Middle Egyptian Grammar

through

Literature

Gabor Toth
Rutgers University-Camden

Preface

One day, a group of people in a small Chinese village went to the police station. They made a formal request to change their family name. The officials were taken aback, because in China, family names go back generations and families are usually keen on preserving them.

First, the police thought the reason was that someone in the family was a criminal. Then, the family revealed that their name was 苟[1] (Gǒu[2]). This word means "careless, negligent," and the written character does not have a negative connotation. But another word 狗 (gǒu) "dog" is pronounced exactly the same way, and it just happens to be one of the curse words in Chinese. For example, 狗腿子 (gǒu tuǐ zi) is a rich person's enforcer, a henchman, and a typical curse for a bad man is 这个狗东西 (zhè ge gǒu dōngxi). This is a bit strange since many Chinese family names are animal names. For example, 马 (mǎ) "horse" and 牛 (niú) "ox" are frequently occurring Chinese family names, and the "dog" also has an equal rank with them in the Chinese lunar calendar. But the children of the 苟 families were always called names in school and were haunted by it through life.

 They also told the police that an old man of the 苟 family remembered that the family's original name was not 苟, but 敬 (Jìng). The two names have the character 苟 in common and differ only by the "side radical" 文.

The police asked for evidence. The family found a local historian and after some research, he found out that there lived an emperor between 907 and 960 A.D., whose name was 石敬瑭 (Shí Jìngtáng). The middle character 敬 was the same as the old family name. The reason for the name change was that in China, one cannot bear the same name as the emperor. When the Emperor came to power, he decreed that everyone who has the 敬 name must change it. The two characters, 敬 and 苟 are very similar, and so the 敬 families changed their name to 苟. This seemed an innocent choice as a thousand years ago, "dog" was 犬 (quǎn), and 苟 did not have a negative connotation.

Due to evidence the family produced, the police allowed it to change its name. When this was reported in a newspaper, the police all over China got requests from 苟 families who now wanted to change their name.
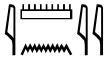
There was a 15-year old girl named 苟 who said she was so inspired by her name change that she said she was going to become a doctor. But when she did become a doctor, all the patients knew her real name was 苟 and she became known as the 狗医生 (gǒu yīshēng) "dog doctor."

What did we learn form this story? A few Chinese customs may immediately call the reader's attention. For example, in ancient China an ordinary citizen could not bear the

---

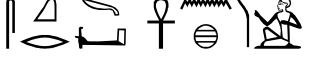[1] Unless stated otherwise we use simplified (mainland) Chinese characters.
[2] The pinyin Romanization system is used.

same name as the emperor (which is the source of all the problems in the story). This custom, more like an imperial decree, is alien to ancient Egypt, where officials of the court and scribes could be called [𓇋𓏶𓏭] *imny* "Ameny" during the reign of any of the pharaohs having their son of Re name [𓇋𓏶𓅓𓏠𓎛𓏏] *imn-m-ḥȝt* "Amenemhat." But customs aside, comparing the identically sounded characters 狗 and 苟 one can see that they are composed of a common part and an additional sign. The common part is called the "phonetic" and the extra sign is the "radical." The phonetic tells how the sign is pronounced and the radical usually (but not always) points to or gives a clue for the meaning of the word. For example, at the left side of the sign 狗 is the so-called "animal radical" and it appears as part of a whole host of animal names, such as 猪 (zhū) "pig," 猫 (māo) "cat," or with related meaning 狠 (hěn) "ferocious, ruthless." Other radicals are not so pointed, for example, the connection of the "grass radical" on the top of the sign 苟 with the actual meaning of the word has been obscured by time. These so-called "picto-phonetic" characters comprise about 80% of the approximately 49,000 Chinese characters. (They came to China with the Song Dynasty c. 1500-1066 BC.) The radicals help to distinguish in writing between characters that sound the same. For example, the sign 古 (gǔ) "ancient" is part of the words 估 (gū) "estimate (person radical)," 姑(gū) "aunt (female radical)," 菇(gū) "mushroom (grass and female radicals)," 牯 (gǔ) "bull (ox radical)," 故 (gù) "reason, cause (tap radical)," and 固 (gù) "firm, solid (enclosure radical)."

The ancient Egyptians were confronted with the same problem: How to distinguish the roughly 17,000 Egyptian short words in writing from each other? Instead of inventing the Chinese radicals, they came up with a different solution: the system of determinatives. These extra signs (placed usually at the end of the words) came into existence for the same reason as the Chinese radicals. Insisting on short words and limiting the total number of signs inevitably lead to a multitude of coincidences. Although graphically different, the determinatives serve the same purpose; to distinguish between words that are spelled the same way. For example, [𓃹𓈖] "exist" is part of the words [𓃹𓈖𓍯] "open," [𓃹𓈖𓂺] "hurry," [𓃹𓈖𓅪] "fault, blame," [𓃹𓈖𓏲] "stripped off." They are transliterated the same way (the verbs in appropriate verb forms) *wn*, but their meanings are different.

We also learned from the story that adding a radical to a Chinese character can also change its sound, for example, adding the "tap radical" to 苟 gǒu, it becomes 敬 jìng. The radicals can also be combined with each other, for example, the person radical 人 forced into the enclosure radical 口 gives 囚 qiú "captive, prisoner, imprison." The ancient Egyptians solved this problem by combining (the passive participle of) the verb [𓇋𓌪𓂋] *sḳr* "smite, strike down" with the adjective [𓋹𓈖𓐍] *ꜥnḫ* "living, alive" to get [𓇋𓌪𓂋𓋹𓈖𓐍𓀿] *sḳr-ꜥnḫ* "captive," lit. "one who is smitten alive." They also made sure that the word conveys the correct meaning by inserting many determinatives wherever possible.

As another example, in the traditional Chinese character 愛 (ài) "love" the middle part 心 (xīn) is the heart radical and the lower part is the hand radical. The composition carries the simple meaning that a person in love takes his/her heart in hand (and brings it to the loved one). The similar Middle Egyptian phrase is composed of a number of signs: *ib.k m ʿ.k*[3] "your heart in your hand," and it carries a different meaning: "the presence of mind."[4]
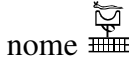
In both languages there are many radicals. A Chinese dictionary lists 190-230 radicals (with the discrepancy due to different interpretations of the combined ones), and Gardiner's Egyptian Grammar has about 108 generic radicals.

Which signs can serve as radicals and which have phonetic values (and which are ideograms)? Due to the overwhelming ratio of the picto-phonetic characters in Chinese, this is only a problem in Middle Egyptian. One of the first difficulties that a student encounters is that many signs can play both roles. For example every student of Middle Egyptian learns at the first lesson that the uniliteral ⌇ the "horned viper" has the phonetic value *f*. Only later it turns out that this sign is also the determinative in the word *iti* "father." (What is more, it is actually an ideogram for Upper-Egypt's XIIth nome *ḏw-ft* the so-called "mountain of the horned viper.") In case of the combined sign (a label from Tomb U-j in Abydos) it is not even clear whether it should be read as two phonetic signs or as an ideogram combined with a determinative. In the first case, according to Günther Dreyer, it should be read as *ꜣb-ḏw* "Abydos," and in the second, the elephant stands for *ꜣbw* "Elephantine" and the determinative designates foreign land.

The Chinese story we just read raised a few basic issues in the Chinese and Middle Egyptian languages. The past 10 years of teaching an introductory course in Middle Egyptian at Rutgers University-Camden convinced the author that a profitable and rewarding way to draw the students' interests to this subject (and to raise one of the worst retention rates in languages) is to bring into instruction as many literary works and as soon as possible. This is especially important in the study of the Middle Egyptian verbal structure, the most complex part of the language. For example, faithful translation of the six *sḏm.f* forms not only requires the understanding of the particular sentence or clause that they appear in but also the understanding the context they are imbedded in. Reading literature in any languages however needs at least some rudimentary knowledge of grammar and vocabulary. This book is no exception. The reader is assumed to have some familiarity with Middle Egyptian writing and basic grammar, including the grammar of forming nonverbal sentences and clauses.
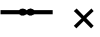
The focus of the book is on Middle Egyptian verbal structure by studying a variety of genres of literature. Each lesson text starts with a specific piece of literature and is followed by its own Vocabulary and Grammar Points. For the convenience of the reader, these vocabularies are assembled into a dictionary at the end of the book.
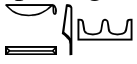
---

[3] [Sh. S. 14].
[4] Lichtheim's translation.

To focus on grammar rather than reading, the texts are written in horizontal lines from left to right. We also use spaces (rather than commas) and line breaks between logically distinguishable clauses and sentences. For greater clarity, we sometimes emend the hieroglyphs (with references in the Grammar Points). For example, in the spelling of the verb *rdi* "give, put, cause" we use the bread giving arm ⬭ rather than the simplified form ⬭. In addition, we avoid large stacks of hieroglyphs, for example, instead of we will write . For the other extreme, we will also try avoiding leaving flat signs alone; for example, a lonely scroll determinative will be written as .

In the vocabularies and the dictionary we usually use the first dictionary form of words regardless of how they appear in specific texts. The dictionary forms are taken from Raymond O. Faulkner, *A Concise Dictionary of Middle Egyptian* (Oxford: Griffith Institute, 1988), J. E. Hoch**,** *Middle Egyptian Grammar* (Society for the Study of Egyptian Antiquities Publications, 15, 1996), and James P. Allen, *Middle Egyptian* (Cambridge University Press, 2000).

We will give full (traditional) transliteration of the texts and point out the signs that are missing from specific spellings. Variant spellings that appear in the texts will be pointed out, for example, a variant spelling of Kush *kš* (northern Sudan) appears in the second stela of Kamose as *kši.*

The purpose of this book is to give the reader enough guidance in Middle Egyptian grammar so that he or she will be able to arrive at his or her own translation of the texts. To give complete translations would therefore defy this purpose. At the difficult passages we will not only explain more grammar points, but will also point out and discuss the often conflicting views of grammarians. Translations by well-known Egyptologists are also widely available also in books and through the Internet. Among these, the three-volume work of Miriam Lichtheim, *Ancient Egyptian Literature* (Berkeley, University of California Press, 1973) and William K. Simpson (Editor), *The Literature of Ancient Egypt*, (The American University of Cairo Press, 2005) are standard references throughout this book.

In the selection of the texts careful attention is paid to chronology. In addition, the most well-known of all the ancient Egyptian stories, the Story of Sinuhe and the Westcar Papyrus have not been chosen since their analyses are widely available.

To show the universality of the ideas and mindset of the Egyptians, the texts are accompanied by various quotes from classical pieces of literature. In finding suitable quotes Michael McClain, a former Rutgers student of Classical Studies, provided an indispensable help to the author.

Contents

1

The Instruction Addressed to Kagemni

wdꜣ sndw ḥz mt(i)

wn ẖn n grw wsẖ st nt ḥr

m mdww

spd dsw r th mitn

nn ḥn ni is ḥr zp.f

ir ḥms.k ḥnꜥ ꜥšꜣt msd t mrr.k

ꜣt pw ktt dꜣr-ib

ẖww pw ꜣfꜥ iw dbꜣꜥ.t(w) im
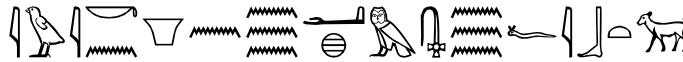
iw ikn n mw ꜥḥm.f ibt

iw mḥw r m šww smn.f ib

iw nfrt idn(.s) bw-nfr iw nh(i) n ktt idn(.f) wr

ḫz pw ḥnt n ḫt.f sw3 tr

smḫ.n.f wstn ḫt (i)m(i) pr.sn

ir ḥms.k ḥnꜥ 3fꜥ wn(m).k 3ḫf.f sw3(.w)

ir swr.k ḥnꜥ tḫw šzp.k iw ib.f ḥtpw

m 3dw r iwf r-gs skn

šzp dit.f n.k m win st k3 ssft pw

ir šww m srḫ n t ni sḫm n mdt nbt im.f

ḫtr n ḥr r df3-ib

im3 n.f k3hs r mwt.f

mrw.f pw bw-nb

imi pr rn.k iw gr.k m r.k nis.t(w).k

m ꜥ3 ib.k ḥr ḫpš m-ḥri-ib d3mw.k

z3w itnw.k

ni rḫ.n.tw ḫprt irrt nṯr ḫft ḥsf.f

rdi.n ṯ3ti nis.t(w) n3y.f n ḫrdw

m ḫt ꜥrḳ.f sḥr r(m)ṯ bit.sn m iit ḥr.f
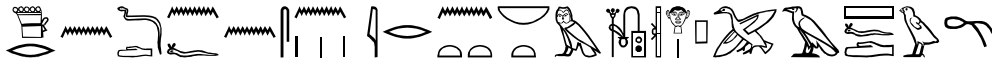
ḏr.n ḏd.n.f n.sn ir ntt nbt m zḫ3 ḥr p3 šfdw
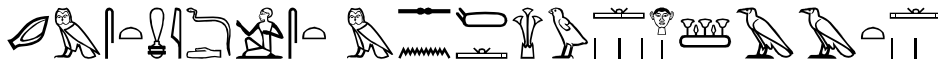
sḏm st mi ḏd.i st m sn ḫ3w ḥr š33t

wn.in.sn ḥr rdit st m ḫwt.sn wn.in.sn ḥr šdt st mi ntt m zḫ3

wn.in nfr st ḥr ib.sn r ḫt nbt nti m t3 pn r ḏr.f

wn.in ꜥḥꜥ.sn ḥms.sn ḫft
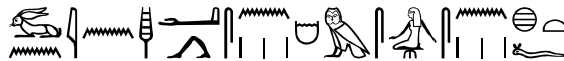
ꜥḥꜥ.n ḥm n (n)swt-bit(i) ḤWNI mini.n.f

ꜥḥꜥ.n sꜥḥꜥ ḥm (n)swt-bit(i) SNFRW m nswt mnḫ m t3 pn r ḏr.f

ꜥḥꜥ.n rdi k3gmni r (i)m(i) nwt ṯ3ti
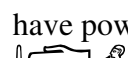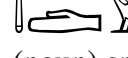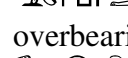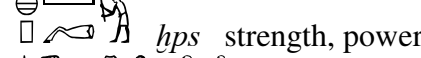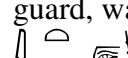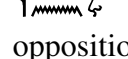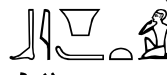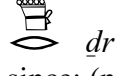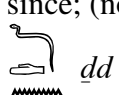
iw.f pw
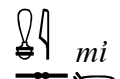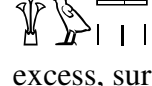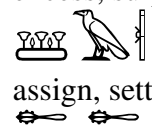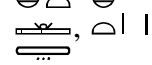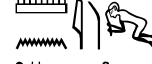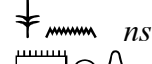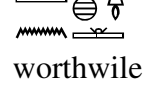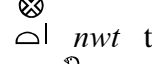
Vocabulary

wḏ3 prosperous

snḏw submissive, timid, fearful, respectful

ḥzi bless, praise

mt(i) modest, regular, correct, straightforward, precise, trustworthy, loyal

wn open

ẖn tent

gr silent, still, (noun) silence

wsẖ broad, wide

st seat, place, throne

ḥr(w) be quiet, at peace

mdw (verb) speak, talk, (noun) speech

spd sharp

ds knife

thi go astray, stray, transgress, overstep (path)

mitn path

ḥn rush, hurry, attack

zp time, occasion, event, deed, misdeed, fault

ḥmsi sit, sit down

ʿš3t multitude of persons, company of guests

msḏi dislike, hate

t bread

mri love, desire, want

3t moment, instant

ktt small, a trifle

d3 control temper

d3r-ib self-denial, restraint, self-control

ib heart, mind

ẖww base(ness), wrongdoing

3fʿ gluttony, intemperance, voracity; with the determinative *3fʿ* glutton, gourmand, gastronome, chowhound

db point the finger (*m* at), reproach

ikn cup, jar

mw water

ʿẖm extinguish (fire)

ʿẖm quench (thirst)

ibi be thirsty

mḥ fill, be full of

mḥw r mouthful

r mouth, speech, spell

šww herbs, edible vegetable

smn make firm, strengthen

nfr   beautiful, good, fine

idn   stand for, replace, serve instead of

nh(i) n ktt   a mere trifle

wr   great, much, many

ḫz   vile

ḥnt   be greedy, covetous

ḫt   belly, body

sw3   pass

tr   time

smḫ   forget

wstn   roam, travel freely

wnm   eat

3ḫf   fever of appetite, greed

swr/swi   drink

tḫi   be drunk

šzp   take, accept

ḥtp   be content, pleased, happy, peaceful

3d   be savage, aggressive, angry

iwf   flesh, meat

gs   side

r-gs   beside, in the presence of

skn   be greedy

win   thrust aside, set aside, push away

k3   then (particle)

ssf   soothe

šwi   empty, free (*m* of)

srḫ   reproach, blame

t   bread

sḫm   (adj.) power, (verb) have power, give power (*n* to)

mdt   word

mdw   (verb) speak, talk (noun) speech

im3 (i3m)   kind, gentle (*n* to)

k3hs   be harsh, overbearing

mwt   mother

mrw   servants

pri   go up, emerge

rn   name

gr   silent, still, silence

nis   call, summon

ꜥ3   great, big

ḫps   strength, power

d3mw   young men

z3w   guard, ward off, beware lest

itn   oppose, be in opposition

rḫ   learn, know

ḫpr   happen, evolve, occur

iri   do, make
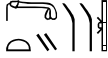
nṯr   god

ḫft   in front of, corresponding to, when, accordingly

ḥsf   punish

ṯ3ti   vizier

ẖrd   child

ḫt   wake, aftermath

ˁrḫ   know, perceive, gain full knowledge of, be wise

sḫr   conduct, nature, plan, counsel

r(m)ṯ   people

bit   character, qualities

ii   come, return

ḏr   (verb) end up; (preposition) since; (noun) limit

ḏd   say, tell, speak

ntt   that

zẖ3   write, writing

šfdw   papyrus-roll, register

sḏm   hear, listen

mi   (preposition) like

zni   surpass, transgress

ḥ3w   wealth, increase, excess, surplus

š3   ordain, order, predestine, assign, settle

ẖt   belly

šdi   read aloud, recite

ḫt   thing, property

t3   land

ḥm   incarnation, majesty

nswt biti   King of the Upper and Lower Egypt

mini   moor, die

sˁḥˁ   install, raise up, set up

nswt   king

mnḫ   beneficient, functional, worthwile

(i)m(i)-r   overseer, steward

nwt   town

iwi   come, return

Grammar Points

中雍之道 (zhōng yōng zhī dào) is a famous Confucian quote in which 中 means "moderation, middle road," 雍 means "harmony," and 之 connects the modifier with the word modified. 道 originally means "principle, doctrine" later elevated in Taoism to "way, road, path." The first two lines of The Instructions Addressed to Kagemni contain the words 𓄷𓄿𓀁𓀀 *snḏw* "submissive, timid", 𓂭𓏭𓏤 *mt(i)* "modest, trustworthy, loyal," 𓎼𓀁 *gr* "silent, still," 𓉔𓂋 *ḥr(w)* "quiet, at peace," and convey the same idea, adding that anyone who follows this principle will be rewarded.

The noun 𓎼𓀁 *gr* "the silent man" and also 𓂋𓐍𓀀 *rḫ* "the knowledgeable man" are the description of a man who lives according to Maat, the principles of harmony and order.

It is fascinating that in such distant cultures as Confucian China and the Middle Kingdom of Ancient Egypt thinkers arrived at the same idea. When translating the present text, this universal principle should be kept in mind.

𓄿𓅀𓄷𓅀𓀀 𓏥𓏤𓂋𓏭
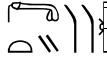
wḏꜣ snḏw ḥz mt(i)

In this instruction the author, the father of the vizier Kagemni, conjectured to be the famous sage Kaires, shares his wisdom with his children. The text starts with an adjectival sentence (adjectival predicate + subject) whose subject *snḏw* "fearful, timid" is a noun of agent derived from the verb 𓄷𓀀 *snḏ* "become afraid." In this and subsequent chapters, nouns of agent will occur several times. For example, in the Semna/Uronarti Stela of Senwosret III, *ꜣdw* and *zḥmw* are nouns of agent derived from the adjective-verbs 𓄿𓂋 *ꜣd* "aggressive, angry" and 𓂋𓅓𓂻 *zḥm* "hasty, impetuous." Further examples of nouns of agent are *sḏmw* "the one who listens, the listener" from 𓄔𓅓 *sḏm* "hear," *wḥmw* "the one who reports, the herald" from 𓅂𓅓𓀁

wḥm "repeat," and *šmsw* "follower, retainer" from 𓂝𓈖𓂾 *šmsi* "follow." In the second

clause the passive[1] of the verb *ḥzi* is employed whose subject 𓂝𓈖𓏏𓏤 *mt(i)* has many

meanings. According to Gardiner,[2] a good translation of *mt(i)* should have a touch of the

Confucian moderation and balance.

𓄿𓂋𓎛𓏏𓈖𓅓𓀜𓀁𓅯𓏏𓍯𓈖𓉐𓂝𓉐𓂋𓀀
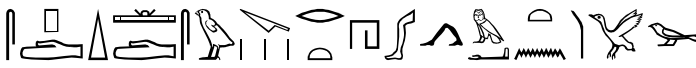
wn ẖn n grw wsẖ st nt ḥr

The adjectival sentences continue. In the first clause *n* can be taken as a genitival

adjective "open the tent of the silent" (Scharff, Gardiner), or (emphasizing the reward of

a quiet and modest person) as a preposition "the tent is open to the silent" (Federn,
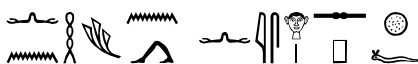
Lichtheim). According to Gardiner, 𓉐𓂋𓏤 *ḥr(w)* (with the seated man as a

determinative) can also mean "contented (one)."

𓅓𓏤�j𓅓𓅯𓀁

m mdww

Conversation manners are emphasized here in a simple negation of the imperative; the

negative word 𓅓𓂝 usually written as 𓅓 *m* "do not" is followed by the negatival

complement of the verb *mdwi* "speak." Recall that the negatival complement (for verbs

with non-geminated stems) is formed by the base stem plus *w*. Here contrary to norm the

ending is spelled out. Lichtheim's vivid translation "Do not chatter!" is worth mentioning.

𓏤𓂝�j𓂝𓏤𓅯𓏥�j𓉐𓊪𓂾𓅓𓈖𓏤𓅆𓅱

spd dsw r th mitn

The violent nature of the adjectival sentence "the knives are sharp" and the negative

meaning of the active participle *th* "he who transgresses" of the verb *thi* "transgress, go

astray" clearly indicates that the preposition *r* here should be understood as "against."

Stern warning is issued for *th mitn* "he who transgresses from the road," a phrase that

Lichtheim translates as "the blunderer."

𓂝𓏤𓇋𓅱𓂾 𓂝𓏤𓏘𓏏𓏥𓏤𓏥

---

[1] See the Summary of Verb Forms in Appendices II-III.
[2] The references for the relevant chapters are in the Selected Specific Bibliography.

nn ḥn ni is ḥr zp.f

This sentence is problematic. First, the negative particle *nn* followed by the infinitive negates existence, so that the first part can be translated as "there is no hurrying/without hurry." Second, the negative particle *ni* and the particle *is* together negate contrastive words or phrases and thereby can be translated as "and/but not" or "except." The ambiguity comes from two sources: *nn ḥn* can be considered as the start of a new sentence (Gardiner, Allen), but can also be viewed as referring to the knives of the previous sentence (Scharff, Federn, Lichtheim). The many possible renderings of *zp* can accommodate both views.

In the first rendering, Gardiner takes the principal meaning of *zp* as (proper) time, and henceforth translates the sentence as "There is no speedy advance except at its proper time." Allen's translation is closely related to this: "There is no hurrying except at its proper time".

In the second rendering *zp* means "misdeed, fault," for example,

ni iw zp.i[3] "no fault of mine came out." With this choice, following Scharff and Federn, Lichtheim's translation is: "without hurry except when he faults." According to this, the knives are waiting to strike for the moment when a misdeed is committed.

ir ḥms.k ḥnꜥ ꜥšꜣt msḏ t mrr.k

The topic now turns to table manners in a typical conditional sentence. A conditional sentence consists of a protasis (the conditional clause that contains the condition under which the content of the main clause holds), and the main clause, the apodosis. The protasis here (and typically) starts with *ir* followed by the subjunctive of the verb *ḥmsi*.

Note that the determinative of *ḥmsi* "sit" is , but in a playful mood, here and below the scribe uses the determinative *msi* "give birth." The apodosis contains the imperative of *msdi.* In an interesting contrast, the object of the hatred is the imperfective relative form *mrr.k* "what you desire" of the verb *mri.* Finally, *t* "bread" can be promoted to "food."

---

[3] [Urk. VI, 151, 2]

"So he spoke to me with his features stamped
by the impression of that righteous ardor
which burns with true control within the heart."
Dante, Divine Comedy, Purgatorio Canto VIII,
translated by James Finn Cotter

ꜣt pw ktt dꜣr-ib

This is an A *pw* B nominal sentence, here translated as "B is A." Here "takes (only)" instead of "is" is better suited for the meaning: It takes only a brief moment to control one's desires. In general, *pw* stands as close to the beginning of the sentence as possible and is placed "inside" a noun phrase with separable parts. This usually does not apply to

direct genitives such as *ꜣt ktt*, however, here the scribe defies the rule.

ḫww pw ꜣfꜥ   iw ḏbꜣꜥ.t(w) im

In the A *pw* B nominal clause B serves as the preposed object of the second clause (introduced by *iw*). The imperfective of the verb *ḏbꜣꜥ* is used here since the whole sentence expresses a general statement well suited to this verb form. The translation should use English present tense. The prepositional adverb *im* has omitted pronominal object (which would be *.f*), and it refers to *ꜣfꜥ*.
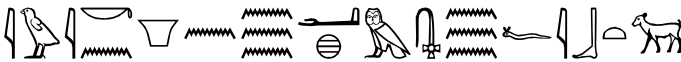
iw ikn n mw ꜥḫm.f ibt

This is a typical subject-imperfective construction describing a generally true statement.

The abstract noun *ibt* "thirst" is derived from the verb *ibi* "thirsty."

iw mḥw r m šww smn.f ib

The subject-imperfective construction continues. The noun *mḥw* "filling" is derived from the verb *mḥ* "fill." (The original is emended to as this is masculine.)

10

mḥ r can be considered as a direct genitive "mouthful" lit. "filling of the mouth." Note also that ⟨hieroglyphs⟩ *smn* "fix, set, establish" is a prime example of a causative derived from the verb ⟨hieroglyphs⟩ *mn* "become fixed, set."

⟨hieroglyphs⟩

iw nfrt idn(.s) bw-nfr iw nḥ(i) n ktt idn(.f) wr

A feminine singular adjective can be used as noun, expressing quality of a "thing." Here *nfrt* is a noun referring to a "(single) good thing." These two clauses still contain subject-imperfective constructions with rare exceptions, where the suffix pronouns are omitted.

The object *bw-nfr* "goodness" in the first clause is an example how ⟨hieroglyphs⟩ *bw* "place, position" prefixed to an adjective converts the adjective to a noun. Further examples include ⟨hieroglyphs⟩ *bw-m3ˤ* "truth" and ⟨hieroglyphs⟩ *bw-ḏw* "evil."

⟨hieroglyphs⟩

ẖz pw ḥnt n ẖt.f sw3 tr

This is an A *pw* B nominal sentence. ⟨hieroglyphs⟩ *ḥnt* is an active participle "he who is greedy" of the verb ⟨hieroglyphs⟩ *ḥnt* "be greedy." With this the phrase *ḥnt n ẖt.f* can be rendered as "he who is greedy for his belly." The text from *sw3 tr* to the end of the next line is difficult. Federn and consequently Lichtheim consider *sw3 tr* as an adverb clause of time and should therefore be introduced by "when." According to this interpretation, *tr* is the time period for the course of a meal, and the meaning of the sentence is that the chowhound is rude by not observing the end of meal time. Gardiner does not accept this on the basis that *ṯr* does not refer to a time period but to the right time.

⟨hieroglyphs⟩

smḫ.n.f wstn ẖt (i)m(i) pr.sn

One further problem with Federn's interpretation is that it forces the perfect (which should be used for completed action) of *smḫ* to be translated as present tense "he forgets." Following Scharff and Gardiner, *sw3 tr* should be at the beginning of this sentence with the perfect of *smḫ* rendered as English perfect tense "time passes and he has forgotten."

After this problem with the tenses, Lichtheim's translation agrees with Gardiner's. The imperfective of *wstn* with its subject *ḫt* clearly means that "the belly roams," but the twist comes viewing *m* as a nisbe (*i*)*m*(*i*) and .*sn* as a resumptive coreferent. With these, (*i*)*m*(*i*) *pr.sn* in English means "(those) in whose house."

> *"On the tables were neatly arranged some fruit, vegetables,*
> *pasta, rice, refreshments and pea-noodle soup. Sanzang*
> *raised his chopsticks and started to say a grace over the food,*
> *but the idiot, who was impatient and hungry to boot, did not*
> *wait for him to finish before grabbing a red lacquered wooden bowl*
> *of white rice that he scooped up and gulped down in a single mouthful."*

Wu Cheng'en, Journey to the West,
translated by W.J.F.Jenner

ir ḥms.k ḥnꜥ ꜣfꜥ wn(m).k ꜣḫf.f swꜣ(.w)

Proper table manners are further emphasized in this conditional sentence employing the subjunctive of *ḥmsi* and the imperative of *wnm*. The form of the intransitive verb *swꜣ* "pass" in the adverb clause *ꜣḫf.f swꜣ(.w)* is stative expressing the state of the chowhound after he ate his fill and his greed is over.

ir swr.k ḥnꜥ tḫw šzp.k iw ib.f ḥtp.w

Once again this is a typical conditional sentence introduced by *ir.* The predicate of the protasis is the subjunctive of *swr,* and that of the apodosis is the imperative of *šzp.* The clause at the end introduced by *iw* can be taken as an adverb clause "when his heart…" followed by English present tense, or as an independent clause "and/so that his heart…" followed by English future tense. It contains a subject + stative construction with the stative of the adjective-verb *ḥtp* which, in contrast to an adjectival predicate, expresses the result *ib.f ḥtp.w* of the prior action *šzp.k.*

m ꜣdw r iwf r-gs skn

12

The affirmative tone turns now to negative employing the negative imperative *m* along with the negatival complement of *ꜣd*. The many meanings of the preposition *r* allows two interpretations of *m ꜣdw r iwf* . On the one hand, it could caution not to speak aggressively against the eating of meat (Federn, Gardiner), and on the other, it could caution not to savagely grab the meat (Scharff, Lichtheim).
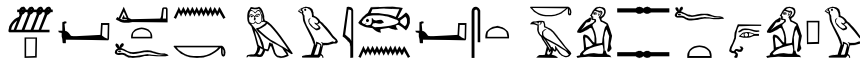
šzp dit.f n.k m win st kꜣ ssft pw

The imperative of *šzp* is followed by *dit.f* "what he gives," a perfective relative form of *di.* Gardiner emends ⟨⟩ into ⟨⟩. After the negative imperative, the clause introduced by the particle *kꜣ* contains an A *pw* nominal sentence with A being the infinitive *ssft* of the caus. 2-lit verb *ssf* (used nominally). Unlike the previous example, *kꜣ* is normally followed by the subjunctive, expressing future consequence.

ir šww m srḫ n t ni sḫm n mdt nbt im.f

We have seen previously a number of conditional sentences with the subjunctive. In the protasis of the conditional sentence here, however, *šww* is the prospective of *šwi*, (and not the subjunctive *šw/šwy*.) As before, *t* can be elevated from "bread" to "food," in fact, Gardiner emends the long lacuna here as ⟨⟩. The last sentence employs the negated passive of *sḫm.* It expresses inability and can be translated by the English present tense: "no words can prevail," lit. "power cannot be given to words." With a bit of flexibility, the prepositional adverb *im* should be taken to mean "against."

ḫtr n ḥr r dfꜣ-ib

According to Gardiner, since the phonetic value of ⟨⟩ is *tr,* the original ⟨⟩ needs to be emended into ⟨⟩. Nonetheless *ḫtr* 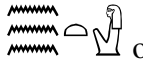and also *dfꜣ* are unknown words. Gardiner who suggests that ⟨⟩ *dfꜣ-ib* may mean "stolid," translates this sentence as "the face is powerless over against one stolid," but admits that this is a guess. Federn has an interesting attempt (supported by examples from the Pyramid Texts and the Book of

the Dead) to revert back to *ḥrr*, suggesting this to be the stative of an adjective-verb describing the quality of a calf. He therefore suggests this to be translated as "meek" and the rest as "to the degree of slow-wittedness." The complexity of the argument and the lack of precise grammatical information make this argument difficult to accept.

im3 n.f k3hs r mwt.f

As Gardiner points out, the adjectival predicate *im3* (*i3m*) "gentle" is the exact opposite to *k3hs* "harsh." Note the unusual spelling of *mwt* "mother." The comparative *r* allows two interpretations depending on whether or not the preposition "to" is employed: "the harsh is kinder to him than (to) his mother."

mrw.f pw bw-nb

After all the grammatical hurdles, it is a relief to translate this simple A *pw* B nominal sentence, meaning "B is A." The noun phrase *bw-nb* is an Egyptian idiom for "everyone."

imi pr rn.k   iw gr.k m r.k   nis.t(w).k

imi is the imperative of , *rdi* "give, put, let, cause." In this typical construction the imperative is followed by the subjunctive of *pri* with obvious causative meaning. It is followed by an adverb clause introduced by *iw*. An obvious connecting word between the two clauses is "while." The verb form of *gr* "be silent" is imperfective expressing concomitant action. As for the last clause, Gardiner puts this at the end of the current passage, and interprets the verb form of *nis* as "call, summon" in the subjunctive to express result: "so that you may be summoned" (to high office or court). Lichtheim puts this clause at the beginning of the next passage, translating this as "when you are summoned…"

> *"But the man remembered his mighty power,*
> *the glorious gift that God had sent him,*

m ꜥꜣ ib.k ḥr ḫpš m ḥri-ib ḏꜣmw.k

zꜣw itnw.k

The negative imperative *m* rules out the (tempting) consideration of *ꜥꜣ ib* as a *nfr ḥr* construction "high-minded, proud" lit. "big of heart". In fact, here *ꜥꜣ* is an adjective-verb with subject *ib.k*, lit. "do not let your heart get big because of/on account of your strength…" *ḥri ib* is an Egyptian idiom for "middle," and *ḏꜣmw* therefore here refers to

the company of young men surrounding the one cautioned.

Based on its meaning *zꜣw* should always be regarded as imperative, although the final radical *w* is a bit misplaced. It is usually translated as "beware lest" or "guard." This is followed by the passive of *itn*.

ni rḫ.n.tw ḫprt   irrt nṯr ḫft ḫsf.f

The power of the divine is recalled here in a textbook example of a negated perfect (of the verb *rḫ* "know" with the impersonal pronoun *tw* as a verbal suffix). As such it does not mean completed action, but expresses lack of ability. The first object is the active participle *ḫprt* "what (may) happen," and the second is the imperfective relative form *irrt* (*nṯr*) "what (god) does." Finally, in this complex sentence, the preposition *ḫft* "according to/in accordance with" governs the nonattibutive perfective relative form of the verb *ḫsf* (used nominally) as it has an expressed subject, its suffix pronoun *.f* (referring to *nṯr*). (The infinitive as the object of a preposition usually appears without an expressed subject.)

rdi.n t3ti nis.t(w) n3y.f n ẖrdw

This is a typical example of the *rdi* + subjunctive *sḏm.f* construction with the perfect of *rdi* employed. This is a very common use of the subjunctive and has causative meaning. Here, lit. "has given that one summon." The possessives

p3y/t3y + suffix + masculine/feminine noun; *n3y* + suffix + *n* + plural noun

were developed in the spoken language during the Middle Kingdom and the Second Intermediate Period.

m ẖt ʿrḳ.f sḥr r(m)t̠ bit.sn m iit ḥr.f

The object of the compound preposition *m ẖt* "after," lit. "in the wake" is the nonattributive perfective relative form of *ʿrḳ* as it has a (suffix) pronominal subject. *ʿrḳ* refers to completion, gaining full knowledge. The infinitive (*iit*) appears after *m* whose use is to emphasize concomitant actions: his understanding the nature of men and their characters becoming clear to him, lit. "having come upon him."

ḏr.n ḏd.n.f n.sn ir ntt nbt m zẖ3 ḥr p3 šfdw

The introductory word *ḏr.n* followed by perfect is a rare construction, but grammatically similar to the very common *ʿḥʿ.n sḏm.n.f*. The 2-lit. verb ⟨⟩ *ḏr* means "end (up)," so that *ḏr.n* literally means "ended" and can be translated as "in the end." *r ntt*, at the beginning of the sentence as here, is written as *ir ntt*, and it introduces a noun clause. It can be translated as "inasmuch as," lit. "with respect to (the fact) that." It starts the vizier's communication to his children.
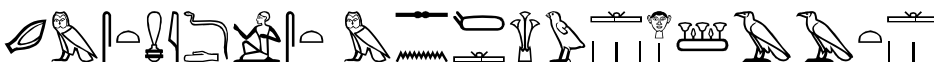
sḏm st mi ḏd.i st   m zn ḥȝw ḥr šȝȝt

The imperative of *sḏm* starts the sentence. The object of the preposition *mi* is the perfective relative form of *ḏd* as it has an expressed subject. In the negative imperative

the determinative of *zni* needs to be changed to ⌒ . Finally, *šȝȝt* is the (feminine) geminated perfective passive participle of the 2-lit.verb *šȝ*. As such, it can be translated as "what has been ordained."


wn.in.sn ḥr rdit st m ẖwt.sn   wn.in.sn ḥr šdt st mi ntt m zẖȝ

Filial piety, the virtue to of loving and respecting the parents, is emphasized here in two syntactically adverbial clauses containing pseudoverbal *ḥr* + infinitive constructions. In narrative texts *ꜥḥꜥ.n* and *wn.in* are typical words to introduce pseudoverbal predicates. In these constructions they no longer have their original meanings, merely express subsequent actions, and as such they can be translated as "then." Note also the singular and plural meanings of *st.* In the direct relative clause introduced by the preposition *mi* the feminine form of the relative adjective *nti* is used as a noun, and the entire (adverb) clause *ntt m zẖȝ* serves as the object of *mi.*

wn.in nfr st ḥr ib.sn r ẖt nbt   nti m tȝ pn r ḏr.f

wn.in here introduces an adjectival sentence "thereupon it was good…" The sentence contains a textbook example of the comparative *r ẖt nbt* "beyond anything," lit. "with respect to everything." The relative adjective *nti* introduces a direct relative clause which contains the frequently used apparent adjective, the prepositional phrase, *r ḏr* "entire," lit. "to the limit." The latter is used in the Egyptian idiom *tȝ pn r ḏr.f* "this entire land" with the suffix pronoun .*f* referring to *tȝ pn*.
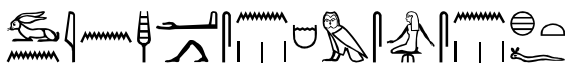
wn.in ꜥḥꜥ.sn ḥms.sn ẖft

After *wn.in* the perfectives of the intransitive verbs of motion *ꜥḥꜥ* and *ḥmsi* are used. This is not very common, and most often the perfect is used instead. Due to its position, it is clear that the preposition *ẖft* is employed here adverbially, meaning "accordingly." The strange sentence is a metaphor and stands for "to conduct themselves."

[hieroglyphs]

ꜥḥꜥ.n ḥm n (n)swt-bit(i) ḤWNI mini.n.f

This is a reference to the end of the reign of Huni (Nysuteh, 2637-2613 BC), last king of the 3rd Dynasty. Note also that the pharaoh's name is topicalized (fronted) for emphasis, and in the perfect, the suffix pronoun *.f* refers to it.

[hieroglyphs]

ꜥḥꜥ.n sꜥḥꜥ ḥm (n)swt-bit(i) SNFRW m nswt mnḫ m tꜣ pn r ḏr.f

The verb form of *sꜥḥꜥ* is clearly passive. Sneferu (2613-2589 BC), the first king of the 4th Dynasty, is the first true (smooth sided and east-west aligned) pyramid builder. He was the father of Khufu, the largest pyramid builder in Egypt. Sneferu had two pyramids constructed at Dashur (the Bent Pyramid and the Red Pyramid), and at Meidum. The etymology of his name, the causative *snfrw* "to make beautiful, to make good," suggests that he may have been a benign ruler.

[hieroglyphs]

ꜥḥꜥ.n rdi kꜣgmni r (i)m(i) nwt ṯꜣti

The passive of *rdi* is introduced by *ꜥḥꜥ.n.* Note that *rdi* with the preposition *r* (or *m*) means "to appoint to" an office/position. The position in question is (*i*)*m*(*i*) *nwt* (a reverse nisbe) a major or overseer of the town. As for the historical record, in the 4th Dynasty there is no vizier named Kagemni, although there is one in the 6th Dynasty under the reign of Pepi.

[hieroglyphs]

iw.f pw

The closing A *pw* nominal sentence contains the imperfective relative form of *iw* used nonattibutively as the predicate: "that is how it goes," lit. "it is that it comes."

2

Excerpts from the

Story of the Shipwrecked Sailor

"At that a massive wave came crashing down on his head,
a terrific onslaught spinning his craft round and round-
he was thrown clear of the decks-

the steering oar wrenched
from his grasp-

and in one lightning attack the brawling
galewinds struck full-force, snapping the mast mid shaft
and hurling the sail and sailyard far across the sea."

Homer, The Odyssey, translated by Robert Fagles

Part I

Arrival to the Residence. The herald's story begins. Storm at sea and the
herald's miraculous survival. The phantom island.[1]

ḏd in šmsw iḳr wḏȝ ib.k ḥȝtiˁ.i m.k pḥ.n.n ẖnw
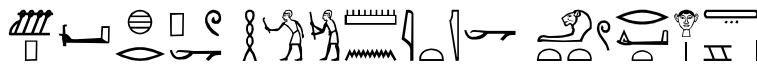
šzp ḫrpw ḥ(w) mnit ḥȝtt rdi.t(i) ḥr tȝ

rdi ḥknw dwȝ nṯr z(i) nb ḥr ḥpt snw.f

izwt.n ii.t(i) ˁd.t(i) nn nhw n mšˁ.n

pḥ.n.n pḥwi wȝwȝt zn.n.n snmwt

---

m.k r.f n ii.n(w) m ḥtp t3.n pḥ.n sw

sḏm r.k n.i ḫ3tiˁ.i ink šw ḥˁw
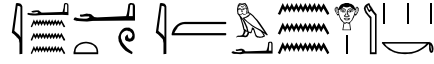
iˁ tw imi mw ḥr ḏbˁw.k

iḫ w(š)b.k wšd.t(w).k mdw.k n nswt ib.k m ˁ.k
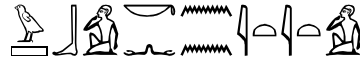
wšb.k nn nitit

iw r n z(i) nḥm.f sw iw mdw.f di.f t3m n.f ḥr
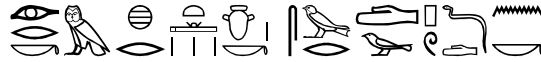
ir r.k m ḥrt ib.k šwrd pw ḏd n.k

sḏd.i r.f n.k mitt iri ḫpr m-ˁ.i ḏs.i šm.kw r bi3 n ity/itii
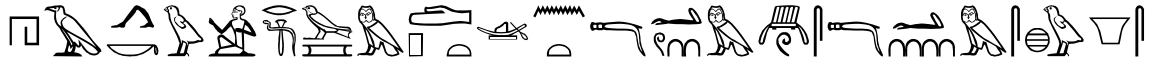
h3.kw r w3ḏ-wr m dpt nt mḥ 120 m 3w.s mḥ 40 m wsḫ.s

šḳd 120 im.s m stp(w) n kmt

m3.sn pt m3.sn t3 mik3 ib.sn r m3w

sr.sn ḏˁ ni iit(.f) nšni ni ḫprt.f

ḏˁ pr(.w) iw.n m w3ḏ-wr tp ˁ s3ḥ.n t3
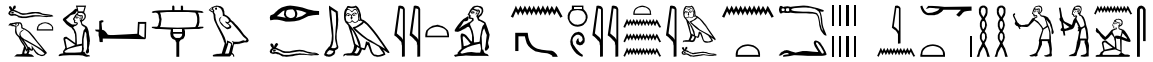
f3.t(w)t3w ir.f wḥmyt nwyt im.f nt mḥ 8 in ḫt ḥwi n.i s(t)

ꜥḥꜥ.n dpt m(w)t(.ti) ntiw im.s ni zp wꜥ im

ꜥḥꜥ.n.j rdi.kw r iw in wꜣw n wꜣḏ-wr
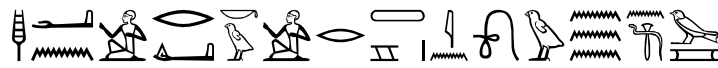
ir.n.i hrw 3 wꜥ.kw ib.i m snw.i

sḏr.kw m ẖnw n kꜣp n ḫt ḳni.n.i šwyt

ꜥḥꜥ.n dwn.n.i rdwi.i r rḫ dit.i m r.i

gm.n.i ḏꜣbw iꜣrrt im iꜣḫt nbt špst

kꜣw im ḥnꜥ nḳꜥwt šzpt mi irt s(i)

rmw im ḥnꜥ ꜣpdw nn ntt nn st m ẖnw.f

ꜥḥꜥ.n ssꜣ.n(.i) wi rdi.n.i r tꜣ n wr ḥr ꜥwi.i

šdt.i ḏꜣ sḫpr.n.i ḫt ir.n.i zi n sḏt n nṯrw

21

Vocabulary

ḏd   say
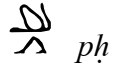
šmsw   follower, retainer, herald

iḳr   excellent, trustworthy

wḏȝ   hale
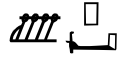
wḏȝ ib.k   take heart, may it please you

ḥȝti-ʿ   local prince, monarch, commander, lord, mayor

pḥ   reach, catch, attack

ẖnw   home, interior
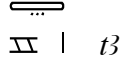
šzp   take, receive, accept

ḥrpw   mallet

ḥwi   hit, strike, smite

mnit   mooring stake
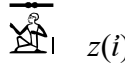
ḥȝtt   prow-rope

tȝ   land

ḥknw   praise

dwȝ   praise, worship, thank

nṯr   god

z(i)   man

ḥpt   embrace

snw   companion, equal

izwt   crew

ii   come, return
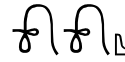
ʿd   safe

nhw   loss, need

mšʿ   army, expeditionary force

pḥ   end, result
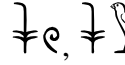
pḥwi   end, hinder-parts, hind-quarters

wȝwȝt   Wawat (northern end of) Lower Nubia

zni   pass (by), surpass, transgress

snmwt   Senmut (the island of Biggeh, First Cataract region)

ḥtp   calm, content (*m* in peace, safety)

sw   (dependent pronoun) he, him
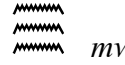
sḏm   hear, *sḏm n* listen to
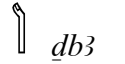
ink   (independent pronoun) I

šwi   empty, free (*m* of)

ḥȝw   excess, wealth

iʿi   wash

mw   water

ḏbȝ   finger
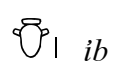
wšb   answer

wšd   address, question

mdw   (verb) speak, (noun) speech, word

nswt   king

ib   heart

ꜥ hand, arm; *m ꜥ* with, from

nitit stammer

r mouth, speech, spell, opening

z(i) man

nḥm save, take away, carry off

t̯ꜣm veil

ḥr face

ḫrt state, condition

swrd weary

sd̯d relate, tell

mitt likeness

ḫpr happen, evolve, occur (*m* become something/someone)

ds self

šm walk, go (*r* to)

biꜣw mining region, mine

ity, itii sovereign

hꜣi come/go down

wꜣd̯-wr sea (the Mediterranean or the Red Sea) (lit. the great blue-green)

dpt ship

mḥ cubit (52.5 cm or 20.6 inches)

ꜣw long

wsḫ wide, broad

sḳd sailor, voyager

stp the choicest, pick

kmt Egypt, lit. the Black

mꜣꜣ see, regard;

mꜣꜣ n look at

pt sky

mikꜣ brave

mꜣi lion

sr foretell, predict

d̯ꜥ (wind)storm

nšni tempest, rainstorm

pri come, go up, emerge

tp-ꜥ before (of time), lit. upon the hand

sꜣḥ touch, kick, set foot

fꜣi raise, lift up, carry, support; *fꜣi t̯ꜣw* sail lit. carry the wind

wḥmyt repetition

nwyt wave, swell

ḫt wood, tree, mast (of a ship)

mwt die

zpi survive, remain, be left

wꜥ (number) one

iw island

wꜣw wave

hrw day, daytime

wꜥi be alone

sd̯r spend the night, sleep, lie down, go to rest

kꜣp hut; *kꜣp n ḫt* thicket

ḳni embrace, hug

šwyt shadow, shade
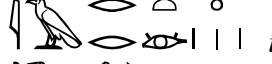
dwn   stretch out, straighten knees

rd   foot

rḫ   learn, know

gmi   find

ḏꜣbw   figs
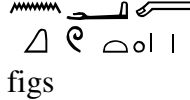
iꜣrrt   grapes

iꜣḳt   leeks, vegetables

nb   all, each, every, any

špss   *špsi*   fine, special, noble

kꜣw   sycamore figs

nḳꜥwt   notched sycamore figs

špzt   cucumber

rm   fish

ꜣpd   bird

ssꜣi   satisfy

wr   great, much

ꜥ   hand, arm
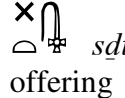
šdi   take away, cut out

ḏꜣ   fire drill, fire stick

sḫpr   bring about, make become, create

ḫt   fire

zi   go, perish

sḏt   fire, flame; *zi n sḏt*   burnt offering

Grammar Points

𓂧𓂧 𓇋𓈖 𓂝𓅱 𓇋𓈎𓂋 𓎝𓄿 𓇋𓃀𓎡 𓎛𓄿𓏏𓂝𓀀 𓅓𓂝𓏏𓊪𓄹𓈖𓈖 𓉐𓉐

ḏd in šmsw iḳr wḏꜣ ib.k ḥꜣtiꜥ.i m.k pḥ.n.n ẖnw

The story begins with the herald's enthusiastic narrative, and the verb form of 𓂧𓂧 *ḏd* is the so-called narrative infinitive. (The only other alternative for *ḏd* with *in* is the suffix conjugation, the *sḏm.in.f* form, meaning "then said." This verb form is used for sub/consequent action to a prior action. The proponents of this, however, would have to admit the unlikely scenario that one or more pages of the papyrus are missing.) Narrative infinitive is common in journal entry type statements, commemorative inscriptions, historical narratives, literary verses, and narratives. As here, the actor is usually introduced by the agent particle *in*. This type of infinitive seems to occur where there is a major break in the narrative, and can also be recognized by the absence of the introductory particle *iw*, and by its reference to the past (when one would expect the verb
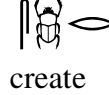
form to be perfect). In the formula 𓎝𓄿𓇋𓃀𓎡 *wḏꜣ ib.k* the subjunctive of *wḏꜣ* is

used to announce news. It is derived from the expression 𓋴𓎝𓄿𓇋𓃀𓎡 *swḏꜣ ib.k,* lit.

"make your heart sound." Whether the seated man 𓀀 after *ḥꜣtiꜥ* is a determinative or a suffix pronoun is subject to interpretation, and accordingly, "commander" or "my lord"are both possible translations.

The perfect of 𓄖 *pḥ* "reach" is introduced by the particle 𓅓𓂝 *m.k* (expressing

completed action), and its object 𓉐 *ẖnw* with determinative 𓉐 can be translated as "home." Notice that the herald and the commander are not named.

𓌻𓊪 𓐍𓂋𓊪𓅱 𓎛𓅱 𓏠𓈖𓇋𓏏 𓎛𓄿𓏏𓏏 𓂋𓂧𓇋𓏏𓇋 𓁷𓂋𓇾

šzp ẖrpw ḥ(w) mnit ḥꜣtt rdi.t(i) ḥr tꜣ

It is clear from the context that *šzp* and *ḥ(w)* are both passive verb forms. In Middle Egyptian the passive verb form is the passive counterpart of the perfect expressing completed action. These two clauses are followed by the third which concludes the sequence of actions. It contains a subject-stative construction involving the transitive verb

⬯ *rdi* "put, place." The subject-stative construction involving a transitive verb has passive meaning (although it is mostly used with personal pronominal subject), and here it also emphasizes the resulting state: "the prow-rope is placed on land." Note the rope

determinative ⌇ not to be confused with the uniliteral ⌇ *w*.

𓂋𓈖𓈖𓏥𓀢 𓋴𓏭 𓅿 𓊹𓏤 𓀀𓏤 𓅓 𓎛𓊪𓏏 𓏦

rdi ḥknw dw3 nṯr z(i) nb ḥr ḥpt snw.f

Safeguard of the voyage by the divine is thanked in the first two clauses employing the passive forms of *rdi* and *dw3*. (Note that *rdi* cannot imperative because its imperative form is *di*.) The third clause is syntactically adverbial, contains a pseudoverbal *ḥr* +

infinitive construction involving the verb 𓎛𓊪𓏏 *ḥpt* "embrace." As such it describes an

action currently in progress. 𓊃𓏤𓏏𓏭 or 𓊃𓏏 *snw* stands for *snnw,* the ordinal number "second," and the seated man converts this to a noun "companion," lit. "second one." We see here a typical compressed writing of a double consonant with no vowel between them.

Finally, note that 𓀀𓀀 is emended to 𓀀𓏤𓏏. (It is tempting to think that 𓊃𓈖 *sn* means "brother", therefore *snwi* is masculine dual "two brothers", but this makes no sense here.)

𓊖𓏥𓈖 𓇍𓏏 𓂝𓂧𓏏 𓂜𓂜 𓈖𓎛𓅱 𓈖 𓌸𓂝𓈖

izwt.n ii.t(i) ꜥd.t(i) nn nhw n mšꜥ.n

Since the herald is a member of the crew, the suffix pronoun *tn* of *izwt* does not fit here. Rather, the suffix pronoun is *n* and the extant *t* is a graphic peculiarity of Middle Egyptian. The explanation is that the feminine ending *t* of nouns has often been lost, and, at times, especially in suffixed forms, the scribe wanted to emphasize that the *t* ending was pronounced, and indicated this by adding an extra *t*. Thus, in the suffixed form *izwt.n* of the feminine noun *izwt* the extant *t* should not be read as *izwt.tn*.

This noun is the first (preposed) subject of two subject-stative constructions with the intransitive verbs ![glyph] *ii* "return" and ![glyph] *ꜥd* "safe, intact." As such, they should be translated by English past or perfect tense.

The negative particle ![glyph] negates the last adverb clause in which *n* should be interpreted as a preposition "to, for." Less likely, following the pattern *nn* A, it is also possible to regard *nn nhw n mšꜥ.n* as a negation of existence of A, where A is the noun phrase with indirect genitive *nhw n mšꜥ.n* "loss of our army."

