BOOKS ON
EGYPT AND CHALDAEA.

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EASY LESSONS

in

EGYPTIAN HIEROGLYPHICS
In the year 1894 Dr. Wallis Budge prepared for Messrs. Kegan Paul, Trench, Trübner & Co. an elementary work on the Egyptian language, entitled "First Steps in Egyptian", and two years later the companion volume, "An Egyptian Reading Book," with transliterations of all the texts printed in it, and a full vocabulary. The success of these works proved that they had helped to satisfy a want long felt by students of the Egyptian language, and as a similar want existed among students of the languages written in the cuneiform character, Mr. L. W. King, of the British Museum, prepared, on the same lines as the two books mentioned above, an elementary work on the Assyrian and Babylonian languages ("First Steps in Assyrian"), which appeared in 1898. These works, however, dealt mainly with the philological branch of Egyptology and Assyriology, and it was impossible in the space allowed to explain much that needed explanation in the other branches of these subjects—that is to say, matters relating to the archaeology, history, religion, etc., of the Egyptians, Assyrians, and Babylonians. In answer to the numerous requests which have been made, a series of short, popular handbooks, on the most important branches of Egyptology and Assyriology have been prepared, and it is hoped that these will serve as introductions to the larger works on these subjects. The present is the third volume of the series, and the succeeding volumes will be published at short intervals, and at moderate prices.
EASY LESSONS
IN
EGYPTIAN HIEROGLYPHICS
WITH SIGN LIST.
28189
BY
KEEPER OF THE EGYPTIAN AND ASSYRIAN ANTIQUITIES
IN THE BRITISH MUSEUM

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To

HENRY EDWARD JULER, ESQUIRE, F.R.C.S.

ETC., ETC., ETC.

TO WHOSE SKILL AND KINDNESS

MY EYESIGHT OWES SO MUCH.
This little book is intended to form an easy introduction to the study of the Egyptian hieroglyphic inscriptions, and has been prepared in answer to many requests made both in Egypt and in England. It contains a short account of the decipherment of Egyptian hieroglyphics, and a sketch of the hieroglyphic system of writing and of the general principles which underlie the use of picture signs to express thought. The main facts of Egyptian grammar are given in a series of short chapters, and these are illustrated by numerous brief extracts from hieroglyphic texts; each extract is printed in hieroglyphic type and is accompanied by a transliteration and translation. Following the example of the early Egyptologists it has been thought better to multiply extracts from texts rather than to heap up a large number of grammatical details without supplying the beginner with the means of examining their application. In the limits of the following pages
it would be impossible to treat Egyptian grammar at any length, while the discussion of details would be quite out of place. The chief object has been to make the beginner familiar with the most common signs and words, so that he may, whilst puzzling out the extracts from texts quoted in illustration of grammatical facts, be able to attack the longer connected texts given in my "First Steps in Egyptian" and in my "Egyptian Reading Book".

Included in this book is a lengthy list of hieroglyphic characters with their values both as phonetics and ideograms. Some of the characters have not yet been satisfactorily identified and the correctness of the positions of these is, in consequence, doubtful; but it has been thought best to follow both the classification, even when wrong, and the numbering of the characters which are found in the list of "Hieroglyphen" printed by Herr Adolf Holzhausen of Vienna.

E. A. WALLIS BUDGE.

London,
September 20th, 1899.
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CHAPTER I.

HIEROGLYPHIC WRITING.

The ancient Egyptians expressed their ideas in writing by means of a large number of picture signs which are commonly called Hieroglyphics. They began to use them for this purpose more than seven thousand years ago, and they were employed uninterruptedly until about B.C. 100, that is to say, until nearly the end of the rule of the Ptolemies over Egypt. It is hardly probable that the hieroglyphic system of writing was invented in Egypt, and the evidence on this point now accumulating indicates that it was brought there by certain invaders who came from north-east or central Asia; they settled down in the valley of the Nile at some place between Memphis on the north and Thebes on the south, and gradually established their civilization and religion in their new home. Little by little the writing spread to the north and to the south, until at length hieroglyphics were employed, for state purposes at least, from the coast
of the Mediterranean to the most southern portion of the Island of Meroë, that is to say, over a tract of country more than 2000 miles long. A remarkable peculiarity of Egyptian hieroglyphics is the slight modification of form which they suffered during a period of thousands of years, a fact due, no doubt, partly to the material upon which the Egyptians inscribed them, and partly to a conservatism begotten of religious convictions. The Babylonian and Chinese picture characters became modified at so early a period that some thousands of years before Christ, their original forms were lost. This reference to the modified forms of hieroglyphics brings us at once to the mention of the various ways in which they were written in Egypt, i.e., to the three different kinds of Egyptian writing.

The oldest form of writing is the hieroglyphic, in which the various objects, animate and inanimate, for which the characters stand are depicted as accurately as possible. The following titles of one Ptah-hetep, who lived at the period of the rule of the IVth dynasty will explain this; by the side of each hieroglyphic is its description.

\[
\begin{align*}
1. & \quad \text{a mouth} \\
2. & \quad \text{a door made of planks of wood fastened together by three cross-pieces} \\
3. & \quad \text{the fore-arm and hand}
\end{align*}
\]

\[^1\text{The brackets shew the letters which, when taken together, form words.}\]
4. a lion’s head and one fore paw stretched out
5. see No. 3

6. doorway surmounted by cornice of small serpents

7. a jackal

8. a kind of water fowl

9. an owl

10. a growing plant
11. a cake

12. a reed to which is tied a scribe’s writing tablet or palette, having two hollows in it for red and black ink

13. see No. 9
14. see No. 1

15. the breast of a man with the two arms stretched out
16. see No. 11
17. a seated man holding a basket upon his head.
In the above examples of picture signs the objects which they represent are tolerably evident, but a large number of hieroglyphics do not so easily lend themselves to identification. Hieroglyphics were cut in stone, wood, and other materials with marvellous accuracy, at depths varying from $\frac{1}{16}$ of an inch to 1 inch; the details of the objects represented were given either by cutting or by painting in colours. In the earliest times the mason must have found it easier to cut characters into the stone than to sculpture them in relief; but it is probable that the idea of preserving carefully what had been inscribed also entered his mind, for frequently when the surface outline of a character has been destroyed sufficient traces remain in the incuse portion of it for purposes of identification. Speaking generally, celestial objects are coloured blue, as also are metal vessels and instruments; animals, birds, and reptiles are painted as far as possible to represent their natural colours; the Egyptian man is painted red, and the woman yellow or a pinky-brown colour; and so on. But though in some cases the artist endeavoured to make each picture sign an exact representation of the original object in respect of shape or form and colour, with the result that the simplest inscription became a splendid piece of ornamentation in which the most vivid colours blended harmoniously, in the majority of painted texts which have been preserved to us the artists have not been consistent in the colouring
of their signs. Frequently the same tints of a colour are not used for the same picture, an entirely different colour being often employed; and it is hard not to think that the artist or scribe, having come to the end of the paint which should have been employed for one class of hieroglyphics, frequently made use of that which should have been reserved for another. It has been said that many of the objects which are represented by picture signs may be identified by means of the colours with which they are painted, and this is, no doubt, partly true; but the inconsistency of the Egyptian artist often does away entirely with the value of the colour as a means of identification.

Picture signs or hieroglyphics were employed for religious and state purposes from the earliest to the latest times, and it is astonishing to contemplate the labour which must have been expended by the mason in cutting an inscription of any great length, if every character was well and truly made. Side by side with cutters in stone carvers in wood must have existed, and for a proof of the skill which the latter class of handicraftsmen possessed at a time which must be well nigh pre-dynastic, the reader is referred to the beautiful panels in the Gizeh Museum which have been published by Mariette.¹ The hieroglyphics and figures of the deceased are in relief, and are most delicately and beautifully executed;

but the unusual grouping of the characters proves that they belong to a period when as yet dividing lines for facilitating the reading of the texts had not been introduced. These panels cannot belong to a period later than the IIIrd, and they are probably earlier than the 1st dynasty. Inscriptions in stone and wood were cut with copper or bronze and iron chisels. But the Egyptians must have had need to employ their hieroglyphics for other purposes than inscriptions which were intended to remain in one place, and the official documents of state, not to mention the correspondence of the people, cannot have been written upon stone or wood. At a very early date the papyrus plant\(^1\) was made into a sort of paper upon which were written drafts of texts which the mason had to cut in stone, official documents, letters, etc. The stalk of this plant, which grew to the height of twelve or fifteen feet, was triangular, and was about six inches in diameter in its thickest part. The outer rind was removed from it, and the stalk was divided into layers with a flat needle; these layers were laid upon a board, side by side, and upon these another series of layers was laid in a horizontal direction, and a thin solution of gum was then run between them, after which both series of layers were pressed and dried. The number of such sheets joined together depended upon the length of the roll required. The papyrus rolls which have come

---

\(^1\) *Byblus hieraticus*, or *Cyperus papyrus*. 
down to us vary greatly in length and width; the finest Theban papyri are about seventeen inches wide, and the longest roll yet discovered is the great Papyrus of Rameses III,¹ which measures one hundred and thirty-five feet in length. On such rolls of papyrus the Egyptians wrote with a reed, about ten inches long and one eighth of an inch in diameter, the end of which was bruised to make the fibres flexible, and not cut; the ink was made of vegetable substances, or of coloured earths mixed with gum and water.

Now it is evident that the hieroglyphics traced in outline upon papyrus with a comparatively blunt reed can never have had the clearness and sharp outlines of those cut with metal chisels in a hard substance; it is also evident that the increased speed at which government orders and letters would have to be written would cause the scribe, unconsciously at first, to abbreviate and modify the picture signs, until at length only the most salient characteristics of each remained. And this is exactly what happened. Little by little the hieroglyphics lost much of their pictorial character, and degenerated into a series of signs which went to form the cursive writing called Hieratic. It was used extensively by the priests in copying literary works in all periods, and though it occupied originally a subordinate position in respect of hieroglyphics, especially as regards religious texts, it at length became equal in

¹ Harris Papyrus, No. 1. British Museum, No. 9999.
importance to hieroglyphic writing. The following example of hieratic writing is taken from the Prisse Papyrus upon which at a period about B.C. 2600 two texts, containing moral precepts which were composed about one thousand years earlier, were written.

Now if we transcribe these into hieroglyphics we obtain the following:

1. ♨ a reed
2. ♨ a mouth
3. ♨ a hare
4. ♨ the wavy surface of water
5. see No. 4
6. ♨ a kind of vessel
7. ♨ an owl
8. ♨ a bolt of a door
9. ♨ a seated figure of a man
10. | a stroke written to make the word symmetrical
11. ♨ see No. 1
12. △ a knee bone (?)
13. ♨ see No. 2.
14. ♂ a roll of papyrus tied up
15. ♂ an eye
16. ♂ see No. 6
17. ♂ a goose
18. ♂ see No. 9
19. ♂ see No. 4
20. ♂ a chair back
21. ♂ a sickle
22. an eagle 25. — see No. 14
23. see No. 7 26. \| an axe
24. \(\) a tree 27. \| see No. 10.

On comparing the above hieroglyphics with their hieratic equivalents it will be seen that only long practice would enable the reader to identify quickly the abbreviated characters which he had before him; the above specimen of hieratic is, however, well written and is relatively easy to read. In the later times, i.e., about B.C. 900, the scribes invented a series of purely arbitrary or conventional modifications of the hieratic characters and so a new style of writing, called Enchorial or Demotic, came into use; it was used chiefly for business or social purposes at first, but at length copies of the "Book of the Dead" and lengthy literary compositions were written in it. In the Ptolemaic period Demotic was considered to be of such importance that whenever the text of a royal decree was inscribed upon a stele which was to be set up in some public place and was intended to be read by the public in general, a version of the said decree, written in the Demotic character, was added. Famous examples of stelae inscribed in hieroglyphic, demotic, and Greek, are the Canopus Stone, set up at Canopus in the reign of Ptolemy III. Euergetes I. in the ninth year of his reign (B.C. 247—222), and the Rosetta
Stone set up at Rosetta, in the eighth year of the reign of Ptolemy V. Epiphanes (B. C. 205—182).

In all works on ancient Egyptian grammar the reader will find frequent reference to Coptic. The Coptic language is a dialect of Egyptian of which four or five varieties are known; its name is derived from the name of the old Egyptian city Qebt, through the Arabic Qubā', which in its turn was intended to represent the Gr. Αἰγύπτιος. The dialect dates from the second century of our era, and the literature written in it is chiefly Christian. Curiously enough Coptic is written with the letters of the Greek alphabet, to which were added six characters, derived from the Demotic forms of ancient Egyptian hieroglyphics, to express sounds which were peculiar to the Egyptian language.

Hieroglyphic characters may be written in columns or in horizontal lines, which are sometimes to be read from left to right and sometimes from right to left. There was no fixed rule about the direction in which the characters should be written, and as we find that in inscriptions which are cut on the sides of a door they usually face inwards, i. e., towards the door, each group thus facing the other, the scribe and sculptor needed only to follow their own ideas in the arrangement and direction of the characters, or the dictates of symmetry. To ascertain the direction in which an inscription is to be read we must observe in which way the men, and birds, and animals face, and then
read *towards* them. The two following examples will illustrate this:—

1. 

2. 

Now on looking at these passages we notice that the men, the chicken, the owls, the hawk, and the hares all face to the left; to read these we must read from left to right, *i. e.*, *towards* them. The second extract has been set up by the compositor with the characters
facing in the opposite direction, so that to read these now we must read from right to left (No. 3).

Hieratic is usually written in horizontal lines which are to be read from right to left, but in some papyri dating from the XIIth dynasty the texts are arranged in short columns.

Before we pass to the consideration of the Egyptian Alphabet, syllabic signs, etc., it will be necessary to set forth briefly the means by which the power to read these was recovered, and to sketch the history of the decipherment of Egyptian hieroglyphics in connection with the Rosetta Stone.
CHAPTER II.

THE ROSETTA STONE AND THE DECIPHERMENT OF HIEROGLYPHICS.

The Rosetta Stone was found by a French artillery officer called Boussard, among the ruins of Fort Saint Julien, near the Rosetta mouth of the Nile, in 1799, but it subsequently came into the possession of the British Government at the capitulation of Alexandria. It now stands at the southern end of the great Egyptian Gallery in the British Museum. The top and right hand bottom corner of this remarkable object have been broken off, and at the present the texts inscribed upon it consist of fourteen lines of hieroglyphics, thirty-two lines of demotic, and fifty-four lines of Greek. It measures about 3 ft. 9 in. × 2 ft. 4½ in. × 11 in. on the inscribed side.

The Rosetta Stone records that Ptolemy V. Epiphanes, king of Egypt from B. C. 205 to B. C. 182, conferred great benefits upon the priesthood, and set aside large revenues for the maintenance of the temples, and remitted the taxes due from the people at a period of
distress, and undertook and carried out certain costly engineering works in connection with the irrigation system of Egypt. In gratitude for these acts the priesthood convened a meeting at Memphis, and ordered that a statue of the king should be set up in every temple of Egypt, that a gilded wooden statue of the king placed in a gilded wooden shrine should be established in each temple, etc.; and as a part of the great plan to do honour to the king it was ordered that a copy of the decree, inscribed on a basalt stele in hieroglyphic, demotic, and Greek characters, should be set up in each of the first, second, and third grade temples near the king's statue. The provisions of this decree were carried out in the eighth year of the king's reign, and the Rosetta Stone is one of the stelae which, presumably, were set up in the great temples throughout the length and breadth of the land. But the importance of the stone historically is very much less than its value philologically, for the decipherment of the Egyptian hieroglyphics is centred in it, and it formed the base of the work done by scholars in the past century which has resulted in the restoration of the ancient Egyptian language and literature.

It will be remembered that long before the close of the Roman rule in Egypt the hieroglyphic system of writing had fallen into disuse, and that its place had been taken by demotic, and by Coptic, that is to say, the Egyptian language written in Greek letters; the widespread use of Greek and Latin among the govern-
ing and upper classes of Egypt also caused the disappearance of Egyptian as the language of state. The study of hieroglyphics was prosecuted by the priests in remote districts probably until the end of the Vth century of our era, but very little later the ancient inscriptions had become absolutely a dead letter, and until the beginning of the present century there was neither an Oriental nor a European who could either read or understand a hieroglyphic inscription. Many writers pretended to have found the key to the hieroglyphics, and many more professed, with a shameless impudence which it is hard to understand in these days, to translate the contents of the texts into a modern tongue. Foremost among such pretenders must be mentioned Athanasius Kircher who, in the XVIIth century, declared that he had found the key to the hieroglyphic inscriptions; the translations which he prints in his Oedipus Aegyptiacus are utter nonsense, but as they were put forth in a learned tongue many people at the time believed they were correct. More than half a century later the Comte de Pahlin stated that an inscription at Denderah was only a translation of Psalm C., and some later writers believed that the Egyptian inscriptions contained Bible phrases and Hebrew compositions. In the first half of the XVIIIth century Warburton appears to have divined the existence of alphabetic characters in Egyptian, and had he pos-

1 See my Mummy, p. 126.
sessed the necessary linguistic training it is quite possible that he would have done some useful work in decipherment. Among those who worked on the right lines must be mentioned de Guignes, who proved the existence of groups of characters having determinatives, and Zoëga, who came to the conclusion that the hieroglyphics were letters, and what was very important, that the cartouches, i.e., the ovals which occur in the inscriptions and are so called because they resemble cartridges, contained royal names. In 1802 Akerblad, in a letter to Silvestre de Sacy, discussed the demotic inscription on the Rosetta Stone, and published an alphabet of the characters. But Akerblad never received the credit which was his due for this work, for although it will be found, on comparing Young’s “Supposed Enchorial Alphabet” printed in 1818 with that of Akerblad printed in 1802, that fourteen of the characters are identical in both alphabets, no credit is given to him by Young. Further, if Champollion’s alphabet, published in his Lettre à M. Dacier, Paris, 1822, be compared with that of Akerblad, sixteen of the characters will be found to be identical; yet Champollion, like Young, seemed to be oblivious of the fact.

With the work of Young and Champollion we reach firm ground. A great deal has been written about the merits of Young as a decipherer of the Egyptian hiero-

\footnote{De Usu et Origine Obeliscorum, Rome, 1797, p. 465.}
glyphics, and he has been both over-praised and over-blamed. He was undoubtedly a very clever man and a great linguist, even though he lacked the special training in Coptic which his great rival Champollion possessed. In spite of this, however, he identified correctly the names of six gods, and those of Ptolemy and Berenice; he also made out the true meanings of several ideographs, the true values of six letters\(^1\) of the alphabet, and the correct consonantal values of three\(^2\) more. This he did some years before Champollion published his Egyptian alphabet, and as priority of publication (as the late Sir Henry Rawlinson found it necessary to say with reference to his own work on cuneiform decipherment) must be accepted as indicating priority of discovery, credit should be given to Young for at least this contribution towards the decipherment. No one who has taken the pains to read the literature on the subject will attempt to claim for Young that the value of his work was equal to that of Champollion, for the system of the latter scholar was eminently scientific, and his knowledge of Coptic was wonderful, considering the period when he lived. Besides this the quality of his hieroglyphic work was so good, and the amount of it which he did so great, that in those respects the two rivals ought not to be compared. He certainly knew of Young's results, and the admission by him

\(^1\) I. e., $\begin{array}{l} \text{i,} \\ m, \\ n, \\ p, \\ f, \\ t. \end{array}$

\(^2\) I. e., $\begin{array}{l} \text{,} \\ \text{,} \\ \text{,} \\ \text{,} \end{array}$
that they existed would have satisfied Young's friends, and in no way diminished his own merit and glory.

In the year 1815 Mr. J. W. Bankes discovered on the Island of Philæ a red granite obelisk and pedestal which were afterwards removed at his expense by G. Belzoni and set up at Kingston Hall in Dorsetshire. The obelisk is inscribed with one column of hieroglyphics on each side, and the pedestal with twenty-four lines of Greek. In 1822 Champollion published an account of this monument in the Revue encyclopédique for March, and discussed the hieroglyphic and Greek inscriptions upon it. The Greek inscription had reference to a petition of the priests of Philæ made to Ptolemy, and his wife Kleopatra, and his sister also called Kleopatra, and these names of course occur in it. Champollion argued that if the hieroglyphic inscription has the same meaning as the Greek, these names must also occur in it. Now the only name found on the Rosetta Stone is that of Ptolemy which is, of course, contained in a cartouche, and when Champollion examined the hieroglyphic inscription on the Philæ obelisk, he not only found the royal names there, enclosed in cartouches, but also that one of them was identical with that which he knew from the Greek of the Rosetta Stone to be that of Ptolemy. He was certain that this name was that of Ptolemy, because in the Demotic inscription on the Rosetta Stone the group of characters which formed the name occurred over and over again, and in the places where, according to the Greek, they ought
to occur. But on the Philae Obelisk the name Kleopatra is mentioned, and in both of the names of Ptolemy and Kleopatra the same letters occur, that is to say L and P; if we can identify the letter P we shall not only have gained a letter, but be able to say at which end of the cartouches the names begin. Now writing down the names of Ptolemy and Kleopatra as they usually occur in hieroglyphics we have:

Ptolemy

Kleopatra

Let us however break the names up a little more and arrange the letters under numbers thus:

Ptolemy.

1. 2. 3. 4. 5. 6. 7.

