

EGYPTIAN HIERATIC TEXTS

TRANSCRIBED, TRANSLATED AND ANNOTATED

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SERIES I: LITERARY TEXTS OF THE NEW KINGDOM

PART I

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THE PAPYRUS ANASTASI I AND THE PAPYRUS KOLLER,
TOGETHER WITH THE PARALLEL TEXTS



LEIPZIG

J. C. HINRICHS'sche BUCHHANDLUNG

1911

PROVISIONAL PREFATORY NOTICE

The following extracts from the Prospectus in which the present work is announced will explain its scope and arrangement:—

"It is proposed to divide the whole material into a number of series, each dealing with a different class of text: the first series will contain *Literary Texts*, the subject of the second will be *Magical Texts*; other series will be devoted to *Business Documents*, *Juristic Texts*, *Letters*, etc. Every series will comprise a certain number of parts, each of which will be complete in itself, containing one or more entire texts, together with bibliographical introductions, translations and notes. When a sufficient number of parts in any series has been issued, a volume will be concluded; the separate volumes will include full indices to the words discussed in the notes, and to personal, royal and geographical names; and the numbering of the pages will be so arranged that the printed portion containing the translations and introductions, and the autographed portion containing the text, may be bound up separately.

"In the autographed portion, the left-hand page will contain the hieroglyphic transcript, while the palaeographical comments will occupy the opposite page. The direction and mutual position of the signs in the original will be retained in the transcript, in order to facilitate comparison with the hieratic. For economy of space and for other reasons the text will not be split up into sentences; nor will the restoration of lacunae be undertaken beyond a limited extent. Where more than one manuscript is preserved, the parallel texts will be reproduced *in extenso* side by side. It need hardly be said that the series aims at the most exemplary accuracy, particularly in the establishment of the text, the originals having been diligently collated in almost every case.

"The printed portion will consist of bibliographical introductions, complete English translations, and such philological notes, with abundant references, as can be given without the use of hieroglyphic type. In the preparation of the translations all previous renderings will be carefully compared, so that no earlier suggestions of value may be ignored. The translations will err rather on the side of literalness than on that of freedom, but the notes will supply a certain corrective in the way of paraphrases and explanations of passages where the English rendering is obscure."

Title-pages, Preface and Indices will follow later at the conclusion of Volume I.

For the immediate convenience of the reader the following facts should be noted. The printed portion of the work is separately pagged with numbers accompanied by asterisks (1*, 2*, 3*), and in seeking cross-references in the foot-notes this fact is strictly to be borne in mind. Such references as p. 5, line 9, or p. 5a, note 11d refer to the autographed text and to the autographed notes accompanying the same; and the page-numbers thus alluded to are those that will be found following the words *Lit. Texts* at the top right-hand corner of the autographed pages; the numbers at the bottom of the autographed pages will be omitted in subsequent parts, and should be disregarded altogether. The double mode of pagination has been adopted in order that the printed and autographed portions may later be bound up separately.

The references to Egyptological literature are given in the forms commonly used in Egyptological books. The Semitic scholar should note that MAX MÜLLER, *As. u. Eur.* = W. MAX MÜLLER, *Asien und Europa nach Altägyptischen Denkmälern*, Leipzig 1893; and that BURCH. stands for MAX BURCHARDT, *Die altkanaanäischen Fremdworte und Eigennamen im Aegyptischen: zweiter (Schluss-) Teil, Listen der syllabisch geschriebenen Worte*, Leipzig 1910.

For the the transcription of Egyptian words the symbols used in the grammar of A. ERMAN have been retained, except that *j* is replaced by *y*. A good comparative table of Egyptian and Semitic consonantal values (for Semitic words written in Egyptian of the New Kingdom) will be found in the above-quoted book by BURCHARDT, erster Teil, p. 52.

I. A satirical letter.

Sources of the text. 1. The Papyrus Anastasi I (*Pap. Brit. Mus. 10247*) was purchased for the British Museum in 1839 from Signor ANASTASI, the Swedish Consul in Egypt. It measures $8\frac{1}{4}$ metres in length; its height is 20.5 cm., i. e. it is of the normal height of literary papyri of the second Theban period. Both in respect of size and of calligraphy the papyrus is one of the finest specimens of a Ramesside book. The text, written upon the horizontal fibres, comprises 28 pages of 8 or 9 lines apiece; at the beginning there is a protecting strip of 10.5 cm. The *verso* is uninscribed, save for a few large illegible signs at the back of the 19th. page. The papyrus contains but a single composition, which is complete except for the losses caused by lacunae; these are very abundant, especially in the earlier pages. The composition is divided into nineteen paragraphs, of which the first words are always written in red. Verse-points occur on the 9th. and 10th. pages. Corrections are to be found here and there; one written at the top of page 3 is probably due to a teacher's hand. The type of handwriting is closely similar to, but not identical with, that of Ennene, the scribe to whose industry we owe several of the finest of the London hieratic papyri. The papyrus *Anastasi I* may therefore be dated with approximate accuracy to the reign of Sethos II (see MÖLLER, *Paläographie* II 11)¹. — A good hand-facsimile by J. NETHERCLIFT is published in the *Select Papyri in the hieratic character from the collections of the British Museum, London 1842*, plates XXXV—LXII². In CHABAS' book *Le Voyage d'un Egyptien* the plates, comprising *Anast. I* 8; 18, 3—8; 19 to 28, seem to have been merely reproduced from the official publication. — The transcript here given is based on that made by K. SETHE for the purposes of the Berlin hieroglyphic dictionary; this has been diligently collated with the original on several separate occasions³.

2. Ostrakon belonging to Professor Petrie (abbreviated O. P.). A slab of limestone 21×26 cm., containing a half-obliterated duplicate of *Anast. I* 1, 1—4 with some additions. Unpublished.

3. Ostrakon in the Bibliothèque Nationale, Paris (abbrev. O. B. N.), a limestone tablet containing *Anast. I* 1, 6—2, 6 with numerous variants and additions. Published by W. SPIEGELBERG, *Beiträge zur Erklärung des Papyrus Anastasi I* in the *Zeitschrift für ägyptische Sprache* 44 (1908), 119—122 and Tafel V. VI, with (1) a photograph of the stone in its present much deteriorated condition, (2) a hand-copy of the hieratic made in 1892, and (3) a hieroglyphic transcription. My text is based on a comparison of these materials.

4. Ostrakon in the Brussels collection (abbrev. O. Br.), a broken potsherd containing portions of *Anast. I* 2, 1—5 and closely following the ostrakon of the Bibliothèque

1) According to MÖLLER Ennene was a scribe of the Memphite school. The same would doubtless hold good of the writer of *Anastasi I*.

2) This is sometimes referred to in my notes upon the text as "the facsimile".

3) The proofs of this edition were finally compared with the original in September 1910.

Nationale in its text. Published here for the first time from a photograph and a transcription provided by Professor SPIEGELBERG¹.

5. Ostrakon in the Library of Queen's College, Oxford (abbrev. O. Q. C.), a limestone fragment measuring 17,5×13 cm., containing the text of *Anast. I* 3,4—4,1 with sundry additions. Brought back from Egypt by BELZONI. Hitherto unpublished.

6. Ostrakon in the Turin Museum (abbrev. O. T.), a duplicate of *Anast. I* 6,5—7,3, on a fragment of limestone measuring 21×18 cm. Published PLEYTE-ROSSI, *Papyrus de Turin*, plate CXLIX. Collated with the original.

7. Ostrakon in the Louvre (abbrev. O. L.), a potsherd neatly inscribed with the text of *Anast. I* 8,3—9,2. An admirable facsimile is given by J. DE HORRACK, *Sur un ostrakon du Musée du Louvre* in the *Zeitschrift für ägyptische Sprache* 6 (1868), 1—6, reprinted in the *Bibliothèque Egyptologique* t. 17, p. 60—69. Here transcribed from the publication.

8. Ostrakon Cailliaud (abbrev. O. C.), one of several inscribed fragments of limestone described as "trouvés dans les hypogées de Gournah à Thèbes", containing the same passage as the Louvre ostrakon in a slightly inferior but closely related version. At the end there is a mention of the Vizier To', who lived in the reign of Rameses III. An adequate facsimile is given in FRÉDÉRIC CAILLIAUD, *Voyage à l'Oasis de Thèbes* (deuxième partie, Paris 1862), pl. 25, no. 1; and thence CHABAS, *op. cit.*, pl. 12. Transcribed from the publications.

9. Ostrakon in the Berlin collection (abbrev. O. B.), a potsherd (P. 11236) containing the text of *Anast. I* 9,9—10,4, but with extensive lacunae. A small fragment of this potsherd which was acquired for the Leipzig collection together with other ostraca has now been joined to the larger portion in Berlin. Published in *Hieratische Papyrus aus den königlichen Museen zu Berlin*, Bd. III, Tafel 28. My transcript is made from the original.

10. Papyrus in the Turin Museum (abbrev. P. T.), a badly-written palimpsest, 21 cm. in height and 45 cm. in breadth, bearing upon the *recto*, i. e. upon the horizontal fibres, a duplicate of *Anast. I* 12,6—15,1. The *verso* gives the full titulature of Rameses IV. Published in facsimile PLEYTE-ROSSI, *Papyrus de Turin*, pl. 62 (the *verso*, pl. 63). Collated for the present edition with the original.

Bibliographical notice. The third and last instalment (1844) of the *Select Papyri* (first series) contains some prefatory remarks, by Samuel BIRCH, on the manuscripts comprised in the entire work. Here we find *Anastasi I* characterised as a "continuous series of statements made apparently by a royal scribe in command of the troops", and the various paragraphs into which the papyrus is divided are briefly and somewhat vaguely summarized. Some years later Dr. HINCKS set himself to study the foreign place-names in the latter portions of the text, and in the *Transactions of the Royal Irish Academy* for 1848 was able to announce the discovery of the names of Berytus, Sidon and Sarepta. Consecutive translations, by Dr. BIRCH, of certain passages interesting for their geographical data were embodied in a paper entitled *Rephaim and their connexion with Egyptian History*, which Miss Fanny CORBAUX published in the *Journal of Sacred Literature* for January 1852. In H. BRUGSCH's volume *Die Geographie der Nachbarländer Aegyptens* (*Geographische Inschriften altägyptischer Denkmäler*, zweiter Band, Leipzig 1858) constant reference is made to our papyrus, and many of the Syrian towns mentioned in it are brilliantly identified. A remarkable attempt to cope with the difficulties of the text was next made by GOODWIN in his epoch-making article on *Hieratic Papyri* in the *Cambridge Essays* of 1858; GOODWIN not only gives a short analysis of the entire composition from beginning to end, but also translates a considerable part of the last ten pages, often with astonishing accuracy and success. It is hardly to be wondered at if at this stage the literary tendency of the document was not yet recognized; GOODWIN

1) I am greatly indebted to M. CAPART for calling my attention to this ostrakon and giving me permission to publish it; and to Prof. SPIEGELBERG for surrendering his prior claim in my favour.

pronounced it to be the "biographical memoir of a scribe, written by his pupil, and addressed to the object of the memoir himself." Much the same view was taken by François CHABAS in his justly celebrated work *Voyage d'un Egyptien en Syrie, en Phénicie, en Palestine, &c; au XIV^{me} siècle avant notre ère*, published with GOODWIN's collaboration in 1866. The book, a bulky quarto, is chiefly concerned with the last ten pages of the papyrus, which CHABAS regarded as the authentic narrative of a voyage in Syria retold to the scribe who had undertaken it by his pupil. This portion of the text is dealt with in great detail, the translation being accompanied by an elaborate philological commentary. For the earlier parts of the papyrus CHABAS is content to give translations or abstracts of the sense, though allowing himself occasional digressions on linguistic points. The importance of the book as a contribution to Egyptian philology was at the time of its appearance very considerable, its renderings marking a great advance on what had hitherto been achieved. CHABAS' conception of the text as a whole is superior to that of GOODWIN only in the recognition of the fact that the writer here and there complains of his correspondent's style, and when attacked defends himself against the latter's scathing comments. An ill-tempered review of CHABAS' *magnum opus* was printed by BRUGSCH in the *Revue Critique* of 1867¹, and led to an acrimonious controversy between the two scholars. CHABAS' *Réponse à la Critique* (Chalon-sur-Saône and Paris, 1868; recently reprinted in *Bibliothèque Egyptologique*, tome II, p. 203—340) is not wholly lacking in scientific interest, but contains a preponderance of recrimination hardly to be excused by the fact that it certainly was not unprovoked. BRUGSCH's critique had the merit of showing the voyage recounted in the papyrus in a much truer perspective than theretofore; it was now seen to be no authentic relation of travels in Syria, but an imaginative picture of the perils attendant on such travels, the object being, as BRUGSCH thought, to deter the colleague addressed from fancying himself equal to heroic enterprises of the kind.² This approximates very closely to the view of the text that is now accepted. In a pamphlet which appeared in 1868 F. J. LAUTH, sought to prove that the Mohar, i. e. the Egyptian traveller whose adventures in Syria are described in *Anastasi I*, was none other than the biblical Moses (*Moses der Ebräer nach zwei ägyptischen Papyrus-Urkunden in hieratischer Schriftart*, München, 1868). This hypothesis, which was principally based on *Anast. I* 18, 2, has deservedly passed into oblivion, but the book merits more attention than it has received on account of the complete translations of *Anastasi I* and *Pap. Leiden 350* (recto) contained in its appendices; here LAUTH shows himself, according to his wont, as enterprising, acute, and unsound. Considerable portions of the first ten pages of the papyrus were translated by MASPERO in his thesis *Du Genre épistolaire chez les anciens Egyptiens* (Paris 1872), p. 106—114. For thirteen years after this no event of importance has to be recorded in the bibliographical history of the papyrus. An English version of CHABAS' and GOODWIN's translation by S. M. DRACH was printed in the *Records of the Past* (first series, no date) vol. 2, p. 107—116 under the title *Travels of an Egyptian*. A fragmentary papyrus in Turin and an ostrakon in the Louvre were recognized as containing portions of the text of *Anastasi I*; an ostrakon practically identical with that in the Louvre had long since been published by CAILLIAUD and used in CHABAS' book.³ In 1885 Adolf ERMAN's work *Aegypten und ägyptisches Leben* appeared, shedding new light on almost every province of Egypto-

1) Also obtainable separately at the Librairie A. Franck in Paris under the title *Examen Critique du Livre de M. Chabas intitulé Voyage d'un Egyptien en Syrie, en Phénicie, en Palestine, &c. au XIV^{me} siècle avant notre ère*.

2) See particularly p. 11 of the *Critique*. BRUGSCH is certainly right in translating the numerous sentences of the type *bw šm-k*, *bw ptri-k*, not as rhetorical questions (so CHABAS and ERMAN), but as simple negative statements "tu n'es pas parti" "tu n'as pas vu".

3) See above under the heading *Sources of the Text* for particulars as to the publication of these duplicates.

logical science. Here the first *Anastasi* papyrus obtained its due in the shape of an admirable analysis interspersed with translations (p. 508—513); and the real subject of the book was lucidly and convincingly proved to be a literary controversy between two scribes, the form adopted being that of a letter pretending to be the answer to an ill-worded and pretentious communication. ERMAN's general interpretation requires hardly any modification today, and his translations need but little change, though naturally the latter embrace only the more easily intelligible and picturesque passages.

For the past five and twenty years no new edition or translation has to be noted, so that for complete, or nearly complete, renderings of the papyrus recourse must still be had to the works of CHABAS and LAUTH. A hieroglyphic transcription of *Anast. I* 18,3 to 28,8 (the voyage) is given in E. A. W. BUDGE's *Egyptian Reading Book* (1888) p. 157—169, and in the larger edition of the same work (1896) p. 274—294. The geographical problems are minutely discussed in W. MAX MÜLLER's *Asien und Europa nach altägyptischen Denkmälern* (1893), particularly pp. 172—175. MASPERO has dealt with two passages of the voyage in his articles *Entre Foppé et Mageddo* in the *Études . . . dédiées à M. le Dr. C. Leemans*, p. 4—6; and *Notes sur la géographie égyptienne de la Syrie, III* in the *Recueil de Travaux* 19, 68—73; SPIEGELBERG has given a rendering of, and commentary on, 9,4—10,6 under the title *Eine Probe der ägyptischen persönlichen Satire* in his *Beiträge zur Erklärung des Papyrus Anastasi I* (*Ä. Z.* 44 [1908], 118—125). A fine ostrakon belonging to the Bibliothèque Nationale, Paris, and supplementing the beginning of the papyrus is also published in the last-named article.

General remarks. The composition contained in the first *Anastasi* papyrus was written certainly not earlier, but probably also not later, than the reign of Rameses II, the name of that king occurring in several passages (12,3; 18,8; 27,3. 5). Of the ten ostraca and papyri preserving greater or less portions of the text none is of more recent date than about the middle of the 20th. Dynasty; and this quite unusual number of manuscripts, scattered over so brief a period, bears eloquent testimony to the popularity which the work enjoyed in the Ramesside schools. Nor is its popularity hard to explain, if the standards of taste current in those times are carefully borne in mind. In the first place the theme upon which the entire composition turns is the profession of the scribe, and no lesson was more assiduously instilled into the mind of the Egyptian schoolboy than the belief in the dignity and the advantages of that career. Thus from one aspect *Anastasi I* ought to be regarded as akin to the numerous effusions in which the student is bidden apply himself diligently to the art of writing¹, or where other occupations are invidiously compared with the labours of the scribe². Secondly, its wealth of topics and consequent variety of vocabulary must have given the text particular value as a model of style and as a means of teaching orthography. The abundant use made of foreign words and the display of erudition with regard to outlandish place-names agree well with what we know of the predilections of the age³. Lastly, the good-humoured raillery which is the dominant note of the papyrus springs from one of most attractive sides of the Egyptian temperament. Hints of the Egyptian's love of repartee and appreciation of irony may be found in the snatches of conversation written above the scenes on the walls of tombs, or in the paintings and sculptures themselves, or in the rare caricatures that have survived, and samples are to be found here and there in the literature⁴; but nowhere are these attributes more strikingly illustrated than in

1) See ERMAN, *Aegypten* p. 442 foll.

2) E. g. *Anast. IV* 9, 4 foll.

3) See ERMAN, *Aegypten* p. 683.

4) See especially the letter *Pap. Bibl. Nat.* 198, 2 published by SPIEGELBERG, *Correspondances du Temps des Rois-Prêtres* p. 68—74.

Anastasi I. If it must be confessed that the quality of the wit is poor, and that the satirical vein is intolerably insistent, still, that a Ramesside author should so well have understood to use language in a way not immediately suggested by its plain face-value is an achievement to be respected.

The whole character of the book would make it impossible to translate satisfactorily into any modern language, even if its vocabulary were more familiar to us. As it is, our ignorance of many of the actual words often leaves the sense totally obscure; and the difficulties are further increased by the frequency of the lacunae and by the textual corruptions. In the rare cases where more than two manuscripts are preserved *Anastasi I* is as a rule found to stand alone in its readings; the Brussels ostrakon agrees closely with that of the Bibliothèque Nationale, the Cailliaud ostrakon still more closely with that of the Louvre. Possibly the reason may be that *Anastasi I* is a Memphitic text¹, whereas the ostraca without exception are of Theban provenance. Perhaps of all the sources the Louvre ostrakon has the least corrupt text; the most corrupt is certainly the Turin papyrus. As for *Anastasi I*, in many passages it is obviously in error (see for a particularly glaring case 4,3); but it would not be wise in the present state of our knowledge to pronounce a very definite verdict on the degree of its inaccuracy. The language is similar to that of other literary texts of the period, i. e. a mixture between the vulgar spoken dialect and the old classical style.

The argument. (I) The scribe Hori, a man of great erudition and celebrity, employed in the Royal stables, (II) writes to his friend the scribe Amenemope, (III) wishing him all prosperity in this world and all happiness in the next. (IV) Hori writes to say that his friend's letter reached him at a moment of leisure; his joy at its reception was lessened by a perusal of the contents, which appeared to him to be very mediocre. (V) In spite of his having called many helpers to his aid, Amenemope has contrived to make a bad job of the commission he was called upon to perform. (VI) Hori will now reply in a letter of the same kind, and will excel Amenemope at every point, dealing with the very same topics. At the outset Amenemope has had the discourtesy to omit the usual salutations. (VII) He has also expressed his contempt of Hori's ability. The latter replies ironically, naming various persons who have attained to positions of ease and wealth in spite of some ludicrous moral or physical defect; the exact point of the answer is not clear. (VIII) Hori goes on to poke fun at his friend's pretensions to learning and ends by advising him not to meddle with ancient lore. (IX) Accused of having no right to his title of scribe, Hori refers Amenemope to the official registers. (X) An obscure competition between the rivals. (XI) Again accused of being no true scribe, Hori asks that the god Onuris shall be appealed to as arbiter. (XII) When commanded to undertake any difficult calculation, Amenemope either turns to others for advice, or else fails to give any answer; this is illustrated by several examples, the building of a ramp, (XIII) the transport of an obelisk, (XIV) the erection of a colossus, and (XV) the furnishing of supplies for the troops on a foreign military expedition. (XVI) Amenemope has laid claim to the title of Maher; Hori replies by enumerating a number of places in Northern Syria never visited by Amenemope, and an imaginary picture of the latter enduring the discomforts of the Maher's life is conjured up. (XVII) Amenemope is questioned as to the towns of Phoenicia (XVIII) and as to the towns further southwards. (XIX) Sundry other places frequented by the Maher are named, and Amenemope is imagined as experiencing the adventures of the Maher's life — the traversing of a precipitous region, the danger from wild beasts, the breaking of the chariot, the arrival at Joppa, and finally the repairing of the chariot and the start on a new journey. (XX) Hori cross-examines his friend as to the places on the high-road to Gaza, and finds him totally ignorant of them.

1) See above p. 1*, footnote 1.

He regards his own superiority as now fully proved, and bids Amenemope not to be angry but to listen coolly; in this way he too will learn to discourse about foreign parts and the incidents of travel.

I. The rank and qualifications of the writer.

The scribe of noble parts, patient in discussion¹, at whose utterances men rejoice when they are heard, skilled in the hieroglyphs; there is nothing he does not know. He is a champion in valour and in the art of Seshyt²; servant of the lord of Khmūn³ in the⁴ hall of writing; assistant-teacher⁵ in the office of writing⁶. First of his companions, foremost of his fellows, prince of his contemporaries, without his peer. His merit is proved⁷ in every stripling. His hand goes forth(?)⁸, his fingers magnify the young(?)⁹. Noble, keen of wit⁹, adept^{1,5} in knowledge; fortunate because of it(?)¹⁰. Protecting himself by his good qualities; beloved in (men's) hearts, without being repelled(?)¹¹; men like to make a friend of him, they do not tire of him. Swift to inscribe¹² empty rolls. Youthful, eminent of charm, pleasant of grace¹³. Unravelling the obscurities of the annals like him who made them¹⁴. All that goes forth from his mouth is steeped in honey¹⁵; the heart is refreshed with it as it were with medicine. Groom¹⁶ of his^{2,1} Majesty, follower of the Sovereign, trainer of the steeds¹⁷ of the king, ardent cultivator¹⁸ of the stable¹⁹. The old man who doeth like him²⁰ is beaten(?)²¹. He

1) *Nḏnd-rī* only here; perhaps read *nd-rī*, as the *Petrie Ostrakon* (O. P.) may have had; cf. too (*Lit. Texts*) p. 4, l. 6. 7.

2) The goddess of writing.

3) Thoth of Hermopolis Magna.

4) Variant O. P. "his hall".

5) O. P. obviously better "teacher of subordinates".

6) O. P. continues differently thus: "[skilled in(?)] his profession; knowing the secrets of heaven and earth; there is none who repels(?) in writing. First of his fellows in the midst of his neighbours; chief of his contemporaries, they are not equal [to him]; teacher of subordinates in the office of writing; his merit is proved in every stripling. Lamp" (end).

7) Literally: "one makes sure of him for every stripling", i. e. he is a successful teacher of the young; *lwt mn m* cf. WEILL, *Sinai* 63,5. In O. P. this sentence more appropriately follows *sb3y n hriw-*.

8) That *pr hr d-tf* is not to be taken with *hwnw nb* ("every stripling who passes through his hands") seems probable from O. P. *IIr* should perhaps be omitted.

9) *lp d-t* "to apprehend, take stock of (one's own) body", an Egyptian phrase for "to have one's wits about one", cf. *Pyr.* 2084; *Leiden* V 93; *Urk.* IV 160. — The preposition *hr* is superfluous.

10) Emend *hr-s* referring to *sb3y-t*?

11) The reading *ltn* is rather uncertain.

12) Reading *sphr*, cf. 12, 1.

13) *'Im-t, 3bw-t* "charm of appearance" "loveliness of appearance"; cf. esp. *Anast. III* 4, 12; *Ostr. Brit.*

Mus. 29549. — *Twt*, a rare adjective meaning "pleasant" "delightful" or the like, cf. *Cairo, Hymn to Amon* 11, 2; *twt h3-t*, epithet of Ptah, *Mar., Dend.* I 39c. 71; II 57d: *twt kd* epithet of Osiris, *Rochem., Edfou* I 15, 37; I 317.

14) *Mt ir-sn*, cf. *Ostr. Brit. Mus.* 29549.

15) Variant *Ostr. Bibl. Nat. (O. B. N.)* "all that goes out over his limb (read "lip") is mixed with honey."

16) *Mri*, cf. BURCHARDT, *Altägyptische Fremdwörter* (henceforth cited as BURCH.) no. 466.

17) *Shpr*, cf. *p lh n shpr*, *PIEHL, Inscr.* III 45. *Njrw*, wrongly determined in *Anast. I*; cf. *Piankhi* 64; O. B. N. variant *hri*.

18) *Mntt* cf. *Sall. II* 4, 9; *Pap. Turin* 147, col. 2, 12, and possibly *Pap. Kahun* 14, 5; here metaphorically.

19) Variant O. B. N. "excellent cultivator of his position."

20) An obscure phrase thus to be rendered literally; sense perhaps "outstripping all his older colleagues".

21) O. B. N., supported in part by the Brussels ostrakon, continues as follows: — "*wēb*-priest of Sekhmc, excellent (?) beyond (?) men of the future (?); directing the two limits of time according to their needs (?); over the secrets of the horizons; keen in converse, never yielding (?); servant of *Wsrī*, admitted to sacred ground; not revealing (?) what he knows to the *H3w-nb*; *wēb*-priest of Sekhme, Hori son of Onnofre."

who looses the yoke, [Hori] son of Onnofre of the region of Abydos, island¹ of the just; born of Tewosre in the district of Belbeis², singer of Ubast in *Sht-[ntr]*³.

II. He sends greetings to his friend, the scribe Amenemope.

He greets his friend, his excellent brother, the royal scribe in command of the victorious army⁴; noble of parts, goodly of qualities, adept in knowledge; who has not his equal in any scribe. Beloved of all men; beautiful to him^{2,5} who beholds his charm; like a flower of the marshes in the heart of others⁵. A scribe (writing) in every style(?)⁶; there is nothing that he does not know. Men inquire after his response in quest of choice words. Keen of wit⁷, patient of heart, loving mankind; rejoicing at deeds of Justice, he turns his back upon iniquity. <The scribe of steeds(?) Amenemope, son of the steward Mose, the revered.>⁸

III. Wishes for the welfare of the friend.

Mayest thou live and prosper and be hale, my excellent brother, well-equipped, strongly-established, without a wish; thy needs of life and of sustenance satisfied, joy and delight united in thy path. May <.⁹> come forth for^{3,1} thee in thy lifetime, and his(?) gate(?)¹⁰ decay not; mayest thou see the rays of the sun and sate thyself with him; mayest thou pass [thy] term thy gods pleased with thee¹¹, not being wroth; may thy reward be after old age, thy love¹²(?) in the hearts of(?) the Just; mayest thou enter into thy tomb in the holy [ground] and mix with the noble spirits; mayest thou be judged among them and be acquitted in Busiris before Onnofre, being established in Abydos in the presence of Shu-Onūris¹³; mayest thou cross [to^{3,5} U-peqer]¹⁴ in the train of the god¹⁵; mayest thou traverse the divine region in

1) For *iw m3'tiw*, an epithet of Abydos, see below p. 15, l. 5; *Harhotep* 93. 506; *Totb. ed. NAV.*, 17, 24.

2) *Brs-t*, Belbeis on the border of the desert in the Bubastite nome, see NAVILLE, *Mound of the Jew* p. 22. 23.

3) The region of Bubastis, cf. BR., *Dict. Géogr.* 381; *Proc. S. B. A.* 13, 36.

4) The name of Hori's rival was read *Nht-stp* by ERMAN; the version of O. B. N. finally disproves this view. For *mš' nht* cf. below 17, 3; *Anast. II* 5, 1; *Urk. IV* 654. 659, there varying with *mš' n nhtw*, 654. 655.

5) Variant O. B. N.: — "Beloved of all men, without fault, charming, pleasant and praiseworthy (?) in the sight of others."

6) *M tww nb* "of all sorts", cf. *Koller* 4, 7; *Harris I* 72, 5; *Rec. de Trav.* 30, 216.

7) This and the following epithets are lacking in O. B. N.

8) Restored from O. B. N.

9) The name of a god (e. g. Nepri) must be supplied.

10) For this word cf. *Anast. III*, 5, 2; instead of "his" it is just possible to read "thy".

11) *Htp m'*, cf. *Anast. III* 4, 8.

12) Read *mr-t* for *mrh* (?). But *h3t* might be read *h3t-t* "finest oil"; then the sentence would read "thy oil being of the best [like (??)] the Just (??)".

13) Elsewhere always "Onuris-Shu"; he was "the son of Re" "with the high plumes" "lord of Thinis".

14) *W-ph(r)*, the burial-place of Osiris in Abydos, see SCHÄFER's article *A. Z.* 41 (1904), 107—110.

15) The ostrakon in Queen's College, Oxford (O. Q. C.) here inserts: "mayest thou eat (?) bread and herbs (?) in the Region of Food (*i3-t d/3*); may there be presented to thee offering-loaves made beside (the god?), besprinkled from the two *d3r-t* vases with the water of *I3w-wr*".

the train of Sokaris; mayest thou join the crew of the Neshmet bark¹, without being turned back; mayest thou see the sun in heaven when he opens the year; may Anubis attach for thee thy head to thy bones²; mayest thou come forth from the Hidden Place³, without being destroyed; mayest thou [behold] the sheen⁴ in the Netherworld as it passes by thee; may Nun⁵ be abundant in thy domain, may he inundate thy path, may he overflow (the land to) seven ells (depth) beside thy tomb⁶; mayest thou sit at the river's brink in thy moment of repose; 4.1 mayest thou lave thy face and thy hand; mayest thou receive offerings; may thy nose inhale⁷ the breeze; mayest thou relax thy throat; the clothes of Tayt(?)⁸; may Nepri give thee bread, and Hathor beer⁹; mayest thou suck at the breast of the Cow *Sh3yt-Hr*¹⁰; may the best oils(?) be opened for(?) thee¹¹; mayest thou enter, mayest thou set him on his seat; may the Ushcbiti-figures receive thee(?) carrying sand from the East to the West; mayest thou¹² [the goddess in] thy sycamore, may she moisten thy throat; mayest thou repel [thy enemies(?); mayest thou be powerful(?)¹³ on] earth, mayest thou be bright¹⁴, mayest thou be justified in heaven¹⁵; mayest thou descend to the, without being 4.5 destroyed; mayest thou make thy transformations as thou listest like the Phoenix, every form of thine being a god when thou

IV. Reception of a letter from Amenemope.

Another topic. Thy letter reached me in an hour of leisure¹⁶. Thy messenger found me¹⁷ as I sat beside the horse which is in my charge. I rejoiced

1) The boat of Osiris; CHASSINAT has given a good collection of references *Rec. de Trav.* 16, 121.

2) O. Q. C. adds: "mayest thou be pure, may thy flesh become divine before the brothers Horus and Seth, may Thoht and Harakhti(?) carry thy soul aloft."

3) *W-lmn* only here; a name for the place of embalmment.

4) I. e. the sheen of the sun in his nightly journey through the Netherworld. *W(3)w(3w)*, see BR., *Wörterb.* 324; PIEHL, *Inscr.* I 118.