![hieroglyphs]

pḥ.n.n pḥwi wꜣwꜣt zn.n.n snmwt

The perfect of the transitive verbs *pḥ* and *zni* indicate completed actions in the past. It is also possible to view this passage as a pair of mutually dependent balanced sentences employing the nonattributive perfect relative forms of *pḥ* and *zni.* The primary meaning of ![glyph] *pḥwi* is "end," so that this clause may be interpreted as the herald's boasting of how far the expedition went. Since *pḥwi* also means hinder-parts, hind-quarters, *pḥ.n.n pḥwi* can also be interpreted as "we left behind..." *wꜣwꜣt* "Wawat" is Lower (northern) Nubia and *snmwt* "Senmut" is the island of Biggeh, south of Aswan in the First Cataract region.

![hieroglyphs]

m.k r.f n ii.n(w) m ḥtp tꜣ.n pḥ.n sw

Once again the subject-stative construction applied to the verb of motion *ii* emphasizes the resulting state and should be translated with past or perfect tense. As usual, the enclitic element *r.f* (with the 3MS suffix pronoun) refers to what has been said before. The use of the dependent pronoun *n* after *m.k* as the subject and the 1PL stative suffix ![glyph] of *ii* (which actually has been added later) points to an early stage of Middle Egyptian. The topicalized object *tꜣ.n* of the second clause and the sense of the completed action would be a "perfect" fit: *pḥ.n.n.* It is disappointing to find here the perfective of *pḥ*, or else the scribe may have missed an *n.* The dependent pronoun *sw* (and not *st*) refers to *tꜣ.n.*

![hieroglyphs]

sḏm r.k n.i ḫ₃tiˤ.i ink šw ḥˤw

The imperative of *sḏm* followed by the very common enclictic particle *r.k* (with the second-person suffix) is used by the herald to call the attention of the commander. Note the contrasting uses of the enclictic elements *r.k* here and *r.f* in the previous sentence. While *r.f* refers to a prior statement in the text, the imperative with *r.k* relates *sḏm* to the commander. For further emphasis that he needs to be listened to, the herald asserts his own fine qualities in an A B nominal sentence. The noun phrase B *šw ḥˤw* is a *nfr ḥr* construction.
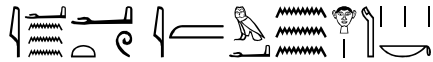
iˤ tw imi mw ḥr ḏbˤw.k

The depressed mood of the commander and the efforts of the herald to cheer him up continue with two imperatives here. In the first construction, the (reflexive) dependent pronoun *tw* is the object of the imperative of *iˤi*. The second *imi* is the irregular (but most often used) imperative of *rdi* "give, put."

iḫ w(š)b.k wšd.t(w).k mdw.k n nswt ib.k m ˤ.k
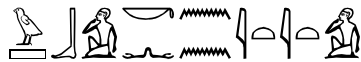
wšb.k nn nitit

As it is the case here, the particle *iḫ* is almost always followed by the subjunctive and points to future action. It expresses the herald's desire and expectation what the commander should do. It is followed by an unmarked adverb clause that can be introduced by "when." The verb form here is the imperfective of *wšd* as it expresses a concomitant action to the governing clause. The next two sentences may still be viewed being under the influence of *iḫ* (until the new particle *iw* comes up), and thereby consider the verb forms of *mdwi* and *wšb* subjunctives further detailing the herald's expectations. As indicated in the first clause, however, it is clear that the commander will have an audience with the king. In the next sentence, the main clause *mdw.k n nswt* contains no new information, whereas the adverb clause *ib.k m ˤ.k* does; it tells how the commander should act, lit. "your heart (being) with you." (The frequently used compound preposition *m ˤ* with clumsy literal meaning "in the hand of" should be replaced by "with.")

According to the ancient Egyptians the heart was the center of thought and emotions, and in translation "mind" is often more suitable than "heart." This adverb clause can then be translated as "presence of your mind." In summary, this passage should be considered as a sentence with emphasized adverb clause, where *mdw.k n nswt* is the theme and *ib.k m* ʿ.*k* is the rheme. This is an emphatic construction, the verb *mdw* is in a perfective relative form, and *mdw.k n nswt* is a noun clause serving as the subject. The emphasis can be brought out by the translation: "it is with presence of your mind that you should speak." The second adverb clause has similar grammar employing the perfective relative form of *wšb.k*, the theme, and *nn nitit* employing the infinitive of the 5-lit. verb *nitit*, is the rheme.

We met this construction (negation of existence) in the previous text: [hieroglyphs] *nn ḥn* "there is no hurrying/without hurry." Here too it can be translated using "without."

[hieroglyphs]

iw r n z(i) nḥm.f sw   jw mdw.f di.f t̠ȝm n.f ḥr

The herald continues his efforts to lift the captain's spirit up, this time with making general statements. For these he uses the imperfective. In fact, the verbs *nḥm* and *di* each appear in a subject-imperfective construction. (Note that the imperfective of *rdi* always uses the first base stem *di*.) The subjects are *r n z(i)* "(a) man's mouth/speech" and *mdw.f* "his speech/words." *t̠ȝm ḥr* is an interesting phrase. It uses the infinitive of *t̠ȝm* "veil" (with the cloth determinative [hieroglyph]) used as a noun in a direct genitive with [hieroglyph] "face." The phrase "veiling the face" clearly means "leniency, clemency" from the king.

[hieroglyphs]

ir r.k m ḫrt ib.k

[hieroglyph] *ir* is the only bilateral sign that normally does not have a phonetic complement, so that the beginning of the passage reads as *ir r.k* and not *ir.k.* This sentence is grammatically similar to the previous: *sd̠m r.k n.i ḥȝtiʿ.i.* Thus, [hieroglyph] *ir* is in imperative followed by the enclictic particle *r.k* for emphasis. The phrase *ḫrt ib* "desire, wish" is
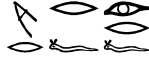
derived from ⟨hieroglyphs⟩ *ḫrt* "state, need, condition" which itself is a (feminine) nisbe

"what is near" derived from the preposition ⟨hieroglyph⟩ *ḫr* "near, by, during."

Grammatically it is also possible to view this sentence as *irr.k m ḫrt ib.k* and consider the

verb form of *iri* as imperfective or as a nonattributive imperfective relative form (with

emphasized adverb clause). Examples to this construction are: ⟨hieroglyphs⟩ *irr*

ḥm.k m mrr.f "Your majesty does as he wills,"[1] and ⟨hieroglyphs⟩ *irr z(i) mrrt.f*

"How a man does what he wants…" [2] Note also that the idiom ⟨hieroglyphs⟩ *mrr.f irr.f*

"whenever he wills/likes he does" appears in religious texts as the name of the great

primordial god. The imperfective however expresses a general (or ongoing) statement,

and does not fit in the context here well.

⟨hieroglyphs⟩
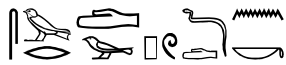
swrd pw ḏd n.k

This is an A *pw* B nominal sentence "B is A." The verb forms of *swrd* and *ḏd* are both

infinitives used as nouns.

⟨hieroglyphs⟩

sḏd.i r.f n.k mitt iri ḫpr m ꜥ.i ḏs.i

Although the previous sentence indicates that the frustrated herald is at the point of

giving up, here he starts with a long narrative, his own tale, his story within the story.

From the point of view of grammar, the subjunctive of *sḏd* expressing exhortation is a

typical way to begin a narrative. Various translations are possible: "let me relate…" or "I

shall tell…"

There is a bewildering variety of phrases that can be formed from the preposition ⟨hieroglyph⟩ *mi*

"like." As here, the masculine and feminine prepositional nisbes ⟨hieroglyphs⟩ *miti, mitt*

"similar, the like" are the most immediate. ⟨hieroglyph⟩ *mi* can also be used to form various nouns,

---

[1] [Sin. B 263]
[2] [CT VII, 190b].

such as ⸗ *mit* "copy," ⸗ *mitw* "likeness", and ⸗ *miti, mitw* "one like, equal." These forms are not always distinguishable from each other. The compound phrase *mitt iri* also contains the adverbial use of the preposition *ir* meaning "pertaining to it, with respect to it," or, at the risk of sounding a bit archaic, "thereof." The literal meaning of the compound is "the like thereof."

ḫpr is clearly a perfective active participle meaning "that happened." (Note the missing feminine *t* ending.)

šm.kw r bi3 n ity/itii

The stative of intransitive verbs (in particular, verbs of motion as here) expresses past or perfect tense. Note, however, that we are at the beginning of the narrative, in fact, a story within a story, and we therefore should translate the sailor's stative of *šm* as past perfect. Alternatively, this can also be viewed as a circumstantial clause attached to the end of the previous passage. Note the spelling of *ity* "sovereign" as a false dual. This may point to

the change of the phonetic value of ⸗ from *3d* "aggressive, angry" to *it* possibly through the sequence *3d → 3t → it.* The word *ity* may also be a nisbe from *iti* "father", that is why the alternative spelling *itii.*
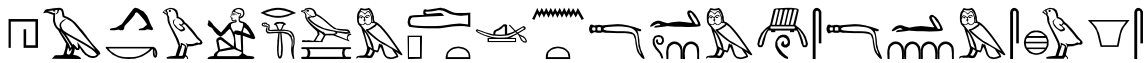
h3.kw r w3ḏ-wr m dpt nt mḥ 120 m 3w.s mḥ 40 m wsḫ.s

sḳd 120 im.s m stp(w) n kmt

The stative of *h3i* should still be rendered as past perfect. Note how the feminine noun *dpt* makes the indirect genitive and the following two suffix pronouns feminine. In ancient Egypt *mḥ* "cubit" was a standard measurement of length (52.5 cm or 20.6 inches). According to this, the ship was 63 m long and 21 m wide. This is about 45% longer than the Solar Boat of Khufu now in the Solar Boat Museum next to Khufu's pyramid. Note also the irregular spelling of ⸗ *wsḫ.*

Here and below we will notice how meticulously the different measurements, numbers, and various descriptions are taken care of while the names of the protagonists are not even mentioned!

The subject *sḳd* of the last adverb clause (that can be introduced by "with") should be plural here. The feminine suffix attached to the prepositional adverb *im* refers to the ship ⌖ *dpt*. Note that ⌖ is a short version of ⌖ *stpw* "the choicest, pick."

m3.sn pt m3.sn t3 mik3 ib.sn r m3w

A pair of clauses with the (normal) subjunctive form of the 2ae-gem. verb ⌖ *m33* praise the crew. They are followed by the main clause with adjectival predicate employing the comparative. The latter is the same pattern as the best known example: ⌖ *nfr st r ḫt nbt* "it is better than anything."

sr.sn ḏꜥ ni iit(.f) nšni ni ḫprt.f

The imperfective (or the subjunctive) of *sr* continues to praise the crew. It is not known why the giraffe ⌖ is the determinative of *sr*. (One of the students suggested that it is because the giraffe is the tallest animal and can see far, far away, maybe even into the future.) Its two objects, *ḏꜥ* "the storm" and *nšni* "the tempest" are followed by adverb clauses that contain *ni sḏmt.f* constructions. This is a typical example of this construction and in an adverb clause *ni sḏmt.f* needs to be translated as "before he (has/had) heard."

The association of the Seth animal ⌖ with tempest and, in general, with rage and turmoil is clear.

ḏꜥ pr(.w) jw.n m w3ḏ-wr tp ꜥ s3ḥ.n t3

The sentence begins with a subject-stative construction with the intransitive verb (of motion) *pri* as the predicate. It expresses past or perfect tense not focusing on the action itself but the state which results from this action. The adverb clause introduced by the particle *iw* is typical and refers to location. The choice of the connecting word "when,

while, and" is up to the translator. Finally, the adverbial phrase introduced by the compound preposition *tp ꜥ* must govern a noun or a noun phrase. Therefore, the verb form of *sꜣḥ* must be infinitive used as a noun. The subject of this infinitive is a suffixed personal pronoun and can therefore be translated as a possessive pronoun. All in all, we arrive at the translation: "before we reached land", lit. "before our reaching land." Note the nice balance between the adverb clause and adverbial phrase of location and time.

𓄿𓏏𓏤𓅱𓍿𓄿𓅱 𓂋𓐍𓆑𓅱�𓐍𓏏 𓈖𓅱𓇋𓏏𓇋𓐍𓆑𓈖𓏏 𓃟𓈗𓏠𓐍 𓏻𓏭𓏥
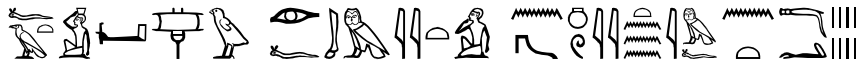
fꜣ.t(w)t̠ꜣw   ir.f wḥmyt   nwyt im.f nt mḥ 8

This passage is difficult. First of all, 𓄿𓏏𓏤𓅱 *fꜣi* means "raise, lift up, carry" and along with 𓏏𓅱𓅱 *t̠ꜣw* "wind" the phrase *fꜣi t̠ꜣw* can be literally translated as "carry the wind", an Egyptian idiom for "sail." It is tempting to regard the beginning of this passage as the infinitive construction *fꜣt t̠ꜣw*: "sailing" or "as (we) sailed." But this does not really fit into the context; the emerging storm and the impending peril of the crew. So, we need to disregard this idiom, extend *t* to the impersonal pronoun *tw*, and render the beginning as the passive of phrase *fꜣi t̠ꜣw*: "the wind was raised." The verb form of *fꜣi* can be perfective (translated as simple past tense) or imperfective with concomitant meaning imbedded in adverb clause and attached to the previous passage. The imperfective of *iri* (with the suffix pronoun *.f* referring back to the wind) is a good choice for its object *wḥmyt* "repetition" and the whole circumstantial clause *ir.f wḥmyt* simply indicates the continually increasing strength of the wind. The last adverb clause has the moved up intrusive short prepositional adverb *im.f* as the predicate. An ironic side note: Here and in the next passage we are led to believe that a wave of 4.2 meter (8 cubits) tall could sink a 63 m long ship with Egypt's best sailors on board!

> *"…I saw your brother,*
> *Most provident in peril, bind himself,*
> *Courage and hope both teaching him the practise,*
> *To a strong mast that lived upon the sea;*
> *Where, like Arion on the dolphin's back,*
> *I saw him hold acquaintance with the waves*
> *So long as I could see."*

𓈖𓏏𓎸𓏥𓀜𓀜𓀜𓊡
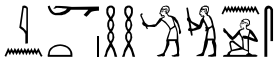
in ḫt ḥwi n.i s(i)

This sentence is short but problematic. The construction follows the form *in* + noun + MS perfective/ imperfective active participle and is therefore a participial statement. The noun *ḫt* means "mast, piece of wood" and *ḥwi* is the perfective active participle of *ḥwi* "strike." The spelling of *ḥwi* is most possibly a "sportive dual" (in much the same way as

in the throne name ⟨◯⟩ *NB-PḤTI-Rᶜ* of Ahmose I the double *t* stands for *ti*). (Neither the spelling nor the sense justify the imperfective active participle *ḥwwi* here since it would convey repetition "battering/pounding.") Another well-known sportive

(plural) writing is ⊜⊜/⊜ *ḫw* in the compound preposition 𓏭 ⊜ *ḥr ḫw* "except, apart from." The 3FS dependent pronoun *s(i)* must refer to *nwyt* "the wave/swell." With these, a possible translation of this passage is "it was the mast/a piece of wood that battered/pounded it/broke it up (the wave/swell) for me." This conveys the meaning that the broken mast/a piece of wood actually helped the sailor to survive, and describes a typical scene of a sailor clinging to the mast with his life to float ashore.

𓊢𓈖𓊛𓅓𓏏𓄿 𓈖𓏏𓇌𓅱𓏥𓇋𓅓𓊃 𓂝𓏏𓈖𓊗𓏤𓅓

ᶜḥᶜ.n dpt m(w)t(.ti)   ntiw im.s   ni zp wᶜ im

ᶜḥᶜ.n "then" introduces a subject-stative construction with predicate the intransitive verb *m(w)t* "die." Once again this is to be translated by simple past or perfect tense. The 3FS stative suffix *ti* was often omitted if the verb ended with *t*. This was possibly due to the loss of one *t* in pronunciation and the scribe's effort to reflect this in writing. This is in

contrast with the note above on the writing of 𓇋𓊃𓅱𓏏𓈖𓏥 *izwt.n* "our crew." The plural relative adjective *ntiw* is used here as a noun, lit. "those who exist(ed)." In fact, the entire clause (with the prepositional adverb *im.s*) functions as a noun, the topicalized

subject of the following clause. Here 𓂝𓈖𓂋𓊗 *ni zp* is the negated perfective of the 3-ae-inf. verb *zpi* "survive, remain" and not the negated perfective of the 2-lit. verb *zp* happen

(by the same spelling). The prepositional phrase *wᶜ im* "one of them," lit. "one therein" serves as a modifier.

𓊢𓈖𓂋𓂝𓄿𓀀𓏛𓂋𓇌𓏲𓇋𓈖𓍢𓅱𓄿𓅱𓈖𓈖𓄿𓍝𓅱𓂋
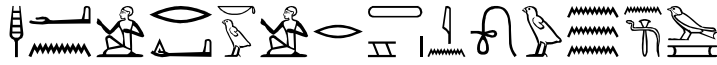
ᶜḥᶜ.n.i rdi.kw r iw in wꜣw n wꜣḏ-wr

The subject-stative construction of the intransitive verb *m(w)t* above is contrasted here with that of the transitive verb *rdi*. We are still in past or perfect tense but the construction has passive meaning. This is again clear since the action "put on" lit. "given to" is performed "by the wave of the sea" on the subject "I."

𓁹𓈖𓏤𓅓𓏲𓃂𓏤𓏥𓎛𓂋𓅱𓏤𓏴𓅓𓏴𓀀𓏛𓄿𓃀𓏛𓀀𓏛

ir.n.i hrw 3 wᶜ.kw ib.i m snw.i

𓄤𓂧𓂋𓅱𓀀𓅓𓄚𓈖𓅱𓈖𓎡𓄿𓊪𓈖𓐍𓏏𓈎𓈖𓏲𓈖𓀀𓈙𓅱𓇌𓏏
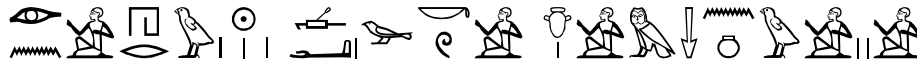
sḏr.kw m ḫnw n kꜣp n ḫt ḳni.n.i šwyt

Among the many meanings of the verb *iri* we need to choose here "spend." In perfect form it is the predicate of the governing clause. Using *iri* with primary meaning "make, do" in connection with time is not that unusual as in colloquial English we also say "doing time" with a bit different meaning. (It is up to the reader to decide which is worse: stranded in a deserted island or being in prison.)

The following three unmarked adverb clauses describe how this action happened. The verb forms are easy to identify: The middle adverb clause with an adverbial predicate is stuck between two with stative predicates. Note that the verb *wꜣi* "be alone" is related to *wᶜ* "one." (For *snw* "companion" see the discussion above.) It is up to the translator how to group these along with the last clause containing the perfect of *ḳni*.

𓊢𓈖𓂧𓅱𓈖𓈖𓀀𓂋𓂧𓅱𓇌𓀀𓂋𓂋𓐍𓂧𓇋𓏏𓀀𓅓𓂋𓀀

ᶜḥᶜ.n dwn.n.i rdwi.i r rḫ dit.i m r.i

The transitive verb *dwn* "stretch" with the introductory phrase *ᶜḥᶜ.n* is in perfect form which clearly indicates past tense. The following pseudoverbal *r* + infinitive construction (the so-called *r* of futurity) uses the verb *rḫ* "learn, know" and indicates planned action: "to find out/to discover." In the last virtual question, *dit.i* is a perfective relative form of *di*.

gm.n.i ḏȝbw iȝrrt im iȝḫt nbt špst

There are no difficulties here with the grammar and the translation. *iȝrrt* is not only

"grape" but also "wine." In one spelling [hieroglyphs] of *iȝrrt* the bilateral sign ⌒ plays

out its phonetic value *ir*, but in the text the determinative ⌒ may also be suggestive to

tiredness associated with the condition of drinking wine.

kȝw im ḥnˁ nḳˁwt šzpt mi irt.s

The scribe apparently makes distinction here between unripe and ripe (notched) sycamore

figs. Note the forward position of the prepositional adverb *im* inside the loosely

connected nouns in A *ḥnˁ* B. In the last clause the object of the preposition *mi* is the

infinitive of *iri* (used as a noun): "(as if) tending" lit. "(like/as if) making." Its subject of

the infinitive is the suffix pronoun *.s* and it refers to *šzpt* (and if *.s* is an exceptional

writing of *.sn,* possibly also to *kȝw* and *nḳˁwt*). Note that Blackman views the last clause

as *mi ir.t(w).s,* and with the impersonal suffix pronoun *.tw* it converts the phrase into

passive voice "as if it was tended." The English translation does not reflect these

differing points of view.

rmw im ḥnˁ ȝpdw nn ntt nn st m ḫnw.f

In the adverb clause the predicate (the prepositional adverb *im*) is moved up from the

back in *rmw ḥnˁ ȝpdw im* and placed directly after the first subject; not an unusual

construction, provided that the adverbial predicate is short. The second clause needs some

elaboration. It contains the negated adverb clause *nn st m ḫnw.f* "it was not in its

interior," lit. "it in its interior is not" which can stand alone. The (feminine) relative

adjective *ntt* placed in front of this serves as a marker and turns this into relative clause

used as a noun: "that which it was not in its interior." As such it can be negated using *nn*.

We arrive at the phrase "there was nothing that was not in it." In plain language this

means that it (the island) had everything in it.

ꜥḥꜥ.n ssꜣ.n(.i) wi rdi.n.i r tꜣ n wr ḥr ꜥwi.i

This sentence starts with the perfect of the caus. 3-inf. verb *ssꜣi* (with omitted subject) and object *wi*, an English reflexive pronoun. In the next sentence the governing clause has the perfect of *rdi* as a verbal predicate, lit. "I placed to the ground" meaning "I put down." A clause of causality is then introduced by the preposition *n* "because" followed by the adjective *wr* (used as a noun) and the adverbial phrase *ḥr ꜥwi.i* "in my arms." Lit. "because much in my arms," meaning that the sailor had too much in his arms. Throughout, the object (the produce of the island) is omitted since it has been described in detail in the previous passage.

šdt.i ḏꜣ sḫpr.n.i ḫt ir.n.i zi n sḏt n nṯrw

The only possible reason for the scribe to use here the narrative infinitive of *šdi* is that there is a break in the narrative; the sailor, after marveling at the riches of the phantom island, stuffed himself, and now it is time to give offerings to the gods for his good fortune. This he does in three main clauses. In the column writing of the original papyrus, the signs ⌇ could not fit at the end of the column, so the scribe fitted them at the bottom of the next column. In the last two clauses the perfect verb forms of *sḫpr* and *iri* are employed. Note that the compound phrase *zi n sḏt* "burnt offering" comes from *zi* "go, perish" and *sḏt* "fire," lit. "go/perish to/by flame."

3

Excerpts from the

Story of the Shipwrecked Sailor

"Who and whence art thou, and what caused thee
to come hither?" "O my lord," answered I, " I am
in very sooth a waif, a stranger, and was left to drown
with sundry others by the ship we voyaged in. But
Allah graciously sent me a wooden tub, so I saved myself
thereon and it floated with me, till the waves cast me
up on this island." When he heard this, he took my hand
and saying, "Come with me," carried me into a great sardab,
or underground chamber, which was spacious as a saloon. "
The First Voyage of Sinbad the Sailor, from the Arabian Nights,
translated by Sir Richard Burton

Part II

The snake god appears and questions the herald.
(The herald tells his story.)
The snake god promises him safe return to home.

ꜥḥꜥ.n sḏm.n.i ḫrw ḳri

ib.kw wꜣw pw n wꜣḏ-wr

ḫtw ḥr gmgm tꜣ ḥr mnmn

kf.n.i ḥr.i gm.n.i ḥfꜣw pw iw.f m iit

n(i)-sw mḥ 30 ḫbzwt.f wr s(i) r mḥ 2

ḥꜥw.f sḥr.w m nbw inwi.fi m ḫsbd mꜣꜥ

ꜥrḳ sw r ḫnt

iw wp.n.f r.f r.i   iw.i ḥr ḫt.i m bꜣḥ.f

ḏd.f n.i (i)n mi in tw (i)n mi in tw nḏs

(i)n mi in tw ir wdf.k m ḏd n.i in tw r iw pn

rdi.i rḫ.k tw iw.k m zz   ḫpr.t(i) m nti n(i) mꜣt(w),f

iw mdw.k n.i   nn wi ḥr sḏm(.i) st

iw.i m bꜣḥ.k ḫm.n.(i) wi

ꜥḥꜥ.n rdi.f wi m r.f it.f wi r st.f nt snḏm

wꜣḥ.f wi nn dmit.i

wḏꜣ.kw nn itt im.i

(The herald tells his story of shipwreck to the snake god. This is largely a repetition of his narrative to the commander, therefore skipped.)

ḏd.in.f n.i m snḏ m zp 2 nḏs

m 3tw ḥr.k pḥ.n.k wi

m.k nṯr rdi.n.f ꜥnḫ.k in.f tw r iw pn n k3

nn ntt nn st m ẖnw.f iw.f mḥ(.w) ḥr nfrwt nbt

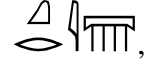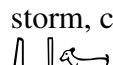*m.k tw r irt 3bd ḥr 3bd r kmt.k 3bdw 4 m ẖnw n iw pn*
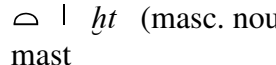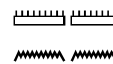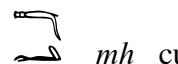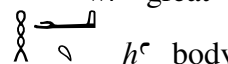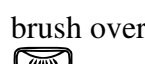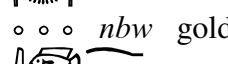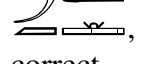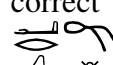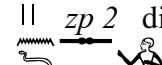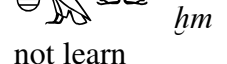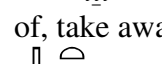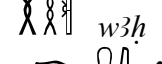
iw dpt r iit m ẖnw sḳdw im.s rḫ.n.k

šm.k ḥnꜥ.sn r ẖnw   mwt.k m nwt.k
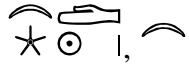
Vocabulary

ḥrw   voice, sound, noise

, *kri*   thunder, storm, cloud

ib   think, suppose

w3w   wave

ḫt   (masc. noun) wood, tree, stick, mast

gmgm   crack, smash

mnmn   quake

kfi   unravel, uncover, strip

ḥf3w   snake

mḥ   cubit (52.5 cm or 20.6 inches)

ḫbzwt   beard

wr   great

ḥꜥ   body (usually in plural)

, *sḥr/sḫr*   sweep, brush over; *m sḫr* overlay

nbw   gold

inwi eyebrows

, *ḥsbḏ/ḫsbd*   lapis-lazuli

, *m3ꜥ*   true, proper, correct

ꜥrḳ   bend

ḫnt   (preposition) at the head of, in front of

wpi   open, split, part

ḫt   belly

b3ḥ   presence; *m b3ḥ* in the presence of

mi   (interrogative pronoun) who

ini   fetch, bring, get

zp 2   ditto sign

nḏs   commoner;

nḏs   little

wdfi   late, dwadle

zz   ashes

ḫm   be ignorant, not know, not learn

iti , *iti*   take, take possession of, take away

st   place, throne

snḏm   sweeten, reside

w3ḥ   set, place, remain, last

dmi   reach, touch

wḏ3   uninjured, be whole, intact

3yt   pale, blanch

snḏ   become afraid

k3   ka

ꜥnḫ   live

nṯr   god

mḥ   fill

km   complete

ꜣbd   month

šm   walk, go (*r* to)

mwt   die

nwt   town

Grammar Points

𓊢𓂝𓈖𓐍𓄿𓏤𓋴𓂧𓅓𓈖𓇌𓐍𓂋𓅱𓆶𓀀

ꜥḥꜥ.n sḏm.n.i ḫrw ḳri

𓏭𓃀𓎡𓅱𓅱𓄿𓅱𓊪𓅱𓈖𓅱𓄿𓆓𓅱𓂋

ib.kw wꜣw pw n wꜣḏ-wr

The two sentences here pose no grammatical problems. The first is a textbook example how the perfect (of the transitive verb *sdm*) can be used to express past tense when introduced by the particle *ꜥḥ*.*n*. The transitive use of the stative of the verb *ib* with active meaning is a holdover from Old Egyptian. Its object is the noun clause at the end. It is an A *pw* nominal sentence with *pw* moved forward within the indirect genitive.

𓐍𓏏𓅱𓏤𓁷𓅱𓅱𓂝𓏏𓄿𓁷𓈖𓈖𓂸

ḫtw ḥr gmgm tꜣ ḥr mnmn

This is a pair of clauses using the pseudoverbal *ḥr* + infinitive construction expressing the imperfect, in particular, actions in progress. They can be translated by past continuous tense.

𓆑𓈖𓏤𓂋𓇋𓅱𓈖𓇋𓐍𓆓𓅱𓊪𓅱𓇋𓅱𓆑𓅓𓇋𓇋𓂻

ḳf.n.i ḥr.i gm.n.i ḫfꜣw pw iw.f m iit

The two clauses with perfect verbal predicates are followed by an unmarked A *pw* noun clause serving as the object of the second predicate. Imbedded in this is the relative clause (without *nti*): *iw.f m iit*. Introduced by the particle *iw* it looks almost like an independent sentence except the suffix pronoun .*f* is coreferential to the antecedent *ḫfꜣw*. Typically, these kind of relative clauses contain a pseudoverbal predicate; in our case an *m* + infinitive construction. As such it points to (an immediate) scary future; the fast approaching snake.

𓈖𓇋𓋴𓅱𓋴𓅓𓎛𓂋𓐍𓃀𓏏𓅱𓆑𓅱𓂋𓋴𓂋𓎛𓏥

n(i)-sw mḥ 30 ḫbzwt.f wr s(i) r mḥ 2

The adjectival sentence of possession *n*(*i*) A B here means "A belongs to B" since A is a dependent pronoun. It describes the length of the snake: "he was of 30 cubits/30 cubits

long," lit. "he belonged 30 cubits." Converting to English units, the snake was about 50.5 feet long. This must have been a scary sight for the sailor as the largest anaconda ever found in nature was only 37 feet long! Note the typical abbreviated spelling ⌒𓏤𓎟𓂝 of *nsw=n(i)-sw* "he belongs."

The subject *ḫbzwt.f* of the following adjectival sentence with predicate *wr* "great" is topicalized and referred to by the dependent pronoun *s(i)*. This sentence contains a comparative "his beard was greater than/over 2 cubits," lit. "his beard, it is great with respect to 2 cubits."

ḥʿw.f sḫr.w m nbw   inwi.fi m ḫsbd mЗ ʿ
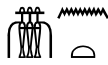
The subject-stative construction of the transitive verb *sḫr/sḫr* has passive meaning. It tells that the snake's skin was covered/overlaid with gold. The adverbial sentence of identity (the so-called *m* of predication) describes the snake's eyebrows being made of (genuine) lapis-lazuli. Both are signs of divinity. Note the typical extra ∖ in the suffix pronoun of the dual.

ʿrḳ sw r ḫnt

This is an adjectival sentence with some subtlety. First, the adjectival predicate ⌒ *ʿrḳ* "bent" is the passive participle of the 3-lit. verb *ʿrḳ* "bend" (with the same spelling). Second, in the prepositional phrase *r ḫnt* "up in front/forward," is short for the prepositional nisbe used as a noun, lit. "one in front/at the head."

iw wp.n.f r.f r.i iw.i ḥr ḫt.i m bЗḥ.f

The second clause is a typical adverb clause, and only context indicates that it is subordinate to the first. In translation, it can be introduced using "while." Alternatively, if one insists that the particle *iw* should introduce a main clause, it can be treated as an

independent sentence. [hieroglyphs] *m bȝḥ* is a common compound preposition meaning "in the presence of" a respected or high ranking person/god.

[hieroglyphs]

ḏd.f n.i   (i)n mi in tw (i)n mi in tw nḏs   (i)n mi in tw

The narrative infinitive of *ḏd* starts the snake's speech. (The only other possibility is that the scribe left out the *n* suffix from the perfect *ḏd.n.f* as the previous verb form *wp.n.f* is also perfect.) The snake's question is a participial statement A B. A is the particle [hieroglyphs]

in (spelled here only as [hieroglyphs]) combined with the interrogative pronoun [hieroglyphs] *mi* "who,"

and B is the perfective active participle of the verb [hieroglyphs] *ini* "fetch, bring, get" (with past

meaning). Literally: "so, who is the one who brought…" [hieroglyphs] *zp 2* is the Egyptian ditto sign.

[hieroglyphs]

ir wdf.k m ḏd n.i in tw r iw pn

[hieroglyphs]

rdi.i rḫ.k tw iw.k m zz   ḫpr.t(i) m nti n(i) mȝ.t(w).f

The protasis of this typical conditional sentence (introduced by *ir*) contains the subjunctive of the negative verb *wdfi* "delay, dawdle," and its object is *m ḏd* with the infinitive of *ḏd*. After *ir* the prospective *wdfw* (with omitted *w*) is also possible; in any case, there is only a slight difference in the English translation. The protasis repeats the snake's previous question with the interrogative pronoun omitted. In the apodosis, should he fail to respond, the snake threatens the sailor with two consequences. First, a *rdi sḏm.f* construction is used with the prospective of *rdi* (the subjunctive uses only the base stem *di*), and *rḫ* (with the pronominal object *tw*, reflexive in English) needs to be interpreted as "find, experience." The two consequences that follow are two adverb clauses introduced by *iw*. The first has an adverbial predicate, and the second the stative of *ḫpr + m* "become something." *ḫpr.t(i)* indicates the resulting state described in the following relative clause. (Although in English one may translate this as infinitive, grammatically it is clearly not, since the infinitive of the 3-lit. verb *ḫpr* uses the base stem.) The relative adjective *nti*

which marks the relative clause has no antecedent and functions as a noun since it is governed by the preposition *m*. Thus this prepositional phrase can be translated as "as/like one who." The relative clause itself contains the negated perfective *n*(*i*) *m3.t*(*w*).*f.* The use of the impersonal pronoun *tw* conveys passive meaning "a thing unseen," lit. "he has not been seen."

iw mdw.k n.i nn wi ḥr sḏm(.*i*) *st*

iw.i m b3ḫ.k ḫm.n(.*i*) *wi*

The sailor abruptly takes over the story here. There are at least two different interpretations of this passage. To begin with, we first give a rudimentary grammatical analysis. The imperfective of *mdwi* "speak" in the first clause is not for making a general statement (as usual) but for expressing an incomplete/ongoing past action. In the next clause the pseudoverbal construction *ḥr* + infinitive is syntactically adverbial, and as such, it can be negated by *nn*. This construction is rare since Middle Egyptian normally uses

the negated perfect ![hieroglyphs] *ni sḏm.n.k st*[1] for this purpose. Though a minor issue,

the original determinative ![hieroglyph] of ![hieroglyph] was emended to ![hieroglyph]. The third is a simple adverb clause, and we should keep in mind that the sailor is in the presence of the snake and, as noted above, the latter represents a superior divine authority. Finally, the fourth

(also circumstantial) clause contains the perfect of the verb ![hieroglyphs] *ḫm* "be ignorant, not know, not learn," and the following dependent pronoun *wi* is used reflexively. *ḫm* being the opposite of *rḫ*, the clause *ḫm.n*(.*i*) *wi* can be interpreted as an expression for "having lost consciousness," lit. "having lost knowledge of myself."

Now, at closer inspection of the meaning, we find that this passage cannot be the sailor's (out)spoken response to the snake as it lacks respect which then may result in making the snake angry, the last thing the sailor wants to do. In addition, the last clause would then be a misfit to the entire passage. To resolve this situation, one can assume that the sailor talks to himself, but then the last passage still sounds awkward. To resolve this, it has

---

[1] [Peas. B2, 114]

been suggested that the suffix pronoun .*k* attached to *mdw* and *b3ḥ* should be changed to .*f* (scribal errors). With these, the whole passage turns into a narrative of the sailor, and everything falls into its right place.

ꜥḥꜥ.n rdi.f wi m r.f   it.f wi r st.f nt sndm

w3ḥ.f wi   nn dmit.i

wd3.kw   nn itt im.i

Contrary to expectation, the transitive verbs *rdi, iti* and *w3ḥ* here are in perfective forms (not in perfect), a holdover from Old Egyptian. They are all governed by the initial word *ꜥḥꜥ.n.* The causative verb *sndm* "(transitive) sweeten, (intransitive) reside" (in the infinitive) is derived from the adjective verb *ndm* "sweet," and the phrase *st nt ndm* "place of residence" is similar to our "home, sweet home." The last three clauses are circumstantial. The first is introduced by the negative word *nn* the verb form of *dmi* "touch" is the infinitive with suffix pronominal subject. The one-word English translation "unhurt" covers up the grammar. After having been carried in the snake's mouth, in the next clause the stative of *wd3* "uninjured, be whole, intact" expresses the resulting relieved state of the sailor. Finally, the negation of the infinitive of *tii* "take away/possession of" further reaffirms his good treatment.

(The sailor tells his story to the snake god. This is a repetition of his narrative to the commander, therefore skipped here.)

dd.in.f n.i m snd m snd nds m 3(y)tw ḥr.k   pḥ.n.k wi

 The snake, taking over the narrative with a *sdm.in.f* verb form of *dd* signaling sub/consequent action, further quiets down the sailor in repeated negated imperatives of the adjective verbs *snd* "afraid" and *3(y)t* "pale, blanch." The last clause contains the perfect of *pḥ* "reach, come to" expressing completed action, and it can be attached to the previous passage by the connecting word "now."

𓅓𓂝𓎡 𓊹𓂋 𓂋�di.n.f 𓋹𓈖𓐍.k   𓏏𓈖.f 𓏏𓅱 𓂋 𓇋𓅱 𓊪𓈖 𓈖 𓂓

m.k nṯr rdi.n.f ꜥnḫ.k   in.f tw r iw pn n kꜣ

In a *rdi sḏm.f* construction *rdi* occurs in perfect with topicalized subject for emphasis. This emphasis can be brought in translation as "it is a god who…." The verb form of

𓋹𓈖𓐍 *ꜥnḫ* "live" is subjunctive and the construction has causative meaning. The perfective verb forms used to describe what the snake did to the sailor continues in the second clause with the perfective of *ini* "bring." Its subject is the suffix pronoun *.f* referring to *nṯr* and its object, the dependent pronoun *tw*, refers to the sailor. (Although *in.f tw* can be translated by the English perfect gerund "(he) having brought you…" the Middle Egyptian infinitive of *ini* is unlikely as the *t* ending is missing.) The expression *iw n kꜣ* rendered by Gardiner as "the phantom island," lit. "the island of ka" sounds mysterious.

nn ntt nn st m ẖnw.f iw.f mḥ(.w) ḥr nfrwt nbt

The first clause has been discussed above. The second clause contains a simple subject-stative construction with the transitive verb *mḥ* "fill," and therefore has passive meaning.

The scroll determinative and the plural strokes indicate that 𓄤𓂋𓏏𓏛𓏥 stands for the

plural noun "good things" derived from the adjective 𓄤𓂋 *nfr* "good, beautiful."

m.k tw r irt ꜣbd ḥr ꜣbd r kmt.k ꜣbdw 4

m ẖnw n iw pn

The first (syntactically) adverb clause contains a pseudoverbal *r* + infinitive construction (*r* of futurity) in which the snake predicts/prophesies the sailor a 4-month stay in the phantom island. This construction expresses an involuntary future in the sense that the sailor has no control over the length of his stay. In English translation this can be reflected by using "you are to spend" instead of the simple future tense "you will stay."

The verb form *sḏmt.f* "until he (has/had) heard" as the object of the preposition *r* is the scribe's perfect choice here.

𓅱𓊪𓏏𓊛𓂋𓇌𓇌𓏏𓈖𓐍𓈖𓏌𓅱 𓋴𓆰𓂧𓅱𓇌𓅓𓋴𓂋𓐍𓈖𓎡

iw dpt r iit m ẖnw sḳdw im.s rḫ.n.k

𓈝𓅓𓎡𓎛𓈖𓂝𓋴𓈖𓂋𓐍𓈖𓏌𓅱 𓅓𓅱𓏏𓎡𓅓𓈖𓏏𓎡

šm.k ḥnᶜ.sn r ẖnw mwt.k m nwt.k

The first clause grammatically identical with the one in the previous sentence and promises the sailor the arrival of a ship from home. In the second adverb clause the scribe this time does not miss the plural of the subject *sḳd*; in the prepositional adverb *im.s* the suffix pronoun refers to the ship and *rḫ.n.k* is an easily recognizable perfect relative form of *rḫ* "know." Finally, in the last two clauses the predicates are in subjunctive again projecting events in the future, but this time the future is the sailor's voluntary action. This is true even in the last clause not because the sailor wants to die (after surviving the shipwreck and the snake), but because he wants to die in his own town to receive proper burial.

4

Two Boundary Stelae of Senwosret III

The First Semna Stela of Senwosret III
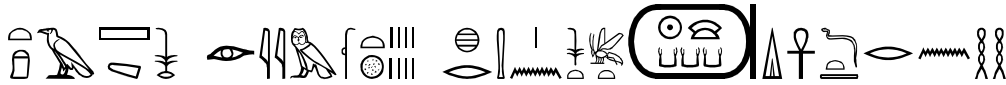
t3š rsi   iry m ḥsbt 8   ḥr ḥm n (n)swt bit(i) Ḫ3-K3W-Rˁ di ˁnḫ r ḥḥ

r tm rdi zn sw nḥsi nb

m ḫd   m ḥrt   m k3i

mnmn(t) nbt nt nḥsiw

wpw ḥr nḥsi iwt(i).f r irt zwnt m iḵn

m wpwt   r-pw

irt.tw nbt nfr(t) ḥnˁ.sn   nn swt   rdit sw3 k3i n nḥsi

50

m ḫd ḥr ḥḥ r n ḥḥ

The Second (Semna/Uronarti) Stela of Senwosret III
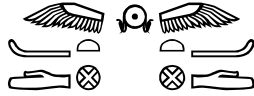
ꜥnḫ ḥrw nṯri ḫprw nbti nṯri mswt (n)swt bit(i) Ḫꜣ-Kꜣw-Rꜥ di ꜥnḫ
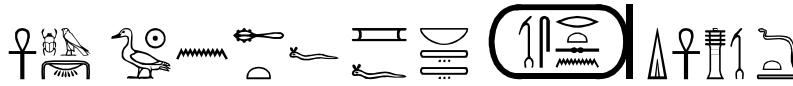
ꜥnḫ ḥrw-nbw ḫpr zꜣ rꜥ n ḫt.f mr.f nb tꜣwi Z(I)-N-WSRT di ꜥnḫ ḏd wꜣs ḏt

ḥsbt 16 3 prt   irt ḥm.f tꜣš rsi r ḥḥ

iw ir.n.i tꜣš.i ḫnt.i itiw.i

iw rdi.n.i ḥꜥw ḥr swḏt n.i

ink nswt ḏdw irrw

kꜣꜣt ib.i pw ḫprt m ꜥ.i
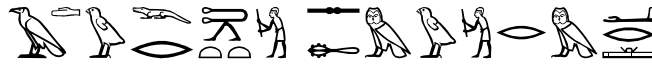
ꜣdw r itt zḫmw r m ꜥr

tm sḏr mdt m ib.f

ḫmt twꜣw ꜥḥꜥ ḥr sf

tm sfnw n ḫrwy   pḥ sw pḥw pḥ.t(w).f

grw grt   wšbw mdt mi ḫpr im.s
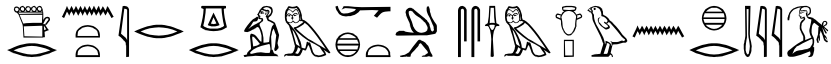
ḏr ntt ir gr m ḫt pḥ   sshm ib pw n ḫrwy

ḳnt pw 3d   ḫzt pw ḥm-ḫt

ḥm pw m3ꜥ 3rw ḥr t3š.f

ḏr ntt sḏm nḥsi r ḫr n r

in wšb.f ḏd ḥm.f

3d.t(w) r.f ḏd.f s3.f   ḥm-ḫt(.tw) w3.f r 3d

ni rmṯ is nt šft st   ḥwrw pw sḏw ibw

iw m3.n st ḥm.f   nn iwms

ḥ3ḳ.n.i ḥmwt.sn   in.n.i ḫrw.sn

pr r ḫnmwt.sn   ḥw iḥw.sn

wḥ3 sš(r).sn   rdi sḏt im

ꜥnḫ n.i iti.i ḏd.i m mꜣꜥt

nn ḫn im n ꜥbꜥ pr m r.i

ir grt zꜣ.i nb srwdt(i).fi tꜣš pn ir ḥm.f

zꜣ.i pw ms.t(w).f n ḥm

twt zꜣ.i nḏti iti.f

srwd tꜣš wtt sw

ir grt fḫt(i).fi sw tmt(i).f(i) ꜥḥꜣ ḥr.f

ni zꜣ.i is ni ms.t(w).f is n.i

isṯ grt rdi.n ḥm ir.t(w) pw twt n ḥm ḥr tꜣš pn ir.n ḥm
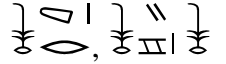
n mrwt rwd.ṯn ḥr.f n mrwt ꜥḥꜣ.ṯn ḥr.f

Vocabulary

tꜣš border, boundary

rsw south

rsi southern

tm not do
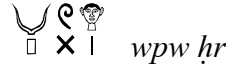
zni pass (*ḥr* by)
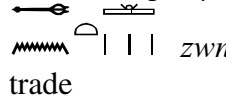
nḥsi Nubian
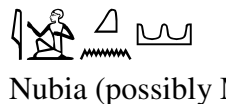
ḥrti travel by land

kꜣi boat (Nubian type)

mnmnt herd (of cattle)

wpw ḥr except

zwnt price; *iri zwnt* do trade

ikn trading post is Nubia (possibly Mirgissa)

wpwt mission, assignment, message

swꜣ pass (*ḥr* by)

nḥḥ eternity, forever
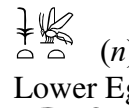
bḥdt Edfu (town in Delta)

ḥrw Horus

nbti Two Ladies

nṯri divine

mswt birth

(*n*)*swt bit*(*i*) King of Upper and Lower Egypt
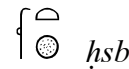
rꜥ Re, Sun (god)

zꜣ son

mri love, desire, want

ḏd (adjective-verb) stable, steady

wꜣs dominion

ḥsbt regnal year
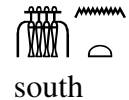
pri go up, emerge, issue

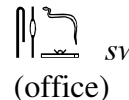*prt* Growing (season)

ꜣḫt Inundation (season)

šmw Harvest (season)

majesty, incarnation

ḥḥ name of the Semna fortress

ḫnti go forward, sail south

itiw (fore)fathers, ancestors
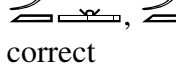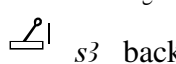
swḏ hand over, pass on, assign (office)
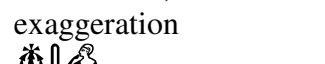
kꜣi think (about), plan

ꜣd aggressive, angry, savage

zḫm hasty, impetuous

𓅓𓂋𓏏, 𓅓𓂋𓍑 *mꜥr* successful, fortunate

𓊪𓏏𓈖� � *sḏr* sleep, lie down, spend the night

� 𓏤𓏥, 𓏏 *ḫmt* intend, plan, take thought of

𓀀𓅓𓅆𓀀 *tw3(w)* man of inferior status

𓊪𓂝 *ꜥḥꜥ* stand, attend, go on duty

𓊪𓁷𓀀 *sf* mild, merciful

𓊪𓈖𓁷𓀀 *sfn* kindly, merciful

𓊪𓏥𓅆𓀀 *ḫrwj* enemy

𓏥𓅆 *ssḫm* strengthen

𓈖𓀀 *ḳni* brave, diligent, persevering

𓏥 *ḫzi* wretched, vile, miserable

𓈖𓅅𓂝 *ḥm* flee, retreat, retire

𓈖𓅅𓏏𓂝 *ḥm-ḫt* (compound verb) retreat

𓈖𓅅𓂝 *ḥm* coward

𓂝𓏏, 𓂝𓏏 *m3ꜥ* true, proper, correct

𓅅𓂋𓀀 *3r* drive away (ḥr from)

𓂋𓅮 *ḫr* fall

𓂦 *s3* back

𓅱𓅮𓏲 *w3* fall; *w3 r* fall into condition

𓈙𓅆 *šfi* respect

𓂝𓏏, 𓏏 *sd/sḏ* break

𓀀𓆰𓀀, 𓅆𓆰𓀀 *iwms* exaggeration

𓆰𓀀 *ms* indeed

𓆰𓅆𓀀 *ḥ3ḳ* plunder, loot

𓅱𓅆𓏰 *ḥnmt* well, cistern

𓅱𓅆𓀀 *ḥwi* plunder

𓃂𓏥, 𓃂𓏥 *iḥw* cattle

𓅆𓅱𓅆𓀀 *wḫ3* pluck flowers/plants

𓏥, 𓏥 *sšr* corn, grain

𓂡𓏰 *sḏt* fire, flame

𓈖𓅆𓀀 *ḫn* speech, utterance

𓂋𓅆𓀀 *ꜥbꜥ* boast

𓅆𓀀 *rwḏ/rwd* firm

𓅆𓀀 *srḏ* strengthen, maintain

𓅆𓏲 *twt* image

𓊪𓏲 *nḏ* save, protect

𓊪𓏲 *nḏti* protector, savior

𓅆𓀀 *wtt* beget

𓂋𓂝 *fḫ* leave, abandon

𓊪𓅆𓀀 *ꜥḥ3* fight

𓂋𓀀 *mrwt* love

Grammar Points

Both stelae were discovered by Lepsius in 1844 in Semna, the second stela in two broken pieces. The lower part of the second stela was sent to Berlin. After packing, the upper part of the second stela and the first were forgotten. In 1886 the missing pieces were rediscovered by Insinger, and ended up in Cairo for many years. In 1899 they finally reached Berlin, and the two pieces of the second stela were joined after 55 years.

The First Semna Stela of Senwosret III

Senwosret III in his 8th regnal year (1862 BC) erected this stela just above the second cataract of the Nile. Mentuhotep, a general of his great-grandfather Senwosret I, already reached this point in the king's 18th regnal year, but as the stela states, Senwosret III intended to keep and maintain this position firmly.

t3š rsi   iry m ḥsbt 8 ḫr ḥm n (n)swt bit(i) Ḫ3-K3W-R͑ di ͑nḫ r ḥḥ

The stela starts with the noun phrase *t3š rsi*, where *rsi* is the adjective "southern" modifying *t3š* "boundary." Just how important this "southern boundary" was to the Egyptians is clear from its foremost position in the text; it precedes the regnal year and the king's name. The perfective passive participle *iry* "made" of the verb *iri* is easily recognizable. As pointed out by Sethe, the threshing floor determinative makes the difference between *ḥsbt* "regnal year," and *rnpt* ordinary "year." The prepositional phrase *ḫr ḥm n* followed by the king's name is a typical construction: "during the incarnation/reign of." In Senwosret III's throne name (prenomen) *ḫ͑-k3w-r͑* the verb form of *ḫ͑i* "appear" is an active participle and the whole phrase can be translated as "Apparent one of Re's life force/spirit." The well-known participial phrase

𓊽𓋹 *di ꜥnḫ* "given life" is passive, and it is probably the abbreviation of *di n.f ꜥnḫ*: "to whom life has been given."

𓂋𓅓𓊗𓏏𓂝𓃀𓏲𓈖 (hieroglyphs)

r tm rdi zn sw nḥsi nb

(hieroglyphs)

m ḫd m ḥrt m kꜣi

(hieroglyphs)
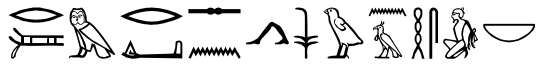
mnmn(t) nbt nt nḥsiw

The object of the preposition *r* is the negative verb *tm* followed by the negatival complement of *rdi*. The preposition expresses purpose and should therefore be translated as "in order." The verb 𓈖𓂻 *zni* "pass" is in the subjunctive, and the object *sw* refers to the border. The three prepositional phrases make the prohibition more specific: In the first two, the verbal no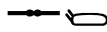uns *ḫd* and *ḥrt* are derived from the verb *ḫdi* "sail downstream/north" and *ḥrti* "travel by land." In the adverbial phrase that follows the Nubian type boat 𓂝𓅝𓏭𓊛 *kꜣi* is specified (as opposed to Egyptian type vessels � 𓂝𓊛 *dpt*). The prohibition also emphasizes three different kinds of cattle that are displayed as determinatives after the feminine collective noun *mnmnt* "cattle" for emphasis.
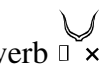
(hieroglyphs)

wpw ḥr nḥsi iwt(i).f r irt zwnt m iḫn

(hieroglyphs)

m wpwt r-pw

𓎞𓏤𓏴𓏤 *wpw ḥr* is an Egyptian phrase for "except" doubtless derived from the verb 𓎞𓏴 *wpi* "part, separate." The pseudoverbal *r* + infinitive construction clearly indicates purpose (of trading). The suffix pronoun of the prospective participle of *iwi* "come" refers to the excepted Nubians. The exact location of the trading post *iḫn* "Iken" is

debated; it is possibly Mirgissa. Finally, note that the infrequently used disjunction *r-pw* is always placed after the second noun or noun phrase.

irt tw nbt nfr(t) ḥnꜥ.sn nn swt rdit swꜣ kꜣi n nḥsi

m ḫd ḥr ḥḥ r nḥḥ

One would expect here the subjunctive of *iri* (with the impersonal suffix pronoun *tw*) expressing future command "shall be done" with following object "all good things." However, the subjunctive of *iri* is *ir* and the presence of the double *t* contradicts this. Instead one has to accept that the verb form is the infinitive with *tw* as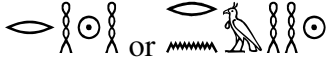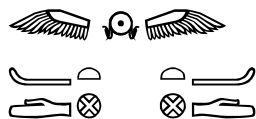 a dependent pronoun: "all good things shall be done," lit. "one's doing all good things." The second clause starts with *nn* + infinitive indicating the negation of what follows. The particle "but" is in its typical place here indicating contrast with the previous clause. It is

followed by a *rdi* + subjunctive construction with the infinitive of *rdi*. Heh is the name of the Semna fortress, one of the famous Semna-Kumma double-fortress at the southern end of the second cataract overlooking the Nile. Senwosret III clearly knew that displaying rhetoric of royal power in this stela was apparently not enough to control Nubia. *r nḥḥ*, more frequently written as or , means "to eternity, forever."

The Second (Semna/Uronarti) Stela of Senwosret III

This stela dates at the 16th regnal year (1854 BC) of Senwosret III. A duplicate was discovered in the island of Uronarti, now one of the treasures of the Archaeological Museum of Khartoum. This duplicate stela was erected only 3 km from the first. They are practically identical.

bḥdt(*i*) Behdetite, is an epithet of the winged solar Horus. (The name Behdet is shared by two cities in Egypt, Tell el-Balamun (up until the New Kingdom), the northernmost town in the Delta, and Edfu in Upper Egypt.)

