ο hmr
- Ο mtr
- Ο sr
- Ο wp
- Ο sbr
- Ο dbw
- Ο imm
- Ο hmrw
- Ο wpwr

2.4 Expressions:
- a. Ο ntr 's great god
- b. Ο bt ntr 's everything

2.6 Dating:
- a. npr-sp 25 br hm (n) ntr nfr nb tvry Nimaatre, given life like the Gods, good and pure
- b. npr-sp 14 br hm n nsw-bily Kheperkara, living enduringly.
- c. npr-sp 13 br hm n nsw-bily Nubkare, given life enduringly and repeatedly.

2.7 Study exercise: Middle Kingdom kings of the 12th dynasty:
The order of the first cartouche names should be as follows:
- shtp br-t (Amenemhet I)
- hpr-kr (Senwosret I)
- hbw-kw-kr (Amenemhet II)
- br-brk-br (Senwosret II)
- sbk-kr-kr (Nefrusobek)

2.8 Study exercise: New Kingdom pharaohs:
The New Kingdom pharaohs listed are:
- nb-phty-br (Ahmose)
- nfr-kr (Amenhotep I)
- nfr-brk-br (Amenhotep II)
- nfr-brk-br (Amenhotep III)
- nfr-brk-br (Amenhotep IV)
- nfr-brk-br (Akhenaten)
- nfr-brk-br (Tutankhamun)
2.9 Study exercise: BM EA 117
The missing pharaohs are all the pharaohs of the 13th–17th dynasties inclusive, and within
the 18th dynasty, Hatshepsut, Akhenaten and Tutankhamun (as well as the other Amarna
pharaohs, Ay and the shadowy figure of Neterneferre/Merenkhare).

Chapter 3

3.2 Words:

3.3 Gods' names:

3.4 Titles

3.6 The offering formula from BM EA 162:

3.7 Offering table scene:

3.8 Study exercise: BM EA 587

3.9 Study exercise: BM EA 585

Key to the exercises

Labels to the map of Abydos on p. 55:

4.2 Words:

4.3 Translation:

4.4 Translating the captions on BM EA 101:

Centre:

Right:

Left:

4.5 Translating the captions on BM EA 581

Top:

Bottom:

A voice-offering for the reverend
to Osiris, lord of Djeu, great god, lord of Abydos,
so that he may give a voice offering of
bread and beer, ox and fowl, alabaster and linen,
and everything on which a god lives
for the ka of the revered one.

The offering-giver to the gods,
the counter of the double granaries and steward
Sarenenmut, the justified,
born of Banecket.

An offering which the king gives
to Osiris, lord of Djeu, great god, lord of Abydos,
so that he may give a voice offering of
bread and beer, ox and fowl, alabaster and linen,
and everything on which a god lives
for the ka of the revered one.

An offering which the king gives
before Osiris-Khentyimentu,
[in all his good and pure places],
so that he may give a voice offering
in bread and in beer
in ox and fowl and everything good
for the ka of the revered one before the great god,
the general-in-chief Amenhy, born of Kebu, the justified.

The required offerings:
thousands of ox and fowl and everything good and pure
for the ka of the revered one,
the governor Senbi, the justified.

An offering which the king gives
to Osiris, lord of Djeu, great god, lord of Abydos,
a voice offering of
bread and beer, ox and fowl, alabaster and linen,
and everything good and pure
on which a god lives
for the ka of the revered one,
the overseer of the chamber Amenemhet, the justified.

An offering which the king gives
to Osiris, lord of Djeu, great god, lord of Abydos,
a voice offering of
bread and beer, ox and fowl, alabaster and linen,
and everything good and pure
on which a god lives
for the ka of the revered one.

Kissing the ground to Khentyimentu
and seeing the splendour of Wepwawet
by the overseer of the chamber Intef.

Adoring Wepwawet during his wonderful procession
for ever and ever.

Adoring Osiris during his wonderful festivals
for ever and ever.

