

Lautverschiebung führt das Wörterbuch²⁶ für „*ikr.w*“ „selige Tote“ auf. Das Determinativ des „Falken auf der Standarte“ kann auf die gleiche Weise wie oben begründet werden.

Die Schreibung „*kr*“²⁷ (Spätzeit) lohnt sich ebenfalls genauer zu betrachten, für welche der Lautwandel zwischen „*i*“ und „*g*“ die alleinige Verantwortung getragen hat. Der Lautwandel kommt so häufig vor, dass sich jeder Einzelnachweis erübrigt²⁸.

Die gleiche wissenschaftliche Aufmerksamkeit hat die Schreibung $\frac{\Delta}{\text{---}}$ ²⁹ (Neues Reich) für „*ikr*“ verdient, bei der „*i*“ im Wortanlaut ausgestoßen worden ist. Das betreffende Phänomen ist bereits von Westendorf³⁰ an mehreren Beispielen erörtert worden. In diesem besonderen Fall könnte der Lautwandel zwischen „*i*“ und „*k*“ als treibende Kraft hinzutreten. Der betreffende Lautwandel scheint zwar bisher noch nicht begegnet zu sein. Der Lautwandel zwischen „*i*“ und „*g*“ könnte aber als Analogie dienen, über den Klotz³¹ gehandelt hat. In passendem Rahmen soll auf diesen Lautwandel zurückgekommen werden.

Die Schreibung $\frac{\Delta}{\text{---}}$ ³² für „*ikr*“ darf in dieser Hinsicht ebenfalls nicht fehlen, in der ebenfalls vorne „*i*“ weggefallen ist. Der diagonale Doppelstrich ist zusätzlich aus ästhetischen Gründen gesetzt worden. Das Streben nach der Bildung von Schriftquadraten hat dabei im Vordergrund gestanden.

²⁶ WB I, 137, Belegschreibungen.

²⁷ Mark Smith, A Demotic Formula of Intercession for the Dead, *Enchoria* 19/20 (1992/3), 141cc

²⁸ zu diesem Lautwandel vgl. Kurt Sethe, Das ägyptische Verbum im Altaegyptischen, Neuaegyptischen und Koptischen, Erster Band, Laut- und Stammeslehre, Leipzig 1899, 88/90; Carsten Peust, Egyptian Phonology, An Introduction to the Phonology of a dead Language, Göttingen 1999, 103/104; Wolfhart Westendorf, Grammatik der medizinischen Texte, Grundriss der Medizin der alten Ägypter VIII, Berlin 1962, 19

²⁹ Alan H. Gardiner, Late Egyptian Stories, Bruxelles 1932, 34 a

³⁰ Wolfhart Westendorf, Grammatik der medizinischen Texte, Grundriss der Medizin der alten Ägypter VIII, Berlin 1962, 12/13

³¹ David Klotz, Adoration of the Ram, Five Hymns to Amun-Re from Hibis Temple, Yale Egyptological Studies 6, New Haven 2006, 121 n. 359

³² Joachim Friedrich Quack, Ein neuer Versuch zum Moskauer literarischen Brief, Zeitschrift für Ägyptische Sprache und Altertumskunde 128 (2001), 180 n. 119

VARIA HIERATICA I

ROBERT J. DEMARÉE

1. A wooden model pot

One of the thousands of items from the collection of Giovanni d'Anastasi that was bought for the Rijksmuseum van Oudheden Leiden in 1828 is a wooden object numbered AH85. In his *Description raisonnée des monumens égyptiens du Musée d'Antiquités des Pays-Bas à Leyde* (Leide, 1840), C. Leemans describes this object on page 84 under H 2 as: "... bois peint ... grenade ... avec une inscription hiérog. linéaire". A drawing appears on pl. XLIX in Leemans' *Aegyptische Monumenten van het Nederlandsche Museum van Oudheden te Leyden, Ite Afd.* (Leiden, 1842). (Figure 1) The object is described in the French edition *Monumens égyptiens du musée d'antiquités des Pays-Bas à Leide* (Leide, 1851, 1852) as follows: "H. 2. Bois peint. Imitation d'un fruit, à ce qu'il paraît une espèce de RADIS, *Raphanus sativus*, var. *edulis*, (LINN.); couleur jaune-brunâtre, la pointe ou la racine noire; les tiges et les feuilles manquent, mais la surface du fruit en porte les traces. La legend hiératique semble signifier: *As* (ou *poids*) de *liquids* (ou *remèdes*) de? et peut bien se rapporter à l'huile que les Égyptiens, selon Plin H.N. XIX. 269. 1, tiraient de ce fruit."