ꜥnḫ ḥrw nṯri ḫprw nbti nṯri mswt (n)swt bit(i) Ḫꜥ-KꜢW-Rꜥ di ꜥnḫ

ꜥnḫ ḥrw-nbw ḫpr zꜢ rꜥ n ḥt.f mr.f nb tꜢwi Z(I)-N-WSRT di ꜥnḫ ḏd wꜢs ḏt

The royal titulary of Senwosret III is given here. His Horus name *nṯri ḫprw* "Divine of Evolution/Form" is a *nfr ḥr* construction. The Two Ladies ⟨hieroglyphs⟩ *nbti* (the feminine dual of *nbt* "lady") are the vulture-goddess *nḫbt* Nekhbet and the cobra-goddess *wꜢḏt* Wadjet; they are the protective deities of Upper and Lower Egypt, respectively. The *nfr ḥr* construction continues with the Two Ladies name: *nṯri mswt* "Divine of Birth." The participial phrases ⟨hieroglyphs⟩ *di ꜥnḫ* "given life" and (in the next line) ⟨hieroglyphs⟩ *di ꜥnḫ ḏd wꜢs* "given life, stability, and dominion" are passive. His Gold Falcon name *ḥrw-nbw ḫpr* contains the participle of *ḫpr* "evolve" so that the name can be rendered as "the Gold falcon which has evolved." The perfective relative form ⟨hieroglyphs⟩ *mry* or ⟨hieroglyph⟩ (for short) is used in the expression *mry* X "beloved of X." Here X can be a noun (usually a god' name) or suffix pronoun. Finally, his Son of Re name (nomen) can be translated as *z(i)-n-wsrt,* "Man of the powerful female one." Wosret (also Woset or Waset) was a Theban goddess, the earliest female companion of Amun. She may also have been an early form of Hathor.

ḥsbt 16 3 prt   irt ḥm.f tꜢš rsi r ḥḥ

In the Egyptian calendar there were 3 seasons: ⟨hieroglyphs⟩ *Ꜣḫt* "Inundation," ⟨hieroglyphs⟩ *prt* "Growing," and ⟨hieroglyphs⟩ *šmw* "Harvest." Each season was divided into four months. The number 3 refers to the 3rd month of "Growing," a season which is roughly spread from mid-November to mid-March. So this is Senwosret's 16th regnal year between mid-January and mid-February. There is evidence that the month of a season as a number was

pronounced as an ordinal, so that "X regnal year and Y month of the season" was probably read as "*ḥsbt* X *ȝbd* Y-*nw n* season." The infinitive of *iri* "make" after the date is typical in headings, it is narrative, therefore refers to past.

[hieroglyphs]

iw ir.n.i tȝš.i ḫnt.i itiw.i

The perfect of *iri* used to express past tense is introduced by the particle *iw*. One possibility here is the infinitive of the 4ae-inf. verb [hieroglyphs] *ḫnti* "go forward, sail south" which has variant writings: [hieroglyphs] *ḫnt* and [hieroglyphs], [hieroglyphs] or [hieroglyphs] *ḫntyt*. An example to the first spelling is in Kamose's second stela:

[hieroglyphs] *pȝ ḫnt nfr n pȝ ḥḳ(ȝ) ˁnḫ(.w) (w)ḏȝ(.w) s(nb.w) ḥr mšˁ.f r ḥȝt.f*[1] to be discussed later. An example to the second spelling is again in Kamose's second stela: [hieroglyphs] *m ḥrt wḫȝt ḥr ḫntyt r kši*[2] and in the tomb autobiography of admiral Ahmose: [hieroglyphs]

[hieroglyphs] *wn.in.f ḥr ḫntyt r ḫnt-ḥn-nfr*[3] once again to be discussed later. In our present text *ḫnt* has a suffixed subject and object *itiw.i* "my (fore)fathers/ancestors." In a typical phrase to emphasize that he has outdone his predecessors, Senwosret III states that he went farther south than his forefathers. At closer inspection it is clear that the first clause (with the perfect of the verb *iri* as the predicate) contains no new information (having already been stated in the previous clause). So this clause could well be considered as a rheme of an emphatic sentence, with the following theme *ḫnt.i itiw.i* specifying how the rheme was done. As such, the verb form *ḫnt.i* then should be a nonattributive perfective relative form used emphatically (with an emphasized adverb clause). The presence of the suffix pronoun *.i* adds further evidence this interpretation.

[hieroglyphs]

---

[1] [Kamose Stela 2, 30]
[2] [Kamose Stela 2, 19]
[3] [Urk. VI, 5,5; 7,1]

iw rdi.n.i ḥꜥw ḥr swḏt n.i

In the Story of the Shipwrecked Sailor the herald, after trying to draw the attention of the

commander, states ⸱⸱⸱⸱⸱ *ink šw ḥꜥw*. There ⸱⸱⸱ *ḥꜥw* (in a

nfr ḥr construction) means "excess." In our case *rdi ḥꜥw ḥr* means "increase," lit. "do

more than." The passive participle of the caus. 2-lit. verb ⸱⸱⸱ *swḏ* "hand over" has a *t*

ending and can be translated as "what has been handed over/bequeathed."

ink nswt ḏdw irrw

The main clause is an A B nominal sentence with the independent pronoun *ink* as the

subject and *nswt* is the predicate. The subordinate noun clause is also type A B, where

ḏdw is the imperfective relative form of *ḏd*, lit. "what (I) say," and *irrw* is the

imperfective passive participle of *iri*, lit. "what is done."

> *"Hence the enlightened ruler is heedful,*
> *and the good general full of caution.*
> *This is the way to keep a country at peace*
> *and an army intact."*
> Sun Tzu, The Art of War, Chapter XII,
> translated by Lionel Giles.

kꜣꜣt ib.i pw ḫprt m ꜥ.i

This is an A *pw* B nominal sentence with A containing the imperfective relative form of

the verb ⸱⸱⸱ *kꜣi* "think about, plan" and subject *ib.i*. The B part of the nominal

sentence contains the perfective relative form of *ḫpr* lit. "what evolves." Since they do

not refer to anything specific, both relative forms are feminine.

ꜣdw r itt   zḫmw r m ꜥr

ꜣdw and *zḫmw* are nouns of agent derived from the adjective-verbs ⸱⸱⸱ *ꜣd* "be

aggressive, angry" and ⸱⸱⸱ *zḫm* "be hasty, impetuous." (They cannot be active

participles because of the ending *w*). The pseudoverbal construction *r* + infinitive in the first syntactically adverb clause has the nominal subject *ꜣdw* and the verbal predicate has the infinitive of *iti* "take possession (of)." In general in a pseudoverbal construction *r* is used to express planned/inevitable action. (In contrast, in a grammatically similar

sentence ⸗ *nb wr ḥr itt*[4] "a great lord is taking possession," *ḥr* is used to express the imperfect.) The grammar in the second clause is identical with that of the first and uses the adjective-verb ⸗, or ⸗ *mꜥr* "successful, fortunate."

tm sḏr mdt m ib.f

In the main clause the negative verb *tm* followed by the negatival complement of the verb *sḏr* is used to form the negated participle "(he) who is not slumbering." In the

circumstantial clause *mdt m ib.f* ⸗ *mdt* not only means "word, speech" but also "matter, affair." The meaning of this sentence is that Senwosret III will not rest (with) a matter on/in his mind/heart (until it is resolved).

ḥmt twꜣw ꜥḥꜥ ḥr sf

We have again a pair of causes here describing Senwosret III's character. *ḥmt* is a

perfective active participle derived from the verb ⸗ *ḥmt* "intend, plan, take thought of" and can therefore be translated as "one who is thoughtful of." As a verb form it also

carries an object, the plural of ⸗ *twꜣ(w)* "inferior." Similarly, *ꜥḥꜥ* is a

perfective active participle derived from ⸗ *ꜥḥꜥ* "stand, attend," and can be translated

as "steady." Finally, the *ḥr* + infinitive construction involving the adjective-verb ⸗ *sf* "mild, merciful" emphasizes the imperfect, ongoing action.

---

[4] [Peas. B1, 123-24].

tm sfnw n ḫrwy pḥ sw   pḥw pḥ.t(w).f

 The Egyptians love for word-play is clear in the next passage. As before, the first sentence starts with a negated participle using the negative word *tm*. In the negatival complement *sfnw* of the adjective-verb [hieroglyphs] *sfn* "kindly, merciful" the *w* ending is written out, and the phrase can be translated as "(he) who is merciless." The noun clause *pḥ sw* after *ḫrwy* contains the active participle of *pḥ* "who attacks" and has the object *sw* "him," referring to the pharaoh.

In the second sentence, *pḥw* is an active participle (with a *w* ending possibly indicating that it is used as a noun) "(he) who attacks." It is followed by *pḥ.t(w).f,* a circumstantial clause with *pḥ* in the passive form of the subjunctive: "(if/when) he is attacked."

[hieroglyphs]

grw grt   wšbw mdt mi ḫpr im.s

Continuing the description of Senwosret III's character, the text now uses the noun of agent *grw* derived from the adjective-verb *gr* "silent/quiet/still." The participle *grt* forms a one-word circumstantial clause meaning "(when/if) it is silent/quiet." Similarly, *wšbw* is a noun of agent derived from the verb *wšb* "he who responds." As above, *mdt* should be promoted from "word" to "matter, affair," and finally *mi ḫpr* (with *ḫpr* in the infinitive) is an Egyptian idiom for "properly, (with) correct procedure," lit. "as evolving." The feminine suffix pronoun *.s* attached to the final adverb refers to *mdt.*

[hieroglyphs]

dr ntt ir gr m ḫt pḥ   sshm ib pw n ḫrwy

A noun clause is introduced here with the marker *ntt* which, in turn, is the object of the preposition *dr*. Together they correspond to the English "since/for." *ir* is a marker of the topicalized subject *gr m ḫt pḥ*, and this marker can be left un-translated or translated with the usual meaning "as for." In the topicalized subject *gr* is an active participle of the adjective-verb *gr* that we just met, and the infinitive of *pḥ* "attack" (used as a noun) is the object of *m ḫt* "in the wake." (This compound preposition we already met in the Instructions to Kagemni.) The topicalized subject is followed by an A *pw* nominal sentence (with *pw* moved forward within an indirect genitive). The causative verb *sshm*

"strengthen" is in an active participle form with object *ib n ẖrwy*. This whole passage points to the advantage of being aggressive and defiant in war.

[hieroglyphs]

ḳnt pw 3d   ḫzt pw ḥm-ḫt

This is a pair of A *pw* B nominal sentences. The A parts are *ḳnt* "bravery, valor" derived from the adjective-verb [hieroglyphs] *ḳni* "brave," and *ḫzt* "cowardice" derived from the adjective-verb [hieroglyphs] *ḫzi* "wretched, vile, miserable" The B parts are *3d*, an abstract noun "aggression" derived from the adjective-verb [hieroglyphs] *3d* "aggressive, angry, savage," and [hieroglyphs] *ḥm-ḫt* "retreat" derived from the verb [hieroglyphs] *ḥm* "flee, retire".

[hieroglyphs]

ḥm pw m3ꜥ 3rw ḥr t3š.f

Once again this is an A *pw* B nominal sentence. The A part is *ḥm m3ꜥ*, where the noun [hieroglyphs] *ḥm* "coward" clearly related to the verb *ḥm* "flee, retire" above. The B part is *3rw ḥr t3š.f*, in which *3rw* is a perfective passive participle derived from the verb [hieroglyphs] *3r* "drive away" (*ḥr* from). Being a strong verb, the passive participle is indicated by the ending *w*.

> *"When the general is weak and without authority;*
> *when his orders are not clear and distinct; when*
> *there are no fixed duties assigned to officers and men,*
> *and the ranks are formed in a slovenly haphazard*
> *manner, the result is utter disorganization."*
> Sun Tzu, The Art of War, Chapter X,
> translated by Lionel Giles

[hieroglyphs]

ḏr ntt sḏm nḥsi r ḥr n r

In the Semna stela only 𓅓 *m* is shown for 𓄧𓅓 *sḏm*. As the phonetic complements

suggest the quail chick 𓅱 should be emended here to the *nḥ*-bird 𓅜. The introductory

prepositional phrase *ḏr ntt* involving the noun clause marker *ntt* governs a noun clause.

There are two interpretations for the closing phrase *r ḥr n r*. According to Sethe, it stands

for "to the word of mouth". Janssen and Gardiner render it as "to fall at a word." In either

case the sentence introduced by *ntt* is probably emphatic. *sḏm* is a nonattributive relative

form in the rheme: "the Nubian listens" (which is a given), and the theme (containing the

new information) is *r ḥr n r*.

𓏲𓈙𓃀𓆑𓂋𓆓𓅓

in wšb.f ḏd ḥm.f

This sentence is a typical participial statement introduced by *in.* As such, *in* should be

followed by a noun/noun phrase which in this case is *wšb.f* with the infinitive of *wšb* used

as a noun and the suffix pronoun as its object: "answering/responding him." This is

followed by the masculine singular imperfective active participle *ḏd* of *rdi* "(one that)

gives/makes." Since it expresses causality, the subjunctive of the verb *ḥm* "flee" is used

here.

𓄿𓂧𓏏𓆑𓂋𓆑𓂧𓂧𓆑𓐟𓄿𓆑 𓏏𓏐𓄖𓅱𓄿𓆑𓂋𓄿𓂧

ꜣd.t(w) r.f ḏd.f sꜣ.f ḥm-ḫt(.tw) wꜣ.f r ꜣd

This is a pair of sentences starting with the subjunctives of the verbs *ꜣd* and the

compound verb *ḥm-ḫt* expressing contingency. (Because of the presence of the

subjunctives the introductory word *ir* is not needed.) The verbal predicates are followed

by imperfective relative forms *ḏd* and *wꜣ* of the verbs *rdi* and *wꜣ* "fall (*r* into a

condition)." They can be rendered as "he shows his back," lit. "he gives his back" and

"he falls into aggression."

𓂋𓅓𓏏𓏥𓇋𓋴𓈖𓏏𓈙𓆑𓏏𓊃𓄿𓅱𓂋𓅱𓊪𓄔𓅱𓄿𓃀𓅱

ni rmṯ is nt šft st ḥwrw pw sḏw ibw

The first clause is a *ni* A *is* B negated nominal sentence, where A is *rmṯ nt šft* "people

of respect" and B is *st* "they." Notice that particle *is* moved inside the indirect genitive.

The second clause is an (affirmative) A *pw* nominal sentence. *sḏw ibw* is a *nfr ḥr*

construction, where *sḏw* "broken" itself is a perfective passive participle derived from the

verb ⟨hieroglyphs⟩ or ⟨hieroglyphs⟩ *sḏ/sḏ* "break." Note that the Uronarti stela has ⟨hieroglyphs⟩

⟨hieroglyphs⟩

iw mȝ.n st ḥm.f nn iwms

iw introduces the perfect as a past tense of *mȝȝ* in the main clause, and the sentence

strictly adheres to the Egyptian word order VoS with the object being the dependent form

of the 3N personal pronoun ⟨hieroglyph⟩ *st* "it." (The Uronarti stela has only ⟨hieroglyphs⟩ *iw*

mȝ st.) The second clause is of type *nn* A, the negation of existence of A. Here A

is ⟨hieroglyphs⟩, an alternative spelling of ⟨hieroglyphs⟩ *iwms* "exaggeration. (This word is

derived from the enclictic particle ⟨hieroglyphs⟩ "indeed" preposed with ⟨hieroglyph⟩ *iw*.) This is an

entire clause, as Middle Egyptian negates a single word by using a different construction.

⟨hieroglyphs⟩

ḥȝḳ.n.i ḥmwt.sn in.n.i ẖrw.sn

Senwosret III recalls here his exploits in a pair of sentences with perfect verbal predicates.

The nisbe ⟨hieroglyphs⟩ *ẖri* with the seated man and woman determinatives means

"dependents," lit. "those who are under."

⟨hieroglyphs⟩

pr r ẖnmwt.sn ḥw iḥw.sn

Instead of stative, ⟨hieroglyphs⟩ *pri* with the preposition *r* "go to" and ⟨hieroglyphs⟩ *ḥwi* "plunder"

are both in passive because of their nominal subjects: ⟨hieroglyphs⟩ *ẖnmt* "well, cistern"

and ⟨hieroglyphs⟩ *iḥw* "cattle."

⟨hieroglyphs⟩

wḥȝ sš(r).sn rdi sḏt im

The passive verb forms continue to be used in recalling Senwosret III's exploits. In the

first clause the predicate ⟨hieroglyphs⟩ *wḥȝ* "pluck flowers/plants" can be translated as

"cut down." The out of place "postule gland" on the back of the *ȝ*–bird was influenced by

one of its phonetic values: *wḥ3*. (The Uronarti stela has the perfect *wḥ3.n.i.*) In the second clause the phrase *rdi sḏt m* means "set fire to" with omitted object (shared by the previous clause).

ꜥ*nḫ n.i iti.i ḏd.i m m3ꜥt*
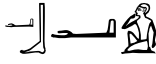
This is an oath with a typical initial nonattributive relative form of the verb ꜥ*nḫ* "live." (In other texts the "speaking man" determinative [glyph] follows this verb for further emphasis.) In the following main clause an emphatic construction is used with the nonattributive relative form of *ḏd*. What is emphasized here is the phrase *m m3ꜥt*: "I speak in truth!" lit. "it is in truth that I speak!" (The Uronarti stela has *ḏd.n.i m m3ꜥt*.)

nn ḫn im n ꜥ*b*ꜥ *pr m r.i*

The negative word [glyph] negates the adverb clause *ḫn n* ꜥ*b*ꜥ *im* in which the prepositional adverb *im* is short enough to be moved forward. From the nouns [glyphs] *ḫn* "speech, utterance" and [glyphs] ꜥ*b*ꜥ "boast" the Egyptian idiom *ḫn n* ꜥ*b*ꜥ "exaggeration" clearly follows. This is the subject of the adverb clause. Note the intrusive extra *n* that the scribe emphasized here for sound retention. Further examples for this are [glyphs] *mṯn wi*[5] "'behold, me" and [glyphs] *zb.sn wi*[6] "they will send for me." This whole clause is modified by *pr,* the perfective active participle of the verb *pri*.
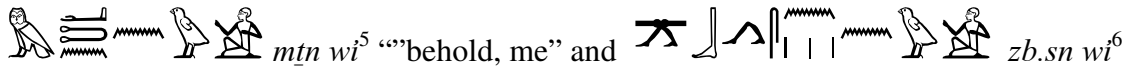
ir grt z3.i nb srwdt(i).fi t3š pn ir ḥm.f

z3.i pw ms.t(w).f n ḥm

[5] [Lac. TR. 78, 3]
[6] [Sin. B 171]

The protasis of this conditional sentence is introduced by *ir grt* "as for." The topicalized subject is modified by the prospective participle of the causative verb 𓊪𓋴𓂧 *srḏ* "strengthen, maintain" which itself is derived from 𓂋�wḏ *rwḏ/rwd* "firm." *srwdt(i).fi* can thus be translated as "he who will maintain." The object *t3š pn* is modified by the perfective relative form of *iri*.

In the apodosis the repetition of essentially the same statement gives a clue that after the simple A *pw* nominal construction the verbal predicate is emphatic and involves the nonattributive perfective relative form of *msi* "bear." In English, this emphasis can be brought out by the cleft sentence: "it is from the majesty that he is born of." That the son is born is a given fact, but it is the son's deeds following his father's footsteps what will make Senwosret III to accept him as his own offspring. That this is indeed the case is also clear from a latter part of the text when this passage is put into negative using the *ni..is* bracket, a clear sign of emphasis.
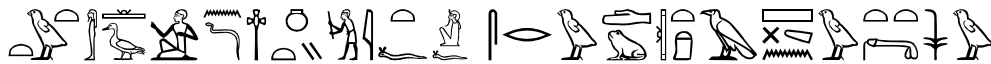
ṯwt z3.i nḏti iti.f srwd t3š wtt sw

Senwosret III continues to remind his offsprings what it takes to be accepted by him. The first clause is an A B nominal sentence in which A is *ṯwt z3.i* "true son of mine," lit. "image/likeness of a son of mine," and B is *nḏti iti.f.* The second noun clause starts with the participle derived from the verbs *srḏ* discussed above. The object is a direct genitive AB, where A is *t3š* and B is *wtt sw*. In the latter, the verb form is yet another participle of 𓅱𓏏𓏏 *wtt* "beget." The clumsy translation "who begot him" can be replaced by "his begetter." It is not known why the scribe changed the determinative 𓂦 to the frog 𓆏 (in both the Semna and Uronarti texts). Senwosret III's "true son," actually his only known son, Amenemhat III, did actually strengthen the Semna border and enlarged a few border fortresses.

ir grt fḫt(i).fi sw tmt(i).f(i) ꜥḥ3 ḥr.f

ni z3.i is   ni ms.t(w).f is n.i

The dire consequence of being cast out is spelled out in this contrasting conditional

sentence. In the protasis there are two prospective participles: *fḫt(i).fi* of the verb

fḫ "leave, abandon, displace," and *tmt(i).f* of the negative verb   *tm*

"not do" (followed by the negatival complement of *ꜥḥ3* "fight"). The apodosis here clearly

contrasts the apodosis of the previous conditional sentence: *z3.i pw ms.t(w).f n ḥm.* Here

the first clause is a negated A *pw* nominal sentence with omitted *pw*. *ni..is* brackets *z3.i*, a

negated nominal sentence. In the second noun clause, *ni..is* brackets *ms.t(w).f.* As noted

above, it is therefore an emphatic construction; *is* signaling that the negative construction

applies to the whole clause with emphasis is on *n.i*. Once again in English a cleft sentence

"it is not from me …" can bring out the emphasis. Finally, note the different relative

positions of   and the determinative   .

isṯ grt rdi.n ḥm ir.t(w) pw twt n ḥm ḥr t3š pn ir.n ḥm

isṯ usually introduces an adverbial clause but here, other than from the context, the

connection with the previous sentence is not manifest. The following passage contains an

A *pw* B nominal construction. This is not uncommon, for example

isṯ z3.i pw mnḫ[7] "behold, he was my beneficent son." In our case, A is *rdi.n ḥm*

irt in which the perfect relative form of the verb *rdi* is used (followed by the subjunctive

of *iri*), lit."what the majesty caused one make," and B is *twt n ḥm* "an image of the

majesty." The adverbial phrase that follows refers to the border and the grammar therein

has already been discussed above.

n mrwt rwd.ṯn ḥr.f n mrwt ꜥḥ3.ṯn ḥr.f

The stela ends with a pair of adverb clauses of purpose. The compound preposition

     n mrwt means "in order that," lit. "through love." In the first instance   is

---

[7] [BH, i. 26, 166-7].

written instead of ⁓. Grammatically these are direct genitives in which the first part is *n mrwt* and the second part is a perfective nonattributive relative form (used nominally) of *rwd* and *ʿḥꜣ*, respectively. (The prepositional phrase *ḥr.f* at the end refers to the border.) Another example to this construction is the following excerpt of the Abydos stela of Thutmose I[8]:
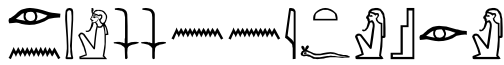
ir.n ḥm.i nn n n it(i).i wsir

n ꜥꜣt n mrr.i sw r nṯrw nbw
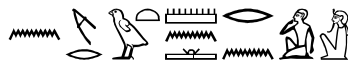
n mrwt mn rn.i

rwd mnw.i
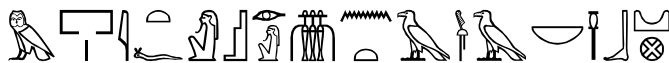
m pr it(i).i wsir ḫntiw imntiw nb ꜣbḏw

nḥḥ ḥnꜥ ḏt

In the second line: *n ꜥꜣt n mrr.i sw* contains the imperfective relative form of the verb *mri* "love" used nonattributively as the second part of an indirect genitival phrase: "(it is) through the greatness of (that) I love him" (followed by a comparative). The third and fourth lines *n mrwt mn rn.i rwd mnw.i* contain the perfective relative forms of *mn* and *rwd* "used again nonattributively: "(it is) through the love (that) my name remains and my monuments endure."

---

[8] [Urk. IV, 100, 1-7].

5

The Second Stela of Kamose

Part I

"[1.11] Says Darius the king: Afterwards there was one man, a Magian, Gaumata by name; he rose up from Paishiyauvada… he thus deceived the people; I am Bardiya the son of Cyrus brother of Cambyses; afterwards all the people became estranged from Cambyses (and) went over to him, both Persia and Media and the other provinces; he seized the kingdom… afterwards Cambyses died by a self-imposed death.

[1.12] Says Darius the king: This kingdom which Gaumata the Magian took from Cambyses, this kingdom from long ago was (the possession) of our family; afterwards Gaumata the Magian took from Cambyses both Persia and Media and the other provinces; he seized (the power) and made it his own possession; he became king."

The Behistun Inscription, Column I,

translated by Herbert Cushing Tolman

smi ẖz m ẖnw dmi.k tw.k tf.ti r-gs mšꜥ.k

r.k ḥns m ir.k wi m wr iw.k ḥḳз r dbḥ n.k tз nmt ẖrt.k n.s

mз sз.k bin mšꜥi m sз.k
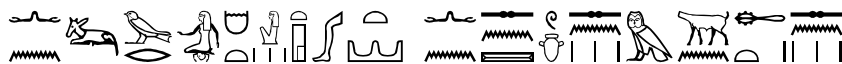
nn iwr ḥmwt ḥwt-wꜥrt nn zn ib.sn m ẖnw ẖt.sn

sḏm.t(w) hmhmt nt pзy.i mšꜥ

iw.i mn.kw r pr-ḏd-ḳn ib.i 3w(.w)

di.i m3 ippi 3t ḥwrt

wr n rtnw ḫz ꜥwi   ḥmt ḳnw m ib.f n(i) ḫpr.sn n.f

spr.kw r inyt-nt-ḫnt tw.i ḏ3.kw n.sn r wšd st

ir.n.i p3 ꜥḥꜥw sꜥb(.w) wꜥm-s3 wꜥ

di.i ḫ3t ḥr ḥmw m n3y.i n ḳnyt ḥr ꜥḫt ḥr irrw
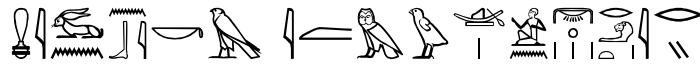
mi wnn bik   imw.i n nbw r ḫ3t iri

iw(.i) mi bik iri r ḫ3t.sn

di.i p3 mk ḳn ḥr ḫ3(t) r ꜥḏ

t3 ḏ3t m s3.f mi wnn ḏrtyw ḥr ḫtt ḥr ḏꜥt hwt-wꜥrt

gmḥ.n.i ḥmwt.f ḥr tp ḥwt.f ḥr nw3 m ššdw.sn r mryt

nn zn ḫwt.sn m3.sn wi nw3.sn m šrwt iri ḥr inb.sn

mi t̠3w n inḫw m ḫnw b3b(3)w.sn m ḏd ḥn pw

m.k wi ii.kw m°r zp(y)t m °.i mnḫ zp.i

w3ḫ imn ḳn, nn w3ḫ.i tw

nn di.i dgs.k 3ḫt   iw nn wi ḥr.k

wh m/wh3 ib.k ir.f   °3m ḫz

m.k swri.i m irp n k3mw.k m °tḫ n.i °3mw n ḥ3ḳ.i

ḫb(3).i st.k ḥmst   š°.i mnw.k
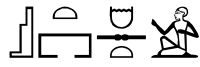
grm.n.i ḥmwt.k   r wnḏwt   nḥm.i t3 nt ḥtri

Vocabulary

smi report

tfi move/force away, drive back, expel

ḥns narrow

dbḥ ask for, beg

nm rob, steal, seize wrongly

nmt butcher block

iwr conceive (child)

zn open, stir

mn remain

ippi Apophis (Hyksos ruler)

3t moment

ḥwrw wretched, miserable, poor

ḥmt think

ʿḥʿw ships; *p3 ʿḥʿw* the fleet

sʿb equip (ship with weapons)

ʿb3 command (ship)

ḫ3t front, prow (of a ship)

ḥmw steering-oar, rudder

ʿḥi fly

imw ship

ḫ3i measure, probe

ʿd/ ʿd desert edge, margin of cultivation

d3t remainder

dryt bird of prey, kite, sparrow-hawk

ḥtt uproot/pluck plants

gmḥ catch sight of

nw3, *nw* peek, glimpse, peer

sšd window, opening

ḥwt enclosure

mryt bank, shore

šrt nose, nostril

inb wall

t3 young, nestling

ḥn attack

zpyt remainder, remnant

dgs walk, tread

whi fail, miss, escape

wh3 ib heartless, cruel

irp wine

k3mw vineyard, orchard

ʿtḫ strain mash, press wine

ḥb3 destroy, lay waste, ravage

st ḥmst rest house

šꜥ cut off, cut down (trees)

mnw trees, plantation

wnḏwt hold (of ship)

ḥtr (span of) horses

Grammar Points

The second stela of Kamose, recording his northern campaign was discovered in 1954 in Karnak used as the base of a statue of Ramesses II.

𓈖𓏏𓏤𓀀𓏥 (hieroglyphs)
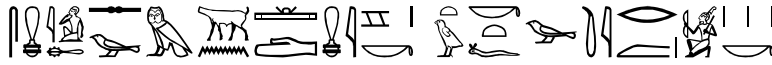
smi ẖz m ẖnw dmi.k tw.k tf.ti r-gs mšꜥ.k

The stela starts with an adverb clause setting the scene in Avaris. The Hykosos capital is referred to as *dmi* "town" and the simple suffix pronoun *.k* "your" refers to the Hyksos ruler, Aauserra Apophis. It points to the fact that this stela is the continuation of a first stela, the so-called Carnavon Tablet.
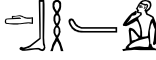
In the next clause the subject form of the 2MS personal pronoun *tw.k* is the topicalized subject of a subject-stative construction involving the verb *tfi* "move/force away, driven back, expel." Since this is a transitive verb, the stative expresses passive voice. The usual meaning of the compound preposition *r-gs* "beside," lit. "at the side of," needs to be mildly upgraded to "in the company/presence of."

(hieroglyphs)

r.k ḥns m ir.k wi m wr iw.k ḥḳꜣ r dbḥ n.k tꜣ nmt ẖrt.k n.s

There are a few *nfr ḥr* constructions using the adjective *ḥns* "narrow" such as *ḥns ib* "narrow minded" and *ḥns ꜥ* "stingy," lit. "narrow of hand." In this sense, the AB nominal clause at the beginning (with *ḥns* used as a noun) may mean "your speech is mean," lit. "your speech is narrow." On the other hand, with a bit of push *r* "speech, utterance" may be interpreted as "authority (through the mouth)" and with this the clause may express restricted authority. The presence of the pronominal subject *.k* shows that the object of the preposition *m* is the perfective relative form of *iri* "make" (and not the infinitive *ir(t)*). The passage can be translated as "in that you make me …"

Kamose's first resentment is that Apophis (probably in a previous correspondence) refers to him as *wr* "chief(tain)" (using an adverbial phrase), while he calls himself *ḥḳꜣ* "ruler" (introduced by the adverb clause marker *iw* and using a nominal construction). The contrast can be brought out in translation by inserting "while" between the two clauses.

The *r* + infinitive construction using the verb ⟨hieroglyphs⟩ *dbḥ* "ask for, beg" expresses the future fate of the ruler of Avaris. The following object is the noun phrase *t3 nmt.* Clearly, *nmt* is a noun here; its meaning, however, is subject to two interpretations. First, it could be a perfective passive participle derived from the verb ⟨hieroglyphs⟩ *nm* "rob, steal, seize wrongly." This would emphasize that Apophis is an aggressor of a foreign land.

Second, with the right determinative ⟨hieroglyph⟩ it can simply mean the "butcher block" awaiting for the Hyksos ruler. In either case, *t3 nmt* is the antecedent of the following clause which contains the (feminine) perfective relative form of *ḥr* "fall." The preposition *n* (with suffix .*s* referring back to the antecedent) can be translated as "because of" or "through."

⟨hieroglyphs⟩
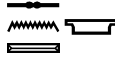
m3 s3.k bin mš⁽i m s3.k

The subjunctive of the verb *m33* with subject *s3.k* and object *bin* expresses another future threat of Kamose. Since the spelling of *bin* as a noun and as an adjective-verb is the same, less likely and with quite different meaning, *bin* can also be viewed as an adjective modifying *s3.k*: "your evil back." In this case, it is the object of the passive verb form *m3.* In either case, the second clause describes the corresponding adverbial circumstance, it can be introduced by "when" or "since."

⟨hieroglyphs⟩

nn iwr ḥmwt ḥwt-w⁽rt nn zn ib.sn m ẖnw ẖt.sn

The two clauses here contain the most typical negation of the subjunctive and should be translated as future "will not." The rope determinative is usually replaced by the door determinative in the usual spelling of the verb ⟨hieroglyphs⟩ *zn* "open," and this is the first part of the phrase *zn ib* "open the heart" with a clear sensual rather than physical meaning.

It is interesting to compare this sentence with the following: ⟨hieroglyphs⟩

…⟨hieroglyphs⟩ *zt-ḥmwt 20 m nfrwt…nti n(i) wp.t(w).sn m msit.*[1]

⟨hieroglyphs⟩

---

[1] [Westcar, 5, 9, f].

sḏm.t(w) hmhmt nt p3y.i mš

This is an adverb clause employing the passive form of the concomitant imperfective of the verb *sḏm* "hear" followed by a long object. It provides the reason why the women of Avaris will not be able to conceive, and can be introduced by "when." Note the late form of the possessive pronoun.

iw.i mn.kw r pr-ḏd-ḳn ib.i 3w(.w)

The threats suddenly stop, and two subject-stative constructions describe Kamose's whereabouts (in the unfortunately unknown location *pr-ḏd-kn*) and his state of mind. The verb *mn* "remain" should be translated as "moor."

di.i m3 ippi 3t ḥwrt

wr n rṯnw   ḫz ꜥwi   ḫmt ḳnw m ib.f   n(i) ḫpr.sn n.f

A *rdi* + subjunctive form is employed here (with *rdi* in its subjunctive form, the base stem *di*) to turn Kamose's attention back to *ippi* "Apophis." In the following A B apposition A is the noun phrase *wr n rṯnw* once again pointing out that the Hyksos ruler does not belong to Egypt, and B is *nfr ḥr* construction *ḫz ꜥwi* "weak/feeble of arms" stating that he unable to govern. The passage that follows further details this inability: The active participle of the 3-lit. verb *ḫmt* "think" has object *ḳnw m ib.f* in which the determinative for abstract concepts indicates that the adjective-verb *ḳni* here is used as a noun and in plural it should mean "brave things/deeds." Finally, in the last unmarked relative clause the suffix pronoun *.sn* of the negated perfective (the negative counterpart of the perfect) refers to the plural *ḳnw* and the clause be translated using the word "never."

spr.kw r inyt-nt-ḫnt tw.i ḏ3.kw n.sn r wšd st

The stative of the verb *spr* "arrive" and the following subject-stative construction once again brings the narrative back to Kamose's whereabouts. Although the determinative of

inyt is the sun ⊙ not the town ⊗ *inyt-nt-ḫnt* must be a locality. As the name suggests it may be a well-frequented depot/landing place to sail upstream. The next clause contains a subject-stative construction (with topicalized subject form of the 1MS personal pronoun *tw.i*) and the in the prepositional phrase *n.sn* the suffix pronoun refers to the inhabitants of the town. The object of the infinitive of the 3-lit. verb *wšd*, the dependent pronoun *st*, has no antecedent and we can just guess that it either refers to the town-folks again or to the subject of Kamose's investigation/questioning in general.

ir.n.i p3 ꜥḥꜥw sꜥb(.w) wꜥ m-s3 wꜥ
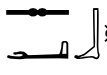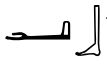
di.i ḥ3t ḥr ḥmw m n3y.i n ḳnyt ḥr ꜥḫt ḥr irrw
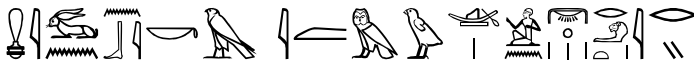
mi wnn bik   imw.i n nbw r ḥ3t iri

iw(.i) mi bik iri r ḥ3t.sn

This passage describes the battle-array of Kamose's navy. The perfect of the verb *iri* "make, put" starts the first clause and the phrase *wꜥ m-s3 wꜥ* clearly indicates that Kamose lined up his ships one after the other. (Note that *ꜥḥꜥw* "ship(s)" with the definite article *p3* means "fleet.") The difficulty comes here in interpreting the verb in 3MS stative *sꜥb(.w)* in the middle. On the one hand, assigning only *b* to the jabiru (in group writing [jabiru glyph] *b3* can stand only for *b*) it can be the verb [glyphs] *sꜥb* "equip (ship with weapons), deploy." On the other hand, it can also be the (not attested) causative of the verb [glyphs] *ꜥb3* "command (ship)." In either case the meaning of the sentence is clear. Next, the resulting prow to steering-oar formation is expressed by the concomitant imperfective of the verb *rdi.* Alternatively, the expression *rdi ḥ3t* can also be translated as "take the lead." The collective noun (phrase) *ḳnyt* (*nsw*) "the braves (of the king)" can refer to the king's body-guard or the group of most valiant warriors to spearhead the attack. The *ḥr* + infinitive

construction uses the verb [hieroglyphs] *ꜥẖi* "fly" (in a figurative sense), and [hieroglyphs]

irrw is a well-attested form of the usual spelling of [hieroglyphs] *itrw* "river." The object of the preposition *mi* is the infinitive of the 2-ae-gem. verb *wnn* "be, exist" used as a noun, and the metaphor *mi wnn bik* has a clear meaning. (The only other possible verb form for *wnn* is an imperfective relative form, but the absence of expressed subject indicates that it is not the case.) The phrase *imw n nbw* means the flagship of gold. The last simple adverb clause reiterates that Kamose is spearheading the battle formation (with the last metaphor repeated).

[hieroglyphs]

di.i p3 mk ḳn ḥr ḫ3(t) r ꜥd

[hieroglyphs]

t3 ḏ3t m s3.f   mi wnn ḏrtyw ḥr ḫtt ḥr ḏꜥt ḥwt-wꜥrt

As its context indicates, this sentence can still be considered as part of the previous passage, therefore the verb *rdi* is in concomitant imperfective. Its object, the "*mk*-ship" (introduced by the definite article *p3*), is not attested before the linguistic evolution of the Amarna Period[2]; in any case, the attached adjective *ḳn* claims it to be a "mighty" (possibly a transport) ship. The *ḥr* + infinitive construction describes the (continual) task of this ship.

The object [hieroglyphs] *ꜥd/ ꜥd* of the verb [hieroglyphs] *ḫ3i* "measure" means "desert edge, margin of cultivation" so that the phrase in question can be interpreted to sound/probe/investigate or even thrust the desert edge.

The adverb clause specifies that *ḏ3t* "the remainder" of the fleet (indicated by the ship determinative) is behind the *mk*-ship, the latter being referred to by the suffix pronoun *.f*. Based on the parallel between *mi wnn bik* above and *mi wnn ḏrtiw*, the

noun [hieroglyphs] *ḏrtyw* is probably a variant spelling of [hieroglyphs] *ḏryt* "bird of prey, carrion bird," a carnivorous, scavenger bird in general. The 2ae-gem. verb [hieroglyphs] *ḫtt* "uproot/pluck plants," or "prey" is in a *ḥr* + infinitive construction, and the locality, the

---

[2] [Davies, Amarna VI, 21, 12].

ḏꜥt of Avaris, at which this is happening can be the "plateaux" in the area surrounding Avaris.

gmḥ.n.i ḥmwt.f ḥr tp ḥwt.f ḥr nwꜣ m ššdw.sn r mryt

nn zn ẖwt.sn mꜣ.sn wi nwꜣ.sn m šrwt iri ḥr inb.sn

mi tꜣw n inḥw m ẖnw bꜣb(ꜣ)w.sn m ḏd ḥn pw

This passage describes how Kamose with pride and the women of Apophis with awe were watching each other with the fleet passing by. The actions start with the perfect of the verb *gmḥ* "catch sight of." The masculine singular suffix pronouns *.f* refers to Apophis. The *ḥr* + infinitive construction is used to describe the corresponding action (in progress) of the women, where the verb *nwꜣ* is an earlier form of *nw* having various meanings connected to "see, look" such as "peek, glimpse, peer." *ššd* is an unusual spelling of *sšd* "window, opening."

As opposed to the previous appearance of the verb *zn* "open" in his threats and boasts, here Kamose describes the real situation. Therefore the verbs that follow should refer to the past. Accepting this, in the following the adverb clause *nn zn* is a negated infinitive "not stirring" (less likely, negated perfective "did not stir" with *nn* playing the role of *ni*). Although it uses the base stem, *mꜣ.sn* is probably the infinitive of the verb *mꜣꜣ* with the suffix pronoun *.sn* as its subject. (The emphatic construction with *mꜣ.sn* as emphasized adverb clause: "it is when the saw me they did dot stir" is less likely because it is the main clause *nn zn ẖwt.sn* that contains the new information, therefore it is the rheme.) The same holds for the next adverb clause. The description of the frightened Avaris women is made quite vivid using the expression *nwꜣ m šrt* "peeking with the nose/nostril," and one may well imagine them in a prostrated position on the roof having their noses on the same level as their eyes. The animal *inḥ* living in a hole is unknown, probably a kind of

lizard or mouse. Finally, the *m* + infinitive construction is used to quote the women who in an A *pw* nominal sentence acknowledge Kamose's presence as being an attack.

[hieroglyphs]

m.k wi ii.kw mˁr zp(y)t m ˁ.i mnḫ zp.i

In the first of this sequence of four clauses the subject-stative construction with the verb *ii* "come" is used to call Apophis' attention to Kamose's presence. The adjective *mˁr* here carries the seated man determinative, so it must be used as a noun "successful man." Adjectival quality with first person pronominal subject is expressed by a nominal construction *ink mˁr*, so may assume that here the subject, Kamose himself, being the same as in the previous clause, is suppressed. In the third, adverbial clause [hieroglyphs] is a variant spelling of [hieroglyphs] *zpyt* "remainder, remnant." What is left over is a reference to the part of Egypt that Kamose rules over. Finally, the last clause has an adjectival predicate *mnḫ*, and *zp* should be understood as "situation, condition."

[hieroglyphs]

wꜣḥ imn ḳn, nn wꜣḥ.i tw

[hieroglyphs]

nn di.i dgs.k ꜣḥt iw nn wi ḥr.k

[hieroglyphs]
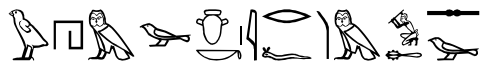
wh m/whꜣ ib.k ir.f ˁm ḫz

This sentence contains a typical oath expressed by the initial nonattributive relative form of *wꜣḥ* "endure." As such it is usually followed by a god's or a king's name. In our case it is Amun with the attached adjective *ḳn* used as a noun. In this construction a main clause always follows, which, in our case, contains the negated subjunctive of *wꜣḥ* "leave (alone), set aside, ignore" expressing negated future. Another main clause further details this. It also contains the negated subjunctive of *rdi* "let." This, in turn, is part of a causative *rdi* *sḏm.f* construction with the verb [hieroglyphs] *dgs* "walk, tread" also in the subjunctive. This along with the attached negated adverb clause (which can be translated using "unless") challenge Apophis to come out to the open and face him.

There is a scribal error in the phrase *whm ib.k,* and can be corrected in two ways. First, if *m* is swapped with the evil bird determinative, the new reading is *wh m ib.k*, with the verb *whi* meaning "fail." In this case the sentence has an omitted subject *.k* (Apophis, repeated several times previously), and his "epithet" *ꜥꜣm ḫz* is repeated at the end of the sentence for emphasis. The verb form of *whi* is subject to interpretation. It can be perfective (instead of transitive perfect) concluding the failure of Apophis, or subjunctive, to express Kamose's wish that the vile Asiatic will fail. (An emphatic construction involving a nonattributive relative form does not sound probable since it would emphasize the adverbial phrase *m ib.k* :"it is in your heart/mind that you failed.) Second, less likely (since this error is repeated below), *whꜣ ib* is a well-known phrase meaning "heartless, cruel," lit. "wicked of heart" and it may be possible that the scribe (or the stone carver) accidentally replaced *ꜣ* with *m.* In this case this clause is adverbial with the adverb *ir.f* also playing a role of emphasis.

m.k swri.i m irp n kꜣmw.k m ꜥtḫ n.i ꜥꜣmw n ḥꜣḳ.i

The subjunctive of the verb *swri* "drink" is introduced here with the particle *m.k* with meaning of intention. (Due to the unusual details Kamose provides, one may also be tempted to interpret the verb form here and below as perfective, playing the role of the transitive perfect, describing actual events.) The preposition *m* governs a noun clause containing the nonattributive relative form of the verb *ꜥtḫ* "press (wine)." Finally, the subject is the indirect genitive *ꜥꜣmw n ḥꜣḳ.i* "my captured prisoners" in which *ḥꜣḳ* is a noun meaning "plunder."

ḫb(ꜣ).i st.k ḥmst šꜥ.i mnw.k
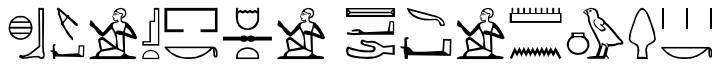
grm.n.i ḥmwt.k r wnḏwt nḥm.i tꜣ nt ḥtri

Following the previous passage, *ḫbꜣ* "destroy, lay waste" and *šꜥ* "cut down" is interpreted as intentional subjunctives. The verb form then suddenly changes to perfect which means concrete completed action. Unfortunately the word *grm* is attested only here. Based on the meaning of the whole clause a good guess would be "deposit, assign." With this, *nḥm*

"take away, carry off" is in perfective (instead of the previous transitive perfect). Finally,

t3 nt ḥtri could mean "horses" or "chariotry" doubtless related to ![hieroglyphs] *ḥtr* "(span of) horses."

6

The Second Stela of Kamose

Part II

*"[1.13] Says Darius the king: There was not a man neither a
Persian nor a Median nor any one of our family who could
make Gaumata the Magian deprived of the kingdom;
the people feared his tyranny; (they feared) he would slay
the many who knew Bardiya formerly; for this reason he
would slay the people; "that they might not know me that
I am not Bardiya the son of Cyrus;" any one did not dare
to say anything against Gaumata the Magian until I came;
afterwards I asked Auramazda for help…
I thus with few men slew that Gaumata the Magian and
what men were his foremost allies…
I took the kingdom from him; by the grace of Auramazda
I became king; Auramazda gave me the kingdom."*

The Behistun Inscription, Column I,
translated by Herbert Cushing Tolman

ni wȝḥ.i pḫ(ȝ) ḥr bȝw 100w n ꜥš wȝḏ

mḥ(.w) m nbw ḫsbd ḥḏ mfkt ḥzmn minb nn ṯn(w)t st

ḥrw-r bȝḳ snṯr ꜥḏ bit

itwrn ssnḏm zpni ḫt.sn nb špsi

inw nb nfr n ꜥrṯnw if.n.i st r ȝw

ni wȝḥ.i nkt ḥwt-wꜥrt n šw.s

85

ꜥꜣm ꜣḳ wḥm ib.k ir.f   ꜥꜣm ḥz wn ḥr ḏd

ink nb nn snnw.i šꜣꜥ r ḥmnw r pr-ḥwt-ḥrw ḥr ḥrp r ḥwt-wꜥrt m irrw 2

wꜣḥ.i st m wšꜣ nn r(m)ṯ im

ḥb(ꜣ).n.i nwwt.sn wbd.i st.sn ir m iꜣwt dšrwt n ḏt

ḥr pꜣ ḥḏt ir.sn m ḫn(w) tꜣ kmt

diw st ḥr sḏm iꜣꜥš n ꜥꜣmw btꜣ.n.sn kmt ḥnwt.sn

kfꜥ.n.i wp(w)t.f m ḥrt wḥꜣt ḥr ḫntyt r kši ḥr šꜥt zḫꜣw

gm.n.i ḥr.s m ḏd m zḫꜣ m ꜥḥḳꜣ ḥwt-wꜥrt

ꜥꜣ-ws-rꜥ zꜣ rꜥ ippi ḥr nḏ-ḥrt nt zꜣ.i ḥḳꜣ n kši
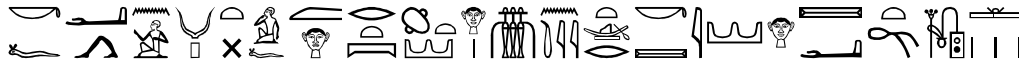
ḥr-mi ꜥḥꜥ.k m ḥḳꜣ nn rdit rḫ.i in iw gmḥ.k irt.n kmt r.i

ḥḳꜣ nti m ḫnw.s Kꜣ-MSW di ꜥnḫ ḥr thm (w)i ḥr i(w)ṯn.i

ni pḥ.i sw mi ḳi n irt.n.f nbt r.k

stp.f pꜣ tꜣ r iꜣd.s pꜣy.i tꜣ ḥnꜥ pꜣy.k ḥb(ꜣ).n.f st

mi ḫd m ꜣꜥ

m.k sw ꜥ3 m ꜥ.i

nn nti ꜥḥꜥ(.w) n.k ḥr t3 kmt m.k nn di.i n.f w3t r sprt.k

k3 psš.n n3 n dmiw n t3 kmt

wn ẖnt-ḥn-nfr ẖr ršwt

Vocabulary

pḫꜣ split, break open

pḫ(ꜣ) plank

bꜣw cargo ship, galley

ꜥš cedar

wꜣḏ green, fresh

ḫsbḏ lapis-lazuli

ḥḏ silver

mfkꜣt turquoise

ḥsmn bronze

minb axe

ṯnwt quantity, number

bꜣḳ moringa-oil (made from seeds of the moringa-tree)

snṯr incense

ꜥd/ ꜥḏ fat, unguents

bit honey

itwrn willow

ssnḏm precious wood

zpni precious wood

špss (3ae-gem.), *špsi* (4-ae-inf.) fine, special, noble

nkt some, few, little

šw empty, lacking, missing, free

ꜣḳ perish

šꜣꜥ-r as far as

ḥmnw Eight-town (Hermopolis, the place of worship of the Ogdoad)

pr-ḥwt-ḥrw Per-Hathor (Gebelein)

ḥrp provide, bring (tribute), control

wš (intransitive) fall out, be destroyed; (transitive) desolate (a place)

wšꜣ desolation

wbd burn

iꜣt mound

dšr red

ḥḏ damage

iꜣꜥš, *ꜥš* summon

bṯꜣ, *bṯ* (intransitive) run, overrun; (transitive) abandon, forsake

ḥnwt mistress

kfꜥ capture

wpwt message, mission, assignment

ḥrt sky, upland

wḥꜣt oasis, oasis region

šꜥt document

zẖꜣw writing

nḏ-ḥrt greet

ḥr mi why

gmḥ see, catch sight of

thm drive off, penetrate, perforate

iwtn ground

ḳi form, fashion, nature, manner

stp cut up, choose

iꜣdt pestilence, affliction, pouring rain

ꜥꜣ here

, *wꜣt* road, path, way

psš divide

ršwt joy

Grammar Points

ni wȝḥ.i pḫ(ȝ) ḥr bȝw 100w n ʿš wȝḏ

mḥ(.w) m nbw ḫsbd ḥḏ mfkt ḥzmn minb nn tn(w)t st

ḥrw-r bȝḳ snṯr ʿd bit
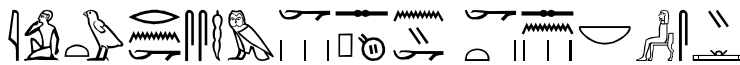
itwrn ssnḏm zpni ḫt.sn nb špsi

inw nb nfr n rṯnw if.n.i st r ȝw

Negated perfective, the negative counterpart of the perfect, starts the passage. As the context suggests, among the many meanings of the verb *wȝḥ* we need to choose "leave aside, overlook, spare." The object *pḫ(ȝ)* "plank" is derived from the verb *pḫȝ* "split, break open." The hundreds of cargo ships with the sign "hundred" in plural (or exactly 300) may be a forgivable exaggeration, though it may show the extent of the trade between Avaris and the Levant. *wȝḏ* usually means "fresh, green" but here is must stand for "new, unused." The stative of the transitive verb *mḥ* "fill" with pronominal suffixed subject has passive meaning. It introduces a long list of booty captured from these ships. Note that the adjective-verb "fine, special, noble" has two forms: *špss* (3ae-gem.) and *špsi* (4-ae-inf.), and the text uses a variant spelling of the latter. The noun phrase *inw nb nfr n rṯnw* can be viewed as the concluding summary of the list or as the topicalized subject of the perfect of the (unattested) verb *if* with possible

meaning "seize, carry off, confiscate." In the latter case it is referred to by the dependent pronoun *st* "them."

[hieroglyphs]

ni w3ḥ.i nkt ḥwt-wˤrt n šw.s

[hieroglyphs]

ˤ3m 3ḳ wh m ib.k ir.f ˤ3m ḫz wn ḥr ḏd

The negated perfective of *w3ḥ* is repeated here but turns the focus from the ships to Avaris. The meaning of the first clause is clear, but the grammar and the translation needs the usual meaning of the adjective-verb [hieroglyphs] *šw* "empty, lacking, missing, free" to be interpreted as a noun meaning "emptiness, destitution." The 3F suffix pronoun refers back to the feminine noun Avaris. Alternatively, this clause can be thought of a circumstantial clause of causality introduced by the preposition *n* "for, because." As such it should be followed by the nonattributive relative form of *šw.* This would then be example for this construction in the passive: *šw s(i)*: "it was emptied."

The beginning of the next passage *ˤ3m 3ḳ* can be interpreted in two ways. First, as an independent clause it may be a subject-stative construction *ˤ3m 3ḳ(.w)* involving the intransitive verb [hieroglyphs] *3ḳ* "perish" confirming the fate of Apophis in past tense. At this point of history this statement "The Asiatic has perished!" counts a little more than wishful thinking. Second, it can be viewed as a noun phrase with *3ḳ* being a perfective active participle "fallen." The clause *wh m ib.k ir.f* that follows has been analyzed previously. If *ˤ3m 3k* is viewed as a noun phrase then the alternative interpretation *wh3 ib.k* is even more possible here as it (and even the next phrase) is an extension of the long subject: "fallen Asiatic, wicked of heart, wicked Asiatic." In either case the noun phrase *ˤ3m ḫz* is the subject of the perfective active participle *wn* of the verb *wnn.* This latter allows in turn the *ḥr* + infinitive construction to function as a participle: "who used to say," lit. "who existed saying."

[hieroglyphs]

ink nb nn snnw.i š3ˤ r ḫmnw r pr-ḥwt-ḥrw ḥr ḫrp r ḥwt-wˤrt m irrw 2

[hieroglyphs]

w3ḥ.i st m wš3 nn r(m)t im

Apophis' boasting starts with a simple A B nominal sentence. It is followed by the negative construction *nn* A. Since A has a suffix pronoun, it is negation of possession, lit. "my second is not." As such, it can be translated using the word "without." Thus, along with *nb* it is gives the typical phrase: "lord without equal." The following adverbial phrases detail his control and might over an extensive domain. The compound preposition

š3ꜥ-r literally means "beginning to" but means "as far as." The *ḥr* + infinitive construction applied to the verb ⊖ *ḥrp* "provide, bring (tribute), control" (written here with a graphic transposition) asserts Apophis' authority, and the two rivers refer to two sizable branches of the Nile Delta flowing by Avaris.

In the last clause the predicate is intentional subjunctive of the verb *w3ḥ* "leave" (as the destruction of Avaris did not happen for quite some time, actually, between the regnal years 18 and 22 of the succeeding Ahmose I, the first king of the 18th Dynasty). The subordinate clause that follows is adverbial since it describes an adverbial circumstance.