Meir II, pl. 4:
Lassoing the long-horned bull
Meir I, pl. 11:
Separating the bulls
Seeing the splendour of the perfect god
Khakhaure, the justified.
beloved of Wepwawet, lord of the sacred land
beloved of Osiris-Wenennemeter, lord of Abydos.

165

164

How to read Egyptian hieroglyphs
4.6 Study exercise: Fishing and bowing scene from the tomb of Senbi at Meir

Left-hand scene:

\[ \text{stt rm(w)} \]
\[ \text{in imdy htr ntr nb smt.imnt} \]
\[ hty-m r hm-ntr} \]
\[ nht mt-r.brw \]

Spear fishing by the revered one before Osiris, lord of the western desert.

the governor and overseer of the priests

Senbi, the justified.

Right-hand scene:

\[ \text{m n pr(w)} \]
\[ \text{in hty-m huny-hty} \]
\[ smr w'ty nht mt-r.brw \]

Throwing at birds by the governor, seal-bearer of the king.

and sole companion Senbi, the justified.

Above Senbi's wife:

\[ hnt sf n st-bnf \]  His wife of his affection
\[ nrs nbi imly \]  Meres, possessor of reverence.

4.7 Study exercise: The coffin of Nakhtankh (BM EA 35285)

Eastern side – horizontal inscription:

\[ \text{hpt-dj nsw} \]
\[ \text{stt nb dww hty-imnt} \]
\[ ntr t n trbwb \]
\[ dswf lbi np t nfr w'tb \]
\[ kis spt Is mnt} \]
\[ nght nfr im \]
\[ n kr n n n nfr(y) \]
\[ nht-nfr mt-r.brw \]

An offering which the king gives to Osiris, lord of Djedu, Khentiymentu,
great god, lord of Abydos,
so that he may give every good and pure:
a thousand of bread and beer,
and which a god lives,
for the ka of the revered one.

Nakhtankh, the justified.

Vertical inscriptions from north to south:

\[ \text{imdy(h)} htr nish nfr nfr \]
\[ \text{imdy(h)} ltr nfr mt-r.brw \]
\[ \text{imdy(h)} ntr t \]
\[ \text{imdy(h)} nfr t \]
\[ \text{imdy(h)} ltr nfr t \]

The revered one before Inesi, Nakhtankh.
The revered one before Shu, Nakhtankh, the justified.
The revered one before Geb, Nakhtankh, the justified.
The revered one before Duamutef, Nakhtankh, the justified.

Western side – horizontal inscription:

\[ \text{hpt-dj nsw} \]
\[ \text{imy wtr np nfr} \]
\[ \text{imy-wt nh tr-dsr} \]
\[ \text{hrly htr t np t} \]
\[ \text{hrly htr t np t} \]
\[ \text{hrly htr t np t} \]

An offering which the king gives to Anubis, the one before the divine booth,
the one on his mountain, the one in the west.
the one in the west
lord of the sacred land:
a good burial in his wonderful tomb of the necropolis:
the revered one before the great god.
Nakhtankh, the justified.

Vertical inscriptions from north to south:

\[ \text{imdy(h)} htr ltr nfr nfr mt-r.brw \]
\[ \text{imdy(h)} ltr nfr mt-r.brw \]
\[ \text{imdy(h)} ntr t nfr nfr mt-r.brw \]
\[ \text{imdy(h)} nfr t \]
\[ \text{imdy(h)} nfr t \]

The revered one before Hapy, Nakhtankh, the justified.
The revered one before Teqmun, Nakhtankh, the justified.
The revered one before Nat, Nakhtankh, the justified.
The revered one before Qebesemuef, Nakhtankh, the justified.

5.3 Translation:

a. Iw fn n.t ltr n.t
I conducted the great procession.
b. Iw fn n.t ltr n.t
I buried the old.
c. Iw fn n.t n n hr ltr n.t
I gave bread to the hungry and clothes to the naked.
d. Iw fn n.t iw mfn n.t ltr n.t
I ferried the boatless in my own ferry.
e. Iw fn n.t ltr n.t
I repeated favour before the king.