Kleopatra.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

We must remember too that the Greek form of the name Ptolemy is Ptolemaios. Now on looking at the two names thus written we see at a glance that letter No. 5 in one name and No. 1 in the other are identical, and judging by their position only in the names they must represent the letter P; we see too that letter No. 2
in one name and No. 4 in the other are also identical, and arguing as before from their position they must represent the letter L. We may now write down the names thus:—

\[
\begin{array}{ccccccc}
2. & 3. & 4. & 5. & 6. & 7. \\
\text{P} & \text{L} & \text{L} & \text{L} & \text{L} & \text{L} \\
\text{L} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} \\
\end{array}
\]

As only one of the names begin with P, that which begins with that letter must be Ptolemy. Now letter No. 4 in one name, and letter No. 3 in the other are identical, and also judging by their position we may assign it in each name the value of some vowel sound like O, and thus get:—

\[
\begin{array}{ccccccc}
2. & 5. & 6. & 7. \\
\text{P} & \text{O} & \text{O} & \text{O} \\
\text{L} & \text{O} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} \\
\end{array}
\]

But the letter between P and O in Ptolemy must be T, and as the name ends in Greek with S, the last letter in hieroglyphics must be S, so we may now write down the names thus:—

\[
\begin{array}{cccc}
5. & 6. \\
\text{P} & \text{T} & \text{O} & \text{L} & \text{L} & \text{L} & \text{L} \\
\text{L} & \text{O} & \text{P} & \text{P} & \text{P} & \text{P} & \text{P} & \text{T} & \text{T} & \text{T} \\
\end{array}
\]
Now if we look, as Champollion did, at the other ways in which the name of Kleopatra is written we shall find that instead of the letter = we sometimes have the letter œ which we already know to be T, and as in the Greek form of the name this letter has an A before it, we may assume that = A ; the initial letter must, of course, be K. We may now write the names thus:—

\[
\begin{array}{c}
5. & P T O L & = & 6. & S \\
3. & K L & O P A T & = & 8. & A T \circ \\
11. & \end{array}
\]

The sign \( \) (No. 3) in the name Kleopatra represents some vowel sound like E, and this sign doubled (No. 6) represents the vowels AI in the name Ptolemaios; but as \( \) represents EE, or I, that is to say I pronounced in the Continental fashion, the O of the Greek form has no equivalent in hieroglyphics. That leaves us only the signs \( = \), \( = \) and \( \circ \) to find values for. Young had proved that the signs \( \) always occurred at the ends of the names of goddesses, and that it was a feminine termination; as the Greek kings and queens of Egypt were honoured as deities, this termination was added to the names of royal ladies also. This disposes of the sign \( \circ \), and the letters \( = \) (No. 5) and \( = \) (No. 8) can be nothing else but M and R. So we may now write:—

\[
P T O L M I S, \ i.\ e., \ Ptolemy, \\
K L E O P A T R A, \ i.\ e., \ Kleopatra.
\]
Now a common title of the Roman Emperors was written hieroglyphically $\text{I R S}$. We know that $\text{I S} = I, \text{S} = S$, and $\text{R} = R$; and as $\text{R}$ is used as a variant for the first sign in the name of Kleopatra given above, $\text{R}$ must be $K$ also. The last sign $\text{S}$ is interchanged with $\text{r}$, and we may thus write under the hieroglyphics the values as follows:

$\text{K I S R S}$

that is to say Καῖσαρ or Caesar. From the different ways in which the name of Ptolemy is written we learn that $\text{P} = U$, and that $\text{O}$ has also the same value, and that $\text{B}$ has the same value as $\text{M}$, i.e., $M$, is also apparent. Now we may consider a common Greek name which is written in hieroglyphics $\text{i.e., M, is also apparent.}$ we may break it up thus:

$\text{1. 2. 3. 4. 5. 6. 7. 8. 9.}$

Of these characters we have already identified Nos. 2, 3, 5, 7, 8 and 9, and from the two last we know that we are dealing with the name of a royal lady. But there is also another common Greek name which may be written out in this form:

$\text{1. 2. 3. 4. 5. 6. 7. 8.}$

and we see at a glance that the only letter that we
have not met with before is \(\text{\textbullet}\). Reading the values of this last group of signs we get \(\text{E R (or L) K S T R (or L) S}\), which can be nothing else but Elektnrs or "Alexander"; thus we find that \(\text{\textbullet}\) = \(\text{N}\). Now substituting this value for sign No. 4 in the royal lady's name given above we read \(\text{E R N I. A T}\); and as the Greek text of the inscription in which this name occurs mentions Berenike, we conclude at once that No. 1 sign \(\text{\textbullet}\) = \(\text{B}\), and that No. 6 sign \(\text{\textbullet}\) = \(\text{K}\). From other Greek and Latin titles and names we may obtain the values of many other letters and syllables, as will be seen from the following:—

1. \[\begin{array}{c}
\text{P.H.I.U.L.I.U.P.U (or UA).S.} \text{, i.e., Philip.}
\end{array}\]
2. \[\begin{array}{c}
\text{P.I.L.A.T.R.A.,} \text{ i.e., Philotera.}
\end{array}\]
3. \[\begin{array}{c}
\text{B.A.R.N.I.K.T.,} \text{ i.e., Berenice.}
\end{array}\]
4. \[\begin{array}{c}
\text{A.R.R.S.N.A.T.,} \text{ i.e., Arsinoë.}
\end{array}\]
5. \[\begin{array}{c}
\text{A.R.S.I.N.A.I.,} \text{ i.e., Arsinoë.}
\end{array}\]
6. \[\begin{array}{c}
\text{T.R.A.P.N.T.,} \text{ i.e., Tryphaena.}
\end{array}\]
7. \[\begin{array}{c}
\text{T.B.A.R.I.S.K.I.S.R. S., i.e., Tiberius Caesar.}
\end{array}\]
    i. e., Gaius Caesar Germanicus.

    i. e., Claudius Tiberius.

    i. e., Autocrator Caesar.

    Titus Aelius Hadrianus.

In the Ptolemaic and Roman times the titles of the kings or emperors were often included in the cartouches, and from some of these Champollion derived
a number of letters for his Egyptian alphabet. Thus many kings call themselves \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) and \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), which appellations were known to mean “Of Ptah beloved” and “living ever”. Now in the first of these \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) we know, from the names which we have read above, that the first two signs are \( P \) and \( T \), \textit{i.e.}, the first two letters of the name Ptah; the third sign \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) must then have the value of \( H \) or of some sound like it. If these three signs \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) form the name of Ptah, then the fourth sign \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) must mean “beloved”. Now as Coptic is only a dialect of Egyptian written in Greek letters we may obtain some help from it as Champollion did; and as we find in that dialect that the ordinary words for “to love” are \textit{mei} and \textit{mere}, we may apply one or other of these values to the sign \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \). In the same way, by comparing variant texts, it was found that \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) was what is called an ideograph meaning “life”, or “to live”; now the Coptic word for “life” or “to live”, is \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), so the pronunciation of the hieroglyphic sign must be something like it. We find also that the variant spellings of \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) give us \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), and as we already know that \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) = \( N \), the third sign \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) must be \( KH \); incidentally, too, we discover that \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) has the syllabic value of \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), and that the \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) has become \( \delta \) in Coptic. If, in the appellation \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), \textit{i.e.}, “living ever”, \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) means “life”, it is clear that \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) must mean “ever”. Of the three signs which form the word we already know the last two, \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \) and \( \text{\textcircled{\(\text{\( PT \)}} \) \textcircled{\(\text{\( T \)}}} \), for we have
seen the first in the name Ptolemy, and the second in the name Antoninus, where they have the values of T and TA respectively. Now it was found by comparing certain words written in hieroglyphics with their equivalents in Coptic that the third sign was the equivalent of a letter in the Coptic alphabet which we may transliterate by TCH, i.e., the sound which c has before i in Italian. Further investigations carried on in the same way enabled Champollion and his followers to deduce the syllabic values of the other signs, and at length to compile a classified syllabary. We may now collect the letters which we have gathered together from the titles and names of the Greek and Roman rulers of Egypt in a tabular form thus:—

<table>
<thead>
<tr>
<th>Hieroglyph</th>
<th>Coptic Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>K</td>
</tr>
<tr>
<td>A or E</td>
<td>H</td>
</tr>
<tr>
<td>A</td>
<td>H</td>
</tr>
<tr>
<td>or \ I</td>
<td>S</td>
</tr>
<tr>
<td>or or O or U</td>
<td>T</td>
</tr>
<tr>
<td>B</td>
<td>T</td>
</tr>
<tr>
<td>P</td>
<td>T</td>
</tr>
<tr>
<td>or M</td>
<td>TCH</td>
</tr>
<tr>
<td>or N</td>
<td>K</td>
</tr>
<tr>
<td>or R</td>
<td>K</td>
</tr>
</tbody>
</table>
It will be noticed that we have three different kinds of the K sound, three of the T sound, two of the H sound, and three A sounds. At the early date when the values of the hieroglyphics were first recovered it was not possible to decide the exact difference between the varieties of sounds which these letters represented; but the reader will see from the alphabet on pp. 31, 32 the values which are generally assigned to them at the present time. It will be noticed, too, that among the letters of the Egyptian alphabet given above there are no equivalents for F and SH, but these will be found in the complete alphabet.
CHAPTER III.

HIEROGLYPHICS AS IDEOGRAPHS, PHONETICS, AND DETERMINATIVES.

Every hieroglyphic character is a picture of some object in nature, animate or inanimate, and in texts many of them are used in more than one way. The simplest use of hieroglyphics is, of course, as pictures, which we may see from the following: — a hare; an eagle; a duck; a beetle; a field with plants growing in it; a star; a twisted rope; a comb; a pyramid, and so on. But hieroglyphics may also represent ideas, e. g., a wall falling down sideways represents the idea of “falling”; a hall in which deliberations by wise men were made represents the idea of “counsel”; an axe represents the idea of a divine person or a god; a musical instrument represents the idea of pleasure, happiness, joy, goodness, and the like. Such are called ideographs. Now every picture of every object must have had a name, or we may say that each picture was
DIFFICULTIES OF HIEROGLYPHIC WRITING. 29

a word-sign; a list of all these arranged in proper order would have made a dictionary in the earliest times. But let us suppose that at the period when these pictures were used as pictures only in Egypt, or wherever they first appeared, the king wished to put on record that an embassy from some such and such a neighbouring potentate had visited him with such and such an object, and that the chief of the embassy, who was called by such and such a name, had brought him rich presents from his master. Now the scribes of the period could, no doubt, have reduced to writing an account of the visit, without any very great difficulty, but when they came to recording the name of the distinguished visitor, or that of his master, they would not find this to be an easy matter. To have written down the name they would be obliged to make use of a number of hieroglyphics or picture characters which represented most closely the sound of the name of the envoy, without the least regard to their meaning as pictures, and, for the moment, the picture characters would have represented sounds only. The scribes must have done the same had they been ordered to make a list of the presents which the envoy had brought for their royal master. Passing over the evident anachronism let us call the envoy “Ptolemy”, which name we may write, as in the preceding chapter, with the signs:—

1. 2. 3. 4. 5. 6. 7.

Now No. 1 represents a door, No. 2 a cake, No. 3 a
knotted rope, No. 4 a lion, No. 5 (uncertain), No. 6 two reeds, and No. 7 a chairback; but here each of these characters is employed for the sake of its sound only.

The need for characters which could be employed to express sounds only caused the Egyptians at a very early date to set aside a considerable number of picture signs for this purpose, and to these the name of phonetics has been given. Phonetic signs may be either syllabic or alphabetic, e.g., 𓊞 pel, 𓊠 mut, 𓊢 maat, 𓊨 xeper, which are syllabic, and 𓊠 p, 𓊢 b, 𓊢 m, 𓊠 r, 𓊠 k, which are alphabetic. Now the five alphabetic signs just quoted represent as pictures, a door, a foot and leg, an owl, a mouth, and a vessel respectively, and each of these objects no doubt had a name; but the question naturally arises how they came to represent single letters? It seems that the sound of the first letter in the name of an object was given to the picture or character which represented it, and henceforward the character bore that phonetic value. Thus the first character 𓊠 P, represents a door made of a number of planks of wood upon which three cross-pieces are nailed. There is no word in Egyptian for door, at all events in common use, which begins with P, but, as in Hebrew, the word for door must be connected with the root "to open"; now the Egyptian word for "to open" is 𓊨 p[ə]k, and as we know that the first character in that word has the sound of P and of no other letter, we may reasonably assume that the Egyptian word for "door" began with P. The third
character \( \text{M} \) represents the horned owl, the name of which is preserved for us in the Coptic word \( \text{mūlotch} \) (\( \text{μοῦλοξ} \)); the first letter of this word begins with \( \text{M} \), and therefore the phonetic value of \( \text{M} \) is \( \text{M} \). In the same way the other letters of the Egyptian alphabet were derived, though it is not always possible to say what the word-value of a character was originally. In many cases it is not easy to find the word-values of an alphabetic sign, even by reference to Coptic, a fact which seems to indicate that the alphabetic characters were developed from word-values so long ago that the word-values themselves have passed out of the written language. Already in the earliest dynastic inscriptions known to us hieroglyphic characters are used as pictures, ideographs and phonetics side by side, which proves that these distinctions must have been invented in pre-dynastic times.

The Egyptian alphabet is as follows:

\[
\begin{array}{cccc}
\text{A} & (\text{א}) & \times & \text{F} & (\text{ף}) \\
\text{A} & (\text{א}) & \text{parent} & \text{or} & \text{M} & (\text{מ}) \\
\text{A} & (\text{א}) & \text{adult} & \text{or} & \text{N} & (\text{נ}) \\
\text{I} & (\text{י}) & \text{or} & \text{R and L} & (\text{ל}, \text{ל}) \\
\text{U} & (\text{ע}) & \text{or} & \text{H} & (\text{ה}) \\
\text{B} & (\text{ב}) & \text{or} & \text{H} & (\text{ה}) \\
\text{P} & (\text{פ}) & \text{or} & \text{KH} & (\text{ח}) (\text{Arab. \( \breve{\text{c}} \)})
\end{array}
\]
The Egyptian alphabet has a great deal in common with the Hebrew and other Semitic dialects in respect of the guttural and other letters, peculiar to Oriental peoples, and therefore the Hebrew letters have been added to shew what I believe to be the general values of the alphabetic signs. It is hardly necessary to say that differences of opinion exist among scholars as to the method in which hieroglyphic characters should be transcribed into Roman letters, but this is not to be wondered at considering that the scientific study of Egyptian is only about eighty years old, and that the whole of the literature has not yet been published.

Some ideographs have more than one phonetic value, in which case they are called polyphones; and many ideographs representing entirely different objects have similar values, in which case they are called homophones.

As long as the Egyptians used picture writing pure and simple their meaning was easily understood, but when they began to spell their words with alphabetic signs and syllabic values of picture signs, which had
no reference whatever to the original meaning of the signs, it was at once found necessary to indicate in some way the meaning and even sounds of many of the words so written; this they did by adding to them signs which are called **determinatives**. It is impossible to say when the Egyptians first began to add determinatives to their words, but all known hieroglyphic inscriptions not pre-dynastic contain them, and it seems as if they must have been the product of prehistoric times. They, however, occur less frequently in the texts of the earlier than of the later dynasties.

Determinatives may be divided into two groups; those which determine a single species, and those which determine a whole class. The following determinatives of classes should be carefully noted:

<table>
<thead>
<tr>
<th>Character</th>
<th>Determinative of</th>
<th>Character</th>
<th>Determinative of</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ![image]</td>
<td>to call, beckon</td>
<td>6. ![image] or ![image]</td>
<td>god, divine being or thing</td>
</tr>
<tr>
<td>2. ![image]</td>
<td>man</td>
<td>7. ![image]</td>
<td>goddess</td>
</tr>
<tr>
<td>3. ![image]</td>
<td>to eat, think, speak, and of whatever is done with the mouth</td>
<td>8. ![image]</td>
<td>tree</td>
</tr>
<tr>
<td>4. ![image]</td>
<td>inertness, idleness</td>
<td>9. ![image]</td>
<td>plant, flower</td>
</tr>
<tr>
<td>5. ![image]</td>
<td>woman</td>
<td>10. ![image], ![image]</td>
<td>earth, land</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11. ![image]</td>
<td>road, to travel</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12. ![image]</td>
<td>foreign land</td>
</tr>
<tr>
<td>Character</td>
<td>Determinative of</td>
<td>Character</td>
<td>Determinative of</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------</td>
<td>-----------</td>
<td>-------------------</td>
</tr>
<tr>
<td>13. ⲣⲓ ⲧⲓ ⲝ ⲥ</td>
<td>nome</td>
<td>26. ⲥ ⲧ</td>
<td>fish</td>
</tr>
<tr>
<td>14. ⲣⲓ ⲧⲓ ⲝ</td>
<td>water</td>
<td>27. ⲧⲁ ⲧⲓ</td>
<td>rain, storm</td>
</tr>
<tr>
<td>15. ⲩ ⲧ Ⲩ ⲧ Ⲩ</td>
<td>house</td>
<td>28. ⲧ ⲧ</td>
<td>day, time</td>
</tr>
<tr>
<td>16. ⲧ ⲧ ⲧ ⲧ</td>
<td>to cut, slay</td>
<td>29. ⲧ ⲧ</td>
<td>village, town, city</td>
</tr>
<tr>
<td>17. ⲧ ⲧ ⲧ ⲧ ⲧ ⲧ ⲧ</td>
<td>fire, to cook, burn</td>
<td>30. ⲧ ⲧ</td>
<td>stone</td>
</tr>
<tr>
<td>18. ⲧ</td>
<td>smell (good or bad)</td>
<td>31. ⲧ ⲧ</td>
<td>metal</td>
</tr>
<tr>
<td>19. ⲧ ⲧ ⲧ ⲧ</td>
<td>to overthrow</td>
<td>32. ⲧ ⲧ ⲧ ⲧ</td>
<td>grain</td>
</tr>
<tr>
<td>20. ⲧ ⲧ ⲧ</td>
<td>strength</td>
<td>33. ⲧ ⲧ</td>
<td>wood</td>
</tr>
<tr>
<td>21. ⲧ ⲧ ⲧ</td>
<td>to walk, stand, and of actions performed with the legs</td>
<td>34. ⲧ ⲧ</td>
<td>wind, air</td>
</tr>
<tr>
<td>22. ⲧ</td>
<td>flesh</td>
<td>35. ⲧ ⲧ</td>
<td>foreigner</td>
</tr>
<tr>
<td>23. ⲧ ⲧ</td>
<td>animal</td>
<td>36. ⲧ ⲧ</td>
<td>liquid, unguent</td>
</tr>
<tr>
<td>24. ⲧ ⲧ</td>
<td>bird</td>
<td>37. ⲧ ⲧ</td>
<td>abstract</td>
</tr>
<tr>
<td>25. ⲧ ⲧ</td>
<td>little, evil, bad</td>
<td>38. ⲧ ⲧ ⲧ ⲧ</td>
<td>crowd, collection of people</td>
</tr>
<tr>
<td></td>
<td></td>
<td>39. ⲧ ⲧ</td>
<td>children.</td>
</tr>
</tbody>
</table>

A few words have no determinative, and need none, because their meaning was fixed at a very early period, and it was thought unnecessary to add any; examples
of such are  hena\textsuperscript{1} "with",  am "in",  mak "verily" and the like. On the other hand a large number of words have one determinative, and several have more than one. Of words of one determinative the following are examples:—

1.  am to eat; a picture of a man putting food into his mouth  is the determinative.

2.  any a flower; the picture of a flower  is the determinative.

3.  sma to slay; the picture of a knife  is the determinative, and indicates that the word sma means "knife", or that it refers to some action that is done with a knife.

4.  ses bolt; the picture of the branch of a tree  is the determinative, and indicates that ses is an object made of wood.

Of words of one or more determinatives the following are examples:—

1.  renpit flowers; the pictures of a flower in the bud  and a flower  are the determinatives; the three strokes  are the sign of the plural.

\textsuperscript{1} Strictly speaking there is no e in Egyptian, and it is added in the transliterations of hieroglyphic words in this book simply to enable the reader to pronounce them more easily.
2. ḫ3p god of the Nile; the pictures of water enclosed by banks 𓊛, and running water 𓊙, and a god 𓊛 are the determinatives.

3. 𓊚 nmrkh poor folk; the pictures of a child 𓊚, and a man 𓊛, and a woman 𓊛 are the determinatives, and shew that the word nmrkh means a number of human beings, of both sexes, who are in the condition of helpless children.

Words may be spelt (1) with alphabetic characters wholly, or (2) with a mixture of alphabetic and syllabic characters; examples of the first class are:—

- sfnt  a knife
- ãsfet  wickedness
- sbt  a book
- ãuāa  a boat
- ħqer  to be hungry, hunger
- smḥḥ  left hand side
- šššš  a sistrum.
And examples of the second class are:—

1.  hen$kset hair, in which \( \) has by itself the value of \( \text{hen} \); so the word might be written \[ \text{hen} \] or \[ \text{he}\] or \[ \text{hn} \].

2.  ne\( \text{hebet} \) neck, in which \( \) has by itself the value of \( \text{neh} \); so the word might be written \[ \text{neh} \] as well as \[ \text{he}\]

3.  \( \text{rexit} \) men and women, in which \( \) has by itself the value of \( \text{rexit} \); thus in \[ \text{rexit} \] the word is actually written twice, for \[ \text{rex}\] or \[ \text{rc}\].

In many words the last letter of the value of a syllabic sign is often written in order to guide the reader as to its pronunciation. Take the word \( \). The ordinary value of \( \) is \( \text{mester} \) “ear”, but the which follows it shews that the sign is in this word to be read \( \text{mestem} \), and the determinative indicates that the word means that which is smeared under the eye, or “eye-paint, stibium”. For convenience' sake we may call such alphabetic helps to the reading of words phonetic complements. The following are additional examples, the phonetic complement being marked by an asterisk.
We may now take a short extract from the Tale of the Two Brothers, which will illustrate the use of alphabetic and syllabic characters and determinatives; the determinatives are marked by *, and the syllabic characters by †; the remaining signs are alphabetic. (N. B. There is no e in Egyptian.)

His brother elder

became like panthers southern. He

made sharp his dagger,
áu-f boy (male) placed it in his hand.

paif son sen elder áhá en
His brother elder stood

ha pa sbai paif
behind the door of his

áhait er xatbu paif
stable to stab his

sen seràu em paif i em
brother younger at his coming at

ruha er tät áq naif
eventide to make to enter his

áaut er pa áhait
cattle into the stables.
Now when the god Shu was setting he was loading himself with green herbs of all kinds of the fields according to his habit of day every, he was coming [home]. The cow leading entered into the stable, she said to her keeper, Verily thy
brother elder standeth in front of thee with his dagger to stab thee;
run away from before him. He
hearkened unto the speech of his cow leading. The next entered, [and]
she was saying to him likewise. He
looked under the door of
pa'rif  áhaut  áuf  her
his  stable,  he

petrù  re't  en  pa'rif
saw the legs  of  his

sen  áa  áuf  áhá  en  la
brother elder [as] he  stood  behind

pa  sba  áu  pa'rif  nui
the  door  his  dagger

em  tef-f  áuf  her  uah  taif
in his hand.  He  set  his

atep  er  pa  áutent  áuf  her
load  upon  the  ground,  he betook

fa - f  er  sexsex  báu
himself  to  flight  rapid.
CHAPTER IV.

A SELECTION OF HIEROGLYPHIC CHARACTERS WITH THEIR PHONETIC VALUES, ETC.

1. FIGURES OF MEN.

<table>
<thead>
<tr>
<th>Phonetic value</th>
<th>Meaning as ideogram or determinative</th>
</tr>
</thead>
<tbody>
<tr>
<td>enen</td>
<td>man standing with inactive arms and hands, submission</td>
</tr>
<tr>
<td>à</td>
<td>to call, to invoke</td>
</tr>
<tr>
<td>kes (?)</td>
<td>man in beseeching attitude, propitiation</td>
</tr>
<tr>
<td>tua</td>
<td>to pray, to praise, to adore, to entreat</td>
</tr>
<tr>
<td>Hen</td>
<td>to praise</td>
</tr>
<tr>
<td>qa, hāā</td>
<td>to be high, to rejoice</td>
</tr>
<tr>
<td>än</td>
<td>man motioning something to go back, to retreat</td>
</tr>
</tbody>
</table>

1 The numbers and classification of characters are those given by Herr Adolf Holzhausen in his Hieroglyphen.
10.  ån  |  man calling after someone, to beckon
11.  ån  
12.  —   see No. 7
13.  —   see No. 10
14.  ån   man hailing some one
15.  åb   to dance
16.  åb   to dance
17.  åb   to dance
18.  åb   to dance
19.  kes  man bowing, to pay homage
20.  kes  man bowing, to pay homage
21.  —   man running and stretching forward to reach something
22.  sati to pour out water, to micturate
23.  }
24.  lieter two men grasping hands, friendship
25.  åmen a man turning his back, to hide, to conceal
26. nem  pygmy

27. tut, sahu, geres  image, figure, statue, mummy, transformed dead body

28. tetta  a dead body in the fold of a serpent

29. ur, ser  great, great man, prince, chief

30. daou, ten  man leaning on a staff, aged

31. next  man about to strike with a stick, strength

32. —  man stripping a branch

33. tua  .............

34. seher  to drive away

35. χεχεθ (?)  two men performing a ceremony (?)

36. sema (?)  .............