The noun *wš3* "desolation" is derived from the verb *wš*. Used intransitively it means "fall out" (as the hair determinative suggests), but as a transitive verb it means "desolate (a place)."

ḫb(3).n.i nwwt.sn wbd.i st.sn ir m i3wt dšrwt n dt

ḥr p3 ḫdt ir.sn m ḫn(w) t3 kmt

diw st ḥr sdm i3ꜥš n ꜥ3mw bt3.n.sn kmt ḥnwt.sn

The perfect of the previously used verb *ḫb3* "destroy, lay waste" governs the main clause, and the next clause with the perfective of the verb *wbd* "burn" closely following. The clause introduced by the passive participle *ir(y)* "which have been/were made" of the verb *iri* further details the state of these places after the inferno. As Habachi points out, the feminine plural noun *i3wt dšrwt* "red mounds" is also the modern Arabic name of several ruins including Hierakonpolis.

The preposition *ḥr* "because of, for" introduces the reason of Kamose's action, and governs a long phrase that follows. In its immediate vicinity, it governs the noun phrase *pȝ ḥḏt* in which the feminine *t* after the masculine *ḥḏ* "damage" is a scribal error. Reference to the guilty party, the Hyksos, is given by the imbedded clause starting with *ir.sn,* the perfective relative form of *iri* and modifying *pȝ ḥḏt.* The demonstrative pronoun *tȝ* in front of *kmt* points to "that (part of) Egypt," where they ruled.

The perfect of the transitively used verb *btȝ/bṯ* "abandon, forsake" has a long topicalized subject. It starts with the masculine plural perfective active participle *diw* "they/those who let" of the verb *di* "let, allow" following the pronominal object *st* "them(selves)" used reflexively. They are the new target of Kamose's scorn: the Hyksos allies as well as to those who paid tribute the Hyksos. What they did is given in a *ḥr* + infinitive construction of the verb *sḏm.* The object of this infinitive is an indirect genitive in which the first part is the infinitive of the verb *iȝʿš,* a variant of *ʿš* "summon."

> *"…the strong help he has in his friend can be made use of both in his own country and in his marches; that he has to be absent only for a short time, and actual fight is more than treacherous fight; that having made his friend's army to occupy wild tracts, cities, or plains and to fight with the enemy's ally, he, himself, would lead his own army to fight with the enemy's army; that his work can be accomplished by his friend as well; that his success depends on his friend…"*
>
> Kautilya's Arthashastra, Book IX, The Work of an Invader, translated by R. Shamasastry

kfʿ.n.i wp(w)t.f m ḥrt wḫȝt ḥr ḫntyt r kši ḥr šʿt zḫȝw

gm.n.i ḥr.s m ḏd m zḫȝ m ʿḥḳȝ ḥwt-wʿrt

ʿȝ-ws-rʿ zȝ rʿ ippi ḥr nḏ-ḫrt nt zȝ.i ḥḳȝ n kši

Two perfect verb forms describe the actual events in the past with simple grammar. The object of the first verb is *wpwt* "message" (not messenger), and it is referred in the second clause by the feminine suffix pronoun *.s.* ⟨hieroglyphs⟩ *kši* is a variant spelling of ⟨hieroglyphs⟩ *kš* Kush (northern Sudan). The infinitive *ḫntyt* has been discussed in the grammar of the second Semna stela of Senwosret III. The direct genitive *šˁt zḫꜣw* can be translated as "written dispatch," lit. document of writing." ⟨hieroglyphs⟩ *m ḏd* in an Egyptian idiom for "as follows/the following."

ˁꜣ-wsr-rˁ ippi Auserra Apophis (with an honorific transposition in the first) is the full name of Apophis. (One may hesitate to call these the cartouche names, the prenomen and the nomen, as it would mean to acknowledge that he was a genuine pharaoh of Egypt.) The *ḥr* + infinitive construction employing the verb *nḏ-ḫrt* is the first part of an indirect genitive, lit. "upon greeting of."

⟨hieroglyphs⟩

ḥr-mi ˁḥˁ.k m ḥḳꜣ nn rdit rḫ.i in iw gmḥ.k irt.n kmt r.i

The two questions of Apophis here set the initially reproaching tone of the message. These are good examples for the two kinds of questions with verbal predicate that exist in Middle Egyptian: adjunct and predicate questions. In a predicate question the very action of the verbal predicate is questioned, whereas in an adjunct question the inquiry is directed to some other part. In an adjunct question such as the first one here the interrogative pronoun *mi* is used. In our case it is part of an (uncommonly topicalized) prepositional phrase *ḥr mi* "why?" lit. "on account of what?" In this kind of sentence the verbal predicate is usually a nonattributive relative form which here is *ˁḥˁ.k* "you become," lit. "you stand up." Imbedded in the question is an *m* of predication, asserting the ruling authority of the Kushite king. (Note that *m* of predication identifies the person by function, "in capacity," not by essence.) The reproach is compressed in the clause containing *nn* + infinitive applied to the verb *rdi* "let," which can be translated as "not/without letting." The clause itself contains the *rdi* + subjunctive construction with the verb *rḫ* "know" in the subjunctive.

In a predicate question such as the second one, the interrogative particle *in* is employed. Here, it is augmented with the particle *iw* and the following verb form of *gmḥ* "see" is

imperfective. Finally, the perfect relative form of the verb *iri* with subject *kmt* can be translated as "what Egypt has done."

ḥḳȝ nti m ḫnw.s Kȝ-MSW di ꜥnḫ ḥr thm (w)i ḥr i(w)tn.i

ni pḥ.i sw mi ḳi n irt.n.f nbt r.k

stp.f pȝ tȝ r iȝd(t).s pȝy.i tȝ ḥnꜥ pȝy.k ḫb(ȝ).n.f st

This passage starts with a long but simple topicalized subject, Kamose himself. The imbedded relative clause (marked by the relative adjective *nti*) is most typical as it contains an adverbial predicate, in which the suffix pronoun *.s* refers to Egypt. The *ḥr* + infinitive construction with the verb *thm* "drive off, penetrate, perforate" describes Kamose's action and the adverbial phrase at the end ironically claims Apophis' ruling domain in Egypt as his own. Note the irrigated canal determinative that makes *i(w)tn* "land" (and not the sun-disk). This noun is not attested before and is doubtless related to the noun *iwtn* "ground."

With a negated perfective of the verb *pḥ* "attack" Apophis starts claiming his innocence. The preposition *mi* governs an unmarked noun clause. It contains an indirect genitival phrase in which the second part is the nonattributive perfect relative form *irt.n.f* of the verb *iri*. The literal translation "like the manner of he has done against you" needs to be polished into better English. In this clause Apophis reminds the Kushite king "what he (Kamose) has done" against the Nubian.

The perfective of the verb *stp* "cut up, choose" with object *pȝ tȝ 2* "the Two Lands" is the predicate of the next clause. This object is further detailed in the phrase *pȝy.i tȝ ḥnꜥ pȝy.k* "my land and yours" in which the use of the possessive pronouns is only attested from the Second Intermediate Period onwards. It is placed between the last two clauses for emphasis and is referred to in the second by the dependent pronoun *st*. Apophis finishes his accusations with the perfect of the previously used verb *ḫb(ȝ)*.

mi ḫd m ꜣꜥ

Apophis' message suddenly turns positive with the imperative *mi* of *ii* "come" and the negative imperative of the verb *ꜣꜥ* which unfortunately is not attested elsewhere. The context, especially Apophis' reassuring words that follow allow to guess the meaning "afraid, hold back."

m.k sw ꜥꜣ m ꜥ.i
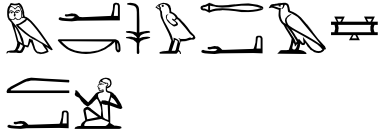
nn nti ꜥḥꜥ(.w) n.k ḥr tꜣ kmt   m.k nn di.i n.f wꜣt r sprt.k

In the first adverbial sentence with a simple grammar Apophis tells the Kushite king that he has a hold on Kamose.

In the next clause the negative particle *nn* indicates that the relative adjective *nti* (that marks the beginning of a relative clause) is used here as a noun "one who," and together *nn nti* means "there is none who." This serves as a preposed subject for the following subject-stative construction. The verb here is *ꜥḥꜥ* and depending on the interpretation of this passage, the literary translation "stand up" can be kept or changed to "expect, wait." The negated subjunctive with the verb *di* "give" with future meaning is imbedded in the phrase *rdi wꜣt* "let go, set free," lit. "give the road." Finally, note that the object of the preposition *r* is the *sḏmt.f* verb form meaning "until he has/had heard." We already met the negative of this verb form in the Story of the Shipwrecked Sailor *ni iit(.f) nšni ni ḫprt.f*[1].

kꜣ psš.n nꜣ n dmiw n tꜣ kmt

wn ḫnt-ḥn-nfr ḥr ršwt

---

[1] [Sh.S. 32].

The particle *k3* "then" marks the beginning of Apophis' wish here, as a result of the preceding clause. As such, the fitting verb form is subjunctive. The plural demonstrative pronoun *n3 n* is used here to refer to those towns of Egypt that are still under Kamose's rule. In the last clause the subjunctive of *wnn* makes the adverbial predicate function as a future wish *ẖr ršwt* "in joy," lit. "under joy." The subject is a place (though it lacks the correct determinative), and one would expect here the Two Lands, but among the few, the most possible restoration *ẖnt-ḥn-nfr,* is not a well-understood locality.

7

The Second Stela of Kamose

Part III

"[1.14] Says Darius the king: The kingdom which was taken away from our family, this I put in (its) place; I established it on (its) foundation; as (it was) formerly so I made it; the sanctuaries which Gaumata the Magian destroyed I restored; for the people the revenue and the personal property and the estates and the royal residences which Gaumata the Magian took from them (I restored); I established the state on (its) foundation, both Persia and Media and the other provinces; as (it was) formerly, so I brought back what (had been) taken away; by the grace of Auramazda this I did; I labored that our royal house I might establish in (its) place; as (it was) formerly, so (I made it); I labored by the grace of Auramazda that Gaumata the Magian might not take away our royal house."

The Behistun Inscription, Column I,
translated by Herbert Cushing Tolman

W3Ḏ-ḪPR-Rꜥ di ꜥnḫ d3ir zpw

di.n.i ḫ3swt ḥ3t-t3 ẖr.i irrw m mitt

ni gm.n.tw w3t nt msnb.i ni b3g.n.i ḥr mšꜥ.i ni it.t(w) ḥr mḥ

snd.n.f n.i iw.i m ḫd ni ꜥḫ3t.n

ni sprt.i r.f m3.n.f ḥḥ.i ḥ(3)b.n.f š3ꜥ-r kši r wḥ3 nḫ.f

kfꜥ.n.i si ḥr w3t   ni di.i spr.s

ꜥḥꜥ.n di.i it.tw.s n.f ꜥnn.ti wꜣḫ si ḥr (i)ꜣbtt r tp-iḥw
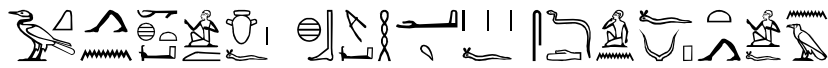
ꜥḳ nḫt.i m ib.f ḫb(ꜣ) ḫꜥw.f sḏd n.f wpwti.f nꜣ

irt.n.i r pꜣ w n inpwtt wn m ḫwt.f

zb.n.i pḏt.i nḫt ntt ḥrt.(t)i r ḫb(ꜣ) ḏsḏs

iw.i m sꜣkꜣ r tm rdi wn rḳw.i ḫꜣ.i

ḫnt.n.i m wsr-ib ib ꜣw(.w) sk rḳw.i nb nti ḥr tꜣ wꜣt

ḫi pꜣ ḫnt nfr n pꜣ ḥḳ(ꜣ) ꜥnḫ(.w) (w)ḏꜣ(.w) s(nb.w) ḥr mšꜥ.f r ḫꜣt.f

nn nhw.sn ni šn z(i) iri.f ni rm ib.sn

mnmn.i r zꜣtw-nwt tri ꜣḫt

iw ḥr nb ḥḏ(.w) tꜣ m rsfi mryt ꜥbꜥb.ti wꜣst m ḥꜣb

ḥmwt ṯꜣww iw.w(i) r mꜣ n.i zt nbt ḥpt(.ti) snnw.s nn ḥr ḥr rmyt

snṯr n imn r ḫnw-pr zp 2 r bw ḏd.tw im

šzp bw-nfr mi dd.f pꜣ ḫpš n zꜣ-imn ꜥnḫ(.w)-(w)ḏꜣ(.w) s(nb.w)

(*n*)*swt w3ḥ W3Ḏ-ḪPR-Rˁ z3-rˁ K3-MSW di ˁnḫ*

d3ir rsw   s3s3 mḥt it p3 t3 m nḫt di ˁnḫ ḏd w3s

3w ib.f ḥnˁ k3.f mi rˁ ḏt nḥḥ

wḏ ḥm.f n (i)r(i)-pˁt ḥ3ti-ˁ ḥri-sšt3 n pr-nswt ḥr(i)-tp n t3 r ḏr.f ḫtmt(i)-biti

sb3-t3wi ḥ3ti (i)m(i)-r smrw (i)m(i)-r ḫtmt(i) wsr-nš3

imi ir.tw irt.n nbt ḥm.i m nḫt ḥr wḏ

ḥtp st.f m ipt-st m w3st r nḥḥ ḥnˁ ḏt

ḏd.in.f ḫft ḥm.f irr.i ḫft wḏ.tw.n… nbt r ḥzt nt ḥr nswt

imi-r ḫtmt(i) nši
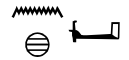
Vocabulary
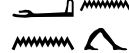
dꜣr control, punish, subdue, suppress

mḥi (adjective-verb) concerned; (noun) care

hh flame, scorch

wḫꜣ seek

nḫ protection, defense, aid

ꜥnn turn/bring/come back, return

tp-iḥw Atfih (Aphroditopolis)

wpwti messenger

inpwtt Cynopolis

zbi send

pḏt troop of soldiers

ḥrti travel by land, march
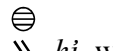
ḏsḏs Baharia Oasis

sꜣkꜣ Sako (el-Qes)

rḳw enmity, opponent, tilting (of balance)

ḥꜣ behind, around
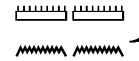
ski destroy

ḥi what

šni question (someone), inquire into (a matter)

iri companion
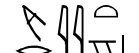
rmi weep

mnmn moor, move slowly/quickly, move about

zꜣtw-nwt district of Thebes

ḥḏ (adjective-verb) bright, white

rsfi game, abundance

mryt riverbank, shore, quay

ꜥbꜥb become excited

wꜣst Thebes

ḥꜣb festival

ṯꜣy male, man
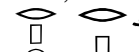
rmyt tears

snṯr cense, perfume with/burn incense

bw place

ḫpš scimitar

kꜣ ka

(i)r(i)-pꜥt (hereditary) prince, member of the elite

ḥꜣt(i)ꜥ high official, lit. he whose arm is in front

ḥri-sštꜣ master of the privy matters, lit. he who is over the secrets

ḥri tp chief, nomarch

ḫtm seal

ḫtm valuables, treasure

𓆤, 𓏲 *biti* king of Lower Egypt

𓏲𓋶 *ḫtmt(i)-biti* treasurer/seal bearer of the king of Lower Egypt

𓇼 *dwꜣ tꜣwi* star/conductor of the Two Lands

𓁶 *ḫꜣti* leader, lit. who is in front

𓅓, 𓂋, 𓌡 (*i*)*m*(*i*)-*r* overseer

𓇓𓀻, 𓀻 *smr* courtier

𓇋𓃀𓏤, 𓇋𓏤 *wḏ* stela
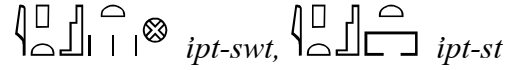
𓉺𓃀𓏤𓏤𓏤⊗ *ipt-swt,* 𓉺𓃀𓉐 *ipt-st* Karnak, lit. Most Select of Place(s)

𓇳, 𓈖𓃀𓇳 *nḥḥ* eternity, forever, eternal/continual repetition

Grammar Points

W3Ḏ-ḪPR-Rˤ di ˤnḫ d3ir zpw

The unusual epithet following the usual *di ˤnḫ* after the throne name *W3Ḏ-ḪPR-Rˤ* of Kamose is just the beginning of the several ways Kamose describes his power as a king. Due to the many meanings of *zp,* the epithet in question can have essentially two translations. To begin with, *d3ir* is a variant spelling of *d3r* "control, punish, subdue, suppress" and due to its position in the text it must be in an active participle form. Combined with *zpw* translations of the epithet can vary from the mild "he who controls (the controller of) the events" to the more aggressive "the punisher of the misdeeds."

di.n.i ḫ3swt ḥ3t-t3 ḫr.i irrw m mitt

The phrase *rdi ḫr,* lit. "put under" has the obvious meaning of "taking possession." The verb *rdi* itself is in perfect indicating competed action. *ḫ3st* here clearly means "desert land" and not "foreign land" as Kamose is still struggling to unite just Egypt. Depending on the interpretation of the noun *ḥ3t* "front, beginning," the location *ḥ3t-t3* can mean "Southland," lit. "front of the land" (Faulkner), or "border land," lit. "before the land" (Lichtheim). For *mitt* see the discussion at the beginning of the Story of the Shipwrecked Sailor.
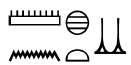
ni gm.n.tw w3t nt msnb.i ni b3g.n.i ḥr mšˤ.i ni it.t(w) ḥr mḥ.i

snḏ.n.f n.i iw.i m ḫd ni ˤḥ3ṯ.n

The negated perfect of *gmi* "find" with the impersonal suffix pronoun *tw* and object *w3t* "way, path, road" has passive meaning of inability, lit. "one was unable to/cannot find." For the second part of the indirect genitive that follows Habachi notes that a few nouns of

Middle Egyptian are formed by prefixing a verb with the so-called "formative" 𓅓 *m* (and dropping an initial weak consonant *i* or *w* if needed). For example, 𓅱𓂋𓎛 *wrḥ* "anoint" gives 𓅓𓂋𓎛 *mrḥt* "oil" and 𓃹𓈖𓐍 *wnḫ* "clothe (oneself)" gives 𓏠𓈖𓐍𓎛 *mnḫt* "clothing." The noun *msnb* can then be viewed as derived from the verb 𓊃𓃀𓈖 *sbn* "fall, slip, go astray" (after a graphic transposition) via prefixing it with the "formative" *m*. With this, it could mean "downfall."

In the next negated perfect the adjective-verb *bꜣgi* "weary, lazy" should mean "negligent." It appears in an adverb clause giving the reason why the previous clause is true. Being in negated perfect, it should express a general statement: Kamose is never negligent of his army.

The next clause *ni it.t(w) ḥr mḥ.i* is short but not without difficulty. First of all, the irrigated canal determinative points to location, and the seated man should be a suffix pronoun, so that a direct interpretation of the noun phrase 𓅓𓎛𓈖𓈘 *mḥ.i* is "my north." Then *ḥr* is a preposition, and along with the negated perfective of *iti* with impersonal suffix pronoun the whole clause can be interpreted as the one (Apophis) on north of me (Kamose) has not seized/acquired. On the other hand, it is tempting to recall the idiom *iti ḥr* "avert attention," lit. "take away the face." Accepting this, the difficulty then lies in understanding the noun (phrase) 𓅓𓎛𓈖𓈘. On the one hand, (ignoring the irrigated canal determinative and possibly replacing 𓈘 with 𓀀) it can be considered as derived from the adjective-verb *mḥi* "concerned." Attached to *ḥr* as a direct genitive, the whole clause could express the general statement that a concerned man has not averted his attention (from taking care of his army, in Kamose's case), lit. "the face of a concerned man has not been taken away." Finally, emphasizing the irrigated canal determinative, 𓅓𓎛𓈖𓈘 *mḥ* may have to be augmented to *mḥt* "north" or even *mḥti* "northerner." With this, the literal meaning is that "the face of the north(ener) has not been averted" from Kamose's sight.

The last three clauses present no grammatical problems. The main clause starts with the perfect of the verb *snḏ* "become afraid" and the suffix pronoun *.f* is refers to Hyksos ruler.

The two circumstantial clauses state that even when Kamose was far away from Apophis, and with the negated *sḏmt.f* construction *ni ꜥḥꜣṯ.n* "(even) before we fought" both emphasize the Hyksos ruler's frightened state of mind. Note the archaizing presence of *ṯ* instead of *t*.

ni sprt.i r.f mꜣ.n.f hh.i h(ꜣ)b.n.f šꜣꜥ-r kši r wḫꜣ nḫ.f

kfꜥ.n.i si ḥr wꜣt   ni di.i spr.s

Another *ni sḏmt.f* construction continues the previous line of thought, and the perfect of the transitive verbs *mꜣꜣ* "see" and *hꜣb* "send, send word" emphasize Apophis' panic to Kamose's impending arrival. The use of the noun 🔲 *hh* "flame, scorch" should be understood only figuratively. The *r* + infinitive construction applied to the verb

🔲 *wḫꜣ* "seek" is used to tell the purpose of sending a messenger. The feminine dependent pronoun *si* obviously refers to *wpwt* "the message" as a previous line *kfꜥ.n.i wp(w)t.f* is repeated here with the object replaced by *si.* In the last clause one would have expected the negated perfective (or the perfect). The perfective of *rdi* however uses the base stem *rdi.* Thus, this should be negated subjunctive with ⌒ interpreted as

〰, and *ni di.f* meaning: "I would not let/allow." This is the first part of a *rdi sḏm.f* construction with the subjunctive of the verb *spr* and with suffixed subject *.s*, lit. "I would not allow that it may arrive." This once more emphasizes Kamose's great catch.
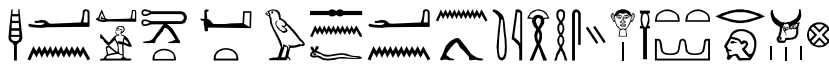
ꜥḥꜥ.n di.i it.tw.s n.f ꜥnn.ti wꜣḥ si ḥr (i)ꜣbtt r tp-ihw
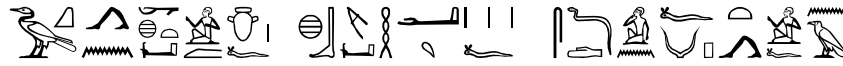
A further humiliation for the Hyksos ruler is expressed by the *rdi* + subjunctive construction (with *rdi* also in subjunctive) applied to the verb *iti* which, along with the preposition *n,* means "take (back) to." The subject in question is again *wpwt* referred to by the suffix pronoun *.s.*
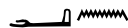
In stative, 2ae-gem. verbs such as 〰 *ꜥnn* "turn/bring/come back, return" (usually) use the base stem. Being transitive, the stative has passive meaning. The 3FS stative suffix

105

once again refers to *wpwt*. The verb form of *w3ḥ* is a perfective active participle "which is/was left" serving as an adjectival predicate and modifying *wpwt*. This reference is repeated one last time in the form of a dependent pronoun *si*. The construction *w3ḥ si* is an alternative (and not very frequent) substitute of the stative *w3ḥ.ti*. Finally, note the peculiar spelling of the (feminine) nisbe 𓏏𓏏 *i3btt* "the East," here meaning "the east side" to/at 𓏏𓏤 *tp-iḥw* "Atfih."

ʿḳ nḫt.i m ib.f ḫb(3) ḥʿw.f sḏd n.f wpwti.f n3

irt.n.i r p3 w n inpwtt wn m ḫwt.f

Apophis' state of mind and body is described here when he heard what Kamose did to Cynopolis 𓎼, the 17th Nome of Upper Egypt. This is north of Cusae, the boundary between the Egyptians and the Asiatics during the Second Intermediate Period, Hyksos territory. Presumably Apophis already heard the news at the time so that the perfective of the verb *ʿḳ* in the Egyptian idiom *ʿḳ m ib* "astound," lit. enter/penetrate into the heart" is used for the Hyksos ruler's state of mind, and the passive of the verb *ḫb3* "wreck" detail the state of his body, the object *ḥʿw.f*. The imperfective of the verb *sḏd* "relate" is employed in the following circumstantial clause describing concomitant action. What (lit. "that (which)" expressed by *n3*) the messenger told Apophis is introduced by a perfect relative form of *iri* (modifying *n3*). Finally, the last clause containing the perfective active participle of the verb *wnn* reminds him of his lost possession.

zb.n.i pḏt.i nḫt ntt ḥrt.(t)i r ḫb(3) ḏsḏs

iw.i m s3ḳ3 r tm rdi wn rḳw.i ḥ3.i

Kamose dispatched a strong force described by the perfect of the verb *zbi* "send, dispatch." The attached relative clause contains a subject-stative construction in which the preposed subject is the feminine relative adjective *ntt* (referring to the feminine antecedent

pdt). The verbal predicate is *ḥrti* "travel by land, march." Since its stative stem ends with *t,* in the 3FS stative suffix the *t* is omitted. The objective of the force is expressed by the *r* + infinitive construction.

The next adverb clause states that Kamose stays in *s3k3* "Sako" (el-Qes) and his own purpose is described by another *r* + infinitive construction. The infinitive in question is actually negated with the negative verb *tm* + negatival complement of the verb *rdi.* This is the first part of a *rdi* + subjunctive construction employing the base form of *wnn.* The whole sentence is made clear by the object *rkw* "enmity, malice" and the final prepositional phrase.

ḫnt.n.i m wsr-ib ib 3w(.w) sk rkw.i nb nti ḥr t3 w3t

Kamose's final cleanup operations are summarized here in four clauses with simple grammar. The scribal error ⌀ in (the transitive use of) the verb *ski* "destroy" has been emended to the correct biliteral ⌀. The verb form *sk* is concomitant imperfective (with omitted subject).

ḫi p3 ḫnt nfr n p3 ḥḳ(3) ꜥnḫ(.w) (w)d3(.w) s(nb.w) ḥr mšꜥ.f r ḫ3t.f

nn nhw.sn ni šn z(i) iri.f ni rm ib.sn

Once again a simple grammar describes Kamose's return to the capital. The interjectional ⌀ *ḫi* "what!" should be related to the interrogative ⌀ *iḫ* "what?" but this is its only appearance before the 19th Dynasty. It introduces an adverbial sentence with a long subject, an indirect genitival phrase A *n* B in which A is the noun phrase *p3 ḫnt nfr* with the infinitive of *ḫnti* (as a noun) and B is *p3 ḥḳ3* lph. (The abbreviated phrase ⌀ *ꜥnḫ(.w)-(w)d3(.w)-s(nb.w)* "alive, sound, and healthy" is abbreviated as lph.)

The adverbial predicate emphasizes Kamose's triumphal march in front of his army. The three clauses are all negative constructions. The first is a negated adverb clause a variant of which we already met at the Story of the Shipwrecked Sailor

〔hieroglyphs〕 *nn nhw n mšꜥ.n*[1]. The last two adverb clauses have verbal predicates, the negated perfectives of the verbs *šni* "question (someone)" and *rmi* "weep." They describe the benevolent comradeship among the soldiers.

〔hieroglyphs〕

mnmn.i r zꜣtw-nwt tri ꜣḫt

〔hieroglyphs〕

iw ḥr nb ḥḏ(.w) tꜣ m rsfi mryt ꜥbꜥb.ti wꜣst m ḥꜣb

〔hieroglyphs〕

ḥmwt tꜣww iw.w(i) r mꜣ n.i zt nbt ḥpt(.ti) snnw.s nn ḥr ḥr rmyt

A change in the narrative, Kamose's arrival to home, is indicated in the main clause by the narrative infinitive of the verb *mnmn* "moor" or "move slowly/quickly." The time is the season of Inundation, where 〔hieroglyphs〕 is a variant spelling of 〔hieroglyphs〕 *tr* "season." Although *ḥḏ ḥr* is a clearly understood *nfr ḥr* construction meaning "cheerful," lit. "bright of face," the particle and the word order tells that the next main clause contains a subject-stative construction applied to the adjective-verb *ḥḏ* "bright" expressing the state of the people welcoming Kamose. In fact, the four clauses in this passage split into a pair of subject-stative constructions and a pair of clauses with adverbial predicates intertwined. The subject-stative construction continues in the next passage describing the curious Thebans and an imbedded *r* + infinitive construction expresses their purpose: "to look." The joy of women seeing their loved ones to come home is expressed in yet another subject-stative construction, this time applied to the transitive verb *ḥpt* "embrace." Once again, the stative suffix is suppressed since the verb stem ends with *t*. A negated adverb clause containing the possessive construction *ḥr rmyt* "in tears," lit. "under tears" ends this beautiful passage.

〔hieroglyphs〕

sntr n imn r ẖnw-pr zp 2 r bw ḏd.tw im

〔hieroglyphs〕

---

[1] [Sh. S. 7].

šzp bw-nfr mi dd.f p3 ḫpš n z3-imn ꜥnḫ(.w)-(w)d3(.w) s(nb.w)

(n)swt w3ḏ W3Ḏ-ḪPR-Rꜥ z3-rꜥ K3-MSW di ꜥnḫ

d3ir rsw   s3s3 mḥt   it p3 t3 m nḫt   di ꜥnḫ ḏd w3s

3w ib.f ḥnꜥ k3.f mi rꜥ ḏt nḥḥ

sntr here is not the noun "incense" but the verb "cense, perfume with/burn incense" in infinitive stating that Kamose, after the successful campaign, makes offerings to Amun. (The sings indicating the god have fallen victim to iconoclasm in the Amarna period and have only been partially restored.) The place at which this is performed is the Holy of the Holies, the sanctuary, indicated by the Egyptian ditto sign *zp* to be applied (only) to *pr,* lit. "the enclosure of the enclosure(s)." (With the exception of magical spells, *zp 2* applies only to the preceding word.) Concomitant to the action *sntr*, the imperfective of *ḏd* "say" is used to introduce the imperative *šzp bw nfr* "Receive good things!" The preposition *mi* governs an unmarked noun clause containing the nonattributive imperfective relative form

dd.f "he gives" of *rdi* "give" (where the original sign ⟨⟩ is emended to ⟨⟩). Here Amun, is indicated only by the suffix pronoun *.f* and the recipient of the scimitar is the the victorious son of Amun lph.

The rest of this passage contains a number of common epithets and phrases for Kamose. The verb forms of *w3ḥ* "endure," *d3ir* "subdue," *s3s3* "overthrow," *iti/iṯi* "seize" are all

active participles. As opposed to the typical subject-stative construction ⟨⟩ *ib 3w(.w)* above, in the last clause *3w* is an adjectival predicate.

wḏ ḥm.f n (i)r(i)-pꜥt h3ti-ꜥ ḥri-sšt3 n pr-nswt ḥr(i)-tp n t3 r ḏr.f ḫtmt(i)-biti

sb3-t3wi ḥ3ti (i)m(i)-r smrw (i)m(i)-r ḫtmt(i) wsr-nš3

imi ir.tw irt.n nbt ḥm.i m nḫt ḥr wḏ

[hieroglyphs]

ḥtp st.f m ipt-st m wȝst r nḥḥ ḥnꜥ ḏt

The infinitive of *wḏ* "command" introduces Kamose's order to set up the stela which we have been analyzing and which is about to end here. (Alternatively, *wḏ* can also be the noun "decree," the first part of the direct genitive *wḏ ḥm.f.*) The command/decree is directed to *wsr-nšȝ* whose name is preceded with a long list of his titles. Although the middle part in the name [hieroglyphs] is badly eroded in this part of the stela, one seems to make out the bottom of [hieroglyph]. In this case, the name is an alternate spelling of [hieroglyphs] *nši.*

The *rdi* + subjunctive construction introduces the royal decree in which *rdi* is in imperative *imi,* and the subjunctive of *iri* with the impersonal suffix pronoun *tw* has passive meaning, lit. "have one put." The object is introduced with the perfect relative form *irt.n* of *iri.* This relative form itself has a modifier *nbt* and subject: "all that my majesty has done."

The perfective relative form of *ḥtp* "set, rest" is used to point to the location where the stela will be located. The coreferent of this relative clause is *st.f* with the suffix pronoun referring to the stela, lit. "which its place shall rest."

[hieroglyphs]

ḏd.in.f ḫft ḥm.f irr.i ḫft wḏ.tw.n… nbt r ḫzt nt ḫr nswt

[hieroglyphs]
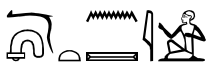
imi-r ḫtmt(i) nši

A *sḏm.in.f* verb form applied to *ḏd* introduces Neshi's speech which is unfortunately in a badly eroded part of the stela. The verb form of *iri* is still visible, and given the context it is the nonattributive imperfective relative form *irr.i* with the (conjectural) emphasized prepositional phrase *ḫft wḏ.tw.n… nbt* "(it is) according all that was commanded (that) ..." (The lacuna can easily be filled with the (conjectural) dative *n.i.*) A similar example to this

construction is 𓏭𓂧𓆓𓏏𓊗𓂝𓏏𓎡𓏺 *skdd t3 hft wd.k*[2]. The rest of the sentence is less obscure. In an indirect genitival construction the clash of the indirect genitive with the preposition *hr* (followed by "king") is well-attested, and the literal meaning "of with" can be mended as "from." For example, at the end of The Story of Sinuhe we find 𓇳𓏤𓂧𓀡 𓏤𓏤𓏤𓏏𓈖𓂧𓎼𓏤𓈖𓊹 *hzwt nt hr nswt*[3] (with honorific transposition), and also 𓇋𓏰𓐍𓇋𓇋𓀔𓈖𓊹𓏏𓈖 *im3hy n hr nswt*[4]. Finally, the insertion of the (conjectural) preposition *r* makes the whole reconstruction now feasible.

---

[2] [Peas. B1, 299].
[3] [Sin. B. 310].
[4] [BH. i. 24, 115-116]

8

The Autobiography of Admiral Ahmose

"And these were the great rewards that were promised
to him if he consented to make that combat and fight:
a chariot of the value of four times seven cumals,[1]
and the equipment of twelve men with garments of all
colours, and the length and breadth of his own territory
on the choice part of the plains of Maw Ay; free of tribute,
without purchase, free from the incidents of attendance
at courts and of military service, that therein his son, and
his grandson, and all his descendants might dwell in safety
to the end of life and time; also Finnabar the daughter of
Maas his wedded wife, and the golden brooch which
was in the cloak of Queen Maev in addition to all this."

Táin Bó Cúailnge (The Cattle Raid of Cooley)

from the Ulster Cycle as Translated by A. H. Leahy

Part I

Introduction

ḥri ḫnyt iˤḥ-ms zȝ ibȝnȝ mȝˤ ḫrw ḏd.f

ḏd.i n.tn rmṯ(t) nbt di.i rḫ.tn ḥzwt ḫprt n.i

iwˤ.kw m nbw zp 7 ḫft ḥr tȝ r ḏr.f

---
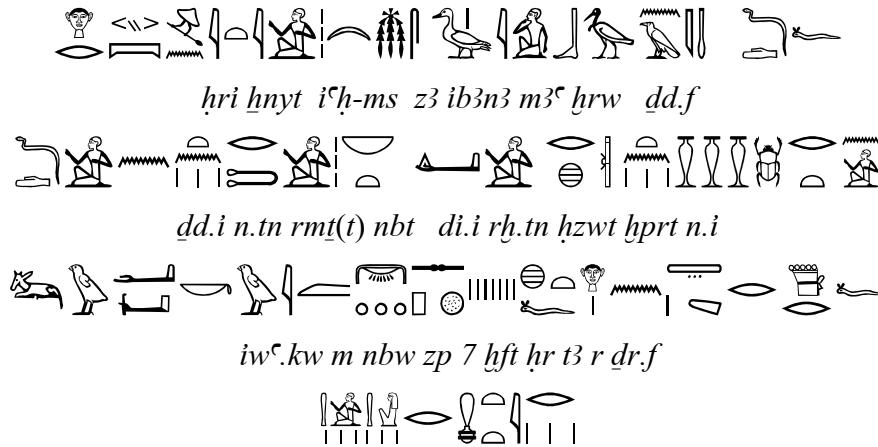
[1] The cumal is the measure for the basic unit of land in Ireland comprising about or 13.85 hectares, sufficient to graze three cows there.

ḥmw ḥmwt r mitt irw
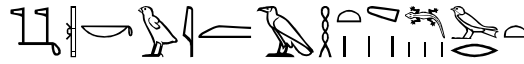
s3ḥ.kw m 3ḥwt ꜥš3 wrt

iw rn n ḳn m irt.n.f nn ḥtm m t3 pn ḏt

Youth

ḏd.f r ntt ir.n.i ḫprw.i m dmi n nḫb

iw it(i).i m wꜥw n nswt-biti SḲN.N-Rꜥ m3ꜥ ḫrw

b3b3 z3 rint rn.f
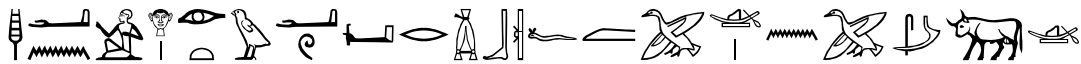
ꜥḥꜥ.n.i ḥr irt wꜥw r ḏb3.f m p3 dpt n p3-sm3

m h3w nb t3wi NB-PḤTI-Rꜥ m3ꜥ ḫrw

iw.i m šri ni irt.i ḥmt
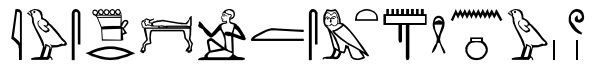
iw sḏr.i m smt šnw

Expulsion of the Hyksos

ḥr m ḫt grg.n.i pr

ꜥḥꜥ.n.i it.kw r p3 dpt mḥti ḥr ḳnn.i

113

wn.ḫr.i ḥr šms ity ꜥnḫ(.w)-(w)ḏꜣ(.w)-s(nb.w) ḥr rdwi.i

m ḫt swtwt.f ḥr wr(r)t.f

iw ḥms.tw ḥr dmi n ḥwt-wꜥrt

wn.ḫr.i ḥr ḳnt ḥr rdwi.i m bꜣḥ ḥm.f

ꜥḥꜥ.n.i dhn.kw r ḫꜥ-m-mn-nfr

wn.in.tw ḥr ꜥḥꜣ ḥr mw m pꜣ-ḏdkw n ḥwt-wꜥrt

ꜥḥꜥ.n ḫfꜥ.n.i in.i ḏrt 1

smi.t(w) n wḥmw nswt   wn.in.tw ḥr rdit n.i nbw n ḳnt
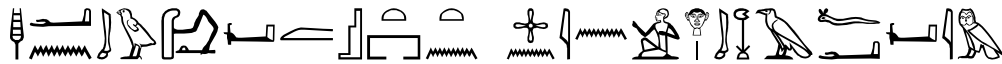
ꜥḥꜥ.n wḥmw ꜥḥꜣ m st tn   wn.in.i ḥr wḥm ḫfꜥ im
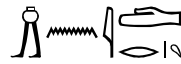
in.i ḏrt 1

wn.in.tw ḥr rdit n.i nbw n ḳnt m wḥm ꜥ

wn.in.tw ḥr ꜥḥꜣ m tꜣ kmt rswt n dmi pn

ꜥḥꜥ.n in.n.i sḳr-ꜥnḫ z(i) 1

hꜣ.n.i r pꜣ mw

m.k in.tw.f m mḥ ḥr t3 ḥrt p3 dmi

ḏ3.n.i ẖr.f ḥr mw

smiw n wḥmw nswt   ˁḥˁ.n.tw ḥr iwˁ.i m nbw ḥr snnw.si

wn.in.tw ḥr ḥ3ḳ ḥwt-wˁrt

wn.in.i ḥr int ḥ3ḳt im

z(i) 1 zt ḥmt 3 dmd r tp 4

wn.in ḥm.f ḥr rdit st n.i r ḥmw

wn.in.tw ḥr ḥsmt ḥr š3rḥ3n3 m rnpwt 3

wn.in ḥm.f ḥr ḥ3ḳ s(i)

ˁḥˁ.n in.n.i ḥ3ḳt im zt ḥmt 2 ḏrt 1
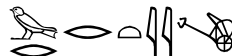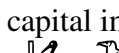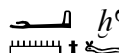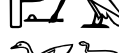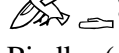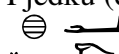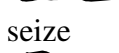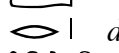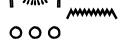
wn.in.tw ḥr rdit n.i nbw n ḳnt
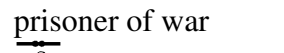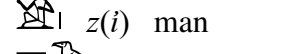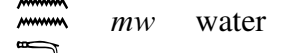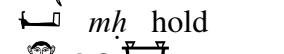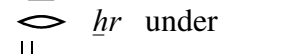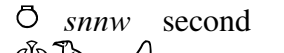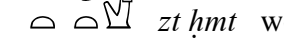
m.k rdit n.i ḥ3ḳt.i r ḥmw

Vocabulary

ḥri (up)on

ḥni row, transport (by boat)

ḥnyt crew

iʿḥ moon, Thoth

mȝʿ ḥrw justified

rmṯt men, mankind

ḥzt favor

iwʿ reward, endow

nbw gold

ḥmw (male) servant

ḥmt (female) servant

sȝḥ endow (*m* with)

ȝḥt field

ʿšȝ many

wrt very

rn name, identity

ḳni (adjective-verb) brave, diligent, persevering

ḥtm perish

tȝ land

ḏt forever, eternity

ḥprw form, shape, stages of growth

dmi town, quarter, abode, quay

nḫb Nekheb (El Kab)

iti father

wʿw soldier

zȝ son

pḥti strength

ḏbȝ, dbȝ replace (*r* in exchange for)

dpt ship, boat

smȝ wild bull

hȝw time, vicinity, area, affairs

šri little

ḥmt woman, wife

sḏr lie down, spend the night, sleep

ḫt wake, aftermath; *m ḫt* after, future

grg set up, establish

iṯi/iti take (possession of)

mḥti northern

šmsi follow

ity, itii sovereign

ʿnḫ(.w)-(w)ḏȝ(.w)-s(nb.w) lph

rd foot

swtwt walk about, travel, journey

wrrt   chariot

ḥmsi   sit, sit down, besiege

ḥwt-wᶜrt   Avaris (Hyksos capital in the Delta)

bȝḥ   presence

ḥm   incarnation, majesty

dhn   bow, appoint

ḫᶜi   appear, rise

mn-nfr   Memphis

ᶜḥȝ   fight

pȝ-ḏdkw   Pjedku (canal at Avaris)

ḫfᶜ   grasp, make capture, seize

drt   hand

smi   report

wḥm   repeat

nbw n ḳnt   gold of valor

st   place, throne

rsi   south, southern

sḳr-ᶜnḫ   prisoner of war

z(i)   man

hȝi   go down, head (*r* for)

mw   water

mḥ   hold

ḥrw r   apart from, besides

ḏȝi   cross (water), ferry

ẖr   under

snnw   second

hȝḳ   plunder

hȝḳt   plunder

zt ḥmt   woman

dmḏi/dmdi   unite, total, sum

dmḏ/dmd (*r*)   total

tp   head, top

šȝrḥȝnȝ   Sharuhen (town in the Negev Desert)

rnpt   year

Grammar Points
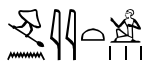
Introduction
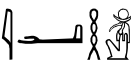
ḥri ḫnyt iꜥḥ-ms zꜣ ibꜣnꜣ mꜣꜥ ḫrw ḏd.f

The nisbe *ḥri* "upper, lying on" is derived form of the preposition *ḥr* "(up)on." It is an adjective used here as a noun "chief, commander, master," lit. "one who is above." The double-stroke sign ﹨ is not shown but the sky/above determinative clearly points to the meaning. There is a graphic transposition in *ḫnyt* "crew", a collective noun derived from the verb *ḫni* "row." The title "crew commander" can be upgraded to "naval commander." or *iꜥḥ* originally meant the moon god but eventually became Thoth, the god of writing and knowledge. It is an ibis (less frequently a baboon) headed anthropomorphic deity (sometimes holding the *ꜥnḫ* sign: ☥). In the following speech the creator makes Thoth to embrace the two skies (the world and the Duat below) and with this act makes the "moon of Thoth" evolve:

iw.i gr r rdit inḥ.k pti m nfrw.k m ḫdwt.k ḫpr iꜥḥ pw n ḏḥwti[1]. (Here in the last A *pw* noun clause the nonattributive perfective relative form of *ḫpr* "evolve" is used as the predicate; note that *pw* moved forward in side the indirect genitive *iꜥḥ n ḏḥwti* "the moon of Thoth.") The name *iꜥḥ-ms* "moon/Thoth is born" contains the passive form of *msj* "give birth." *ibꜣnꜣ* has been translated as Ibana, Eben, Abana, Abena, and Abina. The adjective phrase *mꜣꜥ ḫrw* usually translates as "justified," lit. "true of voice." It signifies that the person in question lived a just life, passed the weighing the heart

---

[1] [E. Hornung, Der ägyptische Mythos von der Himmelskuh: eine Ätiologie des Unvollkommenen, Academic Press Fribourg, 1991]

ceremony, made a successful transition to afterlife, and joined the society of the dead. The long topicalized subject is followed by the narrative infinitive of *ḏd.*

ḏd.i n.tn rmṯ(t) nbt di.i rḫ.tn ḥzwt ḫprt n.i

The two clauses here have verbal predicates of the verbs *ḏd* and *rdi* both in intentional subjunctives: "I will tell" and "I will let." The feminine form of *nb* reveals that, instead of *rmṯ* "people", its collective form *rmṯt* "men, mankind" is used here. In the second clause the *rdi sḏm.f* construction "let him hear," lit. "cause/give that he hear" is used with *rdi* and, by construction, *rḫ* in the subjunctive. Note the archaizing writing of the plural of the (feminine) noun *ḥzt.* Matching this, the perfective active participle of the verb *ḫpr* is in feminine plural form "which came" lit. "which happened."
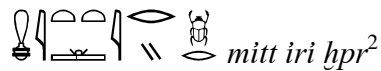
iwꜥ.kw m nbw zp 7 ḫft ḥr tꜣ r ḏr.f
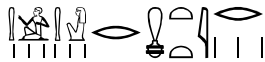
ḥmw ḥmwt r mitt irw

In stative the transitive verb *iwꜥ* "reward" has passive meaning. The compound preposition *ḫft ḥr* can be translated as "in the presence/sight of," lit. "before the face of." The prepositional phrase *r ḏr* lit. "to the limit" is best translated as an (apparent) adjective "whole, entire." The next two nouns (in apposition) "the male and female servants" are still governed by the preposition *m.* The plural of the closing phrase *r mitt iri* "as well" lit. "the like/similar pertaining to it" is composed of two nisbes from the prepositions *mi* and *r.* We met this in the Story of the Shipwrecked Sailor: *mitt iri ḫpr*[2]
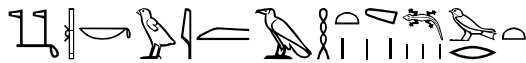
sꜣḥ.kw m ꜣḥwt ꜥšꜣ wrt

The sentence here matches with the previous with identical grammar. Namely, the stative of the transitive verb *sꜣḥ* "endow" has passive meaning, and is used to recount that "great

---

[2] [Sh. S. 21].

119

many fields" came into Ahmose's possession. Note that the plural strokes in ꜥ� "many" is always a determinative.

iw rn n ḳn m irt.n.f   nn ḥtm m tꜣ pn ḏt

The first main clause is an adverbial sentence of identity introduced by the particle *iw*. The subject is the noun phrase *rn n ḳn* "the name of the brave," with *ḳn* "brave (one)" also a military title[3]. The "*m* of predication" is given by the perfect relative form of *iri* "that which (he) has done." According to Goedicke, the alternate reading *irt n.f* is also possible with *irt* being the perfective passive participle of *iri*: "what is done."

Note that in Middle Egyptian, *m* of predication is used for temporary or acquired identity or profession. In contrast, for unchangeable or natural identity nominal sentences are used. In English and, say, in Russian this distinction does not exist. Fore example, он отец "he is a father" (unchangeable identity) and он учитель "he is a teacher" (acquired profession) use the same construction. In Chinese, however, the same sentences are 他是爸爸 (tā shì bàba) and 他当老师 (tā dàng lǎoshī), and the distinction is made by the use of different verbs: 是 (shì) "is" and 当(dàng) "act as." It is interesting to note that in Chinese one can also say 他是老师 (tā shì lǎoshī) to indicate that the teacher is well-established, and 他当爸爸 (tā dàng bàba) means that he is not really a father only tries to be either pretending or having been asked to be one (temporarily).

The second sentence is a typical *nn* + subjunctive construction and as such it has future meaning. The subject *rn n ḳn* is omitted since it is the same as in the previous sentence. This sentence is a proverb used also in the Thutmose III Inscriptions[4].

Youth

ḏd.f r ntt   ir.n.i ḫprw.i m dmi n nḫb

---

[3] [Urk. IV, 34, 2].
[4] [Urk. IV, 684, 17; 780, 14-15].

This is a break in the narrative since after the introduction Ahmose now begins to talk about his youth and upbringing. It starts with the narrative infinitive of *ḏd.* It is followed by the prepositional phrase *r ntt* which introduces subsequent statements and can be translated using "as follows," lit. "with respect to (the fact) that." As we saw in the Story of the Shipwrecked Sailor already twice: [hieroglyphs] *ir.n.i hrw 3 wꜥ.kw*[5] and [hieroglyphs] *m.k tw r irt ꜣbd ḥr ꜣbd* [6], the verb *iri* (in perfect here) not only means "make, do" but also "pass/spend time." [hieroglyphs] *ḫprw* means "form, shape, stages of growth." With these, the Egyptian phrase *ir.f ḫprw.f m* can be rendered as "he spends his youth in" or "he has his upbringing in," lit. "he passes his stages of growth in." [hieroglyphs] *nḫb* is the ancient Nekheb, near the present day El Kab, south of Luxor.

[hieroglyphs]

iw it(i).i m wꜥw n nswt-biti SḪN.N-Rꜥ mꜥꜣ ḫrw

This is another adverbial sentence of identity, an *m* of predication. *SḪN.N-Rꜥ* "Whom Re has made brave" is Sekenenre Taa II, a local Theban ruler and the next-to-last king of the 17th Dynasty, Second Intermediate Period, c.1560 BC. The verb form in the name is a perfect relative form (of the causative) of the verb *ḳni* "brave."

[hieroglyphs]

bꜣbꜣ zꜣ rint rn.f

This is a typical A B nominal sentence used by Ahmose to tell his father's and his (paternal) grandmother's names. Note the use of the Egyptian ditto sign [hieroglyph] *zp 2* in the name *bꜣbꜣ.*

[hieroglyphs]

ꜥḥꜥ.n.i ḥr irt wꜥw r ḏbꜣ.f m pꜣ dpt n pꜣ-smꜣ

[hieroglyphs]

---

[5] [Sh. S. 41].
[6] [Sh. S. 117].

m ḥ3w nb t3wi NB-PḤTI-Rᶜ m3ᶜ ḫrw

The presudoverbal construction *ḥr irt,* lit. "upon doing" describes the action in progress: Ahmose being a soldier or serving as an officer. The compound preposition *r ḏb3* "in exchange for," lit. "in order to replace" here with the suffix pronoun *f* has the meaning "in his service." At this stage of the language *p3* is no longer a demonstrative pronoun but the definite article "the." *p3-sm3* "Wild Bull" is the name of the ship. The typical epithet *nb t3wi* "Lord of the Two Lands" refers here to the pharaoh *NB-PḤTI-Rᶜ* "The lord of strength is Re." This is the prenomen of Ahmose I (1550-1525 BC), the founder of the 18ᵗʰ Dynasty, after he assumed the throne. Note that in the king's name the double *t* is not *tt* but a peculiar way of writing *ti*, the so-called "sportive dual."

Alternative spellings of *pḥti* "strength" are and .

iw.i m šri ni irt.i ḥmt

Another adverbial sentence of identity here is followed by an unmarked relative clause employing the *ni sḏmt.f* construction. We have already met this in the Story of the Shipwrecked Sailor. This construction carries the meaning that the action has not happened yet which, in this case, means that at this point Ahmose has not been married, lit. "has not made a wife."

iw sḏr.i m smt šnw

The particle *iw* introduces the imperfective of the verb *sḏr* referring to habitual action in the past. In English this can be rendered inserting "used to" in front of the verb. The meaning of the phrase *smt šnw* is unknown. There is some support to the argument that it should mean some typical garment of youth[7] or a net of hammock (Gardiner and Gunn).

Expulsion of the Hyksos

---

[7] [Breasted, II, p.6].

ḫr m ḫt grg.n.i pr

This is a good example for one of the basic functions of the particle *ḫr* as a converter to let the prepositional phrase *m ḫt* "after," lit. "in the wake" stand in front of the sentence. Together they can be translated as "then later." The usual meaning of the noun *pr* "house," the object of the perfect form of the verb *grg*, should be "household" here.

ʿḥʿ.n.i it.kw r pȝ dpt mḥti ḥr ḳnn.i

In the subject-stative construction the transitive verb *iti/iṯi* has passive meaning, "was transferred." The nisbe *mḥti* "northern" is derived from *mḥyt* "northwind," and it is the name of the ship. Alternatively, though the plural strokes are missing, may be the ideogram for *ʿḥʿw* "ship(s)" and together with the demonstrative pronoun *pȝ ʿḥʿw* may mean "the fleet" (with *mḥti* being an adjective). The preposition *ḥr* "because" governs a clause of causality in which *ḳnn* is a nonattributive relative form of the adjective-verb *ḳni* "be brave" used emphatically.

wn.ḥr.i ḥr šms ity ʿnḫ(.w)-(w)ḏȝ(.w)-s(nb.w) ḥr rdwi.i

m ḫt swtwt.f ḥr wr(r)t.f

wn.ḥr "then" introduces the pseudoverbal *ḥr* + infinitive construction indicating action in progress: "then I followed," lit. "then I existed upon following." Note that *wn.ḥr* is used only after the 18th Dynasty onwards. is another spelling of *ity, itii* "sovereign" that we met before.

In the adverbial phrase introduced by the compound preposition *m ḫt* the verbal noun *swtwt* "journey, travel" is derived from the rare 5-lit. verb *swtwt* "walk (about), promenade." Having plural ending, it cannot be infinitive. Nevertheless, a possible rendering could use a verbal predicate: "when he was riding about," lit. "in the wake of his journeys." Note that *wrrt* "chariot" is used in Egyptian history the first time during the Hyksos period.

iw ḥms.tw ḥr dmi n ḥwt-wᶜrt

ḥmsi "sit down, reside" also means "besiege" and the imperfective verb form with the impersonal suffix pronoun *tw* indicates that the action happened in the past; the English past imperfect "was besieged" is a good way to render this construction. Note that *dmi* not only means "harbor, quay" but also "town." ⟨hieroglyphs⟩ *ḥwt-wᶜrt* is the name of the Delta town Avaris, the Hyksos capital at the time. It has been identified with the site Tell el-Dabᶜa.

⟨hieroglyphs⟩

wn.ḥr.i ḥr ḳnt ḥr rdwi.i m bȝḥ ḥm.f
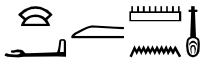
 The grammar of this sentence is similar to the one above. This time it is applied to the adjective-verb *ḳni*. It means that at the time of the siege of Avaris Ahmose fought bravely, lit. "existed upon being brave." Note also the different spelling of ⟨hieroglyphs⟩ *m bȝḥ* "in the presence of."