Ever since the first publications this small wooden object of 8.5 cm high (Figure 2) has been described as a pomegranate until a few years ago when the curatorial staff of the museum asked me to have a look at the painted inscription.¹ Somewhat surprisingly, a transcription of the line of text in semi-hieratic (Figure 3a-b) indicated that the object is neither a "grenade" (pomegranate) nor an imitation of a garden radish. The transliteration *fs n hmq.t hnm*s — "pot of friend's beer" — proves that the object is a model of a beer pot.² The liquid friend's beer is mentioned already in the Pyramid Texts (Spells 91 and 147) and figures regularly in the offering lists.³

A date for this object can only be inferred from the few hieratic signs. The orthography of the signs Möller 32 (Gard. A 7), 497 (Gard. W 22), 506 (Gard. W 23) and 574 (Gard. Aa 1) clearly points to a date in the First Intermediate Period.

¹ I am grateful to Maarten Raven for his permission to publish the object.

² Although the word *fs*-pot is not found in our dictionaries, it is clearly an early writing for *ps* — vessel for beer — known from New Kingdom sources, cf. L.H. Lesko, *A Dictionary of Late Egyptian*, Vol. I (Berkeley, 1982), 182.

³ Wb. III 295, 10-11; cf. W. Helck, *Das Bier im Alten Ägypten* (Berlin, 1971), 19, 20 and 90.