37. ḥi  man holding an instrument

38. —  man holding an instrument

39. —  man about to perform a ceremony with two instruments

40. next  see No. 31

41. —  to play a harp
42. — to plough
43. šā to give a loaf of bread, to give
44. sa to make an offering
45. nini man performing an act of worship
46. āb man throwing water over himself, a priest
47. sati, set man sprinkling water, purity
48. — a man skipping with a rope
49. χōs man building a wall, to build
50. — man using a borer, to drill
51. qet to build
52. fa, kat a man with a load on his head, to bear, to carry, work
53. āρ man supporting the whole sky, to stretch out
54. fa to bear, to carry; see No. 52
55. xestēb man holding a pig by the tail
56. qes to bind together, to force something together
57. qes man holding the sceptre, prince, king
59. — prince, king

62. — prince or king wearing White crown

63. — prince or king wearing Red crown

65. — prince or king wearing White and Red crowns

68. \( wr \) great man, prince

69. \( wr \) great man, prince

70. \( abu \) prince, king

71. \( hen \) a baby sucking its finger, child, young person

72. \( hen \) a child

74. \( hen \) a child wearing the Red crown

75. \( hen \) a child wearing the disk and uraeus

76. \( mestem \) . . . . . . . . . .

78. — a man breaking in his head with an axe or stick, enemy, death, the dead

79. \( kefti \) a man breaking in his head with an axe or stick, enemy, death, the dead

80. — man armed with a bow and arrows, bowman, soldier

82. \( mab\) man armed with a bow and arrows, bowman, soldier

83. \( menf \) man armed with shield and sword, bowman, soldier
<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>84.</td>
<td>man with his hands tied behind him, captive</td>
</tr>
<tr>
<td>85.</td>
<td>man with his hands tied behind him, captive</td>
</tr>
<tr>
<td>86.</td>
<td>man tied to a stake, captive</td>
</tr>
<tr>
<td>87.</td>
<td>man tied by his neck to a stake</td>
</tr>
<tr>
<td>88.</td>
<td>beheaded man tied by his neck to a stake</td>
</tr>
<tr>
<td>89.</td>
<td>man kneeling on one knee</td>
</tr>
<tr>
<td>90.</td>
<td>to cry out to, to invoke</td>
</tr>
<tr>
<td>91.</td>
<td>man with his right hand to his mouth,</td>
</tr>
<tr>
<td></td>
<td>determinative of all that is done with the</td>
</tr>
<tr>
<td></td>
<td>mouth</td>
</tr>
<tr>
<td>92.</td>
<td>submission, inactivity</td>
</tr>
<tr>
<td>93.</td>
<td>to praise</td>
</tr>
<tr>
<td>94.</td>
<td>to pray, to praise, to adore, to entreat</td>
</tr>
<tr>
<td>96.</td>
<td>to hide</td>
</tr>
<tr>
<td>97.</td>
<td>to play a harp</td>
</tr>
<tr>
<td>98.</td>
<td>to give or offer a vessel of water to a god</td>
</tr>
<tr>
<td></td>
<td>or man</td>
</tr>
<tr>
<td>99.</td>
<td>to make an offering</td>
</tr>
<tr>
<td>100.</td>
<td>man hiding himself, to hide, hidden</td>
</tr>
<tr>
<td>101.</td>
<td>man washing, clean, pure, priest</td>
</tr>
</tbody>
</table>
102.  $\text{ab}$  man washing, clean, pure, priest

103.  $\text{fa, kat}$  man carrying a load; see No. 52

104.  $\text{hek}$  man wearing emblem of year, a large, indefinite number

105.  $\text{hek}$  a god wearing the sun's disk and grasping a palm branch in each hand

106.  $\text{hek}$  to write

107.  $\text{hek}$  dead person who has obtained power in the next world

108.  $\text{hek}$  dead person, holy being

109.  $\text{hek}$  dead person, holy being

110.  $\text{hek}$  a sacred or divine person

111.  $\text{hek}$  a sacred or divine king

112.  $\text{hek}$  divine or sacred being holding the sceptre $\uparrow$

113.  $\text{hek}$  divine or sacred being holding the sceptre $\uparrow$

114.  $\text{hek}$  divine or sacred being holding the whip or flail $\wedge$

115.  $\text{hek}$  divine or sacred being holding the whip or flail $\wedge$

116.  $\text{hek}$  and $\wedge$

4
LIST OF SIGNS.

120. — king wearing the White crown and holding ♂ and ⬇

121. — king wearing the Red crown and holding ♂ and ⬇

123. — king wearing the Red and White crowns and holding ♂

124. — king wearing the Red and White crowns and holding ♂

125. — ibis-headed being, Thoth

126. sa a sacred person holding a cord? a guardian?

127. sa a sacred person holding a cord? a guardian?

128. sa a watchman, to guard, to watch

129. — a sacred person, living or dead

130. —

131. šeps a sacred person

132. netem a person sitting in state

133. χερ to fall down

134. mit a dead person

135. melī to swim

136. neb a man swimming, to swim
2. Figures of Women.

1. ḫeter  
   two women grasping hands, friendship

3. ṣeḥem  
   woman beating a tambourine, to rejoice

4. ḫeḥ  
   to bend, to bow

5. ḫNut  
   the goddess Nut, i.e., the sky

6.  
   woman with dishevelled hair

7. ṣat (?)  
   a woman seated

8.  
   a sacred being, sacred statue

9.  
   a divine or holy female, or statue

10.  
    a guardian, watchman

13. ṣeḥem  
    see No. 3

14. ḫeq  
    a pregnant woman

15. ṣes, ṭṭṭā  
    a parturient woman, to give birth

16. ḫmenā  
    to nurse, to suckle a child

17. ḫrenen  
    to dandle a child in the arms

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1.Ausâr (or Âsâr) the god Osiris

3. Ptâh the god Ptâh

4. Ptâh Ptâh holding a sceptre, and wearing a menât (ג)

6. Ta-tunen the god Ta-tunen

7. Tanen the god Tanen

8. Ptâh-Tanen the god Ptâh-Tanen

9. An-heru the god An-heru

10. Amen Amen in his ithyphallic form of Amsu

11. Amen Amen wearing plumes and holding †

13. Amen Amen wearing plumes and holding Maât

14. Amen Amen wearing plumes and holding a short, curved sword

15. Amen Amen holding the user sceptre †

16. Ââh the Moon-god

17. Âensu the god Khensu

18. Âu the god Shu
19. Šu the god Shu
20. Rā-usr-Maāt god Rā as the mighty one of Maāt
21. Rā the god Rā wearing the white crown
22. Rā Rā holding sceptres of the horizons of the east and west
23. Rā Rā holding the sceptre †
24. Rā Rā wearing disk and uraeus and holding †
25. Rā Rā wearing disk and uraeus
26. Heru Horus (or Rā) wearing White and Red crowns
27. Rā Rā wearing disk and holding symbol of "life"
28. Rā Rā wearing disk, uraeus and plumes, and holding sceptre
29. Set the god Set
30. Anpu the god Anubis
31. Tehuti the god Thoth
32. Znemuh the god Khnemu
33. Hāpi the Nile-god
40. $\textit{Auset (or Ast)}$ Isis holding papyrus sceptre
41. $\textit{Auset (or Ast)}$ Isis holding symbol of "life"
42. $\textit{Auset (or Ast)}$ Isis holding papyrus sceptre
45. $\textit{Nebt-het}$ Nephthys holding symbol of "life"
51. $\textit{Nut}$ the goddess Nut
52. $\textit{Se\text{-}seta}$ the goddess Sesheta
53. $\textit{Usr\text{-}Ma\text{"}at}$ the goddess Ma\text{"}at with sceptre of strength
54. $\textit{Ma\text{"}at}$ the goddess Ma\text{"}at
58. $\textit{Anqet}$ the goddess Anqet
62. $\textit{Bast}$ the goddess Bast
63. $\textit{Seket}$ the goddess Sekhet
64. $\textit{Un}$ the hare-god Un
66. $\textit{Mehit}$ the goddess Mehit
67. $\textit{Seta}$ a deity
68. $\textit{Seher}$ a god who frightens, terrifies, or drives away
69.  Seher  see No. 68
70.  Bes  the god Bes
71.  Zeperá  the god Khepera


1.  tep, tata  the head, the top of anything
2.  her, hra  the face, upon
3.  šent, ušer  the hair, to want, to lack
4.  sere (?)  a lock of hair
5.  zabes  the beard
6.  mer, maa, àri  the right eye, to see, to look after something, to do
7.  maa  the left eye
8.  maa  to see
9.  rem  an eye with a line of stibium below the lower eye-lid
10.  an  an eye weeping, to cry
11.  an  to have a fine appearance
<table>
<thead>
<tr>
<th>No.</th>
<th>Sign</th>
<th>Transliteration</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>☛☛</td>
<td>merti, maa</td>
<td>the two eyes, to see</td>
</tr>
<tr>
<td>17.</td>
<td>☛</td>
<td>ulat</td>
<td>the right eye of Ra, the Sun</td>
</tr>
<tr>
<td>18.</td>
<td>☛</td>
<td>ulat</td>
<td>the left eye of Ra, the Moon</td>
</tr>
<tr>
<td>19.</td>
<td>☛✍✍</td>
<td>ulatti</td>
<td>the two eyes of Ra</td>
</tr>
<tr>
<td>20.</td>
<td>☛✍✍️</td>
<td>tebh</td>
<td>an uchat in a vase, offerings</td>
</tr>
<tr>
<td>23.</td>
<td>☞</td>
<td>ãr</td>
<td>the pupil of the eye</td>
</tr>
<tr>
<td>24.</td>
<td>☛✍</td>
<td>tebh</td>
<td>two eyes in a vase, offerings</td>
</tr>
<tr>
<td>25.</td>
<td>☛✍✍️</td>
<td>ãm</td>
<td>eyebrow</td>
</tr>
<tr>
<td>26.</td>
<td>☞</td>
<td>mester</td>
<td>ear</td>
</tr>
<tr>
<td>28.</td>
<td>☛✍</td>
<td>ðent</td>
<td>nose, what is in front</td>
</tr>
<tr>
<td>29.</td>
<td>☞</td>
<td>re</td>
<td>opening, mouth, door</td>
</tr>
<tr>
<td>30.</td>
<td>☛✍</td>
<td>septi</td>
<td>the two lips</td>
</tr>
<tr>
<td>31.</td>
<td>☛✍✍️</td>
<td>sept</td>
<td>lip raised shewing the teeth</td>
</tr>
<tr>
<td>32.</td>
<td>☛✍✍️</td>
<td>ãrt</td>
<td>jawbone with teeth</td>
</tr>
<tr>
<td>33.</td>
<td>☛✍✍️✍️</td>
<td>tef, ãtet</td>
<td>exudation, moisture</td>
</tr>
<tr>
<td>35, 36.</td>
<td>☛</td>
<td>met</td>
<td>a weapon or tool</td>
</tr>
<tr>
<td>37.</td>
<td>☛✍✍️</td>
<td>ãat, pest</td>
<td>the backbone</td>
</tr>
<tr>
<td>Number</td>
<td>Hieroglyph</td>
<td>Translation</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------------</td>
<td>-------------------------------------</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><img src="image1" alt="Image" /></td>
<td>sāt the chine</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td><img src="image2" alt="Image" /></td>
<td>menā the breast</td>
<td></td>
</tr>
<tr>
<td>40, 41</td>
<td><img src="image3" alt="Image" /></td>
<td>sexen to embrace</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td><img src="image4" alt="Image" /></td>
<td>ân, âm not having, to be without, negation</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td><img src="image5" alt="Image" /></td>
<td>ka the breast and arms of a man, the double</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td><img src="image6" alt="Image" /></td>
<td>ser, feser hands grasping a sacred staff, something holy</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td><img src="image7" alt="Image" /></td>
<td>χen hands grasping a paddle, to transport, to carry away</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td><img src="image8" alt="Image" /></td>
<td>âba, âha arms holding shield and club, to fight</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td><img src="image9" alt="Image" /></td>
<td>útên to write</td>
<td></td>
</tr>
<tr>
<td>58</td>
<td><img src="image10" alt="Image" /></td>
<td>χu hand holding a whip or flail, to be strong, to reign</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td><img src="image11" alt="Image" /></td>
<td>ā, țā hand and arm outstretched, to give</td>
<td></td>
</tr>
<tr>
<td>62</td>
<td><img src="image12" alt="Image" /></td>
<td>meh, ermen to bear, to carry</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td><img src="image13" alt="Image" /></td>
<td>ță to give</td>
<td></td>
</tr>
<tr>
<td>65</td>
<td><img src="image14" alt="Image" /></td>
<td>mă to give</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF SIGNS.

66. \[\text{mā, hēnk}\] to offer

67. \[\text{to offer fruit}\]

68. \[\text{nini}\] an act of homage

69. \[\text{next}\] to be strong, to shew strength

72. \[\text{zērp}\] to direct

73, 76. \[\text{tet}\] hand

74. \[\text{sep}\] to receive

77. \[\text{kep}\] to hold in the hand

82. \[\text{am}\] to clasp, to hold tight in the fist

84, 85. \[\text{tebā}\] finger, the number 10,000

86. \[\text{ān}\] thumb

88. \[\text{maā}\] a graving tool

90. \[\text{bak, met, tāi, ka}\] phallus, what is masculine, husband, bull

91. \[\text{utet}\] to beget

92, 93. \[\text{sem, tesem}\] . . . . . .
MEMBERS OF THE BODY.

94. ṳ  xerui  male organs
95. Ṹ  hem  woman, female organ
96. ∆  i  to go, to walk, to stand
98. ∆  ān, hem  to go backwards, to retreat
99. ụr, re, ment  to flee, to run away
100. šeha  to invade, to attack
101. ṱ  kēr  to hold, to possess
102. ∆  q  a knee
103. ḏ  b  a leg and foot
105. āb  arm + hand + leg
106. teb  hand + leg
107. āb  horn + leg
109. ọ  ḥā  piece of flesh, limb
111. ọ  ḥā

5. ANIMALS.

1. sesem  horse
2. nefer  horse
LIST OF SIGNS.

3.  ἀλ, ka  ox
6.  kaut  cow
13.  βα  calf
14.  αυ or άυ  calf
15.  βα  ram
16.  βα  Nubian ram of Amen
17.  αρ  oryx
19.  σακ  oryx, the transformed body, the spiritual body
22.  χεν  a water bag
23.  αα  donkey
24.  ιακ (?)  dog
25.  ἀμχετ  ape
29.  —  the ape of Thoth
31.  —  ape wearing Red crown
32.  —  ape bearing utchat or Eye of the sun
36.  ma  lion
38.  l, r, ru, re lion couchant
ANIMALS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Hieroglyph</th>
<th>Hieroglyphic</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>ꖡ 𓊇𓊉 𓊉</td>
<td>χerefu, akeru</td>
<td>the lions of Yesterday and Today</td>
</tr>
<tr>
<td>44</td>
<td>ꖤ 𓊊</td>
<td>neb</td>
<td>. . . . .</td>
</tr>
<tr>
<td>47</td>
<td>ꖢ 𓊇</td>
<td>mau</td>
<td>cat</td>
</tr>
<tr>
<td>49</td>
<td>ꖣ 𓊇</td>
<td>sab</td>
<td>jackal, wise person</td>
</tr>
<tr>
<td>52</td>
<td>ꖢ 𓊈</td>
<td>—</td>
<td>the god Anubis, the god Ûp-uat</td>
</tr>
<tr>
<td>55</td>
<td>ꖨ 𓊆</td>
<td>seseta</td>
<td>. . . . .</td>
</tr>
<tr>
<td>56</td>
<td>ꖤ 𓊈</td>
<td>χχχ</td>
<td>a mythical animal</td>
</tr>
<tr>
<td>57</td>
<td>ꖤ 𓊇</td>
<td>—</td>
<td>wild boar</td>
</tr>
<tr>
<td>58</td>
<td>ꖤ 𓊈</td>
<td>un</td>
<td>a hare</td>
</tr>
<tr>
<td>59</td>
<td>ꖤ 𓊉</td>
<td>ab</td>
<td>elephant</td>
</tr>
<tr>
<td>61</td>
<td>ꖤ 𓊊</td>
<td>ḥpt</td>
<td>hippopotamus</td>
</tr>
<tr>
<td>62</td>
<td>ꖤ 𓊊</td>
<td>χeb</td>
<td>rhinoceros</td>
</tr>
<tr>
<td>63</td>
<td>ꖤ 𓊊</td>
<td>rer</td>
<td>pig</td>
</tr>
<tr>
<td>65</td>
<td>ꖤ 𓊊</td>
<td>ser</td>
<td>giraffe</td>
</tr>
<tr>
<td>66</td>
<td>ꖤ 𓊈</td>
<td>set</td>
<td>the god Set, what is bad, death, etc.</td>
</tr>
<tr>
<td>68</td>
<td>ꖤ 𓊈</td>
<td>set</td>
<td>the god Set</td>
</tr>
<tr>
<td>69</td>
<td>ꖤ 𓊊</td>
<td>pennu</td>
<td>rat</td>
</tr>
</tbody>
</table>
5. Members of Animals.

3. ḫā ḫā ox

4, 5. ṣ, ṣ ḥent nose, what is in front

6. ḫεḫ ḫεḫ head and neck of an ox

8. ṣefit strength

9. ḫḥ head and neck of a ram

12. ṣesā to be wise

14. ṣeb head and neck of a lion, strength

16. ṭḥa ṭḥa head and paw of lion, the forepart of anything, beginning

21. ḥā ḥā

22. ḥā ḥā set . . . . . .

24. ḥā ḥā

30. ḫ tē ḫ tē hour, season

33. ṣ ṣ ȧp the top of anything, the forepart

35. ṣ ṣ ȧt rank, dignity

37. ṣ ṣ ȧpt renpet opening of the year, the new year
41. ände  åb  horn, what is in front
44. ände  åbeh  tooth
45. ände  åbeh  tooth
46. ände  åten, mesfer  to do the duty of someone, vicar, ear, to hear
47. ände  peb  to attain to, to end
49. ände  xopes  thigh
51. ände  nem, uhem  leg of an animal, to repeat
54. ände  kep  paw of an animal
55, 56. ände  skin of an animal
57. ände  skin of an animal, animal of any kind
59. ände  sat  an arrow transfixing a skin, to hunt
63. ände  uä, äu  bone and flesh, heir, progeny
<table>
<thead>
<tr>
<th>No.</th>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a</td>
<td>eagle</td>
</tr>
<tr>
<td>2</td>
<td>maa</td>
<td>eagle + sickle</td>
</tr>
<tr>
<td>3</td>
<td>ma</td>
<td>eagle + —</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ti,  neh</td>
<td>a bird of the eagle class?</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Heru</td>
<td>hawk, the god Horus, god</td>
</tr>
<tr>
<td>9</td>
<td>bak</td>
<td>hawk with whip or flail</td>
</tr>
<tr>
<td>10</td>
<td>Herui</td>
<td>the two Horus gods</td>
</tr>
<tr>
<td>11</td>
<td>Heru</td>
<td>Horus with disk and uraeus</td>
</tr>
<tr>
<td>12</td>
<td>Heru</td>
<td>Horus wearing the White and Red crowns</td>
</tr>
<tr>
<td>13</td>
<td>Heru nub</td>
<td>the “golden Horus”</td>
</tr>
<tr>
<td>14</td>
<td>neter</td>
<td>god, divine being, king</td>
</tr>
<tr>
<td>15</td>
<td>ãment</td>
<td>the west</td>
</tr>
<tr>
<td>16</td>
<td>Heru sam</td>
<td>“Horus the uniter of the two lands”</td>
</tr>
<tr>
<td>17</td>
<td>taui</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Heru-Sept</td>
<td>Horus-Sept</td>
</tr>
</tbody>
</table>
24. ḫu

28. ḫem, ḫem sacred form or image

29. Ḥeru-šuti Horus of the two plumes

30. mut, ner vulture

33. — the vulture crown and the uraeus crown

36, 43. ḫ, ḫ, m owl

38. ḫ

39. ḫ mā to give

40. ḫ

41. mer

42. ḫembal before

45. ḫetuti ibis

46. ḫem to find

47. ḫam to snare, to hunt

48, 51. ḫetuti the god Thoth

53. ḫ ba soul

54. ḫ baiu souls
<table>
<thead>
<tr>
<th>Num</th>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>bak</td>
<td>to toil, to labour</td>
</tr>
<tr>
<td>58</td>
<td>χu</td>
<td>a spirit, or the intelligence personified</td>
</tr>
<tr>
<td>60</td>
<td>bennu</td>
<td>a bird identified with the phoenix</td>
</tr>
<tr>
<td>61</td>
<td>bāli</td>
<td>to flood, to inundate</td>
</tr>
<tr>
<td>63</td>
<td>uša</td>
<td>to make fat</td>
</tr>
<tr>
<td>64</td>
<td>ḫešer</td>
<td>red</td>
</tr>
<tr>
<td>65</td>
<td>tefa</td>
<td>bread, cake, food</td>
</tr>
<tr>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>sa</td>
<td>goose, son</td>
</tr>
<tr>
<td>69</td>
<td>tefa (?)</td>
<td>food</td>
</tr>
<tr>
<td>70</td>
<td>set</td>
<td>to make to shake with fear, to tremble</td>
</tr>
<tr>
<td>71</td>
<td>āq</td>
<td>duck, to go in</td>
</tr>
<tr>
<td>72</td>
<td>ḫetem</td>
<td>to destroy</td>
</tr>
<tr>
<td>73</td>
<td>pa</td>
<td>to fly</td>
</tr>
<tr>
<td>75</td>
<td>xen</td>
<td>to hover, to alight</td>
</tr>
<tr>
<td>77</td>
<td>qema, ḫen</td>
<td>to make, to lift up, to distinguish</td>
</tr>
<tr>
<td>78</td>
<td>ḫeb</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Hieroglyph</td>
<td>Pronunciation</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>79.</td>
<td><img src="image" alt="ur" /></td>
<td>ur</td>
</tr>
<tr>
<td>80.</td>
<td><img src="image" alt="serau" /></td>
<td>serau</td>
</tr>
<tr>
<td>81.</td>
<td><img src="image" alt="ti" /></td>
<td>ti</td>
</tr>
<tr>
<td>82.</td>
<td><img src="image" alt="rexit" /></td>
<td>rexit</td>
</tr>
<tr>
<td>83.</td>
<td><img src="image" alt="u" /></td>
<td>u</td>
</tr>
<tr>
<td>87.</td>
<td><img src="image" alt="ta" /></td>
<td>ta</td>
</tr>
<tr>
<td>88.</td>
<td><img src="image" alt="ses" /></td>
<td>ses</td>
</tr>
<tr>
<td>90.</td>
<td><img src="image" alt="sent" /></td>
<td>sent</td>
</tr>
<tr>
<td>92.</td>
<td><img src="image" alt="ba" /></td>
<td>ba</td>
</tr>
</tbody>
</table>

8. **Parts of Birds.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Hieroglyph</th>
<th>Pronunciation</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><img src="image" alt="sa, apt" /></td>
<td>sa, apt</td>
<td>goose, feathered fowl</td>
</tr>
<tr>
<td>3.</td>
<td><img src="image" alt="ner" /></td>
<td>ner</td>
<td>head of vulture</td>
</tr>
<tr>
<td>4.</td>
<td><img src="image" alt="pek" /></td>
<td>pek</td>
<td>. . . . . . . .</td>
</tr>
<tr>
<td>8.</td>
<td><img src="image" alt="xu" /></td>
<td>xu</td>
<td>head of the <em>bennu</em> bird</td>
</tr>
<tr>
<td>9.</td>
<td><img src="image" alt="reχ" /></td>
<td>reχ</td>
<td>. . . . . . . .</td>
</tr>
<tr>
<td>10.</td>
<td><img src="image" alt="amaxχ" /></td>
<td>amaxχ</td>
<td>eye of a hawk</td>
</tr>
</tbody>
</table>

5*
<table>
<thead>
<tr>
<th>No.</th>
<th>Hieroglyph</th>
<th>Transliteration</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.</td>
<td>⋂</td>
<td>ṭenḥ</td>
<td>wing, to fly</td>
</tr>
<tr>
<td>13.</td>
<td>⚳</td>
<td>ẖu, maā</td>
<td>feather, what is right and true</td>
</tr>
<tr>
<td>17.</td>
<td>⚳</td>
<td>ẖermen</td>
<td>to bear, carry</td>
</tr>
<tr>
<td>18.</td>
<td>⚳</td>
<td>ṣa</td>
<td>foot of a bird</td>
</tr>
<tr>
<td>20.</td>
<td>⚳</td>
<td>—</td>
<td>to cut, to engrave</td>
</tr>
<tr>
<td>21.</td>
<td>⚱</td>
<td>ṣa</td>
<td>son, with t daughter</td>
</tr>
</tbody>
</table>

**9. Amphibious Animals.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Hieroglyph</th>
<th>Transliteration</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>⢚</td>
<td>ṣêt</td>
<td>turtle, evil, bad</td>
</tr>
<tr>
<td>2.</td>
<td>⢚</td>
<td>ẖāś</td>
<td>lizard, abundance</td>
</tr>
<tr>
<td>4.</td>
<td>⢚</td>
<td>at, seqa</td>
<td>crocodile, to gather together</td>
</tr>
<tr>
<td></td>
<td>⢚</td>
<td>ẖēṭ, ḫenti</td>
<td>prince</td>
</tr>
<tr>
<td>5, 6.</td>
<td>⢚</td>
<td>at</td>
<td>crocodile</td>
</tr>
<tr>
<td>7.</td>
<td>⢚</td>
<td>ṣebek</td>
<td>the god Sebek</td>
</tr>
<tr>
<td>8.</td>
<td>⢚</td>
<td>qam</td>
<td>crocodile skin, black</td>
</tr>
<tr>
<td>9.</td>
<td>⢚</td>
<td>ḫeqt</td>
<td>the goddess ḫeqt</td>
</tr>
<tr>
<td>10.</td>
<td>⢚</td>
<td>ḫefen</td>
<td>young frog, 100,000</td>
</tr>
<tr>
<td>11.</td>
<td>⢚</td>
<td>ẖēt</td>
<td>serpent, goddess</td>
</tr>
<tr>
<td>16.</td>
<td>⢚</td>
<td>ẖēt</td>
<td>serpent, goddess</td>
</tr>
</tbody>
</table>
14. \[Me\text{hent}\] the goddess Me\text{hent}

15. \[\text{het, fenl}\] worm

19. \[\text{atur}\] shrine of a serpent goddess

22. \[\text{hef, fenl}\] worm

24. \[\text{Apep}\] the adversary of Rā, Apophis

25. \[\text{f, let}\] serpent, body

27. \[\text{met}\] . . . . . .