⟨hieroglyphs⟩

ᶜḥᶜ.n.i dhn.kw r ḫᶜ-m-mn-nfr

Once again a subject-stative construction involving the transitive verb *dhn* "appoint" has passive meaning. *ḫᶜ* is a perfective active participle of *ḫᶜi* "rise" and *mn-nfr* is Memphis, lit. "Established and Beautiful." The ship determinative shows that ⟨hieroglyphs⟩ ⟨hieroglyphs⟩ *ḫᶜ-m-mn-nfr* "Rising in Memphis" is the name of the ship. The first (pyramid) determinative is for the town of Memphis (because of its necropolis), usually written as ⟨hieroglyphs⟩. Goedicke argued that *ḫᶜm mn-nfr* means a secondary coronation ceremony of Ahmose in Memphis, thereby the name of the ship may commemorate this event.

⟨hieroglyphs⟩

wn.in.tw ḥr ᶜhȝ ḥr mw m pȝ-ḏdkw n ḥwt-wᶜrt

For a change, here it is the impersonal suffix pronoun that makes the sentence having passive meaning. The pseudoverbal *ḥr* + infinitive construction means action in progress, and the literal meaning "one was fighting" can be improved to "there was fighting." The

determinative ⬚ reveals that *p3-ddkw* is a canal, less likely a harbor town or a quay. Excavations at Tell el-Dabʿa point to the fact that the Pelusiac branch of the Nile, along with smaller tributaries were close to the city, and thus *p3-ddkw* may be the name of one of there waterways.

𓊽𓈖𓏏𓄿𓂡𓈖𓇋𓂡𓏤𓆼𓅱𓏛

ʿḥ ʿ.n ḫfʿ.n.i in.i ḏrt 1

𓄿𓅓𓂝𓂡 is a variant of 𓂝𓂧 *ḫfʿ* "grasp, make capture, seize." Depending on whether the phonetic complement 𓈖 (of the stem) of 𓈖 is present or absent, 𓈖𓅱 can be considered as the perfective: *in.i,* or the (transitive) perfect: *in.n.i.* The perfective is supported by the fact that elsewhere in the text (in similar clauses) the scribe did use phonetic complements. The perfect is supported since it matches the previous perfect. The issue is a bit academic, since in either case, the meaning is past tense. Finally, to show the number of enemies a warrior slew he had to cut off and bring back the right hands of the slain. The flesh determinative attests this gruesome practice.

𓊃𓐝𓏤𓈖𓎛𓅓𓅱𓇓𓏏   𓈖𓇋𓏏𓏛𓁷𓂋𓂧𓏏𓈖𓇋𓋞𓈖𓐪𓏏

smit n wḥmw nswt   wn.in.tw ḥr rdit n.i nbw n ḳnt

The verb form of the caus. 2-lit. verb *smi* "report" (with base stem *smi*) is problematic.

(A few lines below the same sentence appears with the predicate 𓊃𓐝𓏤𓅱 *smiw* which is clearly passive.) The ending can be considered an archaizing *t*, therefore *smit* could either be an infinitive or, equally likely, a perfective passive participle attached to the previous passage: "that which was reported." *wḥmw nswt* (in honorific transposition) is the royal herald, where *wḥmw* itself is a noun of agent derived from *wḥm* "repeat." *nbw n ḳnt* is the "gold of valor", a military reward for courage and prowess. It is a golden necklace with fly-shaped pendants.

𓊽𓈖𓅱𓎛𓅓𓅱𓂝𓄿𓅓𓊨𓏏𓏏𓈖   𓈖𓇋𓏏𓁷𓂋𓅱𓎛𓅓𓆼𓆑𓇋𓅓

ʿḥ ʿ.n wḥmw ʿḥ3 m st tn   wn.in.i ḥr wḥm ḫfʿ im

𓈖𓇋𓂡𓏤𓆓𓂋𓏏𓏤

in.i ḏrt 1

The transitive verb *wḥm* appears first in the passive and then in a pseudoverbal *ḥr* + infinitive construction. The objects are the infinitives of *ʿḥꜣ* and *ḫfʿ* used as nouns. Both clauses can be translated using the word "again," lit. "fighting has been repeated" and "(upon) repeating capturing." The last clause with the perfect(ive) of *ini* concludes the events.

wn.in.tw ḥr rdit n.i nbw n ḳnt m wḥm ʿ

This sentence has already appeared and has been discussed previously with the added remark that the adverb *m wḥm ʿ* is an Egyptian phrase for "a second time, again."

wn.in.tw ḥr ʿḥꜣ m tꜣ kmt rswt n dmi pn

At least from the point of view of grammar, the biography here is repetitive. The tongue of land determinative indicates that *rswt* is a noun, therefore the location *kmt rswt n dmi pn* is "Egypt, (which is to) the south of this town", where by town Avaris is meant.

ʿḥʿ.n in.n.i sḳr-ʿnḫ z(i) 1

This time Ahmose concluded the fight by carrying off (in perfect) a prisoner of war. The passive participle of the verb *sḳr* "smite, strike down" is used in the noun

 sḳr-ʿnḫ "prisoner of war," lit. "(one) who is smitten alive."

hꜣ.n.i r pꜣ mw

m.k in.tw.f m mḥ ḥr tꜣ ḥrt pꜣ dmi
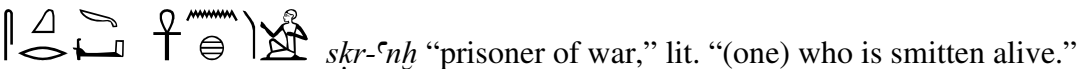
d̠ꜣ.n.i ḫr.f ḥr mw
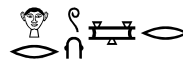
Examining the three clauses we can reconstruct the sequence of events as follows. Ahmose went down to the water: *hꜣi r pꜣ mw,* lit. "head for the water" (with the perfect of
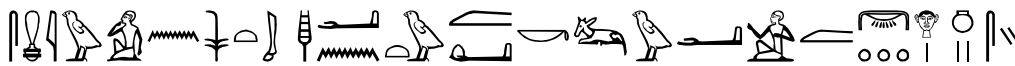
ḥꜣi), captured/carried off a prisoner *ini m mḥ,* lit. "bring/carry as holding" (with the imperfective of ⟨ini-glyph⟩ *ini* expressing concomitant action and the infinitive of ⟨mḥ-glyph⟩ *mḥ* "hold") on the side of the town *tꜣ ḥrt pꜣ dmi* , where the compound preposition ⟨ḥrw-r-glyph⟩ *ḥrw-r* (with omitted *r*) stands for "besides," lit. "apart from." Therefore the Egyptian army was on the other side of the town. The exact situation in this feat of bravery is further emphasized in the last clause by stating that he crossed the water *ḏꜣi ḥr mw* (with the perfect of ⟨ḏꜣi-glyph⟩ *ḏꜣi*) carrying the prisoner on his back *ẖr.f,* lit. "under him."
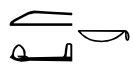
smiw n wḥmw nswt   ꜥḥꜥ.n.tw ḥr iwꜥ.i m nbw ḥr snnw.si

The passive of the verb *smi* without an expressed subject starts the sentence "(it) was reported." We now meet a strange peculiarity of this inscription, namely that before the infinitive of the verb *iwꜥ* we would expect the preposition *ḥr* but find the particle ⟨m.k-glyph⟩ *m.k,* a scribal error (possibly a hieratic confusion) which needs to be emended to ⟨glyph⟩ here. In *ḥr iwꜥ.i* the suffix pronoun is the object of the infinitive, lit. "upon rewarding me." The phrase *ḥr snnw.si* "second time" involves the cardinal number *snnw*

"second" used as a noun, lit. "upon its second." Note the extra ⟨glyph⟩ in the suffix pronoun copied from the dual.

wn.in.tw ḥr ḥꜣḳ ḥwt-wꜥrt
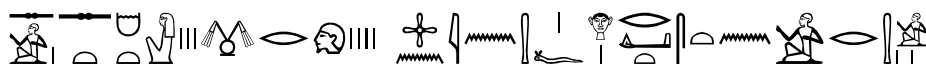
wn.in.i ḥr int ḥꜣḳt im

The fate of Avaris is described here (with a simple grammar) by the use of the verb *ḥꜣk* "plunder" and the collective noun *ḥꜣḳt* "plunder" derived from it.

z(i) 1 zt ḥmt 3 dmd r tp 4 wn.in ḥm.f ḥr rdit st n.i r ḥmw

Ahmose recounts here his gains: *dmd/dmḏ* (*r*) stands for "total", a word derived from the verb *dmdi/dmḏi* "unite, total, sum." Note also that the captives were counted by 𓁶 *tp* "head" (and, as we saw above, the slain by ⟨glyph⟩ *ḏrt* "hand").

> *"And the second lot came forth to Simeon,*
> *Even for the tribe of the children of Simeon*
> *According to their families: and their inheritance*
> *was within the inheritance of the children of Judah.*
> *… And Beth-leb'a-oth, and Sha-ru'hen;*
> *Thirteen cities and their villages:"*
>
> Joshua 19:1, 6
>
> The Bible (King James Version)

⟨hieroglyphs⟩

wn.in.tw ḥr ḥsmt ḥr š3rḥ3n3 m rnpwt 3

The earlier imperfective *iw ḥms.tw* is changed here to *wn.in.tw ḥr ḥmt,* a pseudoverbal construction after *wn.in*, with the only difference in meaning is that *wn.in* (and *ꜥḥꜥ.n*) emphasize subsequent action. According to the Book of Joshua, Sharuhen is in southern Canaan, Simeon's tribal territory. Although many arguments have been put forward, there is not enough archaeological evidence to pinpoint its exact location. There is also a debate about the exact number of years of the siege of Sharuhen; the readings vary between 3, 5 or 6. In any case, the stubborn resistance of the retreating Hyksos is apparent.

⟨hieroglyphs⟩

wn.in ḥm.f ḥr ḥ3ḳ s(i)

A sentence similar to this appeared above; the subject of the infinitive *ḥ3ḳ* is expressed (*ḥm.f*) therefore its pronominal object has the dependent form *s(i)*.

⟨hieroglyphs⟩

ꜥḥꜥ.n in.n.i ḥ3ḳt im zt ḥmt 2 ḏrt 1

⟨hieroglyphs⟩

wn.in.tw ḥr rdit n.i nbw n ḳnt

m.k rdi.t(w) n.i ḥȝḳt.i r ḥmw

Most of the grammar here has been discussed above. In the last clause, the verb form of *rdi* (with the impersonal suffix pronoun *tw*) is perfective, an infrequent way to express the passive. The seated man can be read as a determinative, and *ḥȝḳt* can then be rendered as "captives." Alternatively, it can be read as a suffix pronoun emphasizing that they are Ahmose's own captives.

9

The Autobiography of Admiral Ahmose

Part II

Aaron. *Titus Andronicus, my lord the Emperor*
Sends thee this word, that, if thou love thy sons,
Let Marcus, Lucius, or thyself, old Titus,
Or any one of you, chop off your hand
And send it to the King: he for the same
Will send thee hither both thy sons alive,
And that shall be the ransom for their fault.
Titus: *O gracious Emperor! O gentle Aaron!*
Did ever raven sing so like a lark
That gives sweet tidings of the sun's uprise?
With all my heart I'll send the Emperor my hand.
Good Aaron, wilt thou help to chop it off?
William Shakespeare, Titus Andronicus

King Ahmose's Nubian Campaign

ḫr m ḫt sm3.n ḥm.f mntiw s(3)tt

wn.in.f ḥr ḫntyt r ḫnt-ḥn-nfr r sksk iwntiw stiw

wn.in ḥm.f ḥr irt ḫ3wt ꜥ3t im.sn

ꜥḥꜥ.n in.n.i ḥ3ḳt im z(i) ꜥnḫ 2 drt 3

[hieroglyphs]

wn.in.tw ḥr iwꜥ.i m nbw ḥr snnw.si m.k rdi.t(w) n.i ḥmt 2

[hieroglyphs]

nꜥt m ḫd in ḥm.f ib.f ꜣw(.w) m ḳnt nḫt

[hieroglyphs]

it.n.f rs(i)w mḥtiw

The Two Rebels: Aata and Tetian

[hieroglyphs]

ꜥḥꜥ.n ꜣꜣtꜣ iw(.w) n rsw stkn šꜥw.f mwt.f

[hieroglyphs]

nṯrw šmꜥw ḥr ꜣm.f gm.t(w).f in ḥm.f m ti-nt-tꜣ-ꜥ-mw

[hieroglyphs]

wn.in ḥm.f ḥr int.f m sḳr-ꜥnḫ r(m)ṯ.f nb m iz-ḫꜣḳ

[hieroglyphs]

ꜥḥꜥ.n in.n.i mgꜣ 2 m mḥ m pꜣ dpt n ꜣꜣtꜣ

[hieroglyphs]

wn.in.tw ḥr rdit n.i tp 5 ḥr dniw ꜣḥt sṯꜣt 5 m nwt.i

[hieroglyphs]

irw n tꜣ ẖnyt r ꜣw.s m mitt

[hieroglyphs]

ꜥḥꜥ.n ḫr(w) pf iw(.w) ttiꜥn rn.f zḥwi.n.f n.f ẖꜣkw ib

[hieroglyphs]

wn.in ḥm.f ḥr smꜣ.f izwt.f tmt ḫpr

[hieroglyphs]

ꜥḥꜥ.n rdi n.i tp 3 ꜣḥt sṯꜣt 5 m nwt.

Vocabulary

𓈗𓏤𓅓𓏭𓂺, 𓈗𓅓𓏭𓀀 *mnṯ(i)w* Beduin

𓋴𓄿𓏏𓏏 *s(3)tt* Asia

𓇋𓆷𓅿 *ski,* 𓇋𓆷𓂢 *sksk* destroy

𓌕𓏭 *iwnt* bow

𓌕𓂋𓀀 *iwnti* desert bowman

𓋴𓏏𓏌 *sṯi/sti* Nubian

𓄿𓆛 *ḫ3t* corpse

𓄿𓅓𓏭𓆛𓏭 *ḫ3yt* heap of corpses

𓈖𓂖 *nˁi* sail, travel by boat

𓈖𓂝 *knt* valor, power

𓈖𓐍𓏏 *nḫt* victory

𓇌𓂋𓏏, *rsi* southern

𓏏𓊪𓂺 *mḥti* northern

𓏏𓎡𓈖𓂻 *tkn* approach, draw near

𓋴𓏏𓎡𓈖𓂻 *stkn* bring on (down)

𓆷𓄿𓅱 *š3w* fate

𓇗 *šmˁw* Upper Egypt

𓄿𓅓𓅓𓂝 *3mm* seize, grasp

𓅠𓅓 *gmi* find

𓇋𓎡𓂻 *iz* go (imperative)

𓇋𓎡𓄿𓊪 *iz-ḥ3ḳ* plunder, booty, easy prey

𓐝𓄿𓅆𓂝, 𓐝𓄿𓀀 *mg3* inexperienced/young warrior

𓅓𓇉 *mḥ* seize, capture

𓈖𓇋𓏤𓏥 *dniw* share, portion

𓄿𓐍𓏏 *3ḫt* field, arable land

𓏤, 𓏳, 𓄿 *stȝt* aurora (0.68 acre)

𓈖𓏏 *nwt* town

𓄡𓂋𓅱𓏭 *ẖrwi* enemy

�𓄿𓅱𓏭 *sḥwi* collect, assemble

𓄡𓄿𓆛 *ḫ3k* truncate

𓄡𓄿𓆛𓄣 *ḫ3k-ib* estranged

𓋴𓅓𓄿 *sm3* kill, destroy

Grammar Points

King Ahmose's Nubian Campaign

𓏤𓂋𓏏𓏥𓊪𓈖𓄿𓈖𓏥𓅨𓏏𓏏

ḥr m ḫt sm3.n ḥm.f mntiw s(3)tt

𓈖𓏏𓆑𓂋𓄿𓈖𓏏𓏥𓂋𓈖𓏏𓏥𓂋𓊃𓈞𓈞𓏏𓅨𓏏𓏏

wn.in.f ḥr ḫntyt r ḫnt-ḥn-nfr r sksk iwntiw stiw

The phrase *ḥr m ḫt* introduces an initial adverb clause signaling an emphatic construction. Therefore *sm3.n* is a nonattributive perfect relative form of the verb *sm3* "kill, slay, destroy." In English a cleft sentence can bring out the emphasis: "Now, it was after that his majesty had slain…" (Since this action is prior to the action of the following main clause, English past perfect should be used.) 𓈖𓅨𓏏𓏥 *mntiw* is a variant spelling of 𓈖𓏏𓅨𓏏𓏥 *mnṯ(i)w* "Beduin." Combined with the noun 𓇌𓅨𓈖 *s(3)tt* "Asia" in a direct genitive, the whole phrase can be translated as "the Beduins of Asia." In the main clause King Ahmose now turns south to conquer Nubia. Admiral Ahmose's narrative uses the pseudoverbal construction *ḥr* + infinitive after the introductory word *wn.in* to expresses this subsequent action. The infinitive of the 4ae-inf. verb 𓌢𓈖𓏏 *ḫnti* "sail upstream/south, go forward" is usually spelled as 𓌢𓈖𓏏𓏏 *ḫntyt*, and here 𓌢𓈖𓏏 is another variant. Recall that the shorter form 𓌢𓈖𓏏 *ḫnt* of this infinitive also occurs. *ḫnt-ḥn-nfr* is a region in Nubia, south to the second cataract of the Nile. The 4-lit. verb 𓊃𓈎𓊃𓈎 *sksk* "destroy" is reduplicated from the root of the 2ae-inf. verb 𓊃𓈎𓅪 *ski* with the same meaning. Here it appears in the *r* + infinitive construction and expresses planned action. The noun 𓏥 is a variant of the plural of

𓉔 *iwnti* "desert bowman" which, in turn, seems to have been derived from 𓉔

iwnt "bow." The archaic bow 𓏲 has phonetic value *sṯi/sti* and with the "throw-stick"

determinative 𓂝 it serves as the adjective/noun "Nubian."

wn.in ḥm.f ḥr irt ẖȝwt ʿȝt im.sn

ʿḥʿ.n in.n.i ẖȝḳt im z(i) ʿnḫ 2 drt 3

wn.in.tw ḥr iwʿ.i m nbw ḥr snnw.si m.k rdi.t(w) n.i ḥmt 2

The grammar in this passage has been discussed previously. The brutality of the Nubian

campaign is clear from the noun 𓄿𓅱 *ẖȝwt* derived from 𓄿𓆭 *ẖȝt* "corpse," an

alternative spelling of 𓄿𓅱 *ẖȝyt[1]* "heap of corpses," Just like any soldier,

Ahmose had to offer/present his two prisoners of war to the pharaoh. As a reward for his

valor, he then received two female servants.

nʿt m ḫd in ḥm.f ib.f ȝw(.w) m ḳnt nḫt

it.n.f rs(i)w mḥtiw

The change in the narrative (King Ahmose's return home) is signaled by the narrative

infinitive of *nʿi* "sail," and its subject, the pharaoh, is introduced by the preposition *in*. The

king's state of mind is described in the next clause with the stative of the adjective-verb

ȝwi "long," employing the Egyptian idiom *ȝwi ib* "happy," lit. "long of heart." His

successful (completed) campaign is summarized by the perfect of the verb *iṯi/iti* "seize,

take possession of."

---

[1] [Sh.S. 132].

The Two Rebels: Aata and Tetian

ꜥḥꜥ.n ꜣꜣtꜣ iw(.w) n rsw stkn šꜥw.f mwt.f

nṯrw šmꜥw ḥr ꜣm.f gm.t(w).f in ḥm.f m ti-nt-tꜣ-ꜥ-mw

wn.in ḥm.f ḥr int.f m sḳr-ꜥnḫ r(m)ṯ.f nb m iz-ḥꜣḳ

However brutal the Nubian campaign of Ahmose may have been, it was not decisive. As the current passage shows, the king had to return to annihilate new rebel forces and capture their leader Aata, possibly the succeeding king in Kerma, the Nubian capital. The establishment of the new Nubian king to contend with is given by a subject-stative construction of the verb *iwi* "come, return." The caus. 3-lit. verb *stkn* "bring on (down)," lit. "cause to approach" is in the infinitive. The subject of this infinitive, the fate of Aata,

šꜥw.f , is not explicitly described in the text, but the its object with the

determinative of *mwt* "die" and the somewhat unusual appearance of the sign for "swelling, unhealthy" makes little doubt of Aata's doom.

Divine help is acknowledged in seizing the rebel in the *ḥr* + infinitive construction. Due to the fact that the object of the infinitive is an attached suffix pronoun, the 2ae-gem. verb *ꜣmm* "seize, grasp" uses only the base stem. The attention then shifts to the pharaoh, the representative of the divine forces, who, as a result of the gods' help expressed by the subjunctive of the verb *gmi* "find," pins down the rebel. The location of *ti-nt-tꜣ-ꜥ-mw* Tinet-taa-mu is unknown. Based on the literal rendering "she of the land of the water

supply" it must be a district of the first cataract region. The presence of the obtrusive in the *ḥr* + infinitive construction of the verb *ini* "bring, carry off" is unclear. The noun *iz-ḥꜣḳ* (with the imperative *iz* "go!") means here "plunder, booty, easy prey."
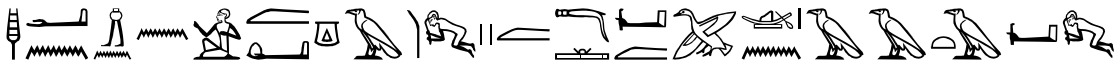
ꜥḥꜥ.n in.n.i mgꜣ 2 m mḥ m pꜣ dpt n ꜣꜣtꜣ

[hieroglyphs]

wn.in.tw ḥr rdit n.i tp 5 ḥr dniw ꜣḥt stꜣt 5 m nwt.i

[hieroglyphs]
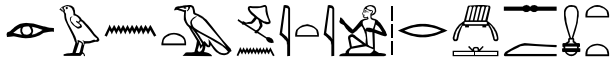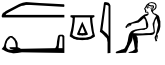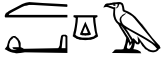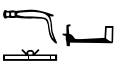
irw n tꜣ ẖnyt r ꜣw.s m mitt

The grammar in this passage has already been discussed. Ahmose now claims another feat of bravery of capturing two young warriors from the rebel's ship. The determinative of the variant spelling [hieroglyphs] of [hieroglyphs] *mgꜣ* indicates inexperienced/young warriors or para-military force, originally a tribal name. The verb [hieroglyphs] *mḥ* "seize, capture" clearly indicates that the meaning of the phrase *ini m mḥ* is "carry off as captive." The noun [hieroglyph] with variant spellings [hieroglyph] and [hieroglyph] *stꜣt* "aurora" is the standard unit of area measure, approximately 0.68 acre. [hieroglyphs] *irw* "done" is the perfective passive participle of the verb *iri* "do, make."

[hieroglyphs]

ꜥḥꜥ.n ḥr(w) pf iw(.w) tti ꜥn rn.f sḥwi.n.f n.f ẖꜣkw ib

[hieroglyphs]

wn.in ḥm.f ḥr smꜣ.f izwt.f tmt ẖpr

[hieroglyphs]

ꜥḥꜥ.n rdi n.i tp 3 ꜣḥt stꜣt 5 m nwt.i

Once again there is very little new grammar here. A subject-stative construction introduces another enemy, Tetian. His name, given in an A B nominal sentence, suggests that he was Egyptian, in fact, during this time period the use of this name is well-attested. The passive participle of the verb [hieroglyphs] *ẖꜣk* "truncate" is used in the Egyptian idiom [hieroglyphs] *ẖꜣk-ib* "estranged, trouble-maker," lit. "(one) who is truncated of heart." Tetian's troops were annihilated, and this is expressed by a negated participle: the (feminine) participle of the negative 2-lit verb *tm* followed by the negatival complement *ẖpr*, lit. "one who did not come into being/happen." Although in the last

sentence several things have been omitted, an almost identical sentence above makes its grammar and meaning clear.

10

The Autobiography of Admiral Ahmose

Part III

Lucius. *Stay, father! for that noble hand of thine,*
That hath thrown down so many enemies,
Shall not be sent. My hand will serve the turn,
My youth can better spare my blood than you,
And therefore mine shall save my brothers' lives.
Marcus. *Which of your hands hath not defended Rome*
And rear'd aloft the bloody battle-axe,
Writing destruction on the enemy's castle?
O, none of both but are of high desert!
My hand hath been but idle; let it serve
To ransom my two nephews from their death;
Then have I kept it to a worthy end.
William Shakespeare, Titus Andronicus

The Nubian Campaign of Amenhotep I

wn.in.i ḥr ẖnt nswt biti ḎSR-K3-Rᶜ m3ᶜ-ḥrw
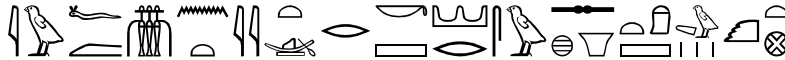
iw.f m ẖntyt r k(3)š r swsẖ t3šw kmt
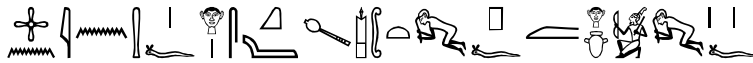
wn.in ḥm.f ḥr sḳr iwnti sti pf m ḥr ib mšᶜ.f

in.w(i) m gw3w3 nn nhw.sn

wtẖw m dy ḥr gs mi ntiw ni ẖpr

ist wi m tp n mšᶜ.n iw ᶜḥ3.n.i r wn-m3ᶜ

m3.n ḥm.f ḳnt.i   in.n.i drt 2 mz n ḥm.f

wn.in.tw ḥr ḫiḫi rmṯ.f mnmnt.f

ᶜḥᶜ.n in.n.i sḳr-ᶜnḫ mz n ḥm.f

in.i ḥm.f m hrw 2 r kmt m ẖnmt-ḥrw

ᶜḥᶜn.tw ḥr iwᶜ.i m nbw

ᶜḥᶜ.n in.n.i ḥmt 2 m ḥ3ḳ
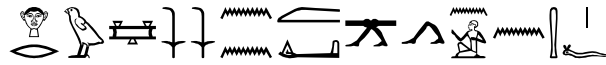
ḥrw nn n mz.n.j n ḥm.f

wn.in.tw ḥr rdit.i   r ᶜḫ3wti n ḥḳ3

The Nubian Campaign of Thutmose I

wn.in.i ḥr ḫnt nswt biti ᶜ3-ḪPR-K3-Rᶜ m3ᶜ-ḫrw

iw.f m ḫntyt r ḫnt-ḥn-nfr

r sswn ḫ3ᶜi(t) ḫt ḫ3swt r dr bz n ᶜ ḫ3st

wn.in.i ḥr ḳnt m bȝḥ.f m pȝ mw bin

m pȝ sȝsȝ pȝ ꜥḥꜥw ḥr tȝ pnꜥyt

wn.in.tw ḥr rdit.i r ḥri ẖnyt

wn.in ḥm.f ꜥnḫ(.w)-(w)ḏȝ(.w)-s(nb.w) …

ḫꜥr.in ḥm.f r.s mi ȝby

wdt ḥm.f šsr.f tpi mn(.w) m šnbt nt ḥr pf

wn.in nn n …bdš.w(i) n nsrt.f

irw im m ȝt ḫbyt inw ẖrw.sn m sḳrw-ꜥnḫ

nꜥt m ḫd in ḥm.f ḫȝswt nbt m ȝmmt.f

iwnti-sti pf ẖz m sḥd m ḥȝt bik n ḥm.f

diw r tȝ m ipt-swt

The Syrian Campaign of Thutmose I

m ḫt nn wḏȝ r rtnw r iꜥt ib.f ḫt ḫȝswt

spr ḥm.f r nhrn gmt ḥm.f ꜥnḫ(.w)-(w)ḏꜣ(.w)-s(nb.w) ḫrw pf

ṯꜣz.f skiw

wn.in ḥm.f ḥr irt ḫꜣwt ꜥꜣt im.sn

nn tnwt m sḳrw-ꜥnḫ inn ḥm.f m nḫtw.f
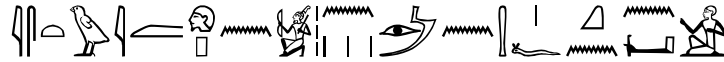
ist wi m tp n mšꜥ.n mꜣ.n ḥm.f ḳnn.i
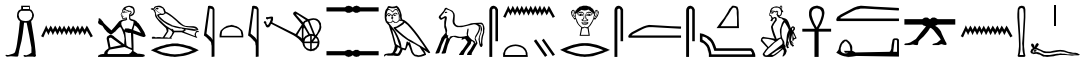
in.i wrrt ssm.s nti ḥr.s m sḳr-ꜥnḫ mz n ḥm.f
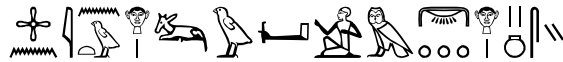
wn.in.tw iwꜥ.i m nbw ḥr snnw.si
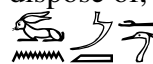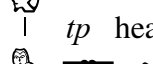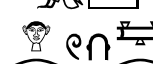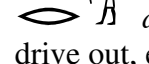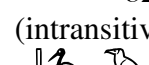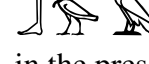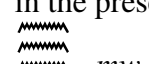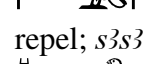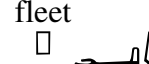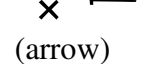
ṯni.kw pḥ.n.i iꜣwi ḥzwt.i mi tpt.s mr …

ḥtp m ḥrt irt.n.i ḏs.i
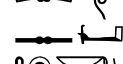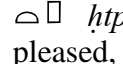
Vocabulary

kš   Kush (northern Sudan)

swsḫ   broaden, widen

t3š   border, boundary

kmt   Egypt, lit. Black (land)

ḥr(i)-ib   (noun) middle

gw3w3   strangle-hold, choke

wtḫw   fugitive

di ḥr gs   kill, destroy, dispose of, show partiality

wn-m3ꜥ   reality, true being

ꜥḥ3   fight

tp   head, top

mz   bring, present

hihi   seek, pursue

mnmnt   herd (of cattle)

hrw   day, daytime, (day's) duty

ḫnmt   well, cistern

hrw r   apart from, besides

ꜥḥ3wti   warrior

ḥk3   ruler

sswn   destroy, crush; (noun) destruction

ḫ3ꜥyt   stife, rebellion, civil war

dr   subdue/repel (enemies), drive out, expel

bzi   (transitive) introduce; (intransitive) enter

b3ḥ   presence; *m b3ḥ* in the presence of

mw   water

bin   bad, evil

s3s3   drive back, repel; *s3s3 ḥr* force/tow ship over rapids

ꜥḥꜥw   ships; *p3 ꜥḥꜥw* the fleet

pnꜥyt   cataract

ḫꜥr   rage

3by   leopard, panther

wdi   place, set, throw, shoot (arrow)

šsr   arrow

tpi   first

mn   firm, established; *mn m* fixed to, attached to

šnbt   breast, chest

bdš   become faint, weak, exhausted

nzrt/nsrt   uraeus

𓄿𓏏𓊗 *ȝt* moment (of attack)

𓇛𓏭𓏭𓏭𓏏𓀀 *ḫbyt* carnage, slaughter

𓄿𓅓𓅓𓏏 *ȝmmt* grasp

𓍿𓅱 *ḫzi* (adjective-verb) wretched, miserable, vile

𓇋𓌥𓇛𓏏 *sḫd* upside down; *m sḫd* head downwards

𓃀𓇋𓅤 *bik* falcon

𓇋𓊪𓏏𓋝𓊹 *ipt-swt* Karnak temple

𓂋𓏏𓈖𓅱𓈉 *rṯnw* Retjenu (Lebanon and Syria)

𓇋𓈗 *iʿi* wash

𓈖𓉔𓂋𓈖 *nhrn* Naharin (Mesopotamia)

𓅂𓏏𓊗 *ṯȝz* tie, knot

𓇋𓂓𓏏𓏭𓏭𓏭 *sḳiw* troops

𓈖𓅨𓏤𓏏𓏤𓏤𓏤 *ṯnwt* number, quantity

𓈖𓀐 *tni* grow old

𓅂𓅱𓀀, 𓀀 *iȝwi* old age

𓁹𓂝𓀀 *ḥzt* favor

𓊵𓊪 *ḥtp* (adjective-verb) content, calm, pleased, happy, peaceful

𓄿𓈉 *ḥrt* tomb

Grammar Points

The Nubian Campaign of Amenhotep I

> *"And it came to pass, when Joshua and the children of Israel*
> *had made an end of slaying them with a very great slaughter,*
> *till they were consumed, that the rest which remained of them*
> *entered into fenced cities."*
>
> Joshua 10:20
>
> The Bible (King James Version)

wn.in.i ḥr ḫnt nswt biti ḎSR-KꜢ-Rꜥ mꜢꜥ-ḫrw
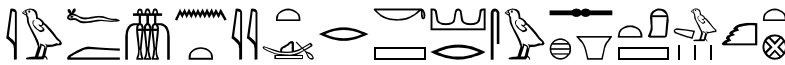
iw.f m ḫntyt r k(Ꜣ)š r swsḫ tꜢšw kmt

wn.in ḥm.f ḥr sḳr iwnti sti pf m ḥr ib mšꜥ.f

in.w(i) m gwꜢwꜢ nn nhw.sn

wtḫw m dy ḥr gs mi ntiw ni ḫpr

There are only a few new grammar points in this passage. We learn here that Ahmose
served under Amenhotep I since *ḎSR-KꜢ-Rꜥ* is the throne name of Amenhotep I; lit.

"Sacred is the ka of Re." The verb form of *ini* "bring" in is (transitive) stative
expressing state: "they were carried off in chains/fetters," lit. "in strangle-hold/choke."
(There is a possibility of the passive *inw* with subject *iwnti sti pf* "that Nubian bowman"
since it is a noun phrase (not a pronoun). On the other hand, in the next adverb clause the

enemy appears in plural as indicated by the suffix pronoun *.sn.*) The phrase *nn nhw.sn* can be compared with a similar phrase in the Story of Shipwrecked Sailor:

nn nhw n mšꜥ.n. In our present translation "missing" is more fitting than "loss." In the following adverbial sentence (*m* of predication) the phrase

di ḥr gs has the first of its two meanings: "kill, destroy, dispose of" and "show partiality," lit. "put/place on the side." The verb form of *di* here is a perfective passive participle. Finally, in the last relative clause *ni ḫpr* (with suppressed subject) stands for *ni ḫpr.sn*, where the suffix pronoun refers back to "the fugitives, the fleeing." This construction is a negated perfective. Note that the existence of survivors is in apparent contradiction to the previous total devastation. (Joshua 10:20 above depicts a similar situation.) It is interesting to compare the two negations of *ḫpr* in the text:

tmt ḫpr (negated participle), and *ni ḫpr* (negated perfective).

ist wi m tp n mšꜥ.n   iw ꜥḥꜣ.n.i r wn-mꜣꜥ

mꜣ.n ḥm.f ḳnt.i   in.i drt 2 mz n ḥm.f

The particle *ist* marks an adverb clause that follows. When the subject is a personal pronoun, after *ist* it is always the dependent form that is used. Ahmose once again shows his valor in front of the army, with true (*wn-mꜣꜥ*) fighting spirit expressed by the perfect of the verb *ꜥḥꜣ* "fight." His bravery once again is noticed by the pharaoh (in perfect of the verb of *mꜣꜣ*), and he presents the (right) hands of the two slain (with *mz* "bring" in the infinitive) to the king.

wn.in.tw ḥr ḥiḥi rmṯ.f mnmnt.f

ꜥḥꜥ.n in.n.i skr-ꜥnḫ mz n ḥm.f

in.i ḥm.f m hrw 2 r kmt m ẖnmt-ḥrw

ꜥḥꜥn.tw ḥr iwꜥ.i m nbw

ꜥḥꜥ.n in.n.i ḥmt 2 m ḫ3ḳ

ḥrw nn n mz.n.j n ḥm.f

wn.in.tw ḥr rdit.i r ꜥḫ3wti n ḥḳ3

Once again the text is somewhat repetitive, and in this passage there is not much new grammar. The meaning of the 4-lit. verb *hihi* "seek" that appears in the *ḥr* + infinitive construction should be changed to the more aggressive "pursue."

The name of the ship is a noun phrase of apposition, where the first noun is *ḫnmt* "well,cistern" and the second is *ḥrw* "top, the upper part" clearly related to the prepositional nisbe *ḥri* "upper." This name can be translated as "Upper-Well." The adverb + preposition combination *ḥrw-r* (with omitted *r*) has the literal meaning "apart from." The title that Ahmose received at the end is an indirect genitive with the first noun being a variant spelling (and containing a graphic transposition) of *ꜥḫ3wti* "warrior."

The Nubian Campaign of Thutmose I
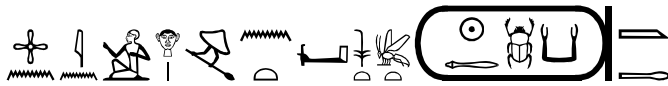
wn.in.i ḥr ḫnt nswt biti ꜥ3-ḪPR-K3-Rꜥ m3ꜥ-ḥrw

iw.f m ḫntyt r ḫnt-ḥn-nfr

r sswn ḫ3ꜥi(t) ḫt ḫ3swt r dr bz n ꜥ ḫ3st

The grammar here is almost identical with the initial passage in the Nubian campaign of Amenhotep I. ꜥ3-ḪPR-K3-Rꜥ is the throne name of Thutmose I, the successor of Amenhotep I to the Egyptian throne. The two *r* + infinitive constructions express purpose and have the meaning: "in order to." The verb *bzi* is used here intransitively in an active participle, and the literal meaning "(he) who enters" can be translated as "intruder." *n* ꜥ lit. "through the hand" has the same meaning as the compound preposition *m* ꜥ "from."
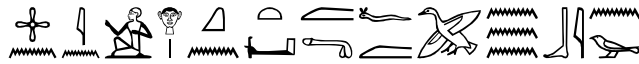
wn.in.i ḥr ḳnt m b3ḫ.f m p3 mw bin

m p3 s3s3 p3 ꜥḥꜥw ḥr t3 pnꜥyt

wn.in.tw ḥr rdit.i r ḥri ḫnyt

The *ḥr* + infinitive construction applied to the adjective-verb *ḳni* "being brave" has been discussed previously. The meaning of the noun phrase *mw bin,* lit. "bad water" becomes clear in the subsequent passage when Ahmose relates that they towed the fleet over the cataract. The infinitive of the verb *s3s3* is used as a noun as it receives the demonstrative pronoun (definite article): "in the towing." It is this act of rescuing the fleet for which he receives the title *ḥri ḫnyt* "crew/naval commander" mentioned at the very beginning of his autobiography.

wn.in ḥm.f ꜥnḫ(.w)-(w)d3(.w)-s(nb.w) …

ḫꜥr.in ḥm.f r.s mi 3by

wdt ḥm.f šsr.f tpi mn(.w) m šnbt nt ḫr pf

The *sḏm.in.f* verb form applied to the verb *ḫꜥr* "rage" expresses subsequent action, but what the pharaoh was reacting to is hidden in the lacuna. One may only guess that his rage was triggered by having learned some action of the Nubians. Narrative infinitive is

applied to the verb *wdi* "shoot" and as such it signifies the beginning of the real action. The noun phrase *šsr.f tpi* "his first arrow" serves as an object of *wdi* as well as the preposed subject of the subsequent subject-stative construction. The verb *mn* in question should be intransitive here (expressing past or perfect), and along with the preposition *m* it carries the literal meaning "be attached to/stuck in." The situation is quite clear in that the (first) arrow of Thutmose I pierced the enemy's chest.

wn.in nn n …bdš.w(i) n nsrt.f

irw im m ꜣt ḫbyt inw ḫrw.sn m sḳrw-ꜥnḫ

nꜥt m ḫd in ḥm.f ḫꜣswt nbt m ꜣmmt.f
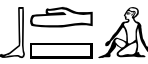
iwnti-sti pf ḫz m sḫd m ḥꜣt bik n ḥm.f
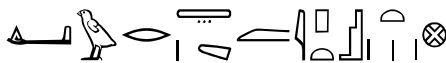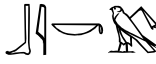
diw r tꜣ m ipt-swt

The determinative is suggestive to the meaning of the verb *bdš* "become faint, weak, exhausted." Despite the lacuna, it is clear that it is in stative referring to the subject *nn n* … "those [enemies]." What causes the enemy to be exhausted is the royal serpent *nsrt/nzrt* "the uraeus" (with an alternative spelling) and a fitting choice of the translation of the preposition *n* is "because of." The passive of the verb *iri* with object *ḫbyt* depicts the situation: "carnage/slaughter was made," and the adverbial phrase *im m ꜣt* (moved forward) specify where and when this happened. In a perfect unison the passive of the verb *ini* relates what happened to the "underlings."

The break in the narrative once more is marked by the narrative infinitive of the verb *nꜥi*. This is followed by an adverb clause describing the gruesome fate of "that Nubian bowman" with the suggestive determinative. The ship determinative clearly indicates

that ⟨hieroglyphs⟩ *bik* "falcon" is the name of the royal vessel, therefore ⟨hieroglyphs⟩ *ḥ3t* "front" must be the bow.

⟨hieroglyphs⟩ *diw r t3* with the verb *di* in passive means "land," lit. "it was put to land." Finally, ⟨hieroglyphs⟩ *ipt-swt* "Ipet-sut" is the name of the temple of Karnak, lit. "most select-of-places."

The Syrian Campaign of Thutmose I

⟨hieroglyphs⟩

m ḫt nn wḏ3 r rṯnw r i҆ˁt ib.f ḫt ḫ3swt

⟨hieroglyphs⟩

spr ḥm.f r nhrn gmt ḥm.f ˁnḫ(.w)-(w)ḏ3(.w)-s(nb.w) ḫrw pf

⟨hieroglyphs⟩

t3z.f skiw

The object of the compound preposition *m ḫt* is the demonstrative pronoun *nn* used by itself. In the first clause the verb form of *wḏ3* is narrative infinitive with suppressed subject (the Pharaoh). In the *r* + infinitive construction expressing purpose, the Egyptian idiom *i҆ˁi ib* means "vent (one's) wrath," lit. "wash (one's) heart."

The next adverb clause is initial hence emphatic so that the verb form of *spr* is a nonattributive perfective relative form. The verb form of *gmi* in the main clause clearly indicates that it is infinitive again, and its object, as we have seen previously, is the adversary referred to as *ḫrw pf* "that enemy," a singular noun phrase. In the last clause the suffix pronoun *.f* attached to the verb *t3z* "tie, knot" refers to this, and the Egyptian idiom *t3z skiw* means "raise/marshal troops." The verb form itself is imperfective expressing concomitant action. It is important note here that the object of *gmt* is *ḫrw pf* and not *t3z.f* since otherwise the latter would be a relative form. An example to the first case

is [hieroglyphs] *gm.n.i sn ir.sn ḥ(3)bw.sn*[1] with *iri* in

concomitant imperfective, and to the second is [hieroglyphs]

n m33 ḫnn.sn[2] with *ḫni* being an imperfective relative form.

[hieroglyphs]

wn.in ḥm.f ḥr irt ẖ3wt ꜥ3t im.sn

[hieroglyphs]

nn tnwt m sḳrw-ꜥnḫ inn ḥm.f m nḫtw.f
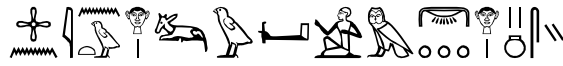
The first line is identical to one discussed previously. The particle *nn* is used in the next

typical negated adverbial sentence in which *nn tnwt* can be translated as "innumerable," lit

"no number/without number." The relative form of the verb *ini* "bring" governs the

subsequent dependent clause.

[hieroglyphs]

ist wi m tp n mšꜥ.n m3.n ḥm.f ḳnn.i

[hieroglyphs]

in.i wrrt ssm.s nti ḥr.s m sḳr-ꜥnḫ mz n ḥm.f

[hieroglyphs]

wn.in.tw iwꜥ.i m nbw ḥr snnw.si

Most of the grammar has been discussed previously. The suffix pronoun *.s* refers to the

chariot (with a variant spelling [hieroglyphs]), and the relative adjective *nti* that introduces

a relative clause is used here as a noun "he who…"

[hieroglyphs]

ṯni.kw pḥ.n.i i3wi ḥzwt.i mi tpt.s mr …

[hieroglyphs]

ḥtp m ḥrt irt.n.i ḏs.i

In the last two lines of his autobiography Ahmose describes himself as an old man. The

first line is a good example of the fact that the stative for intransitive verbs (such as *tni*

---

[1] [CT V, 99b-d].
[2] [Westcar 5, 4].

"grow old") and the perfect for transitive verbs (such as *pḥ* "reach" with object *iȝwi* "old age") are counterparts of each other. For the nisbe *tpi* the preposition *tp* should be translated as "before." The bottom part of the text where the verbal predicate supposedly was written is damaged but the clearly visible *ḥrt* "tomb" suggests an appropriate verb form of *ḥtp* "rest." Finally, Ahmose emphasizes that his tomb was created by himself with the perfect relative form of the verb *iri*.

11

The Poetical Stela of Thutmose III

Part I

"In war: Resolution;
In defeat: Defiance;
In victory: Magnanimity;
In peace: Goodwill."
Sir Winston Churchill,
The Second World War

Prologue
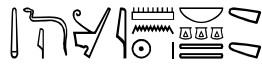
ḏd-mdw in imn-rꜥnb nswt tꜣwi
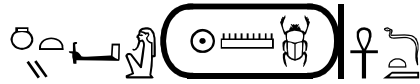
ii.ti n.i ḫꜥ.ti n mꜣ nfr(w).i zꜣ.i nḏti.i MN-ḪPR-Rꜥ ꜥnḫ(.w) ḏt

wbn.i n mrwt.k   ib.i ꜣw(.w) m iww.k nfrw r r-pr.i

ẖnm ꜥwi(.i) ḫꜥw.k m zꜣ ꜥnḫ
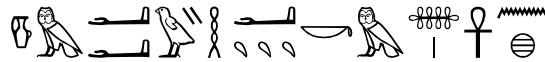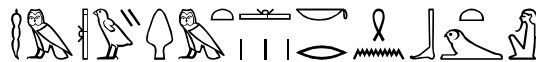
nḏmwi imꜣt.k r šnbt.i

smn.i tw m iwnn.i   by.i n.k
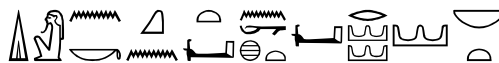
di.i n.k ḳnt nḫt r ḫꜣswt nbt

di.i b3w.k snḏ(w).k m t3w nbw

ḥryt.k r ḏrw zḫnwt 4 nt pt

s⸢3y.i šfšft.k m ẖwt nbt

di.i hmhmt ḥm.k ḫt pḏt 9

wrw ḫ3swt nbt dmd m ḫf⸢.k

3wy.i ⸢wi.i ḏs.i nwḥ.i n.k st

dm3.i iwntiw sti m ḏb⸢w ḫ3w mḥtiw m ḫfnw m zḳr-⸢nḫ

di.i ḫr rḫyw.k ḫr ṯbti.k titi.k šntyw.k ẖ3kw-ib

mi wḏ.i n.k t3 m 3w.f wsḫ.f imntiw i3btiw ẖr st-ḥr.k

ḫnd.k ḫ3swt nbt ib.k 3w

nn wn ḥsi sw m h3w ḥm.k ti (w)i m sšmy.k spr.k r.sn

ḏ3.n.k mw pḫr wr nhrn m nḫt m wsr wḏ.n.i n.k

sḏm.sn hmhmwt.k ⸢ḳ m b3b3w

g3.n.i fndw.sn m ṯ3w n ⸢nḫ di.i nrw nw ḥm.k ḫt ibw.sn

153

ꜣḫt.i imt tp.k sswn.s st
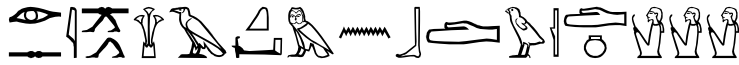
ir.s iz-ḥꜣḳ m nbdw-ḳdw

ꜣm.s imiw nbwt.sn m nswt.s

dn.s tpw ꜥꜣmw nn nhw.sn

ḥr mss n sḥmw.s

di.i pḫr nḫtw.k m tꜣw nbw sḥḏt tpt.i m nḏt(i).k

nn ḫpr bšt(w).k r šnnt pt iw.sn ḫr inw ḥr psdw.sn

m ksw n ḥm.k mi wḏ.i

di.i b(ꜣ)gi tkkw iww m hꜣw.k

mꜣḫ n ibw.sn ḥꜥw.sn sdꜣ.w(i)

154
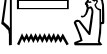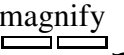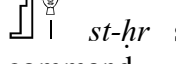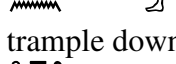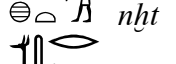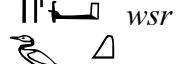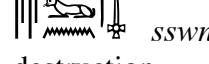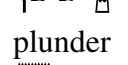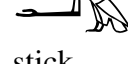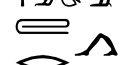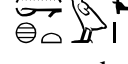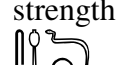
Vocabulary

ḏd-mdw   recitation

imn(w)   Amun

nst   seat, throne

ḥꜥi   become excited, aroused

wbn   rise, shine

r-pr   temple, chapel, shrine

ẖnm   (transitive) join, unite; (intransitive) be united, *ẖnm m* associated/ endowed with

zꜣ, zꜣw   protection

nḏm   (adjective-verb) sweet

imꜣt   grace, charm

šnbt   breast

iwnn   sanctuary

biꜣi,   *by* wonder, marvel

knt   valor, power

nḫt   victory

bꜣw   might, impressiveness

snḏw   (noun) fear

ḥryt   terror, dread

zḫnt   support, column, pillar

sꜥꜣi   make great, increase, magnify

šfšft   respect, awe

hmhmt   roaring, battle cry

pḏt   bow

dmḏi/dmdi   unite, gather, total, sum

ḫfꜥ   grasp

ꜣwi   extend, stretch

nwḥ   rope

nwḥ   bind (enemies)

dmꜣ   bind together

iwnt   bow

iwnti   desert bowman

sti/sti   Nubian

skr   smite, strike down

skr-ꜥnḫ   prisoner of war

db ꜥ   ten-thousand

ḫꜣ   thousand

rk   incline, turn aside, defy

rḫw   opponent

ṯbt   sandal

titi/titi, crush, trample down

šnty   foe (of the king)

ḥȝk truncate

ẖȝk-ib estranged

wḏ command, assign, bestow, ordain, decree

iȝbt East

iȝbti eastern, easterner

imnt West

imnti western, westerner

st-ḥr supervision, control, command

ẖnd trod, step on, trample down

ḥsi turn back; *ḥsi m* face (aggressively)

ḥȝw vicinity, area

sšmw guide, leader

spr arrive, attain

ḏȝi ferry, cross (water)

pẖr turn, go around

nhrn Naharin (Mesopotamia)

nḫt victory

wsr power, might

ꜥḳ enter

bȝbȝ hole, hiding place

gȝw (adjective-verb) narrow, constricted, lack; (transitive verb) deprive (*m* of); (noun) absence, lack

fnd nose

ṯȝw air, wind, breath

nri fear

nrw (noun) fear, dread

ȝḫt uraeus-serpent

sswn destroy, (noun) destruction

iz-ḥȝḳ (noun) plunder

nbdw-ḳd (plural noun) evil of character, enemies of Egypt

ḳdw shape, form, manner, character

ȝm burn up

nswt flame

dn cut off (head)

ꜥmȝt throw-stick

ꜥȝm Asiatic

mss totter

sḫmw power, might

pẖr go around, course through

nḫtw victory, valor, strength

sḥḏ gleam, brighten

tpt uraeus

bštw rebellion

šni encircle

inw produce, products

psḏw back, spine

ksw bowing

bꜣgi (adjective-verb) weary, lazy

tkkw attackers

mꜣḫ burn

sdꜣ tremble

Grammar Points

Prologue
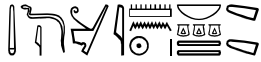
ḏd-mdw in imn-rꜥnb nswt tꜣwi

ḏd-mdw with the infinitive of *ḏd* is a very common heading. It introduces the speaker *imn-rꜥ* "Amun-Re" who asserts his support of Thutmose III in creating the "Empire," the dominance of Egypt over the world known to them. This stela was erected at Karnak after Thutmose III achieved this goal. *ḏd-mdw,* lit. "speaking words" can be translated many ways (or can be left un-translated), including "recitation," "speech of," etc. The epithet *nb nswt tꜣwi* "lord of the thrones of the Two Lands" emphasizes that it is Amun-Re who provides authority to the king to rule over Egypt.
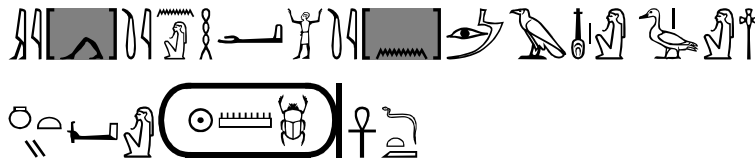
ii.ti n.i ḫꜥ.ti n mꜣ nfr(w).i zꜣ.i nḏti.i MN-ḪPR-Rꜥ ꜥnḫ(.w) ḏt

Amun-Re speaks to the pharaoh using the statives of the verbs *ii* "come" and *ḫꜥi* "become aroused, excited." The second-person suffix *ti* shows that they both express wish/command, and therefore can be translated as imperatives: *ii.ti* "welcome!" and *ḫꜥ.ti* as "be aroused/exulted!" Alternatively, according to Lichtheim, the statives should emphasize the state resulting from these actions, in particular, *nꜥ.ti* should be translated as "in joy." The infinitive of the 2-ae-gem. verb *mꜣꜣ* is the object of the preposition *n,* and it uses here the base stem *mꜣ.* The noun *nḏti* "savior" is derived from the verb *nḏ* "save, protect." *MN-ḪPR-Rꜥ* is the pharaoh's throne name. The epithet *ꜥnḫ(.w) ḏt* "alive forever" includes the stative of the verb *ꜥnḫ* "live," and is typically placed after the king's or queen's name.

wbn.i n mrwt.k ib.i ꜣw(.w) m iww.k nfrw r r-pr.i

The adverbial phrase *n mrwt* can be translated as "for the sake of," lit. "for/through love." Note also that, unlike the English possessive adjectives, *mrwt.k* may not only mean "love of yours" but also "love of you/your love." In the first clause the theme of the sentence is *wbn.i* and the rheme is this prepositional phrase *mrwt.k.* This is because that Amun-Re shines is given, and what is important is that the god shines "through love of you." Therefore, the verb form of *wbn* is a nonattributive relative form used emphatically, and the emphasis is on the adverbial phrase. In English, a cleft sentence can bring out the emphasis: "It is through love of you that …"

 In the second clause the Egyptian idiom *3wi ib* "happy, exulted" in the subject-stative construction uses the adjective-verb *3wi* "long," lit. "long of heart." The object of the preposition *m* is the plural of the adjectival phrase *iw.k nfr* "your good coming" which itself includes the verbal noun *iw* "coming." (*iww.k* cannot be a nonattributive relative form because it is clearly plural.) Finally, *r-pr* "temple, chapel, shrine" is one of the many phrases that can be obtained from *r* "mouth, utterance, spell, door."