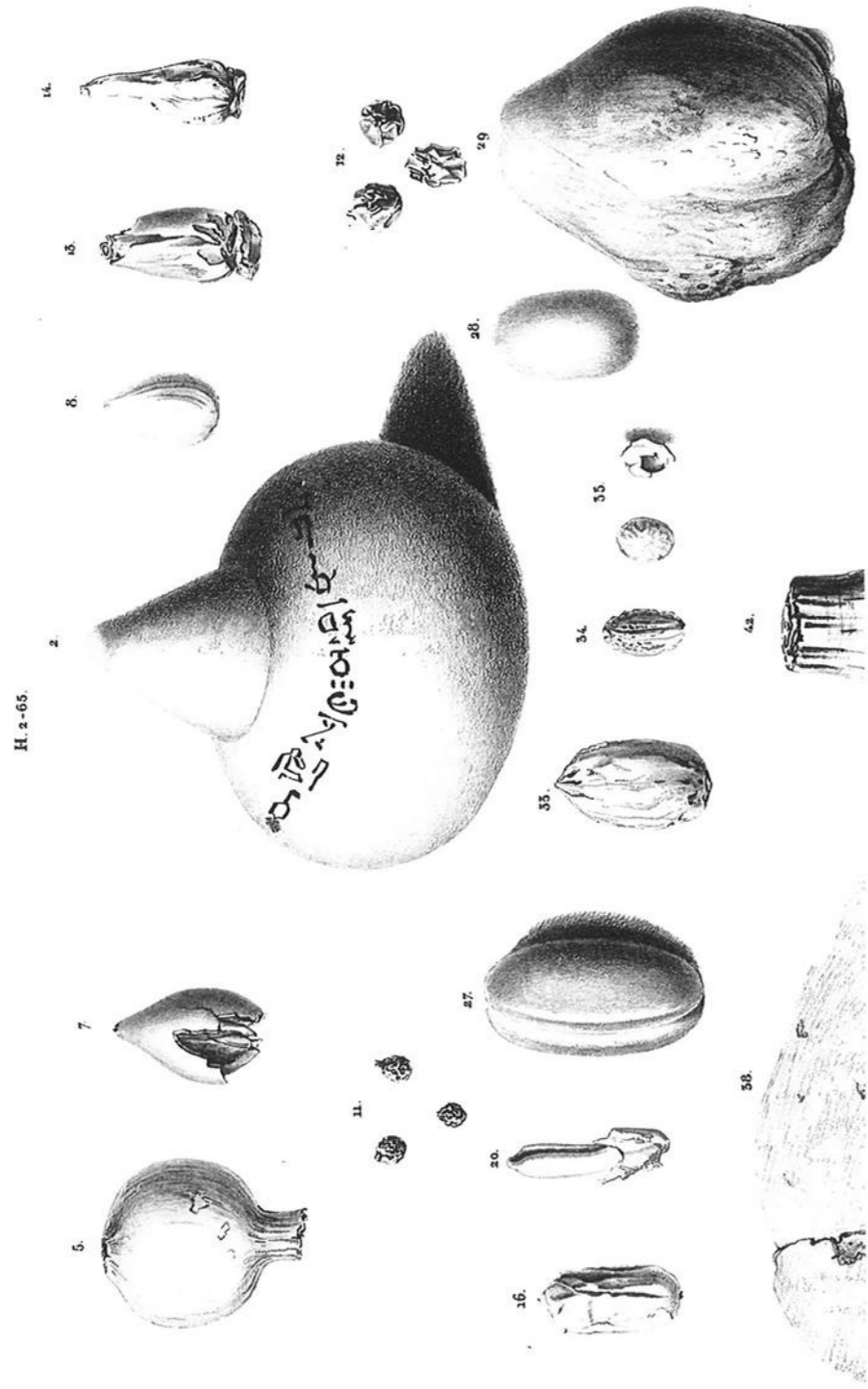


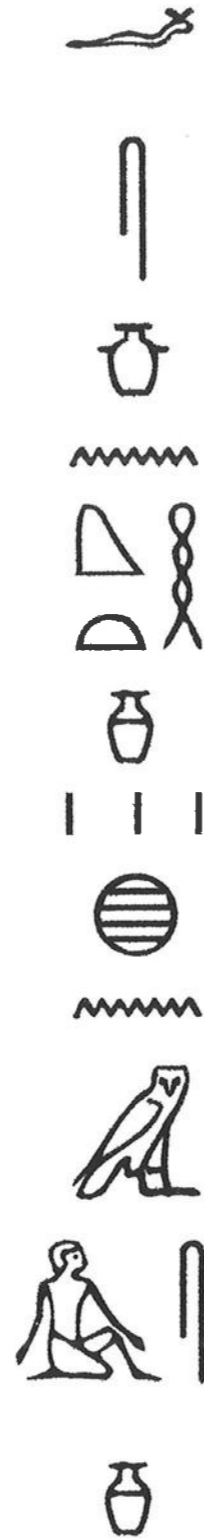
Figure 1. C. Leemans, *Aegyptische Monumenten* ..., pl. XLIX.



Figure 2. RMO Leiden, Inv. AH85.



Figure 3a-b. Hieratic text on Inv. AH85.



2. A wooden tenon

In one of his always inspiring contributions, Henry Georg Fischer discussed the purpose and meaning of some mitre joints and flat tenons used in the 'construction' of wooden coffins.⁴

The brief texts on some of these objects immediately reminded me of a flat piece of wood bearing a hieratic text that I received as a present long ago.⁵ Admittedly, it was only after reading Fischer's note that I realized its true meaning and function. (Figure 4, Figure 5)

The measurements of this rectangular piece of probably perseawood are: height 8.8 cm, width 5.1 cm and thickness 0.3-0.5 cm - slightly thicker at the top and going thinner towards the bottom. Its origin was said to be Deir el-Medina, but without any definite proof. The object is a flat tenon and on account of the hieratic orthography it may well date from the New Kingdom period.

The text in two lines runs:



"United for you are your bones in the West (necropolis)".