30. \[\text{f}\] a cerastes, asp

31. \[\text{sef}\] . . . . . .

32. \[\text{per}\] to come forth

33. \[\text{äq}\] to enter in

37. \[\text{ptal}k\] to break open

10. Fish.

1. \[\text{̄n}\] fish

3. \[betu\] fish

6. \[sepa\] centipede

9. \[nār\] . . . .
### 11. Insects.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>net, bat</td>
</tr>
<tr>
<td>3.</td>
<td>suten net</td>
</tr>
<tr>
<td></td>
<td>(or bat)</td>
</tr>
<tr>
<td>4.</td>
<td>ëper</td>
</tr>
<tr>
<td>7.</td>
<td>ëf</td>
</tr>
<tr>
<td>8.</td>
<td>senhem</td>
</tr>
<tr>
<td>9.</td>
<td>serq</td>
</tr>
</tbody>
</table>

### 12. Trees and Plants.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 2.</td>
<td>ëm</td>
</tr>
<tr>
<td>6.</td>
<td>bener</td>
</tr>
<tr>
<td>7.</td>
<td>. . .</td>
</tr>
<tr>
<td>9.</td>
<td>ët</td>
</tr>
</tbody>
</table>
13, 14. renp, ter shoot, young twig, year
15, 16, 17. eternal year
18. — time
19. —
20, 21. sept a thorn
22. nezheb shoot, name of a goddess and city
23. enen —
24. su, suten king of the South
25, 27. qemā south, name of a class of priestess
26. res, qemā south
28, 29. res south
30, 31. res south
32, 33. à feather
34. i to go
35. sexet plants growing in a field
36. āab an offering
LIST OF SIGNS.

37. Ƛ sā lotus and papyrus flowers growing, field

40. ḫen cluster of flowers or plants

42, 43. ḫa cluster of lotus flowers

44. mêt the North, the Delta country, the land of the lotus

45. res the South, the papyrus country

47. uat young plant, what is green

55. — flower

58. neḥem flower bud

62. — lotus flower

67. un . . . . . .

68. xa flower

70. šen . . . . . .

73, 77. ḫ, ḫ ut, ut to give commands
TREES AND PLANTS

74, 75.  heq white, shining, light

78. yesef an instrument, to turn back

80. mes to give birth

81. — the union of the South and North

82. beti barley

83. — grain

88. sen granary, barn, storehouse

90. arp grapes growing, wine

92. — pomegranate

93, 94. benet sweet, pleasant

96. —

98. netem sweet, pleasant

1. pet, her what is above, heaven

2. kerl sky with a star or lamp, night

3. \begin{align*}
\text{water falling from the sky, dew, rain}
\end{align*}

4. åtet

5. bãhen lightning

6. qert one half of heaven

7. Ra, hru the Sun-god, day

8. \text{\textcopyright} ru radiance

9. \text{\textcopyright} Ra the Sun-god

13. \text{\textcopyright} ru, uben the sun sending forth rays, splendour

14. Sept the star Sothis, to be provided with

16. \text{\textcopyright} the sun’s disk with uraei

17. \text{\textcopyright} winged disk

23, 25. \text{\textcopyright} the rising sun

26. paut cake, offering, ennead of gods

28. sper a rib, to arrive at
29. äāḥ, āḥt moon, month
35. sba, tua star, star of dawn, hour, to pray
36. tuat the underworld
37. \{ta land
38. \{t
40. set (or semt) mountainous land
41. — foreign, barbarian
42. tū mountain, wickedness
44. χut horizon
45, 46. hesp, sept nome
47. äṭeb the land on one side of the Nile; — all Egypt
48. — land
49. uat, her a road, a way
50. kes, m side
51, 52. synchronized
53. śn (?) sand, grain, fruit, nuts
55. n surface of water, water
LIST OF SIGNS.

57. mer ditch, watercourse, to love

58.  

60. s lake

61. sem to go

62. — lake

64. Amen the god Amen

66. áá island

68. yuti the two horizons (i.e., East and West)

69. pbh swamp, marsh

70. 

71. hemt, báá metal, iron ore (or copper ore?)

72. 

14. BUILDINGS.

1. nu town, city

3. per house, to go out

6. per-xeru sepulchral meals or offerings
<p>| 7. | □ | per het | “white house”, treasury |
| 8. | □ | h | . . . |
| 10. | □ | mer | . . . |
| 11, 12. | □, □ | het | great house, temple |
| 13. | □ | hetu | temples, sanctuaries |
| 14. | □ | neter het | god’s house |
| 16. | □ | het aa | great house |
| 17. | □ | Nebt-het | Lady of the house, i.e., Nephthys |
| 19. | □ | Het-Heru | House of Horus, i.e., Hathor |
| 29. | □ | ahā | great house, palace |
| 32. | □ | usext | hall, courtyard |
| 36. | □ | ãneb, sebti | wall, fort |
| 37. | □ | uhen | to overthrow |
| 41. | — | — | fortified town |
| 43. | □ | seb | door, gate |
| 44. | □ | — | . . . |
| 45. | □ | qenb | corner, an official |</p>
<table>
<thead>
<tr>
<th>No.</th>
<th>Sign</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.</td>
<td><img src="image" alt="Sign" /></td>
<td>hap</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to hide</td>
</tr>
<tr>
<td>51, 52.</td>
<td><img src="image" alt="Sign" /></td>
<td>pyramid</td>
</tr>
<tr>
<td>53.</td>
<td><img src="image" alt="Sign" /></td>
<td>teyen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>obelisk</td>
</tr>
<tr>
<td>54.</td>
<td><img src="image" alt="Sign" /></td>
<td>wu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>memorial tablet</td>
</tr>
<tr>
<td>55.</td>
<td><img src="image" alt="Sign" /></td>
<td>wya</td>
</tr>
<tr>
<td></td>
<td></td>
<td>pillar</td>
</tr>
<tr>
<td>61.</td>
<td><img src="image" alt="Sign" /></td>
<td>yaker</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a design or pattern</td>
</tr>
<tr>
<td>62.</td>
<td><img src="image" alt="Sign" /></td>
<td>seh, ärq</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a hall, council-chamber</td>
</tr>
<tr>
<td>64.</td>
<td><img src="image" alt="Sign" /></td>
<td>set heb (?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>festival celebrated every thirty years</td>
</tr>
<tr>
<td>65.</td>
<td><img src="image" alt="Sign" /></td>
<td>heb</td>
</tr>
<tr>
<td></td>
<td></td>
<td>festival</td>
</tr>
<tr>
<td>67.</td>
<td><img src="image" alt="Sign" /></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>double staircase, to go up</td>
</tr>
<tr>
<td>68.</td>
<td><img src="image" alt="Sign" /></td>
<td>yet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>staircase, to go up</td>
</tr>
<tr>
<td>69.</td>
<td><img src="image" alt="Sign" /></td>
<td>aa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>leaf of a door, to open</td>
</tr>
<tr>
<td>70.</td>
<td><img src="image" alt="Sign" /></td>
<td>s</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a bolt, to close</td>
</tr>
<tr>
<td>71.</td>
<td><img src="image" alt="Sign" /></td>
<td>as, seb, mes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to bring, to bring quickly</td>
</tr>
<tr>
<td>72, 73.</td>
<td><img src="image" alt="Sign" /></td>
<td>ðes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to tie in a knot</td>
</tr>
<tr>
<td>74.</td>
<td><img src="image" alt="Sign" /></td>
<td>ámes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>. . . . . . .</td>
</tr>
<tr>
<td>75.</td>
<td><img src="image" alt="Sign" /></td>
<td>Amsu</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the god Amsu (or Min ?)</td>
</tr>
<tr>
<td>76.</td>
<td><img src="image" alt="Sign" /></td>
<td>get</td>
</tr>
<tr>
<td></td>
<td></td>
<td>. . . . . . .</td>
</tr>
</tbody>
</table>
15. Ships and parts of Ships.

1. uāa, ḫet \(\text{boat, to sail down stream}\)

2. uāa \(\text{boat, to sail down stream}\)

5, 6. uāa \(\text{loaded boat, to transport}\)

14. to sail up stream

16. nef, tau \(\text{wind, breeze, air, breath}\)

19. aḥā \(\text{to stand}\)

21. hem \(\text{helm, rudder}\)

22. ḫeru \(\text{paddle, voice}\)

23. sešep \(\ldots\ldots\ldots\)

61. hennu \(\text{the name of a sacred boat}\)

62. \(\text{boats of the sun}\)

63. \(\ldots\ldots\ldots\)

16. Seats, Tables, etc.

1. ast, Auset \(\text{seat, throne, the goddess Isis}\)

2. het \(\ldots\ldots\ldots\)

3. \(\text{seat, throne}\)
5, 6. 𓊡, 𓊠 ˈaus

7. 𓊢 ˈster
to lie down in sleep or death

8. 𓉨 ˈs

9. 𓉧 sem, sešem

11. 𓉪 — clothes, linen

12. 𓉨 serer

15. 𓉨 šetep

table of offerings

16. 𓉪 ˈχer

what is under, beneath

19. 𓉮 ˈχer

20, 22. 𓉨, 𓊠 — funeral chest, sarcophagus

23, 24. 𓉨, 𓉨 zone, district

25. 𓉨 ˈaat

to provide with

27. 𓉨 ˈteb

28, 29. 𓉨 ˈān

pillar, light tower (?)

30. 𓉨 šen

31, 33. 𓉨 ˈās

36. 𓉨 ŋem

squeezing juice from grapes, the god Nemu

37. 𓉨 ŋem
38. \[\text{meter}\] to use violence

39. \[\text{urs}\] pillow

41. \[\text{ses}\] linen, clothing, garments

43. \[\text{un-hrā}\] mirror

45, 46. \[\text{serit, ḥābit}\] fan, shadow

47. \[\text{māyxā}\] scales, to weigh

50. \[\text{utā}\] to balance, to test by weighing

52, 53, 54. \[\text{ubes, res}\] to raise up, to wake up

55. \[\text{maāt}\] a reed whistle, what is right or straight

58. \[\text{āat}\] standard

17. Temple Furniture.

2. \[\text{χaunt}\] altar

4. - fire standard

13. \[\text{neter}\] axe or some instrument used in the performance of magical ceremonies
LIST OF SIGNS.

16. \[ \text{neter \( \nabla \) \( \kappa r \)} \] the underworld

18. \[ \text{\( \nabla \) \( \tau \) \( \eta \)} \] the tree-trunk that held the dead body of Osiris, stability

20. \[ \text{\( \nabla \) \( \kappa m \)} \] to unite

22. \[ \text{\( \nabla \) \( \kappa n \)} \] brother

23. \[ \text{\( \kappa n \)} \] . . . . . .

26. \[ \text{\( \nabla \) \( \kappa b \)} \] the left side

28. \[ \text{\( \kappa m \)} \] to be in

29. \[ \text{\( \kappa \) \( \kappa s \) \( \kappa e \) \( \kappa t \) \( \kappa a \) \( \kappa t a \)} \] name of a goddess

18. CLOTHING, ETC.

1. \[ \text{\( \kappa e \) \( \kappa e \)} \] \( \text{\( m e l i \)} \] head-gear

7. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa r \)} \] \( \text{\( \kappa e \) \( p e r s \)} \] helmet

8. \[ \text{\( \kappa e \)} \] \( \text{\( \kappa e \) \( l e t \)} \] the White crown of the South

9. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa r \)} \] \( \text{\( \kappa e \) \( \kappa e \) \( \kappa r \)} \] the South land

11. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] \( \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] the Red crown of the North

12. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] \( \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] the North land

13. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] \( \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] the White and Red crowns united

14. \[ \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] \( \text{\( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \) \( \kappa e \)} \] cord, one hundred
CLOTHING, ETC.  83

17. śuti    two feathers
18. aterf   plumes, disk and horns
20. meh     crown, tiara
25. usech   breast plate
26. dahl    collar
29. sat     garment of network
30. senf    tunic
32. hebs    linen, garments, apparel
34. mesen
36. mcr, nes tongue, director
38. tebt    sandal
39. sen, yetem circle, ring
41. temt, temt to collect, to join together
42. bet     buckle
43. anx     life
LIST OF SIGNS.

45. selaut a seal and cord
46. menät an instrument worn and carried by deities and men
47. kep . . . . . .
48. aper to be equipped
50. xeret to direct, to govern
52. seyem to be strong, to gain the mastery
56. âment the right side
59. xu fly-flapper
61. Abt the emblem containing the head of Osiris worshipped at Abydos
62. leq sceptre, to rule
64. uas sceptre
65. Uast Thebes
66. usr strength, to be strong
73. âmes name of a sceptre
74. xu flail or whip
76. Beb the firstborn son of Osiris
77. seyer fringe (?)
19. Arms and Armour.

1. āam, nešes, qema, rebā āq  
   foreign person, to make,  
   finger  
   what is opposite, middle  

3. āb  
   sešeb, sešeb  
   what is hostile  

7, 8. qeh  
   axe  

9. tep  
   the first, the beginning  

10. zepes  
   scimitar  

11. zaut  
   knife  

12. k  
   knife  

13. qet  
   dagger  

14, 15. tes  
   knife  

19. nemmet  
   block of slaughter  

20. sešem  
   . . . . . . .  

21. pet  
   bow  

25. zent  
   the front of any thing  

26. }
LIST OF SIGNS.

28.  ḫ  pet  to stretch out, to extend

33.  ←  set  arrow, to shoot

38.  ⬅  sa  the side or back

41.  ←  āa  great

42.  ←  sun  arrow

43.  ←  ḥa  body

45.  ⧰  ṭ  urit  chariot

46.  ⬗  ṭ  urit  chariot

20. Tools, etc.

1.  ←  m  . . . . . .

2.  ↑  tāt  emanation

3.  ←  setep  to select, to choose

4.  ⬗  en  adze

5.  ⬗  en  adze

7.  =  ḫu  to fight, to smite

8.  ←  ma  sickle

9.  ←  maā  sickle cutting a reed (?)
<table>
<thead>
<tr>
<th>No.</th>
<th>Glyph</th>
<th>Word</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td><img src="image1" alt="glyph" /></td>
<td>mer, ūn</td>
<td>to love</td>
</tr>
<tr>
<td>13.</td>
<td><img src="image2" alt="glyph" /></td>
<td>heb, ār, per</td>
<td>to plough, hall, growing things</td>
</tr>
<tr>
<td>14.</td>
<td><img src="image3" alt="glyph" /></td>
<td>tem</td>
<td>to make perfect, the god Temu</td>
</tr>
<tr>
<td>15.</td>
<td><img src="image4" alt="glyph" /></td>
<td>bāt</td>
<td>miraculous, wonderful</td>
</tr>
<tr>
<td>18.</td>
<td><img src="image5" alt="glyph" /></td>
<td>sa</td>
<td>. . . . . . .</td>
</tr>
<tr>
<td>19.</td>
<td><img src="image6" alt="glyph" /></td>
<td>t</td>
<td>. . . . . . .</td>
</tr>
<tr>
<td>20.</td>
<td><img src="image7" alt="glyph" /></td>
<td>-</td>
<td>metal</td>
</tr>
<tr>
<td>21.</td>
<td><img src="image8" alt="glyph" /></td>
<td>fā</td>
<td>fire-stick (?)</td>
</tr>
<tr>
<td>26.</td>
<td><img src="image9" alt="glyph" /></td>
<td>menq</td>
<td>good, to perform</td>
</tr>
<tr>
<td>28.</td>
<td><img src="image10" alt="glyph" /></td>
<td>hent</td>
<td>workman</td>
</tr>
<tr>
<td>29.</td>
<td><img src="image11" alt="glyph" /></td>
<td>āba</td>
<td>to open out a way</td>
</tr>
<tr>
<td>31.</td>
<td><img src="image12" alt="glyph" /></td>
<td>ab, āb, āb, mer</td>
<td>disease, death</td>
</tr>
<tr>
<td>35.</td>
<td><img src="image13" alt="glyph" /></td>
<td>net</td>
<td>to break</td>
</tr>
<tr>
<td>38.</td>
<td><img src="image14" alt="glyph" /></td>
<td>uā</td>
<td>one</td>
</tr>
<tr>
<td>40.</td>
<td><img src="image15" alt="glyph" /></td>
<td>Net</td>
<td>the goddess Neith</td>
</tr>
<tr>
<td>42.</td>
<td><img src="image16" alt="glyph" /></td>
<td>šes, šems</td>
<td>to follow after, follower</td>
</tr>
<tr>
<td>45.</td>
<td><img src="image17" alt="glyph" /></td>
<td>qēs</td>
<td>bone</td>
</tr>
</tbody>
</table>
47. $\overline{1} \overline{3}$ |  sah | estate, farm
48. $\overline{1} \overline{7}$ |
49. $\overline{1}$ |  šäp | to hide away
50. $\overline{1} \overline{1}$ |  nub | gold
53. $\overline{1} \overline{1}$ |  hêt | silver
54. $\overline{1} \overline{1}$ |  uasm, smu | refined copper
55. $\overline{1} \overline{1}$ |  sexet | fowler’s net


1. $\circ$ |  u, šaā | cord, one hundred
2. $\overline{1}$ |  sta | to pull, to haul along
5. $\overline{1}$ |  āu, āu, fu | to be long, extended
\[ \overline{1} \overline{1} \] |  āmax | pious, sacred
6. $\overline{1} \overline{1}$ |  šes, qes, qeb | to fetter, linen bandage
8. $\overline{1}$ |
9, 10. $\overline{1}$ |  to unfasten, book, writing
13. $\overline{1}$ |  ārq | to bring to the end
15, 16. $\overline{1}$ |  meli | to fill
17. ➔ sešet to gain possession of
21. ⚝(at) part of a fowler's net
22. ← circuit
23. sen outline for foundation of a building
25. sent magical knot (?)
26. ua plant, growing things
27. ru(t) amulet, protection
28. sa rope
30. h magic knot
31. her h + r
32. hā h + a
34. sek
35.
37. vah to place, be permanent
39. uten offerings
40. teben to go round about
<table>
<thead>
<tr>
<th>Number</th>
<th>Hieroglyph</th>
<th>Transcription</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>41.</td>
<td>[r]r[e]</td>
<td>rer; p[e]x[e]r;</td>
<td>to go round about</td>
</tr>
<tr>
<td></td>
<td>\textit{[j][e][b]n}</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>[\theta]</td>
<td>(\theta) (th)</td>
<td></td>
</tr>
<tr>
<td>44.</td>
<td>[\theta]t (?)</td>
<td>(\theta)et (?)</td>
<td>to take possession of</td>
</tr>
<tr>
<td>45.</td>
<td>[\sigma]t</td>
<td>ut</td>
<td>to bandage, substance which has a strong smell</td>
</tr>
<tr>
<td>46.</td>
<td>[\sigma]t</td>
<td>set</td>
<td>flowing liquid</td>
</tr>
</tbody>
</table>

22. **Vessels.**

<table>
<thead>
<tr>
<th>Number</th>
<th>Hieroglyph</th>
<th>Transcription</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>[\wedge]</td>
<td>\textit{Bast}</td>
<td>name of a city and of a goddess</td>
</tr>
<tr>
<td>2.</td>
<td>[\wedge]</td>
<td>[\wedge]</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>[\hbar]s</td>
<td>(\hbar)es</td>
<td>to sing, to praise, to be favoured</td>
</tr>
<tr>
<td>5.</td>
<td>[\hbar]b[\hbar]h</td>
<td>(\hbar)b[\hbar]h</td>
<td>cold water, coolness</td>
</tr>
<tr>
<td>6.</td>
<td>[\hbar]n</td>
<td>(\hbar)en</td>
<td>king, majesty, servant</td>
</tr>
<tr>
<td>7.</td>
<td>[\hbar]</td>
<td>\textit{neter (\hbar)en}</td>
<td>divine servant, priest</td>
</tr>
<tr>
<td>8.</td>
<td>[\hbar]</td>
<td>\textit{(\hbar)ent}</td>
<td>what is in front</td>
</tr>
<tr>
<td>9.</td>
<td>[\hbar]b[\hbar]h</td>
<td>[\hbar]b[\hbar]h</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>[\gamma]n[\epsilon]</td>
<td>(\gamma)n[\epsilon]m</td>
<td>to unite, to be joined to</td>
</tr>
<tr>
<td>14.</td>
<td>[\alpha]r[\tau]</td>
<td>(\alpha)rt</td>
<td>milk</td>
</tr>
<tr>
<td>17.</td>
<td>[\tau]x</td>
<td>(\tau)x</td>
<td>unguent</td>
</tr>
</tbody>
</table>
VESSELS.