5.4 Study exercise: BM EA 1783

Lines 1-2:

\[ \text{hpt-dj nsw} \]
\[ \text{imy wtr np nfr} \]
\[ \text{imy-wt nh tr-dsr} \]
\[ \text{hrly htr t np t} \]
\[ \text{hrly htr t np t} \]
\[ \text{hrly htr t np t} \]

An offering which the king gives to Anubis, the one before his mountain,
the one in the west, lord of the sacred land:
a voice offering for the governor.
seal-bearer of the king, sole companion, and lector-priest.
and revered one before the great god and lord of the sky.

Inhercuncth.

Lines 4-5:

\[ \text{hpt-dj nsw} \]
\[ \text{imy wtr np nfr} \]
\[ \text{imy-wt nh tr-dsr} \]
\[ \text{hrly htr t np t} \]
\[ \text{hrly htr t np t} \]

I gave bread to the hungry
and clothes to the naked.
I ferried the boatless in my own ferry.
I acquired 100 bulls through what I did myself.

The family:

\[ \text{hnt sf nfr dfr-nfr} \]

His beloved wife, the sole lady-in-waiting
and priestess of Hathor.
the revered one Hup.

His beloved son Neny.

The dedication:

\[ \text{irn n sf stw nfr} \]

What his beloved eldest son Debi made for him.

5.5 Study exercise: BM EA 571 (top)

First offering formula:

\[ \text{hpt-dj nsw} \]
\[ \text{stt nb dww hty-imnt} \]
\[ \text{nfr t n trbwb} \]

An offering which the king gives to Osiris, lord of Djedu, Khentiymentu,
great god, lord of Abydos.
Chapter 5

5.2 Words:

<table>
<thead>
<tr>
<th>Spell</th>
<th>Transliteration</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>hst</td>
<td></td>
<td>hms</td>
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<td>dnt</td>
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<td>hsmn</td>
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<tr>
<td>nmtt</td>
<td></td>
<td>iwr</td>
</tr>
<tr>
<td>ds(i)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5.3 Translation:

a. iw ir.n=i prт $n$  I conducted the great procession.
b. iw krs.n=i $n$w  I buried the old.
c. iw rd.d.n(i) $n$ t n hkr hbsw n hwy  I gave bread to the hungry and clothes to the naked.
d. iw ds.n(i) iw m mlnt (i) ds(i)  I ferried the boatless in my own ferry.
e. iw whm.n(i) hst hr nsw  I repeated favour before the king.

5.4 Study exercise: BM EA 1783

Lines 1-2:

\[
\text{htp-di-nsw} \quad \text{An offering which the king gives}
\]

\[
\text{tnw fty(,) dv=f} \quad \text{to Anubis, the one on his mountain,}
\]

\[
\text{mty(,) wr nb n t-dsr} \quad \text{the one in the wr, lord of the sacred land:}
\]

\[
\text{pr-t-hrw n hty(,) } \quad \text{a voice offering for the governor,}
\]

\[
\text{htmy-bty smr-wt(y)} \quad \text{seal-bearer of the king, sole companion,}
\]

\[
\text{hry-kbt} \quad \text{and lector-priest,}
\]

\[
\text{imlyw hr ntr ri nb pt} \quad \text{and revered one before the great god and lord of the sky,}
\]

\[
\text{in-hrt-nht} \quad \text{Inhuretnakh.}
\]

Lines 4-5:

\[
\text{iw rd.d.n(i) t n hkr} \quad \text{I gave bread to the hungry}
\]

\[
\text{hbsw n hwy} \quad \text{and clothes to the naked.}
\]

\[
\text{iw ds.n(i) iw m mlnt(i) ds(i)} \quad \text{I ferried the boatless in my own ferry.}
\]

\[
\text{iw ir.n(i) ks(w) 100 m rtr.n(i) ds(i)} \quad \text{I acquired 100 bulls through what I did myself.}
\]