5) Nun is the god of the waters; *Nwt* in *Anast. I* is a wrong reading, as the suffix of *thb-f* shows.

6) The "water of 7 ells (depth)" seems to have been proverbial, cf. *Anast. IV* 1b, 8.

7) For *hnm* in *Anast. I* the duplicate O. Q. C. has the rare verb *hnp(i)* "to breathe"; cf. *Rec. de Trav.* 27, 29; good examples in the Theban tomb of *Nbwmmf* (unpublished).

8) The goddess of weaving.

9) Nepri is the corn-god; for the connection

of Hathor with beer, cf. *Destruction of Mankind* (Sethos) 23.

10) *Shk m mnd* "to suck at the breast" cf. *Pap. Leiden* 343, recto 6, 11; "to suckle at the breast" *Urk.* IV 237, 239; and for the cow *Sh3yt-Hr* in this context cf. *Pyr.* 1375; CAPART, *Recueil* I 48.

11) Very doubtful; read *wn nk* instead of *wn-k n* (?).

12) *Šfd* "to grasp" occurs once on a *M. K.* coffin (*A. Z.* 47 [1910], 101); here meaning and construction are obscure.

13) Read *wsr-k* (?).

14) It is tempting to find in this damaged passage a variation of the common formula "mayest thou be bright (*ish-k*) in heaven, mayest thou be powerful on earth, mayest thou be justified in the netherworld". In this case the spelling of *ish-k* here would need some alteration.

15) One expects *dw3-t*; see last note.

16) Lit. "of resting for a while".

17) For *gm-š* "I found" emend *gm-wš* "found me" cf. *Sinuhe* R 19.

and was glad, I made ready to reply¹. I entered into my stable² to examine thy letter. I found it consisted neither of praises nor of insults³. Thy utterances confuse this with that, all thy words are perverted, they are not coherent⁴. All
 5.1 thy writing is mixing(?) [evil things] with choice, the best with Thy sayings are [not(?)] sweet; they are not bitter. with honey; thou dost excel must mingled with unmellowed wine⁵.

V. The way in which Amenemope wrote his letter is described⁶.

I [send] to thee and bear witness unto thee like, but not excellent(?). As for me, when [I] say [to] thee speak coolly(?)⁷.
 5.5 Thy speeches perturbed(?), to frighten me(?)⁸. But I feel no awe before thee, I know thy nature, I feel sure⁹ that thou wilt answer it¹⁰ alone by thyself¹¹. But lo¹², thy protectors¹³ stand behind thee; thou hast assembled many of(?) helpers¹⁴ such as thou wouldst <collect(?)> for a bench of judges¹⁵. Thy looks are troubled, whilst thou standest coaxing the assistants(?)¹⁶ and saying: "Come (join) with me and lend a hand to me!" Thou

1) *Hr r*, cf. especially R., I. H. 227, 62. — *Hsf* "to answer" a letter (*š'-t*), clear in *Pap. Leiden* 365 verso 3; 367, 6. Cf. too *Leipzig ostrakon* 5, verso; below 5, 5; 7, 4; 28, 5.

2) *Šmm-t* has more than one meaning: (1) "stable" cf. *Piankhi* 109, 113, 114; '3 n *šmm(-t)*, a title, *Sall. I* 4, 10; (2) "granary", certain from *Pap. Turin* 51, 4 (fem.); cf. also *Pap. Turin* 100, 5, 7; 157, 3 (masc.); (3) as part(?) of a magazine full of sand employed in the erection of a colossus, below 16, 8.

3) The sense of *šwri* as "insults" "offensive words" is fixed by 8, 2 and by *Pap. Bibl. Nat.* 198, 2, recto 4; 6, 2 below is very obscure.

4) *Is* lit., "tied" "connected".

5) *Pwr*, a kind of wine drunk by the servants cf. *Anast. IV* 16, 1 = *Anast. III* 8, 2; together with *irp* and *šdh*, *Anast. IV* 7, 4; in the *Golenisheff Vocabulary* (7, 7) next to *hmd* "vinegar".

6) No new paragraph is marked in the original, but I have indicated one in the translation, since the writer here passes on to review the way in which he imagines Amenemope must have written his letter. The first sentences are utterly obscure owing to the lacunae. Hori finds to his surprise that Amenemope has taken other scribes to help him with his writing, having won their assistance by giving them presents. From 6, 3 and the following lines it appears that Amenemope's letter was in some way concerned with the fetching of grain from the granary for the rations of the soldiers; here too Amenemope had proved his incompetence, his accounts being confused and inexact. The last sentences of the section are difficult to understand.

Gardiner.

7) *Kb*, lit. "cool", "coolly" occurs in several obscure sentences in *Anast. I*. Almost certainly "vain", "meaningless" in 13, 1. Sense doubtful here and in 7, 2. In 28, 8 probably "dispassionately".

8) [*Šr*]*šr* (?), cf. *Šr*[*šr*](?) 5, 8, a mere guess. — *R sndw-i*, cf. 11, 4, lit. perhaps "for my fear".

9) *Ib* "to believe", "imagine", again below 24, 8; also *Shipwrecked Sailor* 58; perhaps already QUIBELL, *Excavations at Saqqara III* p. 83, l. 10 (O. K.).

10) *Hsf*, see n. 1 on this page. The suffix refers to *š'-t* "the letter".

11) *Hr tp-k*, cf. 7, 6; *Sall. III* 8, 7; rather differently 5, 7 end.

12) The author's expectations are deceived; Amenemope gets others to help him with his letter.

13) Read *m'wnf*, as is hinted by the variant of the *Louvre Ostrakon* to 9, 1. For the word, which in late texts is parallel to *nhy* and *nd*, both of them meaning "protector", cf. *Siut* 3, 3; *Millingen* 2, 2; *Rec. de Trav.* 4, 131; *Piankhi* 124; *Goshen* 2, 1; *ROCHEM., Edjou I* 278. 280. 542; II 39. 47.

14) *Kpw* is a word used for men who, together with *wh'w*, bring tribute of wild fowl *Harris I* 12b, 6; 32b, 9; 69, 8; the title '3 n *kpw*, *Pap. Bibl. Nat.* 203, 4. 5. 6 (= SPIEGELBERG, *Rechnungen*). — For 'dr, in Hebrew דר, see the references BURCH. no. 303.

15) The sense may be guessed to be "thou hast enough helpers to compose a whole bench of judges in a court of justice". A verb is perhaps lost after *iwh*.

16) *Psdý* again in 9, 2, and in the plural *ny-w psdý* parallel to *ny-w 'dr* "their helpers" in an obscure context *Petrie Ostrakon* 6 (a fragmentary hymn to Amon).

presentest them with gifts¹, each man separately, and they say to thee: "Take heart, we will overcome him"². Thou standest perturbed(?)³ before
 6,1 them(?); and they sit deliberating, the six scribes. Thou hastenest with them
 seven(?)⁴. Thou givest two sections(?)⁵ in charge to
 each man, and completest thy letter again. [One] (scribe speaks[?]) praises, two
 (utter[?]) insults(?)⁶. Another(?)⁷ stands and examines them according to the rules.
 [The fifth] says: "Do not hurry, be patient about it in making (it) perfect". The
 sixth⁸ hastens to measure the [corn(?)]⁹; he exerts himself(?)¹⁰ to have it delivered¹¹.
 6,5 The seventh stands at (his) side in the act of receiving the rations for the soldiers.
 Thy lists¹² are confused, and cannot be made right. Kharof¹³ plays the deaf
 man and will not hearken. He takes an oath by Ptah¹⁴ saying: "I will not let
 the seal¹⁵ be set upon the granary". He goes forth in a rage¹⁶. By what
 (number) of bushels is one short(?)¹⁷? (What[?]) is the loss of pints in it for
 every measure¹⁸? Behold¹⁹ thou art a scribe in command of the army. Men
 7,1 hearken to what thou sayest, thou art not disregarded²⁰! Thou art clever as a
 scribe, there is nothing thou dost not know! Thy letter is deemed too second-

1) *Brk* is akin to the Hebrew בִּרְכָה, see BURCH. no. 360 for references.

2) I. e. probably Amenemope's rival, the author of the book.

3) See above p. 9*, n. 8.

4) The sense may be "in order to get a seventh scribe". Without some such statement there would be a curious contradiction between the mention of the six scribes in the preceding sentence and the naming of a seventh below in 6, 4.

5) *Sd-t* is found again only in 7, 8; the sense may be "columns", "pages", "sections" (cf. the German "Spalte").

6) For *hsy* and *shwri* see above p. 9*, n. 3; *hr* is possibly the common ellipse for *hr dd* (see ERMAN, *Aeg. Gramm.*² § 380). The different kind of aid rendered by the seven scribes is here detailed. Three apparently assist in the actual composition of the letter, one suggesting complimentary things, and two supplying insulting or unpleasant phrases (cf. 4, 7, 8 for the mixed nature of Amenemope's letter). A fourth scribe contents himself with criticism, while a fifth is lavish of encouraging words. The sixth and seventh scribes busy themselves with the practical task connected with the letter (see p. 9*, n. 6), namely the fetching of grain from the granary.

7) *P ky* "the other" must refer to the fourth scribe, but the presence of the definite article is disconcerting.

8) For the formation of ordinal numbers with prefixed *p-nli*, see SETHE in *A. Z.* 38 (1900), 144—145.

9) *R* at the end of the line should perhaps be omitted. *Šd-twj* in 6, 4 shows that a word for "corn" or the like is lost in the lacuna.

10) The sense is guessed.

11) *Šd* is shown by the *Pap. Rollin* (*Pap. Bibl. Nat.* 204, 205) and other documents to have been the technical term for "withdrawing" corn from the granary; *šp*, conversely, is the term for "receiving" it when withdrawn.

12) For *wj-wt* "specifications" see GRIFFITH on *Pap. Kahun* 9, 2 and my own note *Admonitions* p. 48.

13) *Hrw-f* is the pretended name of the superintendent of the granary.

14) Ptah is invoked as the "lord of Truth", cf. 8, 4.

15) *Ht* "a seal" (quite distinct from *htm* "signet-ring") cf. *Abbott* 5, 8; *Inscr. . . hier. Char.* 18, 6; *Pap. Turin* 51, 4; in demotic see SPIEGELBERG, *Petubastis*, index no. 314. The Turin passage well illustrates what is here meant. After the government granaries had been opened, the proper official closed them again with his own seal, this serving as a token that he had cognisance of the proceeding.

16) *Hqn* "to be angry", cf. below 28, 5; *Unamon* 1, x + 8; 2, 46; *Pap. Bibl. Nat.* 198, 2, 4; *Max. d'Anii* 2, 5; *Pap. Brit. Mus.* 10335 (*Proc. S. B. A.* 10, 44).

17) *Gzb* may have a somewhat similar sense below 7, 1. The *Turin Ostrakon* (*O. T.*) has *tw-k gzb-tl* "art thou short" instead of *twtw gzb*.

18) This sentence is obscure grammatically. *Leipzig Ostrakon 2* deals with a complaint of the workmen that the measure (*ip-t ome*) used for measuring their rations showed a shortage of pints (*hn-w*).

19) The next sentences, down to "disregarded" are wanting in *O. T.*

20) For *wn* "neglect" see SETHE, *Einsetzung des Veziers* p. 21, n. 90. These sentences are of course ironically meant.

rate(?)¹ to be listened to. Thou hast parted from(?) thy papyrus to no purpose²(?). Thou didst enter³ knowing beforehand(?): "it is not good(?); do not(?)⁴ cause it to be brought", saying: "the are continually⁵ at my finger-ends(?), like a book of incantations(?) at the neck of a sick man"; it is continually, it does not tire of being fastened by the thread⁷ of my ring".

VI. The author reproves Amenemope's discourtesy.

7.5 I reply to thee in like fashion⁸, in a letter newly (-composed) from the first word(?)⁹, down to the finis(?)¹⁰, filled with expressions of my lips invented by myself alone, none other being with me. By the might of Thoth¹¹! I made it by myself, without summoning any scribe that he might help¹². I will give thee more than(?)¹³ twenty themes(?), I will repeat for thee what thou hast said, (every) theme in its place, (from) the fourteen columns(?)¹⁴ <of> thy letter. Take for thyself(?)¹⁵ a sheet of papyrus; I will tell thee many things, and will pour out for thee choice 8.1 words¹⁶. — The Nile spreads abroad (its) flood when(?) the inundation season is bright(?); it takes possession of the meadows¹⁷. — All my words are sweet and pleasant in the saying(?)¹⁸; I do not act as thou dost when [I] invoke(?) thee. Thou startest with insults to me¹⁹; thou dost not salute me at the beginning of thy letter. Thy words are far from me, they do not come near (me); for Thoth,

1) *S-hri*-^c seems to mean "to underestimate" (causative from *hri*-^c "subordinate") in 8, 7; 17, 6. Here possibly "to think inferior". Obscure in *Pap. Turin* 146, 11.

2) Very uncertain. *Gsb-ti* (so *O. T.*) may mean "thou art bereft of", "short of", see p. 10*, n. 17. For *hb* cf. p. 9*, n. 7. — *O. T.* here adds an obscure sentence.

3) The final sentences of the section are exceedingly obscure, and my translation is merely tentative. What may be meant is that Amenemope, though aware of the inferior quality of his writing, yet boasts that he has his learning at his finger-tips, and that it clings to him as closely as the magical charm round the neck of a sick man.

4) Grammatically it would be also possible to translate "it is not good that thou shouldst not cause it to be brought", *im-k* then being infinitive (see *SETHE, Verbum* II § 587. But this gives no sense. *Tm-k* may be the *sdm-f* form optatively used, a use perhaps confined to *Anast. I*; cf. 9, 7(?); 13, 4; 28, 7.

5) *B-g* and *w-t-m* are unknown words.

6) Charms were often hung around the necks of sufferers; compare for example the directions given in *ERMAN, Zauberspr. f. Mutter u. Kind* 1, 4; 8, 2; 9, 3. 7.

7) *Hs3*, in Coptic ⲭⲟⲥ, cf. *Harris I* 13b, 3; 21a, 8; 52b, 2. *SPIEGELBERG* gives an archaeological illustration *A. Z.* 44 (1907), 123.

8) Lit. "with the like of it", *scil.* of your letter.

9) A corrupt word.

10) *K-r*, only here.

11) Thoth is invoked as the patron deity of scribes.

12) The translation of the word *mtr* in this text often gives difficulty. The root meaning appears to be "to be present"; secondary meanings are "to bear witness", "to assist" (both in the English sense and in that of the French "assister") and even "to instruct".

13) *Di-t h3w n* elsewhere means "to surpass", but there are no instances of this sense with the name of a person after the preposition. The translation here given is doubtful; "more than" ought to be *h3w hr*, not *h3w m*.

14) *Sd-t*, see above p. 10*, n. 5; the construction of these words is not clear.

15) One expects *i-mh-tw m* or *i-mh nh m*; see *Rec. de Trav.* 27, 205.

16) *Stp-w*, cf. 2, 6; 5, 1.

17) The simile here abruptly inserted clearly alludes to the copiousness of the writer's eloquence. — The construction of *hk 3h-t* is quite obscure. — *I3d-t* cf. *Eloquent Peasant* B 1, 143; *Totb. ed. NAV.* 169, 5; *L., D. III* 140b, 8; *Dachel stele* 12; *MAR., Dend. I* 61a.

18) *M dd* usually means "to wit", and introduces a quotation; this seems hardly to be possible here.

19) Lit. "thou dost begin against me with insults"; for *shwri* cf. p. 9*, n. 3.

my god, is a shield about me. By the might of Ptah, the Lord of Truth,
 Behold make thy words so that(?) they come to pass¹; make
 8,5 every utterance of thy mouth into every (kind of) enemy. (Yet[?]) shall I be
 buried in Abydos [in] the abode² of my father; for I am the son of Truth in the
 city of the Lord(?)³ (of Truth). I shall be buried among my compeers(?) in the hill of
 the Sacred Land. Wherefore am I (as) a reprobate in thy heart? Then visit(?) it
 (upon me[?])⁴. To whom have I recalled thee with an evil recalling?⁵ I will make
 for thee a volume⁶ as a pleasant jest (so that) thou becomest the sport of
 everybody⁷.

VII. Amenemope vilifies the author and is answered.

Again thou sayest (concerning me⁸): "Feeble⁹ of arm, strengthless one"! Thou dost undervalue¹⁰ me as scribe, and sayest: "He knows nothing!" — I have
 9,1 not¹¹ spent a moment beside thee coaxing thee and saying: "Be my protector¹², someone is persecuting me¹³!" (By) the decree of the Victorious Lord, whose name is powerful, whose statutes are firmly-established like (those of) Thoth; I am the helper¹⁴ of all my fellow-men! Thou sayest, "Thouallest(?)", again(?) concerning me I know¹⁵ many men without strength, feeble of arm, weak of forearm, lacking in power. And (yet) they are rich in houses, in food and sustenance, and they speak no wish [concerning anything(?)]¹⁶. Come, let me tell to thee the

1) Note that *w3 r hpr* means "come to pass", not "are far from happening", see *Admonitions* p. 53. — If I grasp the drift of these sentences it is: "Do thy very worst, make thy words as hostile as thou wilt; yet thou canst not prevent my being buried in Abydos in the tomb of my father". It is significant that the name of the writer is Hori, and that of his father Onnofre. — The Louvre and Cailliaud ostraca (*O. L.* and *O. C.*) omit from "By the might of Ptah" down to "come to pass".

2) Variant *O. L.* and *O. C.* "tomb".

3) *Anast. I* has *n-t nb*, which can hardly here mean "every town"; I therefore take *nb* as "lord" and assume that *M3-t* has been erroneously omitted. *O. L.* and *O. C.* have "I am the son of Right (Truth) in the island of the Righteous" i. e. Abydos, see p. 7*, n. 1.

4) Lit. "then thou bringest it". The ostraca have *w3sy-k w3*, which suggests a similar meaning; *w3s* sometimes means "to inform against", "accuse", see ERMAN's note on *Westcar* 12, 23.

5) The text of the papyrus is corrupt; *O. L.* supplies the true reading and, together with *O. C.*, gives the variant "with evil words" for "with a bad recalling".

6) *Shry* seems to be the technical word for "a papyrus"; so *gsti hn' shry-t*, "palette and papyrus" *Decree of Haremheb*, 13; *shry-t n 3-t* "a papyrus-

letter" *Pap. Leiden* 369; *Pap. Bibl. Nat.* 198, 1, 19; the same word too above 4, 8.

7) *O. L.* and *O. C.* substitute "people rejoice at reading it (*s3m* "to listen to" someone reading aloud, practically equivalent to our "to read") as it were a sport."

8) "Concerning me", so the ostraca.

9) Lit. "broken".

10) *Shry-t*, see above p. 11*, n. 1.

11) The ostraca have *n(3) ir-y* i. e. probably "have I spent?" — *n(3)* being the equivalent of *in*.

12) *M'wnf*, see above p. 9*, n. 13.

13) Lit.: "another is hurting me". — *'Isd* "to persecute", "hurt", actively, cf. *Toib. ed. LEPS.*, 162, 3; *R., I. H.* 141, 21.

14) *P3dy*, see above p. 9*, n. 16. The author seems to state that he was a helper of other men by royal appointment. The wit of this passage is not very intelligible to the Western mind.

15) Here begins a long descriptive passage where various persons with moral or physical defects are named, who yet have attained to wealth and dignities. The implication seems to be that Amenemope, the royal scribe, is only one grade better than them. SPIEGELBERG has dealt with the passage *A. Z.* 44 (1907), 123—125.

16) Cf. for example *Urkh.* IV 61; here however there is not room for *r ht nb* in the lacuna.

9,5 likeness of the scribe Roy, who was called the firebrand(?)¹ of the granary. He never moved² and never ran since (the day of) his birth. He detested the work of an active man, and never (came to) know it. And (yet) he rests in the Amente, his skin whole, and the dread of the Good God³ overtakes him not. Thou art more(?) foolish⁴ than(?) Kasa, the reckoner of cattle⁵. Run(?), for(?) I will tell thee his likeness; do not(?)⁶. Thou hast surely heard the name of Amen-wah-se, an old man in [the] Treasury. He passed his lifetime as controller in the workshop beside the armoury⁷. Come let me tell thee of Nakht, 10,1 him of⁸ the wine-store; he will please thee ten times better than these. Let me tell thee of P-har-pide⁹ who lives in Heliopolis; [he is an old] man of the Palace. He is smaller <than>¹⁰ a cat, and bigger than an ape; he prospers in his house and, (while[?]) thou wilt be here in the stable for ever(?)¹¹. Thou hast heard the name of Ke-sop(?), the(?)¹², who moves over the ground unnoticed¹³, disorderly(?)¹⁴ of attire and tightly swathed¹⁵. If thou wert to see him at evening in the darkness, thou wouldst fancy him a passing bird. Put 10,5 him in the scale and see how heavy he is. He will come out¹⁶ at ten pounds or even lighter still¹⁷. If thou blowest beside him as he passes, he will drop down far off like a leaf of foliage¹⁸. If I tell thee of Wah, him of the cattle-

1) *M-k*, a ἀπαῖς λεγόμενον.

2) *Km(š)*, the Coptic *κμ*, only here in late-Egyptian.

3) Lit. "the dread of the Good God did not take him away". "The Good God" is a constant epithet of the reigning Pharaoh. It is probably meant that this lazy official is now safe from the resentment of the king his master.

4) *Swg* is the Coptic *σως* "stultus", "insanus", see GRIFFITH, *Rylands Papyri*, p. 232 note 12 for the demotic equivalent. In late-Egyptian, cf. *swg-tiwn mī špdx* "ye were senseless as geese", MAR., *Karnak* 52, 17; *nhn swg, iwti it-f* "a witless child, without a father", *Metternich stele* 196. 170 (also 171. 201 not so clearly); *mš swg* "a foolish expedition", *Unamon* 2, 23. 22. The comparative "more foolish" is here doubtful.

5) In the papyrus the verse-point precedes *p hsb-ihw* instead of following it; but as all the other names quoted in this passage are accompanied by titles, it is probably misplaced. *Hpt* perhaps imperative of the verb studied in BRUGSCH, *Wörterb.* 949; *Suppl.* 811.

6) *T-n(r)-h* an unknown word; *t-r-h*, differently spelt, occurs in the sentence "do not sin (? *t-r-h*) against (*m*) an aged man or woman when they are old" *Petrie Ostrakon* 11. BURCHARDT's identification with *ἡδ* "pardon" (no. 1155) gives no suitable sense.

7) *Hpsš*, cf. below 26, 4; *Anast.* IV 11, 2; elsewhere only in the titles "overseer of the workshop (*hm-t*) of the armoury of Pharaoh" *Pap. Bologna* 1094, 1, 3; and "scribe of the workshop of the armoury of Pharaoh" *ibid.* 1, 9; 3, 5; 4, 1; 5, 1; 7, 10.

8) *Mī nk*, abbreviated for *mī šdd-i nk*, cf. *Anast.* III 5, 9 = *Anast.* IV 9, 7; also *mī nk r*, *Florence Ostrakon* 2619 = *A. Z.* 17 (1880), 96. — *P-n* for *p(š)n* cf. below 10, 6; *p-n Ht3*, *Sall* III 4, 7. In a neuter sense *p-n št nb* "every man's share" below 17, 7; *p-n 'Imnhp* "the feast of Amethnes" *Ostr. Queen's Coll. Oxford*.

9) *P-hri-pdt* as proper name, cf. *Anast.* VII 7, 5; *Pap. Bibl. Nat.* 204 col. 1, 11 (quoted by SPIEGELBERG).

10) Emend *r my*.

11) *R šw* is perhaps the equivalent of a *šwe* in Demotic; cf. *Pap. mag.* 13, 9; *I Kham.* 3, 33; *II Kham.* 2, 7; 6, 2. However THOMPSON points out that all the Dem. instances are in negative sentences. Another doubtful hieroglyphic example Br., *Grosse Oase* 16, 32.

12) *Š-h-k*, an unknown word.

13) The Berlin ostrakon (*O. B.*) shows how the ambiguously-written verb in *Anast. I* is to be understood.

14) *Š-(n)r-f*, only again in 24, 1—2; perhaps "to be ruffled", originally of hair.

15) *Bnd*, corruptly written *bdn* below 28, 3; cf. *Toib. ed. LEPS.* 163, 16; *Pap. Turin* 137, 8. *O. B.* has here the more appropriate determinatives.

16) *Pr*, cf. 11, 3; SPIEG. further quotes *Urš.* IV 119.

17) *Wiš-tw*, see my note *A. Z.* 47 (1910), 134—136.

18) *Gšb* „leaf” is the Coptic *Ⲅⲱⲕⲉ*, Boh. *ⲁⲱⲕⲓ*. *Dbw* is a rarer word with similar meaning, preserved in Sah. *ⲧⲱⲕⲉⲓ* (SPIEG., *Rec. de Trav.* 26, 37).

stalls, thou wilt reward me with thrice refined(?) gold¹. I swear by the Lord of Khmūn² and Nehem-awayt, thou art strong of arm, thou wilt overthrow them³. Let [them(?)] be examined, these(?) with those. I will smite them with my arm, [nor shall any turn(?)]⁴ aside my hands. — Good Sir⁵, my friend, who dost not know what thou sayest, I solve thy riddles; arduous things I make easy!

VIII. The writer mocks at Amenemope's pretended wisdom.

11,1 Thou art come furnished with great secrets. Thou tellest me a proverb of Hardedef⁶, and knowest not whether it be good or bad; what chapter comes before it? Thou art one clever beyond his fellows; the lore of books is graven in thy heart. Felicitous is thy tongue; broad are thy words. One saying from thy mouth weighs more than three pounds. Thou⁷ to me in order to frighten me(?)⁸. My eyes are dazzled(?)⁹ at what thou doest; I am 11,5 agape(?)¹⁰ when thou sayest: "More profound¹¹ as scribe am I than heaven and earth and the netherworld; I know the (measure of the) mountains in pounds and in pints." The house of books is hidden, it is not seen¹²; its divine cycle is concealed and Tell me what thou knowest (of them). Then shall I answer thee: "Beware lest thy fingers approach the hieroglyphs¹³". So say I: ". as when sits to play draughts"¹⁴.

IX. The writer vindicates his title to the name of scribe.

Thou sayest to me: "Thou art no scribe, thou art no soldier! Thou (alone) makest thyself out to be one in authority(?)¹⁵! Thou art not on the list¹⁶!" 12,1 — Thou (forsooth) art a scribe of the king, one who enrolls the soldiers. All the

1) *F3 m* "to reward with", cf. *d'Orbiney* 14, 8; 15, 5. — SPIEG. compares *nb n sp* 3, *Harris* I 78, 5.

2) I. e. Thoth, cf. 1, 2 and note thereon.

3) Sarcastic comfort seems here to be offered to Amenemope; such rivals at least as these he will be able to overcome.

4) Emend *nn srwt*? — The meaning of this sentence is very obscure.

5) *Mi-pw*, a mode of address found again below 14, 8; 18, 1; 26, 9; and *Anast.* III 4, 4. Doubtless rightly explained by PIEHL, *Proc. S.B.A.* 13, 239—240 as derived from *mi-pw* "who is it?" The word is used like the Arabic *فلان*.

6) A royal prince of the age of Mycerinus renowned for his wisdom and literary achievements. See ERMAN, *Die Märchen des Papyrus Westcar* I 18—19.

7) *H-n(r)-f*, only here.

8) *R sndw-t*, cf. above 5, 4.

9) *Ddt*, unknown word.

10) *K-f*, only here; perhaps connected with the obscure word *g-f*, *Anast.* V 7, 2.

11) *Md* as verb, cf. *Piankhi* 72.

12) *Hf* is frequent in Greek times for "to see", e. g. MAR., *Dend.* I 43b; II 60c; in earlier texts here only.

13) In reality, the writer argues, Amenemope knows nothing of the profound mysteries into which he claims to have been initiated. He will therefore do well to refrain altogether from meddling with the hieroglyphs.

14) The last words of this passage (not understood by me when the text was autographed) should be emended to *hb^c sn-t*, cf. *Totb. ed. NAV.*, 17, 2. The complexities of the art of letters are compared with those of the game of draughts.

15) For *iry-k tw m* "thou dost represent thyself as", cf. 20, 4, and the variant of *O. T.* to 6, 5. — It is very tempting to restore *ri-hrī* after *m*, but the traces are against this.

16) *Hr wti*, see my *Inscription of Mes*, p. 17. — With the next words *hr mnth* Hori's rejoinder begins.

.....(?)¹ of heaven are open before thee. Haste thee to the place [of the]² books, that they may let thee see the chest with the [registers]³, taking an offering to *H-r-š*⁴ that he may quickly disclose(?) to thee my(?) reputation⁵. Thou wilt find my name upon the roll as officer⁶ of the great stable of Sese⁷-miamun. Thou wilt bear witness to the command in the stable (which I hold), for provisions(?)⁸ are entered⁹ in my name. So I have served as officer! So I have been a
12,5 scribe! There is no stripling of thy(?) generation who can measure himself with me¹⁰. Let a man inquire from his mother! Hie thee¹¹ to my superior officers, that they may declare to thee my reputation.

X. An imaginary competition in which the writer's superiority is proved.

Again thou sayest concerning me: "A high . . . tree¹² is before thee; enter thou into the difficult(?) tree; thou canst not do it!" Enter thou in before me, and I will come after thee. Admit(?)¹³, thou hast never approached it, nor canst thou(?) draw nigh to it¹⁴. If thou discoverest the inner part of it¹⁵, I have
13,1 retreated (still further). Beware of laying hands on me in order to pull me out.

XI. The writer is again accused of being no true scribe.

Thou sayest to me: "In very sooth¹⁶ thou art no scribe; it is a vain¹⁷ and empty name. Thou bearest the palette wrongfully¹⁸, without being¹⁹(?)"
— I am foolish(?)²⁰ [and without a(?)] teacher. Tell me(?) the

1) A word for "secrets"(?); the determinative does not suit "gates".

2) Or *t s-t* [*sšw*] *sšw* "the place of the [keepers] of the books.

3) *Imi-rmf* seems a fairly certain conjecture.

4) This name, which belongs to an imagined "keeper of the books", is not found elsewhere.

5) *Smi-i*, without the possessive article, is found below in 12, 6. The sentence might run; *wn-f nh š[s]* [*hr*(?)] *pš-i-i*(?) *smi*, but the construction and several words are doubtful. The sense however is obvious.

6) This title, of which the reading and the exact meaning are unknown, occurs in the *Golenischeff Vocabulary* (3, 10) between the "armour-bearer" (*tšy h'w*) and the "groom" (*m-r-i*); for other instances see p. 21a, note 9m. Another hieroglyphic instance *Brit. Mus.* 321.

7) The shortened form of the name Rameses; the most recent discussion is that of VON CALICE, *A. Z.* 46 (1909), 111.

8) *D-r-w-t*, an unknown word.

9) Lit. "are in writing".

10) Emend *stn-f r h'w-t* as in 28, 2; and cf. *t stn-f n hm-k* "who can compare himself to thy Majesty", *MAR., Abyd.* II 54, 11.

11) *Ih*, cf. *Paheri* 5; *NAV., Deir-el-Bahari* 89; *Amherst Papyri* 20, IV; *WIEDEMANN, Aeg. Grab-*

reliefs *zu Karlsruhe* 7; *Sphinx stele* 11; *Leipzig Ostrakon* 8.

12) It must be assumed that *hšrw*, if this be the original reading (see critical note), was the name of a lofty tree difficult to climb. Here there is a figurative competition between the two scribes, to see which of them can penetrate farthest into the midst of the tree (the branches?). In idiomatic English it might be said that they are trying to test which of them can get nearer "to the top of the tree". The artificiality of the long-sustained metaphor makes it difficult for a modern reader to appreciate.

13) *Hn* occurs several times thus obscurely before a negative, cf. *Anast. IV* 13, 1; *MAR., Karnak* 55, 77; the sense is not by any means certain.

14) These words are omitted in the *Turin Papyrus* (P. T.).

15) Lit. "if thou findest its interior". Variant P. T. "if thou art found in its interior".

16) *I(w)n(š)*, Coptic *ⲁⲛ*, has here its original emphatic meaning, cf. *A. Z.* 41 (1904), 130.

17) *Kb*, see above p. 9*, n. 7.

18) *M dš-i(w)-t* only here; for *dš-t* see *A. Z.* 42 (1905), 58.