20. árp  wine
21. nu, qet, nel  liquid
22. án  to bring
23. áb  heart
25. áb, áab  to be clean, ceremonially pure
29. mà  as, like
31. hent, áb, usèx  mistress, lady, broad
33. ta  cake, bread
37, 38. zet  fire
39. ba  bowl containing grains of incense on fire
40. ter  bowl containing fruit (?)
41. ibr  libation vase
43. neb  lord, all, bowl
44. ibr  flat bowl with ring handle
49. leb  festival
50. leb  festival
53. \( \text{ât, beti} \) grain, barley and the like

55. \( \text{ta} \) bread, cake

23. Offerings.

1, 2. \( \text{paut} \) bread, cake

3, 4. \( \text{paut} \) company of nine gods

5, 6. \( \text{sep} \) time, season

10. \( \text{z} \) a sieve

14. \( \text{tâ} \) to give

17. \( \text{te} \) bronze

22. \( \text{ta} \) writing reed, inkpot and palette, to write, to paint

24. \( \text{sat} \) a papyrus roll, book

24. Musical instruments, writing materials, etc.
3. mesen

5. hes to play music

6. seseś sistrum

8. nefer instrument like a lute, good

10. Nefer-Temu the god Nefer-Temu

11. sa syrinx, to know

12. men to abide

25. Line characters, etc.

1. uā one

2, 4. sign of plural

5. ui sign of dual

7. ses to split

9. met ten, n n = faut twenty, n n n = māb thirty

10. herit fear, awe

11. ten to split, to separate

12. t cake
14. — tep  
   ki tep  
what is said  
“another reading”, i.e., variant reading

15. — qen, set, ät  
boundary, border

19. ◊ ren  
name

20. ◊ sen  
to depart

22. ∫ seger  
captive

25. ◊ äpt  
part of a palace or temple

27. — per, ät, beti  
grain, wheat, barley

29, 30. □ nem  

38, 40. □ p  
door

46. ◊ kes  
side, half
CHAPTER V.

PRONOUNS AND PRONOMINAL SUFFIXES.

The personal pronominal suffixes are:—

Sing. 1.  \[\text{ṣ, ṣ, ṣ, ṣ, l} \quad \text{A}\]
" 2. m.  \[\text{K}\]
" 2. f.  \[\text{T, TH (Θ)}\]
" 3. m.  \[\text{F}\]
" 3. f.  \[\text{S}\]

Plur. 1.  \[\text{N}\]
" 2.  \[\text{TEN, ΘEN}\]
" 3.  \[\text{SEN}\]

The following examples illustrate their use:—

\[\text{ba-ā} \quad \text{my soul}\]
\[\text{sexet-կ} \quad \text{thy field}\]
Examples of Pronominal Suffixes.

<table>
<thead>
<tr>
<th>Hieroglyphs</th>
<th>Pronunciation</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>emma-t</em></td>
<td>with thee</td>
</tr>
<tr>
<td></td>
<td><em>suit-f</em></td>
<td>his shade</td>
</tr>
<tr>
<td></td>
<td><em>meft-s</em></td>
<td>her words</td>
</tr>
<tr>
<td></td>
<td><em>a tef en-n</em></td>
<td>what was said by us</td>
</tr>
<tr>
<td></td>
<td><em>nut-ten</em></td>
<td>your cities</td>
</tr>
<tr>
<td></td>
<td><em>hati-sen</em></td>
<td>their heart.</td>
</tr>
</tbody>
</table>

These suffixes, in the singular, when following a word indicating the noun in the dual, have the dual ending *-i* added to them; thus *merti-fi* “his two eyes”; *muti-fi* “his two serpent mothers”; *awnsi-fi* “his two arms”; *retu-ifi* “his two legs”.

The forms of the pronouns are:

<table>
<thead>
<tr>
<th></th>
<th>Sing. 1.</th>
<th></th>
<th>Plur. 1.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>UÁ</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>m.</td>
<td>TU, OU</td>
<td>N</td>
</tr>
<tr>
<td>3</td>
<td>m.</td>
<td>SU</td>
<td>TEN, ΘEN</td>
</tr>
<tr>
<td>3</td>
<td>f.</td>
<td>SET</td>
<td>SEN</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
II. Sing. 1. NUK, ÁNUK
   „ 2. m. ENTEK, ENTKUK
   „ 2. f. ENTET, ENTUT
   „ 3. m. ENTEF, ENTUF
   „ 3. f. ENTES, ENTUS.

Plur. 1. (wanting)
   „ 2. ENTETEN, ENTUTEN
   „ 3. ENTESEN, ENTUSEN.

The following are examples of the use of some of these:

1. ánuk paik sen šeráu
   I thy brother younger.

2. ás ben ánuk taik mu0
   Behold, not [am] I thy mother?

3. entek smen ḥer åuset en åtef
   Thou[art]ablished upon the seat of the divine father.
4. entef sejem - và
   He leadeth me.

5. tet en sen àn hen-f entuten àχ
   Said to them his majesty, ye [are] what?

The demonstrative pronouns are:

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</tr>
</thead>
<tbody>
<tr>
<td>PEN</td>
<td>TEN</td>
<td>PEF, PEFA</td>
<td>TEF, TEFA</td>
<td>PA</td>
<td>TA</td>
<td>ÁPEN, PEN</td>
<td>ÁPTEN, PETEN</td>
</tr>
<tr>
<td>this</td>
<td>this</td>
<td>that</td>
<td>that</td>
<td>this</td>
<td>this</td>
<td>these</td>
<td>these</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEFA</td>
<td>NA</td>
<td>PAU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>those</td>
<td>these</td>
<td>these</td>
<td></td>
<td></td>
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</tbody>
</table>


The following are examples of the use of these:—

1. \[\text{henā  āp  pen}\]
   With messenger this.

2. \[\text{hes - sen  em  ḫetu  nu  sát  ten}\]
   They shall recite the chapters of book this.

3. \[\text{ás  ser  pef  en  Sa  sper  er}\]
   Behold, prince that of Sais went forth to
   \[\text{Åneb-ḥetet  em  wṣa}\]
   Memphis in the night.

4. \[\text{ás  pefa  pu  ḫet  en  setem}\]
   Behold, that which is said to the listener[s].

5. \[\text{nuk  tefa  ḫetet  sat  Rā}\]
   I [am] that scorpion the daughter of Rā.
6. ámmā - tu ámu-ā en ta
Grant thou that I may eat the

maāst en pai āḥ liver of this ox.

7. erṭā - nā ḫekau āpen
May be given to me words of power these.

8. án āq qemtu - k em
Not shall enter thy disasters into

at - ā āpten
my members these.

9. ḥāḥā - ūā ērek mā nefā Àusārtiu
Thou art standing like these divine Osiris beings.

10. na pu enti em-sa pa ḫepēs
These are who[are] behind the Thigh.
11. pau setem en neteru
.....these heard of the gods.

Other words for "this" are ennu, and empt, or enen, and they are used thus:

1. ennu ennuw en pet
This canal of heaven.

2. tā - k maa-ā enen zepent
Grant thou [that] I may see this [which] happeneth

em maat - k
in thine eye.

The relative pronouns are ā and ent, or enti or entet, and they are used thus:

1. xu benru āšt ā
Glorious things [and] mighty deeds many which

āri-f em suten
he did as king.
2. \[\text{ānu ementuf à āri-tu nef hebsu}\]
   It was he who made for him clothes.

3. \[\text{kést āat ent ëer suten}\]
   Favour great which [he had] with the king.

4. \[\text{ārit-nef āput neb enti em sexet}\]
   He did errand every which [was] in the fields.

5. \[\text{entet em nut - sen}\]
   Which [was] in city their.

The reflexive pronouns are formed by adding the word \[\text{tes}\] to the pronominal suffixes thus:—

- \[\text{tes-ā}\] myself
- \[\text{tes-k}\] thyself
- \[\text{tes-t}\] thyself (fem.)
- \[\text{tes-f}\] himself
- \[\text{tes-s}\] herself
- \[\text{tes-sen}\] themselves.
Examples of the use of these are:—

1. \[ i \cdot n\text{á} \quad n\text{et-\text{á}} \quad l\text{et-\text{á}} \quad l\text{es-\text{á}} \]

   I have come, and I have avenged my body my own.

2. \[ s\text{uta} \quad k\text{uá} \quad m\text{á} \quad s\text{uta} \quad k \]

   I have made myself strong as thou hast made

   \[ t\text{u} \quad l\text{es-\text{k}} \]

   strong thyself.

3. \[ e\text{m} \quad ā\text{n} \quad n\text{eter} \quad f\text{esef} \]

   In the writing of the god himself.

4. \[ ā\text{n\text{u}u} \quad n\text{ek} \quad s\text{ā\text{i}t} \quad e\text{n} \]

   He writeth for thee the Book of

   \[ s\text{ensn} \quad e\text{m} \quad f\text{eb\text{ā}u-f} \quad f\text{esef} \]

   Breathings with his fingers his own.
5. \( \text{tēt \ ta \ neitert \ em \ re\_s \ tēs\_s} \)
Speaketh the goddess with her mouth her own.

6. \( \text{ḫer\_sen \ her \ hrā\_sen \ em \ ta} \)
They fall down upon face their . . . in land

\( \text{tēs\_sen} \)
their own.
CHAPTER VI.

NOUNS.

Nouns in Egyptian are either masculine or feminine. Masculine nouns end in U, though this characteristic letter is usually omitted by the scribe, and feminine nouns end in T. Examples of the masculine nouns are:—

\[ \begin{align*}
\text{hru} & \quad \text{day} \\
\text{anu} & \quad \text{scribe} \\
\text{kerhu} & \quad \text{night,}
\end{align*} \]

but these words are just as often written \[ \begin{align*}
\text{I} & \quad \text{and} \\
\text{} & \quad \text{. Other examples are:—}
\end{align*} \]

\[ \begin{align*}
\text{ap} & \quad \text{envoy} \\
\text{qeres} & \quad \text{sepulchre} \\
\text{neter} & \quad \text{god} \\
\text{re} & \quad \text{chapter, mouth.}
\end{align*} \]
Examples of feminine nouns are:—

\[
\begin{array}{ll}
\text{šāt} & \text{book} \\
\text{pet} & \text{heaven} \\
\text{sexet} & \text{field} \\
\text{sebqet} & \text{pylon} \\
\text{netert} & \text{goddess} \\
\text{tēpt} & \text{boat.}
\end{array}
\]

Masculine nouns in the plural end in U or IU, and feminine nouns in the plural in UT, but often the T is not written; examples are:—

\[
\begin{array}{ll}
\text{ānxiu} & \text{living beings} \\
\text{āšemu} & \text{the forms in which} \\
\text{hāu} & \text{the gods appear} \\
\text{sbaau} & \text{people who live in} \\
\text{suteniu netiu} (or bātiu) & \text{the Delta.} \\
\text{hemut} & \text{doors} \\
\text{Kings of the South and North} & \text{doors} \\
\text{hemut} & \text{women} \\
\text{satut} & \text{daughters} \\
\text{mekut} & \text{offerings} \\
\text{āusut} & \text{places.}
\end{array}
\]
The oldest way of expressing the plural is by writing the ideograph or picture sign three times, as the following examples taken from early texts will shew:—

\[ \text{ret} \quad \text{legs} \]
\[ \chi u \quad \text{spirits} \]
\[ \text{per} \quad \text{houses, habitations} \]
\[ \text{hemut} \quad \text{women} \]
\[ \text{mut} \quad \text{cities} \]
\[ \text{seyet} \quad \text{fields} \]
\[ \text{uat} \quad \text{ways, roads}. \]

Sometimes the picture sign is written once with three dots, \( \circ \) or \( \circ \circ \circ \), placed after it thus:—

\[ \text{\( \circ \) \( \circ \) \( \chi u \) \( \circ \) \( \circ \) \( \circ \) \( \circ \) spirits} \]

The three dots or circles \( \circ \) afterwards became modified into \( \circ \circ \) or \( \circ \circ \circ \), and so became the common sign of the plural.

Words spelt in full with alphabetic or syllabic signs are also followed at times by \( \circ \circ \):—

\[ \text{re} \text{b} \quad \text{men} \]
\[ \text{\( \circ \) \( \circ \) \( \circ \) \( \circ \) \text{hunut} \quad \text{young women} \]
MODE OF EXPRESSING THE PLURAL.

urâu  great ones
šerru  little ones.

The plural is also expressed in the earliest times by writing the word in alphabetic or syllabic signs followed by the determinative written thrice:—

hät  hearts
besek  intestines
ärrt  abodes
gesu  bones
seteb  obstacles
ermen  arms
áyemu-seku  a class of stars
sexet  fields
seb  stars
petet  bows
läm  sceptres.

In the oldest texts the dual is usually expressed by adding UI or TI to the noun, or by doubling the
picture sign thus: — the two eyes, the two ears, the two hands, the two lips, and the like. Frequently the word is spelt alphabetically or syllabically and is determined by the double picture sign, thus: —

the two divine souls
the double heaven, i.e., North and South
the two sides
the two lights.

Instead of the repetition of the picture sign two strokes, were added to express the dual, thus $\text{Häp}$, the double Nile-god. But in later times the two strokes were confused with $\text{w}$, which has the value of $\text{I}$, and the word is also written $\text{Häpu}$; but in each case the reading is $\text{Häpu}$. The following are examples of the use of the dual: —

1. $\text{êrit - nef teqenui urui em mat}$
He made two obelisks great of granite.

2. $\text{pa teqenui urui}$
The two obelisks great.
3. \textit{nefer hrā em suti urui}  
Beautiful of face with two plumes great.

4. \textit{er āmtu beṣenti urti}  
Between the two pylons great.

5. \textit{Bauisi pui en āmu Tešet}  
His double soul that which [is] in Tattu (Busiris).

6. \textit{bawi her-āb tafui}  
The divine souls within the two divine Tchafui.

7. \textit{bauisi her-ābui tafui ba}  
His double soul within the two Tchafui [are] the soul

\textit{pu en Rā ba pu en Ausār}  
of Rā, [and] the soul of Osiris.

8. \textit{χā - kuā em sati - òen}  
I have risen as two daughters your.
Homage to you [ye] two opponents, [ye] two sisters,

Merti
[ye] two Mert goddesses.

Upon the two hands of thy two sisters.
CHAPTER VII.

THE ARTICLE.

The definite article masculine is or , the feminine is , and the plural is ; the following examples will explain the use of the article.

1. na pu enti em-sa pa χέπες

Those are who behind the star Thigh

2. pa bes en seset lnā pa

The flame of fire and the

tablet of crystal.
3. nuk pa ha en ta zat āāt
I [am] the Soul of the Body great.

4. ren en pa neter
I know the name of the god[s]

XLII en uneniu ḫnā - k
forty-two who exist with thee.

5. nefer pa stimu em ta ānset
Good [is] the grass in the place

ment

such and such.

6. ta ḫemt en paif sen āā
The wife of his brother elder

āu - tu ḫems her nebt - set
she was sitting at her hair.¹

¹ I. e., she was sitting dressing her hair.
7. na serseru en p[ä] äset
The winds (air) of the acacia tree

seps en Annu
venerable of Annu.

8. ùuf her ẖatbu taif hemt
He slew his wife,

ñuf her ẖaā- set na en ëu
he threw her [to] the dogs.

9. un ën pa sti her ẖeperu en
The smell became in

na en ḫebtu en Āa-perti
the garments of Pharaoh.

The masculine indefinite article is expressed by 蒎 uā en, and the feminine by รม uāt
en; the words uā en and uāt en mean, literally, "one of". Examples are:

1. qet - nef uā en beţennu em
   He built a house with

   tet - f em ta ant pa āš
   his own hand in the valley of the cedar.

2. au-f ěr ān nā en sfent kešā
   He brought a knife [for cutting] reeds.

3. qet - k uā en set ḫemt
   O fashion thou a wife

   en Batau
   for Batau.

4. per ār au-k qem - f emtuk
   When thou findest it, thou shalt
THE INDEFINITE ARTICLE.

\[ \text{her ĭtu-} \quad \text{er uā} \quad \text{en kai en} \]
put it into a pot of

\[ \text{mu qelh} \quad \text{ka ānu-ā} \]
water cold, [and] verily I shall live.

5.

\[ \text{āw pa Rā ĭter tāt āeperu uā en} \]
The Rā caused to become a

\[ \text{mu āa er āt-} \quad \text{e āt} \]
stream great between him [and] between

\[ \text{paif sen āa} \]
his brother elder.

From the union of the definite article with the personal suffixes is formed the following series of words:

MASCULINE.  

\[ \text{pai-ā} \]

FEMININE.  

\[ \text{tai-ā} \]
DEFinite Article WITH PERSONal SUFFIXes. 117

\[
\begin{array}{c|c}
pai-k & tai-k \\
pai-t & tai-t \\
pai-f & tai-f \\
pai-s & tai-s \\
pai-set & tai-set \\
pai-n & tai-n \\
pai-ten & tai-ten \\
pai-sen & tai-sen \\
pai-u & tai-u \\
\end{array}
\]

\[
\begin{array}{c}
nai-\dot{u} & nai-\dot{u} \\
nai-\dot{u} & nai-n \\
nai-k & nai-ten \\
nai-\theta & \\
nai-t & \\
nai-f & nai-sen \\
nai-s & nai-\dot{u} \\
\end{array}
\]

COMMON.
The following examples will illustrate their use:

1. pai- uninscribed sen äa heq śinnu - nā
   My brother elder hurried me.

2. pai- uninscribed neb nefr
   My lord beautiful.

3. áx pai - k i em - sa-ā er
   Fie on thy coming after me to

   ḫatbu
   slay [me].

4. ḫer pai-t hai emmā-ā
   For thy husband [is] to me

   em sexeru en ātef
   in the guise of a father.
5. áš ta hemt en pai-f sen āa
Behold the wife of his brother elder

sentu - 2ā
was afraid.

6. au - set her tet en pai - set sāu
She said to her keeper.

7. au hāti - sen her netem her pai - sen
Were their hearts rejoicing over their
rā baku
doing of work.

8. temit uxāā tai-ā māāu
That not may fall my hair

her uat
on the way.
9. tāi-k śāī āš-ūā em nasaqu
    Thy letter abounds in breaks.

10. suten neb hēnā tāi-u suten hēmut
    King[s] all with their queens.

1. āmmā ān-tu-nā nai-ā uru
    Let be brought to me my nobles

   āaiu
great.

2. er nai-k re-ḥet āaiu
    To thy storehouses great

   em Uast
    in Thebes.

3. nai-f en žartu
    His children.
4. ḫer nai - sen ḥāi en rā āš.
With their weapons, numerous

set em ẖā

were they as the sand.

5. nai-u qerāu em ẖemt
Their bolts of copper (or bronze).

6. ketē ᵃ em ḫerti ḫer nai-u āā
Goods on porter[s] and upon their asses.

7. ẖau-ā ḫems ᵃ ḫexīt em
I caused to sit the people in

nai-u qubu ẖau-ā ḫemi ṭa
their shadow. I caused to travel the

set Ta-mērā ḫtu - s ṣeṣeṣ - ē
woman of Egypt on her journey making long [her journey]
er ãuset mer - nes ãn teha-
to the place she wished [to go], not attacked

set kauï bu-nebu her uat

her any person whatsoever on the way.
CHAPTER VIII.

ADJECTIVES, NUMERALS, TIME, THE YEAR, ETC.

The adjective is, in form, often similar to the noun, with which it agrees in gender and number; with a few exceptions it comes after its noun, thus:

\[\text{yet nebt nefert abt yet nebt netemet beneret}\]

Thing every, good, pure; thing every, pleasant, sweet.

The following will explain the use of the adjective in the singular and plural.

1. \[\text{anx-\text{a} em tau en beti heket}\]

Let me live upon bread of barley white,

\[\text{heqet-\text{a} em pertu tezeru}\]

my ale [made] of grain red.
2. \( \text{āu} \) \( \text{hen} \) \( \text{her} \) \( \text{hems} \) \( \text{her} \) \( \text{ārit} \) \( \text{hru} \)

Was His Majesty sitting to make a day

\( \text{nefer} \) \( \text{er} \) \( \text{ḥenā - set} \)
happy with her.

3. \( \text{qem - k} \) \( \text{ta} \) \( \text{ṣerāu} \) \( \text{nefer} \)

Thou didst find the girl pretty

\( \text{ta} \) \( \text{enti} \) \( \text{ḥer} \) \( \text{sau} \) \( \text{na} \) \( \text{kamū} \)

who was watching the gardens.

4. \( \text{ka} \) \( \text{āri-ā} \) \( \text{nek} \) \( \text{ḥebsu} \) \( \text{neferu} \)

Indeed I will make for thee clothes beautiful.

5. \( \text{āu - sen} \) \( \text{ḥer} \) \( \text{rut} \) \( \text{em} \) \( \text{sauābu} \)

They grew into trees

\( \text{sen} \) \( \text{āīau} \)

two great.
ADJECTIVES

6. [Hieroglyphs] 

āu-ā em-bah neteru āaiu

I am in the presence of the gods great.

The adjectives "royal" and "divine" are usually written before the noun, thus:—

[symbol] suten ān royal scribe

[symbol] suten ābu (or ēemu) royal workman

[symbol] suten āaā royal boat or barge

[symbol] suten reḥ royal acquaintance or kinsman

[symbol] suten ēmnet royal woman,  i.e., queen

[symbol] sutenu ēnunu royal servants

[symbol] neter ēn divine servant,  i.e., priest

[symbol] neter ēt divine house,  i.e., temple

[symbol] neter āṭef divine father.

Adjectives are without degrees of comparison in Egyptian, but the comparative and superlative may be expressed in the following manner:—
1. áu-set nefer em hāt-set er set
   She was fair in her body more than
   hemt nebt enti em pa ta ter-f
   woman any who[was]in the earth the whole of it.

2. ur-k er neteru
   Great art thou more than the gods.

3. se-āst-u er sā
   They were numerous more than the sand.

4. ānet hrā-k ḫu er neteru
   Homage to thee [O thou one]glorious more than the gods.

5. betenu er ḫesemū ḫaṣet
   Fleet more than greyhounds, swift

   er suit
   more than light.
NUMERALS.

6.  ϐεpery  ἀqer - k  eɾeʃ  em
It shall happen thou shalt be wise more than he by

kər
being silent.

7.  nefs  sətem  er  entet  nəb
Good is hearkening more than anything, i.e., to obey
is best of all.

NUMERALS.