ẖnm ꜥwi(.i) ḥꜥw.k m zꜣ ꜥnḫ

Once again, the verb form of *ẖnm* "endow/provide/associate" (used transitively) can be interpreted as a nonattributive relative form and the emphasis is on the adverbial phrase *m zꜣ ꜥnḫ* meaning "It is protection and life that …" The object *ḥꜥw* "body" is, as usual, in plural and the flesh determinative is incorporated in the plural strokes.
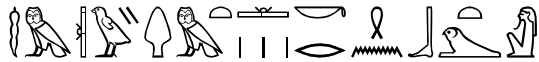
nḏmwi imꜣt.k r šnbt.i

The exclamatory adjectival sentence is indicated here by the masculine dual form of the adjective *nḏm* "sweet." is the usual spelling of *imꜣt* "grace, charm."

smn.i tw m iwnn.i   by.i n.k

di.i n.k ḳnt nḫt r ḫꜣswt nbt

di.i b3w.k snd̠(w).k m t3w nbw

ḥryt.k r d̠rw zẖnwt 4 nt pt

Here and in many instances below, we encounter *sd̠m.f* verb forms with the same suffixed

subject . In all these Amun-Re speaks to the pharaoh and his presence expressed by

this suffix pronoun. In many instances, the verb itself is *rdi* and the verb form uses the

base stem *di*. The only *sd̠m.f* forms that use this stem are the imperfective and the

subjunctive. The most obvious choice for the verb form is the imperfective because of the

meaning of the imperfect (Amun-Re's continual support of the pharaoh), and also

because of its appearance in captions such as: … *imnt …di.s ꜥnḫ w3s*

nb[1] (with Amun-Re replaced by Nanuet, and Thutmose III by Hatshepsut). On the other

hand, some authors interpret the god's speech as a prophecy, and consequently translate

these *sd̠m.f* verb forms in future tense. This fits very well with the subjunctive expressing

future. Moreover, in general, the use of the first-person singular suffix pronoun in the

subjunctive also expresses the actor's intention.

In what follows, without explicit mention, we will interpret these verb forms as

imperfectives.

With this note, the current passage poses no grammatical problems. *by* is a

variant of *bi3i* "wonder, marvel." Note the different translations of the

predicate *di* "give, set" in the next two clauses. In the last adverb clause using the

preposition *r,* Amun-Re indicates that the "Empire" stretches to the "limits" of the entire

(known) world. The alternative spelling of *sẖnt* is *zẖnt* "support, column,

pillar," and for graphical reasons, in the 4 pillars of heaven, the ideogram *zẖnt* is

repeated to designate the number 4.

sꜥ3y.i šfšft.k m ẖwt nbt

---

[1] [Lacau and Chevrier, Une chapelle d'Hatshepsout, 291 and pl. 14 (55)].

𓏞𓂝𓅨𓏥 *sꜥꜣy* is an alternative spelling of the caus. 3ae-inf. verb 𓏞𓂝𓅨𓏥 *sꜥꜣi* "make great, increase, magnify."

𓂧𓇋𓉔𓅓𓊹𓉔𓅓𓋴𓏤 𓐍𓏏𓌡𓏏𓏪
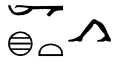
di.i hmhmt ḥm.k ḫt pḏt 9

The object of *di* "make" is the noun phrase *hmhmt ḥm.k* with direct genitive, where

𓉔𓅓𓉔𓅓𓏏 *hmhmt* means "roaring, battle cry." Alternatively, according to

Lichtheim, *hmhmt* here means "fame, renown."[2] The object of the preposition 𓐍𓏏𓂻 *ḫt* "throughout" is the "Nine Bows," the traditional enemies of Egypt. They usually included Asiatics and Nubians but their exact identity depended on the specific era.

𓅨𓂋𓈉𓈉𓏏𓈇𓋴𓅮𓊖𓏏 𓈙
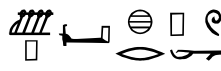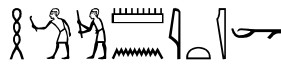
wrw ḫꜣswt nbt dmd m ḫfꜥ.k

In this sentence the absence of the subject indicates that 𓋬𓌃𓂻 *dmḏi/dmdi* "gather ,unite, total, sum" is passive. Due to its length, the object *wrw ḫꜣswt nbt* is topicalized. Here the adjective *wr* "great, elder, important" is used as a noun, and its plural means the "nobles, princes," lit. "great ones." This kind of topicalization is not uncommon, as we have seen in the Story of Shipwrecked Sailor: 𓏪𓂝𓏏𓋴𓅯

𓊒𓀀𓂋𓏴𓂧𓏤𓏛 *šzp ḫrpw ḥ(w) mnit* [3]

𓃀𓅂𓏤𓏭𓀜𓂋𓅆𓁐𓏛 𓎡𓄿𓅭𓀀𓏏𓈖𓂻

ꜣwy.i ꜥwi.i ḏs.i nwḥ.i n.k st

𓃀𓅂𓏤𓏭 *ꜣwy* is an alternative spelling of the 3ae-inf. adjective-verb 𓃀𓅂𓏛 *ꜣwi* "extend, stretch." The 3-lit. verb 𓎡𓄿𓅭𓀀𓏏 *nwḥ* "bind (enemies)" is derived from the noun 𓎡𓄿𓅭𓀀 *nwḥ* "rope." The pronoun *st* "them" refers to *wrw* in the previous sentence.

𓆓𓅂𓊖𓏏𓏤𓏤𓏤𓏥𓂋𓅂𓏪𓉔𓅆𓈖𓆄𓊹

---

[2] This opinion is based on a study by J. Spiegel, WZKM, 54 (1957).
[3] [Sh. S. 3]

dmȝ.i iwntiw sti m ḏbʿw ḫȝw mḥtiw m ḫfnw m zḳr-ʿnḫ

The term *iwntiw sti* was discussed in Ahmose's autobiography. The nisbe ⌇ *mḥti* "northern" used as a noun in plural designates "the men of the north" or "the northeners." The noun phrase *sḳr-ʿnḫ* "prisoner of war," lit. "(one) who is smitten alive," was also treated in Ahmose's autobiography.

di.i ḫr rḫyw.k ḫr ṯbti.k   titi.k šntyw.k ḫȝkw-ib
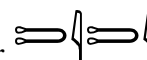
mi wḏ.i n.k tȝ m ȝw.f wsḫ.f imntiw iȝbtiw ḥr st-ḥr.k

In the first clause the *rdi sḏm.f* construction starts with the imperfective of *rdi* and is followed by the subjunctive of *ḫr* "fall" with causative meaning. The noun of agent *rḫw* "opponent" is derived from the verb *rḳ* "incline, turn aside, defy," and the plural has a peculiar spelling here *rḫyw* (instead of *rḫww*). The Nine Bows were often depicted on royal sandals (in the text *ṯbti* is the feminine dual of *ṯbt* "sandal" and it is better translated as "sole") and footstools to symbolically express the king's treading on Egypt's enemies.

In the second clause the verbal predicate *titi* or *ṯiṯi* with either of the determinatives ⌇ or ⌇ means "crush, trample down." It is in subjunctive to express result, and in the English translation "so that" can be inserted" in front of it. The passive participle of the verb *ḫȝk* "truncate" is used in the Egyptian idiom *ḫȝk-ib* "estranged," lit. "(one) who is truncated of heart." Instead of the principal meaning of *wḏ* "command" we should choose "assign, bestow." It is a nonattributive perfective relative form governed by the preposition *mi.* The meaning of the Egyptian idiom *m ȝw.f wsḫ.f* "in its length and breath" is "whole, entire." The subjects of the second adverb clause are plurals of two nisbes *imnti* "western" and *iȝbti* "eastern" used as nouns: "easterner" and "westerner." These nisbes are

in turn derived from the nouns 𓐍𓏏 *imnt* "West" and 𓈀𓏏 *iȝbt* "East." The Egyptian idiom *st-ḥr* means "supervision, control, command."

𓎛𓈖𓂧𓂝𓎡 𓐍�showt...

ḫnd.k ḫȝswt nbt   ib.k ȝw(.w)

nn wn ḥsi sw m hȝw ḥm.k   ti (w)i m sšmy.k   spr.k r.sn

In the fist clause the verb 𓈖𓂧𓂝 *ḫnd* "trod, step on, trample down" is in imperfective. The following unmarked adverb clause contains a subject-stative construction which once more uses the Egyptian idiom *ȝwi ib* "happy, exulted." In the third clause the negated perfective construction *nn wn* involving the perfective of the verb *wnn* is a common way to express general negation of existence "there is not," "there does not exists." The usual meaning of the verb 𓎛𓋴𓇋 *ḥsi* with the preposition *m* means "face (aggressively)." The verb form is imperfective active participle, and it is indicated by the double stokes.

The infrequently used particle *ti* always introduces an adverb clause which is subordinate to the following main clause. The subordinate clause in question is an adverbial sentence of identity (*m* of predication). The more frequent alternative spelling of 𓋴𓈙𓅓𓇋 *sšmy* is 𓋴𓈙𓅓𓅱 *sšmw*, a noun of agent, and it identifies Amun-Re as a guide/leader of Thutmose III. The imperfective verbal predicate of the main clause 𓊪𓂋 *spr* with the preposition *r* needs to be translated to match the context: "attain, overwhelm" are fitting choices.

ḏȝ.n.k mw pḫr wr nhrn m nḫt m wsr wḏ.n.i n.k

In the narrative the predicate suddenly turns into perfect, and for the transitive verb *ḏȝi* "ferry across, cross" this not only means a completed action but action in the past. The intestine ideogram is suggestive to the meaning of the verb *pḫr* "turn, go around." It is a participle here, and the "great water that goes around/the great turning water" is the winding Euphrates. In a similar vein, *nhrn* "Naharin" is ancient Mesopotamia, the land

between the Euphrates and Tigris rivers. The perfect relative form of *wḏ* "ordain, decree" once again reminds the pharaoh that the success of these military feats is due to the support of Amun-Re.

sḏm.sn hmhmwt.k ⸢k m b3b3w

The initial adverb clause "when they hear…" contains the nonattributive perfective relative form of the verb *sḏm.* The verbal predicate *⸢k* "enter" of the following main clause expresses result so that it is subjunctive. It inherits the (suppressed) subject.

g3.n.i fndw.sn m t3w n ⸢nḥ   di.i nrw nw ḥm.k ḫt ibw.sn

The first clause starts with , a variant spelling of *g3w* "lack." Used with the preposition *m* it means "deprive of." The verb form is perfect, and the strict word order requires the object *fndw.sn* to follow. The indirect genitive *t3w n ⸢nḥ* in the adverbial phrase is typical and self-explanatory: "breath of life." The next clasue once again starts with the imperfective *di.i,* and the abstract noun *nrw* "fear" is doubtless derived from the verb *nri* "fear." The plural genitival adjective *nw* is fooled by this false plural.

3ḫt.i imt tp.k   sswn.s st

ir.s iz-ḥ3ḳ m nbdw-ḳdw

3m.s imiw nbwt.sn m nswt.s

dn.s tpw ⸢3mw   nn nhw.sn

ḥr mss n sḫmw.s

The first four lines of this passage use the subject-imperfective construction with a single topicalized subject *ȝḫt.i imt tp.k*. The goddess determinative is suggestive of the meaning of *ȝḫt* "(the) uraeus-serpent," one of the protective goddesses worn on the pharaoh's forehead. The subject also involves the feminine form of the prepositional nisbe *imi* lit. "which is on/in." By construction, these clauses express the imperfect. The predicates are the causative verb *sswn* "destroy," and the verbs *iri* "make," *ȝm* "burn up, consume," and *dn* "cut off." The feminine suffix pronoun refers to the ureaus-serpent. The literal meaning of the military expression *iz-ḥȝḳ* "go and plunder" as a noun means here "plunder, devastation." The plural noun *nbdw-ḳdw* is a *nfr ḥr* construction, lit. the plural of "evil of character," and it generally refers to the enemies of Egypt. Note that from the 11th Dynasty onwards the *nw*-pot determinative in *ḳdw* "shape, form, manner, character" is often replaced by °. In addition, in *nbdw-ḳdw* the plural strokes are replaced by the "foreigner" determinatives.

In the phrase *imiw nbwt* the sign is a variant of *nbt* and so its plural is *nbwt*. According to J. Vercoutter, it designates marshy areas in the north/east. The phrase itself therefore can be translated as "(those) who are in the marshy areas of the north/east." Lichtheim translates this as the "lowlanders" as opposed to *imiw iww* "islanders," lit. "(those) who are in the islands" (cf. "The Poem" in the next chapter). The throw-stick *ꜥmȝt* frequently occurs (usually) as a determinative to all foreign peoples. In *ꜥȝm* "Asiatic" it generally designates an inhabitant of Syria-Palestine. In the clause *nn A* the noun phrase A has a suffix pronoun that refers to the enemies of Egypt in general. Therefore the negative particle *nn* can be translated as "without." The literal meaning of the whole phrase *nn nhw.sn* is "without a loss of them," and it clearly indicates that none of them were able to escape their fate.

The introductory particle *ḥr* here is a statement auxiliary and signals inevitable consequence/necessity expressed by the imperfective of the verb *mss* "totter" (with the suppressed subject *ꜥȝmw*). Written out, it should be *ḥr.sn mss ꜥȝmw n sḫmw.s*. The preposition *n* here should be translated as "because of."

di.i pẖr nḫtw.k m t3w nbw sḥḏ tpt.i m nḏt(i).k

nn ḫpr bšt(w).k r šnnt pt   iw.sn ḥr inw ḥr psdw.sn

m ksw n ḥm.k mi wḏ.i

The *rdi* + subjunctive construction with the verb *pẖr* "go around, course through, encompass" in the subjunctive starts this passage. The second clause is an adverbial sentence of identity. The subject is the direct genitive *sḥḏ tpt.i* with the infinitive of the caus. 2-lit. verb *sḥḏ* "gleam, brighten" used as a noun. The predicate is the adverbial phrase *m nḏt.k* with the verbal noun *nḏt(i)* "savior, protection." (Note that the infinitive of the 2-lit. verb *nḏ* "save, protect" uses the base stem.)

The independent sentence that follows that uses the *nn* + subjunctive construction with future meaning: "will not become." The following phrase employs the (feminine) imperfective relative form of the verb *šni* "encircle." In the next clause the verb *iw* is again imperfective and the following adverbial phrases depict a typical scene of the foreigners carrying tributes on their backs bowing to the pharaoh. Finally, the prepositional phrase *m ksw* "(in) bowing" uses the verbal noun *ksw* (not the infinitive of the 3-ae-inf. verb *ksi* "bow"). The phrase *mi wḏ.i* has been discussed above.

di.i b(3)gi tkkw iww m h3w.k

m3ḫ n ibw.sn   ḥʕw.sn sd3.w(i)

This passage poses no grammatical problems. The second (noun) clause uses the (plural) perfective active participle of *iw* "come."

m3ḫ "burn" is in the infinitive used as a noun. The last clause has a subject-stative construction, where the 3PL of the stative of the verb *sd3* "tremble" is written with extra plural strokes.

12

The Poetical Stela of Thutmose III

Part II

<div align="right">

Medea: *O Zeus, and Justice, child of Zeus,*

and Sun-god's light, now will triumph o'er my foes,

kind friends; on victory's road have I set forth;

good hope have I of wreaking vengeance on those I hate.

Euripides, Medea, translated by E. P. Coleridge

</div>

The Poem

Quatrain I
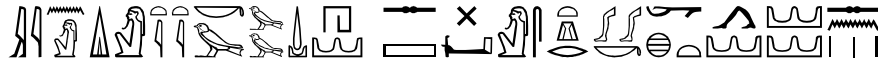
ii.n.i di.i titi.k wrw ḏꜣḥ(i) zš.j st ẖr rdiw.k ḫt ḫꜣswt.sn
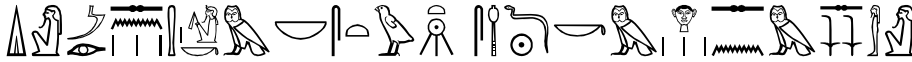
di.i mꜣ.sn ḥm.k m nb stwt sḥḏ.k m ḥrw.sn m znn.i

Quatrain II

ii.n.i di.i itit.k imiw s(ꜣ)tt skr.k tpw ꜣꜥmw nw rṯnw
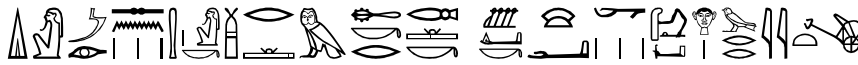
di.i mꜣ.sn ḥm.k ꜥpr m ẖkr(w).k šzp.k ḫꜥw ꜥḥꜣ ḥr wrryt

Quatrain III

ii.n.i di.i itit.k tꜣ iꜣbti ḫnd.k ntiw m ww nw tꜣ-nṯr

di.i mꜣ.sn ḥm.k mi sšd st bs(w).f m sḏt di.f idt.f

Quatrain IV

ii.n.i di.i itit.k t3 imnti   kftiw izy ẖr šfšft.k

di.i m3.sn ḥm.k m k3 rnp(w)   mn ib spd ꜥbwi ni h(3).n.tw.f

Quatrain V
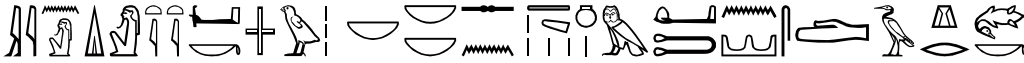
ii.n.i di.i titi.k imiw nbw(t).sn   t3w nw m(i)tn sd(3)(.wi) ẖr snd(w).k

di.i m3.sn ḥm.k m dpy   nb sndw mm mw ni tkn.n.tw.f

Quatrain VI

ii.n.i di.i titi.k imiw iww   ḥr(i)w-ib w3d-wr ẖr hmhmt.k

di.i m3.sn ḥm.k m ndti   ẖꜥ.w ḥr psdw n sm3.f

Quatrain VII

ii.n.i di.i titi.k ṯḥnw   iww wṯntiw n sẖm(w) b3w.k

di.i m3.sn ḥm.k m m3i ḥz(3)   ir.k st m ẖ3wt ẖt int.sn

Quatrain VIII
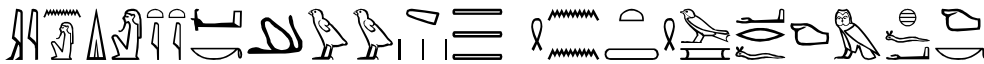
ii.n.i di.i titi.k pḥww t3w   šnnt šn-wr ꜥrf(.wi) m ẖfꜥ.k

di.i m3.sn ḥm.k m nb dm3t ḥrw   it dggt.f r mrr.f

Quatrain IX

ii.n.i di.i titi.k imiw ẖ3t-t3   snḥ.k ḥr(i)w šꜥ m sḳr-ꜥnh

di.i m3.sn ḥm.k mi z3b šmꜥw   nb gst ḫpwti ḫns t3wi

Quatrain X

ii.n.i di.i titi.k iwntiw sti   r mn m šꜥt m 3mmt.k

di.i m3.sn ḥm.k mi snwi.k   dmd.n.i ꜥwi.sn n.k m nḫt

Epilogue
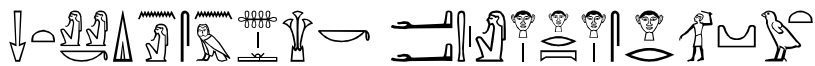
snti.k di.n.i sn m z3 ḫ3.k   ꜥwi ḥm.i ḥr ḥrt ḥr sḥr(t) ḏwwt

di.i ḫwt.k z3.i mrr.i   ḥrw k3 nḫt ḫꜥ m w3st

wtt.n.i m nṯri ḫꜥw ḏḥwti-msw ꜥnḫ(.w) ḏt   ir n.i mrrt nbt k3.i

sꜥḥꜥ.n.k iwnn.i m k3t nḥḥ

s3ww swsḫ(w) r p3wt ḫpr   sb3 wr zp 2 MN-ḪPR-Rꜥ sḫ(3)b n nfrw.f imn-rꜥ
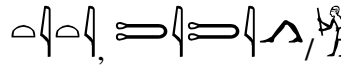
wr mnw.k r nswt nb ḫpr   wḏ.n.i n.k irt st   ḥtp.kw ḥr.s

smnḫ.i tw ḥr st ḥrw n ḥḥw m rnpwt   sšm.k ꜥnḫw n ḏt

169

Vocabulary

𓄿𓏏𓄿, 𓂝𓏏𓂝𓏏𓄂/𓀜 *titi/ṯiṯi* trample, tread on (foe)
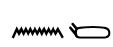
𓈋𓉻𓏭 *ḏȝhi* Djahi (Palestine, Syria and northern Mesopotamia)

𓏤𓏤𓏏 *zš* spread out

𓏤𓂋𓄂 *sti* shoot

𓏏𓄿𓅯𓇳, 𓏏𓄿𓅯𓇯 *stwt* (sun)rays

𓏏𓏏𓏭 *znn* image, portrait, document

𓏏𓏤 *znt* likeness

𓏏𓏏𓏭 *znti* image, duplicate

𓋴𓏏𓏏 *s(ȝ)tt* Asia

𓏤𓏤𓏤 *skr* smite, strike down

𓂋𓏏𓈖𓅱 *rṯnw* Retjenu (Lebanon)

𓂝𓊪𓂋 *ꜥpr* equip, provide

𓄡𓂋 *ẖkr* be adorned

𓄡𓂋𓅱 *ẖkrw* (royal) insignia, panoply

𓄑𓂝𓅱 *ḫꜥw* weapons

𓂚𓀜 *ꜥḥȝ* fight; *ḫꜥw ꜥḥȝ* weapons of war

𓅱𓂋𓂋𓏏 *wrryt* chariot

𓏏𓄿𓇋𓄿𓃀𓏏𓏭 *tȝ iȝbti* eastern lands

𓄖𓂧 *ẖnd* trod, step on, trample down

𓏏𓄿𓊹 *tȝ-nṯr* God's land (south and east of Egypt including Punt)

𓋴𓄷𓂧 *sšd* flash, glitter (star)

𓋴𓄷𓂧𓇼 *sšd* thunderbolt, shooting star

𓏤𓂋𓄂 *sti* shoot, hurl

𓃀𓋴𓅱 *bsw* flame

𓋴𓂧𓏏 *sḏt* fire, flame; *bsw m sḏt* firebrand

𓇋𓂧𓏏 *idt* rain

𓏏𓄿 𓇋𓏠𓈖𓏏𓏭 *tȝ imnti* western lands

𓆎𓅂 *kftiw* Crete (possibly the whole Mediterranean)

𓇋𓋴𓇋 *izy* Izy (probably Cyprus)

𓈙𓆑𓄷𓏏 *šfšft* respect, awe

𓂋𓈖𓊪𓅱 (adjective-verb) *rnpw* young

𓏠𓈖 *mn* (adjective-verb) firm

𓋴𓊪𓂧 *spd* sharp

𓂝𓃀 *ꜥb* horn

𓉔𓅂𓏭 *hȝi* come/go down

𓅓𓏏𓈖 *m(i)tn* Mitanni (kingdom east of the Euphrates)

𓋴𓂧𓄿 *sdȝ* tremble

�ḏ 𓋴𓈖𓂧 *snḏ* fear

𓂧𓊪𓏭 *dpy* crocodile

mm (preposition) among

ṯkn approach

ḥr(i)-ib (noun) middle

ẖr (preposition) under

psḏw back, spine

ṯhnw Libya

wtntiw Utjentiu (unidentified region)

sḫmw power, might

b3w might, impressiveness

m3i lion

ḥz3 wild

ẖ3t corpse

int valley

šni encircle, enclose

šnw cartouche

ˁrf enclose, include, bag

ẖfˁ grasp, make capture, seize

dm3t wing

dm3 stretch

ḥrw Horus

dgi look, glance, see, behold

ḥ3t (noun) front, beginning

snḥ bind

šˁ sand

z3b jackal

šmˁw Upper Egypt

wp-w3wt the opener of ways

gst speed

ḥpw Apis bull

ḥpwti runner

ẖns traverse (region)

r mn m as far as

š3t Shat (unidentified region in Nubia)

3mmt grasp

snt sister, wife

z3 protection, safeguard

ḥrt sky

sḥri remove, drive away (foes), remove, dispel, disperse

ḏwt evil

ẖwt protection

w3st Thebes

sẖ(3)b make festive

sšm guide, lead

snḏw (noun) fear

sˁḥˁ erect

wtt beget

ḥ3 (preposition) behind, around

p3 do in the past

p3wt creation, original time

dmḏi/dmdi unite

Grammar Points

The Poem

Quatrain I

[hieroglyphs]
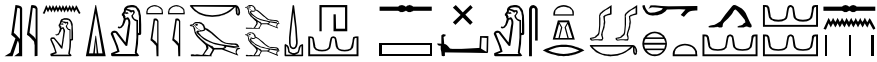
ii.n.i di.i titi.k wrw ḏ3h(i) zš.j st ḫr rdiw.k ḫt ḫ3swt.sn

[hieroglyphs]

di.i m3.sn ḥm.k m nb stwt   sḫḏ.k m ḥrw.sn m znn.i
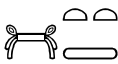
The Poem consists of ten quatrains, stanzas of four lines. Each quatrain contains two couplets (distichs) so that each couplet occupies two lines. For reasons of space, we display each couplet in a single line. The two couplets in the ten quatrains start with the same phrases. The first is [hieroglyphs] *ii.n.i di.i titi.k* beginning with the perfect of *ii* "come." *rdi* "cause, let, empower" plus the subjunctive of *titi* "trample, tread (on foe), crush" expresses the causative. The second contains another *rdi* + subjunctive construction: [hieroglyphs] *di.i m3.sn ḥm.k,* where the verb *m33* "see" in the subjunctive is interpreted as "experience, know." As discussed in the prologue we consider *di.i* in both cases as imperfectives. This also applies to any *sḏm.f* verb form with the suffix pronoun being Amun-Re [hieroglyph] *.i.*

There will be a lot of localities in The Poem, and for convenience, we list the previously not discussed geographical terms as follows:

[hieroglyphs] *ḏ3hi* Djahi (Palestine, Syria and northern Mesopotamia)

[hieroglyphs] *s(3)tt* Asia

[hieroglyphs] *t3 i3bti* eastern lands
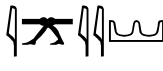
[hieroglyphs] *t3-nṯr* God's land (south and east of Egypt including Punt)

 t3 imnti western lands

 kftiw Crete (possibly the whole Mediterranean)

 izy Izy (probably Cyprus)

 m(i)tn Mitanni (kingdom east of the Euphrates)

 ṯḥnw Libya
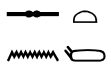
 wṯntiw Utjentiu (unidentified)

 š3t Shat (unidentified region in Nubia)

The noun , *stwt* means "(sun)rays" is clearly related to the verb *sti* "shoot," and with this the phrase *nb stwt* can be translated as "lord of (sun)light." In the last clause, the caus. 2-lit. verb *sḥḏ* "shine, brighten" is in the subjunctive expressing the result of the previous action. Although the prepositional phrase *m ḥrw.sn* can be translated as "in front of/before them," the plural stokes indicate that *ḥr* is used here as the noun "face," and the phrase literally means "in their faces."

The noun *znn* "image, portrait, document" doubtless must be related to *znt* "likeness" and *znti* "image, duplicate."

Quatrain II

ii.n.i di.i itit.k imiw s(3)tt   sḳr.k tpw 3ꜥmw nw rṯnw

di.i m3.sn ḥm.k ꜥpr(.w) m ẖkr(w).k   šzp.k ḫꜥw ꜥḥ3 ḥr wrryt

Once again the two causatives in the first line are governed by *rdi* plus the subjunctives of the verbs *itit* and *sḳr* "smite, strike down." In the second couplet the adverb clause contains the verb *ꜥpr* "equip, provide" in stative expressing passive voice. Another verb *ẖkr* "be adorned" directly gives passive voice, and it is used to derive the

noun ⳩ *ḫkrw* "(royal) insignia, panoply (of war accoutrements)." In the second adverb clause ⳩ (de Buck) ⳩ (Sethe) *šzp* in the imperfective (expressing concomitant action) can be elevated from "take" to "display, raise up (to show)." Note the interesting sequence of the stative followed by the imperfective when the first expresses the state and the second the action. Note also the coincidence that the war chariot came to Egypt from Asia during the Hyksos period some 100 years before Thutmose III.
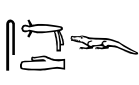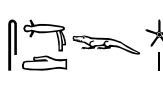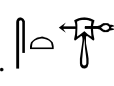
Quatrain III

ii.n.i di.i itit.k t3 i3bti   ḫnd.k ntiw m ww nw t3-nṯr

di.i m3.sn ḥm.k mi sšd   st bs(w).f m sḏt di.f idt.f

The grammar here and below is a bit repetitive so that we point out only the new features. ⳩ *t3-nṯr* "God's Land" (in honorific transposition) with the plural of ⳩ *w* "region" is a vaguely defined geographic location south/east of Egypt. It usually includes the exotic land of Punt (with main import of incense). Punt is conjectured to be Somaliland which is a bit of misfit with *t3 i3bti* "eastern lands." More generally, *t3-nṯr* can designate far-off lands as in ⳩ *ꜥš ḫr dww nw t3-nṯr m h3w t3 nbt kpni*. Here *kpni* is an alternative spelling of *kbn* "Byblos" in Lebanon. In the second couplet the crocodile determinative is suggestive of the verb ⳩ *sšd* "flash, glitter (star)" from which the noun ⳩ *sšd* "thunderbolt, shooting star" is derived. ⳩ *sti* "shoot, hurl" (written here with the rare determinative ⳩) is a perfective active participle with object *bs(w).f m sḏt.* In the last adverb clause *di* "give" is in concomitant imperfective again. The whole passage creates the impression that the king's appearance is like a celestial phenomenon. It is an interesting coincidence that the most spectacular meteor shower, the Perseids, comes (in

174

mid-August) from the constellation Perseus which (at its start at midnight) is in the easterly direction.
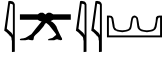
Quatrain IV

ii.n.i di.i itit.k t3 imnti kftiw izy ḫr šfšft.k

di.i m3.sn ḥm.k m k3 rnp(w) mn ib spd ʿbwi ni h(3).n.tw.f

The current quatrain now turns to west with the explicit mention of *kftiw* "Crete" and *izy* "Izy." The identification of the latter with Cyprus may be doubtful, in particular, here it is in the wrong direction from Egypt. The two *nfr ḥr* constructions *mn ib,* lit. "firm of heart" and *spd ʿbwi,* lit. "sharp of horns" are attached to *k3 rnp(w)* and compare the pharaoh to a "young bull." In the last relative clause the verb *h3i* "come/go down" should here be interpreted as "tackle (a dangerous animal)." It appears in negated perfect with the impersonal suffix *tw* carrying passive meaning. The negated perfect itself expresses inability and should be translated in present tense. The literal translation of the clause *ni h(3).n.tw.f* "he cannot be tackled" can be turned into a single adjective "invincible" attached to the antecedent *k3 rnp.* (The suffix pronoun *f* is the coreferent.) Finally, once again note the coincidence with the bull-cult of the Minoan Crete.

Quatrain V
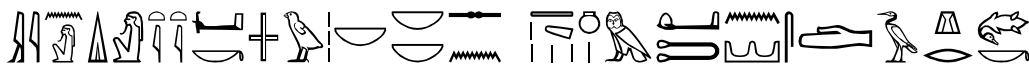
ii.n.i di.i titi.k imiw nbw(t).sn   t3w nw m(i)tn sd(3)(.wi) ḫr snd(w).k

di.i m3.sn ḥm.k m dpy nb snḏw mm mw ni tkn.n.tw.f
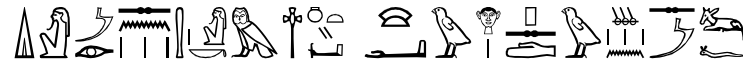
The phrase *imiw nbwt* has been discussed in the "Epilogue" in the previous chapter. The second clause of the first couplet contains a subject-stative construction expressing the state of the "Lands/ Kingdom of Mitanni." It uses the stative of the verb *sd3* "tremble" (with the *sd3*–bird "egret" phonogram/determinative). The grammar of the

second line is similar to that of quatrain IV. The last (relative) clause of the antecedent *dpy* "crocodile" contains the negated perfect *ni tkn.tw.f* of the verb *tkn* "approach" with coreferent, the suffix pronoun *.f.* Note that the preposition *mm* "among" governs plural nouns, so that *mw* must carry plural sense: "waters."

Quatrain VI

ii.n.i di.i titi.k imiw iww ḥr(i)w-ib wȝḏ-wr ẖr hmhmt.k

di.i mȝ.sn ḥm.k m nḏti ḫꜥ.w ḥr psdw n smȝ.f

All the grammar here has been discussed previously. The plural of the noun *ḥr ib* "middle" is the first part of the direct genitive with *wȝḏ-wr* "sea." Therefore *imiw…ḥr(i)w ib wȝḏ-wr* designates seaborne people, lit. "those of the middle of the sea." Due to the aggressive nature of oppression, *nḏti* should be translated as "avenger" not "protector, savior." The stative *ḫꜥ.w* describes the pharaoh as standing on the shoulders of the "wild bull," a reference to the defeat of Seth by Horus with the latter being personified by the king. Alternatively, the replacement of the wild bull determinative with the less aggressive may indicate that *smȝ* more likely mean "victim."

Quatrain VII

ii.n.i di.i titi.k ṯḥnw iww wṯntiw n sḫm(w) bȝw.k

di.i mȝ.sn ḥm.k m mȝi ḥz(ȝ) ir.k st m ẖȝwt ẖt int.sn

This passage has no new grammar.

Quatrain VIII

ii.n.i di.i titi.k pḥww tȝw šnnt šn-wr ꜥrf(.wi) m ḫfꜥ.k

176

di.i mꜣ.sn ḥm.k m nb dmꜣt ḥrw it dggt.f r mrr.f

The plural direct genitive *pḥww tꜣw* "earth's limits/ends of the earth" is suddenly changed to the (generic) feminine imperfective relative form *šnnt* with subject *šn-wr* "ocean." The double role here is played by the verb 𓈙𓈖𓏌 *šni* "encircle, enclose" which is characteristically also related to 𓈙𓈖𓍥 *šnw* "cartouche." The latter was (mis)named such by Napoleon's soldiers, and, providing the encircling loop around the king's throne and Son of Re names, it actually means the extent of the pharaoh's royal domain. Together they form the preposed subject of a subject-stative construction involving the verb *ꜥrf* which also means "enclose" and "include."

The noun 𓂧𓅓𓏏 *dmꜣt* "wing" is clearly related to the verb 𓂧𓅓𓄿 *dmꜣ* "stretch," and the phrase *nb dmꜣt ḥrw* "lord/possessor of the wing(s) of Horus" or shortly "Horus/falcon-winged" is yet another reference to Horus Thutmose III. The last passage is governed by the perfective active participle of *iti* "seize, grasp." Its object is the imperfective relative form of *dgi* "look, glance, see, behold" (feminine, referring to generic objects) followed by yet another imperfective relative form of *mri* "love, desire" (masculine, referring to the pharaoh). The whole phrase literally means: "who seizes what he (only) glances at what(ever) he desires." If one replaces "what he glances at" by "with his glimpse," then the meaning of the passage becomes clear. This construction is reminiscent to the idiom 𓌸𓂋𓂋𓄿 *mrr.f irr.f* "whenever he wills/likes he does" mentioned at the Story of the Shipwrecked Sailor as the name of the great primordial god. The last relative form *mrr.f*, being the object of the preposition *r*, can be viewed as nonattributive and this can be brought out with the translation "in that he desires (he) takes what he glances at." A variation of this is the common phrase 𓁹𓂋𓂋𓆑 *irr.f mi mrr.f*, lit. "the way he acts is according to the way he desires."

Quatrain IX

ii.n.i di.i titi.k imiw ḫꜣt-tꜣ   snḥ.k ḥr(i)w šꜥ m sḳr-ꜥnḥ

di.i m3.sn ḥm.k mi z3b šmʿw   nb gst ḫpwti ḫns t3wi

The grammar in the first line is similar to that of quatrains II-III. The object of the verb *snḥ* "bind" is *ḥr(i)w šʿ* with the plural of the nisbe *ḥri* used as a noun. Its literal meaning is "those upon the sand" and should designate "desert nomads/Beduins." The term *sḳr-ʿnḫ* was discussed in the Prologue.

The "jackal of Upper Egypt" is (hieroglyphs), (hieroglyphs) *wp-w3wt* "the opener of ways," the jackal god of Abydos. The name is subject to several interpretations: opening the ways to lead the king to military conquests or the deceased through the Netherworld, or assisting in the opening the mouth ritual. The term *ḫpwti* "runner" is doubtless related to the

pharaoh's running with the Apis bull ((hieroglyphs) *ḫpw*) during the royal jubilee, the sed-festival. The verb *ḫns* "traverse" (used transitively here) is a perfective active participle.

Quatrain X

(hieroglyphs)

ii.n.i di.i titi.k iwntiw sti   r mn m šʿt m 3mmt.k

(hieroglyphs)

di.i m3.sn ḥm.k mi snwi.k   dmd.n.i ʿwi.sn n.k m nḫt

The term *iwntiw sti* was discussed in the Prologue. In the second adverb clause the subject is the "Nubian bowmen as far as Shat," where the prepositional phrase *r mn m* with the infinitive of *mn* "remain" has the literal meaning "to remain in."

The Two Brothers are Horus and Seth, and Amun-Re asserts that it was he who joined their hands (with the perfect of *dmd* "join, unite") for the Pharaoh to symbolically represent the victorious unification of Egypt. This reconciliation of power is often represented by Horus and Seth tying together of the heraldic plants, the papyrus of Lower

Egypt and the reed of Upper Egypt, around the sign (hieroglyph) *zm3* "unite."

Epilogue

snti.k di.n.i sn m zȝ ḥȝ.k ꜥwi ḥm.i ḥr ḥrt ḥr sḥr(t) ḏwwt

The two sisters (in feminine dual) refer to Isis and Nephthys, the two protective goddesses of Osiris. They form the topicalized object of the predicate in perfect. The preposition *ḥȝ* is usually translated as "around" or "behind."

The direct genitive *ꜥwi ḥm.i* is the subject of the second adverb clause and also the following *ḥr* + infinitive pseudoverbal construction. The latter involves the verb *sḥri* "drive away, remove, dispel, disperse," and, as it is often the case with caus. 3ae-inf. verbs, the *t* ending is omitted.

di.i ḫwt.k zȝ.i mrr.i ḥrw kȝ nḫt ḫꜥ m wȝst

This passage asserts that Thutmose III is Amun-Re's son and is Horus, the god of kingship. The imperfective relative form *mrr.i* of the verb *mri* "love" can be translated as "my beloved," lit. "(he) whom I love." *kȝ nḫt* and *ḫꜥ(t) m wȝst* are usual epithets of a king (cf. the royal titulary of Amenhotep III discussed in Chapter 13).

wtt.n.i m nṯri ḫꜥw ḏḥwti-msw ꜥnḫ(.w) ḏt ir n.i mrrt nbt kȝ.i

 Reference to the pharaoh continues with the perfect relative form of the verb *wtt* 'beget." *nṯri ḫꜥw* is a *nfr ḥr* construction in which *nṯi* "divine" itself is a nisbe derived from the noun *nṯr*. The context tells (the subject is not Amun-Re but the pharaoh) that the innocent looking *ir n.i* is not perfect but a participle followed by a prepositional phrase, lit. "(he) who makes/performs for me." The object is a (feminine) imperfective relative form of the verb *mri* "love, desire." Finally, *kȝ* "ka" crudely translated as "life force" here is one of Amun-Re's spiritual component which, by duty, the pharaoh has to nourish.

sꜥḥꜥ.n.k iwnn.i m kȝt nḥḥ

sȝww swsḫ(w) r pȝwt ḫpr sbȝ wr zp 2 MN-ḪPR-Rꜥ sḫ(ȝ)b n nfrw.f imn-rꜥ

Amun-Re now recalls Thutmose's accomplishments in reverence for him. The caus. 3-lit. verb *sꜥḥꜥ* "erect" (obviously derived from *ꜥḥꜥ* "stand up") is in perfect. The direct genitive *kꜣt nḥḥ* can literally be translated as "work of eternity." As every pharaoh's duty was to erect monuments for the gods, *sꜥḥꜥ.n.k iwnn.i* can also be thought as given, the theme, and put the emphasis on the adverbial phrase *m kꜣt nḥḥ*. With this the construction becomes emphatic and the verb form of *sꜥḥꜥ* is nonattributive perfect relative form.

The causatives of the adjective-verbs *ꜣwi* "long" and *wsḫ* "wide" are *sꜣwi* "lengthen" and *swsḫ* "widen" are in passive here indicated by the *w* ending in the first, lit. "made to be long/wide." This is followed by a comparative introduced by the preposition *r*. The comparison is made with *pꜣwt ḫpr* in which the noun *pꜣwt* "original time/creation" is closely related to the verb *pꜣ* "do in the past," and *ḫpr* is an acive participle of the verb *ḫpr* "happen, evolve." The whole phrase indicates comparison with everything that happened/evolved before, in the past. A similar construction is *nfr st r pꜣyt ḫpr*[1] "they were more beautiful than what existed before." Putting the Egyptian ditto sign *zp* after an adjective *wr* emphasizes the greatness of the temple's door "very great," and the following noun phrase is simply the name of the door. Examples to this construction are *mꜣꜥ mꜣꜥ*[2] "very truly," and *ꜥšꜣ ꜥšꜣ*[3] "very often." After the pharaoh's throne name, the caus. 3-lit. verb *sḫ(ꜣ)b* "make festive, celebrate" is a participle used as a noun in an indirect genitive. The suffix pronoun is a forward reference to Amun-Re.

wr mnw.k r nswt nb ḫpr   wḏ.n.i n.k irt st   ḥtp.kw ḥr.s

This is a typical comparative adjectival sentence with predicate *wr* "great (in number)," and subject *mnw.k* "your monuments." As usual, the comparative is introduced by the preposition *r* "with respect to" followed by the phrase *nswt nb ḫpr*, lit. "any/every king who existed/evolved." The phrase contains the active participle of the verb *ḫpr* "evolve." The perfect of *wḏ* "command, decree" is followed by the dative *n.k* indicating to whom

---

[1] [Urk. IV, 168, 11].
[2] [ÄZ. 45, Pl. vi, 16, 17].
[3] [Eb. 40, 18].

the decree is directed. The command itself is expressed by the infinitive of *iri* with plural object *st* referring back to *mnw.k.* The happy state of Amun-Re is expressed by the stative of *ḥtp* "content," and the suffix pronoun *s* can either be viewed as an exceptional writing of the 3PL suffix pronoun, or as a general reference using the neuter "it."

smnḫ.i tw ḥr st ḥrw n ḥḥw m rnpwt sšm.k ʿnḫw n ḏt

This passage poses no grammatical problems. *st ḥrw* is the Horus-throne, once again emphasizes Thutmose III's authority as king. The second clause with the subjunctive of *sšmi* "lead, guide, rule" is a clause of result of the previous one. As such, it can be introduced by the words "so that."

13

The Bull Hunt Scarab of Amenhotep III

He lunged from side to side
Watching for his chance to seize the horns.
The bull frothed in its rage at this dance
And suddenly Enkidu seized its tail
And twisted it around, until the bull
Stood still, bewildered, out of breath,
And then Enkidu plunged his sword behind its horns
Into the nape of the bull's neck, and it fell dead.
Gilgamesh, translated by Herbert Mason

ḥsbt 2 ḥr ḥm n ḥrw kꜣ nḫt ḫꜥ(t) m mꜣꜥt nbti smn hpw sgrḥ tꜣwi

ḥrw-nbw ꜥꜣ ḫpš ḥw sstiw (n)sw(t)-bit(i) NB-MꜣꜥT-Rꜥ zꜣ rꜥ IMN-ḤTP ḥḳꜣ-wꜣst di ꜥnḫ

ḥmt-(n)sw(t) wrt ṯiy ꜥnḫ.ti

biꜣit ḫprt n ḥm.f

iw(t).tw r ḏd n ḥm.f iw wn smꜣw ḥr ḫꜣst nt w n št(ꜥ)

nꜥt ḥm.f m ḫd m wiꜣ-(n)sw(t) ḫꜥ-m-mꜣꜥt ḥr tr n ḫꜣwi

šzp tp-wꜣt nfrt spr m ḥtp r w n št(ꜥ) ḥr tr n dwꜣ

ḫꜥt ḥm.f ḥr ssmt mšꜥ.f tm m ḫt.f

sḥnt srw mšꜥ ꜥnḫw nw mšꜥ r ḏr.f mi ḳd.f   ḫrdw n kꜣp r irt rsw ḥr nꜣ n smꜣw

ist wḏ.n ḥm.f   rdit itḥ.tw nn   smꜣw m sbti ḥnꜥ šdy

wḏ.in ḥm.f r nn smꜣw r ꜣw.sn

rḫt iri smꜣw 170   rḫt in.n ḥm.f m bḥs m hrw pn smꜣw 56

wꜣḥ.in ḥm.f hrw 4 m wš rdit srf n ssmwt.f

ḫꜥt ḥm.f ḥr ssmt   rḫt nn   smꜣw   in.n.f bḥs smꜣw 40 tmt smꜣw 96

The Bull Hunt Scarab of Amenhotep III.

Vocabulary

ḥsbt   regnal year

ḥr   (preposition) by, near, during

k3   bull

nḫt   victorious, mighty, successful

ḫ°i   appear, rise

m3°t   Maat (goddess)

smn   set, fix

hp   law

sgrḥ   pacify, make peaceful

t3wi   Two Lands, Egypt

°3   great, important

ḫpš   strong arm, strength, power

sttiw   Asiatics

ḥmt   woman, wife

wr   great, important

bi3it   marvel, miracle

wnn   exist, be

sm3   wild bull

ḫ3st   desert hills, foreign land

w   region

n°i   sail, travel by boat

ḫd   go/sail downstream/north; *m ḫd*   downstream, north

tr   time, season

ḫ3wi   dusk, evening

šzp   receive, accept

tp-w3t   journey

spr   arrive

dw3   morning, tomorrow

ssm   horse

mš°   army, expeditionary force

tm   (adjective-verb) complete

ḫt   wake, aftermath; *m ḫt*   after, future

sḥn   command

sri   official

°nḫ   person, citizen

ḫrd   child, boy

k3p   royal nursery

rsw   watch, guard

itḥ   pull, draw

sbti   wall, enclosure

šdy   ditch

ḥsb   count

rḫt knowledge

bḥs hunt

hrw day

dmd/dmḏ total

Grammar Points

The Bull Hunt

ḥsbt 2 ḫr ḥm n ḥrw k3 nḫt ḫꜤ(t) m m3Ꜥt nbti smn hpw sgrḥ t3wi

ḥrw-nbw Ꜥ3 ḫpš ḥw sttiw (n)sw(t)-bit(i) NB-M3ꜤT-RꜤ z3 rꜤ ᾿IMN-ḤTP ḥḳ3-w3st di Ꜥnḫ

This scarab commemorates a wild cattle hunt led by Amenhotep III during his 2nd regnal year. The prepositional phrase ḫr ḥm n followed by the king's royal titulary is a typical construction meaning "during the incarnation/reign of." Due to their compressed nature, the names in a royal titulary are notoriously difficult to interpret. In the Horus name

"victorious bull" the ideogram representing k3 is not the cattle [glyph] but the wild

bull [glyph], and [glyph] nḫt "victorious, mighty" is abbreviated to the mere sign [glyph].
The perfective active participle of the verb ḫꜤi "appear (in glory), shine" is used (with omitted t ending), and accordingly the phrase ḫꜤ(t) m m3Ꜥt can be translated as "shining in truth," lit. "(he) who shines/appears in truth/Maat." In the Two Ladies name the causative (2-lit. and 3-lit.) verbs smn and sgrḥ are both in perfective active participle forms. In the Gold Falcon name, Ꜥ3 ḫpš is an easily recognizable nfr ḥr construction, and again ḥwi is in perfective active participle form (with the t ending omitted). The throne name can be translated as "lord of the world-order/Maat of Re" and the Son of Re name as "Amun is content."

ḥmt-(n)sw(t) wrt ṯiy Ꜥnḫ.ti

The 'great royal wife' Queen Tiye was the most influential woman during Amenhotep III's reign, later deified in Upper Nubia. Her name appears in many inscriptions

(although not so much in the Karnak-Luxor temple complex). Note the feminine stative suffix of the verb *ꜥnḫ*.

[hieroglyphs]

biꜣit ḫprt n ḥm.f

Matching the feminine noun *biꜣit* "marvel, wonder," the perfective relative form of the verb *ḫpr* has a *t* ending.

[hieroglyphs]

iw(t).tw r ḏd n ḥm.f   iw wn smꜣw ḥr ḫꜣst nt w n št(ꜥ)/št(p)

The infinitive of *iw* "come" with impersonal suffix pronoun as subject starts the narrative: "one came." Another very similar example for the impersonal pronoun as the subject of the infinitive is [hieroglyphs] *iit.tw r ḏd n ḥm.f* [1] The pseudoverbal *r* + infinitive construction emphasizes purpose. The perfective of *wnn* introduced by the particle *iw* is used here to express general existence. Another example to this is the well-known passage [hieroglyphs] *iw wn nḏs ḏdi rn.f* [2] It can be translated as "there is/are." [hieroglyphs] *ḫꜣst* means here "desert hills," not "foreign land." [hieroglyphs] *w* (with the tongue of land determinative) means "region." According to Breasted, the feminine indirect genitive [hieroglyphs] *nt* should be replaced by [hieroglyphs] *r* "as far as." *štꜥ* "Sheta" or *štp* Shetep is an unknown place, but interpreting the story that follows, it must be somewhere near the Delta, probably in Wadi Natrun.

[hieroglyphs]

nꜥt ḥm.f m ḫd m wiꜣ-(n)sw(t) ḫꜥ-m-mꜣꜥt ḥr tr n ḫꜣwi

The narrative infinitive of the verb *nꜥi* "sail, travel by boat" starts the action. In the prepositional phrase *m ḫd* "downstream, north," *ḫd* is not the infinitive of *ḫdi* "sail downstream/north" but a verbal noun. Analogously, sailing in the opposite direction is expressed by *m ḫntyt*, where the verbal noun is derived from the verb *ḫnti* "sail

---

[1] [Urk. IV, 656, 14].
[2] [Westcar 6, 26].

upstream/south." The means of transportation of the king is the bark ![bark glyph] *wiȝ* whose royalty is expressed by the "sedge" (*n*)*sw*(*t*) on the deck. The name of the ship can easily be made up from the royal titulary above.

![hieroglyphs]

šzp tp-wȝt nfrt spr m ḥtp r w n št(ꜥ)/*št*(*p*) *ḥr tr n dwȝ*

The absence of subjects indicates that the verbs *šzp* "take, receive, accept" and *spr*

"arrive" are still infinitives. The feminine noun phrase ![glyphs] *tp-wȝt* is an Egyptian

idiom for "journey." A similar example is ![glyphs]…![glyphs]…![glyphs]

wḏȝ ḥm.f…spr ḥm.f…rdit ḥm.f tp nfr[3].

![hieroglyphs]

ḫꜥt ḥm.f ḥr ssmt mšꜥ.f tm m ḫt.f

Once again the predicate *ḫꜥi* "appear" is infinitive. The hunting scenes in Medinet Habu clearly show that the Egyptians did not hunt wild bulls on horseback. The prepositional phrase *ḥr ssmt* "on horse," which also appears on Stela S of Amenhotep IV Akhenaten marking the southeastern boundary of El Amarna, needs to be interpreted as the king appeared in a chariot driven by a horse. In fact, as the feminine ending in *ssmt* also indicates, mares were the preferred chariot horses.

In the second adverb clause the adjective *tm* modifies *mšꜥ.f.*

![hieroglyphs]
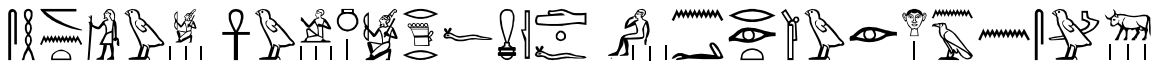
sḥn.t(*w*) *srw mšꜥ ꜥnḫw nw mšꜥ r ḏr.f mi ḳd.f   ḫrdw n ꜥ r irt rsw ḥr nȝ n smȝw*

The infinitive of the causative verb *sḥn* "command" has again the impersonal pronoun *tw* as its suffixed subject. The subject is, of course, the king, and this use of *tw* "One" is reference to the pharaoh seems to be of occasional use in Late Middle Kingdom. The list of objects include *srw ꜥnḫw* "the commanders," lit. "the officials of the army," *ꜥnḫw nw mšꜥ* " the common soldiers," lit. "the citizens of the army," and *ḫrdw n kȝp* "the children of the kap/nursery." Note that in some 18th Dynasty writings ![glyph] *kȝp* resembles a wrist and hand. The attached apparent adjectives *r ḏr.f* and *mi ḳd.f* emphasize that the entire

---

[3] [Sebekhu 1-2].

army with all its attachments was present. Finally, the pseudoverbal *r* + infinitive construction expresses the planned action *rsw ḥr* to watch over/guard the wild cattle (with *rsw* in the infinitive used as a noun).

ist wḏ.n ḥm.f   rdit itḥ.tw nn sm3w m sbti ḥnꜥ šdy

The particle *ist* introduces the sentence in which the king commands (in perfect) to drive the wild cattle into a walled enclosure with a ditch. The command itself employs the *rdi* + subjunctive construction with *rdi* (as the object of *wḏ*) itself in the infinitive. Notice the (suddenly) missing genitival adjective ⌇ *n* after ⌇ *nn* in the plural demonstrative, a practice that started before the 18th Dynasty. In Thuthmose III's siege of Megiddo we can read ⌇ *i[ḥ] m šdy inḥ m ḫtw w3ḏw n ḫtw.sn nb bnr*[4]. The Egyptian army surrounded the town with a ditch and walled it up (with new timber from fruit trees). As Breasted pointed out, the situation and the choice of the words ⌇ *iḥ* "surround, net, catch," ⌇ *šdy* "inclosure, ditch," and ⌇ *inḥ* "wall" are reminiscent to ours here. While the situation is analogous, it is not the same. The static meaning of the verb ⌇ *inḥ* should be contrasted with the dynamic meaning of ⌇ *itḥ,* and it is more likely that the wild cattle were driven (drawn) into a walled enclosure (with a ditch) rather than surrounded by a wall.

wḏ.in ḥm.f r nn sm3w r 3w.sn

The *sḏm.in.f* form applied to the verb *wḏ* emphasizes subsequent action, the king's next command. The command's missing predicate makes little sense unless we follow Breasted's suggestion and replace ⌇ *r* with ⌇ *ḥsb* "count." The apparent adjective *r 3w* with the plural suffix pronoun once again emphasizes that all the wild cattle had to be accounted for.

---

[4] [Urk. IV, 660, 15-6].

rḫt iri smȝw 170 rḫt in.n ḥm.f m bḥs m hrw pn smȝw 56

The verbal noun *rḫt* "knowledge" is derived from the verb *rḫ* "learn, know." This, combined with the prepositional nisbe *iri* is usually translated as "statement thereof," lit. "knowledge thereof." Although *bḥs* "hunt" is a verb, as the object of the preposition *m*, it is a verbal noun since the pseudoverbal *m* + infinitive construction in the New Kingdom was used for the imperfect.

wȝḥ.in ḥm.f hrw 4 m wš rdit srf n ssmwt.f

As above, the *sḏm.in.f* verb form indicates subsequent action. In the adjective-verb *wš* "unoccupied (of time), free" the hair determinative is because of the alternative meaning of *wš* as "fall out, missing (hair)." The object of the infinitive of *rdi* is *srf* "passion, warmth, temperature" in a spiritual context means that the king let his horses regain their strength/spirit.

ḫʿt ḥm.f ḥr ssmt rḫt nn (n) smȝw   in.n.f bḥs smȝw 40 dmd smȝ(w) 96

All the grammar involved here has been treated above.