19) *Dn*, a difficult and rather uncertain word, cf. *Rec. de Trav.* 16, 129; *Leipzig Ostrakon* 23, recto.

20) *H-n* (*hš-in-iw*), cf. *Israel Stele* 14; possibly also R., *I. H.* 144, 46-47.

..... able to exhaust(?)¹ me(?). Thou dost harness² thyself against me yet again. Thy sayings do injustice; they will not be hearkened to. Let thy letters³ be taken before Onūris⁴, that he may decide for us who is in the right; do not be angry⁵.

XII. Two instances of the incompetence of Amenemope: in the supplying of rations for the troops, and in the building of a ramp.

13.5 Another topic. Behold I am come full of thy office; I cause thee to know how matters stand with thee⁶ when thou sayest: "I am the scribe, commander of soldiers". There is given to thee a lake to dig. Thou comest to me to inquire concerning the giving of rations⁷ to the soldiers, and sayest to me: "Reckon it out". Thou desertest thy office; the (task of) teaching thee to perform it falls upon my shoulders⁸. Come, I will tell thee more than thou hast 14.1 said(?). I will cause thee to be abashed(?)⁹. I will disclose to thee a command of thy Lord, since thou art his royal scribe, (since) thou art despatched to convey¹⁰ great monuments for Horus, the Lord of the Two Lands. For thou (in sooth) art the clever scribe who is at the head of the soldiers! — There is made¹¹ a ramp of 730 cubits, with a breadth of 55 cubits, consisting of 120 compartments(?), filled¹² with reeds¹³ and beams, with a height of¹⁴ 60 cubits at its summit, its

1) *Pnh* "to draw water", or "to bale" water out of a boat, the Coptic *ⲡⲟⲛⲏ*; cf. BORCHARDT, *Baug. d. Amonstempels* 41; *Eloquent Peasant* B 1, 94. 278; *Toib. ed.* NAV. 99, 24. Here probably in a metaphorical sense. The determinative in the papyrus seems to be borrowed from *pn*.

2) Lit. "yokest thyself".

3) *P. T.* has the variant "my letters", which is perhaps better; Hori is rebutting an attack upon himself.

4) Onūris receives the epithet *wḏ mḥ-t* "adjudicating the truth" on a late stele *Leiden* VLDJ 4; and a Thinite temple mentioned in *Harris I* 57, 11; 61a, 3 bears the name "Rameses judging Truth (*wḏ mḥ-t*) in the house of Onūris".

5) For *tm-k* optatively, see p. 11*, n. 4.

6) Lit. "I cause thee to know thy condition" (*shv*, "way", "plan", "condition").

7) The reading of this common word for "rations" (cf. 6, 4) is not yet established. Its sense cannot easily be connected that of the stem *spd*, and it appears to me almost certain that the word is a derivative of *dl* "to give", since the three hieroglyphic examples known to me (TYLOR, *Tomb of Sebeknekh* 7, 13 [collated]; *Urk.* IV 64; *Decree of Haremheb*, right side) write it with the old triangular sign for *dl*. SETHE however points out that the signs for *spd* and *dl* are occasionally interchanged in the 18th Dynasty, and quotes *Urk.* IV 240 as an instance.

8) *Hr nhbt-i* "upon my neck"; in the same metaphorical sense cf. NEWBERRY, *Rehmaru* 2, 12.

9) *H-n(r)-g* only here with the determinative of evil; with that of weariness, cf. "there is none who drives his horses(?) into his neighbourhood; every land is abashed (? *hn(r)g*) by his power (*m k3-f*)" DE MORGAN, *Cat. d. Mon.* I 7 (I owe the example to M. DÉVAUD). Whether this word is akin to *h3g*, *h-r-g* "to be pleased", "content", is not clear; for the latter cf. *Rifeh*, *tomb* 7, 10. 26; MAR., *Abyd.* I 29; ROCHEM., *Edjou* I 74; cf. *ꜥꜣꜣꜣ* and the reduplicated form *h3g3g*.

10) *P. T.* reads "thou art sent beneath the (Royal) balcony with regard to all kinds of goodly works, (when) the mountains are disgorging (read *hr k*, cf. *Hood* 1, 2) great monuments" etc.

11) At this point there begins the description of one of three engineering problems by which Amenemope's vaunted skill is to be put to the test and proved non-existent. The technical details are discussed in the Appendix that follows the translation.

12) *Anast. I* rightly *mḥ*, masculine, agreeing with *st3*; *P. T.* *mḥ-ti*, which could only agree with *r-g-t*. "Filled" here means "provided with", "containing"; the literal sense must not be too closely pressed.

13) *G-š*, in Coptic *ⲕⲁⲩⲩ* (the exceptional equivalence *g = k* should be noted), cf. *Anast. IV* 1b, 3; 13, 11; 14, 7 (= *Koller* 5, 8); *Harris I* 19b, 10; 72, 1; MAR., *Dend.* IV 39, 151.

14) *M hy* "with a height of", followed by a genitive, cf. *Harris I* 59, 2.

middle of 30 cubits, its batter(?) 15 cubits, its base(?) of 5 cubits. The quantity of bricks needed for it is asked of the commander of the army. All the scribes
 14,5 together lack knowledge among them(?). They put their faith¹ in thee, all of them, saying: "Thou art a clever scribe², my friend! Decide for us quickly! Behold thy name is famous; let one be found in this place (able) to magnify³ the other thirty! Let it not be said of thee that there is aught that thou dost not know! Answer us (as to) the quantity of bricks needed! Behold its measurements(?)⁴ are before thee; each one of its compartments(?) is of 30 cubits (long) and 7 cubits broad"⁵.

XIII. Amenemope is unable to determine the number of men required in the transport of an obelisk of given dimensions.

15,1 Come, good sir, vigilant scribe, who art at the head of the army, distinguished when thou standest at the great Palace-gates, comely when thou bowest down beneath the Balcony⁶! A despatch has come from the crown-prince⁷ at *R^c-k³*⁸ to rejoice the heart of the Horus of Gold, to extol(?) the raging Lion(?)⁹, telling that an obelisk¹⁰ has been newly made, graven with the name of His Majesty, of 110 cubits in length of shaft; its pedestal 10 cubits (square), the block at its base making 7 cubits in every direction; it goes in a slope(?) towards the
 15,5 summit(?), one cubit and one finger(?); its pyramidion one cubit in height, its point(?) (measuring) two fingers. Add them together(?) so as to make them into a list(?)¹¹, so that thou mayest appoint every man needed to(?) drag them, and send them to the Red Mountain¹². Behold, they are waiting for

1) *Mh ib* only here exactly in this sense; but the phrase is used of having confidence in something asserted or believed; see my *Inscription of Mes* p. 15, n. 23.

2) Variant *P. T.* "thou art keen of wit".

3) I. e. able, by solving the problem, to save the reputation of his colleagues. — *Gm* with object, closely followed by *r* with an infinitive, is an idiom with various slight shades of meaning e. g. "to find someone able", "ready", "competent" to do something. Cf. below 23, 2; 28, 8; *Pap. Leiden* 370, recto 16; *Anast. V* 9, 4; 17, 7; *Turin Lovesongs* 1, 14.

4) *Hlw* might mean either (1) "pedestals", "steps", or (2) "threshing-floors"; neither of these senses is here suitable. What we clearly need is a word for "measurements", and perhaps the original reading was *ny-f h³y* "its measurements"; for *h³y* cf. DARESSY, *Ostraca* 25262 (Cairo); *Pap. Turin* 71, 1 (omitted in facsimile).

5) Amenemope makes no answer, and the subject is dismissed in silence.

6) *Sšd*, *ⲩⲟⲩⲩⲩⲧ fenestra*; see HÖLSCHER, *Das hohe Tor von Medinet Habu*, p. 49—50 for a good archaeological illustration.

Gardiner.

7) *Rp^ctt* in the New Kingdom is as a rule the designation of the Crown-prince; convincing examples are *d'Orbiney* 19, 2, 6; *Harris I* 42, 8; *Pap. Turin* 17, 1, 102, 2, 9; *Inscr. dedic.* 44.

8) *R^c* probably here means "district of" or the like. A canal or branch of the Nile named *K³* is mentioned on several wine-jars from the Ramesseum, viz. SPIEGELBERG, *Hier. Ostr.* nos. 209. 217. 218. 269. 289. 292. In the last-quoted instance *K³* is connected with "the water of Ptah", which is found in a list of canals etc. appended to the Catalogue of Lower Egyptian nomes (see BRUGSCH, *Dict. Géogr.* 239); but that the word *h³* in the same list (*op. cit.* 1271) is no geographical name seems fairly clear. For the location of *K³* note that the Red Mountain is implied in 15, 6 to have been the quarry where the obelisk was made; this is the Gebel Aḥmar near Cairo, see my *Notes on the Story of Senuhe*, on B 14—15.

9) I. e. the Pharaoh. Probably we should read *r sw^h m³i n³n*; for *sw^h* with a direct object see *Admonitions* p. 28.

10) For the technical words see the Appendix.

11) A very difficult and uncertain sentence.

12) See above n. 8.

[them]¹. Prepare(?) the way for(?) the crown-prince *Ms-ītn*. Approach(?)² and decide for us the number of men who (shall go) before him. Let them not have to write again! The monument (lies ready) in the quarry. Answer quickly, do not dawdle³! Behold thou art seeking them⁴ for thyself! Get thee on⁵! Behold
 16,1 thou art bestirring thyself(?)⁶. I cause thee to rejoice; I used formerly to
 like thee. Let us join the fray together⁷, for my heart is tried, my fingers are apt and clever⁸ when thou goest astray. Get thee (onwards)⁹! Do not weep! Thy helper¹⁰ stands behind thee! I will cause thee to say: "There is a royal scribe with the Horus, the Victorious Bull", and thou shalt order men to make chests into which to put letters¹¹. I would have written for thee stealthily(?)¹²,
 16,5 but(?) behold thou art seeking it for thyself¹³. Thou settest my fingers¹⁴
 like a bull at a festival at every festival of

XIV. Amenemope proves himself incapable of supervising the erection of a colossus.

It is said to thee: "Empty¹⁵ the magazine that has been loaded with sand under the monument of thy Lord which has been brought from the Red Mountain. It makes 30 cubits stretched upon the ground, and 20 cubits in breadth,
 -ed with 100(?) chambers¹⁶ filled with sand from the river-bank. The
 of its(?) chambers have a breadth of 44(?) cubits and a height of 50 cubits, all
 17,1 of them, in their"¹⁷ Thou art commanded to find out what is before (the Pharaoh)(?)¹⁸. How many¹⁹ men will (it take to) demolish

1) *Sin* (written like, but a totally different word from, *sin* "to hasten") means "to wait" cf. *Sinuhe* R 21; *Sphinx* stele 11; *sin n* "to wait for" cf. *d'Orbiney* 3, 1; *Anast.* IV 5, 1; *Pap. Turin* 136, 2; 68, col. 3, 3. 12; *Pap. Leiden* 345 verso G 4, 2. 3. 4. 7.

2) If the sentences are here rightly divided, *imī w3-t* must mean "prepare the way" for the crown-prince, who would be unable to start without the men who are to drag the obelisk from the quarry. But it is not certain that *hn* "approach" is here an imperative; *n* might be equivalent to *ln*, and *hn* predicate "make way, then the crown-prince approaches". But the meaning would then be very obscure.

3) *'Intnt* "to linger", "to hesitate", see *A. Z.* 45, (1908), 61.

4) Them, i. e. the number of men required; or, the solution of the problem.

5) *Ms* reflexively *Westcar* 10, 12; *Turin, statue of Haremheb* 15; R., *I. H.* 223 = *Sall.* III 7, 6; in the imperative as here, cf. *Pyr.* 586. 645. 1657; *Rochem.*, *Edfou* II pl. 30 c; L., *D.* IV 57 a.

6) Read *ms-h tw*(?); for similar corruptions see the critical note p. 36a, note 5f.

7) The writer appears to be offering his help, alleging that he himself was once in similar straits and

therefore knows how to cope with such difficulties. *T's skw*, see *Admonitions* p. 20; *n sp* is the Coptic *ἡσυχία*.

8) Lit. "hear (understand) cleverness".

9) *ERMAN* rightly emends *ims-tw* as in 15, 8.

10) For *dr* see above p. 9*, n. 14.

11) The meaning perhaps is that Amenemope, having found a helper, not only loudly exclaims that Pharaoh possesses in himself a competent royal scribe, but even goes so far as to order the boxes into which his letters are to be put. — The suffix *-sn* makes it necessary to emend the plural *pdsu* "boxes".

12) *H-r-t* only here.

13) See above 15, 8, and n. 4 on this page.

14) *Nsns*, *ἡπείξ λεγόμενον*. Here again the sense is utterly obscure.

15) For the mode of erection contemplated see the Appendix.

16) *Šmm* see above p. 9*, n. 2.

17) *D3y*, *twhw*(?) and *sg3* are unknown words.

18) It is hardly possible to translate differently, but my rendering gives no satisfactory sense. *M b3h* seems to be used in reference to ascertained dimensions in 14, 8.

19) *Wr*, Coptic *οὐρ*, cf. below 27, 8; *Anast.* V 20, 5; *Unamon* I, x + 15.

it¹ in six hours — (if[?])² apt are their minds(?), but small their desire to demolish it without there coming a pause when thou givest a rest³ to the soldiers, that they may take their meal⁴ — so that the monument may be established in its place? It is Pharaoh's desire to see it beautiful!

XV. Amenemope fails to make proper provision for a military expedition.

O scribe, keen of <wit>, understanding of heart⁵, to whom nothing whatsoever is unknown, flame⁶ in the darkness before the soldiers, giving light to them! Thou art sent on an expedition to Phoenicia(?)⁷ at the head of the victorious army, in order to smite those rebels who are called Neârîn⁸. The troops of soldiers who are before thee amount to 1900; (of) Sherden 520(?), of Kehek 17,5 1600, of Meshwesh <100(?)>⁹, Negroes making 880; total 5000 in all, not counting¹⁰ their officers. A complimentary gift¹¹ has been brought for thee (and set) before thee, bread and cattle and wine. The number of men is too great for thee, the provision¹² (made) is too small for them: loaves of flour¹³, 300; cakes¹⁴, 1800; goats of various sorts, 120; wine, 30 (measures). The soldiers are too numerous, the provisions are underrated¹⁵ as compared with(?) that which thou takest of them. Thou receivest(?) (them, and) they are placed in the camp. The soldiers are prepared and ready. Register them quickly, the share of¹⁶ every man to his hand. The Beduins look on in secret¹⁷. O sapient scribe¹⁸, midday has come, the camp is hot. They say¹⁹: "It is time to start²⁰! Do not make the commander²¹ angry! Long is the march before us!" But I say: "What means it, that there is no(?) 18,1 bread at all²²? Our night-quarters are far off! What means, good sir, this scour-

1) *Hm* doubtless originally "to demolish" a wall; "to force open" a tomb, cf. *Pap. Amherst* 2, 2; *Mayer B* 9; elsewhere chiefly metaphorically, e. g. *Pyr.* 311. Cf. Coptic *šoušēu* *confringere*.

2) The difficult words that follow seem to refer to the likelihood that the workers, though competent, will show themselves unwilling to work for six hours continuously without a break for a meal; in calculating the number of men required this factor must be taken into account.

3) *Rdît srf n*, *Sphinx stèle* 6; *FRASER, Scarabs* 263, 14; *Decree of Haremheb* 25; *ibid.* right side 10; cf. *cpqe otiari*.

4) The word 'š only here.

5) *Wḥ* *ib*, see *A. Z.* 45 (1909), 136.

6) For the metaphor cf. *L., D.* II 150a, 4 (*Hamamat*).

7) All translators have here emended *Rhn*, *Hamamat*, but the context demands the name of a well-known country in the direction of Syria. For my conjecture *Dšhi* see the note on the reading p. 29a, note 1b.

8) *N-ʿ-ṛ-n*, נַעֲרִים "warriors", a sense that is found in the O. T. See *BURCH.* no. 559.

9) The Meshwesh and the Negroes are never

elsewhere linked together as the Ms. reading suggests; hence a number may have fallen out of the text. See p. 29a, note 4c.

10) *Wiz-tw*, see *A. Z.* 47 (1910), 134—136.

11) From the stem שָׁלַח; *BURCH.* no. 871.

12) *Nht* "provisions", an exceptional sense of the word found again *Anast. IV* 13, 12.

13) *Kmh*, an ancient Egyptian word related to Hebrew קָמַח; *BURCH.* no. 984.

14) *I-p-t*, from אָפַה "to bake", *BURCH.* no. 39.

15) *S-ḥri-ʿ*, see above p. 11*, n. 1.

16) *P-n*, see above p. 13*, n. 8.

17) *M i3w(i)*, Coptic *ḡxioe furtim*, cf. below 20, 4; *Anast. IV* 4, 11.

18) Two Semitic words, which in Hebrew would be סָפַר *špār*.

19) The reading is uncertain; see p. 29a, note 16i.

20) *F3* "to start", cf. 20, 1.

21) *Ṭs pḏ-t*, cf. *MAR., Abydos* I 53; *Ros., Mon. Stor.* I 125.

22) *M kf* is elsewhere found at the end of negative sentences for emphasis (like *in an*), cf. 27, 3; *Anast. IV* 13, 5; *Anast. V* 7, 1; 17, 7. Hence the conjecture *bn* here.

ging of us? Nay, but thou art a clever scribe! Approach to give the food!¹ An hour² becomes(?) a day without the scribe from(?) the Ruler. <What means(?)> thy being brought to punish us? This is not good; let Mose³ hear (of it), and he will send to destroy thee!"

XVI. Amenemope's ignorance of Northern Syria.

Thy letter abounds in pointed speeches(?)⁴, is overloaded with big words. Behold they will(?) reward thee with that which they demand(?)⁵; thou hast piled up (words) at thy good pleasure⁶. "I am a scribe, a Maher"⁷, thou dost retort.
18,5 (If) there is truth in what thou sayest, say I⁸, come forth that thou mayest be tested. A horse is harnessed for thee, swift as the jackal red of ear⁹; it is like a storm of wind when it goes forth. Thou loosest the reins¹⁰, and seizest the bow. Let us see what thy hand will do! I will expound to thee the manner of a Maher, I will cause thee to see what he does. Thou hast not gone¹¹ to the land of Khatti; thou hast not beheld the land of Upe¹². As for *H-d-m*, thou knowest

1) *Mkw* "food", cf. *Anast.* IV 13, 12; 17, 6; *Pap. Kahun* 40, 29; *Pap. Turin* 69, col. 1, 9.

2) The construction and the sense of the next two sentences are highly problematical.

3) In *Salt* 2, 18 the word *Msy* seems to be used as an appellation or nickname of the Pharaoh; so too perhaps here. — This is the passage in which LAUTH sought to find the name of Moses.

4) *N-s-k*, see BR., *Wörterb. Suppl.* 658, where the Coptic ΛΩΚC "pungere" is compared. "Pointed sayings", "pungent sayings", seems a likelier meaning than "coupures", the rendering of CHABAS, or "para-graphes", that of BRUGSCH.

5) This obscure sentence may possibly mean: thou hast piled up big words in a reckless manner, and must now accept from me the retort which they seem themselves to ask for. *Fk3* means "to reward" (to be distinguished from *fk3* "to pluck", see the note on *Koller* 2, 8); here perhaps *fk3-w tw* should be emended.

6) Lit. "as thou didst wish".

7) The word *m-h-r*, which is found frequently in the next pages of *Anastasi I* but nowhere else, must be the technical name given to the Egyptian emissary in Syria. The derivation from מְהֵר "speedy" suggested by CHABAS (p. 81) is very uncertain, but has not been bettered. If "speedy" were the etymological sense one might expect the determinatives of movement. The determinative of the child, which in some instances precedes or replaces that of violent action, is borrowed from a word for "suckling" (cf. DE MORGAN, *Cat. des Mon.*, I 117, a 1; *Rec. de Trav.* 18, 162) that is itself derived from a word meaning "to provide with milk" discussed by PIEHL, *Sphinx* IV 12—14; thence too comes *mhr* "milkman" in *Hood* 2, 13 = *Golenischeff Vocabulary* 2, 12, where the

context and (in one case) the determinatives render the meaning certain.

8) *In-n* "I say" (lit. "we say") can stand either before or after the words quoted; after, cf. above 11, 7; *Pap. Bibl. Nat.* 198, 2, 12; before, here 17, 8 and *Pap. Bibl. Nat.* 198, 3, 16.

9) *Srs* "to be swift", cf. *Urkunden* IV 697; *Pap. Turin* 26 col. 3, 6; late examples MAR., *Dend.* I 46b; III 28 h; 52 p; DÜM., *Geogr. Inscr.* IV 123. — The jackal as an image of speed, cf. L., *D.* III 195a. — It is not clear whether the epithet "red-eared" refers to the horse or the jackal.

10) *Hnr* "reins", see BURCH. no 727.

11) CHABAS translates this and the numerous sentences of similar type in the next pages interrogatively, "n'es-tu pas allé" "n'as-tu pas vu", etc. BRUGSCH rightly animadverts on this mistake in his article in the *Revue Critique*; though it must be admitted that the blending of the denials that Amenemope has ever been in Syria with the descriptions of what would have happened to him if he had been there is very misleading. The most conclusive evidence that the sentences in question are negative statements, intended, like many of the preceding sections, to demonstrate the ignorance of Amenemope, will be found in the clauses "thou answerest me neither good nor evil, thou renderest no report", 27, 2; "thou hast never trodden it at all (*m kf*)", 27, 3; "thou hast never seen them since thy birth", 27, 7 (cf. 9, 5); notice particularly the italicized words. ERMAN (*Ägypten* 510 foll.) was mistaken in returning to CHABAS' view.

12) *I-p* is a land situated at the northern extremity of *H3rw* (Syria), Damascus being one of its towns. Identical with Ube of the Amarna letters, cf. E. MEYER, *Festschrift f. G. Ebers*, p. 71. See too KNUDTZON, *El-Amarna-Tafeln*, p. 1110—1111.

not the nature of it, and *Y-g-d-y* in like manner¹. What is the *D-m-r*(?)² of 19,1 Sese like? On which side of it is the town of *H-r*³? What is its stream⁴ like? Thou hast never set forth to Kadesh⁵ and to *D-b-h*⁶. Thou hast not gone to the region of the Shosu with the troops of the army⁷. Thou hast [not] trodden the way to the *M-g-r*⁸, (where) the sky is dark by day, and it is overgrown with cypresses(?)⁹ and oaks¹⁰ and cedars that reach the heavens; (where) lions are more plenteous than leopards¹¹ and hyenas¹²(?), and (it) is girt about with Shosu on <every> side. Thou hast not climbed the mountain of *Š-w*¹³. 19,5 Thou hast not trodden <the road(?)>¹⁴, thy hands placed upon, thy chariot worn¹⁵ by ropes, thy horse being dragged(?). Prithee let [me tell thee of] *-b-r-t*¹⁶(?). Thou shrinkest from(?)¹⁷ its ascent, and crossest its stream because of it(?). Thou beholdest how it tastes to be a Maher¹⁸! Thy chariot rests upon thy [shoulder(?)]¹⁹. Thy [assistant(?)] is worn out²⁰. Thou makest

1) Unknown localities.

2) M. MÜLLER (*O. L. Z.* I 382—3) reads “the *d-m-r* of Sese” i. e. of Rameses II; this he would separate from the Simyra near Arvad (*Urk.* IV 689), as too far north for a fortress of Rameses II, and accordingly he identifies it with the Šumur of the letters of Ribaddi, which WINCKLER conjectured to be much nearer to Byblos. The present tendency is to identify Šumur with Simyra, the modern Sumra on the Nahr el Kebir, rejecting WINCKLER’S view (see KNUDZON, *op. cit.* 1141). If *d-m-r* is the right reading, as is probable, it must be understood as Simyra.

3) CHABAS here read *H-r-b*, Aleppo, but wrongly; see p. 30a, note 171.

4) *Hd* is surely not “ford”, but “stream” (BRUGSCH rightly “courant”); it is clearly derived from the verb “to flow down”, “to sail downstream”. Elsewhere only as name of a canal, *Berlin* 15393 (Saitic stele); MAR., *Dend.* I 66b.

5) Probably Kadesh on the Orontes; so MASPERO, *Rec. de Trav.* 19, 68—72, where the entire context is discussed. MAX MÜLLER rejects this view, perhaps only for the reason that Kadesh occurs again below 22, 4, and identifies Kadesh here with the Galilaean town of that name, Kidša in the Amarna letters and perhaps the first name in Thutmosis III’s Retenu list (*Urk.* IV 781); see *As. u. Eur.* 173. MASPERO’S theory is far preferable; all the identifiable names in this passage are in the far North of Syria.

6) *D-b-h* (*Urk.* IV 781, 6) is טבה (*II Sam.* 8, 8, LXX), the *Tubihi* of the Amarna letters; probably a little S. of Damascus, see MAX MÜLLER, *Die Palästinaliste Th. III* p. 9

7) *Pd-t mš*, cf. 17, 4.

8) *P-m-g-r*, unknown; for suggested etymolo-

gies see MASPERO, *l. c.*; it is uncertain whether *p(š)* is here the article or not.

9) The wood of the tree *wn-t* was used for making “staves” (שבט) cf. *Mallet* 1, 7; *Pap. Turin* 2, 9.

10) *I-n(r)-n* “oak” אֵיָן, BURCH. no. 76.

11) *R šby* should not be misread as *dšby*; this would be an impossible spelling for הָב “bears”, which MAX MÜLLER still upholds, *As. u. Eur.* 89.

12) *Htm-t* only here, below 20, 7, and in the very late text BRUGSCH, *Rec.* II 71, 4; in the last instance with a dog-like determinative. CHABAS unwarrantably identified *htm-t* and *ht-t*, *gorre*. I retain the rendering “hyena” for want of a better.

13) *Š-w*, identified by MAX MÜLLER (*As. u. Eur.* 199) with a peak of the Lebanon called Saua in an inscription of Tiglat-pileser. BURCHARDT considers this phonetically impossible.

14) Emend *bw dgs-h* (šw) or (wš-t).

15) *Šht* lit. “beaten”.

16) *Hš-my* may be compared with *hšnš my* 27, 4. *My*, below 20, 8; 21, 5; 22, 1. 7; 27, 4, is clearly the enclitic particle discussed *Admonitions* p. 105. The place-name *-b-r-t* cannot be Berytus, as MASPERO would have it, on account of the unintelligible traces preceding, which must belong to the word.

17) *H-f-d*, here apparently an active verb with the meaning “to fly from something in terror”, is doubtless the Hebrew חָפַז; BURCH. no. 675 gives the word a wrong meaning. Perhaps in the sense “terror” “dreadfulness”, CHAMP., *Mon.* 228 (collated).

18) Lit. “the taste of a Maher”; for the metaphor see *Admonitions* p. 41.

19) Sense perhaps: thou hast to support thy chariot.

20) *Whs*, cf. 25, 6; *Anast.* III 4, 3 (= *Anast.* V 9, 1 corrupt).

a halt in the evening¹; all thy body is crushed and battered(?)²; thy [limbs] are bruised(?)³ from sleep⁴. Thou wakest, and it is the hour for starting⁵ in the drear(?) night. Thou art alone to harness (the horse); brother comes not to brother. A fugitive(?)⁶ has entered into the camp. The horse has been let loose⁷. The has turned back(?)⁸ in the night. Thy clothes have been taken away. Thy groom has awoke in the night, and marked what he has done(?)⁹; he takes what remains and joins (the ranks of) the wicked, he mingles with the people of the Shosu and disguises himself¹⁰ as an Asiatic. 20,5 The enemy comes to pillage¹¹ in secret. They find thee inert. Thou wakest up and findest no trace of them¹²; they have made away¹³ with thy things. Thou art becoming a fully-equipped¹⁴ Maher, thou fillest thy ear(?)¹⁵.

XVII. The Phoenician cities.

I will tell thee of another mysterious city. Byblos¹⁶ is its name; what is it like — and its(?) goddess, once again? Thou hast not trodden it. Come teach me¹⁷ about Berytus¹⁸, and about Sidon¹⁹ and Sarepta²⁰. Where is the

1) Lit. "proceedest to stop"; for *spr* as an auxiliary verb cf. *Anast. IV* 9, 11; *Anast. V* 10, 7. — *Wh*^c perhaps properly "to stop", "leave off" work, so *Paheri* 3; derivatively, "to return" from work, so *d'Orbiney* 4, 3; R., *I. H.* 248, 85: *wh*^c *m rwh*³ also, in a somewhat similar sense, *d'Orbiney* 4, 7; 13, 7.

2) *Hdh*^d, only here in this sense; cf. *Urk. IV* 710 for *hdhd* in a quite different sense.

3) *Wš(š)wš(š)*, cf. Boh. *𐤨𐤕𐤕𐤕𐤕𐤕𐤕*-, properly "to bruise" "crush", cf. *Anast. IV* 9, 7 = *Anast. III* 5, 9; *Anast. V* 10, 7 = *Sall. I* 3, 9; derivatively "to break" "smash", see below 26, 1; then "to break open", *Mayer A*, recto 3, 4; unpublished *Turin papyrus* = SPIEG., *Zwei Beiträge*, p. 12.

4) I now believe that the word *ḥnm* (sic?) is on a misplaced fragment. The restoration of the passage is quite obscure.

5) *Fš* in this sense, see above 17, 8.

6) *N-h-r* elsewhere (R., *I. H.* 143, 41) means "to flee" and is probably connected with Semitic *נָהַר* "to flow". Here the feminine article *ṯ* is incomprehensible, and the sense is obscure.

7) *ṯt* "to untie" "loose", cf. *Pap. Turin* 23, 6; 33, 9; 73, 10; *Israel stele* 6; *Harris* 500 recto 4, 8; *Vatican Magical Pap.* = *A. Z.* 31 (1893), 122.

8) *Htht*-(*tw*), the pseudoparticiple **hetḥōt*; it is tempting to render "has been ransacked", comparing *𐤇𐤕𐤕𐤕*: *𐤇𐤕𐤕𐤕*, but no evidence for this meaning is forthcoming in late-Egyptian.

9) *Ṭr-nf* can hardly be meant for "what has been done to him", cf. 18, 7; the sense is obscure.

10) See above p. 14*, n. 15.

11) *Š(š)d(š)*, probably *שָׁדַד* "to be violent", "to violate", see BURCH. no. 893.

12) For "trace" cf. *Anast. V* 20, 4; obscure L., *D. III* 140d, 5.

13) *Rmn* only once again in this sense, *Urk. III* 106; cf. *mmmn*.

14) *Sdbḥ* "to furnish" "equip", cf. *Anast. IV* 12, 6 = *Anast. V* 3; *Anast. IV* 13, 10 = *Koller* 5, 8; *Anast. IV* 16 verso, 6; *Harris* I 77, 9.

15) The *m* of *mḥ-k m msḏr-k* is perhaps to be omitted; see *Koller* 3, 2. The sense may perhaps be: thou art listening attentively, and gradually acquiring the experience of a Maher.

16) For Byblos and its goddess Hathor see especially SETHE's article, *A. Z.* 45 (1908), 7—14. — The list of Phoenician towns is in correct geographical order from North to South.

17) *Mtr-ṯ my r* also 21, 5; 22, 1. 7; the infinitive here probably replaces the imperative, see SETHE, *Verbum* II § 566. *Mtr r* "to instruct" someone about something, cf. *Anast. IV* 14, 8; *Decree of Haremheb*, right side, 5.

18) *B-r-t*, Berytus, *be-ru-ta* in the Amarna tablets; only here in Egyptian texts, see BURCH. no. 366.

19) *D-d-n*, Sidon, *צִידוֹן*, mentioned also *Unamon* I, x + 24.

20) *D-r-p-t*, *צִרְפָּת*, *Σαρεπτά*, Sarepta of the Taylor cylinder of Sennacherib, on the high road between Tyre and Sidon. In Egyptian only here.

21,1 stream of *N-t-n*¹? What is *'I-t*² like? They tell of another city in the sea, Tyre-the-port³ is its name. Water is taken over to it in boats, and it is richer in fishes than in sand.