The family:

\[
\text{hmt=f mrt=f hkr-nsw-wt} \quad \text{His beloved wife, the sole lady-in-waiting}
\]

\[
\text{hm(t)-ntr hwt-hr} \quad \text{and priestess of Hathor,}
\]

\[
\text{imnbt hwi} \quad \text{the revered one Hui.}
\]

\[
\text{s=t mry=f nnty} \quad \text{His beloved son Nenwy.}
\]

The dedication:

\[
\text{irt.n ns=f s=t snsw=f mry=f dbt} \quad \text{What his beloved eldest son Debi made for him.}
\]

5.5 Study exercise: BM EA 571 (top)

First offering formula:

\[
\text{htp-di-nsw} \quad \text{An offering which the king gives}
\]

\[
\text{ds= f prт-hrw t hnk} \quad \text{to Osiris, lord of Djedu, Khentyimentu,}
\]

\[
\text{ns=r nb sdbw} \quad \text{great god, lord of Abydos,}
\]

\[
\text{mry= f nnty} \quad \text{so that he may give a voice offering of bread and beer,}
\]
Chapter 6

6.2 Words:

<table>
<thead>
<tr>
<th>dr</th>
<th>mi</th>
</tr>
</thead>
<tbody>
<tr>
<td>nd</td>
<td>byf</td>
</tr>
<tr>
<td>mity</td>
<td>sdt</td>
</tr>
<tr>
<td>skd</td>
<td>sm</td>
</tr>
</tbody>
</table>

6.3 Translation:

a. iw krš n=f 3w(w)  
   hbs n=f hby  
   n ir=q=f 1w h w rm  
   I buried the old,  
   I clothed the naked,  
   and I did no wrong against anyone.

b. iw di.n=f 3n hr  
   lbw(w) n hby  
   n sgr=f 3w(w)  
   shbr n=f nds(w)  
   I gave bread to the hungry,  
   and clothes to the naked;  
   I did not complain about the great,  
   and I put the lowly at (their) ease.

c. iw sš.n=f wr(w)  
   sptn n=f sš=f  
   di.n=f 3w(w)  
   m st hrt-ibšf  
   m 'š=f n wrw  
   He advanced me,  
   he promoted my position,  
   and placed me in his confidence  
   in his private palace (palace of privacy).

6.4 Translation:

iw=f hr nkr dr pr  
   n m=f mity rw pq  
   I have been roasting since the beginning of time -  
   I have never seen the like of this goode.

6.5 Study exercise: The Osiris Mysteries at Abydos:

a. Transliteration and Translation

1 iw iš.n=f pš wšš  
   wfd=f n tš  
   hbs n=f shbw(w) hr nšm  
   sšr=f hwt(w)  
   I conducted the procession of Wepwawet,  
   when he set out to protect his father;  
   I drove away the rebels at the Neshmet-bark;  
   and I killed the enemies of Osiris.

2 iw dšš.n=f wšš(wf) nšm  
   r wfd=f ftšt phr  
   I cleared the ways of the god  
   to his tomb at the forefront of Poker.

3 inh nšr ḫnty-nšmr  
   nb tšdw n 'š=f  
   sm nšr r pr=f  
   (and) it brought Osiris Khentyimenut  
   lord of Abydos to his palace,  
   and I followed the god to his house.
6.6 Study exercise: BM EA 586

a. Text:

Year 14 under the person of the king of Upper and Lower Egypt, Kheperkarê living forever.
The revered one, god’s father Ithy says:
I repeated favour before the king
and advanced my heart more than my forefathers
who existed before me.
His person assigned to me a great seal
in pure amethyst,
just like any dignity of the king,
and my staff in ebony decorated in electrum.
The revered one, the god’s father Ithy.
His beloved wife Iuri.

b. The family:

His son Intef.
His son Amenemhet.
His daughter Satsobek.
His daughter Satwosret.