This phrase is also found on an early 18th dynasty coffin tenon in the Metropolitan Museum of Art⁶, partly occurs already on Middle Kingdom coffins and is clearly derived from some of the Nut Spells in the Pyramid Texts, PT 828a-b, 835a-b, 840b.⁷

⁴ *GM* 128 (1992), 75-77. See also S. Grallert, 'Mitre Inscriptions on Coffins of the Middle Kingdom', in: S. Grallert and W. Grajetzki, *Life and Afterlife in Ancient Egypt during the Middle Kingdom and the Second Intermediate Period* (London, 2007), 35ff.

⁵ Meanwhile this object has entered the collections of the Leiden Museum of Antiquities, where it now bears the inventory number F 2003/6.1. Curator Maarten Raven is to be thanked for permission to publish the object and especially for his facsimile of the text.

⁶ MMA 25.3.318, cf. W.C. Hayes, *Scepter of Egypt*, II (New York, 1959), 222.

⁷ Cf. S. Grallert, *SAK* 23 (1996), 159.



Figure 4. Wooden tenon RMO Leiden F 2003/6.1.



Figure 5. Facsimile drawing of the hieratic text on F 2003/6.1.

THREE NEW KINGDOM OSTRACA

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This paper deals with the texts on three hieratic ostraca written in black ink on one side only, now stored in the basement of the Egyptian Museum in Cairo. According to the palaeography and the contents, the first ostrakon probably dates to the 18th dynasty, while the other two date to the 20th dynasty.

The vast majority of the 18th dynasty hieratic ostraca were found during the excavations of E. Naville and H. Winlock on the site of Deir el-Bahri around the temples of Mentuhotep, Hatshepsut and Thutmose III,¹ while most of the Ramesside ostraca came from the sites where the inhabitants of Deir el-Medina lived and worked. The writing mediums such as limestone flakes and potsherds were easily obtainable - in and around the village itself, along the route from the village to the work sites, and in both the Valley of the Kings and the Valley of the Queens.² These thousands of hieratic ostraca were acquired by museums and collections throughout the world. The Egyptian Museum in Cairo was no exception. Several collections of ostraca are kept in various sections of the museum. These collections are stored in many cupboards, drawers and boxes.

The ostraca of the present paper were found together with other ostraca written in different scripts i.e. Demotic, Greek, and Coptic. Unfortunately there is no written documentation concerning the provenance or the excavation of these documents in the registers of the museum. The ostrakon no. 459³ most probably refers to a delay in the provision of the workmen's rations. The text of the ostrakon no. 422 deals with a lease or a purchase of a donkey from an unknown workman to the water-carrier *Knr*. This kind of transactions was well known among the inhabitants of Deir el-Medina. Interestingly the text of this ostrakon was almost certainly written by two different scribes. The third ostrakon (no. 420) contains the record of an inspection and inventory of the tools that were used in building the royal tomb in the time of Ramses VI.

* I would like to express my gratitude to Prof. Soad Abd el-Aal (Cairo University) and Prof. Ursula Verhoeven (Mainz University), for reading the manuscript and giving me valuable comments. The ostraca of the present paper belong to a group studied in my PhD-thesis under their supervision and finished in 2014. I am also indebted to Dr. Robert Demarée (Leiden University) who discussed with me these texts, and drew my attention to many important points and also for correcting my English. Responsibility for any possible errors is, nevertheless, entirely mine.

¹ A small group was published by W.C. Hayes, 'A selection of Thutmoseid ostraca from Der el-Bahri', *JEA* 46 (1960), 29-52, Pls. IX-XIII. Publication in preparation by Dr. M. Römer (FU, Berlin).

² F. Hagen, *New Kingdom Ostraca from the Fitzwilliam Museum, Cambridge* (Leiden-Boston, 2011), 1.

³ This number represents the serial number that has been assigned by a team of the Cairo University - the author was one of this team - which was authorized to make an inventory of all ostraca stored in the basement of the Egyptian Museum in Cairo, and does not relate to the entry or the temporary numbers of the museums' registers.