<table>
<thead>
<tr>
<th>1</th>
<th>=</th>
<th>üa</th>
<th>= 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>=</td>
<td>sen</td>
<td>= 2</td>
</tr>
<tr>
<td>3</td>
<td>=</td>
<td>xəmət</td>
<td>= 3</td>
</tr>
<tr>
<td>4</td>
<td>=</td>
<td>fəu or əfəu</td>
<td>= 4</td>
</tr>
<tr>
<td>5</td>
<td>=</td>
<td>təuəu</td>
<td>= 5</td>
</tr>
<tr>
<td>6</td>
<td>=</td>
<td>səs</td>
<td>= 6</td>
</tr>
<tr>
<td>7</td>
<td>=</td>
<td>səfax</td>
<td>= 7</td>
</tr>
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<td>Numeral</td>
<td>Hieroglyphs</td>
<td>Value</td>
<td></td>
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<tr>
<td>IIII</td>
<td>$\chi\varepsilon\mu\nu\nu\nu$</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>IIII</td>
<td>$\eta\upsilon\upsilon\upsilon\upsilon\upsilon$</td>
<td>9</td>
<td></td>
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<td>IIII</td>
<td>$\eta\upsilon\upsilon\upsilon\upsilon\upsilon\nu$</td>
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<td>IIII</td>
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<td></td>
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<tr>
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<td></td>
</tr>
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<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
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<td>90</td>
<td></td>
</tr>
<tr>
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<td>100</td>
<td></td>
</tr>
<tr>
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<tr>
<td>IIII</td>
<td>$\eta\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon$</td>
<td>10,000</td>
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<td>IIII</td>
<td>$\eta\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon\upsilon$</td>
<td>100,000</td>
<td></td>
</tr>
</tbody>
</table>
The **ordinals** are formed by adding ♀ *nu* to the numeral, with the exception of "first", thus:—

<table>
<thead>
<tr>
<th>Ordinal</th>
<th>Masc.</th>
<th>Fem.</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>♀ tepi</td>
<td>♀ tepi</td>
</tr>
<tr>
<td>Second</td>
<td>♀ ♀</td>
<td>♀ ♀</td>
</tr>
<tr>
<td>Third</td>
<td>♀ ♀ ♀</td>
<td>♀ ♀ ♀</td>
</tr>
<tr>
<td>Fourth</td>
<td>♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀</td>
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<tr>
<td>Fifth</td>
<td>♀ ♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀ ♀</td>
</tr>
<tr>
<td>Sixth</td>
<td>♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀</td>
</tr>
<tr>
<td>Seventh</td>
<td>♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀</td>
</tr>
<tr>
<td>Eighth</td>
<td>♀ ♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀ ♀</td>
</tr>
<tr>
<td>Ninth</td>
<td>♀ ♀ ♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀ ♀ ♀</td>
</tr>
<tr>
<td>Tenth</td>
<td>♀ ♀ ♀ ♀ ♀ ♀ ♀</td>
<td>♀ ♀ ♀ ♀ ♀ ♀ ♀</td>
</tr>
</tbody>
</table>

and so on. From the following examples of the use of the numerals it will be noticed that the numeral, like the adjective, is placed *after* the noun, that the lesser numeral comes last, and that the noun is sometimes in the singular and sometimes in the plural.
1. \[\text{rēx - kuā ren en pa neter XLII}\]

I know the name of the god forty-two, i.e., I know the names of the forty-two gods.

2. \[\text{re en tekau IV}\]

Chapter of the flames four, i.e., "four flames".

3. \[\text{nes su ḫet 300 em āu-f}\]

Belong to him measure[s] 300 in his length,

\[\text{ḥet 230 em usext-f}\]

measure[s] 230 in his breadth.

4. \[\text{mel 1000 pu em āu-f}\]

Cubit[s] one thousand is he in his length.

5. \[\text{tàu-ā nek met en tebā en TEGER en}\]

I have given to thee \{10 of 10,000\} of bushels of i.e., tens of ten thousands

\[\text{neferu er setefau neter-hetep-k}\]

grain for the supply of thy offerings.
6. \( \tilde{a}qu \ \tilde{a}aiu \quad (100,000 \times 9) + (10,000 \times 9) \)
   Loaves large, \[ 900,000 \quad + \quad 90,000 \]
   \[ + (1000 \times 2) + (100 \times 7) + (10 \times 5) \]
   + 2000 + 700 + 50

\[ i.e., \quad 992,750 \text{ large loaves of bread.} \]

7. In the papyrus of Rameses III we have the following numbers of various kinds of geese set out and added up thus:

\[ \quad \text{ccc} \quad \text{nn} \quad = \quad 6820 \]
\[ \quad \text{cc} \quad \text{n} \quad = \quad 1410 \]
\[ \quad \text{ccc} \quad \text{nnn} \quad \text{III} \quad = \quad 1534 \]
\[ \quad \text{c} \quad \text{nn} \quad \text{nnn} \quad = \quad 150 \]
\[ \quad \text{nnn} \quad \text{nn} \quad = \quad 4060 \]
\[ \quad \text{nnn} \quad \text{nn} \quad = \quad 25020 \]
\[ \quad \text{ccc} \quad \text{n} \quad = \quad 57810 \]
\[ \quad \text{ccc} \quad \text{nn} \quad \text{nn} \quad = \quad 1240 \]
\[ \quad \text{ccc} \quad \text{nn} \quad = \quad 6510 \]

\[ \text{Total} \quad (10,000 \times 9) + (1000 \times 32) + (100 \times 40) + (10 \times 25) + 4 = 126,254 \]
Ordinal numbers are also indicated by $\aleph$ meh, which is placed before the figure thus:

1. $\begin{array}{cccccc}
\text{em} & \text{maau} & \text{meh} & \text{u} & \text{em} & \text{maau}
\end{array}$

In the temples of the first [rank], in the temples

$\aleph$ ||

meh sen

of the second [rank].

**Time.**

The principal divisions of time are:

- $\text{hat}$ second
- $\text{unnut}$ hour
- $\text{ube}t$ month
- $\text{set}$ 30 years
- $\text{henti}$ 120 years
- $\text{heh}$ 1,000,000 years
- $\Omega$ sen 10,000,000

Examples of the use of these are:

1. $\begin{array}{cccccc}
\text{ta} & \text{f} & \text{renput} & \text{ast} & \text{her} & \text{her} & \text{renput-}a
\end{array}$

May he give years many over and above my years
EXAMPLES.

1. **ent** Ḥny ẖbetu ḥs hr
   
of life; [and] months many (over, i.e.,)
   
in addition to

   Ḥbet-ā Ḥnu Ḥny ẖru ḥs hr
   
my months of life; [and] days many over

   ẖru-ā Ḥnu Ḥny ẖkṛ ḥs hr
   
my days of life; [and] nights many over

   ẖkṛ-ā
   
my nights.

2. **untet-f** ḥenti ḥek
   
His existence is [for] 120 years × 100,000 years.

3. **uneniū** Ḥny er ẖnḥk ḥenti
   
Who exist living for ever, 120 years ×

   ṭetta
   
 eternity.
4. \[\text{āw} - \text{k} \quad \text{er} \quad \text{hēh} \quad \text{en} \quad \text{hēh}\]

Thou art for millions of years of millions of years,

\[\text{āḥā} \quad \text{hēh}\]
a period of millions of years.

This was the answer which the god Thoth made to the scribe Ani when he asked him how long he had to live, and was written about the XVIth century B. C. The same god told one of the Ptolemies that he had ordained the sovereignty of the royal house for a period of time equal to:

\[\text{ḥēh} \quad \text{ḥenti} \quad \text{ḥēh} \quad \text{ṣetū}\]

An eternity of 120 year periods, an infinity of 30 year periods,

\[\text{ḥēh} \quad \text{renpūt} \quad \text{ṣēnū ābet} \quad \text{ḥēfnū}\]

millions of years, ten millions of months, hundreds of thousands

\[\text{ḥrū} \quad \text{ṭebāu} \quad \text{umnūt} \quad \text{γau} \quad \text{at}\]
of days, tens of thousands of hours, thousands of minutes,
THE THREE SEASONS.

The Egyptian Year.

The year, \( \text{renpit} \), plural \( \text{pert} \) consisted originally of twelve months, each containing thirty days; as the month contained three periods of ten days the year consisted of thirty-six weeks of ten days each. Later the Egyptians added five days\(^1\) to the years, and thus made it equal to 365 days.\(^2\) Each month was dedicated to a god. The twelve months were divided into three seasons of four months each, thus:—

1. \( \text{sat} \) season of inundation and period of sowing.

2. \( \text{pert} \) season of “coming forth” or growing, i.e., spring.

3. \( \text{semut} \) season of harvest and beginning of inundation.

Documents were dated thus:—

\(^1\) Called “epagomenal days”.

\(^2\) They discovered that the true year was longer than 365 days, that the difference between 365 days and the length of the true year was equal nearly to one day in four years, and that New Year’s day ran through the whole year in \(365 \times 4 = 1460\) years.
THE DATING OF INSCRIPTIONS.

1. \[ \text{renpit IV} \quad \text{ābet IV} \quad \text{ṣat} \quad \text{hru 1} \]

Year four, month four of the sowing season, day one

under the majesty of, etc.

i.e., the first day of the fourth month of the sowing season in the fourth year of the reign of king So-and-so.

2. \[ \text{renpit V} \quad \text{ābet III} \quad \text{ṣemut} \quad \text{hru paut ḥer} \]

Year five, month three of inundation, day nine under

the majesty of / the king of the / Usr-Maāt-Rā-setep-en-Rā, / South and North /

son of the Sun, Rameses, beloved of Amen, etc.

3. \[ \text{renpit XXI} \quad \text{ābet I} \quad \text{ṣat} \quad ḥer \]

Year twenty-one, month one of sowing season under
HEN EN SUTEN NET (OR BÂT) AMEN MERI PIÂNGI

The majesty of the king of the Piânkhi beloved of Amen.

4.

RENPIIT IX APALIUS SESU VII

Year nine of Apellaeus, day seven,

TEP PER HRU XVII EN AMU

First[month] of spring, day seventeen of the dwellers in

TA-MERT XER HEN SUTEN NET (OR BÂT)

Ta-mert, under the majesty of the king of the

[i.e., Egypt]

PTUALMIS ANX TETTA PTÂH MERI

Ptolemy, living for ever, beloved of Ptah.

This date shews that there was a difference of ten days between the dating in use among the priests and that of the Egyptians in the time of Ptolemy III Euergetes, king of Egypt from B.C. 247 to B.C. 222.

4.

RENPIIT XXXII ÂBET III SEMUT HRU VI

Year thirty-two, month three of sowing season, day six
The words \( \frac{\text{Egyptian Symbol}}{} \), which frequently follow royal names, may be also translated “Life to him! Strength to him! Health to him!” They often occur after any mention of or reference to the king, thus:—

1. \( \frac{\text{Egyptian Symbol}}{} \)
   The door great of Pharaoh,

\( \text{any } \text{uta } \text{send} \)
life! strength! health!
EGYPTIAN MONTHS.

2. ḫr₂ en suten ḫemw tep en ḫen - f
One royal workman first of His Majesty,

āny uta senb
life! strength! health!

It has been said above that each month was dedicated to a god, and it must be noted that the month was called after the god’s name. The Copts or Egyptian Christians have preserved, in a corrupt form, the old Egyptian names of the months, which they arrange in the following order:

<table>
<thead>
<tr>
<th>Egyptian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ⅠⅠⅠⅠⅠⅠ</td>
<td>1st month of winter</td>
</tr>
<tr>
<td>ⅠⅠ</td>
<td>2nd</td>
</tr>
<tr>
<td>ⅠⅠⅠ</td>
<td>3rd</td>
</tr>
<tr>
<td>ⅠⅠⅠⅠⅠ</td>
<td>4th</td>
</tr>
<tr>
<td>ⅠⅠⅠⅠⅠⅠⅠ</td>
<td>1st month of spring</td>
</tr>
<tr>
<td>ⅠⅠ</td>
<td>2nd</td>
</tr>
<tr>
<td>ⅠⅠⅠ</td>
<td>3rd</td>
</tr>
<tr>
<td>ⅠⅠⅠⅠⅠ</td>
<td>4th</td>
</tr>
</tbody>
</table>

= Thoth
= Paopi
= Hathor
= Khoiak
= Tobi
= Mekhir
= Phamenoth
= Pharmuthi
THE EPAGOMENAL DAYS.

1st month of spring = Pakhon
2nd " " = Paoni
3rd " " = Epep
4th " " = Mesore.

The epagomenal days were called "the five days over (i.e., to be added to) the year".
CHAPTER IX.

THE VERB.

The consideration of the Egyptian verb, or stem-word, is a difficult subject, and one which can only be properly illustrated by a large number of extracts from texts of all periods. Egyptologists have, moreover, agreed neither as to the manner in which it should be treated, nor as to the classification of the forms which have been distinguished. The older generation of scholars were undecided as to the class of languages under which the Egyptian language should be placed, and contented themselves with pointing out grammatical forms analogous to those in Coptic, and perhaps in some of the Semitic dialects; but recently the relationship of Egyptian to the Semitic languages has been boldly affirmed, and as a result the nomenclature of the Semitic verb or stem-word has been applied to that of Egyptian.

The Egyptian stem-word may be indifferently a verb or a noun; thus $\gamma\kappa\epsilon\epsilon\rho\nu$ means “to be, to become”, and the “thing which has come into being”. By the
addition of the stem-word obtains a participial meaning like "being" or "becoming"; by the addition of in the masc. and in the fem. becomes a noun in the plural meaning "things which exist", "created things", and the like; and by the addition of we have the god to whom the property of creating men and things belonged. The following examples will illustrate the various uses of the word:

1. 
   \[\text{neter} \quad \text{udu} \quad \text{xeper} \quad \text{em} \quad \text{sep} \quad \text{tep}\]
   The god one [who] came into being in time primeval.

2. 
   \[\text{xeper} \quad \text{metet} \quad \text{nebt} \quad \text{Tem}\]
   Came into being words all of Tem.

3. 
   \[\text{an} \quad \text{xepert} \quad \text{sat} \quad \text{tu}\]
   Not had come into being earth [and] mountains.

4. 
   \[\text{saut} \quad \text{xepert} \quad \thetaui \quad \text{aat}\]
   Guarding \{thing that hath\} that great.
5. āri-ā ḫeperu neb er šatā
I have made transformations all at the dictates
āb-ā em bu neb mer ka-ā
of my heart in place every [which] wished my ka.

6. em ḫrā en ḫeperu lā i-her-sa
In the face of men and women and those who shall come
sen
after them.

7. ān ḫept-en-tu ḫepert ārit
Not are known {the things that will} [as] the work
neter
of God.

8. ḫeper-ā ḫeper ḫeperu
{I am he who} and {who made to} {the beings who}
{came into being} {come into being} {came into being.}
The god Khepera, who came into being in primeval time.

Or again, if we take a word like åqer it will be seen from the following examples that according to its position and use in a sentence it becomes a noun, or a verb, or an adjective, or an adverb.

1. sma-ä em χu ṣepṣi åqer
   May I join the spirits holy [and] perfect
   nu neter-ḥert of the underworld.

2. sāt ent sāğer
   The book of making { perfect } { the spirit [of the] }
   { or strong } { deceased }.

3. āu-f netri emmā åqerus
   He is divine among the perfect ones.
4. \( \text{āu - sen āaut enti er - hāti-f} \)

They, the cattle which were before him

\( \text{her ḥeperu nefer er āger sep sen} \)
became fine, exceedingly, twice.

*I. e.*, the cattle became very fine indeed.

Stem-words in Egyptian, like those in Hebrew and other Semitic dialects, consist of two, three, four, and five letters, which are usually consonants, one or more of which may be vowels, as examples of which may be cited:

- \( \text{ān} \) to return, go or send back
- \( \text{ha} \) to walk
- \( \text{āḥā} \) to stand
- \( \text{sāt} \) to cut
- \( \text{rerem} \) to weep
- \( \text{nea} \) to cut
- \( \text{nemmes} \) to enlighten
- \( \text{nelnet} \) to converse
nemesmes to heap up to overflowing.
netemnetem (probably pronounced netemtem) to love.

The stem-words with three letters or consonants, which are ordinarily regarded as triliteral roots, may be reduced to two consonants, which were pronounced by the help of some vowel between; these we may call primary or biliteral roots. Originally all roots consisted of one syllable. By the addition of feeble consonants in the middle or at the end of the monosyllabic root, or by repeating the second consonant, roots of three letters were formed. Roots of four consonants are formed by adding a fourth consonant, or by combining two roots of two letters; and roots of five consonants from two triliteral roots by the omission of one consonant.

Speaking generally, the Egyptian verb has no conjugation or species like Hebrew and the other Semitic dialects, and no Perfect (Preterite) or Imperfect (Future) tenses. The exact pronunciation of a great many verbs must always remain unknown, because the Egyptians never invented a system of vocalisation, and never took the trouble to indicate the various vowel-sounds like the Syrians and Arabs; but by comparing forms which are common both to Egyptian and Coptic, a tolerably correct idea of the pronunciation may be obtained.

There is in Egyptian a derivative formation of the
THE CAUSATIVE FORMATION.

word-stem or verb, which is made by the addition of $S$, $p$ or $j$, to the simple form of the verb, and which has a causative signification; in Coptic the causative is expressed both by a prefixed $S$ and $T$. The following are examples of the use of the Egyptian causative:

1. From $\text{äa}$ to be great:

\[
\begin{align*}
\text{äa} & \quad \text{to be great} \\
\text{s-äa-ä} & \quad \text{neferu-f}
\end{align*}
\]

I made great, i.e., magnified his beauties.

2. From $\text{änx}$ to live:

\[
\begin{align*}
\text{этu-ä} & \quad \text{mennu} \\
\text{äa} & \quad \text{má} \\
\text{tuu} & \quad \text{em} \\
\text{šeset} & \quad \text{behes} \\
\text{s-änx}
\end{align*}
\]

I dragged [two] statues huge as mountains of white marble [and] alabaster, and I made [them] like life making [them] to rest at the right [and] left of its door inscribed

10*
her ren ur hen-k
with the name great of thy majesty.

3. From $\text{xeper}$ to become:

se$x\text{eperu}$ $n\text{a}$ re-hetu-$f$
I made to come into being his treasure-houses

$\text{bah}$ em $\text{yet}$ ta $\text{neb}$
[which were] flooded with things of every land.

The verb with pronominal personal suffixes is as follows:

Sing. $\text{re}$-$\text{a}$ I know
1 com. $\text{nehem-k}$ thou deliverest
2 m. $\text{let}$-$t$ thou speakest
2 f. $\text{sat}$-$f$ he cuts
3 m. $\text{gem}$-$s$ she finds
3 f. $\text{ari}$-$n$ we do
Plur. $\text{mit}$-$ten$ ye die
1 com. $\text{xeper}$-$sen$ they become.
The commonest auxiliary verbs are 𓊞𓊧𓊐 to stand; 𓊥𓊖 𓊧 to be; 𓊢𓊘 to be; 𓊨𓊚𓊯 to do; 𓊨𓊩 to give; the following passages illustrate their use:

1. 𓊥𓊖 𓊥𓊧-𓊤 𓊗𓊧-𓊤 𓊥𓊧-𓊤 𓊥𓊧-𓊤
   un 𓊥-𓊤 𓊗-𓊤 𓊥-𓊤 𓊥-𓊤
   Was he saying to her, ‘Stand up
   𓊨𓊩 𓊥𓊠-𓊤 𓊨𓊩 𓊨𓊩
   give thou to me grain’.

2. 𓊥𓊧 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩
   𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤
   Stood up said she to him, ‘No one hath spoken
   𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩 𓊨𓊩
   with me except thy young brother’.

   Stood up glanced at them
   𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤
   𓊩-𓊤 𓊩-𓊤 𓊩-𓊤 𓊩-𓊤 𓊩-𓊤 𓊩-𓊤
   Hen-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤 𓊥-𓊤
   His Majesty, he stood up furious with rage against
EXAMPLES OF USE OF AUXILIARY VERBS.

sen mà tef Menbu neb Uast
them like father Menthu, lord of Thebes.

1. un ān - s set her aḥā
   Was she standing up.

2. un ān - f her teṭtu emmā - s
   Was he speaking with her
   set em teṭ
   saying:

3. un ān - f her ārqū - f en
   Was he taking an oath to him by
   pa Rā - Ḥeru - ḫuti em teṭ
   the god Rā - Harmachis, saying:

4. un ān pa āteṭu en her
   Was the young man coming (?) to
EXAMPLES OF USE OF AUXILIARY VERBS. 151

me†u  emmä  paif  sen
speak  with  his  brother.

1. û-û  sen†  kuû  en  baiu-k
I am fearing thy souls (i. e., will).

2. û-f  her  sper  er  paif  per
Was he going into his house,

û-f  her  gem  taif  hemt
was he finding his wife

seler  ûå  mer  ûå  en  átau
lying sick through { violent treatment. }

û-set  her  temt  ūt  mu  her  tet-f
Was she not putting water upon his hand

em  paif  sezeru  ûû  bû  pui
according to his wont. Was not
she lighting a fire before him. Was his

house in darkness.

Come, let us make for ourselves an hour

lying down.

[Do] not make to fill heart thy [with] the wealth

of another.

Not am I letting to come forth it from
EXAMPLES OF USE OF AUXILIARY VERBS.

1. re-â en reb nebt
   my mouth to people any.

2. emtuf ân naif âaut
   He brought his cattle

er - hât - f er têt sefer - u em
before him to make lie down them in

pai - sen âhait
their stalls.

In the limits of this little book it is impossible to set before the reader examples of the use of the various parts of the verb, and to illustrate the forms of it which have been identified with the Infinitive and Imperative moods and with participial forms. If the Egyptian verb is to be treated as a verb in the Semitic languages we should expect to find forms corresponding to the Kal, Niphal, Piel, Pual, Hiphil, Shaphel, and other conjugations, according as we desired to place it in the Southern or Northern group of Semitic dialects. Forms undoubtedly exist which lend themselves readily to Semitic nomenclature, but until all the texts belonging
to all periods of the Egyptian language have been published, that is to say, until all the material for grammatical investigation has been put into the Egyptologists' hands, it is idle to attempt to make a final set of grammatical rules which will enable the beginner to translate any and every text which may be set before him. In many sentences containing numerous particles only the general sense of the text or inscription will enable him to make a translation which can be understood. In a plain narrative the verb is commonly a simple matter, but the addition of the particles occasions great difficulty in rendering many passages into a modern tongue, and only long acquaintance with texts will enable the reader to be quite certain of the meaning of the writer at all times. Moreover, allusions to events which took place in ancient times, with the traditions of which the writer was well acquainted, increase the difficulty. This being so it has been thought better to give at the end of the sketch of Egyptian grammar a few connected extracts from texts, with interlinear transliteration and translation, so that the reader may judge for himself of the difficulties which attend the rendering of the Egyptian verb into English.
CHAPTER X.

ADVERBS, PREPOSITIONS, CONJUNCTIONS, PARTICLES.

Adverbs.

In Egyptian the prepositions and certain substantives and adjectives to which \(\Longleftarrow er\) is prefixed take the place of adverbs; examples are:

1. The cattle which were before him became

\(\text{nefer} \ \text{er} \ \text{àqer} \ \text{sep} \ \text{sen} \ \text{qeb} - \ \text{sen}\)

fine exceedingly, twice, they doubled

\(\text{mesu} - \text{sen} \ \text{er} \ \text{àqer} \ \text{sep} \ \text{sen}\)

their births exceedingly, twice.

2. \(\text{un} \ \text{set} \ \text{nefer} \ \text{er} \ \text{äa} - \text{ur} \ \text{her} \ \text{ub}\)

Was the woman fair exceedingly to the mind
en  hen-f  er  yet  neb

of his majesty more than any thing.

3.  au-f  sent  er  aa-ur

Was he afraid exceedingly.

4.  ḳāqu-tu  pa  ḫetrā  er

Were cut (wounded) the horses

ennuit

immediately.

Prepositions.

Prepositions, which may also be used adverbially, are simple and compound. The simple prepositions are:

1.  en  for, to, in, because.

2.  em  from, out of, in, into, on, among, as, conformably to, with, in the state of, if, when.

3.  er  to, into, against, by, at, from, until.

4.  or  ḫer  upon, besides, for, at, on account of.

5.  tep  upon.
6. \( \text{cher} \) under, with.
7. \( \text{cher} \) from, under, with, during.
8. \( \text{ama} \) from, by.
9. \( \text{hena} \) with.
10. \( \text{zefi} \) in the face of, before, at the time of.
11. \( \text{zent} \) in front of, at the head of.
12. \( \text{ha} \) behind.
13. \( \text{mai} \) like, as.
14. \( \text{ter} \) since, when, as soon as.

The following are used as prepositions:

- \( \text{ami} \) dwelling in.
- \( \text{ari} \) dwelling at or with.
- \( \text{heri} \) dwelling upon.
- \( \text{seri} \) dwelling under.
- \( \text{tepi} \) dwelling upon.
- \( \text{zent} \)i occupying a front position.