14

Two Harpers' Songs

"Don't ask, Leuconoe! What business have you and/or I to know
When death comes from the gods? Neither consult soothsayers and the like!
So much better to take whatever comes, whether this winter is
One of many that Jove's given us, or whether we're seeing for
One more time how the sea batters the cliffs, how they are tumbling down.
Let's be wise above all, get out the wine, and never make big plans!
Let small hopes be enough! While we two speak, time, reckless time, flies by.
So seize this very day, and never count on what the future holds."

Horace Ode 1.11, translated by Walter Baumann

Stela of Nebankh

ḥsw ṯniˁꜣ ḏd.f

mntwi tw m st.k nt nḥḥ m miḥˁt.k nt ḏd

iw smḥ.ti ẖr ḥtpt ḏfꜣw ˁrf.n.s bw-nb nfr
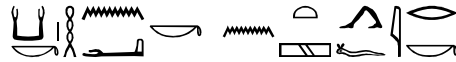
kꜣ.k ḥnˁ.k n(n) znt.f ir.k

ẖtmt(i)-biti imi-r pr wr ˁꜣ nbˁnẖ iw n.k ṯꜣw nḏm n mḥyt

in ḥsw.f sˁnẖ rn.f imꜣẖy ḥsw ṯniˁꜣ mr.n.f ḥs n kꜣ.f rˁ nb

Song from the Tomb of King Intef

ḥsw nti m ḥwt 'INTF m3ꜥ ḥrw

nti m b3ḥ p3 ḥsw m bnt

w3ḏ pw sri pn   nfr š3w   nfr ḥdy

ḫt ḥr zbt   kt ḥr mn ḏr rk imiw ḥ3t

nṯrw ḫprw ḫr-ḫ3t ḥtp.w(i) m mrw.sn

sꜥḥw 3ḫw m mitt ḳrs.w(i) m mrw.sn

ḳd(w) ḥwt   nn wn swt.sn   ptr irw m.sn

iw sḏm.n.i ii-m-ḥtp ḥnꜥ ḥrw-dd-f

sḏd.ti m sḏdwt.sn rsi

ptr swt iri   inbw.sn fḫ(.wi)

nn wn swt.sn mi nti(w) nn ḫpr.sn

bw iy im   sḏd.f ḳdw.sn sḏd.f ḫrt.sn   sm.f ib.n

r ḫnt.n r bw šmw.sn im
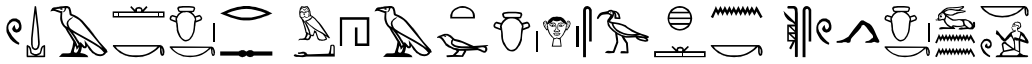
wḏꜣ.k ib.k r.s mḥ ib ḥr.s ꜣḫ n.k/mḫt-ib ḥr sꜣḫ n.k šms ib.k wnn.k

imi ꜥntiw ḥr tp.k wnḫ n.k m pꜣkt

ms.ti m biꜣw mꜣꜥ n ḥwt nṯr

imi ḫꜣw ḥr nfrw.k m bꜣgy(w) ib.k

šms ib.k ḥnꜥ nfrw.k ir ḫwt.k tp tꜣ m ḫḏ ib.k

iw n.k hrw pfꜣ n sbḥwt

bw sḏm.n wrd-ib sbḥwt.sn

bw šd nꜣy.sn iꜣkbw ib z(i) im m ḥ(ꜣ)t
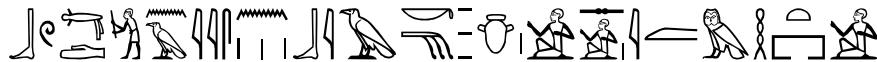
mꜣwt ir hrw nfr

m wrdw n.i im.f

m.k nn rdi n z(i) itt ḫwt.f ḥnꜥ.f

m.k nn wn šm iw ꜥnw

193
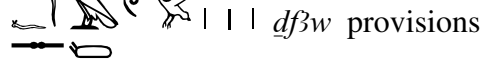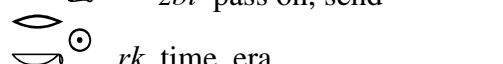
Vocabulary

ḥsi sing

ḥsw singer

mꜥḥꜥt

miḥꜥt tomb

ḥtpt offerings

ḏfꜣw provisions

zni pass (by), surpass, transgress

ẖtmt(i)-biti treasurer/seal bearer of the king of Lower Egypt

mḥyt northwind

imꜣḫy honored

ḥsw song

bnt harp

sri official

šꜣw fate

ḥdi destroy, injure, disobey (heart)

ḥdy destruction

ẖt generation

zbi pass on, send

rk time, era

imiw ḥꜣt ancestors, lit. those who are in before

mr pyramid

sꜥḥ noble, dignitary

ꜣḫi akh

krs bury

ḳd build

ptr who, what

sḏdwt literary works, quotation

rsi, rssi entirely, quite

inb wall

fḫ destroy, fall to ruins

ḥn rush, hurry

ḳdw form, state, manner, character

ḥrt condition

sm help, relieve

mhi forgetful, neglectful

sꜣḫ spiritualize (deceased), glorify (god), beautify (tomb)

ꜥntiw myrrh

wnḫ put on (dress), be clothed

pꜣḳt fine linen

ms anoint

ḥꜣw excess, more

nfrw beauty, perfection, happiness

bꜣgi weary, lazy

sbḥ cry, wail

𓏭𓊪𓂝𓐎𓀃 *sbḥwt* (noun) cries, wailing

𓅨𓏤𓂉𓀃 *wrd* (verb) weary, tire

𓅂𓏏𓏦 *iȝkb* mourning, plural wailings

𓏏𓅂𓉔 *ḫȝt* tomb

𓂧𓅂𓅂𓏤 *mȝwt* new thing

𓈖𓏤𓂝𓀃 *ꜥnw* again

Grammar Points

"Why, O Gish, does thou run about?

The life that thou seekest, thou wilt not find.

When the gods created mankind,

Death they imposed on mankind;

Life they kept in their power.

Thou, O Gish, fill thy belly,

Day and night do thou rejoice,

Daily make a rejoicing!

Day and night a renewal of jollification!

Let thy clothes be clean,

Wash thy head and pour water over thee!

Care for the little one who takes hold of thy hand!

Let the wife rejoice in thy bosom!"

Gilgamesh (Babylonian version), translated by Albert T. Clay

Stela of Nebankh

ḥsw ṯniꜥꜣ ḏd.f
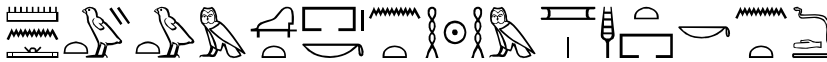
mntwi tw m st.k nt nḥḥ m miḥꜥt.k nt ḏd

A subject-imperfective construction introduces Tjeniaa, the singer of this song. The song itself starts with an exclamatory adjectival sentence. The subject, the deceased is addressed in the form of the dependent pronoun *tw.* is an alternative spelling of *mꜥḥꜥt* or *miḥꜥt* and its meaning "tomb" can be elevated to "monument."

𓅃𓏏𓊪𓇯𓈖𓊪...

iw.s mḥ.ti ẖr ḥtpt ḏfȝw ꜥrf.n.s bw-nb nfr

kȝ.k ḥnꜥ.k n(n) znt.f ir.k

The abundance of offerings in the tomb is described with a subject-stative construction using the transitive verb *mḥ* "fill" having therefore passive meaning. (The preposed suffix pronoun .s refers to *miḥꜥt,* a feminine noun.) The preposition *ẖr* "under" followed by *mḥ* should be translated as "of" or "with." The perfect of the verb ⟨hieroglyphs⟩ *ꜥrf* "contain, enclose, include" denoting completed action further emphasizes that the tomb has everything that the deceased needs. A further comfort to him, the presence of his spiritual element *kȝ*, is emphasized in a short adverbial clause. In the last clause, the negated infinitive, qualifying the previous statement, starts with the negative particle ⟨hieroglyph⟩ only indicated by ⟨hieroglyph⟩. (Note that the context shows that the last clause is not a negated *sḏmt.f* construction which would mean "before/not yet heard.") Another example for the negated infinitive with suffixed subject is ⟨hieroglyphs⟩ *pr.k ꜥḳ.k nn ḥnḥn.k nn šnꜥ.k ḥr sbȝ n dwȝt*[1].

⟨hieroglyphs⟩ *ẖtmt(i)-biti imi-r pr wr ꜥȝ nbꜥnḫ iw n.k ṯȝw nḏm n mḥyt*
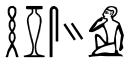
⟨hieroglyphs⟩ *in ḥsw.f sꜥnḫ rn.f imȝḫy ḥsw ṯniꜥȝ mr.n.f ḥs n kȝ.f rꜥnb*

A well-wish from the singer to the deceased whose name *nbꜥnḫ* and titles are listed here is given in an adverbial clause with simple grammar.

The next clause starts with a participial statement the beginning of which can be translated as "It is his singer." This is followed by the active participle of the causative verb *sꜥnḫ* "make live, nourish, keep alive" asserting the singer's duty. The relationship of respect between the singer and the deceased is given by the adjective ⟨hieroglyphs⟩ *imȝḫy* "honored" (a

---

[1] [Urk. IV 498, 7-9].

phrase usually applied to two individuals) and that of affection by the perfect relative form

mr.n.f "whom he loved" of the verb *mri* "love." Finally, the active participle of

ḥsi "sing" specifies how the name of the deceased will be kept alive, once again, a

reminder and assertion of the singer's duty.

Song from the Tomb of King Intef

ḥsw nti m ḥwt ᵓINTF mꜣꜥ ḥrw

nti m bꜣḥ pꜣ ḥsw m bnt

A common feature of Late Egyptian is the appearance of out-of-the-place weak

consonants *w* and *y,* superfluous *t*'s and seated man determinatives. This passage is no

exception. The simple grammar here has the subject *ḥsw* "song" modified by two typical

relative clauses with adverbial predicates. *ḥwt* "enclosure" should be promoted to

"funerary chapel." The evil bird determinative (for the feminine *bint* "evil, badness")

is (probably) a scribal error and should be replaced with for "harp."

wꜣḏ pw sri pn nfr šꜣw nfr ḥḏy

This passage has been interpreted in different ways. The transliteration above follows

Federn and splits the passage into three parts. The first is an A *pw* B nominal sentence,

and the last two are adjectival sentences with the same predicate. Alternatively, one can

think of the first *nfr* as modifying *sri pn* and split the passage into two parts only:

wꜣḏ pw sri pn nfr šꜣw nfr ḥḏy. Depending on the meanings of the nouns involved and

whether this is considered connected to the previous clause or not, the second part, an A B

nominal sentence with A being *šꜥw nfr* "good/kindly fate" and B being *ḥḏy*

"destruction/death," can be variously interpreted.

> *"One generation passeth away,*
> *And another generation cometh;*

But the earth abideth forever."

Ecclesiastes 1:4

The Bible (King James Version)
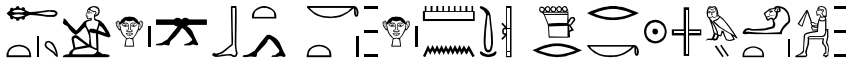
ḫt ḥr zbt kt ḥr mn ḏr rk imiw ḫ3t

The alternative spelling ⌒ 𓏥 of ⌒ *ḫt* "generation" shows that it is a collective noun. *kt* "(an)other" refers to *ḫt* and that is why it received the plural strokes. The passing of generations after generations is expressed by two pseudoverbal *ḥr* + infinitive constructions. The presence of the determinative 𓊪 is due to its phonetic value *smn.*

The determinative is suggestive to the meaning of the phrase 𓇋𓏠𓇌𓅱 *imiw ḫ3t* "ancestors," lit. "those who are in before." It is derived from the compound preposition *m ḫ3t* by replacing *m* with the plural prepositional nisbe *imiw.*

nṯrw ḫprw ḫr-ḫ3t ḥtp.w(i) m mrw.sn

sꜥḫw 3ḫw m mitt ḳrs.w(i) m mrw.sn
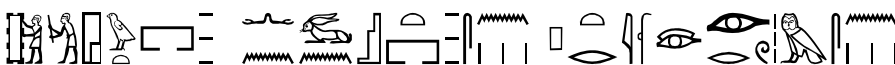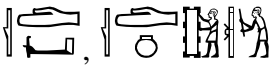
ḳd(w) ḥwt nn wn swt.sn ptr irw m.sn

The first two clauses contain subject-stative constructions with (the transitive use of) the verb ⌒ *ḥtp* "rest (in tomb)" and the (transitive) verb ◇, ⬒ *ḳrs* "bury" and they have passive meaning. Note the plural of the perfective active participle of the verb 𓆣 *ḫpr* "happen, evolve." ◇ is a Late Egyptian spelling of ◇ *ḫr* "under," and the compound preposition *ḫr-ḫ3t* means "before." The determinative 𓀀 suggests that *3ḫw* should be viewed as a (plural) noun (and not the adjective "blessed" whose determinative is ⌇) so that the noun in question refers to the "akhs," the spiritual entities of the

Egyptian society, those who lived and made successful transition to afterlife. The compound preposition *m mitt* "likewise" can be translated as "too" or "also."

The tone suddenly changes and the song turns the attention to the tomb builders expressed by the plural perfective active participle of the verb [hieroglyphs], [hieroglyphs] *ḳd* "build." As noted in the analysis of the Poetical Stela of Thutmose III, *nn wn* with the perfective of *wn* expresses negation of existence "there is not," "there does not exists."

The interrogative pronoun [hieroglyphs] *ptr* "who, what" (a contraction of the demonstrative pronoun [hieroglyphs] *pw* and the particle [hieroglyphs] *tr*) followed by the plural perfective passive participle *ir(y)w* of *iri* "make, do" questions the fate of these dedicated workers. Since *iri* + *m* is an Egyptian idiom of "become of, happen to," the whole clause can be translated as "what became/has become of them?"

[hieroglyphs]

iw sḏm.n.i ii-m-ḥtp ḥnᶜ ḥrw-dd-f

[hieroglyphs]

sḏd.ti m sḏdwt.sn rsi

In the first main clause, using the perfect of *sḏm* "hear, listen," the singer claims familiarity with the words of the famous Old Kingdom sages Imhotep, the vizier of Djoser, and Hardededef, Khufu's son. In the second clause the stative has no preceding subject. The transitive caus. 2-lit.verb *sḏd* "recite, retell, relate" (+ *m* "of") receives the 3FS stative suffix *.ti* and carries passive meaning "recited." The object is *sḏdwt* is more likely "literary works" than "quotations as the adverb *rsi* "entirely" emphasizes.

> *"We all envy the immortals because they are free,*
> *But fame and fortune we cannot forget.*
> *Where are the ministers and the generals of the past*
> *and the present?*
> *Under neglected graves overgrown with weeds."*
>
> Tsao Hsueh-Chin, Dream of the Red Chamber
> translated by Chi-Chen Wang

[hieroglyphs]

ptr swt iri inbw.sn fḫ.wi
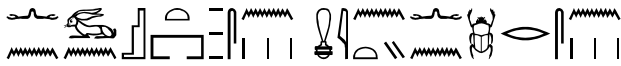
nn wn swt.sn mi nti(w) nn ḫpr.sn

This passage now begins to question the fate of the "places" of these sages who are referred to only by the nisbe *iri,* lit. "pertaining to." The response comes immediately first in a subject-stative construction describing the state of the walls with the stative of the transitive verb *fḫ* "destroy." In the last two negative clauses, the second introduced by the prepositional phrase *mi ntiw*, lit. "like ones which" (in which the relative adjective *nti* is used as a noun) puts even more emphasis to the first. Finally, the negated perfective of the verb *ḫpr* the suffix pronoun *.sn* refers back to the places and the clause be translated using the word "never." (Note that in Late Egyptian ⸗ and ⸗ are often interchanged.)

bw iy im sḏd.f ḳdw.sn sḏd.f ḥrt.sn sm.f ib.n

r ḥnt.n r bw šmw.sn im

In Late Egyptian negation is often expressed by the negative word 𓂜 *bw* in place of ⸗ *n(i)* and 𓂝 *bn* in place of ⸗ *nn.* Here we actually see a double interchange as the negation of the perfective active participle *iy* of the verb *ii* "return" requires a negated existence using *nn.* The adverb *im* "from there" refers the realm of the dead. The three adverb clauses that follow detail the (possible) purpose of return. The verbs are *sḏd* "relate, tell" and *sm* "help, relieve" written wrongly as 𓏏𓂧𓆳𓂝𓂟 and emended as 𓆳𓏤𓏏. (Hoch remarks that the scribe may have mistakenly believed that the line was the passive construction *sm.tw ib.n*.) All the verb forms are in subjunctive and can be translated by inserting first "(so) that." Alternatively, Lichtheim bypasses the expressed subjects and uses infinitives. The *r* + *sḏmt.f* construction "until he has/had heard" applied to the verb *ḥn* "rush, hurry" (and suffix pronominal subject *n* "we") has an ironic tone. Finally, the verb form of *šmi* "walk, go" (with speed contrasting with *ḥn*) is a (plural) perfective relative form. (Note the space-filler *t* above the walking leg determinative.) The

antecedent of this clause is *bw* and the coreferent is not expressed as it is the object of the preposition *m*.

𓃀 ... (hieroglyphs)

wdꜣ.k ib.k r.s mh ib ḥr.s ꜣḫ n.k/mḥt-ib ḥr sꜣḫ n.k šms ib.k wnn.k

This passage starts with the subjunctive (hieroglyphs) *wdꜣ ib.k* "rejoice, take heart." The feminine suffix pronoun *.s* is a general reference to the previous skepticism. The next clause can be interpreted in two ways. If in (hieroglyphs) the *t* above the evil bird is disregarded then this verb form is imperative with a Late Egyptian group-writing of (hieroglyphs) *mhi* "forgetful, neglectful." Then *mh ib ḥr.s* is a complete clause in which the general reference to the skepticism continues with the suffix pronoun *.s*. The next short clause *ꜣḫ n.k* is then an adjectival sentence with a sarcastic tone.

On the other hand, if the *t* is considered essential then *mḥt ib* becomes a phrase for "forgetfulness, negligence." The syntactically adverbial sentence *mḥt-ib ḥr sꜣḫ n.k* with the infinitive of (hieroglyphs) *sꜣḫ* applied to a deceased as "spiritualize," to a god as "glorify," and to a tomb as "beautify" can be interpreted as "advantageous."

The imperative returns for the verb *šmsi* "follow" with a clear meaning. The last short adverb clause (which can be introduced by "while") contains the imperfective of *wnn* "exist, be."

(hieroglyphs)

imi ꜥntiw ḥr tp.k wnḫ n.k m pꜣkt

(hieroglyphs)

ms.ti m biꜣw mꜣꜥ n ḥwt nṯr

The imperative continues this time with more specific suggestions. In the first two clauses the imperatives of the verb *rdi* "put" and *wnḫ* "put on (dress), dress" are employed while in the third the imperative (as a command) is expressed by the stative with the second person suffix pronoun *.ti*. Note that the noun *biꜣw* can also be used for luxury items, and the phrase *ḥwt nṯr* lit. "god's things" can be translated as "fit for a god."

"Wherefore I perceive that there is nothing better,

imi ḫꜣw ḥr nfrw.k m bꜣgy(w) ib.k

šms ib.k ḥnꜥ nfrw.k ir ḫwt.k tp tꜣ m ḥḏ ib.k

The imperatives continue first using the phrase *rdi ḫꜣw* "increase, heap/pile up" lit. "make excess/more" and then with the negative imperative 𓅓 *m* "do not" (abbreviated here as 𓅓) followed by the negatival complement of the adjective-verb 𓃀𓄿𓅓𓂧𓀉 *bꜣgi* "weary, lazy." This is an example of a 4ae-inf. verb which, in addition to the negatival complement ending *w*, also receives an additional *y.* In the usual spelling of the complement 𓃀𓄿𓅓𓂧𓏭𓀉𓅯 the scribe replaced the *bꜣ*-bird with the flying pintail duck 𓅯 *pꜣ.*

The "decorative" spelling � of the imperative *šms* of the 4ae-inf. verb *šmsi* is a Late Egyptian feature.

iw n.k hrw pfꜣ n sbḫwt

bw sḏm.n wrd-ib sbḫwt.sn

bw šd nꜣy.sn iꜣkbw ib z(i) im m ḥ(ꜣ)t

The initial adverb clause: "(when) the day of…" signals emphatic construction, so that the verb form of *iw* is a (nonattributive) relative form. The subject is the indirect genitive *hrw*

n sbḥwt in which the late form of demonstrative pronoun *nf3* (with the compounded determinative ⟨glyph⟩) is moved forward. The next clause starts with the negated perfect of the verb *sḏm* expressing negation of action or inability. As discussed previously, the Late Egyptian negative word ⟨glyph⟩ *bw* stands for ⟨glyph⟩ *n(i)*. The subject is the *nfr ḥr* construction *wrd-ib* "weary of heart." In general, it means someone with inert heart or slow heart beat, and here the god determinative clearly points to the dead Osiris.

The negated subjunctive of the verb *šdi* "rescue, save" with ⟨glyph⟩ *bw* in place of ⟨glyph⟩ *nn* should be interpreted as negated future. The late form of the demonstrative pronoun *n3y* is used in the subject *n3y.sn biʕkw*. The object is the direct genitive *ib z(i)* and the vague adverb *im* "from it" is made precise in the attached prepositional phrase *m ḥ3t*.

⟨hieroglyphs⟩

m3wt

⟨hieroglyphs⟩

ir hrw nfr

⟨hieroglyphs⟩

m wrdw n.i im.f

⟨hieroglyphs⟩

m.k nn rdi n z(i) itt ẖwt.f ḥnʕ.f

⟨hieroglyphs⟩

m.k nn wn šm iw ʕnw

The noun *m3wt* means "refrain," lit. "a new thing," and the out-of-place determinative ⟨glyph⟩ is possibly influenced by the spelling of ⟨hieroglyphs⟩ *m3wt* "shaft."
Imperative of *iri* governs the special phrase "make holiday" which has a dual reference: one for everyday life and another for death and afterlife. In addition, ancient Egyptians also employed this term for funerary festivities held on special days in the cemeteries.

Using the negative imperative *m* and the negatival complement *wrdw* (of the verb *wrd*), the singer (present only by the suffix pronoun *.i*) makes a last effort to cheer up the listeners.

Calling for their attention with the particle *m.k*, he once more reminds his audience to enjoy life for two principal reasons given in the last two clauses. (The second particle should read *m.k* not *m.k wi.*) Grammatically, the first uses negated passive (*nn* in place of *n(i)*) of the verb *rdi* expressing negation of action/ability "(it) is not allowed/permitted," lit. "(it) is not given." Second, the negated perfective construction *nn wn* of the verb *wnn*, lit. "there is not" is followed by the perfective active participles of the verbs *šmi* "go" and *iwi* "return."

Appendix I
UNILITERAL SIGNS

SIGN	DESCRIPTION	TRANSLITERATION
Egyptian vulture	Egyptian vulture	$\math323$
reed leaf or	reed leaf or dual strokes	i
two reed leaves	two reed leaves	y
arm	arm	$ꜥ$
quail chick or	quail chick or cord of rope	w
foot	foot	b
stool	stool	p
horned viper	horned viper	f
owl	owl	m
water or	water or red crown	n
mouth	mouth	r
enclosure	enclosure	h
wick	wick	$ḥ$
placenta (?)	placenta (?)	$ẖ$
belly and udder	belly and udder	$ḫ$
door bolt	door bolt	z
bolt of cloth	bolt of cloth	s
pool	pool	$š$
hill	hill	$ḳ$
basket	basket	k
jar stand or bag	jar stand or bag	g
bread loaf	bread loaf	t
hobble	hobble	$ṯ$
hand	hand	d
cobra	cobra	$ḏ$
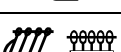
BILITERAL SIGNS: PLATE I

SIGN	TRANSL.	SIGN	TRANSL.	SIGN	TRANSL.
⌒	ꜥꜣ	𝄙	ti	⌣	nb
𓍢	wꜣ	◿, ▲	di	⤢	hb
𓅿, ◡	bꜣ	⤙	wꜥ	𓅮	gb
𓅽, 𓅿	pꜣ	◠	ḫꜥ	𓅿	db, ḏb
⤵	mꜣ	▦	ꜣw	◡	wp
𓆸	ḥꜣ	⌢, 🐆	iw	⋀, ⌐	ḥp
𓋴, ◿	ḫꜣ	≋	mw	◉	zp
⇀	ẖꜣ	◌, ⌐	nw	⌒	kp
𓅬, 𒀱, 𓏺	zꜣ	🦁	rw	🐾, 𓏺	tp
◿, ⊡	sꜣ	⌣	hw	✝, ⌒	im
𓐥	šꜣ	◣	ḫw	𓏺𓏺, ⌐	nm
⊔	kꜣ	⊥	sw	◡, 𓏺	ḥm
◌, ▭	tꜣ	𒌑	šw	⊸	ẖm
𓅽	ṯꜣ	◡	ḏw	⟋	šm
𓏺	ḏꜣ	𓏺	ꜣb	◿	km
𓏺, ◿, ▭	mi	◡, 🐃	ib	𓅞	gm
⌇, ⌐	ni	◟	ꜥb	⤐	tm

BILITERAL SIGNS: PLATE II

SIGN	TRANSL.	SIGN	TRANSL.	SIGN	TRANSL.
	in		*pḥ*		*mt*
	wn		*mḥ*		*ḫt*
	mn		*nḥ*		*st*
	nn		*Ꝫḫ*		*iṯ*
	ḥn		*iz*		*sṯ*
	ẖn		*ḥz, ḥs*		*ꜥd*
	sn		*is*		*wd, wḏ*
	ḳn		*ws*		*pd*
	ir		*ms*		*md*
	wr		*ns*		*šd*
	pr		*rs*		*ḳd*
	mr		*šs*		*ḏd*
	ḥr		*ḳs*		*ꜥḏ*
	ẖr		*gs*		*pḏ*
	ḏr		*ꜥḳ*		*nḏ*
	iḥ, ꜥḥ		*ik*		*ḥḏ*
	bḥ		*sk*		*sḏ*

208

TRILITERAL SIGNS

SIGN	TRANS.	SIGN	TRANS.	SIGN	TRANS.	SIGN	TRANS.
	iwn		*wsẖ*		*ḥtp*		*sẖm*
	im3		*wḏˁ*		*ḥtm*		*sšm*
	isw		*wḏb*		*ḫpr*		*stp*
	idn		*b3s*		*ẖnt*		*sḏm*
	3wt		*p3ḳ*		*ẖnt*		*šmˁ*
	ˁb3		*psḏ*		*ẖrw*		*šms*
	3pr		*m3ˁ*		*ẖsf*		*šnˁ*
	3nẖ		*mwt*		*ẖnm*		*šzp*
	ˁḥˁ		*msn*		*zw3*		*šsr*
	ˁš3		*mḏḥ*		*zwn*		*k3p*
	w3ḥ		*nfr*		*zm3*		*grg*
	w3s, w3b		*nni*		*s3b*		*tiw*
	w3ḏ		*nḫb*		*s3ṯ*		*ṯ3z*
	wbn		*nṯr*		*si3*		*dw3*
	wḥ3		*nḏm*		*sw3*		*db3,ḏb3*
	wḥˁ		*rwd, rwḏ*		*sb3*		*dmd,dmḏ*
	wḥm		*ḥnw*		*spr*		*ḏsr*
	wsr		*ḥḳ3*		*snd, snḏ*		*ḏˁm*

Appendix II

Regular Root Classes[1]

ROOT CLASS	SYMBOL	CAUSATIVE	SYMBOL
2-LIT	AB, A*i*	CAUS. 2-LIT.	*s*AB
2AE-GEM.	ABB	CAUS. 2AE-GEM.	*s*ABB
3-LIT.	ABC	CAUS. 3-LIT.	*s*ABC
3AE-INF.	AB*i*, AB*w*	CAUS. 3AE-INF.	*s*AB*i*
3AE-GEM.	ABCC	CAUS. 4-LIT.	*s*ABAB
4-LIT.	ABCD, ABAB, A*i*A*i*	CAUS. 4AE-INF.	*s*ABC*i*
4AE-INF.	ABC*i*	CAUS. 5-LIT.	*s*ABCBC
5-LIT.	ABCBC, AB*i*B*i*		

---

[1] Rare cases are omitted.

Summary of Verb Forms and Constructions[1]

Infinitival forms and constructions
- Infinitive
    - Narrative (past tense)
    - *sḏm pw ir.n.f* (what he did)*, sḏm pw iry* (what was done)
    - Negation (existence):
        - *nn* ▪ *iwti*
- Negatival complement
    - *tm* (fail, not)

Pseudoverbal construction
- *ḥr* + infinitive (action in progress)
- *m* + infinitive (future action)
- *r* + infinitive (planned or inevitable action)

Imperative and constructions
- Imperative
- Special forms:
    - *mi* (come!) ▪ *imi* (give!) ▪ *m* (take!)
- Negation
    - *m* + negatival complement ▪ *m ir* + verbal noun

Stative (old perfective) and constructions
- Stative (for transitive/intransitive verbs the state of being as a result of a previous completed action performed on/by the subject)
- Subject-stative construction (past or perfect tense for transitive/intransitive verbs with passive/active meaning)
    - Question:
        - *in iw* + subject-stative construction

---

[1] Only the most common verb forms and constructions are listed and emphasized.

Perfect (circumstantial *sḏm.n.f*)
- *sḏm.n.f* (completed action, past/perfect tense of transitive verbs)
- Negation (negation of action/ability/necessity, present tense):
    - *ni*
- Question:
    - *in iw* ▪ *in*

Subjunctive *sḏm.f* (prospective/perfective *sḏm.f*) and constructions
- Subjunctive (dependent, contingent, or desirable action; wish, command, voluntary future):
    - Conditional:
        - *ir* (if)
    - Negation:
        - *nn*
        - *im.f sḏm* (he should/may not hear)
        - *tm.f sḏm*
    - Question:
        - *in*

Perfective (indicative/perfective *sḏm.f*) and constructions
- Not very common
- Negation (past, completed actions):
    - *ni sḏm.f*

Imperfective (circumstantial/perfective/imperfective *sḏm.f*) and constructions
- Imperfective (imperfective, repetitive action, generalization)
- Subject-imperfective construction (generalization, incomplete action)

Prospective (perfective/imperfective *sḏm.f*) and constructions
- Rare verb form
- *sḏmw.f* (actions that have not yet happened)
- Conditional:
  - *ir*
- Negation:
  - *ni*

Prospective passive *sḏmm.f*

Passive (nominal/circumstancial *sḏmw.f*)
- Only for transitive verbs, completed action
- Negation (action, ability, necessity):
  - *ni*

Other suffix conjugations

sḏm.in.f (subsequent, consequent action)

sḏm.ḫr.f (necessary action)

sḏm.kȝ.f (future consequence)

sḏmt.f (completed action)
- Negation:
  - *ni sḏmt.f* (before he has/had heard)

Participles
- perfective active
- perfective passive
- imperfective active
- imperfective passive
- prospective

Relative forms (nonattributive/attributive)
- perfective
- imperfective
- perfect
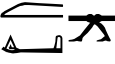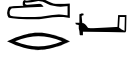
Appendix III

List of Verb Forms Occurring in the Texts[1]

The Infinitive

The infinitival forms are non-finite verb forms with no reference to any particular tense (past, present, future), mood (indicative, subjunctive), aspect (perfect, imperfect), or voice (active, passive). English has two infinitival forms: the infinitive and the gerund. Middle Egyptian has three infinitival forms: the infinitive, the negatival complement, and the (very rare) complementary infinitive. With some exceptions and variations in spelling, the infinitive of a verb with a final-weak root is formed from the base stem plus *t*, and the rest of the infinitives are given by the root. The infinitive is a verbal noun and can appear as the object of a preposition or a verb. In addition, the infinitive frequently appears in the pseudoverbal construction *ḥr/m/r* + infinitive. The negatival complement of a verb with non-geminated root is formed by the base stem plus *w* and verbs with geminated roots use the geminated stem. As the name suggests, the negatival complement is used in various negative constructions including negation of the infinitive and the imperative.

2-LIT. *ḥn* hurrying [Pr. I, 3], *ḏd* said, says, saying [Sh.S. 1; 69 (narrative); Kamose Stela 2, 10; Urk. IV, 1, 16, 17; 2, 7 (narrative), Bull Hunt Scarab, 5], *rḫ* to discover [Sh.S. 46], *ḫm* without knowing [Sh.S. 76], *sf* (being) merciful [Semna Stela II, 7], *ḥm* retreating [Semna Stela II, 10], *wḏ* commanded [Kamose Stela 2, 36 (narrative)], *mḥ* holding [Urk. IV, 4, 6], *mz* to present [Urk, IV, 7, 10; 7, 14; 10, 2], *dr* to repel [Urk. IV, 8, 7], *mn* staying [Harper II (vi, 2), 3]

---

[1] Semna Stela I = Semna Stela of Senwosret III from regnal year 8; Semna Stela II = Semna Stela of Senwosret III from regnal year 16; Harper I = Stela of Nebankh; Harper II = Song from the Tomb of King Intef. (The line numbering follows Lichtheim's rendering of the text into full sentences.)

2AE-GEM. 𓎛𓏏𓏏 *ḫtt* uprooting/plucking plants, preying [Kamose Stela 2, 7], 𓅓𓏭𓏏𓏤𓏪 *m33.sn* they seeing [Kamose Stela 2, 9], 𓌳𓐰 *m3* to see [Kamose Stela 2, 33; Urk. IV, 611, 16], 𓅓𓄿� *3m.f* grasping him [Urk. IV, 6, 1]
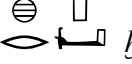
3-LIT. 𓎛𓊪𓏏 *ḥpt* embracing [Sh.S. 6], 𓍿𓄿𓅓 *t3m* veiling [Sh.S. 19], 𓋴𓄿𓎛𓏤𓏤𓏤 *s3ḥ* reaching [Sh.S. 34], 𓄔𓅓 *sḏm* hearing [Sh.S. 74; Kamose Stela 2, 18], 𓅓𓂝𓂋 *m'r* succeeed(ing) [Semna Stela II, 6], � *dbḥ* to beg [Kamose Stela 2, 1] 𓅱𓈙𓂧 *wšd* to address [Kamose Stela 2, 5], 𓈖𓅱𓄿 *nw3* peeking [Kamose Stela 2, 9], �𓏏 *ḫrp* controlling [Kamose Stela 2, 16], 𓏏�± *thm* attacking [Kamose Stela 2, 21], 𓅱𓄿 *wḫ3* to seek [Kamose Stela 2, 27], 𓊃𓊪𓂋𓋴 *spr.s* its arriving [Kamose Stela 2, 27], � *ḫb(3)* to destroy [Kamose Stela 2, 28], �شمس *šms* followed [Urk. IV, 3, 5], 𓂝�port𓄿 *'ḥ3* fighting [Urk. IV, 3, 10; 4, 3], 𓊸 *wḥm* repeating [Urk. IV, 3, 17], 𓇋𓅱𓂝𓇋 *iw'.i* rewarding me [Urk. IV, 4, 9; 5, 10; 7, 16; 10, 3], 𓃞𓃞 *ḥ3ḳ* plundering [Urk. IV, 4, 10; 4, 15], 𓋴𓌳𓆑 *sm3.f* slew him [Urk. IV, 6, 13], 𓇥𓎡𓂋 *skr* smiting [Urk. IV, 7, 3], 𓊪𓂋 *spr* arrived, arriving [Urk. IV, 9, 10 (narrative); Bull Hunt Scarab, 7], 𓏏𓊃𓆑 *t3z.f* him raising (troops) [Urk. IV, 9, 12], 𓈙𓊪 *šzp* receiving [Bull Hunt Scarab, 7]
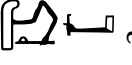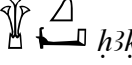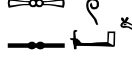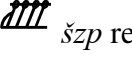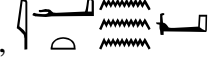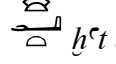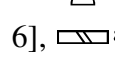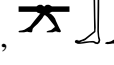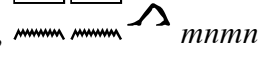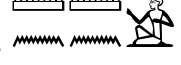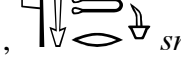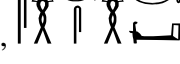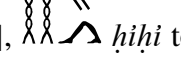
3AE-INF. 𓄡𓂧𓏏 *šdt* reciting [Pr. II, 6], 𓄡𓂧𓏏𓇋 *šdt.i* cut out [Sh.S. 54 (narrative)], 𓇋𓏏𓏏 *itt* taking [Sh.S. 80; Semna Stela II, 6], 𓂋 *irt* to spend, to let, making [Sh.S. 117; Semna Stela I, 4; I, 5: II 3; Urk. IV, 2, 12; 5, 7; 9, 13; Bull Hunt Scarab, 10], 𓂝𓐍𓏏 *'ḫt* flying [Kamose Stela 2, 6], 𓄿𓅱𓂋 *ḥ3(t)* probing [Kamose Stela 2, 7], 𓎟𓈖𓏏 *ḳnt* being brave [Urk. IV, 3, 8; 8, 8], 𓇋𓈖 *int* carrying off [Urk. IV,
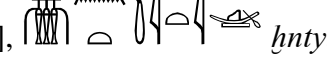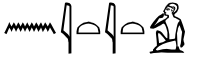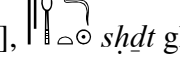
4, 11; 6, 3], ⟨hieroglyphs⟩ *nˁt* sailed [Urk. IV, 5, 12; 9, 3 (narrative); Bull Hunt Scarab, 6 (narrative)], ⟨hieroglyphs⟩ *ẖnt* transported (by boat) [Urk. IV, 6, 17; 8, 4], ⟨hieroglyphs⟩ *wdt* shot [Urk. IV, 8, 14 (narrative)], ⟨hieroglyphs⟩ *iˁt* to wash (vent) [Urk. IV, 9, 9], ⟨hieroglyphs⟩ *gmt* found out [Urk. IV, 9, 11 (narrative)], ⟨hieroglyphs⟩ *ḫˁt* appearing [Bull Hunt Scarab, 6], ⟨hieroglyphs⟩ *znt.f* its passing [Harper I, 4], ⟨hieroglyphs⟩ *zbt* passing [Harper II (vi, 2), 3]

4-LIT. ⟨hieroglyphs⟩ *gmgm* cracking [Sh.S. 59], ⟨hieroglyphs⟩ *mnmn* quaking [Sh.S. 59], ⟨hieroglyphs⟩ *mnmn.i* I moved [Kamose Stela 2, 31], ⟨hieroglyphs⟩ *snṯr* incense [Kamose stela 2, 33], ⟨hieroglyphs⟩ *sksk* destroy [Urk. IV, 5, 6], ⟨hieroglyphs⟩ *ḥiḥi* to pursue [Urk. IV, 7, 12], ⟨hieroglyphs⟩ *sswn* to crush [Urk. IV, 8, 6]
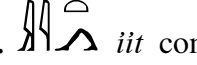
4AE-INF. ⟨hieroglyphs⟩ *ẖnt.i* my going/sailing (farther) south [Semna Stela II, 4, Kamose Stela 2, 30], ⟨hieroglyphs⟩ *ḥmst* besiege [Urk. IV, 4, 14], ⟨hieroglyphs⟩ *ẖntyt* sailing south [Urk. IV, 5, 5; 7, 1]

5-LIT. ⟨hieroglyphs⟩ *nitit* stammering [Sh.S. 17]

CAUS. 2-LIT. ⟨hieroglyphs⟩ *ssft* soothing [Pr. I. 10], ⟨hieroglyphs⟩ *sḥnt* commanding [Bull Hunt Scarab, 9], ⟨hieroglyphs⟩ *sḥḏt* gleaming [Urk. IV, 614, 5]

CAUS. 3-LIT. ⟨hieroglyphs⟩ *swrd* tiring [Sh.S. 21], ⟨hieroglyphs⟩ *snḏm* residing [Sh.S. 79], ⟨hieroglyphs⟩ *stkn* bring on (down) [Urk. IV, 5, 17], ⟨hieroglyphs⟩ *swsḫ* to widen [Urk. IV, 7, 2]

CAUS. 3AE-INF. ⟨hieroglyphs⟩ *sḥr(t)* to disperse [Urk. IV, 618, 7]

ANOM. ⟨hieroglyphs⟩ *iit* coming [Pr. II, 4; Sh.S. 62; 120], ⟨hieroglyphs⟩ *rdit* placing, letting, giving, appointing [Pr. II, 6; Kamose Stela 2, 20; Urk. IV, 3, 15; 4, 2; 4, 13; 5, 1; 8, 2; 8, 10; Bull Hunt Scarab, 10], ⟨hieroglyphs⟩ *iw.tw* one came [Bull Hunt Scarab, 5 (narrative)]
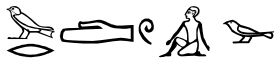
The Negatival Complement
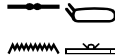
2-LIT. ꜣdw aggressive [Pr. I, 9], ꜥꜣ great [Pr. II, 1]

3-LIT. win thrust aside [Pr. I, 10], snḏ afraid [Sh.S. 111], ꜣ(y)tw pale [Sh.S. 112], sḏr slumber [Semna Stela II, 7], ꜥḥꜣ fight [Semna Stela II 19], ḫpr happen [Urk. IV, 6, 14; 614, 6], wrdw weary [Harper II (vii, 2), 1]

3AE-INF. zn surpass [Pr. II, 5], sk destroying [Kamose Stela 2, 30], ḫd disobey [Harper II (vi, 2), 2]

4AE-INF. mdww talk [Pr. I, 2], bꜣgy(w) weary [Harper II (vi, 2), 11]

ANOM. rdi let [Semna Stela I, 2; Kamose Stela 2]

217

The Imperative

The imperative is a verb form that expresses direct commands or requests. Apart from a few anomalies, the Middle Egyptian regular imperative uses the verb root.
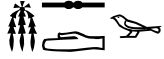
3-LIT. 𓎛𓏞𓏛 *wn(m).k* you eat [Pr. I, 8], 𓈖𓈖𓏛 *šzp.k* you take [Pr. I, 9],

𓄿𓄿 *sḏm* listen [Pr. II, 5; Sh.S. 12], 𓈖 *šzp* accept [Kamose Stela 2, 34],

𓈖𓈖𓏛 *wnḫ* dress [Harper II (vi, 2), 10]

3AE-INF. 𓁹 *ir* do [Sh. S. 19; Harper II (vii, 2), 1], 𓅱𓅡𓅮𓀁 *zꜣw* guard [Pr. II, 2], 𓈖𓈖𓏛 *iꜥ* wash [Sh.S. 13], 𓅡𓎟𓅬 *wh* fail [Kamose Stela 2, 16]

4AE-INF. 𓈖𓈖𓏛 *msḏ* hate [Pr. I, 4], 𓈖𓏛 , 𓈖𓏛 *šms* follow [Harper II (vi, 2), 12]

ANOM. 𓇋𓈖𓅡 *imi* let, put [Pr. I, 12; Sh.S. 13; Kamose Stela 2, 37; Harper II (vi, 2), 10; II (vi, 2), 11], 𓅓𓇋𓂽 *mi* come [Kamose Stela 2, 22]

The Stative (Old Perfective)

The stative is a verb form that generally expresses the resulting state of a prior action. For transitive verbs the action is performed on its subject (passive); for intransitive verbs the action is performed by the subject (active). The stative verb forms always come with specific pronominal suffixes indicating person, number and gender:

SINGULAR	SUFFIX	PLURAL	SUFFIX
1S	*.kw*	1PL	*.win, nw*
2S	*.ti*	2PL	*.tiwni*
3MS	*.w*	3PL	*.wi*
3FS	*.ti*		

Although the stative is tenseless, the subject-stative construction applied to intransitive verbs expresses past or perfect tense.

2-LIT. *ꜥd.t(i)* in safety [Sh.S. 7], *šm.kw* I had gone [Sh.S. 23], *ib.kw* I thought [Sh.S. 57-58], *mḥ(.w)* it was filled [Sh.S. 116; Kamose Stela 2, 13], *mn.kw* I moored [Kamose Stela 2, 31], *ꜣḳ(.w)* has perished [Kamose Stela 2, 15], *ḥḏ(.w)* was shining [Kamose Stela 2, 32], *mn(.w)* it stuck [Urk. IV, 8, 15], *mḥ.ti* it is filled [Harper I, 3], *fḫ.wi* they are destroyed [Harper II (vi, 2), 7], *ms.ti* anoint yourself [Harper II (vi, 2), 10]
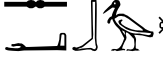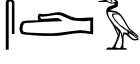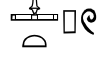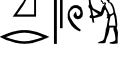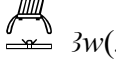
2AE-GEM. *ꜥnn.ti* it was returned [Kamose Stela 2, 27]

3-LIT. *ḥtp.w* it is content [Pr. I, 9], *swꜣ(.w)* it has passed [Pr. I, 7], *m(w)t(.ti)* it died [Sh.S. 38], *sḏr.kw* I lied [Sh.S. 42-43], *sḫr.w* it was brushed over [Sh.S. 63], *ḫpr.t(i)* you become [Sh.S. 73], *wḏꜣ.kw* I was uninjured [Sh.S. 79-80],

spr.kw I arrived [Kamose Stela 2, 4], *sꜥb(.w)* deployed [Kamose Stela 2, 5], *ꜥḥꜥ(.w)* stand up [Kamose Stela 2, 23], *ḥpt(.ti)* she embraced [Kamose Stela 2, 34], *iwꜥ.kw* I have been rewarded [Urk. IV, 2, 2], *sꜣḥ.kw* I have been endowed [Urk. IV, 2, 4], *dhn.kw* I was appointed [Urk. IV, 3, 9], *bdš.w(i)* they became weak [Urk. IV, 8, 17], *sdꜣ. w(i)* tremble [Urk. IV, 614, 12], *ꜥpr(.w)* equipped [Urk. IV, 615, 7], *sd(ꜣ)(.wi)* they tremble [Urk. IV, 616, 8], *ꜥrf(.wi)* they encircle [Urk. IV, 617, 7], *ḥtp.kw* I am content [Urk. IV, 618, 17], *ḥtp.w(i)* they rest [Harper II (vi, 2), 4], *ḳrs.w(i)* they are buried [Harper II (vi, 2), 4]

3AE-INF. *hꜣ.kw* I had gone down [Sh.S. 24-25], *pr(.w)* it came up [Sh.S. 32], *wꜥ.kw* I was alone [Sh.S. 41], *tf.ti* you are driven back [Kamose Stela 2, 1], *ꜣw(.w)* it is joyful [Kamose Stela 2, 8; Urk. IV, 5, 13; Urk. IV, 612, 2; 613, 5], *ḏꜣ.kw* I crossed over [Kamose Stela 2, 5], *ꜣw(.w)* happy [Kamose Stela 2, 35], *it.kw* was transferred [Urk. IV, 3, 3], *tni.kw* I grew old [Urk. IV, 10, 5], *ḫꜥ.ti* be exulted [Urk. IV, 611, 16], *ḫꜥ.w* he stands [Urk. IV, 615, 15]

4-LIT. *ꜥbꜥb.ti* it was excited [Kamose Stela 2, 32]

4AE-INF. *ḥrt(.t)i* it was traveling overland [Kamose Stela 2, 19]

CAUS. 2-LIT. *sḏd.ti* they are recited [Harper II (vi, 2), 6]
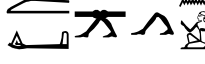
ANOM. ⬚ *rdi.t*(*i*) it is placed [Sh.S. 4], ⬚ *ii.t*(*i*) it has returned [Sh.S. 7], ⬚ *ii.n*(*w*) we returned [Sh.S. 10], ⬚ *rdi.kw* I was put on [Sh.S. 39], ⬚ *ii.kw* I have come [Kamose Stela 2, 10], ⬚ *iw.w*(*i*) they came [Kamose Stela 2, 32], ⬚ *iw*(.*w*) he came [Urk. IV, 5, 16; 6, 11], ⬚ *ii.ti* welcome [Urk. VI, 611, 15]

The Perfect (Circumstantial *sḏm.n.f*)

The perfect is a tenseless verb form that expresses completed action (aspect). It is an easily recognizable (*sḏm.n.f*) verb form of suffix conjugation. The perfect and the stative often have complementary uses. The negated perfect is primarily used for present tense negation of an action, inability, or negation of necessity.

2-LIT. *rḫ.n.tw* one does not know [Pr. II, 2], *ḏd.n.f* he said [Pr. II, 4], *pḥ.n.n* we reached [Sh.S. 2], *pḥ.n.k* you reached [Sh.S. 113], *mz.n.i* I presented [Urk. IV, 8, 1], *pḥ.n.i* I reached [Urk. IV, 10, 6], *wḏ.n* commanded [Bull Hunt Scarab, 10], *wḏ.n.i* I ordered [Urk. IV, 618, 16]

2AE-GEM. *m3.n* saw [Semna Stela II, 14; Urk. IV, 7, 9; 9, 16], *m3.n.f* he saw [Kamose Stela 2, 26], *h(3)b.n.f* he sent [Kamose Stela 2, 26]

3-LIT. *dwn.n.i* I stretched [Sh.S. 45], *sḏm.n.i* I heard [Sh.S. 56; Harper II (vi, 2), 6], *ḥ3ḳ.n.i* I captured [Semna Stela II, 14], *gmḥ.n.i* I caught sight of, I found [Kamose Stela 2, 8], *ḫb(3).n.i* I destroyed [Kamose Stela 2, 17], *bt3.n.sn* they betrayed [Kamose Stela 2, 18], *kf⸢.n.i* I captured [Kamose Stela 2, 18], *ḫb(3).n.f* he devastated [Kamose Stela 2, 22], *snḏ.n.f* he was fearful [Kamose Stela 2, 27], *grg.n.i* I established [Urk. IV, 3, 2], *ḥf⸢.n.i* I captured [Urk. IV, 3, 12], *⸢ḥ3.n.i* I fought [Urk. IV, 7, 8] *g3.n.i* I deprived [Urk. IV, 613, 13], *dmd.n.i* I joined [Urk. IV, 618, 3], *⸢rf.n.s* it contains [Harper I, 3], *sḏm.n* heard [Harper II (vi, 2), 6; II, 13]
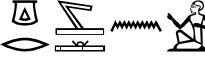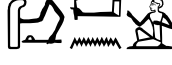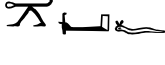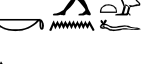
3AE-INF. ⟨hieroglyphs⟩ *zn.n.n* we passed [Sh. S. 9], ⟨hieroglyphs⟩ *ir.n.i* I spent [Sh.S. 41; Urk. IV, 2, 9], ⟨hieroglyphs⟩ *ḥni.n.i* I hugged [Sh.S. 44], ⟨hieroglyphs⟩ *gm.n.i* I found [Sh.S. 47; 61], ⟨hieroglyphs⟩ *ir.n.i* I made [Sh.S 55; Semna Stela II, 4], ⟨hieroglyphs⟩ *kf.n.i* I uncovered [Sh.S. 59], ⟨hieroglyphs⟩ *wp.n.f* he opened [Sh.S. 67], ⟨hieroglyphs⟩ *in.n.i* I carried off [Semna Stela II, 14; Urk. IV, 4, 4; 4, 16; 5, 8; 6, 5; 7, 13; 7, 17], ⟨hieroglyphs⟩ *ir.n.i* I set, made [Semna Stela II, 4; Kamose Stela 2, 5] , ⟨hieroglyphs⟩ *gm.n.tw* one finds [Kamose Stela 2, 25], ⟨hieroglyphs⟩ *zb.n.i* I dispatched [Kamose Stela 2, 29], ⟨hieroglyphs⟩ *h3.n.i* I went down [Urk. IV, 4, 5], ⟨hieroglyphs⟩ *ḏ3.n.i* I crossed [Urk. IV, 4, 7; Urk. IV, 613, 9], ⟨hieroglyphs⟩ *it.n.f* he took possession of [Urk. IV, 5, 14], ⟨hieroglyphs⟩ *ḥ(3).n.tw.f* he is tackled [Urk. IV, 616, 4], ⟨hieroglyphs⟩ *tkn.n.tw.f* he is approached [Urk. IV, 615, 10]

4AE-INF. ⟨hieroglyphs⟩ *mini.n.f* he died [Pr. II, 8], ⟨hieroglyphs⟩ *b3g.n.i* I am negligent [Kamose Stela 2, 25], ⟨hieroglyphs⟩ *ḫnt.n.i* I sailed south [Kamose Stela 2, 30], ⟨hieroglyphs⟩ *sḥwi.n.f* he gathered [Urk. IV, 6, 12]

CAUS. 2-LIT. ⟨hieroglyphs⟩ *sḫm.n.f* he forgets [Pr. I, 7]

CAUS. 3-LIT. ⟨hieroglyphs⟩ *sḫpr.n.i* I created [Sh.S.], ⟨hieroglyphs⟩ *sʿḥʿ.n.k* you have erected [Urk. IV, 618, 12]

CAUS. 3AE-INF. ⟨hieroglyphs⟩ *ss3.n(.i)* I satisfied [Sh.S. 53]

ANOM. ⟨hieroglyphs⟩ *rdi.n* let [Pr. II, 3], ⟨hieroglyphs⟩ *rdi.n.i* I put down, I placed [Sh.S. 53, Semna Stela II, 4], ⟨hieroglyphs⟩ *rdi.n.f* he made [Sh.S. 113], ⟨hieroglyphs⟩ *di.n.i* I have placed [Kamose Stela 2, 25; Urk. IV, 618, 5], ⟨hieroglyphs⟩ *ii.n.i* I have come [Urk. IV, 614, 15[1]]

---

[1] Throughout the "Poem" *ii.n.i* appears many times and will not be explicitly indicated.

The Subjunctive (Prospective/Perfective *sḏm.f*) [1]

The subjunctive is a verb form of the suffix conjugation used for statements that are dependent, feasible, or desirable. The subjunctive frequently occurs in conditional sentences. The *rdi* + subjunctive construction has causative meaning.

2-LIT. *sr.sn* they could foretell [Sh.S. 31], *rḫ.k* you find, know [Sh.S. 72; Urk. IV 2, 1], *šm.k* you will go [Sh.S. 122], *ꜣd.t(w)* (being) aggressive [Semna Stela II, 12] , *zn* will open [Kamose Stela 2, 2], *šꜥ.i* I will cut down [Kamose Stela 2, 12], *rḫ.i* I know [Kamose Stela 2, 20], *ḫr* fall [Urk. IV, 612, 17], *ꜥḳ* will enter [Urk. IV, 613, 12], *sm.f* he would calm [Harper II (vi, 2), 8]

2AE-GEM. *mꜣ.sn* they would look, will know/experience [Sh.S. 28-29; Urk. IV, 615, 1[2]], *mꜣ* will see [Kamose Stela 2, 2; 2, 4], *wn* shall be [Kamose Stela 2, 24]

3-LIT. *swr.k* you drink [Pr. I, 8], *nis.t(w).k* you are summoned [Pr. II, 3], *wḏꜣ* make sound [Sh.S. 1], *wšb.k* you should answer [Sh. S. 14], *ꜥnḫ.k* you live [Sh.S. 114], *m(w)t.k* you will die [Sh.S. 123], *rwd.ṯn* you maintain [Semna Stela II, 19], *ꜥḥꜣ.ṯn* you fight [Semna Stela II, 21], *iwr* will conceive [Kamose Stela 2, 2], *wꜣḥ.i* I will leave (alone) [Kamose Stela 2, 10], *dgs.k* you tread [Kamose Stela 2, 11], *ḥb(ꜣ).i* I will destroy [Kamose Stela 2, 12], *psš.n* we shall divide [Kamose Stela 2, 24], *it.tw.s* it is taken back
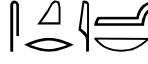
---

[1] The negations are suppressed.
[2] Throughout the "Poem" *mꜣ.sn* appears many times and will not be explicitly indicated.