XVIII. Places further southwards.

I will tell to thee another misery⁴ — the crossing of *D-r-m*⁵. Thou wilt say: "It burns more than a (hornet-)sting⁶!" How ill it goes with the Maher! Come, set me on the road southward to the region of Acco(?)⁷. Where is the 21,5 road of Achshaph⁸? Beside(?) what city (does it pass)? Pray teach me about the mountain of *Wsr*⁹; what is its peak like? Where is the mountain of Shechem¹⁰? Who? The Maher — where does he make the journey to Hazor¹¹? What is its stream like? Put me <on> the route to *H-m-t*¹², *D-g-r*⁹ 22,1 and *D-g-r-êl*¹, the playground¹³ of all Mahers. Pray teach me about his road. Make me behold *Y-^c-n-...*⁹! If one is travelling to *'I-d-m-m*¹⁴, whither turns the face? Do not make <me(?)> withdraw(?)¹⁵ from thy teaching, lead me(?) to know them!

1) The stream of *N-t-n* can only be the Nahr el Kasîmiye, i. e. the lower courses of the Litâni, see MASPERO, *Hist. Anc.*, II p. 6, note 6; the identification of the name *N-t-n* with Litâni is however open to serious objections, see MAX MÜLLER, *As. u. Eur.* 185.

2) *'I-t* (BURCH. no. 190) is Uzu in the Tyrian series of the Amarna letters; ED. MEYER, *Encycl. Bibl.* col. 3733, accepts PRAŠEK's identification with Palaetyrus.

3) *D-r*, often in Egyptian (BURCH. no. 1227), is צר, *Tîqoz*. The island of Tyre lies about a mile from the shore and lacks both water and vegetation. For the translation "Tyre-the-Port", see MAX MÜLLER, *As. u. Eur.* 185, note 1.

4) *tp-ksn* only here; but *tp* is used with various adjectives in a similar way, cf. *tp-nfr*, *tp-mtr*, *tp-w*, *tp-šw*.

5) The locality *D-r-m* (the final *m* may well be a corruption of *n*[³]) is compared by MAX MÜLLER with צרעה *Saqaa* of Judges 18, 2; Joshua 19, 41, which was in Dan. This seems too far south for the context. DE ROUGÉ (quoted by BRUGSCH in the *Critique*) cleverly suggested that there is here a pun upon the word צרעה "hornets"; see next note.

6) *Ddb* "to sting" is not elsewhere determined with the sign for fire; but *ddm*, demonstrably only another form of the same word, is so determined *Pap. Turin* 133, 12. Thus DE ROUGÉ's ingenious suggestion mentioned in the last note is brilliantly confirmed.

7) The word "southward" shows that the writer is following, or at least intends to follow, some

geographical order. Almost immediately after Tyre no place could more appropriately named than Acco, for which *'k-n* is doubtless a corruption. All the known localities in this section lie to the S. of Carmel with the exception of Hazor.

8) It is probable that *'k-s-p* is a misspelling of *i-k-s-p* (*Urkh.* IV 782, 40), i. e. אכשפ on the border of Asher; see BURCH. no. 168. E. MEYER (*Encycl. Bibl.* 3733) identifies *'k-s-p* with אכזיב; this is a particularly attractive suggestion, since Achzib is in the near neighbourhood of Acco; the equivalence *s = t* is however open to serious objections.

9) Unknown name.

10) *S-k-m*, evidently the שכם of the old Testament, see MAX MÜLLER, *As. u. Eur.* 394; probably it is Mount Ebal that is meant.

11) *H-d-r* clearly corresponds to Hebrew חצור (BURCH. no. 709) and to *Ha-zu-ri* of the Amarna Tablets. This town was situated near the waters of Merom, not far from Kadesh.

12) *H-m-t* here and in the Palestine list of Thutmosis III is thought to be Hammath חמת south of the Sea of Galilee, see MAX MÜLLER, *Die Palästinaliste Thutm. III*, p. 11; BURCH. no. 678.

13) *T is-t swtw* lit. "the place of promenading"; *swtw* means "to walk for pleasure" "to promenade" "make an excursion".

14) *'I-d-m-m* (cf. *'I-t-m-m* in the list of Th. III) has been compared with the מַעְיָה אֶרְמִים on the border between Benjamin and Judah; see MAX MÜLLER, *Die Palästinaliste Thutm. III*, p. 15.

15) Utterly corrupt; emend *shnhn-i* (?).

XIX. Various other towns visited by the Maher.

Come let me tell thee of other towns, which are above(?)¹ them. Thou hast not gone to the land of *T-h-s*², *K-w-r-m-r-n*³, *T-m-n-t*⁴, Kadesh⁵, *D-p-r*⁶,
^{22,5} *I-d-y*³, *H-r-n-m*³. Thou hast not beheld Kirjath-anab and Beth-Sepher⁷. Thou dost not know *I-d-r-n*⁸, nor yet *D-d-p-t*⁹. Thou dost not know the name of *H-n(r)-d*¹⁰ which is in the land of Upe¹¹, a bull upon its boundary, the scene of the battles of every warrior. Pray teach me concerning the appearance(?) of *K-y-n*¹²; acquaint me with Rehob¹³; explain Beth-sha-ēl¹⁴ and *T-r-k-ēl*¹⁵. The stream
^{23,1} of Jordan¹⁶, how is it crossed?

Cause me to know¹⁷ the way of crossing over to Megiddo which is above it(?)¹⁸ Thou art a Maher skilled in the deeds of the brave¹⁹! A Maher such as thou art is found (able) to march(?)²⁰ at the head of an army! O

1) *Hry* is perhaps corrupted from the form of the preposition *hr* used before the suffixes *-tn* and *-sn*; a difficult phrase *nti hr-f* again below 23, 1. — The places here mentioned appear to range from the North of Syria to the extreme South of Palestine.

2) *T-h-s* is very frequent in Egyptian texts; *Tah-si* of the Amarna letters, where it is mentioned together with the land of Ube, see BURCH. no. 1128.

3) Unknown name.

4) *T-m-n-t* is surely not תמנת in Judah; for while of the seven names here given four are unknown, the other three are N. of Damascus.

5) *Kdš* is Kadesh on the Orontes, see especially BREASTED, *The Battle of Kadesh*, 13—21. A Kadesh was mentioned above in 19, 1, see p. 21*, n. 5.

6) *D-p-r*, a town stormed by Rameses II, probably quite close to Kadesh, see MAX MÜLLER, *As. u. Eur.* 221; BREASTED (*Ancient Records* III 159) places it further south.

7) The Ms. has Kirjath-*n-b* and Beth-*t-p-r*. MAX MÜLLER (*As. u. Eur.* 170) formerly proposed to interchange Kirjath and Beth in these names, since קריית-ספר (so LXX rightly) is mentioned in conjunction with ציב in Joshua 15, 49. However DARESSY reads Kirjath-*n-b(w)* in a list of foreign names at Abydos (*Rec. de Trav.* 21, 2), where MARIETTE read Kirjath-*n-t(w)*; and MAX MÜLLER himself has found Kirjath-*n-b-w* in a palimpsest list at Karnak (*Researches* I 57, 14). There can be little doubt, in any case, that the same places are meant as are referred to the passage of Joshua; these are situated in the hill-country of Judah.

8) For *i-d-r-n* the *i-d-r-m* of the list of Sheshonk (19) and אדוריים have been compared, see BURCH. no. 201. The Adoraim of the O. T. is iden-

tified with modern Dūra, to the S. W. of Hebron in Southern Judaea.

9) Cf. the name *D-d-p-t-r* in the Sheshonk list (34); otherwise unknown.

10) Unidentified.

11) See above p. 20*, n. 12.

12) *K-y-n* is very probably identical with *Kn* in the Annals of Thutmosis III (*Urkh.* IV 655. 657), near Megiddo, the *Gina* of the Amarna letters; see MAX MÜLLER in *Encycl. Bibl.* col. 3547. — The injured word for "appearance" (or "statue"??) is read *sdi* by BRUGSCH and compared, probably wrongly, with the late word *sdd* (*Wörterb.* 1357).

13) *R-h-b* is רהוב in Asher, often mentioned in Egyptian texts; see BURCH. no. 628, and MAX MÜLLER, *As. u. Eur.* 153.

14) *Byt-š-ir*, a בתי-שאל, often named in hieroglyphs, see BURCH. no. 388; not localised, but it occurs next Rehob, as here, in the Sheshonk list (16).

15) Unknown; it is tempting to transpose and read *k-r-t-ir* i. e. a קריית-אל; so CHABAS, but see MAX MÜLLER, *As. u. Eur.* 175, footnote.

16) *Y-r-d-n*, in Hebrew ירדן, only here; the word ought to have the determinative of water.

17) See the critical note.

18) *Nti hr-f* can hardly be translated "which is upon it", since Megiddo is not on the Jordan, while the writer's knowledge of Palestinian geography was evidently admirable. On the other hand to render "qui est en outre de cela" (CHABAS), comparing *nti hry-sn* 22, 3, is a very bold expedient.

19) *Pr-ib*, cf. 26, 9; *Anast.* II 3, 6; *Sall.* II 10, 1. 9.

20) *S-g* here only. — For the idiom *gm r* see above p. 17*, n. 3.

Mariannu¹, forward to shoot(?)²! Behold the³ is in a ravine⁴ two thousand cubits deep, filled with boulders⁵ and pebbles⁵. Thou drawest back(?)⁷, thou graspest the bow, thou dost⁸ thy left hand, thou causest the great
 23,5 ones to look. Their eyes are good, thy hand grows weak(?)⁹. אֲבָרַת כַּמ־אַרְי מִדֶּר נָעַם¹⁰.
 Thou makest the name of every Maher, officers of the land of Egypt¹¹. Thy name becomes like (that of) *K-d-r-d-y*, the chief of 'I-s-r¹², when the hyena¹³ found him in the balsam-tree¹⁴. — The(?) narrow defile¹⁵ is infested(?) with Shosu concealed beneath the bushes; some of them are of four cubits or of five cubits, from head(?) to foot(?)¹⁶, fierce of face, their heart is not mild, and they hearken not to coaxing. Thou art alone, there is no helper(?)¹⁷ with thee, no army¹⁸
 24,1 behind thee. Thou findest no¹⁹ to make for thee a way of crossing.

1) *M-r-y-n*, a word found often in Egyptian texts in reference to Syrian "warriors" (BURCH. no. 470). The translation "lords" seems to me erroneous, though doubtless the warrior-class was held in high honour in the small Syrian states. This translation is probably due to the old etymology from Aramaic מַרָּא (CHABAS); another Semitic derivation that has been proposed is from מַרָּא "to be contentious" "rebellious". WINCKLER has recently found the word in the form *marianu* in the tablets from Boghazkoï, and boldly connects the word with the Vedic *mārya* "man" "hero" (*Or. Lit. Zeit.*, 13 [1910], 291—298). Both here and in 28, 1 it is apparently parallel to *m-h-r* (Maher).

2) *N hr-h*, cf. 15, 8; 24, 1; cf. too DÜM., *Hist. Inschr.* II 47, 4 and the passages quoted by GRIFFITH, *Proc. S. B. A.* 19, 298. *N hr-in* vs is used as an exclamation "forward!" in *Piankhi* 95.

3) A corrupt word with the determinative of land; probably from the stem *n'*. — It seems necessary to delete the preposition *hr* after *mik*.

4) *Š-d-r-t* only here and in 24, 3; the approximate sense seems certain.

5) *Dh-wt* only here and 24, 2.

6) The word 'n(r) is the Coptic ⲛⲁ, see BURCH. no. 270. 274.

7) *S-w-b-b* is thought to be שׁוּבָב "to turn back" (BURCH. no. 768), though neither determinative nor sense seems very appropriate. The word cannot be identified with סבב, as CHABAS supposed.

8) *P-r-t*, an unknown verb.

9) *Wrw nfr* (sic) is usually divided from what follows; thus ERMAN translated "so ermüdet ihr Auge auf deiner Hand". But *gnn* is not used of the eye, nor does it mean "to grow tired"; and the preposition *hr* would be strangely used. Probably *hr* should be omitted; for *gnn dt-k* cf. *Koller* 5, 3; R., *I. H.* 241, 43.

10) So BURCHARDT (under no. 32), who proposes as the meaning of these words "thou slayest like a lion, o Maher". Whether the remainder of this translation be correct or not, it seems probable, in

Gardiner.

spite of BURCHARDT's objections, that the last word is נָעַם "pleasant" "delightful".

11) Without emending it is impossible to translate otherwise; *nb* cannot here mean "lord".

12) 'I-s-r (mentioned among South-Palestinian names under Sethos I, L., D. III 140a) is probably the tribal name אֲשֵׁר; see E. MEYER, *Die Israeliten und ihre Nachbarstämme*, p. 540.

13) *Hm-t*, see above p. 21*, n. 12.

14) *Bhl*, Hebrew בֶּחַל, only here (BURCH. no. 374).

15) Hitherto it has been customary to connect *hr t3 gšw-t* and what follows with the preceding simile, which then only ends with *swwn-w* in 23, 8. This view is untenable for several reasons: (1) the first sentence of the simile ("when the hyena found him in the balsam-tree in the narrow defile, infested with Shosu concealed beneath the branches") is breathlessly long and gives no good sense; the presence of the Shosu would diminish, rather than increase, the dangerousness of the hyena; (2) the words "some of them" are incompatible with the singular word "the hyena" in the text of *Anast. I*. The difficulty is at once solved by the omission of *hr* before *t3 gšw-t*; from this point onwards it is the journey of the Mahar in the mountainous pass (*gšw-t* also in the sequel 24, 6) that is described, not the adventures of the prince of Asher. The statement "some were of four cubits or five cubits" (i. e. 6 foot 10 inches to 8 foot 6 inches) now refers to the Shosu, as with due allowance for Egyptian exaggeration it well may do; and the words "they do not listen to coaxing" obtain a more natural and less metaphorical meaning.

16) Whether the suggestion *ind* in the critical note is correct remains quite uncertain. For the (collective?) form *rd-yl* I have no parallel.

17) For *d-r* the context clearly demands some word for "helper", and I propose 'd-r, comparing 16, 2; צִיר "messenger" is not appropriate.

18) *D-b-i*, the Hebrew דָּבִי; cf. 27, 1 and BURCH. no. 1207.

19) 'I-r-i-r, an unknown word; the sense required is "guide" or the like. BURCH. no. 92 differently.

Thou decidest(?) (the matter) by marching onward¹, though thou knowest not the road. Shuddering(?) seizes thee², (the hair of) thy head stands up(?)³, thy soul is in thy hand. Thy path is filled with boulders and pebbles⁴, without a passable track(?)⁵, overgrown with reeds⁶ and brambles⁷, briers(?) and wolfs-pad⁸. The ravine⁹ is on one side of thee, the mountain rises(?)¹⁰ on the other. On thou^{24,5} goest jolting(?)¹¹, thy chariot on its side. Thou fearest to crush(?)¹² thy horse. If it be thrown towards the abyss(?)¹³, thy collar-piece(?)¹⁴ is left bare(?), thy girth(?)¹⁵ falls. Thou unfastenest the horse¹⁶ so as to repair¹⁷ the collar-piece(?) at the top of the defile. Thou art not expert in the way of binding it together; thou knowest not how to tie(?)¹⁸ it. The¹⁹ is left where it is; the chariot is too heavy to bear the load²⁰ of it(?). Thy heart is weary. Thou startest trotting(?)²¹.

1) *Wdš-rt-tw* appears to be a compound verb construed as a pseudoparticiple; for pseudoparticiple 2nd p. sing. absolutely cf. *h'-tw* 5, 6; *snd-tw* 24, 4; in any case the sense is clear. *N hr-h*, see p. 25*, n. 2.

2) *D-n-n* may be connected with *נן* "to be cold"; cf. for the construction *šy-h p šdd* 24, 8.

3) *Š-n(r)-f* see above p. 13*, n. 14.

4) For *dh-wt* and *-n(r)* see p. 25*, notes 5 and 6.

5) A desperate guess.

6) *I-s-b-r*, also *Sall. I* 7, 5 as a tall kind of reed, probably a species of bamboo; the common word for "whip" (BURCH. no. 134) is obviously related.

7) *K-d*, Hebrew *דפ*, see BURCH. no. 955.

8) The plants *n-h* "the dangerous" and *twi-wnš* "wolfs-sandals" are not named elsewhere.

9) *Š-d-r-t*, only in 23, 3 above.

10) Read here the verb *h'*; with a postulated word *h'* "cliff" the construction would be awkward.

11) *H-s-k-t*, to judge from the determinatives a verb of motion, only here.

12) *Mdd* "to press", here possibly of crushing the horse against the side of the mountain; a less probable rendering would be "to press forward" "urge on".

13) Without emendation this sentence can only mean: if the horse be let slip at the edge of the chasm. It is clear from what follows that the horse is not pictured as completely lost over the precipice, but as having slipped and broken part of its harness. For "abyss" the word *dwš-t* "netherworld" (misspelled) is used.

14) *D-t*, a part of the chariot, to which something made of leather was attached, cf. 26, 6; named also in "the *d-t* (plural) of thy chariot are Anat and Astarte" *Edinburgh, Poem concerning the chariot*, verso 12.

Since in the latter passage a two-horse chariot is envisaged, whereas our text only refers to a chariot with one horse (an interesting point, as one-horse chariots are rare in Ancient Egypt, see WILKINSON, *Ways and Manners* [ed. Birch], II p. 234), it seems clear that the singular here must point to some portion of the vehicle directly connected with the horse. This cannot be the "pole" or "shaft" (?), nor yet the "yoke" (*nhb*); possibly the "saddle" or "collar-piece" is meant. When it is said that this is "uncovered" "left bare" it may be meant that the leather padding (*m-š-y* cf. 26, 6) is torn off. *K-w-š-n* might then be "the girth", which would naturally fall simultaneously. The horse has then to be extricated from the chariot in order that the "collar-piece" may be mended; this is "tied" or "lashed" on to the yoke(?). This explanation however is purely conjectural.

15) *K-w-š-n* only here; see last note.

16) *Ntf* "to untie" "loosen", cf. *Israel stele* 6; *Pap. mag. Harris*, verso A6; *Pap. Turin* 18+73, 1. — *Hrti* here and below seems to mean the horse and chariot combined, whereas *ssm-t* is the horse alone.

17) *Smšm* "to slay" makes no sense; emend *sm wt* "renew".

18) *G-w-t-n*, only here and in *Koller* 3, 2 = *Anast. IV* 3, 1, an obscure passage where the object is *p-l-r* "threads".

19) *Inkhf-t*, only here.

20) "Chariot" is here *hrti*, i. e. horse and chariot combined; *štp-st* probably means "to load it" (the *inhf-t*) in the chariot, my rendering above being a paraphrase.

21) *Fš* reflexively, cf. *d'Orbiney* 6, 3; 10, 6; 13, 1; *Sall. I* 2, 11; NEWBERRY, *Amherst Papyri* 21, 1, 2; the idiom is preserved in Demotic and Coptic, see SPIEGELBERG, *Petubastis*, Index, p. 22*, footnote. — *Tnfn* only here; *Anast. IV* 8, 8 has *šf* apparently in a similar sense.

The sky is revealed¹. Thou fanciest² that the enemy is behind thee; trembling
 25,1 seizes thee³. Would that thou hadst a hedge⁴ of to put upon the other
 side! The chariot is damaged(?)⁵ at the moment thou findest a camping-place(?)⁶.
 Thou perceivest the taste⁷ of pain! Thou hast entered Joppa⁸, and findest the flowers
 blossoming⁹ in their season. Thou forcest a way in(?)¹⁰ Thou
 findest the fair maiden who keeps watch over the gardens. She takes thee to
 25,5 herself for a companion, and surrenders to thee her charms. Thou art recognized,
 and bearest witness (against thyself(?)). Thou art dismissed(?)¹¹ from (the rank
 of) Maher. Thy shirt of fine linen of Upper Egypt, thou sellest it. Tell me
 how(?)¹² thou liest every night, with a piece of woollen cloth(?)¹³ over thee. Thou
 slumberest, for thou art worn out¹⁴. A¹⁵ takes away thy bow, thy
 knife for the belt¹⁶, and thy quiver¹⁷. Thy reins have been cut in the darkness.
 Thy horse is gone and is speeding(?)¹⁸ over the slippery ground¹⁹. The road
 26,1 stretches before it. It smashes²⁰ thy chariot and makes thy²¹; thy
 weapons fall to the ground, and are buried(?)²² in the sand; they become desert(?).

1) Lit. "the sky is opened"; the Maher emerges from the narrow thickly-wooded defile. MASPERO (in the *Études dédiées à Leemans*, p. 4—6) rightly identifies the defile (*g3w-t*) here described with that mentioned in the Annals of Thutmosis III as in the vicinity of Megiddo; it is the Wady el Arah, a wooded pass that would be the natural haunt of brigand Beduins.

2) 'Ib, see above p. 9*, n. 9.

3) Lit. "thou takest the terror"; for the construction and the use of the definite article, cf. 24, 1.

4) 'Inb seems to be simply the word for "wall" in a specialized sense. It is impossible to connect *inb* here with the plant *inbi* mentioned *Eloquent Peasant* R 26 = *Butler* 12; *Ebers* 21, 17; 83, 7.

5) *H-k* literally "to shave"; apparently the chariot is damaged at the very moment when the Maher is about to stop for the night.

6) For the temporal sentence *gm-k sdry* (probably read *sdry-t*, cf. *sd-r-t* 18, 1) without a retrospective pronoun governed by a preposition cf. above 17, 1—2.

7) On this metaphor see p. 21*, n. 18.

8) *Y-p*, Hebrew יפ, *ia-pu* in the El Amarna letters; BURCH. no. 215.

9) GOODWIN translated "thou findest the fruit trees blooming in their season"; *3h3h* is "to bloom", but could not possibly refer to the ripeness of fruit. In *Anast.* IV 12, 8 (*i*)*3h* (this reading seems more probable than *33*, see the analogous word "field" and SPIEGELBERG's notes *Rec. de Trav.* 24, 180—2) does seem to mean "fruit", but everywhere else it signifies "flowers" (e. g. MAR., *Karnak* 34, 28; *Urk.* IV 462), which suits the verb *3h3h* far better.

10) *Wtn* is usually "to make a breach in a wall" cf. *Abbott* 2, 13. 17; *DARESSY*, *Ostraca* 25269; "to

pierce", *Anast.* III 6, 9. SETHE objects to the word on grammatical grounds and emends *wstn* (*Verbum* II § 195). The *crux* lies in the last words of the sentence, which look like *n wnm* "of eating". The preceding sentence has however nothing to do with fruit (see last note), and it is rather doubtful whether *wnm* "eating" should be read, as the same group occurs below in 28, 5, where any reference to eating seems out of the question.

11) *Wd'* "to sever"; *wd' mdi* only here.

12) Corrupt words.

13) *S-g* only here; the determinative suggests wool.

14) *Whs*, see above p. 21*, n. 20.

15) *Hmy* is apparently subject, but is puzzling; it cannot be a fitting of the chariot (cf. *Koller* I, 4), unless *ty-k hmy-t* be emended; *it3* would then be passive.

16) *Sft n kniw*, here only.

17) *I-s-p-t*, Hebrew אשפה, see BURCH. no. 137.

18) *T3 m-r-i* is probably an idiomatic expression for "to speed" or the like. *M-r-i* cannot be the word for "groom" for several reasons: 1) the first radical is differently spelt, cf. 1, 8; 20, 3; 2) the definite article is wanting; 3) *t3* would require an object, which is lacking.

19) *H-r-k-t*, Hebrew חרק, only here.

20) *Ws(3)ws(3)*, see above p. 22*, n. 3.

21) Corrupt words.

22) *T(i)ms* "to cover" or "bury" is undoubtedly the same word as *tms* in the sentence "bury your staves in it" (scil. "the barley"), *Pap. Rylands* IX 11, 5; and both are clearly identical with τωμε "to bury". The derivation of the latter from *sm3-t3* seems to rest on nothing but the similarity of meaning; and it is difficult to save this etymology by assuming that *tms* is a variant spelling of *sm3-t3*, metathesis having already occurred.

Thy begs the thy mouth¹: "Give (me) food and water, for I have arrived safely". They turn a deaf ear, they do not listen, they do not heed² thy tales. Thou makest thy way into the armoury³; workshops surround thee⁴; smiths^{26,5} and leather-workers⁵ are all about thee. They do all that thou wishest. They attend to thy chariot, so that it may cease from lying idle. Thy pole⁶ is newly shaped(?)⁷, its⁸ are adjusted. They give leather coverings(?)⁹ to thy collar-piece(?)¹⁰ They supply¹¹ thy yoke. They adjust(?) thy¹² (worked) with the chisel(?)¹³ to(?) the¹⁴ They give a (of metal)¹⁵ to thy whip¹⁶; they fasten [to] it lashes¹⁷. Forth thou goest quickly to fight on the open field, to accomplish the deeds of the brave¹⁸!

XX. The first stations on the Syrian high-road. End of the Controversy. Conclusion.

27,1 Good sir, thou honoured scribe, Maher cunning of hand, at the head of the troops¹⁹, in front of the army²⁰, [I will describe to] thee the [lands] of the extremity of the land of Canaan²¹. Thou answerest me neither good nor evil; thou returnest me no report. Come I will tell thee [of many things(?)] ; <turn(?)>

1) Difficult and corrupt words.

2) *Hn* "to heed", see SETHE, *Die Einsetzung des Veziers*, p. 21, note 91.

3) *Hps*, see above p. 13*, n. 7.

4) *Kd* "to surround", cf. especially *Anast. IV* 12, 4.

5) *tb-w* properly "sandal-makers".

6) The ' is certainly the "pole" of the chariot (also in the case of a single-horse chariot doubtless the double shafts); for the pole particularly good wood was selected, cf. *Koller* 2, 1; the pole comes from Upe, *Anast. IV* 16, 11; a chariot is bought, "its pole (') for 3 *dbn*, the chariot (itself) for 5 *dbn*", *Anast. III* 6, 7.

7) *G-r-p* occurs only here, but is certainly identical with *g-r-b*, *Anast. IV* 16, 11 = *Koller* 2, 1, also in reference to the chariot-pole. In Aramaic גלכ is a knife for cutting, in Phoenician a barber.

8) *Dby-wt*, only here; sense unknown.

9) *M-s-y*, again only in *Koller* 2, 1.

10) *D-t*, see above p. 26*, n. 14. The following word *hsw* is quite obscure.

11) For *r'r* cf. *Pap. Turin* 67, 10; *Unamon* 2, 42; R., *I. H.* 201, 8; metaphorically "to accomplish" plans, commands, cf. *Unamon* 2, 32; R., *I. H.* 145, 59; *Pap. Bibl. Nat.* 197, 3, 4. 6.

12) The *dbw* must be an important part of the chariot; it might be of gold, see *Urk.* IV 663. 669.

13) The usual phrase for "worked with the chisel" is *tb(w) m bsn-t*, cf. *Harris I* 6, 7. 9; 47, 3. 4. *tb(w) m tb bsn* occurs *Koller* 1, 7, where as in the present passage it is hard to explain.

14) *M-h-t* occurs (with determinative of wood) once again *Anast. IV* 16, 12, where it is a part of the chariot adorned with metal; the meaning is unknown.

15) *I-t-m-y*, only here.

16) *I-s-b-r*, see BUCH. no. 134.

17) *M-t-d-i*, only here.

18) *Py'-tb*, see above p. 24*, n. 19.

19) *N'-r-n*, see above p. 19*, n. 8.

20) *D-b-i*, see above p. 25*, n. 18.

21) *Ts n p K-n'-n*, in Hebrew כנען, only here with *ts n*. *P K-n'-n* is not very often mentioned in the Egyptian texts, see BUCH. no. 988; except in *Anast. III* 8, 5 = *Anast. IV* 16, 4 it has always the definite article. So far as the Egyptian texts are concerned, Canaan might be the name of merely the south of Philistia; but *Kinahhi* in the Amarna letters appears to indicate a wider extension. The present passage describes the localities lying between the fortress-town of Zaru and the Philistine city of Gaza, and is strikingly illustrated by the scenes on the N. Wall of Karnak depicting the conquests of Sethos I (L., *D. III* 128b; 128a; 127a; 126b in this order). The accuracy of the author's geographical knowledge is convincingly attested by a comparison with these sculptures.

thy face(?) <towards(?)>¹ the fortress of the "Ways of Horus"². I begin for thee with the "House of Sese"³. Thou hast never trodden it; thou hast not eaten the fish of (the waters of); thou hast not bathed in them. Come prithee⁴
 27,5 let me recount to thee *H-t-y-n*⁵; where is its fortress? Come let me tell thee about the district of Buto of Sese⁶, "In(?) his house of victories(?) of Usimaré"⁷, *S-b-ēl*⁸ and *Ib-s-kb*⁹. Let me describe to thee the manner of '*y-n-n*'¹⁰; thou knowest not its position¹¹. *N-k-s*¹² and *H-b-r-t*¹³, thou hast never seen them since thy birth. O Mohar, where is Raphia¹⁴? What is its wall like? How many leagues¹⁵ march is it to Gaza¹⁶? Answer quickly! Render me a report, that I may call thee a
 28,1 Maher, that I may boast to others of thy name of Mariannu¹⁷. So will I say to them(?). Thou art angry at the thing I [have] said to thee. I am experienced in every rank¹⁸. My father taught me, he knew and instructed(?) (me) very often. I know how to hold the reins¹⁹, beyond thy skill indeed! There is no

1) The text here is damaged and probably also corrupt. The *crux* of the passage is to determine the grammatical construction of the words *p htm n W3-wt Hr*.

2) *W3-wt [Hr]* is now known to be an alternative name for the celebrated frontier fortress of *T3rw* (Zaru), see ERMAN's article *A. Z.* 43 (1906), 72—73. This was the starting-point of the great military road to Palestine followed by all the early armies; thus by that of Sethos I, cf. *p htm n T3rw*, L., *D.* III 128b, completed by CHAMP., *Not. Descr.* II 94. Hitherto Zaru has been placed in the neighbourhood of the modern town Ismailiyeh; but Herr KÜTHMANN, whose researches on the subject will be published in a thesis entitled *Die Ostgrenze Aegyptens*, appears to have good reasons for placing it much farther to the North, in the vicinity of El Kantara.

3) *T-t Ssw*, identical with *T-t Rmssw-mry-Imn*; which was reachable by boat from Zaru, see *Anast. V* 24, 8. Also doubtless the same as *T-t p M3i* "The House of the Lion" in the Sethos reliefs, L., *D.* III 128a; this too is connected with Zaru by water, possibly, as KÜTHMANN suggests, the Pelusiac branch of the Nile.

4) *H(3)n(3)* "would that", cf. *Anast. IV* 11, 12; *Sall. III* 6, 7 (the hieroglyphic texts have here *h3*); cf. too *h3 my*, above 19, 6.

5) *H-t-y-n* is very plausibly compared by MAX MÜLLER (*As. u. Eur.* 134) with the name of a well in L., *D.* III 128a (under the horse's tail), but all the copyists confirm the reading *h-p-?n*, (not *h-t-n*) there. The name is now destroyed, as N. de G. DAVIES, to whom I am deeply indebted for a collation of the Karnak reliefs, informs me.

6) Identical with *W3dy-t n Sty-Mr-n-Pth* in L., *D.* III 128a. — *Mi rk* (read *nk?*)*r*, see p. 13*, n. 8.

7) In the Karnak scenes (L., *D.* III 127a) the next fortress to that of Buto is called *P-nhtw n(?) Sty-Mr-n-Pth*; with the natural change of the royal name Sethos into that of Rameses II (cf. last note),

this name becomes clearly similar to *m py-f nhtw Wsr-m3-t-R* in the papyrus. The meaning of *nhtw* (masc. sing.) is not certain; possibly the preposition *m* should be omitted.

8) *S-b-ēl*, an unknown locality.

9) *Ib-s-k-b*, apparently a pool rather than a well, occurs in its right position L., *D.* III 127a.

10) The locality '*y-n-n*' is unknown.

11) *Tp-rd*, lit. "principle" or "rule", doubtless here means the "position" in relation to other places; cf. 28, 8.

12) *N-k-s* occurs in the Sethos reliefs, though it is not depicted in any of the publications. DAVIES writes to me that under the horses' tails in L., *D.* III 126b there should be inserted a small fortress over a pool or well; this bears the name "*N(3)-h(3)-s(w)* (det. of water) of the Prince"

13) Before *H-b-r-t* in the papyrus there is an *r*, which should probably be omitted. This name also possibly occurs, though in a damaged form, in the Sethos reliefs; it is the fortress at the top of L., *D.* III 126b, with the inscription "The town which his Majesty newly built at the well of *H-b(?)-[r]-t*" the stroke after the second letter shows that this can be neither *w* nor *3* as the publications give.