Chapter 7

7.2 Words:

7.4 Translation:

a. ink nds tkr

I was an astute individual
who spoke with his (own) mouth,
who acted with his (own) strong arm,
and who kept his town at a distance from himself.
I was a dignitary in Thebes,
and a great pillar in Khentiy.
I surpassed any peer of mine
in this town in all kinds of dignity/wealth.

b. bsk=t sst r st-th=f

His true servant of his affection,
one foremost of position in the house of his lord;
an official great of his heart,
one who knows the desire of his lord,
one who follows him at all his journeys.

7.5 Stela of Ithy (BM EA 586):

The revered one the god’s father, one truly beloved of his lord,
the master of secrets of Amun-Ra in any place of his, Ithy born of Satsobek.

(honorific transposition of nh=f ‘his lord’)

7.6 Relative forms:

ddi pi kmst ts which the sky gives, which the land creates.
inni hpr(y) and which the inundation brings.

7.7 Study exercise: BM EA 558

An offering which the king gives
to Osiris, lord of Dederu, great god, lord of Abydos,
so that he may give a voice offering of
bread and beer, ox and fowl, abaster and linen,
and everything good and pure on which a god lives
for the ka of the revered one Key.
A true king’s adviser beloved of him
who does what the king favours
during the course of every day.
I have come from my town;
I have descended from my district.
I was one who said what is good,
and what the director of king’s advisers loves.
I did not denounce a man to his superior;
I did not command a beating for a man of mine.
The revered one before the great god
the reporter Key, born of Merti, the justified.

7.8 Study exercise: BM EA 143

An offering which the king gives
to Osiris, lord of Dederu, great god, lord of Abydos,
so that he may give a voice offering of
bread and beer, ox and fowl, abaster and linen,
and everything good and pure on which a god lives,
which the sky gives, which the land creates,
and which the inundation brings
as an offering which the king gives,
the sweet breath of life, and the scent of pure incense
for the ka of the governor Nakhtu, the justified,
born of Nakhtu, the justified.

Below (from right to left):

His wife, the mistress of the house Netnebu, the justified.
His mother, the mistress of the house Nakhtu, the justified.
The wet-nurse Isat.

Chapter 8

8.2 Words:
8.3 BM EA 567:

Regnal year 13 under the person of the king of Upper and Lower Egypt Nubkhaure, given life endurably and repeatedly.

An offering which the king gives to Osiris, lord of Djedu, Khentyimentu, lord of Abydos and Wepwawet, the one at the forefront of Abydos, Heket and Khnum
and all the gods of Abydos
so that they may give a voice offering of bread and beer, ox and fowl, alabaster and linen, and everything good which goes before the great god.

May hands be presented to him carrying offerings during the festivals of the necropolis along with the followers of Osiris, the ancestors who existed before.

May the great ones of Djedu and the entourage in Abydos cussip you.

May 'Welcome in peace' be said to him by the great ones of Abydos.

May he travel with the great god during the god's journey to Ro-Poker, when the great Neshmet-hark is at its journeys during the festivals of the necropolis.

May he hear jubilation in the mouth of Tawer (at) the Heket-rites of the night of vigil during the vigil of Horus-sha.

8.4 Study exercise: BM EA 584

An offering which the king gives to Osiris, lord of Djedu, Khentyimentu, great (god), lord of Abydos, Wepwawet, lord of the sacred land, Khnum and Heket and all the gods of the western desert,
so that they may give a voice offering of bread and beer, ox and fowl, alabaster and linen, offerings and provisions for the ka of the revered one the overseer of builders Khuenibek, who says:

O the living who may pass by this tomb in going northerly or in going southerly, in that you wish to follow Wepwawet at all his journeys, you may say: 'Bread and beer, 1000, ox and fowl, 1000, alabaster and linen, 1000, offerings and provisions, 1000, as everything good and pure on which a god lives for the ka of the revered one before all the gods of Abydos and before the king.