[Kamose Stela 2, 27], *ḥtm* will perish [Urk. IV, 2, 6], *itḫ.tw* one pulls/draws [Bull Hunt Scarab, 10], *pḫr* encompass [Urk. IV, 614, 4], *skr.k* you will smash [Urk. IV, 615, 6], *ḥnd.k* you will trample down [Urk. IV, 615, 12], *snḥ.k* you will bind [Urk. IV, 617, 13], *wḏꜣ.k* may you rejoice [Harper II (vi, 2), 9]

3AE-INF. *mdw.k* you must speak [Sh.S. 15], *zn* pass [Semna Stela I, 2], *ms.t(w).f* he is begotten [Semna Stela II, 18], *ir.t(w)* one set [Kamose Stela 2, 37], *gm.t(w).f* he was found [Urk. IV, 6, 2], *ir.k* you will make [Urk. IV, 615, 3], *šd* would save [Harper II (vi, 2), 13]

4-LIT. *titi.k* you will trample (down) [Urk. IV, 613, 1; 614, 16[3]]

4AE-INF. *ḥms.k* you sit [Pr. I, 3; I, 8], *mdw.k* you must answer [Sh. S. 15], *wdf.k* you delay [Sh.S. 70], *swꜣ* pass [Semna Stela I, 6], *swri.i* I will drink [Kamose Stela 2, 11]

CAUS. 2-LIT. *sḏd.i* I shall tell [Sh.S. 21], *sḥḏ.k* you will shine [Urk. IV, 615, 2], *sḏd.f* he would relate [Harper II (vi, 2), 8]

CAUS. 3AE-INF. *sšm.k* you will rule [Urk. IV, 619, 2]

ANOM. , *di.i* I make, (would) let, give, establish [Kamose Stela 2, 11; 2, 27; Urk. IV 2, 1]

---

[3] Same note for *titi.k* as in footnote 2.

The Perfective (Indicative/Perfective *sḏm.f*)[1]

The perfective is a verb form of the suffix conjugation, carries no inherent tense or mood, and expresses the action itself. The perfective almost always refers to the past and is usually translated by past tense. The negated perfective is complementary to the perfect and is used to express the negation of completed or past actions.

2-LIT. *pḥ.n* we reached [Sh.S. 8; 11], *zn* stirred [Kamose Stela 2, 8], *šꜥ.i* I cut down [Kamose Stela 2, 12], *pḥ.i* I attacked [Kamose Stela 2, 21], *ꜥk* entered [Kamose Stela 2, 14]

2AE-GEM. *mꜣ.t(w).f* it is seen [Sh.S. 73], *wn* there is [Bull Hunt Scarab 5; Urk. IV, 613, 6; Harper II (vi, 2), 5; II (vii 2) 2]
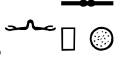
3-LIT. *ꜥḥꜥ.sn* they stood [Pr. II, 7], *fꜣ.t(w)* was raised [Sh. S. 34], *wꜣḥ.f* he set down [Sh.S. 78], *ḫpr.sn* they come to pass, existed [Kamose Stela 2, 4; Urk. IV, 7, 6; Harper II (vi, 2), 7], *ḫb(ꜣ).i* I destroyed [Kamose Stela 2, 12], *nḥm.i* I carried off [Kamose Stela 2, 13], *wꜣḥ.i* I spared [Kamose Stela 2, 10], *wbd.i* I burned [Kamose Stela 2, 17], *stp.f* he chooses [Kamose Stela 2, 22]

3AE-INF. *ir.f* it made [Sh.S. 35], *zp* survived [Sh.S. 38], *in.f* he brought [Sh.S], *it.f* he carried [Sh.S. 77], *dmi.t(w).f* he was hurt [Sh.S. 79], *šn* questioned [Kamose Stela 2, 31], *rm* weep [Kamose Stela 2, 31], *in.i* I carried off, brought back [Urk. IV, 3, 13; 4, 1; 7, 15; 9, 17]

4AE-INF. *ḥms.sn* they sat [Pr. II, 7]

CAUS. 2-LIT. *smi.t(w)* it was reported [Urk. IV, 1-10]

---

[1] The negations are suppressed.
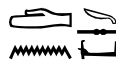
ANOM. ⳤ *rdi.f* he put [Sh.S. 76], ⳤ *rdi.t(w)* were given [Urk. IV, 5, 2; 5, 11]

The Imperfective(Circumstantial/Perfective/Imperfective *sḏm.f*)

The imperfective is a verb form of the suffix conjugation and expresses the imperfect: repetitive, ongoing, continual, or incomplete action. As such it is specifically used for actions that carry a general sense or actions that are generally true. The subject-imperfective construction is used to express generalizations.

2-LIT. *sr.sn* they could foretell [Sh.S. 31], *gr.k* you are silent [Pr. II, 1], *pḥ.t(w).f* he is attacked [Semna Stela II, 8], *ḏd.tw* it is said [Kamose Stela 2, 34], *ꜣm.s* it consumes [Urk. IV, 613, 17], *dn.s* it cuts off [Urk. IV, 614, 1], *zš.i* I will spread/lay low [Urk. IV, 614, 17], *ḏd.f* he says [Harper I, 1]
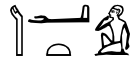
2AE-GEM. *wnn.k* you exist [Harper II (vi, 2), 9]

3-LIT. *ḏbꜥ.t(w)* reproached [Pr. I, 5], *ꜥḫm.f* it quenches [Pr. I, 5], *idn* stands for [Pr. I, 6], *wšd.t(w).k* you (are) questioned [Sh.S. 15], *nḥm.f* it saves [Sh.S. 18], *sḏm.t(w)* will be heard [Kamose Stela 2, 3], *gmḥ.k* you see [Kamose Stela 2, 21], *sḏd* recounted [Kamose Stela 2, 28], *sḏr.i* I slept [Urk.IV, 2, 16], *nwḥ.i* I bind (enemies) [Urk. IV, 612, 14], *dmꜣ.i* I bind together [Urk. IV, 612, 15], *ḫnd.k* you will trample down [Urk. IV, 613, 4], *spr.k* you will overwhelm [Urk. IV, 613, 8], *mss* totter [Urk. IV, 614, 3], *šzp.k* you display [Urk. IV, 615, 8]
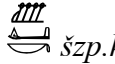
3AE-INF. *in.tw.f* he was carried [Urk. IV, 4, 6], *ꜣwy.i* I will extend [Urk. IV, 612, 13], *ir.s* it makes [Urk. IV, 613, 16]

4-LIT. *wstn* roams [Pr. I, 7]

4AE-INF. [hieroglyphs] *sw3* passes, [Pr. I, 7], [hieroglyphs] *mdw.k* you speak [Sh.S. 74], [hieroglyphs] *ḥms.tw* was besieged [Urk. IV, 3, 7], [hieroglyphs] *by.i* I marvel [Urk. IV, 612, 6]

CAUS. 2-LIT. [hieroglyphs] *smn.f* it strengthens [Pr. I, 6], [hieroglyphs] *smn.i* I establish [Urk. IV, 612, 5]

CAUS. 3-LIT. [hieroglyphs] *sswn.s* it destroys [Urk. IV, 613, 15]

CAUS. 3AE-INF. [hieroglyphs] *sꜥy.i* I will increase [Urk. IV, 612, 10],

ANOM. [hieroglyphs] *di.f* it makes [Sh.S. 19; Urk. IV, 615, 15], [hieroglyphs], [hieroglyphs] *di.i* I put/make [Kamose Stela 2, 4; 2, 7; Urk. IV, 612, 7; 612, 8; 612, 11; 612, 17; 613, 14; 614, 4; 614, 10; 614, 16[1]], [hieroglyphs] *iw.sn* they come [Urk. VI, 614, 7]

---

[1] Same note for *di.i* as in footnote 2.

The Prospective (*sḏmm.f,* Perfective/Imperfective *sḏm.f*)

The prospective is a rare verb form of the suffix conjugation expressing an action that has yet to happen.

3AE-INF. [hieroglyphs] *šww* free (of) [Pr. I, 10]

ANOM. [hieroglyphs] *rdi.i* I shall make [Sh. S. 72]

The Passive (Nominal/Circumstantial Passive *sḏmw.f*)
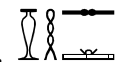
The passive is a verb form that shares many features with the perfect, in particular, it expresses completed action. In voice it is complementary to the perfect. The passive suffix is *w* (or *y*) added directly to the verb stem.

3-LIT. [hieroglyphs] *sḫm* power be given [Pr. I, 11], [hieroglyphs] *itnw.k* you be opposed [Pr.], [hieroglyphs] *šzp* has been taken [Sh.S. 3], [hieroglyphs] *dw3* is thanked [Sh.S. 5], [hieroglyphs] *wḫ3* cut down [Semna Stela II, 15], [hieroglyphs] *ḫb(3)* were devastated [Kamose Stela 2, 29], [hieroglyphs] *wḥmw* has been repeated [Urk. IV, 3, 16]

3AE-INF. [hieroglyphs] *ḥz* is praised [Pr. I, 1], [hieroglyphs] *ḥw* has been staked [Sh.S. 4], [hieroglyphs] *pr* gone [Semna Stela II, 15], [hieroglyphs] *ḥw* plundered [Semna Stela II, 15], [hieroglyphs] *smiw* was reported [Urk. IV, 4, 8], [hieroglyphs] *inw* were carried off [Urk. IV, 7, 4; 9, 2], [hieroglyphs] *irw* was made [Urk. IV, 9, 1]

4-LIT. [hieroglyphs] *sʿḥʿ* was raised up [Pr. II, 8]

4AE-INF. [hieroglyphs] *dmd* will be united [Urk. VI, 612, 12]

CAUS. 3-LIT. [hieroglyphs] *swsḫ* made to be broad [Urk. IV, 618, 13]

CAUS. 3AE-INF. [hieroglyphs] *s3ww* made to be long [Urk. IV, 618, 13]

ANOM. [hieroglyphs] *rdi* was made [Pr. II, 8], [hieroglyphs] *rdi* is given, is allowed [Sh.S. 5; Harper II (vii 2), 2] , [hieroglyphs] *diw* was put [Urk. IV, 9, 6]

sḏm.in/ḫr/kȝ.f, sḏmt.f

The *sḏm.in/ḫr/kȝ.f* verb forms are marked by the special suffixes *in/ḫr/kȝ* and thereby easily recognizable. The *sḏm.in.f* and the *sḏm.kȝ.f* verb forms usually express sub/consequent actions whereas the *sḏm.ḫr.f* form is used to express necessity. The *sḏmt.f* verb form is used only is specific constructions to be detailed in the text.

2-LIT. ⟨hieroglyphs⟩ *ḏd.in.f* he then said [Sh.S 111; Kamose Stela 2, 36], ⟨hieroglyphs⟩ *kmt* until completed [Sh.S, 119] ⟨hieroglyphs⟩ then commanded [Bull Hunt Scarab, 11-12], ⟨hieroglyphs⟩ *r ḥnt.n* until we rush [Harper II (vi, 2), 8]

3-LIT. ⟨hieroglyphs⟩ *ni ḫprt.f* before it happened [Sh.S. 32], ⟨hieroglyphs⟩ *sprt.k* until you arrive [Kamose Stela 2, 23], ⟨hieroglyphs⟩ *ni ꜥḥȝt.n* before we fought [Kamose Stela 2, 26], ⟨hieroglyphs⟩ *ni sprt.i* before I reached [Kamose Stela 2, 26], ⟨hieroglyphs⟩ *ḫꜥr.in* then enraged [Urk. IV, 8, 13], ⟨hieroglyphs⟩ *wȝḥ.in* then remained [Bull Hunt Scarab, 13]
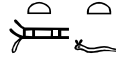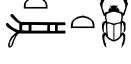
3AE-INF. ⟨hieroglyphs⟩ *ni irt.i* I have not made (yet) [Urk. IV, 2, 15]
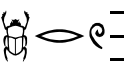
ANOM. ⟨hieroglyphs⟩ *ni iit(.f)* before it came [Sh.S. 31]
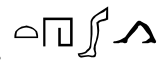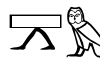
Participles

2-LIT. ☒𓅂𓅂 *š33t* what has been ordained (perfective passive) [Pr. 2, 5], ☒ *ḫꜥ* (active) [Semna Stela I, 1], 𓂻 *pḥ*, ☒ *pḥw* who attacks (active) [Semna Stela II, 8], 𓅂 *3rw* who is driven (passive) [Semna Stela II, 10], 𓅂 *sḏw* broken (perfective passive) [Semna Stela II, 12], ☒ *fḫt(i).fi* who will abandon (prospective) [Semna Stela II, 19] ☒ *tmt(i).f(i)* who will not (prospective) [Semna Stela II, 20], ☒ *nmt* seized wrongly (perfective passive) [Kamose Stela 2, 2], ☒ *tmt ḫpr* one who did not come into being/happen (negated) [Urk. IV, 6, 14], ☒ *ḳd* who built (perfective active) [Harper II (vi, 2), 5]

2AE-GEM. ☒ *wn* who existed (perfective active) [Kamose Stela 2, 16], ☒ *wn* which had been (perfective active) [Kamose Stela 2, 28]

3-LIT. ☒ *ḥnt* he who is greedy (active) [Pr. I, 7], ☒ *ḫprt* what (may) happen (active) [Pr. 2, 1], ☒ *ꜥrḳ* bent (passive) [Sh. S. 66], ☒ *ḫpr* which has evolved (active) [Semna Stela II, 2], ☒ *tm sḏr* who is not slumbering (negated) [Semna Stela II, 7], ☒ *ḫmt* one who is thoughtful of (perfective active) [Semna Stela II, 7], ☒ *ꜥḥꜥ* steady (perfective active) [Semna Stela II, 7], ☒ *tm sfnw* merciless (negated) [Semna Stela II, 8], ☒ who begot *wtt* (active) [Semna Stela II, 19], ☒ *ḥmt* who conceives (active) [Kamose Stela 2, 8], ☒ *d3ir* punisher (active) [Kamose Stela 2, 24; 34], ☒ *w3ḥ* which was left (perfective active) [Kamose Stela 2, 27], ☒ *w3ḥ* who endures (perfective active) [Kamose Stela 2, 34], ☒ that came [Urk. IV, 2, 1], ☒ *sḳr* smitten (passive)

[Urk. IV, 4, 4], ⟨hieroglyphs⟩ *ḫkw* one who is estranged (passive) [Urk. IV, 6, 12; Urk. IV, 613, 1], ⟨hieroglyphs⟩ *pẖr* that goes around (active) [Urk. IV, 613, 9], ⟨hieroglyphs⟩ *ḫpr* who evolved (active) [Urk. IV, 618, 13; 618, 15], ⟨hieroglyphs⟩ *ḫprw* who evolved (active) [Harper II (vi, 2), 4]
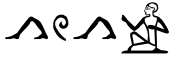
3AE-INF. ⟨hieroglyphs⟩ *tḥ* he who transgresses (active) [Pr. I, 3], ⟨hieroglyphs⟩ *in* who brought (perfective active) [Sh. S. 69], ⟨hieroglyphs⟩ *iry* made (perfective passive) [Semna Stela I, 1; Kamose Stela 2, 17], ⟨hieroglyphs⟩ *irw* done (imperfective passive) [Semna Stela II, 5], ⟨hieroglyphs⟩ *it* who seized (active) [Kamose Stela 2, 34], ⟨hieroglyphs⟩ *smit* that which was reported (perfective passive) [Urk. IV, 3, 14], ⟨hieroglyphs⟩ *irw* done (perfective passive) [Urk. IV, 6, 9], ⟨hieroglyphs⟩ *bz* one who enters/intruder (active) [Urk. IV, 8, 7], ⟨hieroglyphs⟩ *ḥsi*who faces (aggressively) (imperfective active) [Urk. IV, 613, 6], ⟨hieroglyphs⟩ *st* that hurls/scatters/shoots (perfective active) [Urk. IV, 615, 14], ⟨hieroglyphs⟩ *it* who grasps (perfective active) [Urk. IV, 617, 9], ⟨hieroglyphs⟩ *ir* who does (perfective active) [Urk. IV, 618, 11] ⟨hieroglyphs⟩ *ḫʿ(t)* who shines (perfective acive) [Bull Hunt Scarab, 2], ⟨hieroglyphs⟩ *ḥw* who strikes (perfective active) [Bull Hunt Scarab, 3], ⟨hieroglyphs⟩ *ḥs* who sings (active) [Harper I, 8], ⟨hieroglyphs⟩ *ir(y)w* what has become (passive) [Harper II (vi, 2), 5], ⟨hieroglyphs⟩ *šm* who departs (perfective active) [Harper II (vii, 2), 2]

4-LIT. ⟨hieroglyphs⟩ *sꜣsꜣ* who overthrew (active) [Kamose Stela 2, 34]

CAUS. 2-LIT. ⟨hieroglyphs⟩ *swḏt* what has been bequeathed (passive) [Semna Stela II, 5], ⟨hieroglyphs⟩ *smn* who establishes (perfective active) [Bull Hunt Scarab, 2]
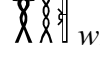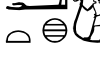
CAUS. 3-LIT. ⟨hieroglyphs⟩ *ssḫm* who strengthens (active) [Semna Stela II, 9], ⟨hieroglyphs⟩ *srdt(i).fi* he who will maintain (prospective) [Semna Stela II, 17],

233
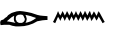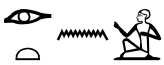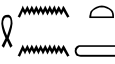
𓏏𓂞𓅱𓆑𓏏 *srwd* who guards (active) [Semna Stela II, 19], 𓏏𓊃𓍿𓂝 *sgrḥ* who pacifies (perfective active) [Bull Hunt Scarab 3], 𓋹𓈖𓐍 *sꜥnḫ* who keeps alive (active) [Harper I, 6]

ANOM. 𓂞 *di* has been given (passive) [Semna Stela I, 1; Semna Stela II, 2], � *dd* that makes (imperfective active) [Semna Stela II, 12], �𓅱𓏥 *diw* they/those who let (perfective active) [Kamose Stela 2, 18], �𓏭𓏭 put/place (perfective passive) [Urk. IV, 7, 6], 𓇍𓅱𓏥 *iww* who came (perfective active) [Urk. IV, 614, 10], 𓇍𓂝𓇍 *iw* who comes back (perfective active) [Harper II (vii, 2), 2]

Relative Forms

2-LIT. ⟨hieroglyphs⟩ *ḏd.i* I said (perfective) [Pr. 2, 5], ⟨hieroglyphs⟩ *pḥ.n.n* we reached (nonattributive perfect) [Sh. S. 8], ⟨hieroglyphs⟩ *rḫ.n.k* whom you know (perfect) [Sh. S. 121], ⟨hieroglyphs⟩ *ḏdw* what (I) say (imperfective) [Semna Stela II, 5], ⟨hieroglyphs⟩ *wꜣ.f* he falls (imperfective) [Semna Stela II, 12] ⟨hieroglyphs⟩ *ḏd.i* I speak (nonattributive) [Semna Stela II, 16], ⟨hieroglyphs⟩ *wḏ.i* that I decreed (nonattributive perfective) [Urk. IV, 613, 2; 613, 10]

3-LIT. ⟨hieroglyphs⟩ *ḫsf* he punishes (nonattributive perfective) [Pr. 2, 2], ⟨hieroglyphs⟩ he understood (nonattributive perfective) [Pr. 2, 3], ⟨hieroglyphs⟩ *wšb.k* you should answer (nonattributive perfective) [Sh. S. 16-17], ⟨hieroglyphs⟩ *ḫpr* that happened (perfective active) [Sh. S. 22], ⟨hieroglyphs⟩ *ḫprt* what evolves (perfective) [Semna Stela II, 6], ⟨hieroglyphs⟩ *sḏm* listens (nonattributive) [Semna Stela II, 11], ⟨hieroglyphs⟩ lives (nonattributive) [Semna Stela II, 16], ⟨hieroglyphs⟩ *rwḏ.tn* you maintain (nonattributive perfective) [Semna Stela II, 21], ⟨hieroglyphs⟩ *ꜥḥꜣ.tn* you fight (nonattributive perfective) [Semna Stela II, 21], ⟨hieroglyphs⟩ *wꜣḥ* endures (nonattributive) [Kamose Stela 2, 10], ⟨hieroglyphs⟩ *ꜥtḫ* pressed out (nonattributive) [Kamose Stela 2, 12], ⟨hieroglyphs⟩ *ꜥḥꜥ.k* you become (nonattributive) [Kamose Stela 2, 20], ⟨hieroglyphs⟩ *ḥtp* set (perfective) [Kamose Stela 2, 37], ⟨hieroglyphs⟩ *smꜣ.n* had slain (nonattributive perfect) [Urk. IV, 5, 4], ⟨hieroglyphs⟩ *spr* reached (nonattributive perfective) [Urk. IV, 9, 10], ⟨hieroglyphs⟩ *wbn.i* I shine (nonattributive) [Urk. IV, 612, 1], ⟨hieroglyphs⟩ *ẖnm* will endow (nonattributive) [Urk. IV, 612, 3], ⟨hieroglyphs⟩

sḏm.sn they hear (nonattributive) [Urk. IV, 613, 11], *wtt.i* whom I begot (perfect) [Urk. IV, 618, 10], *ḫprt* that happened (perfective) [Bull Hunt Scarab, 4-5]

3AE-INF. *irrt (nṯr)* what (god) does (imperfective) [Pr. 2, 2], *zn.n.n* we passed (nonattributive perfect) [Sh. S. 9], *mdw.k* you should speak (nonattributive perfective) [Sh. S. 15], *mry.f* (perfective) [Semna Stela II, 2], *k33t* (imperfective) [Semna Stela II, 5], *ir* made (perfective) [Semna Stela II, 18; 21], *ms.t(w).f* he is born (nonattributive perfective) [Semna Stela II, 18; 20], *rdi.n* caused (perfect) [Semna Stela II, 20], *ir.k* that you make (perfective) [Kamose Stela 2, 1], *ir.sn* that they have made (perfective) [Kamose Stela 2, 18], *irt.n* has done (perfect) [Kamose Stela 2, 21; Kamose Stela 2, 37], *irt.n.f* that he has done (nonattributive perfect) [Kamose Stela 2, 22], *irt.n.i* what I have done (perfect) [Kamose Stela 2, 28], *irr.i* I will perform (nonattributive imperfective) [Kamose Stela 2, 38], *irt.n.f* that which he has done (perfect) [Urk. IV, 2, 5], *ḳnn.i* I was brave (nonattributive) [Urk. IV, 3, 4], *irt.n.i* that I made (perfect) [Urk. IV, 10, 4], *šnnt* what encircles (imperfective active) [Urk. IV, 617, 7], *dggt.f* what he sees (imperfective active) [Urk. IV, 617, 9], *mrrt.f* what he desires (imperfective active) [Urk. IV, 617, 9], *mrr.i* my beloved (imperfective active) [Urk. IV, 618, 9], *mrrt* what desires [Urk. IV, 618, 12], *mr.n.f* whom he loved (perfect) [Harper I, 7]

4AE-INF. *ḫnt.i* I went further south (nonattributive perfective) [Semna Stela II, 4]

CAUS. 3-LIT. 𓋴𓂝𓉺𓎡 *sꜥḥꜥ.k* you have built (nonattributive perfect) [Urk. IV, 618, 12]

ANOM. 𓂧𓂋 *ḏit.f* what he gives (perfective) [Pr. I, 10], 𓆑 *iw.f* that it comes (nonattributive imperfective) [Pr. 2, 9], 𓂧𓀀 *dit.i* what I might put (perfective) [Sh. S. 46], 𓂧𓂧𓆑 *dd.f* he gives/shows (imperfective) [Semna Stela II, 12; Kamose Stela 2, 34], 𓇍 *iw* there comes (nonattributive perfective) [Harper II (vi, 2), 13]

Dictionary
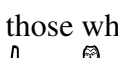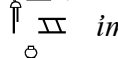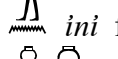
𓄿𓏏 *3t* moment (of attack), instant

𓄿𓇌𓏏 *3yt* pale, blanch

𓄿𓅱 *3w* long

𓄿𓅱𓇋 *3wi* extend, stretch

𓄿𓃀𓇌 *3by* leopard, panther

𓄿𓃀𓂧 *3bd* month

𓄿𓊪𓂧 *3pd* bird

𓄿𓆑𓂝 *3f'* gluttony, intemperance, voracity; with the determinative 𓀁 *3f'* glutton, gourmand, gastronome, chowhound

𓄿𓅓 *3m* burn up

𓄿𓅓𓅓 *3mm* seize, grasp

𓄿𓅓𓅓𓏏 *3mmt* grasp

𓄿𓂋 *3r* drive away (*ḥr* from)

𓄿𓏏 *3ḥt* field

𓄿𓉐𓇋 *3ḫi* akh

𓄿𓐍𓏏 *3ḫt* uraeus-serpent

𓄿𓐍𓏏 *3ḫt* Inundation (season)

𓄿𓐍𓆑 *3ḫf* fever of appetite, greed

𓄿𓎡 *3ḳ* perish

𓄿𓂧 *3d* be savage, be aggressive, be angry

𓇋𓄿𓂝𓈙 *i3'š,* 𓂝𓈙 *'š* summon

𓇋𓄿�wi, 𓄿 *i3wi* old age

𓇋𓄿𓃀𓏏 *i3bt* East
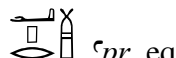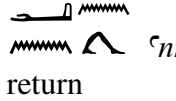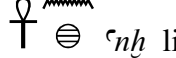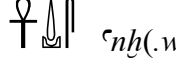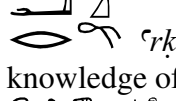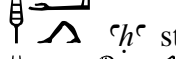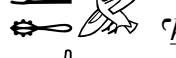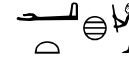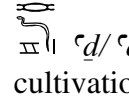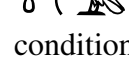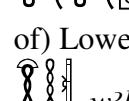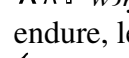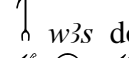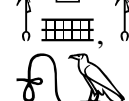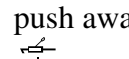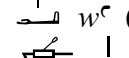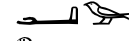
𓇋𓄿𓃀𓏏𓇋 *i3bti* eastern, easterner

𓇋𓄿𓂋𓂋𓏏 *i3rrt* grapes

𓇋𓄿𓎡𓃀 *i3kb* mourning, plural wailings

𓇋𓄿𓐍𓏏 *i3ḫt* leeks, vegetables

𓇋𓄿𓏏 *i3t* mound

𓇋𓄿𓂧𓏏 *i3dt* pestilence, affliction, pouring rain

𓇋𓇋 *ii* come, return

𓇋𓂝𓇋 *i'i* wash

𓇋𓂝𓎛, *i'ḥ* moon, Thoth

𓇋𓅱 *iw* (particle)

𓇋𓅱 *iw* island

𓇋𓅱𓂝 *iw'* reward, endow

𓇋𓅱𓆑 *iwf* flesh, meat

𓇋𓅱𓅓𓋴, *iwms* exaggeration

𓇋𓅱𓈖𓏏 *iwnt* bow

𓇋𓅱𓈖𓏏𓇋 *iwnti* desert bowman

𓇋𓅱𓈖𓈖 *iwnn* sanctuary

𓇋𓅱𓂋 *iwr* conceive (child)
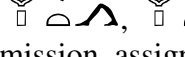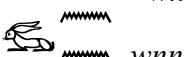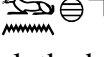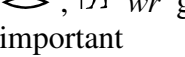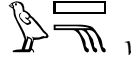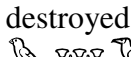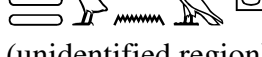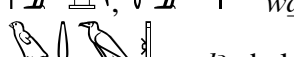
iwtn ground

ib heart, mind

ibi be thirsty

ibt thirst

ib think, suppose

ippi Apophis (Hyksos ruler)

ipt-swt, *ipt-st* Karnak, lit. Most Select of Place(s)

imꜣ kind, gentle

imꜣḫy honored

imꜣt grace, charm

(*i*)*m*(*i*)*-r* overseer

imiw ḫꜣt ancestors, lit. those who are in before

imw ship

imn(*w*) Amun

imnt West

imnti western, westerner

ini fetch, bring, get

inw produce, products

inwi eyebrows

inpwtt Cynopolis

int valley

inb wall

ink (independent pronoun) I

ir also *r* (preposition) with respect to, toward, against, from, according to, if, as for

iri do, make, pass/spend (time)

iri companion

(*i*)*r*(*i*)-*pꜥt* (hereditary) prince, member of the elite

irp wine

iḥw cattle

iz go (imperative)

izy Izy (probably Cyprus)

izwt crew

iz-ḥꜣḳ (noun) plunder, booty, easy prey

iḳr excellent, trustworthy

ikn cup, jar

iti father

itiw (fore)fathers, ancestors

iti take (possession of), take away; *iti ḥr* avert attention

ity, itii sovereign

itwrn willow

itn oppose, be in opposition

itḥ pull, draw

idt rain

idn stand for, replace, serve instead of

ꜥ hand, arm (*m ꜥ* with, from)

ꜥꜣ great, big, important

ꜥꜣ here

ꜥꜣm Asiatic

ꜥb horn

ꜥbꜣ command (ship)

ꜥbꜥ boast

ꜥbꜥb become excited

ꜥpr equip, provide

ꜥmꜥt throw-stick

ꜥnw again

ꜥnn turn/bring/come back, return

ꜥnḫ live

ꜥnḫ person, citizen

ꜥnḫ(.w)-(w)ḏꜣ(.w)-s(nb.w) lph

ꜥntiw myrrh

ꜥrf enclose, include, bag

ꜥrḳ bend

ꜥrḳ know, perceive, gain full knowledge of, be wise

ꜥḥꜣ fight

ꜥḥꜣwti warrior

ꜥḥꜥ stand, attend, go on duty

ꜥḥꜥw ships; pꜣ ꜥḥꜥw the fleet

ꜥḫm extinguish (fire)

ꜥḫm quench (thirst)

ꜥẖi fly

ꜥš cedar

ꜥšꜣ many

ꜥšꜣt multitude of persons, company of guests

ꜥḳ enter; ꜥḳ m ib astound

ꜥtẖ strain mash, press wine

ꜥd safe

ꜥd/ꜥḏ fat

ꜥḏ/ꜥd desert edge, margin of cultivation

w region

wꜣ fall; wꜣ r fall into condition

wꜣw wave

wꜣwꜣt Wawat (northern end of) Lower Nubia

wꜣḥ set, place, remain, last, endure, leave/set aside, ignore

wꜣs dominion

wꜣst Thebes

wꜣt road, path, way

wꜣḏ green, fresh

wꜣḏ-wr sea (the Mediterranean or the Red Sea), lit. the great blue-green

win thrust aside, set aside, push away

wꜥ (number) one

wꜥi be alone

wꜥw soldier

wbn rise, shine

wbd burn

wpi open, split, part

wp-w3wt the opener of ways

wpwt message, mission, assignment

wpwti messenger

wn open

wnm eat

wnn exist, be

wn-m3ꜥ reality, true being

wnḫ put on (dress), be clothed

wnḏwt hold (of ship)

wr great, much, many, elder, important

wrt very

wrrt chariot

wrd (verb) weary, tire

whi fail, miss, escape

wh3 ib heartless, cruel

wḫ3 pluck flowers/plants

wḥm repeat

wḥmyt repetition

wḫ3 seek

wsr (verb) strong, powerful; (noun) power, might

wsḫ broad, wide

wstn roam, travel freely

wš (intransitive) fall out, be destroyed; (transitive) desolate (a place)

wš3 desolation

wšb answer

wšd address, question

wtntiw Utjentiu (unidentified region)

wtḫw fugitive

wtt beget

wdi place, set, throw, shoot (arrow)

wdfi late, dwadle

wḏ command, assign, bestow, ordain, decree

wḏ stela

wḏ3 hale, prosperous, uninjured, be whole, intact

wḏ3 ib.k take heart, may it please you, introducing news; from *swḏ3 ib.k* make your heart sound

b3w might, impressiveness

b3w cargo ship, galley

b3b3 hole, hiding place

b3ḥ presence; *m b3ḥ* in the presence of

𓏏𓅡𓅓𓌙𓏌𓏌 *bȝ𓎡* moringa-oil (made from seeds of the moringa-tree)

𓏏𓅡𓅓𓌙𓀉 *bȝgi* (adjective-verb) weary, lazy

𓆤𓏏𓏌𓏌𓏌 *bit* honey

𓆤𓅱, 𓆤 *biti* king of Lower Egypt

𓃀𓏏𓉐𓀠 *bit* character, qualities

𓃀𓅡𓄿𓏏, 𓃀𓅡𓄿 *biȝi,* 𓃀𓄿 *by* (verb) wonder, marvel

𓃀𓅓𓄿𓏌𓏌𓏌 *biȝw* (noun) miracle, marvel (also used for luxories)

𓃀𓇋𓅓𓈗 *biȝw* mining region, mine

𓃀𓇋𓅓𓀀 *bin* bad, evil

𓃀𓇋𓂝𓅃 *bik* falcon

𓃀𓅱𓅂 *bw* place

𓃀𓈖𓏏 *bnt* harp

𓃀𓍯𓊃 *bḥs* hunt

𓃀𓎛𓂧𓏏⊗ *bḥdt* town in Delta, Edfu

𓃀𓊃𓇋 *bzi* (transitive) introduce; (intransitive) enter

𓃀𓋴𓅱𓏌 *bsw* flame

𓃀𓈙𓏏𓅱𓀁 *bštw* rebellion

𓃀𓂧𓈙𓀉 *bdš* become faint, weak, exhausted

𓃀𓏏𓄿𓅓𓂻, 𓃀𓏏𓂻 *btȝ, bt* (intransitive) run, overrun; (transitive) abandon, forsake

𓊪

𓊪𓏏 *pt* sky

𓅮𓅮 *pȝ* do in the past

𓊪𓄿𓅱𓏏 *pȝwt* creation, original time

𓅮𓅓𓂧𓈗𓏤 Pjedku (canal at Avaris) *pȝ-ḏdkw*

𓐍𓂧𓏛𓏌𓏌𓏌 *pȝḳt* fine linen

𓈖𓂝𓅱𓏏 *pnꜥyt* cataract

𓊪𓂋𓂻 *pri* come/go up, emerge, issue; *pri r* go to

𓉻𓎛𓏏𓎛𓂋𓅄 *pr-ḥwt-ḥrw* Per-Hathor (Gebelein)

𓊪𓂋𓏏⊙ *prt* Growing (season)

𓊪𓎛𓂻 *pḥ* reach, catch, attack

𓊪𓎛𓅱𓏏𓏥 *pḥwi* end

𓊪𓎛𓏏𓏤𓏤𓏤 *pḥti* strength

𓊪𓎛𓄿𓂻 *pḥȝ* split, break open

𓊪𓎛𓄿𓂻 *pḫ(ȝ)* plank

𓊪𓄖𓂻 *pẖr* turn, go around, course through

𓊪𓊃𓈙✕ *psš* divide

𓊪𓊃𓂧𓅱 *psḏw* back, spine

𓊪𓏏𓂋 *ptr* who, what

𓊪𓂧𓏏 *pḏt* bow

𓊪𓂧𓏏𓏌 *pḏt* troop of soldiers

𓆑𓄿𓀀𓏏 *fȝi* raise, lift up, carry, support; *fȝi tȝw* sail lit. carry the wind

𓆑𓈖𓂧, 𓆑𓂧𓏏 *fnd* nose

𓆑𓐍𓂻 *fḫ* loose, leave, depart, abandon, destroy, fall to ruins

m, im (preposition) in

(i)m(i)-r overseer, steward

mi (interrogative pronoun) who

m3i lion

m33 see, regard; *m33 n* look at

m3ʿ true, proper, correct

m3ʿ ḥrw justified

m3ʿt (goddess) Maat

m3wt new thing

m3ḫ burn

mʿḥʿt
miḥʿt tomb

mi (preposition) like

mitt likeness

mini moor, die

minb axe

mik3 brave

mitn path

m(i)tn Mitanni (kingdom east of the Euphrates)

mw water

mwt mother

mwt die

mm (preposition) among

mn (adjective-verb) firm, established, remain; *mn m* fixed to, attached to

mnit mooring stake

mʿr successful, fortunate

mnw trees, plantation

mfk3t turquoise

mnmn moor, move slowly/quickly, move about, quake

mnmnt herd (of cattle)

mn-nfr Memphis

mnḫ beneficial, functional, worthwile

mnṯ(i)w Beduin

mr pyramid

mri love, desire, want

mryt (river) bank, shore, quay

mrwt love

mrw servants

mḥ cubit (52.5 cm or 20.6 inches)

mḥ fill, be full of

mḥ hold

mḥ seize, capture

mhi forgetful, neglectful

mḥi (adjective-verb) concerned; (noun) care

mḥyt northwind
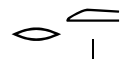
mḥti northern

mḥw r mouthful

m ḫt wake, aftermath

mz bring, present

ms anoint

ms indeed

ms child, offspring

mswt birth

mss totter

msdi dislike, hate

mšꜥ army, expeditionary force

mgꜣ inexperienced/young warrior

mt(i) modest, regular, correct, straightforward, precise, trustworthy, loyal

mdt word, matter, affair

mdw (noun) speech

mdwi (verb) speak, talk

ni (particle) not, no

nis call, summon

nitit stammer

nꜥi sail, travel by boat

nwꜣ, nw peek, glimpse, peer

nwyt wave, swell

nwḥ rope

nwḥ bind (enemies)

nwt town

nb all, each, every, any

nbw gold

nbw n ḳnt gold of valor

nbti Two Ladies

nbdw-ḳd (plural noun) evil of character, enemies of Egypt

nfr beautiful, good, fine

nfrw beauty, perfection, happiness

nm rob, steal, seize wrongly

nmt butcher block

nn (particle) not, no

nri fear

nrw (noun) fear, dread

nhw loss, need

nh n ktt a mere trifle

nhrn Naharin (Mesopotamia)

nḥm save, take away, carry off

nḥḥ eternity, forever, eternal/continual repetition

nḥsi Nubian

nḫ protection, defense, aid

nḫb Nekheb (present day El Kab)

nḫt victorious, mighty, successful; (noun) victory

nḫtw victory, valor, strength

nzrt/nsrt uraeus

nst seat, throne

nswt flame

nswt king

nswt biti King of the Upper and Lower Egypt

nšni tempest, rainstorm

nkt some, few, little

nkꜥwt notched sycamore figs

nti (relative adjective) who, which;

ntt that, that which exists

nṯr god

nṯri divine

_nḏ_ save, protect

nḏ-ḥrt greet

nḏm (adjective-verb) sweet

nḏti protector, savior, avenger

nḏs commoner; from _nḏs_ little

_r_ also _ir_ (preposition) with respect to, toward, against, from, according to

_r_ mouth, opening, speech, spell

_rꜥ_ Re, Son (god)

rwḏ/rwd firm

_r-pr_ temple, chapel, shrine

_rm_ fish

rmi weep

rmyt tears

_r mn m_ as far as

_r(m)ṯ_ people

rmṯt men, mankind

_rn_ name

rnpt year

(adjective-verb) _rnpw_ young

_rḫ_ learn, know

rḫt knowledge

rsi, _rssi_ entirely, quite

rsi southern

rsw south

rsw watch, guard

rsfi game, abundance

ršwt joy

_rk_ time, era

_rḳ_ incline, turn aside, defy

rḳw enmity, tilting (of balance)

rḫw opponent

r-gs beside, in the presence of

rtnw Retjenu (Lebanon)
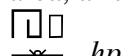
rd foot

rdi give, put, cause
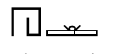
h3i come/go down, head (*r* for)

h3w time, vicinity, area, affairs

hp law

hmhmt roaring, battle cry

hrw day, daytime, (day's) duty
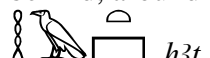
hr(w) be quiet, at peace (noun) speech, word

hh flame, scorch
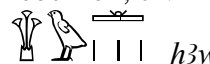
ḫ3 (preposition) behind, around

ḫ3t tomb

ḫ3ʿyt stife, rebellion, civil war

ḫ3w wealth, increase, excess, surplus

ḫ3b festival

ḫ3ḳ plunder, loot

ḫ3kt plunder
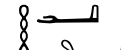
ḥ3t (noun) front, beginning, prow (of a ship)

ḥ3tt prow-rope
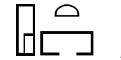
ḥ3ti leader, lit. who is in front

ḥ3t(i)ʿ local prince, nomarch, mayor, commander, lord, high official, lit. he whose arm is in front

ḥihi seek, pursue

ḥʿ body (usually in plural)

ḥʿi become excited, aroused

ḥwt enclosure

ḥwi hit, strike, smite

ḥwi plunder

ḥwrw wretched, miserable, poor

ḥwt-wʿrt Avaris (Hyksos capital in the Delta)

ḥpt embrace

ḥpw Apis bull

ḥpwti runner

ḥf3w snake

ḥm incarnation, majesty

ḥmt woman, wife

ḥm flee, retreat, retire

ḥm coward
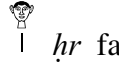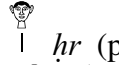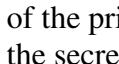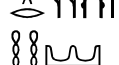
ḥm-ḫt retreat
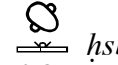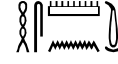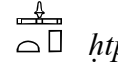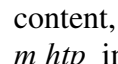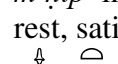
ḥmw steering-oar, rudder

ḥmt female servant
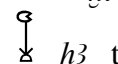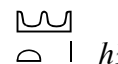
ḥmw servant
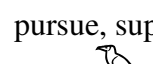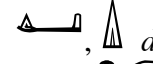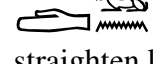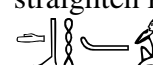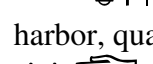
ḥmsi sit, sit down, besiege

ḥn rush, hurry, attack

ḥnꜥ (preposition) with

ḥnwt mistress

ḥns narrow

ḥnt be greedy, covetous

ḥrt tomb

ḥr face

ḥr (preposition) (up)on

ḥri (up)on

ḥr(i)-ib (noun) middle

ḥri-sštꜣ master of the privy matters, lit. he who is over the secrets

ḥri tp chief, nomarch

ḥrt sky, upland

ḥrti travel by land, march

ḥr mi why

ḥrw Horus

ḥrw r apart from, besides

ḥrt sky

ḥryt terror, dread

ḥḥ name of the Semna fortress

ḥzt favor

ḥzi bless, praise

ḥsi turn back; *ḥsi m* face (aggressively)

ḥsi sing
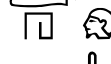
ḥsw singer

ḥsw song

ḥsb count

ḥsbt regnal year

ḥsmn bronze

ḥzꜣ wild

, *ḥḳꜣ* ruler

ḥknw praise

ḥtp (intransitive, adjective-verb) content, calm, pleased, happy, peaceful; *m ḥtp* in peace, safety; (transitive) set, rest, satisfy

ḥtpt offerings

ḥtm perish

ḥtr (span of) horses

ḥḏ (adjective-verb) bright, white

ḥḏ silver

ḥḏ damage

ḥḏi destroy, injure, disobey (heart)

ḥḏy destruction

⊜
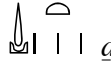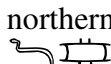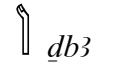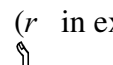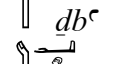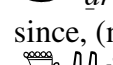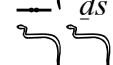
, *ḫt* thing, property

ḫt fire

ḫꜣ thousand

ḫꜣi measure, probe

ḫꜣwi dusk, evening

ḫꜣst desert hills/land, foreign land

ṯpi first

ṯp-ꜥ before (of time) lit. upon the hand

ṯp-wꜣt journey

ṯpt uraeus

ṯp-iḥw Atfih

ṯfi move/force away, drive back, expel

ṯm not do

ṯm (adjective-verb) complete

ṯni grow old

ṯr time, season

ṯhi go astray, stray, transgress, overstep (path)

ṯḥi be drunk

ṯhm drive off, penetrate, perforate

ṯḥnw Libya

ṯkn approach, draw near

ṯkkw attackers

ṯꜣ young, nestling

ṯꜣy male, man

ṯꜣw air, wind, breath

ṯꜣm veil

ṯꜣz tie, knot

ṯꜣti vizier

ṯnwt number, quantity

dꜣbw figs

dꜣr control, subdue, pursue, suppress

dꜣr-ib self-denial, restraint, self-control

di give, put, cause

di ḥr gs kill, destroy, dispose of, show partiality

dwꜣ praise, worship, thank

dwꜣ morning, tomorrow

dwꜣ ṯꜣwi star/conductor of the Two Lands

dwn stretch out, straighten knees

dbḥ ask for, beg

dpt ship

dpy crocodile

dmꜣ bind together

dmꜣ stretch

dmꜣt wing

dmi reach, touch

dmi town, quarter, abode, harbor, quay

dmḏi/dmdi unite, gather, total, sum

dmḏ/dmd (r) total

dn cut off (head)

dniw share, portion

_dr_ subdue/repel (enemies), drive out, expel

dhn bow, appoint

_ds_ knife

dšr red

dgi look, glance, see, behold

dgs walk, tread

_ḏꜣ_ fire drill, fire stick

ḏꜣt remainder

ḏꜥi cross (water), ferry

ḏꜣmw young men

ḏꜣhi Djahi (Palestine, Syria and northern Mesopotamia)

_ḏꜥ_ (wind)storm

ḏwt evil

ḏbꜣ finger

ḏbꜣ, dbꜣ replace (_r_ in exchange for)

ḏbꜥ ten-thousand

ḏbꜥ point the finger (_m_ at), reproach

ḏfꜣw provisions

_ḏr_ (verb) end up, (preposition) since, (noun) limit

ḏryt bird of prey, kite, sparrow-hawk

_ḏs_ self

ḏsḏs Baharia Oasis

_ḏt_ forever, eternity

_ḏd_ say

ḏd-mdw recitation

_ḏd_ (adjective-verb) stable, steady

General Bibliography

J. P. Allen, Middle Egyptian, An Introduction to the Language and Culture of Hieroglyphs, Cambridge University Press, 2000.

A. M. Blackman, Middle-Egyptian Stories, 1932.

J. H. Breasted, Ancient Records of Egypt, Vols. I-V, University of Illinois Press, 2001.

A. de Buck, Egyptian readingbook, 2nd ed, Leiden: Nederlands Instituut voor het Nabije Oosten, 1963.

A. Erman, Die Literatur der Ägypter, Leipzig, 1923; The Literature of the Ancient Egyptians, London, 1927 (English translation by A. M. Blackman).

R. O. Faulkner, A Concise Dictionary of Middle Egyptian, Griffith Institute, Oxford, 2002.

A. H. Gardiner, Egyptian Grammar, Griffith Institute, 1927.

B. Gunn, The Instruction of Ptah-Hotep and the Instruction of Ke'gemni, The Oldest Books in the World, London-New York, 1909.

W. W. Hallo (Editor), The Context of the Scripture, Vols. I-II, Brill, 2003.

J. E. Hoch, Middle Egyptian Grammar, Society for the Study of Egyptian Antiquities Publications, 15, Mississauga: Benben Publications, 1996.

M. Lichtheim, Ancient Egyptian Literature, Vol. I: The Old and Middle Kingdoms; Vol. II: The New Kingdom, Berkeley: University of California Press, 1974, 1976.

R. B. Parkinson, Voices from Ancient Egypt, An Anthology of Middle Kingdom Writings, The British Museum Press, 1991.

J. B. Pritchard (Editor), The Ancient Near East, Vols. I-II, Princeton University Press, 1958.

K. Sethe, Ägyptische Lesestücke zum Gebrauch im akademischen Unterricht: Texte des Mittleren Reiches, 67. Leipzig: Hinrichs, 1928.

K. Sethe, Urkunden der 18. Dynastie, Hinrichs, Leipzig, 1906.

W. K. Simpson (Editor), The Literature of Ancient Egypt, The American University of Cairo Press, 2005.

Selected Specific Bibliography[1]

The Instruction Addressed to Kagemni

Text: Papyrus Prisse, Bibliothèqe Nationale, Paris; **G. Jéquier**, Le Papyrus Prisse et ses variants, Pl. I, Paris, 1911; **A. Scharff**, ZÄS, 77 (1941-42) 13-21; **A. H. Gardiner**, JEA, 32 (1946) 71-74; **Sethe,** Lesestücke, pp. 42-43 (abridged).

Commentaries/Grammar: J.W.B. Barnes, JEA 58 (1972) 159-160; **W. Federn**, JEA, 36 (1950) 48-50; **A. H. Gardiner**, JEA, 32 (1946) 71-74; **A. H. Gardiner**, JEA, 37 (1951) 109-110; **G. Posener,** RdE 6 (1951), 32-33; **A. Scharff**, ZÄS, 77 (1941-42) 13-21; **J. Yoyotte,** BSFE 11 (1952) 210-226.

Translations: Bissing, Lebensweisheit, 52-53; **Erman**, pp. 66-67; **Gardiner** (1946) op. cit.; **Gunn**, pp. 61-64; **Lichtheim**, pp. 59-61; **Simpson,** pp. 149-151 (additional references in the Bibliography).

The story of the Shipwrecked Sailor

Text: Hermitage Museum, St. Petersburg; **de Buck**, pp. 100-106; **Blackman**, pp. 41-48; **Erman**, ZÄS, 43 (1906) 1-26; **W. Golenischeff**, Papyrus hiératiques, pls. 1-8. **W. Golenischeff**, Le conte du naufragé, Bibliothèque d'étude, 2 (Cairo, 1912).

Commentaries/Grammar: A. M. Blackman, Notes on certain passages in various Middle Egyptian texts, JEA,16, no.1/2 (1930) 63-72; **G. Burkard,** Überlegungen zur Form der ägyptischen Literatur, die Geschichte des Schiffbrüchigen als literarisches Kunstwerk, ÄUAT 22, Wiesbaden, 1993; **A. H. Gardiner,** ZÄS, 45 (1908) 65; **Keimer**, Acta Or., 6 (1928), 288.

---

[1] If the reference is already given in the General Bibliography, we provide here only the minimum information needed. Simpson has an extensive Bibliography for the texts that are included in that volume.

Translations: Brunner-Traut, Märchen, pp. 5-10; **de Buck,** pp. 100-106; **Erman,** pp. 29-35; Keimer, **Lefebvre,** Romans, 29-40; **Lichtheim,** pp. 211-215; **Simpson,** pp. 45-53.

Two Boundary Stelae of Senwosret III

Text: Berlin Museum 1157; Khartoum Museum 3 (Uronarti Stela); **Ägyptische Inschriften**, I, Leipzig (1913-1924) 257-258; **J. Janssen,** JNES, 12 (1953) 51-55 (Uronarti Stela); **Sethe,** Lesestücke, pp. 83-84.

Commentaries/Grammar: Ch. J. Eyre, The Semna Stelae: Quotation, Genre and Functions of Literature, in Sarah Israelit-Groll (editor), Studies of Egyptology Presented to Miriam Lichtheim I, Jerusalem, 1990, 134-165; **W. Helck,** Grenzsteine, LÄ II (1976) 897; **J. Janssen**, JNES, 12 (1953) (Uronarti Stela).

Translation: Breasted, §§653-660; **Parkinson**, pp. 43-46.

The Second Stela of Kamose

Text: Luxor Museum; **L. Habachi,** The Second Stela of Kamose and his Struggle against the Hyksos Ruler and his Capital, Abhandlungen DAIK 8, Glückstadt, 1972.

Commentaries/Grammar: W. Helck, Historisch-biographische Texte der 2. Zwischenzeit, 82-97G.; **G. Posener,** RdE 33 (1981), 138-140; **Habachi,** op. cit.; **W. Helck**, Historisch-Biographische Texte der 2. Zwischenzeit und Neue Texte der 18. Dynastie, 2nd rev. ed., Wiesbaden, (1983) 82-98; **H.S. Smith, A.Smith**, A reconsideration of the Kamose texts, ZÄS 103 (1976) 48-76.

Translations: Habachi, op. cit.; **Pritchard**, II, pp. 89-93;

The Autobiography of Admiral Ahmose

Text: Tomb of Ahmose, El Kab; **Sethe**, Urkunden IV, 1-10;

Commentaries/Grammar: C. Vandersleyen, Les Guerres d'Amosis, foundateur de la XVIIIe dynastie, Monographies Reine Élisabeth, 1, Brussels (1971) 17-87;

Translations: Breasted, §§1-16, 38-39; 78-82; **B. Gunn, A. H. Gardiner**, JEA, 5 (1918) 48-54; **Lichtheim**, pp. 12-15; **Pritchard**, I, pp. 173-175; **J. A. Wilson**, ANET 233-234 (excerpts).

The Poetical Stela of Thutmose III

Text: Cairo Museum 34010; **de Buck**, pp. 53-56; **Sethe**, Urkunden IV, 611-619;

Commentaries/Grammar: P. Lacau, Stèles du nouvel empire, Vol. I, Catalogue général …du Musée du Caire, Cairo, pp. 17-21, pl. vii; **J. A. Wilson,** ANET, 373-375.

Translations: Breasted, §§655-662; **Erman**, 254-258**; Lacau**, op. cit.; **Wilson,** op. cit.; **Simpson**, 258-288 (poem only).

The Bull Hunt Scarab of Amenhotep III

Text: Cleveland Museum of Art; **de Buck**, pp. 65-66; **G. Fraser**, A catalogue of the scarabs belonging to George Fraser, London. Bernard Quaritch. 1900;

Commentaries/Grammar: R. Ritner, JEA 72 (1986)193-4; **C. Blankenberg-Van Delden**, The Large Commemorative Scarabs of Amenhotep III, 1969; **D. O'Connor and Eric Cline (Eds.),** Amenhotep III, Perspective on His Reign, 2001.

Translations: Breasted, II, §§863-864.

Two Harper's Songs

Text: Cairo Museum; Ramesside Papyrus Harris 500 British Museum 10060; Cemeteries of Abydos, II, pl. xxiii, 5; **W. Budge**, Facsimiles, pls. xlv-xlvi, pp 23-24; **Hoch**, Leiden Museum; 232-234; **Holwerda-Boeser,** Beschreibung, Vol. IV, pl. 6; **M. Lichtheim**, The songs of the harpers, JNES 4 (1945) 178-212; pls. 1-7; **Müller,** Liebespoesie, pls. xii-xvi pp. 29-30; **Sethe**, 87;

Commentaries/Grammar: Budge, op. cit.; **Michael V. Fox**, The entertainment song genre in Egyptian Literature, Egyptological Studies,: Scripta Hierosolymitana 28 (1982 268-316; **Lichtheim**, op. cit.; **Lichtheim**, 193-197; **Müller,** op. cit.;

Translations: J. H. Breasted, The Dawn of Conscience, New York (1933) 163-164; **F. Daumas,** La civilisation de l'Egypte pharaonique, Paris, 1965 404-405; **Erman**, 133-134; **M. Lichtheim**, 194-197; **J. A. Wilson**, ANET, 467-468; **Simpson,** pp. 332-333.