14) *R-ph*, Raphia, the modern Rafah, a town not far from the sea about 22 or 23 miles south of Gaza. Also mentioned in the palimpsest list of Sethos I, MAX MÜLLER, *Eg. Researches I* 57, 16; 58, 17.

15) *Wr*, see above p. 18*, n. 19. — The length of the *itr*, or schoenus, is not yet determined, see *A. Z.* 41 (1904), 58—60.

16) *K-d-t*, כדח, Γαζα, the southernmost of the Philistine cities; elsewhere in Egyptian spelt *G-d-t*, BURCH. no. 1071.

17) *Swh m* "to boast of", see *Admonitions* p. 28. — *Mr-y-n*, see above p. 25*, n. 1.

18) Hori goes on to contrast his own knowledge and skill with the ignorance of Amenemope. These sentences are very obscure in part.

19) *Hn-(r)-y*, see above p. 20*, n. 10.

brave man who can measure himself with me¹! I am initiated in the decrees(?) of Month².

How marred is every (word) that cometh out over thy tongue! How feeble³ are thy sentences! Thou comest to me wrapt up⁴ in confusions, loaded with errors. Thou splittest words asunder, plunging ahead(?)⁵. Thou art not wearied of groping⁶. Be strong! Forwards! Get thee along(?)⁷! Thou dost not fall. What is it like not to know what one has reached⁸? And how will it end⁹? I retreat¹⁰. Behold, I have arrived. Thy passion is soothed(?)¹¹, thy heart is calm. Do not be angry¹².¹³. I curtail(?)¹⁴ for thee the end of thy letter, I answer(?) for thee what thou hast said. Thy narratives are collected upon my tongue, established upon my lips. They are confusing to hear¹⁵; none who converses(?)¹⁶ (with thee) can unravel them. They are like the talk of a man of the Delta with a man of Elephantine¹⁷.

Nay, but thou art a scribe of the Great Gates, reporting the affairs of the lands, goodly and fair [to] him who sees it¹⁸. Say not that I have made thy name stink¹⁹ before others(?). Behold, I have told thee the nature of the Maher; I have traversed for thee Retenu²⁰. I have marshalled before²¹ thee the foreign countries all at once, and the towns in their order. Attend(?)²² to me, and look at them calmly²³; (thus) thou shalt be found able to describe them²⁴, and shalt become a travelled(?)²⁵

1) *Stn r h'w-l*, see above p. 15*, n. 10.

2) *Wn m* occurs once again on a writing-board in University College, London (= *Rec. de Trav.* 19, 95), where *wn-i tw* should be emended for *wn-tw-i*. The determinatives of *wd* are perhaps wrongly borrowed from *wdb*. Month is here the war-god, so that the sentence is a further assertion of the martial qualities of Hori.

3) *Wi(3)wi(3)*, cf. *Berlin Ostrakon* 10616; *Pap. Bibl. Nat.* 198, 2, 21; *Medinet Habu*, unpublished, under the Balcony in the southern colonnade.

4) *Bnd*, see p. 13*, n. 15.

5) Lit. "in entering before thyself"; the sense is apparently that Amenemope continues to write in haste, heedless of the injuries which his precipitate behaviour causes him to inflict upon the language. — *N hr-k*, see p. 25*, n. 2.

6) *Gmgm* "touchings" "fingerings"; for *gmgm* thus as the equivalent of *ḡmḡm* *palpare*, cf. *Harris* 500, recto 1, 2; 7, 12.

7) The writer sarcastically encourages Amenemope to persevere in his writing. — I suspect that the words *imi hs-3st-tw* are simply a corruption of *ms-tw* (cf. 15, 8), with elements borrowed from *3s* "to hasten" and *shs* "to run".

8) I. e. thou art ignorant of thy plight.

9) *Phwi nm m ih*; this phrase occurs again on *Petrie Ostrakon* 45.

10) Read *bh3-l*. Hori announces his intention of retiring from the contest.

11) *Hn-tw* might possibly be imperative: "give in!"

12) *Hdn*, see above p. 10*, n. 16.

13) *Sy* is unknown; for *n imw* cf. p. 27*, n. 10.

14) *H'k* lit. "shave", probably here in the sense "to curtail" or "to summarize".

15) Lit. "confused in hearing".

16) For *3''* cf. *Israel stele* 22, where "conversing" clearly seems to be meant; so too perhaps *Sall. I* 8, 1. Compare too the difficult epithet (or title) *3''* of which SPIEGELBERG has collected the examples *Rec. de Trav.* 14, 41.

17) This sentence is rightly often quoted in proof of the existence of dialects during the New Kingdom.

18) I. e. probably, "who sees what thou doest".

19) *Tm-k* optatively, see p. 11*, n. 4. — *Hnš*, Coptic *ϣⲏⲟⲩ*, only here transitively.

20) *Tnw* is doubtless a corruption of *Rtnw*, as throughout in the great Berlin manuscript of *Sinuhe*.

21) Lit. "I have led to thee".

22) *Hn* "to bow" "incline", with the meaning "to attend to", cf. above 26, 3.

23) *Kb*, see above p. 9*, n. 7.

24) *Gm r*, see p. 17*, n. 3.

25) For the sense cf. 20, 6. Hori holds out to Amenemope the hope that he may some day appear to be a much-travelled warrior.

Appendix. The three technical problems of Anastasi I (14, 2—17, 2).

In the course of the controversy the scribe Hori propounds three problems connected with the building and erection of monuments such as a "royal scribe in command of the soldiers" might be called upon to solve. Amenemope's vaunted skill in his profession is thereby put to a very severe test, and in every instance he finds himself unable to reply. The technicalities of these passages are such that the modern Egyptologist is placed in a far worse quandary than this ancient scribe; so far from being able to supply the answers, he is barely able to understand the questions. I shall here attempt, as far as is possible, to define the nature of the three problems; in dealing with this difficult subject I have had the great advantage of consulting with Professor BORCHARDT, the first authority in such matters, and I am indebted to him for a number of valuable hints.

Problem 1 (14, 2—8). This deals with the building of a brick ramp of unusually large dimensions. The Egyptian word is *st3*, which etymologically means a place over which something is dragged or drawn. In the royal tombs the sloping, downward, passages were called *st3 ntr* "the divine passage". In *Piankhi* 91 *st3* is an ascending ramp used for scaling the walls of a hostile fortress. That *st3* here is an ascending ramp is clear from the description, the length being 730 cubits (more than 383 metres), and the breadth 55 cubits (nearly 29 metres). The ramp is said to consist "of 120 *r-g-t*", concerning which we later learn that each measured "30 cubits, by a breadth of 7 cubits". BORCHARDT conjectures with great probability that these were "compartments" ("Kästen") in the interior of the ramp, formed by brick partition-walls of no great thickness; these compartments would be filled with sand, a great saving of bricks thus being effected. A ramp constructed exactly in this manner has been found just to the South of the mortuary temple of the Second Pyramid, and belongs to about the 19th. Dynasty¹. If the view of the *r-g-t* here taken be correct, the word may possibly be derived from *ri* "mouth" (cf. *ri-st3*, *ri-w3t*) and *g(3)t(i)* "shrine" "box" (BRUGSCH, *Wörterb.* 1520; *Suppl.* 1289; *Pap. Turin* 105, 21; 107, 19). With a length of 30 cubits, the *r-g-t* would leave a reasonable thickness of $\frac{55-30}{2} = 12.5$ cubits for the exterior walls of the ramp². On the other hand the indication that the "compartments" (*r-g-t*) were 7 cubits broad is impossible; this would already give $120 \times 7 = 840$ cubits for the length of the ramp, without reckoning either the thickness of the partition-walls between the compartments or that of the end-walls at the top and the bottom of the ramp. In spite of this serious difficulty, BORCHARDT's view of the *r-g-t* seems the only way of accounting for their number and their length.

The ramp, (i. e. its exterior walls) is stated to have been "filled with reeds and beams". This of course alludes to the practice of strengthening vast brick walls with reed-mats interposed between the courses and with transverse wooden beams inserted at a distance of some feet from one another. This mode of building is exemplified in the fortresses in the Second Cataract and elsewhere; see HÖLSCHER, *Das Hohe Tor von Medinet Habu*, p. 36.

The height of the ramp at its highest part was 60 cubits³ and, if I understand the next words rightly, the height in the middle of its upward slant was 30 cubits. To me it

1) Regierungsbaumeister HÖLSCHER, in whose forthcoming book on the temple of the Second Pyramid a plan and section of the ramp will be found, tells me that the breadth of the compartments averages about 3.5 metres, i. e. approximately 7 cubits.

2) Measured at the top; the thickness at the bottom would be 27.5 cubits, owing to the batter, if my hypothesis (see below) be correct.

3) This gives a slant of 8.2 cubits in every 100; that of the ramp leading to the pyramid of Ne-user-Re was equal to 7.75 cubits in every 100 (BORCHARDT, *Das Grabdenkmal des Ne-user-re*, p. 44).

appears that *hri-ib-f*, following immediately upon *hr d3d3-f*, must be correlated with the same, and must therefore represent the height of the ramp at its centre; unless this view be taken, the words *hr d3d3-f* would be redundant, the height at the top being sufficiently clearly expressed by the words *m hy* alone. BORCHARDT points out, however, that the measurement at the middle is quite superfluous, and proposes to understand *hri-ib-f* as "its interior", i. e. the space between the two sides of the ramp. It may be objected to this view that the space referred to is later mentioned as the length of the *r-g-t* "compartments" (30 cubits); and the philological objection already mentioned is considerable¹.

The dimension next named, *m i-sp (sp sn) mh 15*, is still more problematical. The phrase *m i-sp (sp sn)* occurs only once again, namely in the description of the obelisk (15, 4). The exact words there are *hwt-f m i-sp (sp sn) r'-tp m mh 1; db' 1(p)*². BORCHARDT agrees with me that this sentence must refer to the tapering of the obelisk towards its summit, though he disagrees in his translation of *m i-sp (sp sn)*. He conjectures that *i-sp (sp sn)* is a peculiar phrase for "end", so that the rendering of 15, 4 would be "it goes from *end* to top as 1 cubit and 1 finger", i. e. the falling away from the perpendicular on the entire height of the obelisk (110 cubits) amounts to 1 cubit and 1 finger; this is equivalent to rather more than $\frac{1}{4}$ of a finger to every cubit, which gives a quite reasonable angle³. Applying the sense thus obtained for *i-sp (sp sn)* to the problem of the ramp, BORCHARDT supposes that the "end" meant is the thickness of the short wall that joined the side-walls at the top of the ramp; the thickness of the top end would then be 15 cubits⁴. It appears to me that *i-sp (sp sn)* is a very unlikely kind of expression for so concrete an idea as the "end"; and a greater similarity of meaning might be expected in the two sentences. Now let it be noted that the sense of 15, 4 would not be modified if we translate "it goes *with a gradual slope* (*m i-sp [sp-sn]*) towards the top as 1 cubit and 1 finger". On this view *i-sp (sp sn)* would be a technical term expressing the extent of divergence from the perpendicular at the summit of a monument. Applying this hypothesis to our ramp, we there find that a slope or batter of 15 cubits is indicated⁵. This batter must of course be that of the long exterior walls of the ramp, and the 15 cubits are reckoned, as in the case of the obelisk, at the top of the monument. The height of the ramp being 60 cubits, this gives a batter of 1 in 4, or $1\frac{3}{4}$ spans to the cubit, or an angle of 75° ; and it adds greatly to the probability of the theory here put forward that the ramp leading up to the pyramid of Sahurê exhibits precisely the same batter⁶.

Lastly, the *ns-t* of the ramp is said to measure 5 cubits. In the story of Sethon *ns-t* is the name given to the mastaba or stone bench outside house-doors (cf. GRIFFITH's note on *I Khamuas* 5, 11). BORCHARDT conjectures that the end-wall at the bottom of the ramp, corresponding with *i-sp*, the end-wall (according to him), at the top, may be meant. Another possibility suggested by HÖLSCHER is that *ns-t* may here signify the brick floor or surface of the ramp above the compartments (*r-g-t*) and the sand; this might well have a depth of 5 cubits in so vast a monument.

1) For the space between the walls, the interior, we should expect *hnnw* rather than *hri-ib*.

2) The sign *h* in the Ms. is probably a corruption of *db*.

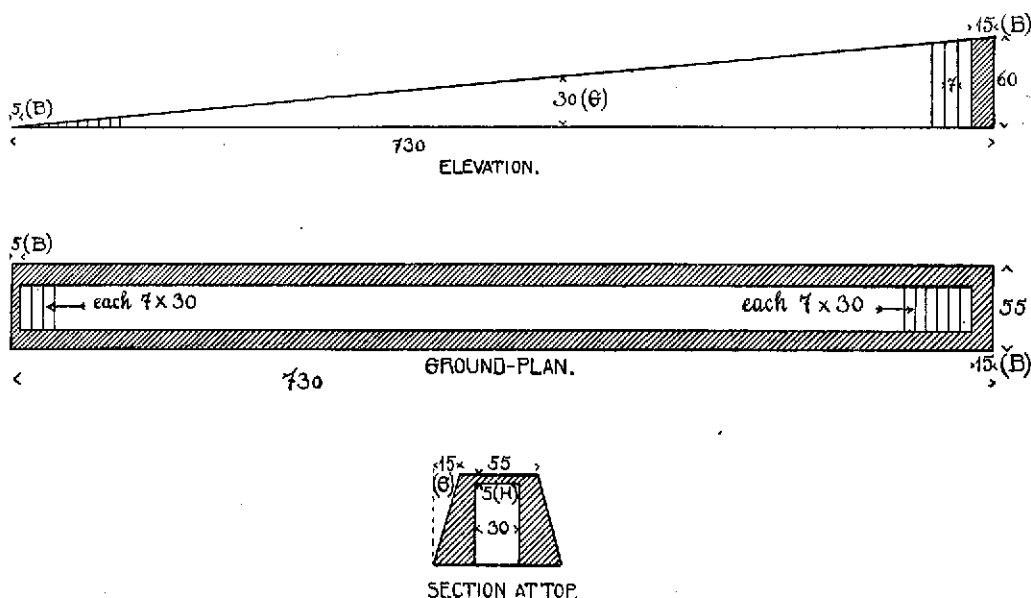
3) The Egyptians usually expressed this angle by a term *shd*, which states the number of spans divergence from the perpendicular for a height of one cubit; see the article by BORCHARDT, *A. Z.* 31 (1893), 15.

4) It is not absolutely essential that there should have been an end-wall at the top, if the ramp was built against some other structure.

5) The literal translation would be "with a batter of 15 cubits".

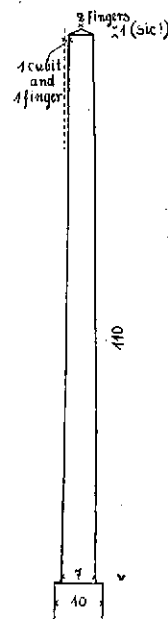
6) See BORCHARDT, *Das Grabdenkmal des Königs Sahurê*, p. 39. Unfortunately my hypothesis was framed too late to be submitted to Professor BORCHARDT's criticism; Herr HÖLSCHER finds no technical difficulties in it.

The problem before the scribe Amenemope was to reckon out the quantity of bricks that would be needed in constructing the ramp. All the requisite data are given¹; but it would sorely tax the powers of a modern builder to give even an approximate estimate of the number of bricks needed.



The accompanying diagrams display the proportions of the ramp, so far as they can be understood from the papyrus. Where different suggestions have been made, BORCHARDT's opinion is indicated by (B), HÖLSCHER's by (H), and my own by (G).

Problem 2 (14, 8—16, 5). An obelisk that has been hewn in the quarries of the Gebel Akhmar near Heliopolis lies ready to be conveyed to the Capital. All its dimensions are given, and the problem which Amenemope is called upon to solve is the number of men needed for its transport. Most of the technical terms employed in the text are ἀπαξ λεγόμενα, but their sense is for the most part not difficult to determine. The first measurement given, "110 cubits *n iwn n hnt(?)*", clearly refers to the length of shaft²; *iwn*, the most important element in the compound expression used, is of course the word for "column". The "*dbi-t*³ of 10 cubits" next named must be the pedestal; the measurement is obviously the length of the sides, the height, which must have been less, being omitted. With this identification of the *dbi-t* agrees the next datum, "*p-snw* (or *p-šnw*)⁴ *n phwi-f* makes 7 cubits on every side"; the size of the obelisk at the base of its shaft is here evidently intended. Next comes the clause with the problematical term *i-sp* (*sp sn*) discussed in dealing with the first problem; as we saw, this must refer to the



1) The size of the brick is assumed to be known.

2) The obelisk is thus far taller than any that has been preserved. PETRIE has however calculated that the Constantinople obelisk may have measured 172 feet in height (see PETRIE, *History* II 132); in the *Northampton stele* two obelisks of 108 cubits each (= 185 feet) are mentioned (*Urk.* IV 425).

3) The word occurs once again on an ostrakon in my own possession (no. 3) giving a list of objects of wood; among the latter is *p twt m h-t m milt ty-f dbi-t* "the statue of wood and also its pedestal", *dbi-t* naturally being determined with the sign for wood. *Dbi-t* is probably to be distinguished from *db-t* "brick", though the latter is occasionally used of "blocks" of stone.

4) Apparently only here.

extent of the divergence from the perpendicular, which amounted to 1 cubit and 1 finger(?) on the entire height of 110 cubits, or 0.26 fingers in every cubit¹. The pyramidion (*ty-f brbr*) is stated to have been 1 cubit in height, of course an impossibly small measurement. Lastly, the point of the pyramidion (*hwy*, only here) is said to have measured two fingers; BORCHARDT understands this to refer to the length of the sides of the tiny square surface at the summit of the pyramidion. For all these measurements, see the figure on the preceding page. All the dimensions required for determining the content of the obelisk, and hence also its weight, appear to be given.

Problem 3 (16,6—17,2). The last problem is, of the three, by far the most difficult to understand. It is at all events clear that it concerns the erection of a colossal statue, and that this statue had to be gradually lowered to its ultimate position by the removal of a great artificial magazine of sand on to which it had been hauled(?). The statue covers 30 cubits as it lies stretched upon the ground, and has a breadth of 20 cubits. The word for magazine is *mhr*, the ordinary word for a store-house in which corn or other things were kept; and its sub-divisions(?) are called *šmm*, also a known word. All the other technical terms and dimensions are quite obscure. The *šmm* are stated to have been filled with sand from the river-banks, and the magazine, which was situated under (*hr*) the colossus, has to be "emptied" (*ššw*). The question asked of Amenemope is as to the number of men to be employed in order to remove the sand (*hm* "demolish" "overturn") in six hours. The use of sand for the gradual lowering of monuments is, as BORCHARDT points out, exemplified by the late tombs near the Pyramid of Onnos (see BARSANTI's article, *Annales du Service* I 283—4) where the massive lid of a sarcophagus was supported upon wooden pillars resting upon sand; when it was desired to bring the lid into its final position, the sand was gradually allowed to escape from under the wooden pillars².

1) It is probable that the *h* after *mh* 1 should be emended into *ab*^c. The batter of the obelisk is quite unusually steep.

2) One may also compare BONOMI's theory of the manner in which the colossus known as the Vocal Memnon was erected (*A. Z.* 45 [1908], 32—34); however BORCHARDT is of the opinion that sand cannot have been used in that case.

II. A collection of model letters.

Description of the manuscript. The Papyrus Koller (*Pap. Berlin* 3043) is known to have passed directly from the collection of Baron KOLLER into that of the Berlin Museum, but no record has been kept of the exact date when this occurred. The manuscript measures 136 cm in length, and has the normal height of 21 cm. It is on the whole well preserved, though it has suffered damage through rough handling. A Museum register dating from the days of PASSALACQUA informs us that the verso once exhibited a drawing of the lower part of the double crown of the Pharaohs, and that there also was a brief hieratic inscription; but the manuscript having been early gummed upon cardboard, this statement can no longer be checked. At a subsequent period the edges of the cardboard around the lacunae were carelessly trimmed, with disastrous results. At present the papyrus is safely preserved under glass in four sections. The writing of the *recto* is upon the horizontal fibres, and comprises five complete columns or pages; these consist of eight lines apiece, except the second page, which has nine lines. It is well-nigh certain that some pages are missing at the end, since the text breaks off in the middle of a sentence. Whether anything is lost at the beginning is more doubtful, the main text of the first letter being complete, though the salutations that usually precede are absent. The handwriting is of the fine type characteristic of Ramesside literary papyri, and may be dated approximately to the end of the 19th Dynasty. If the criteria set up by MÖLLER¹ can be trusted, the papyrus is a product of the Memphite school of calligraphy. There are no verse-points, but the usual sign, written in red, serves to divide the sections from one another. A. WIEDEMANN printed a not entirely satisfactory hand-facsimile of the manuscript in his book *Hieratische Texte* (Leipzig 1879), Tafel X—XIV, and up to the present this has remained the sole edition of the text.

Contents and general remarks. Many of the finest literary papyri of the New Kingdom belong to a class to which ERMAN has aptly given the name of *Schülerhandschriften*². They are the work of youthful scribes employed in one or other of the public administrative departments, where they seem to have received, after the manner of apprentices, some tuition from the superior scribes. Often the appointed task was the copying of some wellknown literary piece, such as the *Instructions of Amenemhet I to his son*, or the *Poetical account of Rameses II's victories*; in such cases it is impossible to detect the pupil's hand, unless it betrays itself by dates jotted down in the margin to indicate the amount written daily, or by the presence of corrections in the teacher's hand³. Often however the subject-

1) *Hieratische Paläographie* II p. 2—3.

2) On the whole subject of the *Schulhefte* or *Schülerhandschriften*, see ERMAN, *Aegypten* 446—448.

3) Purely calligraphical corrections, such as that at the top of p. 3 of *Anastasi I*, seem sufficient proof of a *Schülerhandschrift*. — For dates see ERMAN, *loc. cit.*; they occur very frequently both in papyri and on ostraca.

matter of the texts copied ill conceals their educational aim; this is particularly the case with the collections of model letters, or miscellanies¹, of which the *Papyrus Koller* affords a very typical example. The letters contained in these miscellanies are of diverse kinds. The simplest consist of little beyond the elaborate salutations demanded by Egyptian good-breeding. Others, even less readable, are mere lists of articles to be manufactured or foodstuffs to be provided and are simply designed for the purpose of widening the pupil's vocabulary. The majority concern such commissions or affairs of everyday life as might later claim the scribe's attention in the course of his professional career. When the subject-matter permitted, the pupil frequently substituted his own and his teacher's names for those of the original writer and recipient of the letter; *Koller* 5,5 for example, mentions the names of two scribes, of which Amenemope may be that of the master, and Paibēs that of the pupil². Besides letters, the miscellanies here described often contain short compositions of a more purely literary character; hymns to Thoth or Amon, eulogies of the Pharaoh or of the Capital, and above all homilies (as a rule not lacking in humorous touches) on the dignity of the scribe's profession.

The *Koller* comprises four letters, the first lacking the customary salutations and the last ending abruptly after a few opening sentences. The subjects are as follows:

- a) The equipment of a Syrian expedition (1,1—2,2).
- b) Warnings to an idle scribe (2,2—3,3).
- c) A letter concerning Nubian tribute (3,3—5,4).
- d) An order to make preparations for Pharaoh's arrival (5,5—5,8).

Short introductions with bibliographical notes being prefixed to the translations of each section, only a few general remarks are here necessary. The *Koller* is particularly closely related to the London papyrus *Anastasi IV*, with which it has two sections in common. The orthography is good, and mistakes or corruptions seem to be relatively few. The pupil by whom the *Koller* was written seems to have aspired to erudition, for the texts chosen are full of technical and foreign words.

The first to translate the papyrus was A. WIEDEMANN, whose renderings (*op. cit.* p. 19—23) are accompanied by brief notes on the subject-matter but without a philological commentary. The only other treatment of the papyrus as a whole is that of ERMANN in the handbook entitled *Aus den Papyrus der königlichen Museen*, Berlin 1899, belonging to the official series of *Handbücher der königlichen Museen zu Berlin* (p. 93—97).

a. The equipment of a Syrian expedition.

This is a short model letter describing the preparations to be made for an expedition to Syria and enumerating in detail the horses, attendants, chariots and weapons that have to be made ready. The point of the composition doubtless lay in its copious use of foreign and technical words, which would serve at once to exhibit the teacher's erudition and to increase the store of the pupil's learning. No duplicate of this letter is known, but it is shown by its last words to be closely related to a letter preserved entire in *Anastasi IV* (13,8—end), the beginning of which is found on the last page of the *Koller*. Other texts which mention the various parts of the chariot and the weapons contained in it are

1) The best-known of these are *Anastasi II. III. IV. V*; *Sallier I*, in the British Museum; *Pap. Bologna* 1094; *Pap. Leiden* 348, recto.

2) It is not always the name of the pupil which stands first, as may be seen by comparing *Anast. III* 1, 11 with *ibid.* 3, 9. It is curious that the names of the scribes in *Anast. III* are Amenemope and Paibes as in *Koller*; the papyri do not seem to be written by the same hand.

Anastasi I and the *Edinburgh Poem about the Chariot* (*Ä. Z.* 18 [1880], 94–95). No translations of this section seem to have published besides those named above in the general introduction.

⟨The scribe Amenope writes to the scribe Paibēs¹,⟩ saying: — Take good heed to make ready the array(?)² of horses which is (bound) for Syria, together with their stable-men³, and likewise their grooms⁴; their coats⁵ . . . -ed and filled with provender and straw, rubbed down twice over; their corn-bags(?)⁶ filled with kyllestis-bread⁷, a single ass(?) in the charge of⁸ (every) two men. Their chariots are of bry-wood(?)⁹ filled with ⟨all kinds of(?)⟩ weapons of warfare¹⁰; eighty arrows in the 1,5 quiver¹¹, the¹², the lance(?)¹³, the sword¹⁴, the dagger, the¹⁵, the¹⁶, the whip¹⁷ of t3g-wood¹⁸ furnished with lashes¹⁹, the chariot-club²⁰, the staff(?)²¹ of watchfulness, the javelin²² of Kheta, the rein-looser(?)²³, their facings ⟨of⟩ bronze of six-fold alloy²⁴, graven with chiselling(?)²⁵, -ed, and -ed²⁶. Their cuirasses²⁷ are placed beside them. The bows are adjust-

1) The names are restored from 5, 5.

2) *Rhs* is possibly identical with the rare Hebrew collective word for "horses" רֶבֶשׁ; see BURCH. no. 642, where the phonetic difficulty is pointed out. — For *grg* we should expect *grg-tw* (cf. 5, 6), but in 3, 5 and *d'Orbiney* 2, 2 the ending is similarly omitted.

3) *Hry ih*, a very common title, which in itself probably indicates quite a low rank.

4) *Mri*, see p. 6*, n. 16.

5) *Šnw* lit. "hair", only here of horses' coats.

6) Here the provisions for the stable-men and grooms appear to be referred to; these were carried on asses. — *H3r*, properly a corn-measure, is occasionally determined with the sign for the hide, cf. *Rhind Math. Pap.* 41, 3, 4; 43, 1, MAR., *Karnak* 54, 46.

7) The *k-r-š-t* was a small loaf weighing from about half to three-quarters of a pound, see EISENLOHR, *Proc. S. B. A.* 19, 263; the name is preserved in the Greek *καλλήστις*, a word known from *Hdt.* II 77 and other sources (see *Ä. Z.* 47 [1910], 159 footnote).

8) *R iwd* as preposition means either (1) "in the charge of", so here and *Pap. Bologna* 1094, 6, 7; *Pap. Bibl. Nat.* 187, 3, 4, 6; or (2) "with" (*apud*) cf. *Salt* 124, verso 1, 1; *Pap. Turin* 57, 1; 103, 1, 16.

9) *Bry*, only here and *Anast. IV* 16, 7, where it is likewise a kind of wood of which chariots were made.

10) Probably emend *h'w (nb) n r h-t*; note that in this expression *h-t* is written with *t* and stroke during the 18th. Dynasty, (cf. *Urkh. IV* 699).

11) *'Is-p-t*, see above p. 27*, n. 17.

12) *Hmy-t*, as a weapon belonging to the chariot, *Edinburgh Poem about Chariot*, recto 11.

13) *M-r-h*, only here and *Anast. IV* 17, 1; cf. *mepeš*, but this comparison perhaps fails if the

Boheiric form *mepeš* quoted by Peyron is well authenticated.

14) *H-r-p*, Hebrew *הֶרֶב*, also *Anast. IV* 17, 1; *Edinburgh Poem*, recto 13.

15) *K-w-t*, only here.

16) *Sk-hm(w)*, again only *Anast. IV* 17, 1.

17) *'Is-b-r*, see BURCH. no. 134 and above p. 26*, n. 6.

18) *T3g*, a species of wood; whips are made of it, as here, *Anast. IV* 17, 2; the chariot-pole, below 2, 1; chariots, *Urkh. IV* 707; the word also *ib.* 701, 705, 732.

19) *Rwd-(wt)* "lashes", only here; *Anast. I* 26, 8 uses another word; for *rwd-(wt)* as bow-string cf. below 1, 8; LACAU, *Sarcophages II*, Index.

20) So too *t'wn-t n ty-k mrkb-t*, *Edinburgh Poem*, verso 9.

21) *H'(w)*, elsewhere only *d'Orbiney* 13, 1 (conclusive as to sense); *Anast. IV* 17, 3.

22) The weapon *n'iw* seems from the hieroglyphic determinative in R., *I. H.* 215, 31; 240, 37; 241, 44 to be a javelin; for javelins, see WILKINSON, *Anc. Egyptians* (ed. BIRCH), I 208. Cf. *p n'iw n ty-k mrkb-t*, *Edinburgh Poem*, recto 11.

23) For *tt* "to loose" see p. 22*, n. 7, and for *hnr* see p. 20*, n. 10; what instrument is here meant is hard to say.

24) *Sm(3) n s'is* is evidently an alloy of six ingredients; from this passage and from *Harris I* 45, 5; 47, 6; 52 b 9 it is plainly a kind of bronze, and from *ibid.* 6, 9; 47, 4 we know that it was of the colour of gold, i. e. probably like brass. Other references, *Harris I* 59, 3; *Pap. Turin* 32, 7, 9; *Anast. IV* 16, 12.

25) For this difficult phrase see p. 28*, n. 13.

26) *Fti* and *m-s-h*, unknown verbs.

27) *R-b-š-y*, from Hebrew *רֶבֶשׁ*; see SPIEGELBERG, *Petubastis*, Index no. 235–236 for demotic instances and some important remarks.

2,1 ed(?) to their strings¹, their wood² being tested in drawing, their(?) bindings(?)³ consisting of clean leather(?)⁴. The pole⁵ is of t₃g-wood⁶, -ed⁷, shaped(?)⁸, fitted with leather⁹, finished off(?)¹⁰ and polished(?)¹¹.

1) *Rwd-(wt)*, see above note 18; the meaning of *tsy* here is obscure.

2) *Dbw* lit. "horns", here clearly the wooden part of the bows; the word for bow in other languages not seldom alludes to its shape, cf. *arcus*, *Bogen*.

3) *Mš-y*, only here and *Anast. I* 26,6.

4) For *mtr-t* we may possibly compare *Pap. Kahun* 19, 57.

5) For the word ' see p. 28*, n. 6.

6) *T₃g*, see p. 37*, n. 18.

7) *G-p* does not occur in the parallel text *Anast. IV* 16, 11—12, and has evidently nothing

to do with *g-p* below 2,8; it may be for *g-r-p*, a gloss on *g-r-b* (see next note).

8) *G-r-b* (so too *Anast. IV* 16, 11) is identical with *g-r-p*, *Anast. I* 26, 5; see p. 28*, n. 7.

9) *Tby* is clearly derived from *tbw* "sandal-maker", "leather-worker"; in the sense "shod", cf. *Anast. III* 8, 6 = *Anast. IV* 16, 5.