8.5 Study exercise: BM EA 162

An offering which the king gives/places before Osiris-Khentyimentu, [great god, lord] of Abydos in all his good and pure places, so that he may give a voice offering in bread and in beer in ox and fowl and in everything good for the ka of the revered one before the great god, the general-in-chief Ameny, born of Kebu, the justified.

May help be given to him in the Neshmet-hark on the ways of the West.

May he receive offerings (from) upon the great altar during the festivals of the necropolis.

May 'Welcome in peace' be said to him by the great ones of Abydos at the Wig-festival, at the Thoth-festival, at the Soker-festival, at the procession of Min, at the procession of Sothis, at the beginning of the lunar year, at all the great festivals which are performed for Osiris-Khentyimentu, the great god for the ka of the general-in-chief Ameny

Family, colleagues and staff in central scene:

His beloved wife
who does what he favours every day the priestess of Hathor Medhu, born of Ameny, the justified.

His true servant of his affection, who does what he favours every day the treasurer Sahathor, possessor of reverence, the justified.

His beloved brother Khentkhefetyret born of Satsobe, the justified.
The following bibliography is highly selective and aimed at works which will supplement this book and aid you in further reading and study. We have tried to concentrate on books which are still in print and available through major stockists. However, some works of particular relevance for the topics covered in this book will probably only be found in specialist libraries and these are prefixed with *.

**Hieroglyphs**
On hieroglyphs, two books in particular can be recommended to complement the early part of this book:

**Kings' names**
A full list of the cartouches of the kings of Egypt can be found in:

**Stelae**
If you are interested in extending your reading of stelae and coffins, then examples for study are on display in most major museums. In the UK, the following museums have particularly suitable collections (the list is not exhaustive and a number of other museums and private collections also have Middle Kingdom stelae and coffins on display):
- Northern England: Merseyside County Museum, Liverpool; The Manchester Museum; The Oriental Museum, Durham.

However, if you have access to a good specialist library (such as the library of the Egypt Exploration Society, open to members of the society) then the following two works contain a number of interesting stelae for study:

The most convenient collection of Abydos stelae remains:

(This book contains photographs of a number of Abydene Middle Kingdom stelae from museum collections around the world, including some of the stelae studied here, reassembled by Simpson into the original groups of monuments found at Abydos.)

The following title contains a number of stelae from Nag' ed-Deir of a similar kind to BM EA 1783 (p. 74):

**Coffins**
A convenient introduction to coffins and their development is:

A more detailed discussion of Middle Kingdom coffins can be found in:

**Religion: Osiris and the afterlife**
A convenient recent account is provided in:

**Titles**
There is no readily available general work on titles to aid you in your reading. However, a convenient listing of titles by function can be found in:

Otherwise, the major listing of Middle Kingdom titles with hieroglyphs, transliteration and translation is:

**Translations**
The most convenient set of translations for Middle Kingdom stelae (which includes a number of, but far from all, the examples in this book) is:
Dictionaries and sign-lists

The most convenient dictionary in English remains:

R.O. Faulkner, A Concise Dictionary of Middle Egyptian, Griffith Institute, Oxford 1962.

A more comprehensive sign-list with an extensive discussion of the use of signs is included at the end of:


Both of these works are still in print and readily available.

Grammar

Gardiner’s Egyptian Grammar also remains the most comprehensive treatment of ancient Egyptian in English, although a number of the sections on the verb (occupying the second half of the book) are now rather dated.

Our book is not intended as a grammar book, but lying behind the presentation of the language is the particular ‘verbalist’ approach developed by Mark Collier in a number of specialist papers. A similar ‘verbalist’ approach is conveniently presented in:


This book also provides a concise account of the historical development of ancient Egyptian language and scripts.

The authors of this book can be contacted via School for Scribes, PO Box 25020, Glasgow G1 5YD, United Kingdom.
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