These are formed from the prepositions \( \text{ma} \), \( \text{r} \), \( \text{her} \), \( \text{cher} \), \( \text{tep} \), and \( \text{zent} \) respectively.
tively. The following examples will illustrate the use of prepositions:

I. 1. \(\text{en} \quad \text{ka} \quad \text{en} \quad \text{Ausûr} \quad \text{ân} \quad \text{Ani}\)

To the ka of Osiris, the scribe Ani.

(double)

2. \(\text{paut} \quad \text{neteru} \quad \text{em} \quad \text{hennu} \quad \text{en}\)

The company of the gods [are] in praises because

uben-k

thou risest.

3. \(\text{ta} \quad \text{em} \quad \text{sertu} \quad \text{en} \quad \text{maa} \quad \text{satet-k}\)

The earth [is] in rejoicing at the sight of thy beams.

II. 1. \(\text{uben-f} \quad \text{em} \quad \text{\(\chi\)ut} \quad \text{âbtet} \quad \text{ent} \quad \text{pet}\)

He riseth in the horizon eastern of heaven.

2. \(\text{utāu} \quad \text{pet} \quad \text{ta} \quad \text{em} \quad \text{mâxait}\)

Weighers of heaven and earth in scales.
Examples of Their Use

3. maa - nā ḫeru em āri ħemu
   May I see Horus {as the guardian of} the rudder.
   {i.e., standing at}

4. qem - f em ḫet but
   May it be found on the wood of the table of offerings.

5. nuk uā em ennu en enen neteru
   I [am] one of those gods.

6. ā uā pest em ānh pert
   Hail One shining from the Moon! Cometh forth
   Āusār Ani pen em āst - k
   Osiris Ani this among thy multitude.

7. em hamemet un - nā
   In the state of the hamemet beings may I lift up my legs
   unun Āusār
   [as] doth lift up the legs Osiris.
8. án ḫent - ā her - f em tebt - ā
Not let me walk upon it with my sandals.

9. em tept - re pert em
Conformably to the utterance [which] came forth from

re ḫen en Ḥeru
the mouth of the majesty of Horus.

III. 1. àuf her semi em - sa naif
He followed after his

àaut er sexet
cattle in the fields.

2. er paif per er tennu
Into his house at each

ruha
evening.
3. äḥā  tf er ḫel - ta un
Stand up, wait until the daybreak being

pa åten her uben
the Disk, i.e., Rā, shining (or rising).

4. ḫept - tu Maāt er trāui
Embraced art thou by Maāt at the two seasons.

5. entek setemet er ānyui-k
Thou hearest with thy two ears.

6. em äḥā er-ā em meter
Let none stand up against me in evidence,

em ḫesef er-ā em talat
none make opposition to me among the chiefs.

7. men äb-k er äḥāu - f
Stable is thy heart by (or on) its supports.
8. \( \text{ṣēpem - ā} \quad \text{em} \quad \text{utu} \)

I have gained the mastery of what was commanded

\( \text{ārit} \quad \text{er - ā} \quad \text{ṭep} \quad \text{ta} \)

to be done for me upon earth.

IV. 1. \( \text{Tēltut} \quad \text{Maāt} \quad \text{ḥer} \quad \text{āui - f} \)

Thoth and Maāt upon his two hands (i. e., on the right and left).

2. \( \text{ṭā - k} \quad \text{maa-tu} \quad \text{ḥer} \quad \text{ṭep} \quad \text{ṭwāit} \)

Thou lettest be seen thyself at the head of the morning, i. e., the early morning,

\( \text{ḥru} \quad \text{neb} \)

each day.

3. \( \text{āḥa} \quad \text{āba - nef} \quad \text{ḥer - s} \)

He hath fought for it.

4. \( \text{āq - sen} \quad \text{er} \quad \text{āsi - ā} \quad \text{ṣēḥ - sen} \quad \text{ḥer - f} \)

They enter into my sepulchre, [or] they pass by it.
I have come to thee, O Prince, my lord, for the sake

Bent-enb-rest

of Bent-enth-resht.

If now be known chapter this he will be made

victorious upon earth [and] in the underworld.

I shall see thy beauties, I shall be strong upon earth.

An envoy of the Prince of Bekhten hath come

with gifts many for the queen.
2. 2. re'iu  seqtet  yer  hen-k
   Vigorous is the seqtet boat under thy majesty,
satut - k  em  hräu
   thy beams [are] in [their] faces.

3. gem-en-tu  re  pen  em  xemennu  yer
   Was found chapter this in Hermopolis under
   re'iu  en  hen  en  neter  pen
   the two feet of the majesty of god this.

VII. 1. teṭ  an  suten  pa  neter  āa
   Spake the king, the god great
   yer  seru  häuti
   with the princes [and] chiefs.

2. 2. bes  metelh  yer  hen  en  Tetā
   [I was] girded with the belt under the majesty of Teta.
3.  

\[ \text{yer} \quad \text{hen} \quad \text{en} \quad \text{suten net (or bāt)} \quad \text{Assā} \quad \text{āny} \]

Under the majesty of \{ the king of the \} Assa, living

\[ \text{tetā} \quad \text{er} \quad \text{neheh} \]

for ever [and] ever.

VIII. 1.

\[ \text{āu} \quad \text{qemt - s} \quad \text{mā} \quad \text{hent her} \quad \text{bennut} \]

It is found by women with emeraldore(?).

IX. 1.

\[ \text{āu-f} \quad \text{er} \quad \text{hems} \quad \text{hēnā} \quad \text{taif} \]

He sat with his

\[ \text{hent} \quad \text{emtf} \quad \text{surā} \]

wife, he drank, etc.

2.  

\[ \text{teben-k} \quad \text{pet} \quad \text{hēnā} \quad \text{Rā} \quad \text{maa-k} \]

Thou goest round heaven with Rā, thou seest

\[ \text{rext} \]

the beings of knowledge.
3. \[\text{āu} \text{ sta-tu-f} \text{ ūned} \text{ suteniu}\]
He is led along with the kings of the south,
\[\text{neti (or bātī)} \text{ rā neb}\]
and the kings of the north each day.

X. 1. \[\text{tua Rā χeft uben-f}\]
Praised be Rā when he riseth.

2. \[\text{seqtet-f} \text{ χeft Rā er bu neb}\]
He journeyeth before Rā into place every
\[\text{meri-f ām}\]
wisheth he [to be] there.

3. \[\text{āri-ā nek χut setat em nut-k}\]
I made for thee a hidden horizon in thy city
\[\text{Uast χeft en āba-k}\]
Thebes in the face of thy courtyard.
XI. 1. \[\text{Amen\ neb\ nest\ taui\ xent}\]
Amen, lord of the thrones of the world, at the head

\[\text{Apt}\]
of the Apts (Karnak).

2. \[\text{VI\ pu\ kert\ im\ xent\ mu}\]
The sixth who is there is at the head \{of the watery\} abyss.

XII. 1. \[\text{aui\ -\ sen\ em\ sau\ ha\ -\ k}\]
Their hands [are] as protectors behind thee.

2. \[\text{mest\ tefaut\ en\ neteru}\]
Producer of the food of the gods

\[\text{ha\ kar\-\a}\]
behind the shrines.

3. \[\text{rer\ -\ na\ ha\ suht\ -\ f}\]
I go round behind his egg.
XIII. 1. ḫa-tu  nā ḥetepu  em bāḥ  ma

May be given to me offerings in the presence as [to]

sesu  Ḥeru

the followers of Horus.

2. i  kuā  qer - ten  ṭer - ten

I have come before you, do ye away with

tu  neb  āri - ā  ma  nnu

evil all dwelling in me like that [which]

āri  en  ten  en  ḫu  VII  āpu

ye did for spirits seven these

āmiu  ses  en  neb - sen

who [are] in the following of their lord

Sepa

Sepa.
XIV. 1. su uār er hāt hen- f ter
He fled before his majesty when

setem- f
he heard [of him].

2. teka- ā nehaut sentrā
I planted sycamores and incense-bearing trees

em paik āba bu
in thy courtyard, never

petrā - u ān ter reku neter
were seen [such as] they going back since { the time of the god. }

3. ām- ā ās ta en heqt ses- ā
I have eaten, behold, bread of sorrow, I have drunk

mu em āb ter hru pef
water of affliction since day that
Examples of the words which are like prepositions are:

1. ánet  hrā-k  ámi  em  ḥetepu  neb
   Homage to thee dweller in peace, lord

2. ḥā - nā  em  neb  Ṭātāu  em  ḫeq
   Thou art crowned as lord of Tattu, [and] as prince

3. sefex - nā  āsjet  ārt - ḫen
   I have set free the faults which dwell in you.
4. ḫer - f  ṉek  ṭut  avi
He hath done away for thee the evils dwelling

ẖau - k  em  ḫu  ṭep - re - f
in thy members by the power of his utterance.

5. ḫer - f  ennu  ḫerī  pa  sba
He looked under the door

en  paif  āhait
of his stable.

6. ḫerī  pa  ḫerī  pa  āās
He came to lie down under the {cedar} tree.

7. Ṽentī  Re - stau
I am at the head of Re-stau.

8. Ṽentī  sehret
I am the bull at the head of the field.
The following are compound prepositions with examples which illustrate their use.

1. \text{\textit{em āsu}} in consequence of, in re-compense for.

\text{tā - nef} \text{ ḫeg-ā} \text{ Qemt} \text{ Tesert} \text{ em}

He hath granted me to rule Egypt and the desert in

\text{āsu} \text{ āri}

reward therefore.

2. \text{\textit{em āq}} in the middle.

\text{tut} \text{ en} \text{ Fa-ā} \text{ em} \text{ āq} \text{ hāti - f}

An image of the god Fa-ā in the middle of his breast.

3. \text{\textit{em āb}} or \text{\textit{em ābu}} opposite.

\text{āu āpu - nef āuset-f} \text{ em} \text{ ābu}

Is ordered for him his seat opposite

\text{sebau}

the stars.
4.  
\[ \text{em \ uā alone.} \]
\[ \text{āḥā} \quad \text{ser} \quad \text{em} \quad \text{uā} \quad \text{seṭi} \quad \text{ses} \]
Stood the prince alone, he drew the bolt.

5.  
\[ \text{em \ uāḥ ḫer in addition to.} \]
\[ \text{ki} \quad \text{sa} \quad \text{āmḥ} \quad \text{ābu} \quad \text{em} \quad \text{uāḥ ḫer} \]
Another order among the priests in addition to
\[ \text{sa} \quad \text{IV} \]
the orders four [already existing].

6.  
\[ \text{em \ baḥ before, in the presence of.} \]
\[ \text{sesēp} \quad \text{sennu} \quad \text{em} \quad \text{baḥ - k} \]
The receiving of cakes before thee.
\[ \text{āḥā} \quad \text{en} \quad \text{sen} \quad \text{seft} \quad \text{em} \quad \text{baḥ - ā neteru} \]
They were slain before the gods.
7. \(\textit{emmā}\) with, among.

\(\textit{er ārit mert - f ūp ta emmā}\)

To do his will upon earth among

\(\textit{ānyiu}\)

the living.

8. \(\textit{em màtet}\) likewise.

\(\textit{em màtet emtuk i - nek er}\)

Likewise thou come to

\(\textit{se xét yeri pertu}\)

the fields with grain.

9. \(\textit{em rer}\) about, around.

\(\textit{get ësèm ur em ārit en ëmùt er}\)

Building a bastion great with work of artificer by the

\(\textit{xe t âter em rer àbtet}\)

work of the river about the eastern side.
10. **em nem, em nem-ā a second time, again.**

Not shall he die a second time.

11. **em ruti outside.**

He cometh forth, I come forth outside.

12. **em hau moreover, besides, in addition to.**

In the course of the day besides continually.

13. **em hāt before, in front of.**

Thy heart is glad, the uraeus riseth before thee.

14. **em her in front of, upon.**

Is his divine house upon the mountains.
15. \( e \) \( \dot{e} \) \( e m \) \( h r \) \( \dot{a} \) \( b \) within, in the midst of.

\( a \dot{\dot{a}} \) \( N \) \( b i n a i t \) \( e \) \( t i \) \( e m \) \( h r \)

The island of Cyprus which [is] in the midst

\( \dot{a} \) \( \dot{b} \) \( U a t - u r \)

of the Green great (i.e., the sea).

16. \( e \) \( \dot{e} \) \( e m \) \( \chi e m \) without.

\( u a h \) \( k a - f \) \( \dot{a} \) \( \dot{n} \) \( \dot{a} \) \( r i t - \dot{a} \) \( e m \)

\( \hat{\imath} \) \( H e \) \( \backslash \) hath placed his \( k a [i n m e] \), not do I work
\( [i.e., \ G o d] \)

\( \chi e m - f \)

without him.

17. \( \epsilon \) \( \epsilon \) \( \int \) \( e m \) \( \chi e n n u \) within, inside.

\( \dot{a} u s e t - f \) \( e m \) \( \chi e n n u \) \( k e k i u \)

His seat is within the darkness.
18. **em χερ among.**

May it be granted to them to come forth advancing among the favoured ones of Osiris.

19. **em χετ after, behind, in the train of.**

He shall enter in after coming forth from the underworld of Amentet the beautiful.

20. **em sa after, behind, at the back of.**

The slayers of Shu come at thy back to cut off thy head.
21.  

em qēb among, in the company of.

un - nā em qēb hesi emmā

Let me live in the company of the favoured ones among

āmaxiu

the venerable ones.

22.  

em qēt around, in the circuit of.

qēt - ā sebti em qēt - s

I built a wall round about it.

unen bes āst em qēt - f neb

There shall be flames many round about it every [where] (i. e., throughout).

23.  

em tep upon.

paut neteru nek em tep mast

{ The } of the gods are to thee upon [their] legs {company}

(i. e., they are standing or kneeling).
24. \[\text{em ṭebu in return for.}\]

\[\text{āri - nef mātet em ḫet menānāw-}\]
\[\{\text{Shall be done}\}\text{ for him the like after his death}\]

\[\text{f em ṭebu āru āri - nef nā}\]

in return for the things which he hath done for me.

25. \[\text{em ter because of.}\]

\[\text{in ṭe} \ - \ f \ ταi \ \varepsilon r \ \pi a\]

Not knew he [how] to cross over to

\[\text{enti paif sen šerāw ām em ter}\]

where [was] his brother younger there because of

\[\text{na en emseḥu}\]

the crocodiles.

\[\text{āu-f remi em tertī}\]

Was he weeping because of

12*
petrâ paif sen șerâu
the sight of his brother younger.

26. er āmtu between (also and).

Two obelisks of smu metal their pyramidions

ābyu em hert em āauit
piercing upwards in the colonnade

şepset er āmtu beşenti urti en
noble between the two pylons great of

suten ēa next
the king, the bull mighty.

27. er āu between.

āu pa tut en pa suten
Was the statue of the king
28. er āq opposite.

He was standing on the mountain opposite the lock of hair which [was] in the water.

29. er kes by the side of.

Grant thou to me a place in the underworld by the side of the lords of Maāt.
30. er bu-n-re outside, at the place of the door of the way.

He said to her, Do not make an appearance outside so that not the sea seize thee.

31. ármā with.

The guards of the cemetery which [were] with them.

32. er enti because, so that.

Because an evil very great was that
which had done the governors of the lands towards the
chiefs of Pharaoh, life! strength! health!

33. er hât before.

He brought his cattle

er hât - f
before him.

34. er hënä with.

May I smell the offerings of the company

of the gods, may I sit down with them.
35. er ḫer in addition to, over and above.

er ḫer setai ḫet
In addition to the mysteries recited.

36. er ḫet after, behind.

en ta ḫet Usr-maat-Rā meri Amen
Of the house of king Usr-maat-Rā meri Amen

er ḫet pa neter ḫen ṭep en Amen
after the prophet chief of Amen.

37. er ḫer with.

perer er ḫer hau
Coming forth with men and women of the time.

38. er ṣāā as far as, until.

smen ḫetepet-ā maāu en ka-ā
Establishing my offerings due to my ka,
Examples of their use.

Established in perpetuity until

Eternity.

They are safe, they are protected [and] guarded

Until eternity.

39. "er sa after, at the back of.

Chapter of going in after coming forth.

40. "her āb in, within, among, interior.

There is rejoicing to thee in thy boat,
get - k     em     hetepu
thy sailors  are content.

em āmentet  em ābiet  em tauu  ĥer ābu
In the west, in the east, in the countries interior.

ānel  ḫrā - k     Rā     neb     maāt
Homage to thee,    Rā,     lord     of right,

āmen  karā - f     neb     neteru
hidden    is his shrine,     lord    of the gods,

κheperā  ḫeri-āb  ωta - f
Khepera    in    his boat.

41.  hēr  ā at once, straightway.

āḥā  en  un - en - sen  ĥer  ā  āq
They opened    the gates    at once,    entered

en  hen-f  er  κennu  en  nut
his majesty    into    the city.
42. ¶ — her bāh before.

hetem em bāh āpitu-f her bāh

Destroyed before his judgment [and] before

qennu-f

his punishment.

43. ¶ — her mā by

āri - en - bu enen her mā

Done was this by

mest tu em nub er āu-f

casing the mountain in gold all of it.

44. ¶ — her ūer beneath.

seqebēb - ā her ūeru nehet - ā

May I cool myself under my sycamores,

ām-ā tau en tātā - sen

may I eat cakes of their giving.
45. ḫer \(\text{sa}\) besides, in addition to, moreover, after.

\[\text{na \ en \ metet \ enti \ her \ sa \ ta}\]

The words which are \{after or in\} the \{those of\}

\[\text{usext \ maāti}\]

Hall of Maāti.

\[\text{ār \ her \ sa \ āri - ā \ āru \ nu}\]

After I had performed the ceremonies of

\[\text{tep renpit heb \ uten - ā \ en \ tef \ Amen}\]

\{the New-Year\} I made an offering to father Amen.

46. ḫer \(\text{kes}\) by the side of.

\[\text{ertā - f \ metet \ her \ kes \ āri}\]

He giveth speech by the side of theirs.

47. ḫer \(\text{ā}\) under the hand of, subordinate to.
48. \( \text{xer hât} \) before, in olden time.

\[ \text{Amen-Rā suten neteru pautti} \]

Amen-Rā, king of the gods \{of the two\} \{companies\}

\[ \text{xeperu xer hât} \]

[who] came into being in olden time.

49. \( \text{ter ā} \) at once.

\[ \text{kunnu nefer māā er per - k ter ā} \]

Boy beautiful come to thy house at once!

\[ \text{paut neteru āat paut neteru neleset} \]

The company of the gods great, the company of the gods little.
50. ter bah from of old, before.

án sep árit áaut ten en

Never was [made] dignity this on

[i.e., conferred]

bak neb ter bah

servant any before.

speru ti erēk ter em bah

Coming forth waiting for thee from of old.

51. ter enti, ter entet because.

selnuā renput-sen setekennu ābet-

Disturbing their years, they invade their months

sen ter enti áru en sen ĥet

because they have done evil

āmen em árit nek neb

secretly in [their] work against thee all.
Because the name of Ra [is] in the body

En Ausar

of Osiris.

Because he is as one among those

Whose enemies are destroyed by the divine chiefs.

Because see him the gods, and spirits,

And dead in the forms of

Zenti - Amenti

The Governor of Amentet (i.e., Osiris).
CHAPTER XI.

CONJUNCTIONS AND PARTICLES.

The principal conjunctions are:—

- en  because of
- er  until
- her because
- χεφτ  when
- mà  as
- re pu  or
- ãs
- ãst  when
- ãsk
- χεφ  now
- ãr
- ãref  now, therefore.
- eref
Particles.

Interrogative particles are:

- àn, which is placed at the beginning of a sentence and is to be rendered by "?"

- àx what?

- nimā who?

- àgeset, or ašeset, who? what?

- tennu where?

- peti or petrā what?

Negative particles are:

- or àn not

- àn sep at no time, never

- bu not

- ben not

- tem not

- àm not.
Examples of the use of these are:

1. \textit{neter} \textit{hen} \textit{re} \textit{pu} \textit{uā} \textit{ām-th} \textit{ābu}
A prophet or one among the priests.

\textit{ār} \textit{re}x \textit{sāt} \textit{ten} \textit{her} \textit{ṭep} \textit{ta} \textit{āu-f}
If he be known book this upon earth, he

\textit{āri-s} \textit{em} \textit{ānu} \textit{her} \textit{qeres} \textit{re} \textit{pu}
doeth it in writing upon a bandage, or

\textit{āu-f} \textit{per-f} \textit{em} \textit{hru} \textit{neb} \textit{mer-f}
he shall come forth day every he pleaseth.

2. \textit{ās} \textit{hen-f} \textit{em} \textit{Neher} \textit{mā}
When his majesty [was] in Mesopotamia according

\textit{entā-f} \textit{bennu} \textit{renpit}
to his custom each year.
EXAMPLES OF THEIR USE.

When his majesty [was] at Tchah in his expedition
sent next
second of victory.

When his majesty [was] in Thebes, the mistress
of cities, to do what things pleased father Amen-Râ,
the lord of the thrones of the world, in festival
his beautiful of the temple southern.

Shall it be that thou wilt be silent about it?
Is it that not will cool the heart of thy majesty
at this that thou hast done to me?

Is it that ye know not that I even
dataet
tet - en - sen an hen-f entu-
Said to them his majesty, "Ye [are]

ten ay
what (or who)?"

Ika\text{\textasciitilde}ai 
em matet su ma ay
The country of I\text{\textasciitilde}ai in likeness is it like what?
pa temât en xirebu her
The town of Aleppo in

taif mertareaat pai-
its neighbourhood [and] its

f yet mà àx
ford [is] like what?

5. un - nà nimâ trà tu entek
Open to me! Who then art thou?

nuk uà am ten nimâ enti
I am one of you. Who is

henâ - k
with thee?

âu - set her fet - nef ementek en
She said unto him, "Thou art ..."
nimā
who

trā
then ?''

6. ānχ - k āref em āseset χer
Thou wilt live then on what with

sen neteru
them the gods?

āseset pu χu pui sem
What is spirit that [which] goeth

χer χat-f peṭti - fi ϑes-f
upon his belly, [and] his two thighs, [and] his back?

ā Teḥuti āseset pu χepert set em
O Thoth, what hath happened to them,

mesu Nut
the children of Nut?
EXAMPLES OF THEIR USE.

\[ \text{Tem, ûsæset, pu, šas - à} \]

O Temu \{what kind of place is this\} I have journeyed

\[ \text{er set} \]

into it?

\[ \text{ûsæset, pu, āhā, em, ānψ} \]

What is [my] duration in life?
(i. e., How long shall I live?)

7. \[ \text{erįa, nek, ām - k, teni} \]
Shall be given to thee thy food where?

\[ \text{sen, neteru, er-ā} \]
Say they, the gods, unto me.

\[ \text{āu-k, tennu} \]
Thou art where?
8. \(\text{nuk} \quad \text{måu} \quad \text{pui} \quad \text{pešeni}\)

I am cat that the fighter (?)

\(\text{āšet} \quad \text{er} \quad \text{kes} \quad \text{em} \quad \text{Annu}\)

of the persea tree by its side in Annu

\(\text{kerē} \quad \text{pui} \quad \text{en} \quad \text{hetem} \quad \text{xefti}\)

night that of the destruction of the enemies

\(\text{nu} \quad \text{Neb-er-ter} \quad \text{ām-f} \quad \text{peti} \quad \text{eref}\)

of Neb-er-tcher in it. What then is

\(\text{su} \quad \text{måu} \quad \text{pui} \quad \text{ta} \quad \text{Rā} \quad \text{pu} \quad \text{tesef}\)

it?\(^1\) Cat that male Rā is himself.\(^2\)

\(\text{peti} \quad \text{eref} \quad \text{su} \quad \text{An-ā-f} \quad \text{pu}\)

What then is it? The god An-ā-f is it (\textit{i.e.}, it refers to An-ā-f).