10) *Sgnn* "to oil", cf. *Anast. III* 8, 4 = *Anast. IV* 16, 3; *Anast. IV* 15, 4; 16, 12; *Sall. I* 4, 10; 5, 3; *Harris* 500, verso 5, 9.

11) *Mš-r-r* (also in *Anast. IV* 16, 12) looks like a Semitic passive participle **mashrūr*; the word is unknown.

b. Warnings to the idle scribe.

Almost all the great miscellanies of the New Kingdom contain threats and warnings addressed to the idle scribe, most of which begin with the stereotyped words found here (e. g. *Sall. I* 6, 1; *Anast. IV* 11, 8; *Anast. V* 6, 1). The present text, fragmentary duplicates of which are found in *Anastasi IV* 2, 4—3, 2 and *Anastasi V* 5, 1, is peculiar in the fact that it consists almost entirely of a long drawn out simile, the pupil being compared to a careless sailor. The end of the section is much damaged and practically unintelligible. The parallel texts from *Anast. IV* and *Anast. V* are reproduced in facsimile in the *Select Papyri in the Hieratic Character* (London 1842 and 1844), plates LXXXIII. LXXXIV and plate XCIX respectively; for a complete description of these Mss. the reader must be referred to a subsequent instalment of this work. A few phrases were translated by CHABAS in his *Voyage d'un Égyptien*, pp. 141. 241, and the whole, so far as it is preserved in *Anast. IV* and *Anast. V*, was rendered into French by MASPERO, *Du genre épistolaire chez les anciens Égyptiens* (Paris 1872), p. 28—30. The version of the Koller was first utilized by LAUTH, *Die altägyptische Hochschule von Chennu*, in *Sitzb. d. k. Bayr. Akad. d. Wiss.*, 1872, p. 66; then more completely by WIEDEMANN in 1879. The only other translations seem to be those of ERMAN in *Aegypten* (1885), p. 514 (mainly a paraphrase) and in the handbook mentioned above in the general introduction.

They¹ tell me that thou forsakest writing², and departest and dost flee; that thou forsakest writing and usest thy legs³ like horses of the riding-school(?)⁴. Thy heart is fluttered; thou art like an 'hy-bird⁵. Thy ear is deaf(?)⁶; thou

1) The section opens with the usual epistolary formula *r nti* "to wit", which is best omitted in translating.

2) Not "books"; for *sš* "to write" so determined cf. *Anast. V* 8, 3; *Inscr. of Mes* N 14.

3) The expression *mḥ-k m rdwt-k*, lit. "thou seizest (or "art full of") thy legs", seems to occur only here; *Anast. IV* has a superfluous *m* before *mḥ*.

4) *T-h-b* only here; the sense is quite proble-

matical. — *Htr* seems never to be used in late-Egyptian for simply one horse; it means a pair, or a horse and chariot.

5) The bird 'hy is also mentioned *Anast. IV* 1 b, 1; *Pap. med. Berlin* 21, 2.

6) *D-n(r)-g* only here; however the proper name *D-n(r)-g* (BURCH. no. 1189), older *D₃g* (e. g. *Cairo stele M. K.* 20007; *L. D.* II 147b), is often determined with the ear, implying that the verb was common.

art like an ass in taking beatings¹. Thou art like an antelope in fleeing. Thou
 2,5 art not² a hunter³ of the desert, nor a Mazoi⁴ of the West! Thou art one who
 is deaf and does not hear⁵, to whom men make (signs) with the hand. Thou
 art like the mate of a skipper skilled in (managing) the boat. When he is
 skipper⁶ in the boat, he stands at the prow(?)⁷, he does not look out for
 dangerous winds, he does not search for the current⁸; if the outer(?)⁹ rope is
 let go, the rope in front(?)¹⁰ is in his neck(?)¹¹. When he is pulling the rope¹²,
 he catches(?)¹³ the -birds, he plucks¹⁴ -flowers(?)¹⁵ on the banks, he
 cuts away¹⁶ clods of earth(?)¹⁷. His¹⁸ -trees, he
ksb-trees¹⁹. His²⁰ is of seven cubits, he cuts reeds(?). His tresses(?)²¹
 3,1 to his feet, in work of Kush. His is of bright²²
 in work of the overseer of²³. He binds threads²⁴ to its(?) end, in

1) I. e. thou art as stubborn and unresponsive when punished as a beaten ass.

2) *Anast. IV* wrongly omits the negation here and inserts it before *mntk shy*.

3) For similar writings of *nw* "hunter" (for the sense see the determinative in *Urk. I 2*) cf. *Urk. IV* 994; *Harris I* 28,4; L., *D. III* 356.

4) For the Mazoi as hunters, cf. especially *Anast. IV* 10,5; in *Urk. IV* 994 the titles "great one of the *Md3w*" and "overseer of hunters" occur in parallelism with one another. See now MAXMÜLLER, *Egypt. Researches II* p. 76—77.

5) Cf. *Anast. I* 6,6; 26,3.

6) I. e. when the mate (*hrt*^c "subordinate") is acting as the skipper or *rëis*.

7) *Tptt*, probably a special nautical term; *tp-t* is the name of a part or an appurtenance of a boat made of cedar-wood and measuring 20—30 cubits (*Turin. Pap.* unpublished); *tptt* may be a *nisbe*-form from it.

8) *H-(y)-n*, Coptic *gœim* (*Rec. de Trav.* 28,214); elsewhere the word clearly means "waves", not "current", e. g. *Anast. IV* 1b, 2.

9) If *n bn(y)* is read with Koller, this must be a genitive qualifying *p nw*; if the reading of *Anast. IV* be preferred *h3^c r bn(y)* means "to let go".

10) *Hnt-t* is possibly a technical term for the rope attached at the prow.

11) I. e. probably, becomes entangled with his neck. WIEDEMANN takes this clause to mean, "the towing-rope is placed round his neck", but this cannot be correct, as the sentence clearly continues the description of what happens when the mate is acting as skipper. — *Hhwt-k*, which KOLLER reads instead of *hhwt-f* (*Anast. IV*), is certainly a mistake, like *rdwt-k* in 3,1; the scribe is still influenced by the pronouns of the second person with which the text began.

12) *Wnn-f it̃h p nw* (parallel to *wnn-f m nfw* above) introduces a new picture of the mate's heedlessness; he is now imagined as towing on the river-bank. For *it̃h p nw* the Modern Egyptian would say quite similarly *يبجر لبنان*.

13) *G-p* is here probably the equivalent of *kp* (see above p. 9*, n. 14); the substitution of *g* for *k* is however difficult to parallel at this period.

14) *Fg*, so written also *Pap. Leiden* 345, recto G 2,1, is the equivalent of *fk* in *Pap. Turin* 89,5; doubtless Coptic *ϣωϣε: ϣωϣϣ evellere*.

15) *Šrt(w)*, only here.

16) *Pns* means "to cut off" the head (e. g. *MAR., Mast. D* 10; *Mission V* 622) or the ribs (cf. *NAV., Deir el Bahari* 107; *Mission V* 617) of a bull to be sacrificed; also "to cut away" hair, *Ebers* 63,13. Here I imagine the meaning to be that the idle sailor, instead of attending to his towing, amuses himself with hunting the birds or picking the flowers on the bank, or else in knocking away the heavy lumps of muddy earth at the edge of which he is walking.

17) *M-k-k*, cf. *Anast. III* 2,4, where the word occurs together with *3h-t* "fields".

18) *Mtr-?* here is of unknown meaning.

19) Before *ksb*, a kind of tree mentioned already in the Pyramidtexts (e. g. 456. 994), an infinitive is expected; perhaps emend *in* "to bring".

20) *W3h-t*, meaning unknown.

21) *Nbd-t* means "tressed hair" in *d'Orbiney* 10,7. 9; 11,2. 4; *Anast. III* 3,3; masculine in *Harris* 500, recto 6,1. The damaged word following is perhaps a verb "to dangle" "hang down" or the like. For the erroneous reading *rdwt-k* of KOLLER see above n. 11. — The very obscure sentences which follow may allude to the foppish attire of the skipper's mate, another sign of his disinclination for regular work.

22) The words *i-t-t* and *n-f^c* are *ἐπαξ λεγόμενα*.

23) Reading and meaning uncertain; the title occurs again *Harris I* 7,9 (see *A. Z.* 23 [1885], 60—61), where its connection with cattle suggests that it means "overseer of horns".

24) *G-w-in* seems from *Anast. I* 24,6 to mean "to bind" or "tie". — *P-tr* probably the Hebrew פתיל, see BURCH. no. 430. The meaning of the sentence is quite obscure.

order to wear a loin-cloth(?)¹. He is one who pricks up(?) the ear² on the day of the ass; (he is) a rudder on the day of the boat. I will do all these things to him³, if he turns his back⁴ on his office.

1) This garment, the transcription of which is unknown, is often mentioned in late-Egyptian texts e. g. below 4,6; BERGMANN, *Hierat. Texte* 1,2. 5; *Pap. Berlin* 9784,6; *Harris* 500, verso 1,11; and six times in *Harris* I.

2) *Mh msdr*, lit. "to fill the ear", i. e. probably to "listen" "hear" "hearken"; cf. *Anast. I* 20,6 (with a superfluous *m*); *Anast. IV* 5,4; both rather obscure passages.

3) These words must refer to the lazy pupil

addressed in the first words of this effusion, and we should therefore expect the second person; this however is given by neither text, though *Koller* has had two examples of the suffix 2nd. pers. sing. where it was not required (see p. 39*, n. 11). Nor is it plain to what the words "all these things" refer, since no punishments have been threatened or described.

4) *H3' h3-f r*, cf. *Anast. V* 6,1; 15,7 = *Sall. I* 6,2; *Pap. Turin* 88,11; *Israel stele* 11; *Berlin Ostrakon* 11247 (*Hierat. Pap.* III, 35).

c. A letter concerning Nubian tribute.

This is a letter supposed to be sent by a high official named Paser, probably the Viceroy himself, to a Nubian chieftain, ordering him to make ready the tribute of his district without delay. The interest of the section centres in the long enumeration of the Nubian products, the best list of the kind that exists among our literary records. A shorter but interesting list occurs in the letter from Rameses XII to his Viceroy Pinehasi (*PLEYTE-ROSSI. Papyrus de Turin* 66. 67). A duplicate of the beginning of the present letter, with a rather different text, occurs on a potsherd discovered by QUIBELL in the course of his excavations at the Ramesseum; it has been published by SPIEGELBERG in his volume *Hieratic Ostraka and Papyri* (Egyptian Research Account, extra volume, 1898), plate 5, no. 39a. Besides the translations by WIEDEMANN and ERMAN already mentioned, there is an incomplete rendering by H. BRUGSCH in his book *Sieben Jahre der Hungersnoth* (Leipzig 1891), p. 115.

The fan-bearer at the right hand of the king, the captain of auxiliary troops, the overseer of the countries of Kush, Paser¹, writes to him who protects his people², to wit: — This communication is brought to thee saying: when my letter reaches thee thou shalt cause the tribute to be made ready³ in all its items⁴, in *iw3*-bulls, young *g3*-bulls, *wndw*-bulls, gazelles, oryxes⁵, ibexes⁶, ostriches⁷; their broad-boats, cattle-boats⁸ and (ordinary) boats being ready to hand(?)⁹, their

1) The titles are unusual, but "fanbearer" etc. and "overseer of the lands of Kush" suggest that the "Royal Son of Kush" is meant. One "Royal Son" or "Viceroy" named Paser lived in the reign of Eye (stelae at Gebel Addeh); another seems to be mentioned under Rameses II on a monument at Naples, see BRUGSCH, *Thesaurus*, 953.

2) *Mh rmt-f* is found nowhere else either as a title or as a proper name. Sp., *H. O.* had a different reading: "[to the overseer(?) of the of] Kush".

3) Variant of Sp., *H. O.*, "thou shalt take heed to have [the tribute] made ready".

4) Lit. "in all its things".

5) *M3-hd*, for this animal see VON BISSING, *Mast. d. Gemnikai* I 34, and for the spelling cf. *Harris* I 4,8; 20a, 12. 13 etc.

6) *Nr3w*, a late writing of the old word *n3w*, found first in *Benihasan* II 4. 13; for the animal, see VON BISSING, *op. cit.*, p. 35.

7) *Niw*, already *Pyr.* 469a; a good instance *Urk.* IV 19; cf. too below 4.1.

8) *Hn-ihw*, cf. *Anast. IV* 6,11; 7,6; *Harris* I 12b, 11; 69,13.

9) *Tptt-dt*, only here.

skippers and their crews prepared for starting; much gold wrought into dishes¹, refined gold(?) in bushels(?), good gold, precious stones(?)² of the desert in bags
 4.1 of red cloth, ivory and ebony, ostrich³ feathers, nebk fruit in, bread
 of the nebk⁴, š-k-r-k-b-y of(?) m-y-n-y-k-s⁵, h-k-k⁶, šs-y⁷, panther skins, gum⁸,
 didy-berries⁹, red jasper¹⁰, amethyst(?)¹¹, crystal¹², cats of *Miw*¹³, baboons, apes,
 šnw-vessels containing hnti(?)¹⁴-pigment¹⁴, cyperus-roots(?)¹⁵, sacks(?) and ps-packets(?)¹⁶;
 numerous men of 'Ir-m-i¹⁷ in front of the revenues, their staves(?)¹⁸ adorned with
 4.5 gold,¹⁹ containing²⁰-ed²¹ with²²

1) *Dd-i*, so written too *Anast. IV* 16,2, is a flat dish, cf. *Urk. IV* 631; the word occurs already in the Old Kingdom, cf. L., *D.* II 28, and its connection with the Hebrew דָּדִי seems very doubtful.

2) *Gmw*, an unknown word.

3) *Nrw* is a spelling for *nīw* (see above p. 40*, n. 7) cf. *Pap. Turin* 125, 6.

4) The tree called *nbs* in Egyptian, in Old Coptic ⲛⲟⲩⲁⲥ (*A. Z.* 38 [1900], 87), is the zizyphus, or Christ's thorn-tree, called by the Arabs نَبَق; its fruit is sweet and palatable when ripe; the "bread of the *nbs*-tree", mentioned here and in the lists of offerings, is probably a cake made from the dried fruit. See MASPERO's article *Proc. S. B. A.* 13, 496—498. — *Hmhm* is unknown.

5) Two unknown Nubian words, of which the first is probably the name of a fruit, the second that of a tree.

6) *H-k-k*, a fruit of some kind, conjectured by BRUGSCH to be that of the dum-palm, see *Wörterb. Suppl.* 855; further examples in the *Petrie Ostraca* 31. 37; for the spelling here cf. *Harris I* 19b, 12; 36b, 5.

7) *Šs-y*, probably a fruit, is mentioned next to *h-k-k* in *Harris I* 65a, 4. 5 and again *ibid.* 74, 3. 4.

8) *Kmy* "gum", *κομμι* in Greek and *κομη* in Boheiric, see especially KRALL, *Studien z. Gesch. d. alten Aegypten* IV, 27—30.

9) *Didy*, according to BRUGSCH (*A. Z.* 29, [1891], 31—33) the magically potent red berry of the mandrake; this plant was particularly abundant in Elephantine, cf. besides BRUGSCH's references *Urk. IV*, 55. Pliny (*Hist. Nat.* 24, 102) mentions a plant called *ophiusa* which grew at Elephantine and possessed very remarkable properties.

10) *Hnm-t*, probably either red jasper or carnelian; for the colour cf. L., *D.* III 117 = CHAMP., *Not. Descr.* I 479; *Zauberspr. f. Mutter u. Kind* I, 1; *Turin Love-songs* 2, 3. The knot-amulet, which is usually of jasper or cornelian, is said in *Totb. ed.* LEPS., 159 to be made of *hnm-t*. The Hebrew אֶחָלָבָה was compared with *hnm-t* by BRUGSCH, *Wörterb.* 1100; but LXX interprets this as ἀνέθυστος. *Hnm-t* as a product of Nubia, cf. *Pap. Turin* 67, 11; *Sehel, Famine Inscription* 16.

11) *H-m-k* is without doubt merely a variant Gardiner.

writing of *hmgz-t*, which is mentioned elsewhere as a product of Nubia, see BRUGSCH, *Sieben Jahre der Hungersnot*, p. 129. LEPSIUS-BEREND (*Les Métaux*, p. 21 footnote) cites HOSKINS for the fact that this precious stone is depicted as red. If this evidence be relied upon, *hmgz-t* might be carnelian, *hnm-t* being red jasper; or *vice versa*. However a word for "amethyst" is still wanting, and I prefer provisionally to identify *hmgz-t* with this.

12) *'Ir-k-b-s* is rightly identified by BONDÉ, *Lehnwörter* 28, with Hebrew אֶלְגַּבִּישׁ Assyrian *algamišu*.

13) *Miw*, a Nubian district, mentioned *Urk. IV* 796 and often.

14) *Hnti*(?) is often mentioned as a material used in writing, e. g. *Pap. Leiden* 347, 12, 9; *Totb. ed.* NAV., 130, 44; 134, 17; together with other colours used for writing or painting, cf. *Mission* XV 26 (Luxor); *Ostrakon Cairo* 25 247; *šny*-vessels containing *hnti*(?), cf. *Harris I* 65a, 3; 74, 2. Possibly this is the name of the raw material out of which the ordinary red paint was made.

15) *Nfw* is compared by NEWBERRY (*Proc. S. B. A.* 22, 146—148) to a vegetable product, the root of the *Cyperus esculentus*, L., still known in the Sudan under the name نَفْو.

16) *Ps*, cf. *Harris I* 65a, 8; 74, 6, in connection with *nfw*.

17) *'Ir-mi*, a well known tribe of the Sudan, cf. *Urk. IV* 333. 796; L., *D.* III 218 c. and elsewhere. MASPERO (*Rec. de Trav.* 8, 84) recalled the fact that the Galla race call themselves *Ilm Orma* "the sons of Orma", and concluded that the ancient word *'Ir-m-i* is preserved in the modern *Ilm*; TOMKINS (*Rec. de Trav.* 10, 98) prefers to identify *'Ir-m-i* with Orma, and if the name *Ilm Orma* has anything at all to do with *'Ir-m-i*, this surely is the more likely view of the two, *Ilm* meaning simply "sons of" like Arabic بنو.

18) *'I-b-r-d*(?)*-i*, an unknown word.

19) *K-r-k-r-t-b-i* is unknown, and the verb(?) *s-šz-w* has a very suspicious appearance.

20) *S-n(r)-w* is a ἀπαξ λεγόμενον.

21) *Tfj* in *Pap. Turin* 74, 5 means "to be disturbed" "fluttered" like the simplex *tj*; its sense here is unknown.

22) *Hpi-t*, another unknown word.

and with all precious stones; tall men of *T-rk*¹ in loin-cloths(?), their fans² of gold, wearing high feathers³, their bracelets(?)⁴ of woven thread; many Negroes of all sorts⁵. Increase thy contribution every year! Have a care for thy head, and turn thee from thy indolence. Thou art [old]; look to it diligently⁶, and beware! Be mindful of the day⁷ when the revenues are brought, and thou passest 5.1 into the Presence beneath the Balcony⁸; the nobles ranged on either side in front of his Majesty, the chiefs and envoys⁹ of every land standing gazing and looking at the revenues. Thou art afraid and shrinkest(?)¹⁰, thy hand grows feeble, and thou knowest not whether it be death or life that lies before thee¹¹. Thou art profuse in prayers [to] thy gods: "Save me, prosper me¹² this one time!"

1) *T-rk* does not seem to occur elsewhere, unless the name hitherto read *3-rk* (URK. IV 796; DE MORGAN, *Cat. d. Mon.* I 67) should really be read with the *tw*-bird.

2) *Bh-t*, cf. *Harris I* 21a, 2; *Harris 500*, recto 3,11; the phrase *hhs bh-t* "to carry(?) the fan" cf. DAVIES, *Amarna VI* 20; *Anast. III* 8,6 = *Anast. IV* 16,5; L., *D.* III 218 c.

3) ERMAN regards the words "high of feathers" as an attribute of the fans; this appears to me less probable.

4) *K-r-m-t* occurs again only in the description of Negroes *Anast. III* 8,7 = *Anast. IV* 16,6 "their *k-r-m-t* are upon (*r*) their hands".

5) *M tw nb*, see above p. 7*, n. 6.

6) For *b'*, see ERMAN's remarks *A. Z.* 42 (1905), 107.

7) Cf. *sh3 nh hrw n hrs*, *Sinuhe B* 190.

8) *Ssd*, see p. 17*, n. 6.

9) *Mš'yt*, only here; from *mš'* "to travel".

10) *Tbbh* is probably to be emended into *tnbh*, for which see *Admonitions* p. 67.

11) For *n . . . n* "whether . . . or", see *Inscription of Mes*, p. 16.


12) *Swd3-i*, probably infinitive used as imperative, see SETHE, *Verbum II* § 566; see above p. 22*, n. 17, and cf. *in-i*, *Pap. Bibl. Nat.* 197, 4, 6; *int-i*, *Pap. Bibl. Nat.* 197, 6, 2.


d. An order to make preparations for Pharaoh's arrival.


The three remaining lines of the fifth page of the *Koller*, after which the papyrus abruptly ends, contain the beginning of a long letter that is more completely preserved in *Anastasi IV* 13,8—17,9. A detailed consideration of this letter would here be out of place, and the translation of the three lines preserved in the *Koller* is given below only for the sake of completeness. The entire text will be dealt with later in connection with *Anastasi IV*.


5.5 The scribe Amenope writes <to> the scribe Paibēs. This letter is brought unto thee to say: — Take heed to have preparations made for Pharaoh, thy good lord, in fair and excellent order. Do not draw down punishment upon thyself. Look to it diligently, and beware! Do not be remiss! List of all the things that thou shalt cause to be provided. — Let materials be procured for the basket-makers consisting of reeds and and *is-r*-grass; and likewise (End).

Symbols, abbreviations etc..

Lacunae are always indicated by cross-hatching ; blank spaces in the original are specially noted; blank spaces in the publication have no significance.

Restorations are indicated both by square brackets [], and by cross-hatching .

A vertical dotted line  indicates that the signs next following are not the Ms. continuation of what precedes, but are transposed from elsewhere.

Two such dotted lines  indicate the omission, in the publication, of some signs or words contained in the original.

Sic above or below a sign implies that the Ms. reading is reproduced with special care, and that no doubt need be felt by the reader.

tr. " " " " " indicates traces suitable to the reading given.

pr. " " " " " " that the reading is probable, but not certain.



Words or signs in red in the original are underlined; verse-points • are always red unless otherwise stated.



In the textual notes the numbers used in quotation refer, wherever practicable, to page and line of the original manuscript: thus in this Part 2,5 would indicate Anastasi I, page 2, line 5; on the other hand p.2, l.5 would signify page 2, and line 5 of my publication of literary texts.

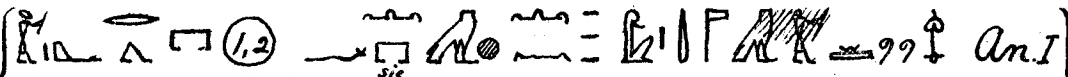
Hieratic signs in the notes have been traced from the original or from a good facsimile unless otherwise stated or clearly implied.

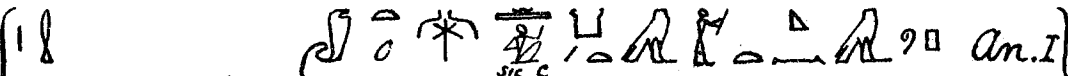
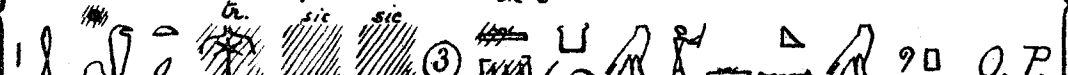
1. A satirical letter from one scribe to another,


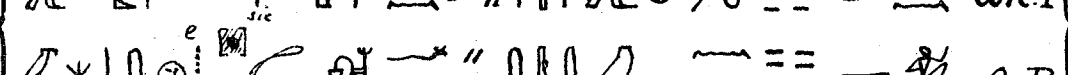
transcribed from Pap. Brit. Mus. 10247 (Anastasi I) and from
sundry other fragmentary manuscripts.



{  Anastasi I } 1
 {  Ostr. Petrie } 2

{  An. I } 3
 {  O. P. } 4



{  An. I } 5
 {  O. P. } 6


{  An. I } 7
 {  O. P. } 8

{  An. I } 9
 {  O. P. } 10

2.^a  — There is hardly room for ndnd before this. Read [?]

4.^b  =  ?

7.^c  corruptly for , as (e.g.) in kd (Anast. I) 2, 1; stpw 2, 6.

9.^d with dot, i.e. properly .

10.^e O. P. here interposes several sentences, see below p. 2 l. 2 et seqq.

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


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2.^a Immediately following upon m isy-f n ssw (above, p.1, l.10) O.P. has some sentences absent from An.I. Restore the first [ssw m] iswt-f?

4.^{b-c} Thus:-  almost invisible, i.e. rh latter added over the suffix (tw-)f.

6.^{d-e}  hardly   or  

11.^h Not m, though rather similarly made.

12.^t Now scaled away, but seen by me. —^g Here the words stzy(t) etc., see above p.1, l.10 — p.2, l.2.

13.ⁱ  i.e. properly  (in), a common error.

15.ⁿ Possibly these words should not be separated from ihwnw nb (above l.13); but [see O.P.]

16.^k Doubtful traces. — ^m The recto may have had another line; the verso shows nearly illegible traces of two lines inter-punctuated with red, which may belong to this text.

21-22 14 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Anastasi I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 Ostr. Bibl. Nat.

An. I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 O.B.N.


An. I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 O.B.N.

An. I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 O.B.N.

An. I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 O.B.N.

An. I } 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
 O.B.N.

2^a Really Ξ under the influence of $\tau\delta$. ^b Read $\sigma\tau(\tau)\kappa$, cf. 4,3

3^c Corrupted from \mathcal{R} , as often. ^d ; the Δ like a Ξ .

4^e Corrupted from $\text{ft } \overline{\tau\Delta}$.

5^{f-g} Or rather $\Xi\tau\overline{\Delta}\tau\Xi$; clearly a corruption of $\tau\Xi\eta$; see too 12,1.

6^h Sp(iezelberg)'s copy has indistinct traces.

8ⁱ So Sp; read Ξ ?

10^k Read $\overline{\tau\Delta}$ sp-t ? ^l Read $\tau\delta\eta$.

12^m Sp's copy omits; so photogr.

13ⁿ Properly $\tau\delta\overline{\tau\Delta}$; contrast 3,4,5. ^o See facsimile. ^p Corrupt for $\Xi\tau$.

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \end{array} \right\}$



$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \end{array} \right\}$







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




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

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \\ \text{O.Br.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \\ \text{O.Br.} \end{array} \right\}$

1.^a  is for , see above p. 1a, note 7.^c

4.^b Sp. transcribes    , but his hand-copy has a clear  with an uncertain group following; the latter must contain the determinative .

6.^c Sp.'s hand-copy  — ^d Sp. reads ?; perhaps for  . — ^e Sp.  but the det.

6.^f Practically certain; the stroke of 1 [8] clear in Phot.   are in favour of .

8.^g Clear in Phot.

9.^h Hardly .

12.^h Hardly .

13.^{i-k} The traces  

make nhb certain; if the restoration nhb-[t] is right, the phrase wh^c nhb-t belongs logically to miniti' mds n p₃ ih etc., above 1, 8-2, 1.

14.^m So Phot., not .

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \\ \text{O.Br.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \\ \text{O.Br.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{O.B.N.} \\ \text{O.Br.} \end{array} \right\}$

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
2.^a So too Phot.; doubtless an error for $\overline{\pi}$ 1, - ^bSp.: "mit roter Tinte in β korrigiert."
cf. below p. 15 line 5.


5.^c So apparently Sp.'s hand-copy.

11.^d Not clear in the hand-copy; so Sp.'s transcription. - $\overline{\pi}$ 1 (so too Phot.) probably arose from a mistaken reading of the hieratic group for \overline{m}^c , which has some points of similarity.


[illegible]
$$\left\{ \begin{array}{l} \text{27} \\ \text{28} \\ \text{29} \\ \text{30} \\ \text{31} \\ \text{32} \\ \text{33} \\ \text{34} \\ \text{35} \\ \text{36} \\ \text{37} \\ \text{38} \\ \text{39} \\ \text{40} \\ \text{41} \\ \text{42} \\ \text{43} \\ \text{44} \\ \text{45} \\ \text{46} \\ \text{47} \\ \text{48} \\ \text{49} \\ \text{50} \\ \text{51} \\ \text{52} \\ \text{53} \\ \text{54} \\ \text{55} \\ \text{56} \\ \text{57} \\ \text{58} \\ \text{59} \\ \text{60} \\ \text{61} \\ \text{62} \\ \text{63} \\ \text{64} \\ \text{65} \\ \text{66} \\ \text{67} \\ \text{68} \\ \text{69} \\ \text{70} \\ \text{71} \\ \text{72} \\ \text{73} \\ \text{74} \\ \text{75} \\ \text{76} \\ \text{77} \\ \text{78} \\ \text{79} \\ \text{80} \\ \text{81} \\ \text{82} \\ \text{83} \\ \text{84} \\ \text{85} \\ \text{86} \\ \text{87} \\ \text{88} \\ \text{89} \\ \text{90} \\ \text{91} \\ \text{92} \\ \text{93} \\ \text{94} \\ \text{95} \\ \text{96} \\ \text{97} \\ \text{98} \\ \text{99} \\ \text{100} \end{array} \right\} \text{AN}$$



12



1.^a Properly , see above p. 3a, note 2.^a



4.^b Without dot, like .


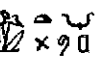
6.^c It is uncertain whether there were more lines, now lost.

10.^d So Sp.'s hand-copy and transcription. — ^e  a corruption out of a hieratic *R*.



11.^f  is for , see above p. 1a note 7.^c; for *stpw* see below 5, 1 end; 7, 8 end.

13.^g  is corrupted out of hieratic ; read *isf-t*

16.^h Sp.'s hand-copy  — ⁱ Finally the colophon: 
"on the day when the scribe *Nfr-htp* came."

- 4.^a At beginning, ~~ms~~^{ms} would be a possible reading. The space is rather small for [ms], and the final z by no means certain.
- 5.^b Confusedly mounted and not quite certain.
- 6.^c Scanty, but sufficient, traces. — ^{d-e} ; not hrp(w).
- 7.^f Perhaps no lacuna. — ^g Cf. above 2,2.
- 8.^h Cf. 8,6 below. — ⁱ The correction  at top of page belongs here, ^k Cf. below 4,4. if not to wpwt in 3,6 ad init.
- 9.^l The trace of m very curiously made, possibly a later addition. — ^m Quite clear in the original.

13.ⁿ Probably merely reconstructed from  wmm.

15.^o Error for . — ^p Original  gs and point added in red above. — ^q False analogy with ic "to wash".

17.^r Or II?

3.^a As often, ⲁⲥ here replaces ⲕⲉ .

7.^b ⲉ , erroneously for ⲉ .

10.^c Cf. 4, 5.

12.^d ⲁ

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2^a The first ε in this spelling of ish is derived from iw "inherit"; the second from i "wash".

6^b Very faint, but probable.

7^c A tiny trace, suitable to $\overline{\text{F}}$. — ^ccf. ts at end of line, but the name is elsewhere spelt with H $\overline{\text{Q}}$.

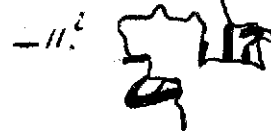
8^d The ostrakon, which is complete, ends with these red signs.



Sethé (1901) suggested snk-k irt-t, but d in mn is certain, and mn probable, though the det. is quite obscure. A possible trace of m before mn.

— 10^j After a small misplaced fragment.

11^g Or 11. — ^hHardly ~~the~~, since $\overline{\text{Q}}$ is written 1, 1; 4, 5.




12^k A corruption of wšbt; $\overline{\text{L}}$ is certain.

12^l - 13^m Corrupted from $\overline{\text{Q}}$ $\overline{\text{Q}}$ $\overline{\text{L}}$ $\overline{\text{F}}$

14ⁿ For $\overline{\text{F}}$ cf. 9, 9.