\(^1\) \textit{i.e.}, What is the explanation of this passage?

\(^2\) \textit{i.e.}, That male cat is Rā himself.
petrā  ren - k  ān  sen  er-ā
What [is] thy name [say] they to me?

petrā  maa t - nek  ām
What didst thou see there?

petrā  ān - k  en  sen  āu  maa-
What didst [say] thou to them? I have seen

nā  āhehii  en  ennu  en  taiu
rejoicings in these lands

Fenju
of the Fenkhu.

petrā  erṭā - en - sen  nek  besu
What did they give thee? A flame

pu  en  seṣet  ḫēnā  uat  en  behent
of fire, and a tablet of crystal.
petrā  āref  ārit  nek  eres  āu
What then didst thou with it [them]? I

qeres  -  nū  set  her  uteb  en
buried them by the furrow of

mānāat  em  xet  xaiu
Manāat as things for the night.

petrā  qemt - nek  her-f  uteb
What didst thou find by it, the furrow

Māāat  uas  pu  tes  ertā
of Māāat? A sceptre flint, 'Giver

nifu  ren-f
of winds' is its name.

petrā  āref  ārit - nek  er  pa
What then didst thou with the
EXAMPLES OF THEIR USE.

bes en sebet hena pa uat en
flame of fire and the tablet of

behet em - yet qeres - k set
crystal after thou didst bury them?

auhet - ná her - s au sebet - ná
I said words over them I dug

set au äxem - ná sebet au
it up, I extinguished the fire, I

set - ná uat gemamu
broke the tablet, [I] created

en mer
a pool of water.

9. ain yesef - f ain sena - f her
Not opposed is he, not turned back is he at
the doors of the underworld.

Not having eaten goats [or] fish.

He brought it as a wonderful thing to the king when he saw that [it was] a mystery great, [hitherto] not seen [and] not observed.

For not is it [possible], not can be made love in it.
10. emmā bet - uā em ḥaqet
   Let me take possession of the captives

en Ausār ān sep un - ā em
of Osiris, at no time let me be among
(i.e., never)

smait Suti
the fiends of Suti.

ān sep pat ārit mātet en
Never before was done the like by

bak neb
servant any.

ān sep pa mātu setem
Never before the like was heard.

11. bu petrā - k ta en Aupa,
Not hast thou seen the land of Aupa? [And]
 PARTICLES.

χατυμα bu ṛখ - k qau - f
of Khatumā not knowest thou its form,

Ikatāī em mātet su mā ḫ
and Ikatāī in resemblance it[is]like what?¹

bu āru - k utui er Qeṭēs
Not hast thou made a journey to Kadesh

henā Tubaxet bu ṣemi - k
and Tubakhet? Not hast thou gone

er na en ṣasu ḥeri ta
to the Shasu people who have the

pet māsaḥ, bu ṭekas - k
bowmen[and]soldiers? Not hast thou passed over

¹ Dost thou not know what kind of place Khatumā is, and what sort of land Ikatāī is?
EXAMPLES OF THEIR USE.

uat er Pamakare bu pui
the way to Pamakare? Not did

na ătau reh  peh - f
the thieves know [where] he had arrived.

bu pu uā metet mā-ā  ĥeru
Not [any] one spake with me except

paik  sen ūrāu
thy brother younger.

12. seka - sen ren - ă ben ārit
May they mention my name, not making

ābu  em  bāh  nebu  maāt
cessation,\(^1\) before the lords of law.

\(^1\) i.e., unceasingly.
When not I was working

thou didst send to bring for us grain,

was thy wife\(^1\) saying to me, 'Come', etc.

Come thou to us not [having] thy memories

of evil, come thou in thy form.

Not repelling him in his moment.

\(^1\) I.e., Was it not when I was working that thou didst send me to fetch grain, [and as I was fetching it] thy wife said to me, 'Come'.
petrā  set  tem - k  tet
On seeing it do not thou say,

ţenš - k  ren - à  en
‘Thou hast made to stink my name before

kaui  hrā  nebt
men and women [and] every-body.’

Not entered a comer in, not came out a comer out,

ārī  hen-f  merer-f
did his majesty his will.

āhā  en  hab - nef  en  sen  em  tet
He sent to them, saying,

ām  ẍetem  ām  āba
Do not shut[your gates], do not fight.

14
Do not make terror in men and women.

Let it not [be] that thou criest out against what thou hearest, that there may not be a heart of cowardice (?)

Not shall I suffer I overthrow

from my throne in the boat of Rā

the mighty one.
EXAMPLES OF THEIR USE.

 amnesty  ʔeṛtā  nekēn  ʔer-ā  amnesty
Do not  cause  injury  to me. Do not

 k  ʔeṛtā  ṭep-ā  ermen  amnesty
thou  cause  my head  to fall away  from me.

 amnesty  ʔāri  ëhēr  ëhrā  nebti  āpu  ëhēr
Do not thou perform [it] before people, but only

 hāu- ʔē  tes-k
thine own  self.
EXTRACTS FOR READING.

I. From an inscription of Pepi I.

[VIIth dynasty.]

111. ha Pepi pu är sebes - th
Hail Pepi this! Rise up thou,

112. aḥā uāb - k uāb
stand up! Pure art thou, pure is

ka - k uāb ba - k uāb
thy double, pure is thy soul, pure is

sexem - k i - nek mut-k i - nek
thy power. Cometh to thee thy mother, cometh to thee
Nutz, the fashioner great, she purifieth thee, O Pepi

pu ntenm - s ḥn Pepi pu this, she fashioneth thee Pepi this,

χu ʔs ʔu-k ḥa Pepi pu protecting when thou movest. Hail Pepi this,

uāb - t uāb kā - k uāb pure art thou, pure is thy double, pure is

ntenm - k ʔm χu uāb thy power among the spirits, pure is

ba-k ʔm neteru ḥa Pepi pu thy soul among the gods. Hail Pepi this,

aāāb - nek qesu - k sešep-nek tēp-k are brought to thee thy bones, thou receivest thy head
before Seb; he destroyed the evil belonging to thee

Pepi  pu  ðer  Tem
Pepi  this  before  Tem.

The above passage is an address made to the dead king Pepi by the priest which declares that he is ceremonially pure and fit for heaven. The *ka*, *ba* and *sekhem*, were the "double" of a man, his soul, and the power which animated and moved the spiritual body in heaven; the entire economy of a man consisted of *khat* body, *ka* double, *ba* soul, *khaibit* shadow, *khu* spirit, *āb* heart, *sekhem* power, *ren* name, and *sāhu* spiritual body. The reference to the bringing of the bones seems to refer to the dismemberment of bodies which took place in pre-dynastic times, and the mention of the receiving of the head refers to the decapitation of the dead which was practised in the earliest period of Egyptian history. Nut was the mother of the gods and Seb was her husband; Tem or Temu was the setting sun, and, in funeral texts, a god of the dead.
II. Funeral Stele of Panehesi.

(Brugsch, *Monuments de l'Égypte*, Plate 3.)

[XIXth dynasty.]

1. \[ * \]
   \[ tuau \] \[ Rā \] \[ zef \] \[ hetep-f \] \[ em \]
   Adoreth Rā when he setteth on

\[ qut \] \[ âmentet \] \[ ent \] \[ pet \] \[ ân \] \[ in \] \[ uâ \] \[ âqer \]
the horizon western of heaven the one perfect,

\[ ân \] \[ uthu \] \[ en \] \[ suten âpt \] \[ Panehesi \]
the scribe of \{the table of\} of the royal house, Panehesi,

\[ ret- \] \[ ânet - hrâ-k \] \[ Rā \] \[ âri \]
[and] he saith:— Homage to thee, O Rā, maker

2. \[ tememu \]
   \[ Tem Heru-γuti neteru ân \]
of mortals, Temu-Harmachis, god one,
living upon right and truth, maker of things that are,

creator of things which shall be, and of animals,

[and] of men and women, who come forth from his eye. Lord

of heaven, lord of earth, maker of beings terrestrial [and]

of beings celestial, Neb-er-tcher, the bull of

{the company of the gods,} king of heaven, lord of the gods,
abi her paut neteru neter netri
prince, chief of {the company} god divine

5. kep per te sef pauti
self-created, god of the two companies of the gods

keper em hat hemmu - nek
coming into being in the beginning. Praises are to thee,

ani neteru Tem sekeper rexit
O {maker of the} Temu making to exist mankind,

neb benerat aa mert
lord of sweetness, great of love;

pest - f any hrâ nebt tâ-û nek
he shineth [and] live mankind. I give to thee

7. dâu u em mà ser sehetep-û
praises at eventide, I make thee to set
[when] thou settest in life. The sektet boat

her seāu atet em ahi

is glad, the atet boat is in joyful

hennu nemā - sen nek Nu[?] praising [as] they journey to thee. The goddess Nut

em hetep get - k hāā - ṭā sexer

is at peace, thy sailors are rejoicing; hath over-

en xut - k xēfti - k

thrown thine eye thine enemy.

Carried away are the leg[s] of Ā pep. Thou settest,

nefer āb - k āu em xut ent Manu.
glad is thy heart joyful in the horizon of Manu.
sehef - k  ām  en  neter  nefer  neb
Thou makest light there, god beautiful, lord

heḥ  ḫeq  Aukert  ū ā - k
of eternity, prince of Aukert. Thou givest

sesep  en  enti  ām  ḫefti
thy radiance upon those there, [thy] enemies

 tôkai  - sen  neferu-k  em  ......  sen
see thy beauties in their [abodes and]

em  tepheṭu  - sen  āui  - sen  em
in their habitations [and] their hands

āaui  en  ka - k  āmentiu  em
adore thy double; the beings in Amenti

hāātu  emxet  eref  pēst-k
rejoice after thou hast shone
en sen neb u tuat ābu - sen

upon them, the lords of the underworld their hearts

netem sehet - k Amentet maat - sen

are glad [when] thou lightest up Amentet. Their eyes

14. 

sesu en maa - k ἡπείρον

open widely at the sight of thee, refreshed

ābu - sen maa - sen tu ḫāā

are their hearts [when] they see thee; rejoiceth

15. 

tet - k ħer sen ān meni mestu

thy body through them. Without pain[are] the births

neter ḫau - sen entek meses-
of god [which are] their members; thou givest birth

set er āu uben - k āter - k

to them, all of them. Thou risest, thou destroyest
ākēh - sen ħetep - k er senetem hān-
their grief; thou settest to make glad their

sen tūa - sen tu sper - k er
members; they praise thee [when] thou comest forth to

sen sesep - sen hāt ent uāa-
them, they grasp the bow of thy boat.

k ħetep - k em xut ent Manu
Thou settest in the horizon of Manu,

nefer - tu em Rā hru neb țā - k
happy art thou as Rā day every. Grant thou

un ba - ā xenti - sen pest
that may be my soul along with them, may shine

xu - k ħer senbet - ā maa-ā āten
thy rays upon my body, may I see the Disk
19. χεφτ enen χι ιγερυ νυ neter-χερτ
[being] opposite to those spirits perfect of the underworld

20. ḫεṃsii ᵇmah Un-nefer ἄριυ
who sit in the presence of Un-nefer, and who make

mā χερυ en ka en Ἄυσαρ ἀν
... ... to the double of Osiris, the scribe

ᵘṯʰυ en suten ἀᵖτ Pa-nehesi
of the table of offerings of the royal house, Pa-nehesi.

21. ἀν sa-f seanyahu ren-f
[Dedicated] by his son, who maketh to live his name,

ἀν netert ent neb taui
the scribe of the goddess (?) of the lord of the two lands,
work of magic in the palace, Ap-uat-mes right of speech (or triumphant).

III. Inscription of Anebni.

(Sharpe, *Egyptian Inscriptions*, Plate 56.)

[XVIIIth dynasty.]

1. árit em heset netert nefert neb

Made by the favour of the goddess beautiful, lady

tauı Rā-maāt-ka ānḫ-ḥ tet-ḥ Rā

of the two lands, Hātshepsēt living, established Rā

mā tetta hēnā sen-s nefert neb

like for ever, and her brother beautiful, the lord,

ári Yet Men-keper-Rā tā ānḫ Rā mā

maker of things, Thothmes III., giver of life Rā like

\[1\] Literally, "protecting by means of the 𓊄" which was an object used in performing magical ceremonies.
3. tetta suten tā hetep Amen neb nest
for ever. May give a royal offering Amen, lord of the thrones

tau g Ausār heq tetta Anpu
of the two lands, [and] Osiris, prince of eternity, Anubis

4. χent neter het ām Ut neb
dweller by the divine coffin, dweller in the city of lord embalmment,

Ta-teser tā-sen per-χeru meny
of Ta-tcheser, may they give sepulchral meals, linen garments,

sentrā merḥ χet neb t neb t nefert ābt perert
incense, wax, thing every beautiful, pure, what appeareth

5. nebt her χaut - sen em χert hru
(of every kind) upon altar their during the course of the day
ent rā neb surā mu ḫer
of day every, the drinking of water at

betbet āter seset ūm en
the deepest part of the river, the breathing there of the

mēḥt ṣq pert em Re-stau en
north wind, entrance and exit from Re-stau to the

ka en uā āger ḫes en neter-f meru
double of the one perfect, favoured of his god, loving

10. neb-f ḫer menx-f šes
his lord by reason of his beneficence, following

neb-f er utut-f ḫer set rest
his lord on his expeditions over the country south

mēḥti suten sa mer ḫāu suten
[and] north, royal son, overseer of the weapons of the king,
Anebni  maâ-keru  xer  neteru  paut
Anebni  right of speech before the gods [and] the company

neteru
of the gods.

IV. Text from the CXXVth Chapter of the Book of the Dead.

[XVIIIth dynasty.]

2. ånet  hrâu-0en  neteru  âpu  âu-â
Homage  to you,  O gods these!  I,

reç - kuâ - ten  reç - kuâ  ren - ten  enen
even I know you.  I know  your names. Do not

4. xer - à  en  sât - ten  enen
cast me down  to your slaughtering knives, do not

sär - ten  bà[n] - à  en  neter  pen
bring forward ye my wickedness before  god this
ADDRESS TO THE GODS.

ent  \(\text{hem}\) en  \(\text{kert-f}\) enen  \(\text{iu-tu}\) sep-\(\text{a}\)
whom ye follow him, let not come my moment

\(\text{he}\-\text{ten tet-ten maat er-\(\text{a}\) embah}\)
before you. Declare ye right and truth for me before

\(\text{a}\) \(\text{Neb-er-ter}\) \(\text{her entet ari-nu}\)
the hand of Neb-er-tcher, because I have done

maat en Ta-mera en sen-\(\text{a}\)
right and truth in Ta-mera [Egypt]. Not have I cursed

neter en iu sep-\(\text{a}\) \(\text{anet hr\(\text{a}\)-ten}\)
God, not hath come my moment. Homage to you,

neteru \(\text{am use}\(\text{ert-ben}\) ent maati
O gods who live in your hall of right and truth,

ati ker \(\text{em zat-sen anxiu}\)
without evil in their bodies, who live
in right and truth in Annu, who consume
their entrails in the presence of Horus
in his disk, deliver ye me from
Baabi, who liveth upon the intestines
of the princes, on day that of the judgment great
by you; I have come to you. Not
have I committed faults, not have I sinned, not
NEGATIVE CONFESSION.

have I done evil, not have I borne false witness, not

let be done to me anything therefore. I live in

right and truth, I feed upon right and truth

my heart. I have done that which commanded men,

are satisfied the gods thereat. I have appeased God

by [doing] his will. I have given bread

to the hungry, water to the thirsty,
hebs clothes to the naked, and a boat

āui åu āri-nā neter-hetepu en to the shipwrecked. I have made offerings to the

neteru perzeru en χυ nehem-gods, and sacrificial meals to the spirits. Deliver
ten - uā ār ten χυ - uā ye me then ye, protect me

ār ten enen smā-ten er-ā em baḥ then ye, not make accusation ye against me before

neter āa nuk āb re āb āāiu the god great. I am pure of mouth, pure of hands.
tet-tu-nef iui sep sen ān maaiu Is said to him, Come, twice, by those who see
su her entet setem-nâ fetet tui

him, because I have heard speech that

fetet en âu ënâ mau em

spoken by the Donkey with the Cat in

per Hept-re meteru-â em

the house of Hept-re. I have borne testimony

her - f tâ - f tentu âu maa-nâ

before him, he hath given the decision. I have seen

peses âset em xennu

the division of the persea trees within

Re-stau nuk semiu-â em baḥ

Re-stau. I, I offer up prayers in the presence of

neteru rex xert xat-sen

the gods knowing what concerneth their persons.
I have come advancing to make a declaration of right and truth, to place the balance upon its supports within the amaranthine bushes.

Hail exalted upon his standard, lord of the atef crown, making his name as the lord of winds, deliver me from thy messengers who make to happen

16. maât er ërtät âusu er ahauf em rendez kaanu

17. nifu nehem - kuâ mā naik

en ëputat ëntētēu
THE PURIFICATION OF THE DECEASED.

18. ùt famet ent hrânu-sen
without covering upon their faces,

her entet ári - nà maāt neb
because I have done right and truth. O lord of

maāt áb - kuâ hāti - ã em
right and truth, I am pure, my breast is

abu pehi - ã turâ her-ãb-ã
washed, my hinder parts are cleansed, my interior

[œmesu sexeperiu ñterit]
dire deeds, who make to arise calamities,

em seṣeṣit maāt enen
[hath been] in the pool of right and truth, not [is]

ât âm - ã su áb - nà em
a member in me lacking. I have been purified in
sesefit  reset  hetep-nà  em  Hemt

the pool  southern, I have rested in  Hemet,

mēltet  em  seshet  sanehemu

to the north  of the field of  the grasshoppers;

äbet  geti  âm-s  em  unnut

bathe  the divine sailors  in it  at the season of

kerh  en  senāā  âb  en  neteru

night  to gratify (?) the heart of  the gods

em  sesh-â  her-s  em  kerh

after  I have passed over it  by  night and

em  hru  tāu  iut-f  ân-sen  er-ā

by day. They grant his coming,  they say  to me,

nimā  trà  tu  ân-sen  er-ā

Who  then art thou?  say  they  to me.
pu trā ren-k án-sen er-ā
What then is thy name? say they to me.

22. nuk rut ḫeri en ḫait āmi
I grow among the flowers dwelling in

baaq ren-ā ses-nek ḫer mā
the olive tree is my name. Pass on thou forthwith,

án-sen er-ā ses-nā ḫer nut
say they unto me. I have passed by the town

mektet baat peti trā maa-nek
north of the bushes. What then didst thou see

23. ām ḫent pu ḫenā mektet peti trā
there? The leg and the thigh. What then

ān-k en sen āu maa-nā āhehi
didst thou say to them? I saw rejoicing
em enn\(\text{tu}\) t\(\text{ai}u\) Fen\(\text{yu}\) pet\(\text{i}\) tr\(\text{a}\)

in those lands of the Fenkhu. What then

er\(\text{t\text{\`a}-\text{\`e}}\text{t-sen}\) nek besu pu en se\(\text{\`e}\text{\`e}\text{\`e}\) set her
did give they to thee? A flame it was of fire,

\(\text{\`e}\text{n}a\) uat en \(\text{\`o}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) pet\(\text{i}\) tr\(\text{a}\)
together with a tablet of crystal. What then

\(\text{\`a}-\text{\`e}\text{n}e\text{\`e}\text{\`e}\) er\(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) au q\(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) n\(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\)
didst thou do therewith? I buried them by

\(\text{\`u}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) en m\(\text{\`a}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) em \(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) \(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\)
the furrow of Ma\(\text{\`a}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) with the things of the night.

pet\(\text{i}\) tr\(\text{a}\) gemnek \(\text{\`a}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) \(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) \(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\)

What then didst thou find there by the furrow

\(\text{\`e}\text{n}\) ma\(\text{\`a}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) uas pu en \(\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\)
of Ma\(\text{\`a}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\text{\`e}\) ? A sceptre of flint (?) ;
THE FLINT AND THE CRYSTAL

sēset - nek: su petrā āref
maketh to prevail thee it. What then is [the name of]

su uas pu en ṭes ērtā nifu
the sceptre of flint? Giver of winds

ren - f peti trā āref āri - nek er
is its name. What then therefore didst thou do with

pa besu en sēset ḫenā pa
the flame of fire and with the

uat en behent em yel qeres-k
tablet of crystal after thou didst bury

set āu hatu-nā ħer - s āu
them? I uttered words over it,

I adjured it, and I extinguished the fire,
I made use of the tablet in creating a pool of water. Come then pass in over door this of Hall this of Maāti,

thou art knowing us. Not will I let enter thee over me, saith the bolt of door this, except thou sayest my name.

Weight of the place of right and truth is thy name.
Not will let I enter thee by me, saith the post right of door this,

except thou sayest my name. He weigheth the labours of right and truth is thy name. Not

will I let enter thee by me, saith the post left of door this, except thou sayest my name. Judge of wine is thy name.
Not will I let pass thee over me, saith the threshold.

Not will I open to thee, saith the bolt-socket of

Flesh of his mother is thy name.

Not will I open to thee, saith the lock.
of door this, except thou sayest my name.

Liveth the utchat of Sebek, the lord of Bakhau, is thy name. Not will I open to thee, not will I let pass thee over me, saith the dweller at the door of door this, except thou tellest my name. Arm of Shu that placeth itself for the protection of Osiris is thy name. Not
will we allow to pass thee by us, say the posts

en sba pen [àn] às teò nek ren - n of door this, except thou sayest our names.

nezenu nu Rennut ren-ten Serpent children of Rennut are your names.

Thou knowest us, pass then by us.

en(àn) zenè - k ñer - â àn sati Not shalt tread thou upon me, saith the floor

en usext ten [àn] às teò - k of hall this, except thou sayest

ren - ã ñer mà ñeref ãu - ã kert my name. ............. I am silent,
41.  ab - kuâ her entet [ā]n reţ - n

I am pure, because not do we know

ret - k ūent - k her - n ām - sen

thy two legs thou treadest upon us with them;

tet āreked nā set besu em bah

tell then to me them. Traveller before

Āmsu ren en ret - ā unemi

Āmsu is the name of my leg right.

42. unpet ent Nebt - hēt ren en ret - ā

Grief of Nephthys is the name of my leg

ābi ūent āreked her - n āu - k

left. Tread then upon us, thou

reţ - 0ā - n enen(ān) semā - ā tu ān

knowest us. Not will I question thee, saith
ári áá en usert ten [á]n ás
the guardian of the door of hall this, except

tet-nek ren-á sa ábu tár
thou sayest my name. Discerner of hearts, searche of

xat ren-k semá-á tu áref reins, is thy name. I will question thee then.

nimá en neter ámi unnut-f
Who is the god dwelling in his hour?

tet-k set en māau tauri
Speak thou it. The recorder of the two lands.

peti trà su māau tauri
Who then is he the recorder of the two lands?

Tefuti pu māu án Tefuti i-nek
Thoth it is. Come, saith Thoth, come thou
hither (?). I come advancing to the examination.

What then is thy condition? I, I am pure

from evil all. I am protected

from the baleful acts of those who live in their days,

not am I among them. I have examined then

thee. Who goeth down into the flame,

its walls are [surmounted] with uraei, being
47. The traverser Osiris is. Come forward then,

The traverser Osiris is. Come forward then,

The traverser Osiris is. Come forward then,

The traverser Osiris is. Come forward then,
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