16^o Not wb, which would require $\overline{\text{Q}}$; not space enough for sb. Nor can we have here a writing of db-t; $\overline{\text{Q}}$ $\overline{\text{L}}$ is not found as a writing of $\overline{\text{Q}}$ $\overline{\text{L}}$. There is a trace high up at beginning, but it is dull and may be a smudge.


④ 6 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000


1.^a 

2.^b Cf. 17,1 end.

3.^c Damaged and displaced, but certain.

4.^d Corrupted from .

5.^e Read gm-i. - ^f Corrected out of .


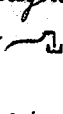
6.^g  - The stroke may be meant to imply that h and s should be transposed; read shuri.

8.^h A vertical sign.

9.ⁱ See facs.; utterly confused, with superimposed fragments.

^{j-k} Here and below 5,2.3 a large misplaced fragment, fitting into 5,5.6.7; see facs.

^l Here the misplaced beginning of a page, recognized by Sethe as belonging to 9,1.


10.ⁿ  - not .




11.^{o-p} See the note ^{q-j-k} above.


^{q-m} Facs. accurate; uncertain.





12.^r Cf. Anast. II 7,4; 16,1. - ^r Under  a misplaced fragment.



13.^{s-t} See the note ^{q-j-k} above.

14.^u Properly only ; differently below (e.g.) 7,2.

15.^v Undecipherable fragments. - ^w Perhaps a word , ,  cf. 5,8.

17.^{x-y} See the note ^{q-j-k} above, and the facs. on p. 11a. - ^z Corruptly for .

18.^{aa} Emend     cf. below 9,1 and variants, all corrupt.

1.^a  ;  does not suit the context.



1.^{b-c} See above p. 10a, note q^{j-k}; the accompanying facsimile represents the misplaced fragment restored to its proper position. On the right the papyrus has been unequally stretched.


3.^{d-e} See the note 1.^{b-c}

5.^f See p. 10a, note 15.^w. -^g Perhaps corrupted from m b-h = 9.




7.^h Cf. 6, 4. - ⁱ Traces suit well; cf. 7, 8.

9.^k Cf. 28, 8; so already Goodwin, in a Ms. note in his copy of the Select Papyri, now in my possession.

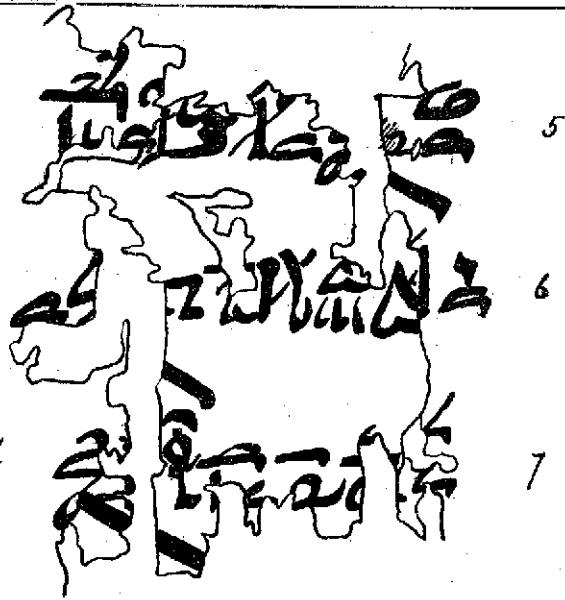
10.^l The traces do not suit , and there is hardly room for .

11.^m 

13.ⁿ The upper portion of these signs has become detached, and is mounted too far towards the left.

15.^o The proper name   .

16.^p Not , see the facsimile of Rossi.






$\left\{ \begin{array}{l} \text{9-6 } x \\ \text{9-6 } \textcircled{7} \end{array} \right\}$



[illegible]
$$\left\{ \begin{array}{l} \text{An.I} \\ \text{An.II} \end{array} \right\}$$
$$\left\{ \begin{array}{l} M = A - B \\ N = W + X \\ O = Y - Z \\ P = U + V \\ Q = R - S \\ T = C - D \\ U = E - F \\ V = G - H \\ W = I - J \\ X = K - L \\ Y = M - N \\ Z = O - P \\ A = Q - R \\ B = S - T \\ C = U - V \\ D = W - X \\ E = Y - Z \\ F = A - B \\ G = C - D \\ H = E - F \\ I = G - H \\ J = I - J \\ K = K - L \\ L = M - N \\ M = O - P \\ N = Q - R \\ O = S - T \\ P = U - V \\ Q = W - X \\ R = Y - Z \\ S = A - B \\ T = C - D \\ U = E - F \\ V = G - H \\ W = I - J \\ X = K - L \\ Y = M - N \\ Z = O - P \end{array} \right\}$$



$\left\{ \begin{array}{l} \text{---} \\ \text{---} \\ \text{---} \end{array} \right\}$

$\left\{ \begin{array}{l} 0.T \\ 0.I \end{array} \right. \left\{ \begin{array}{l} \text{[Handwritten symbols]} \\ \text{[Handwritten symbols]} \end{array} \right.$






$$\left\{ \begin{array}{l} u = \frac{\pi}{2} - \arcsin \frac{x}{R} \\ v = \frac{\pi}{2} - \arcsin \frac{y}{R} \end{array} \right.$$

1^a Read , cf.  for  above p. 3a, note 4^e.

5^b  an unusual form, cf.  on the ostrakon Berlin 12337.

6^c ; thus in my notebook, an unintelligible corruption. — ^d My notebook gives .

9^d Slightly displaced in original.

14^e An illegible sign above ; before this Rossi gives  , my notebook  .

15^f So facsimile; the signs now destroyed in original.

16^g Not quite certain, see Rossi's facsimile.

2.^a Probably so, not $\overline{\text{II}}$.

3.^b Emend $\overline{\text{E}}$.

4.^c See Rossi's facsimile; a corruption of bsy.


6.^d Probably for ptri-i.

7.^f 18 is superfluous.

8.^e Certain, but confused by meaningless smudges.

10.^h An uncertain stroke, see facsimile. — ⁱ Unintelligible signs, see facsimile.




11.^k A trace (see facsimile) which might belong to $\overline{\text{III}}$. — ^l Read Δ | $\overline{\text{II}}$?

14.^m  ; the upper parts of the signs, on a separate fragment, are however very possibly misplaced.

16.ⁿ The signs Ddw are superfluous, and may be an attempted etymology of Dhwli, Thoth.

4.^a Possibly restore ~~[text]~~.

6.⁶ Cf. above 5, 3-4; the first person is made probable by the termination -ii.

12^c. See facsimile:  is very probable, \Rightarrow quite uncertain; the left end of a sign seems to suit , and a point may belong to  below it.

$\left\{ \begin{array}{l} \text{[Musical Notation]}, \text{[Musical Notation]} \text{ } \text{An.I} \\ \text{[Musical Notation]} \text{ } \text{O.L.} \\ \text{[Musical Notation]} \text{ } \text{O.C.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Musical Notation]} \text{ } \text{An.I} \\ \text{[Musical Notation]} \text{ } \text{O.L.} \\ \text{[Musical Notation]} \text{ } \text{O.C.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Musical Notation]} \text{ } \text{An.I} \\ \text{[Musical Notation]} \text{ } \text{O.L.} \\ \text{[Musical Notation]} \text{ } \text{O.C.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Musical Notation]} \text{ } \text{An.I} \\ \text{[Musical Notation]} \text{ } \text{O.L.} \\ \text{[Musical Notation]} \text{ } \text{O.C.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Musical Notation]} \text{ } \text{An.I} \\ \text{[Musical Notation]} \text{ } \text{O.L.} \\ \text{[Musical Notation]} \text{ } \text{O.C.} \end{array} \right\}$

1^b There is sufficient room for the m.

3^a So apparently the facsimile.

4^f A word like ἄρχων is perhaps lost after nb.

6^{c-d} Later added above the line. — ἄρχων τῆς ἰς omitted because of the homoioteleuton
[=archon]

7^g Quite doubtful.

11^h The omission of ἄρχων in both O.L. and O.C. proves their close relationship.

13ⁱ Emend ἄρχων.


1^a M is superfluous.

4.^b l corrupted out of rd, cf. above p. 3a, note 3c.

10^c Probably nothing lost.


11.^d-14.^f Bw rh-f erroneously repeated.

12.^e k for f by assimilation with the suffix of dd-k.

13.^g See above p. 10a, note 9l. - ^h A low sign. - ⁱ  later added in red.

[illegible]

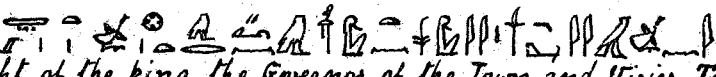
Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes some circled numbers (9.4 and 9.5) and a large 'X' at the end of the piece.


1^a At top a trace (see facsimile), perhaps  - For the word mcwnf cf. above
[p. 18a, note 18^{aa}]

4^b Damaged but still recognizable.

5^c A meaningless dash.





11^d At end a date  "third month of winter, day 29."

12^e Colophon:  "By the fan-bearer on the right of the king, the Governor of the Town and Vizier To."

14^f Read g:6 . - ? No sign lost before s, which is perhaps superfluous.

17^h In red above the line.




Handwritten musical notation on a page from a manuscript. The notation is written in a cursive, flowing style, likely representing a musical score. It includes various symbols, including what appear to be notes, rests, and possibly clefs or other musical markings. The page is numbered "103" in the center. The notation is written in a dark ink on a light-colored paper.



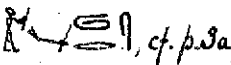



























- 1.^a  ; the sign after $\textcircled{1}$ is doubtful.
- 2.^b 
- 3.^c Under $\textcircled{1}$ a small sign, perhaps || or > ; V and H are practically certain.
- 3.^d  with a vacant space following ; this can hardly be read otherwise than <1>'' , in spite of O. B.
- 5.^e  : M has a quite abnormal form, but for the word cf. 24, 1-2 ; before hts a tail belonging to m or w .

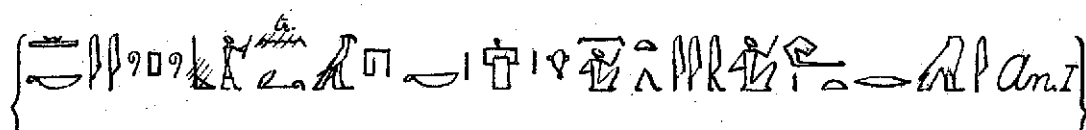
12.^f It is not clear to what word in Anastasi this iw corresponds.

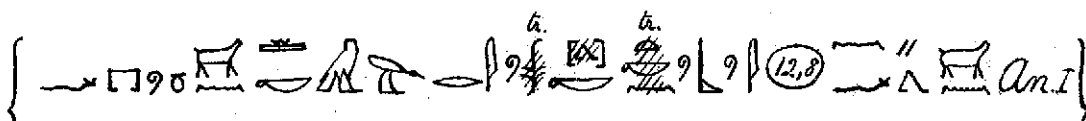

14.^g Read L , as in 17, 5.

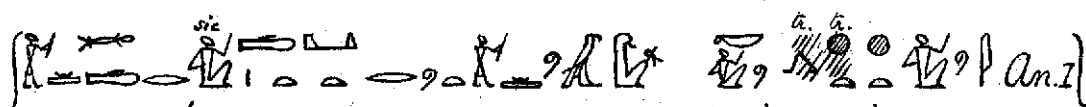
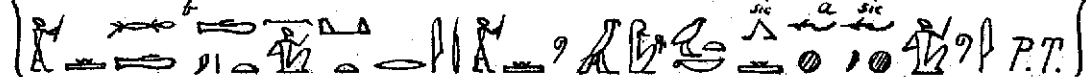
16.^h 



- 1.^a Something is lost after sp; the tiny trace in facs. is on a misplaced fragment.
- 2.^b Read ḥ ḥ ḥ ḥ ḥ ḥ.
- 3.^c At least something probably lost. — ^d **2B** meaningless signs, as they stand; prob-
ably a corruption of nf.
- 4.^f A verse-point might be lost after kḥ-i. 3.^e — added in red above the line.
- 5.^g A corruption of —.
- 6.^h  ; ḥ is nearly certain; kḥn or sḥn should be read, this being often
contracted with ndm.
- 8.ⁱ A small low lacuna, which undoubtedly contained a sign; perhaps read — = ḥ.
- 9.^k See facsimile; — is far from certain.
- 11.^l ; ḥ as usual like ḥ; instead of — the Ms. gives ḥ.
- 14.^m For the determinative cf. 23, 3.
- 17.ⁿ Illegible traces, see facsimile.
- 18.^o k and n are so close to one another that a sign must have stood above them.

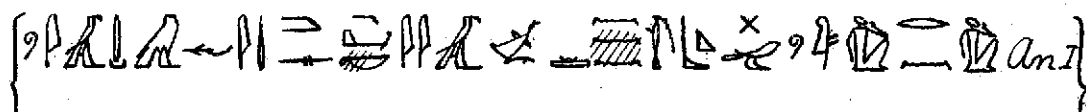
- 1^a Sic, but tnn or nnn might be understood. — ; the last sign may be n.
- 2^c Very little can be lost. — ^d Cf. (e.g.) 16, 7.
- 3^e Read iry-k tw m (?) cf. page 11 line 16 above. — ; the part above the break is probably a superimposed fragment; the reading m 1 hry is quite impossible.
- 4^g For , cf. p. 3a, note 5^f-8.
- 5ⁱ Corrupted from ? 4^h .
- 6^k Suggested by Erman; there is a trace of  and also of tail of .
- 8^l Confused traces.
- 9^m Cf. the title  Mes N17; in hieratic, Pap. Leiden 350 verso, 3, 34; the reversal of the groups here perhaps erroneous. ⁿ Original  with  later erased.
- 11ⁿ Cf. note 9^m.
- 12^o Much more probable than .
- 13^p Read , cf. 28, 2; the scribe was thinking of . The determinatives of stni ought to be .
- 14^q Puzzling traces, see facsimile; not merely .
- 15^r It seems likely that  (cf. Pap. Turin 1), as lectio difficilis, was the original version,  being an easy corruption of  due to the influence of h3b "plough" and h3bni "ebony"; the absence of a variant with  makes it improbable that h3bni was meant.
- 17^s Probably no sign is lost at beginning of line.
- 18^t  rather like , whence . — "Correction above line:        .

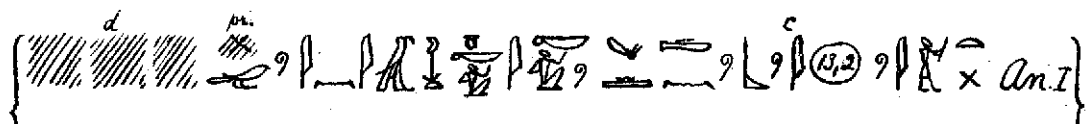
{  An.I
P.T. }

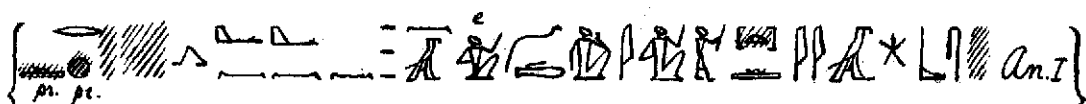
{  An.I
 P.T. }

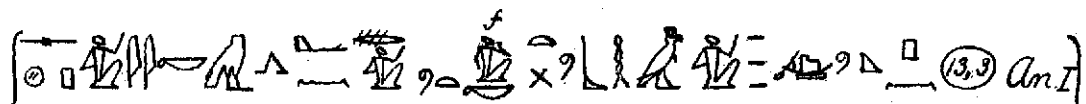

{  An.I
 P.T. }

{  An.I
 P.T. }

{  An.I
P.T. }

{  An.I
P.T. }

{  An.I
P.T. }

{  An.I
 P.T. }

6^a See facsimile; the first ~~is~~ very badly made. — ^b — is here omitted.

11^c Ditto-graph due to change of line. — ^d Read perhaps ~~ⲡⲉⲛⲁⲩⲓ~~ or the like.

13^e Emend idd ~~ⲓⲁ~~.

15^f If, as is probable, the reading nh-b-k tw "thou yokest thyself" is correct, the det. ~~ⲛⲁ~~ will be borrowed from nh-t, the first step towards the reading of P. T.

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$


2.^a Very badly made, see facsimile. — ^b See facsimile.

3.^c There is a hole after i, but its shape and size suggest that nothing is lost. — ^d Probably read msi-i as P. T.; cf. above 47.

5.^e Read ms-t(w) with P. T.

6.^e See facs., perhaps in part belonging to the earlier erased text. — ^f The z is small, and may belong to a later added ps; there is hardly room in the lacuna for [...z]. — ^h See facs.

8.ⁱ Probably here for z?, as in zh-k(wi) below l. 10.



10.^k ; approximately thus, i.e. z corrected from l.

12.^l Confused and injured signs.

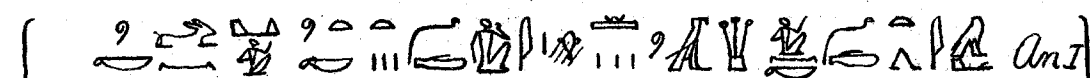
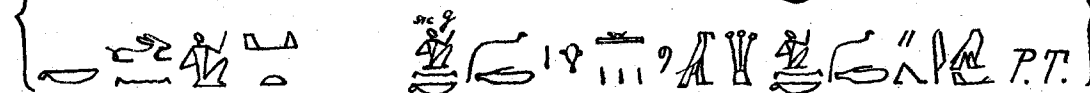
13.^m The line is shorter than the others, but probably nothing is lost at the end.


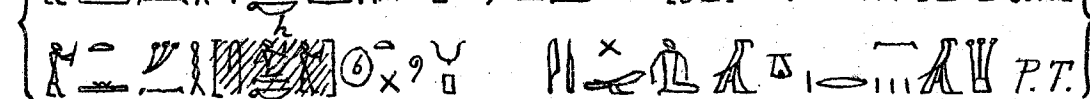
14.^m It is very doubtful whether m dr stood at the beginning of the line.


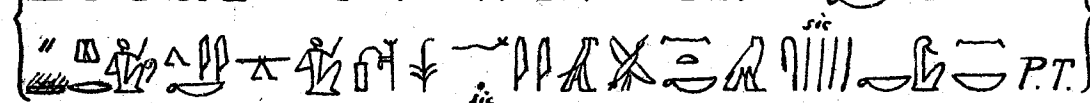
^{M. a. M.}
 {  An.I
 {  P.T.



^{sic} ^{sic}
 {  An.I
 {  P.T.

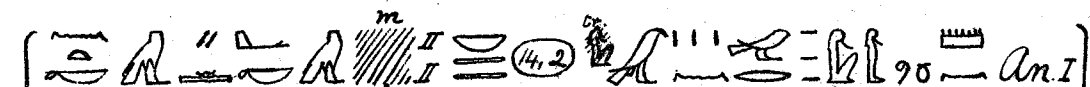
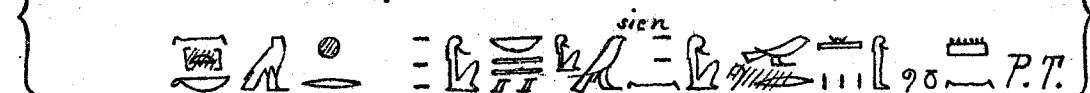
^e
 {  An.I
 {  P.T.

^{sic}
 {  An.I
 {  P.T.

^{sic}
 {  An.I
 {  P.T.


^{sic} ⁱ
 {  An.I
 {  P.T.

^k
 {  An.I
 {  P.T.

^m ^{sic n}
 {  An.I
 {  P.T.


1^a Very probable; the original is here in disorder.

2^t Without a dot, i.e. like .

4^e The other lines show that a word must have been lost here. If not tw, emend is "quickly", cf. 14, 6. ^d The  is written over 11


5^e A low lacuna, in which it appears something must have stood. — ^f X stands above a deleted sign.



8^g For .


10^k The restoration may be a little too big for the lacuna; perhaps omit .

11^t The upper part of these signs has become detached, and been pushed too far to right.

13^k An. I reads mnw urw immediately after hr, which makes some sense; but it is probable that the archetype had the words here given by P. T.

14^l See facsimile; emend : cf. p. 26a, note 4^t.

15^m At top on left of lacuna, a trace like the corner of  or .

16ⁿ The lowest of the plural strokes is lengthened to represent .

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$




$\left\{ \begin{array}{l} \text{[Hieroglyphs]} \text{ An.I} \\ \text{[Hieroglyphs]} \text{ P.T.} \end{array} \right\}$

5


10

15

1^a Emend mnfy-t; the same corruption below 17, 3.



4^b  was probably intended by the scribe for  sp-t 7, but is doubtless a corruption of ; the following } = R is obviously derived from 3 700; see An. I.


4^c The hieratic sign here, (see above p. 20 a, note 11^b) does double duty for @ and for ▽.



4^d A here is an obvious and easy corruption of R. The facsimile gives a slanting stroke at bottom of the preceding , which may be the last trace of 100. The reading of An. I is [clearly correct].




5^f Read .


6^e Small like .


7^h , corrupt for  cf. P. T.


8^g There may have been a numeral (60?) before hr, as the lacunae at the beginnings of lines grow bigger towards bottom of page, see esp. P. T. 10. 11. However the stroke in the preceding  is quite unusual, if here a determinative.

10ⁱ The abbreviated form, which is rare in literary texts. See facsimile. — ^k  over a deleted ?

12^l , for  or , but like n?

14^m For 9 . — ⁿ See facsimile, and cf. next line of P. T.

15^o Read , cf. above note 5^f.

16^p My notebook gives ; possibly there was room for im-sn before mh, see above note 8^g.

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

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$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

$\left\{ \begin{array}{l} \text{An.I} \\ \text{P.T.} \end{array} \right\}$

2^a Indeterminate shape, almost like Δ , see facs.; clearly derived from \equiv 1.

4^b Like hieratic — , a corruption of — ; cf. p. 24a, note 14¹. — ^c Indefinite sign, see facs.

6^d We wrongly omitted.

7^e Emend — into — , cf. P. T. — ^f Superfluous m. — ^g Here a misplaced fragment above [line].

10^h So too above p. 25, l. 12.


12ⁱ Obscure traces, probably to be interpreted thus. — ^k The stroke after the lacuna is more like 1, and the lacuna is small for msi.

13^l The word, cf. 14, 3 above. — ^m Cf. 16, 7, a spelling intermediate between — (—) and — (—); on the latter see p. 25^a, note 4^c.


14ⁿ Added above the line.

16^o I saw — , a corruption of — ? — ^p P. T. ends abruptly with a short line.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.




2.^a The dash of  is visible in a trace.

5.^b For this curiously written expression compare the facsimile.



6.^c Or possibly .


7.^d The Ms. has a clear , not (e.g.) .


10.^e Original properly , as in inh, below 19, 4; conversely see above p. 2a, note 13.ⁱ



14.^f  made large like , as often below or above long signs. — ^g Not room for .

17.^h There seems just enough room for a short low sign before sp. — ⁱ  is superfluous.




18.^k Original . — ^l By error for .



3^a Emend 1 .



4^b Read . — ^c Here there has been an obscure corruption.




6^d ; evidently a corruption, perhaps of . — ^e So wrongly for 4^f.


7^b Cf. above 14, 1.

8^g  is made like  above the long sign , as often in this word. — ^h See above p. 26a, note 13^m.


9ⁱ See the facsimile, which is exact; perhaps ? — ^k For , see p. 25a, notes 5^f 15^o.



10^l The determinatives   are wrong.

11^m Original , probably to be emended into  40. — ⁿ Or ?

12^o Or ?

13^p Mistake for 11.

15^z  wrongly omitted.

17^r Emend spd 18  19, cf. p. 26, l. 2. — ^s Read , cf. 1, 1.

18^t Emend mnfy-t; the same corruption above 14, 2.

^b ^{sic} ^a ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷ ¹⁸ ¹⁹ ²⁰ ²¹ ²² ²³ ²⁴ ²⁵ ²⁶ ²⁷ ²⁸ ²⁹ ³⁰ ³¹ ³² ³³ ³⁴ ³⁵ ³⁶ ³⁷ ³⁸ ³⁹ ⁴⁰ ⁴¹ ⁴² ⁴³ ⁴⁴ ⁴⁵ ⁴⁶ ⁴⁷ ⁴⁸ ⁴⁹ ⁵⁰ ⁵¹ ⁵² ⁵³ ⁵⁴ ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸ ⁵⁹ ⁶⁰ ⁶¹ ⁶² ⁶³ ⁶⁴ ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰ ⁸¹ ⁸² ⁸³ ⁸⁴ ⁸⁵ ⁸⁶ ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ⁹² ⁹³ ⁹⁴ ⁹⁵ ⁹⁶ ⁹⁷ ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ¹²⁴ ¹²⁵ ¹²⁶ ¹²⁷ ¹²⁸ ¹²⁹ ¹³⁰ ¹³¹ ¹³² ¹³³ ¹³⁴ ¹³⁵ ¹³⁶ ¹³⁷ ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ ¹⁴⁸ ¹⁴⁹ ¹⁵⁰ ¹⁵¹ ¹⁵² ¹⁵³ ¹⁵⁴ ¹⁵⁵ ¹⁵⁶ ¹⁵⁷ ¹⁵⁸ ¹⁵⁹ ¹⁶⁰ ¹⁶¹ ¹⁶² ¹⁶³ ¹⁶⁴ ¹⁶⁵ ¹⁶⁶ ¹⁶⁷ ¹⁶⁸ ¹⁶⁹ ¹⁷⁰ ¹⁷¹ ¹⁷² ¹⁷³ ¹⁷⁴ ¹⁷⁵ ¹⁷⁶ ¹⁷⁷ ¹⁷⁸ ¹⁷⁹ ¹⁸⁰ ¹⁸¹ ¹⁸² ¹⁸³ ¹⁸⁴ ¹⁸⁵ ¹⁸⁶ ¹⁸⁷ ¹⁸⁸ ¹⁸⁹ ¹⁹⁰ ¹⁹¹ ¹⁹² ¹⁹³ ¹⁹⁴ ¹⁹⁵ ¹⁹⁶ ¹⁹⁷ ¹⁹⁸ ¹⁹⁹ ²⁰⁰ ²⁰¹ ²⁰² ²⁰³ ²⁰⁴ ²⁰⁵ ²⁰⁶ ²⁰⁷ ²⁰⁸ ²⁰⁹ ²¹⁰ ²¹¹ ²¹² ²¹³ ²¹⁴ ²¹⁵ ²¹⁶ ²¹⁷ ²¹⁸ ²¹⁹ ²²⁰ ²²¹ ²²² ²²³ ²²⁴ ²²⁵ ²²⁶ ²²⁷ ²²⁸ ²²⁹ ²³⁰ ²³¹ ²³² ²³³ ²³⁴ ²³⁵ ²³⁶ ²³⁷ ²³⁸ ²³⁹ ²⁴⁰ ²⁴¹ ²⁴² ²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ ²⁴⁷ ²⁴⁸ ²⁴⁹ ²⁵⁰ ²⁵¹ ²⁵² ²⁵³ ²⁵⁴ ²⁵⁵ ²⁵⁶ ²⁵⁷ ²⁵⁸ ²⁵⁹ ²⁶⁰ ²⁶¹ ²⁶² ²⁶³ ²⁶⁴ ²⁶⁵ ²⁶⁶ ²⁶⁷ ²⁶⁸ ²⁶⁹ ²⁷⁰ ²⁷¹ ²⁷² ²⁷³ ²⁷⁴ ²⁷⁵ ²⁷⁶ ²⁷⁷ ²⁷⁸ ²⁷⁹ ²⁸⁰ ²⁸¹ ²⁸² ²⁸³ ²⁸⁴ ²⁸⁵ ²⁸⁶ ²⁸⁷ ²⁸⁸ ²⁸⁹ ²⁹⁰ ²⁹¹ ²⁹² ²⁹³ ²⁹⁴ ²⁹⁵ ²⁹⁶ ²⁹⁷ ²⁹⁸ ²⁹⁹ ³⁰⁰ ³⁰¹ ³⁰² ³⁰³ ³⁰⁴ ³⁰⁵ ³⁰⁶ ³⁰⁷ ³⁰⁸ ³⁰⁹ ³¹⁰ ³¹¹ ³¹² ³¹³ ³¹⁴ ³¹⁵ ³¹⁶ ³¹⁷ ³¹⁸ ³¹⁹ ³²⁰ ³²¹ ³²² ³²³ ³²⁴ ³²⁵ ³²⁶ ³²⁷ ³²⁸ ³²⁹ ³³⁰ ³³¹ ³³² ³³³ ³³⁴ ³³⁵ ³³⁶ ³³⁷ ³³⁸ ³³⁹ ³⁴⁰ ³⁴¹ ³⁴² ³⁴³ ³⁴⁴ ³⁴⁵ ³⁴⁶ ³⁴⁷ ³⁴⁸ ³⁴⁹ ³⁵⁰ ³⁵¹ ³⁵² ³⁵³ ³⁵⁴ ³⁵⁵ ³⁵⁶ ³⁵⁷ ³⁵⁸ ³⁵⁹ ³⁶⁰ ³⁶¹ ³⁶² ³⁶³ ³⁶⁴ ³⁶⁵ ³⁶⁶ ³⁶⁷ ³⁶⁸ ³⁶⁹ ³⁷⁰ ³⁷¹ ³⁷² ³⁷³ ³⁷⁴ ³⁷⁵ ³⁷⁶ ³⁷⁷ ³⁷⁸ ³⁷⁹ ³⁸⁰ ³⁸¹ ³⁸² ³⁸³ ³⁸⁴ ³⁸⁵ ³⁸⁶ ³⁸⁷ ³⁸⁸ ³⁸⁹ ³⁹⁰ ³⁹¹ ³⁹² ³⁹³ ³⁹⁴ ³⁹⁵ ³⁹⁶ ³⁹⁷ ³⁹⁸ ³⁹⁹ ⁴⁰⁰ ⁴⁰¹ ⁴⁰² ⁴⁰³ ⁴⁰⁴ ⁴⁰⁵ ⁴⁰⁶ ⁴⁰⁷ ⁴⁰⁸ ⁴⁰⁹ ⁴¹⁰ ⁴¹¹ ⁴¹² ⁴¹³ ⁴¹⁴ ⁴¹⁵ ⁴¹⁶ ⁴¹⁷ ⁴¹⁸ ⁴¹⁹ ⁴²⁰ ⁴²¹ ⁴²² ⁴²³ ⁴²⁴ ⁴²⁵ ⁴²⁶ ⁴²⁷ ⁴²⁸ ⁴²⁹ ⁴³⁰ ⁴³¹ ⁴³² ⁴³³ ⁴³⁴ ⁴³⁵ ⁴³⁶ ⁴³⁷ ⁴³⁸ ⁴³⁹ ⁴⁴⁰ ⁴⁴¹ ⁴⁴² ⁴⁴³ ⁴⁴⁴ ⁴⁴⁵ ⁴⁴⁶ ⁴⁴⁷ ⁴⁴⁸ ⁴⁴⁹ ⁴⁵⁰ ⁴⁵¹ ⁴⁵² ⁴⁵³ ⁴⁵⁴ ⁴⁵⁵ ⁴⁵⁶ ⁴⁵⁷ ⁴⁵⁸ ⁴⁵⁹ ⁴⁶⁰ ⁴⁶¹ ⁴⁶² ⁴⁶³ ⁴⁶⁴ ⁴⁶⁵ ⁴⁶⁶ ⁴⁶⁷ ⁴⁶⁸ ⁴⁶⁹ ⁴⁷⁰ ⁴⁷¹ ⁴⁷² ⁴⁷³ ⁴⁷⁴ ⁴⁷⁵ ⁴⁷⁶ ⁴⁷⁷ ⁴⁷⁸ ⁴⁷⁹ ⁴⁸⁰ ⁴⁸¹ ⁴⁸² ⁴⁸³ ⁴⁸⁴ ⁴⁸⁵ ⁴⁸⁶ ⁴⁸⁷ ⁴⁸⁸ ⁴⁸⁹ ⁴⁹⁰ ⁴⁹¹ ⁴⁹² ⁴⁹³ ⁴⁹⁴ ⁴⁹⁵ ⁴⁹⁶ ⁴⁹⁷ ⁴⁹⁸ ⁴⁹⁹ ⁵⁰⁰ ⁵⁰¹ ⁵⁰² ⁵⁰³ ⁵⁰⁴ ⁵⁰⁵ ⁵⁰⁶ ⁵⁰⁷ ⁵⁰⁸ ⁵⁰⁹ ⁵¹⁰ ⁵¹¹ ⁵¹² ⁵¹³ ⁵¹⁴ ⁵¹⁵ ⁵¹⁶ ⁵¹⁷ ⁵¹⁸ ⁵¹⁹ ⁵²⁰ ⁵²¹ ⁵²² ⁵²³ ⁵²⁴ ⁵²⁵ ⁵²⁶ ⁵²⁷ ⁵²⁸ ⁵²⁹ ⁵³⁰ ⁵³¹ ⁵³² ⁵³³ ⁵³⁴ ⁵³⁵ ⁵³⁶ ⁵³⁷ ⁵³⁸ ⁵³⁹ ⁵⁴⁰ ⁵⁴¹ ⁵⁴² ⁵⁴³ ⁵⁴⁴ ⁵⁴⁵ ⁵⁴⁶ ⁵⁴⁷ ⁵⁴⁸ ⁵⁴⁹ ⁵⁵⁰ ⁵⁵¹ ⁵⁵² ⁵⁵³ ⁵⁵⁴ ⁵⁵⁵ ⁵⁵⁶ ⁵⁵⁷ ⁵⁵⁸ ⁵⁵⁹ ⁵⁶⁰ ⁵⁶¹ ⁵⁶² ⁵⁶³ ⁵⁶⁴ ⁵⁶⁵ ⁵⁶⁶ ⁵⁶⁷ ⁵⁶⁸ ⁵⁶⁹ ⁵⁷⁰ ⁵⁷¹ ⁵⁷² ⁵⁷³ ⁵⁷⁴ ⁵⁷⁵ ⁵⁷⁶ ⁵⁷⁷ ⁵⁷⁸ ⁵⁷⁹ ⁵⁸⁰ ⁵⁸¹ ⁵⁸² ⁵⁸³ ⁵⁸⁴ ⁵⁸⁵ ⁵⁸⁶ ⁵⁸⁷ ⁵⁸⁸ ⁵⁸⁹ ⁵⁹⁰ ⁵⁹¹ ⁵⁹² ⁵⁹³ ⁵⁹⁴ ⁵⁹⁵ ⁵⁹⁶ ⁵⁹⁷ ⁵⁹⁸ ⁵⁹⁹ ⁶⁰⁰ ⁶⁰¹ ⁶⁰² ⁶⁰³ ⁶⁰⁴ ⁶⁰⁵ ⁶⁰⁶ ⁶⁰⁷ ⁶⁰⁸ ⁶⁰⁹ ⁶¹⁰ ⁶¹¹ ⁶¹² ⁶¹³ ⁶¹⁴ ⁶¹⁵ ⁶¹⁶ ⁶¹⁷ ⁶¹⁸ ⁶¹⁹ ⁶²⁰ ⁶²¹ ⁶²² ⁶²³ ⁶²⁴ ⁶²⁵ ⁶²⁶ ⁶²⁷ ⁶²⁸ ⁶²⁹ ⁶³⁰ ⁶³¹ ⁶³² ⁶³³ ⁶³⁴ ⁶³⁵ ⁶³⁶ ⁶³⁷ ⁶³⁸ ⁶³⁹ ⁶⁴⁰ ⁶⁴¹ ⁶⁴² ⁶⁴³ ⁶⁴⁴ ⁶⁴⁵ ⁶⁴⁶ ⁶⁴⁷ ⁶⁴⁸ ⁶⁴⁹ ⁶⁵⁰ ⁶⁵¹ ⁶⁵² ⁶⁵³ ⁶⁵⁴ ⁶⁵⁵ ⁶⁵⁶ ⁶⁵⁷ ⁶⁵⁸ ⁶⁵⁹ ⁶⁶⁰ ⁶⁶¹ ⁶⁶² ⁶⁶³ ⁶⁶⁴ ⁶⁶⁵ ⁶⁶⁶ ⁶⁶⁷ ⁶⁶⁸ ⁶⁶⁹ ⁶⁷⁰ ⁶⁷¹ ⁶⁷² ⁶⁷³ ⁶⁷⁴ ⁶⁷⁵ ⁶⁷⁶ ⁶⁷⁷ ⁶⁷⁸ ⁶⁷⁹ ⁶⁸⁰ ⁶⁸¹ ⁶⁸² ⁶⁸³ ⁶⁸⁴ ⁶⁸⁵ ⁶⁸⁶ ⁶⁸⁷ ⁶⁸⁸ ⁶⁸⁹ ⁶⁹⁰ ⁶⁹¹ ⁶⁹² ⁶⁹³ ⁶⁹⁴ ⁶⁹⁵ ⁶⁹⁶ ⁶⁹⁷ ⁶⁹⁸ ⁶⁹⁹ ⁷⁰⁰ ⁷⁰¹ ⁷⁰² ⁷⁰³ ⁷⁰⁴ ⁷⁰⁵ ⁷⁰⁶ ⁷⁰⁷ ⁷⁰⁸ ⁷⁰⁹ ⁷¹⁰ ⁷¹¹ ⁷¹² ⁷¹³ ⁷¹⁴ ⁷¹⁵ ⁷¹⁶ ⁷¹⁷ ⁷¹⁸ ⁷¹⁹ ⁷²⁰ ⁷²¹ ⁷²² ⁷²³ ⁷²⁴ ⁷²⁵ ⁷²⁶ ⁷²⁷ ⁷²⁸ ⁷²⁹ ⁷³⁰ ⁷³¹ ⁷³² ⁷³³ ⁷³⁴ ⁷³⁵ ⁷³⁶ ⁷³⁷ ⁷³⁸ ⁷³⁹ ⁷⁴⁰ ⁷⁴¹ ⁷⁴² ⁷⁴³ ⁷⁴⁴ ⁷⁴⁵ ⁷⁴⁶ ⁷⁴⁷ ⁷⁴⁸ ⁷⁴⁹ ⁷⁵⁰ ⁷⁵¹ ⁷⁵² ⁷⁵³ ⁷⁵⁴ ⁷⁵⁵ ⁷⁵⁶ ⁷⁵⁷ ⁷⁵⁸ ⁷⁵⁹ ⁷⁶⁰ ⁷⁶¹ ⁷⁶² ⁷⁶³ ⁷⁶⁴ ⁷⁶⁵ ⁷⁶⁶ ⁷⁶⁷ ⁷⁶⁸ ⁷⁶⁹ ⁷⁷⁰ ⁷⁷¹ ⁷⁷² ⁷⁷³ ⁷⁷⁴ ⁷⁷⁵ ⁷⁷⁶ ⁷⁷⁷ ⁷⁷⁸ ⁷⁷⁹ ⁷⁸⁰ ⁷⁸¹ ⁷⁸² ⁷⁸³ ⁷⁸⁴ ⁷⁸⁵ ⁷⁸⁶ ⁷⁸⁷ ⁷⁸⁸ ⁷⁸⁹ ⁷⁹⁰ ⁷⁹¹ ⁷⁹² ⁷⁹³ ⁷⁹⁴ ⁷⁹⁵ ⁷⁹⁶ ⁷⁹⁷ ⁷⁹⁸ ⁷⁹⁹ ⁸⁰⁰ ⁸⁰¹ ⁸⁰² ⁸⁰³ ⁸⁰⁴ ⁸⁰⁵ ⁸⁰⁶ ⁸⁰⁷ ⁸⁰⁸ ⁸⁰⁹ ⁸¹⁰ ⁸¹¹ ⁸¹² ⁸¹³ ⁸¹⁴ ⁸¹⁵ ⁸¹⁶ ⁸¹⁷ ⁸¹⁸ ⁸¹⁹ ⁸²⁰ ⁸²¹ ⁸²² ⁸²³ ⁸²⁴ ⁸²⁵ ⁸²⁶ ⁸²⁷ ⁸²⁸ ⁸²⁹ ⁸³⁰ ⁸³¹ ⁸³² ⁸³³ ⁸³⁴ ⁸³⁵ ⁸³⁶ ⁸³⁷ ⁸³⁸ ⁸³⁹ ⁸⁴⁰ ⁸⁴¹ ⁸⁴² ⁸⁴³ ⁸⁴⁴ ⁸⁴⁵ ⁸⁴⁶ ⁸⁴⁷ ⁸⁴⁸ ⁸⁴⁹ ⁸⁵⁰ ⁸⁵¹ ⁸⁵² ⁸⁵³ ⁸⁵⁴ ⁸⁵⁵ ⁸⁵⁶ ⁸⁵⁷ ⁸⁵⁸ ⁸⁵⁹ ⁸⁶⁰ ⁸⁶¹ ⁸⁶² ⁸⁶³ ⁸⁶⁴ ⁸⁶⁵ ⁸⁶⁶ ⁸⁶⁷ ⁸⁶⁸ ⁸⁶⁹ ⁸⁷⁰ ⁸⁷¹ ⁸⁷² ⁸⁷³ ⁸⁷⁴ ⁸⁷⁵ ⁸⁷⁶ ⁸⁷⁷ ⁸⁷⁸ ⁸⁷⁹ ⁸⁸⁰ ⁸⁸¹ ⁸⁸² ⁸⁸³ ⁸⁸⁴ ⁸⁸⁵ ⁸⁸⁶ ⁸⁸⁷ ⁸⁸⁸ ⁸⁸⁹ ⁸⁹⁰ ⁸⁹¹ ⁸⁹² ⁸⁹³ ⁸⁹⁴ ⁸⁹⁵ ⁸⁹⁶ ⁸⁹⁷ ⁸⁹⁸ ⁸⁹⁹ ⁹⁰⁰ ⁹⁰¹ ⁹⁰² ⁹⁰³ ⁹⁰⁴ ⁹⁰⁵ ⁹⁰⁶ ⁹⁰⁷ ⁹⁰⁸ ⁹⁰⁹ ⁹¹⁰ ⁹¹¹ ⁹¹² ⁹¹³ ⁹¹⁴ ⁹¹⁵ ⁹¹⁶ ⁹¹⁷ ⁹¹⁸ ⁹¹⁹ ⁹²⁰ ⁹²¹ ⁹²² ⁹²³ ⁹²⁴ ⁹²⁵ ⁹²⁶ ⁹²⁷ ⁹²⁸ ⁹²⁹ ⁹³⁰ ⁹³¹ ⁹³² ⁹³³ ⁹³⁴ ⁹³⁵ ⁹³⁶ ⁹³⁷ ⁹³⁸ ⁹³⁹ ⁹⁴⁰ ⁹⁴¹ ⁹⁴² ⁹⁴³ ⁹⁴⁴ ⁹⁴⁵ ⁹⁴⁶ ⁹⁴⁷ ⁹⁴⁸ ⁹⁴⁹ ⁹⁵⁰ ⁹⁵¹ ⁹⁵² ⁹⁵³ ⁹⁵⁴ ⁹⁵⁵ ⁹⁵⁶ ⁹⁵⁷ ⁹⁵⁸ ⁹⁵⁹ ⁹⁶⁰ ⁹⁶¹ ⁹⁶² ⁹⁶³ ⁹⁶⁴ ⁹⁶⁵ ⁹⁶⁶ ⁹⁶⁷ ⁹⁶⁸ ⁹⁶⁹ ⁹⁷⁰ ⁹⁷¹ ⁹⁷² ⁹⁷³ ⁹⁷⁴ ⁹⁷⁵ ⁹⁷⁶ ⁹⁷⁷ ⁹⁷⁸ ⁹⁷⁹ ⁹⁸⁰ ⁹⁸¹ ⁹⁸² ⁹⁸³ ⁹⁸⁴ ⁹⁸⁵ ⁹⁸⁶ ⁹⁸⁷ ⁹⁸⁸ ⁹⁸⁹ ⁹⁹⁰ ⁹⁹¹ ⁹⁹² ⁹⁹³ ⁹⁹⁴ ⁹⁹⁵ ⁹⁹⁶ ⁹⁹⁷ ⁹⁹⁸ ⁹⁹⁹ ¹⁰⁰⁰

1^a Read $\bar{\alpha} \bar{\iota} \bar{\kappa}$. — ^b $\bar{\alpha} \bar{\iota}$ must be a corruption of $\bar{\alpha} \bar{\iota}$; emend therefore $\bar{\alpha} \bar{\iota} \bar{\kappa}$; the context clearly cannot refer to a quarry like Hammamat ($\bar{\alpha} \bar{\iota} \bar{\kappa}$).

4^c See facsimile; the Ms. apparently had originally $???$, later corrected into $???$. The latter figure suits the total ($1900 + 620 + 1600 + 880 = 5000$), but it seems likely that a number has fallen out after $\bar{\alpha} \bar{\iota} \bar{\kappa}$.



5^d A number is probably lost, see last note. — ^e Either omit $\bar{\iota}$ or insert $\bar{\alpha}$ after it.



9^f See the facsimile for this problematical group; so too in $\bar{\alpha} \bar{\iota} \bar{\kappa} \bar{\alpha} \bar{\iota} \bar{\kappa} \bar{\alpha} \bar{\iota} \bar{\kappa}$
[Anast. P. 13. 12.]





13^g-14^h. Emend $\bar{\alpha} \bar{\iota} \bar{\kappa} \bar{\alpha} \bar{\iota} \bar{\kappa} \bar{\alpha} \bar{\iota} \bar{\kappa}$.



16ⁱ If this be the correct reading the second 9 is crowded, which might account for the abnormal form of 9 . The traces suggest $\bar{\alpha} \bar{\iota} \bar{\kappa}$ (by error for $\bar{\alpha} \bar{\iota} \bar{\kappa}$??) more than anything else; or can the true reading be $\bar{\alpha} \bar{\iota} \bar{\kappa}$?

18^k Or $\bar{\alpha} \bar{\iota}$ (?); one would however then expect $\bar{\alpha} \bar{\iota}$.


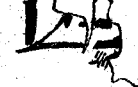
1.^a Small, but not like . — ^b Emend .

5.^e Like ; however  is certainly to be read.

6.^d Really  in the Ms., as in sin 15, 6 etc. — ^c Ms.  in the preceding clause read   18.

7.^f So wrongly for  1 ; contrast 21, 5, 6.



8.^g For the traces after hr see the facsimile. — ^h Cf. 24, 14.


9.ⁱ A trace high up, which cannot belong to . — ^k 

12.^l Emend m-r-k--t.

13.^m For the traces see facsimile. — ⁿ Elsewhere we find p-k m-r-i (20, 3); this can however not be emended here.

15.^o See facsimile, now partially destroyed; hdhd is a more probable reading than hrhr. — ^p Ks "bones" is not a possible restoration, because -twk indicates a

15.^q Sic; but the verb should be spelt with , not , cf. 16, 2.

16.^r  alone would not suffice to fill the lacuna. — From a final examination of this passage it seems possible that the preceding signs stand on a misplaced fragment of papyrus.

2.^a Traces of a vertical sign, not ρ .

4.^b There is nothing more lost.

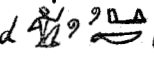


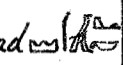


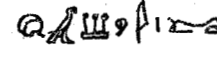


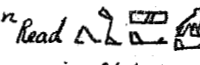







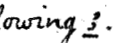
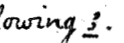

5.^c An almost certain trace of the tail of m .

7.^d Erroneously written for $\eta \alpha \bar{\eta} \eta \alpha \tau$.

11.^e Cf. below 21,1.

14.^f Not room for ~~///~~ α ; n_3 is therefore certain.

17.^g Read \sim

- 1.^a The misplaced fragment at the beginning of the line, consisting of 9 followed by the trace of a vertical stroke, very possibly belongs to wbd here.
- 2.^b Emend  (?) cf. imi-wi 21, 7.
- 3.^{c-d}  is nearly, and the preceding  quite, certain. We should probably read 
i3y Burchardt no. 288.
- 4.^e Perhaps emend  for .
- 5.^f Burchardt (no. 636) rightly transposes and reads . — 9 Ms. .
- 8.^h Insert 19 after imi-wi (?).
- 10.ⁱ Swtwt; the second s is superfluous. — ^k P must be omitted because of nb.
- 12.^l ; the final w is very unlikely, but an alternative ^{m-n} read 
hard to find. — as in 21, 6-7.
- 15.^o Wrongly for ; the mistake is perhaps due to  being inserted above the line in the manuscript from which the scribe of Anastasi I copied.
- 17.^p  is derived from a misunderstood hieratic  (det. of nmi), which the scribe understood as  ; hence the following . Cf. the spelling  for  in Leiden
- 18.^r The upper portion of  is displaced in original and facsimile. [Admonitions.]

- 5^a A corrupt word; perhaps read $\sigma\Omega\Xi$ (?). — ^b Σ , read Ξ ; cf. p. 11a, note 5^g (?).
- 7^c Probably emend $\kappa\iota\omega\alpha\lambda\eta$ cf. 16, 2.
- 8^d A tiny dot, high up; probably fortuitous. — ^e Probably so, and certainly not λ .
- 10^f Sic; a corruption of Ξ .
- 12^g Read $\sigma\eta$; the two signs resemble one another closely, whence the transposition.
- 13^h $\zeta\epsilon\theta\omega$, a transparent corruption of $\eta\omega\theta\omega$.
- 14ⁱ The ω is made quite small, almost like α , above the small sign η .
- 15^k Emend $\alpha\theta$ (?). ^l Ditto-graph.
- 16^m $\lambda\omega$ is corrected out of $\lambda\Xi$.
- 17ⁿ Emend ω .








- 1.^a Emend $\text{K} \times \text{---} \Delta$; the corruption of \times into η is not rare in hieratic.
- 2.^b Emend $\text{K} \text{---} \text{?} \text{K} \text{---} \text{?}$ (?) - ^c Read $\text{Z} \text{---}$ for $\eta \Delta$.
- 3.^d Read $\text{g-w-t-n} \text{---} \eta \text{---}$ cf. Koller 3,2 = Anast. IV 3,1.
- 4.^e Read $\text{---} \text{K} \text{---}$.
- 5.^f Read $\eta \Delta \text{---} \text{K} \text{---} \text{?} \text{K} \text{---}$ cf. p. 21a, note 3^e; p. 32a, note 7^d.

14.^g Ms. has --- for --- cf. swm 25,6; p. 2a, note 13ⁱ; etc.


16.^h See note 14^g.

17.ⁱ Without P , evidently corrupt.


18.^k A ligature as in 28,4.


1.^a ; possibly , but  has a different form e.g.  like  as practically always in this word. after  below. Or perhaps ? —

2.^c The papyrus is unduly squeezed together at this point.



4.^d Corrupted out of . — ^e See note 2.^c above.


5.^f Dittograph.

7.^g ; the hieratic signs may well be corruptions.

9.^h The traces (see facs.) look rather like the left end of ; this would however not suit the context. —

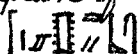


12.^k Emend  90 .

15.^l Certainly so, not .

16.^m The first  has a small meaningless appendage at the bottom, see facsimile.

^a
^{sic} 27,8
^{a.}
^{sic} 27,9
^{sic} 28,1
^{sic} 28,2
^{sic} 28,3
^{sic} 28,4
^{sic} 28,5

1^a \sim is corrected out of a tall erased sign; stt is probably a corruption of 

2^b For $\overline{\text{F}} \equiv$ emend ΔL .

5^c The hinder arm of this sign has been omitted.

6^d The Ms. reading is perhaps a blending of two different readings  and .

11^e Emend $\text{K}^{\text{y}} \text{9} \overline{\text{S}} \text{1} \text{K}$, cf. 10, 3.





14^f An obscure corruption.




15^g \equiv should probably be omitted.

17^h Ms. $\overline{\text{S}}$. - i K is superfluous, cf. 6, 7.





18^k Read $\text{K}^{\text{y}} \text{f}$.

3^a For this sign see Möller, *Hieratische Paläographie* II, no. 505 footnote.

6^b  is here made like ;   is meant.

7^c A corruption of    as in *Sinuhe B*.

8^d Emend .

10^e Not . — ^f Here a fragment bearing a quite illegible sign, probably misplaced. The final sign might also be ; if ω3 "to be far" is meant, we should expect as determinatives  not .

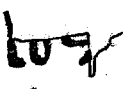

1.^a Before 1.1 an unknown number of pages are lost.


3.^b Or large \triangle ? Or else a corruption of \Rightarrow kp?

5.^c 

; if the reading \Uparrow is correct, that sign is here different from the forms elsewhere on this page.

6.^d \triangle small like \triangle . — ^e The plural strokes are omitted.

7.^f ; the sign before 10 may be the remains of an erroneous .

8.^g  unlike the other examples of \square on this page.

9.^h Made like Σ , see above p. 37a, note 1.^b

10.ⁱ Emend $\& \mathbb{A} \square 1 \Sigma$ as below 2,1.

11.^k Emend m · r · k · < 9 > · t, as in Anast. I 19, 7 (see above p. 31a, note 12.^e).

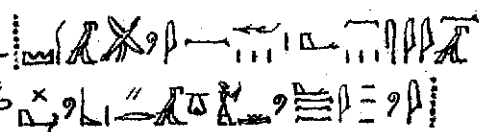
12.^l Dittography.

13.^m Probably so to be read, but written Σ . cf. above note 9.^h

2^a Low down a trace, possibly a small ^b Wrongly mounted; only a tiny trace
—; anyhow not a part of — of the first l remains.

3^c For -sn emend ?

4^d Like .

4^e - 5^f Anast. IV 16, 11-12 in a similar context: 

8^g A meaningless stroke (Füllstrich).

$\left\{ \begin{array}{l} \text{sic} \\ \text{Koll.} \end{array} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

$\left\{ \text{Koll.} \right\}$
 $\left\{ \text{An. IV} \right\}$

3^a There is no trace of an Π , nor has this sign been written and for some reason deleted.


6^b $\overline{\text{w}}$ is lacking not only in Koller, but in the similar passage Anast. I 6, 6.

8^c There is no \mathcal{A} before $\underline{\text{p}}_3$, though there is a fortuitous black speck.

$\left\{ \begin{array}{l} \text{Koll.} \\ \text{An. IV} \end{array} \right.$


[illegible]

15

3^a After g/p(w) the traces  are still visible.


6^b The lacuna is too large for iwf only.





8^c The top line of the page alone is preserved, and this only in part. However see below note 13^d.

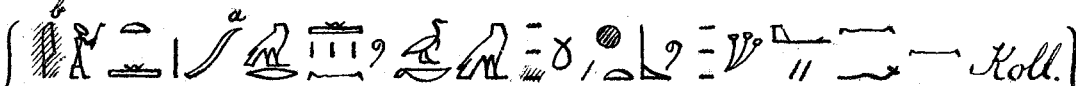
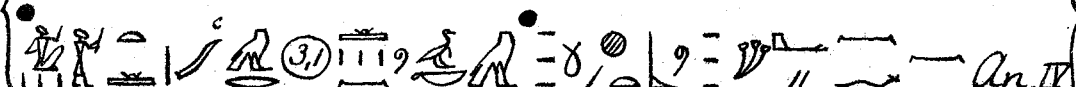
9^d Small like , cf. 2,1. — ^e After ii one or more signs entirely washed out, save for a horizontal stroke at bottom; z is nearly certain

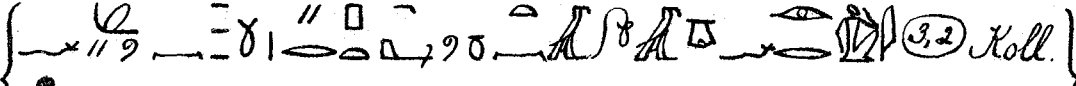

10^f At top a trace which suits z. — ; the reading is far from certain.

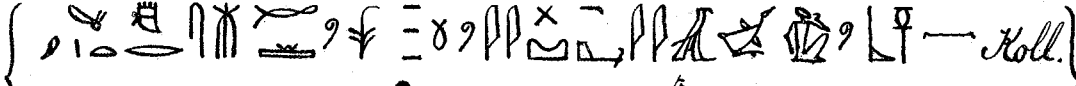
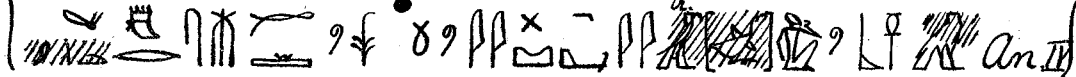
11^h 



12ⁱ ; these traces do not suit the reading n mh 7 very well.

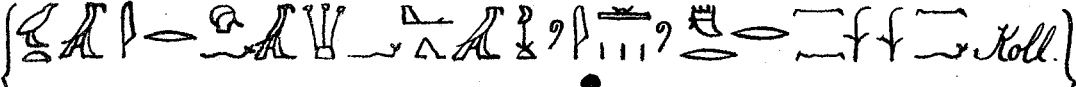
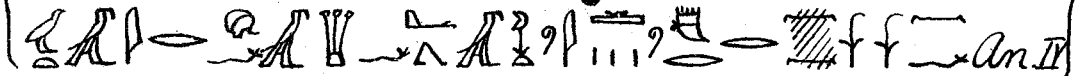
13^j The word     written as a correction above Anast. V ^k Only one tall sign, perhaps [P].
5,1 probably belongs here. —

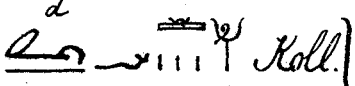
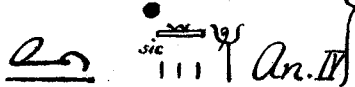
{  Koll. }
 {  An. IV }

{  Koll. }
 {  An. IV }

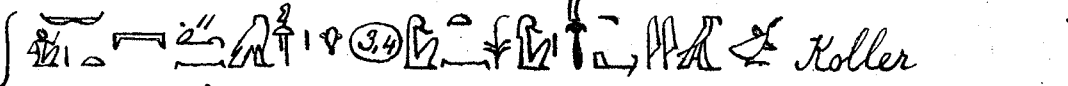

{  Koll. }
 {  An. IV }



{  Koll. }
 {  An. IV }



{  Koll. }
 {  An. IV }

{  Koll. }
 {  An. IV }

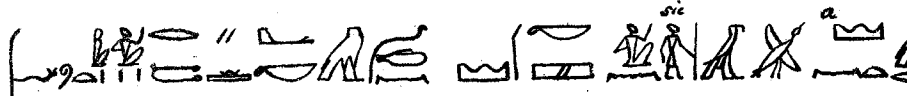

c. A letter concerning Nubian tribute.

{  Koller }
 {  Spieg., Hier. Ostr. 39 }

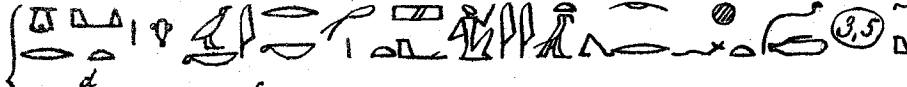
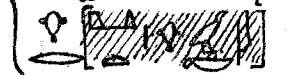
- 1^a  ; contrast *S* in dbw 1, 8. — ^bHere a deleted *S*, which apparently does not belong to the earlier text.
- 2^c  rather like the det. of db in Anaot. II 17, 8.

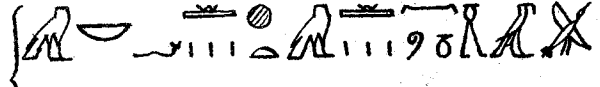
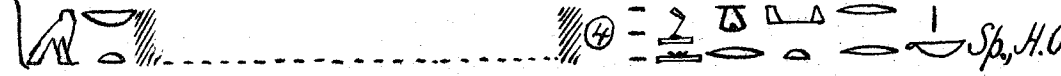
11^d Perhaps rightly interpreted by Möller (Paläographie II no. 101 note) as a contraction of  "chapter" "section"; but certainly understood by the N.K. scribe as .


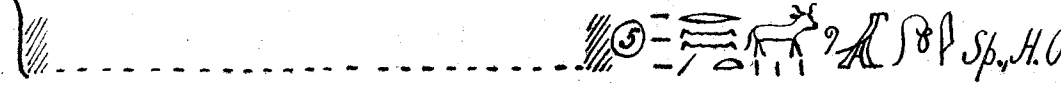
14^{e-f} For the probable size of the lacuna, see lines 4.5.

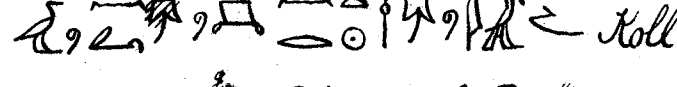
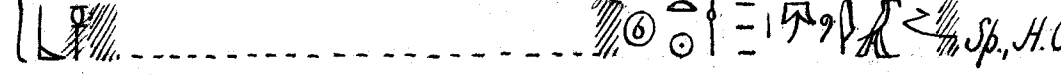
{  Koll. }
 {  Sp., H.O. }

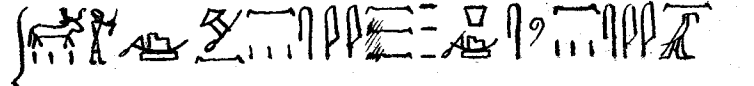

{  Koll. }
 {  Sp., H.O. }



{  Koll. }
 {  Sp., H.O. }



{  Koll. }
 {  Sp., H.O. }





{  Koll. }
 {  Sp., H.O. }






{  Koll. }
 {  Sp., H.O. }

{  Koll. }
 {  Sp., H.O. }

{  Koll. }
 {  Sp., H.O. }




1^a For  emend .






4^b The ostr. had clearly a version quite different from that of Koller; the lacuna is probably a little shorter than that of ll. 4.5. After the lacuna Spiegelberg reads    ; but the word for "garrison" is iwyt not iwyt.






6^{c-d} Or perhaps better      cf. Koller 1, 1; 5, 5.

9^e Probably no mere "Füllstrich": — ^f Badly mounted; not ng.

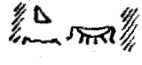



12^g Ostr. had clearly a longer list of animals; for the length of lacuna cf. ll. 4.5.

13^h The hieratic sign serves at once for  and for ; see above p. 25a, note 4^c. — Emend .

16^{k-l} Spieg.'s facs. gives      after the long lacuna at the beginning of l. 7. Impossible to connect with text of Koller. —


^m As colophon (l. 8) in red,     

^b
^c
^d
^e
^f
^g
^h
ⁱ
^j
^k
^l
^m
ⁿ
^o
^p
^q
^r
^s
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1.^a The signs  are on a displaced fragment; possibly there was an m between  and . — ^b Perhaps hardly room for .

2.^c Only a small sign lost.



3.^d Emend     .

6.^e  appears to be superfluous.



8.^f   

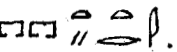
10.^g The scanty space hardly admits of any other restoration.

11.^{h-i} Perhaps dittography. — ^k    not improbably a corrupt group.

16.^l This word is a correction; the  is above a deleted .


17.^m Dittograph. — ⁿ  on a displaced fragment.

18.^o  is written exactly like ; so too below 5,7.

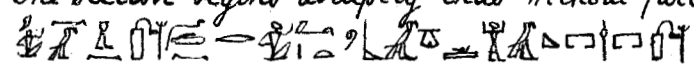
2^a Read .



5^b Evidently for , see Admonitions p. 67.

6^c The position of  makes it certain that a sign stood beneath it.


7^d There is room for the sign , which the scribe forgot to add.

8^{e-f} Emend .



10^g The section begins abruptly, thus without further introduction; the words  (7,9) are probably to be understood.

15^h  is written quite like , as above 4,8.

[illegible]



{ Koll. }
 { An IV }

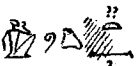
{ *End of page and of papyrus.*  Koll. }
 { *etc. etc.*  *Am. IV* }



3^a. The reading of Anast. IV is clearly superior. — ~~to~~ & wrongly omitted.



7^c. The text was probably continued on other pages cut off from the Pap. Koller.



8^d. The continuation occupies the entire remainder of Anast. IV down to 17, 9, where the writing suddenly stops.

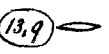
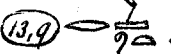
Additions and Corrections.

P. 3, line 3; read ; the reading is far from certain.

P. 7, line 4; the reading  is more probable than .

P. 21, line 2; the lacuna at the end of 11, 7 should be omitted; ~~the~~ in  is nearly certain. In the note p. 21a, note 2^c, read: "corrupted out of .

P. 32, line 18; a note on  should be added, stating that this is a wrong writing for .

P. 48, line 12, beginning; for  read .