

## STUDY GUIDE for LESSON TWELVE



*The god Amun, that's him over there on the right, you can tell because his headdress is his marker, is letting King Merneptah know, in no uncertain terms, just exactly who is responsible for Merneptah's good fortune. The inscription between them records words spoken by Amun, we know that because Amun is on the right and the glyphs read from left to right, toward the god.*

*What Amun is saying is: "The scepter and the flail and your years of millions and hundreds of thousands are what I have given you."*

*'di.n(.i).n.k HqA nxAXA rnpwt.k m HHw Hfnw'*

*I think that 'rnpwt.k' was intended to read 'rnpwt nbt' (= "all the years").*

*The god holds the wAs scepter, emblematic of royal power in his left arm which is the arm nearest us, but he must be holding it crooked because it passes behind his right arm which is further from us. He seems to be holding a rnpt stick as well, a stick that notches are cut into to record the passage of time, that or the wAs scepter morphs into the rnpt stick. Oh well. Attached to the stick, or sticks, at the bottom, are symbols for Ra, millions, and hundreds of thousands, of course all symbolizing eternity.*

*Amun is handing the royal scepter and flail to the king whose name as given in the cartouches is 'mr(y) n(y) ptH Htp Hr mAat' 'Ba n(y) ra mr(y) imn' (= "The beloved of Ptah, At Peace in the Presence of Maat" "The spirit of Ra, Beloved of Amun" = "Merneptah Hotephermaat" "Banra Meramun".*

*The king is receiving the emblems of royal power with his right hand from the god's right hand, which is not only dominant in most people (sorry, lefties, I know the world is made backwards for you all), but displayed as such here by being attached to the arm which, in the king's case, is closest to us, the viewers. The god himself, however, is in the place of importance, on the right). The king is holding a lapwing bird in his left hand, symbolic of marsh-dwellers. Whether this refers to southern dominance over the delta or Egyptian dominance over foreigners living in the delta may depend on the king and on the times. The word for "lapwing" is 'rxyt' which can mean "common folk", "subjects", or "humanity", all identical concepts in ancient Egyptian political ideology.*

*Above the king's head are two anx symbols for "life" flanking a circle which I think refers to Ra. Could be wrong. Above that is something I can't quite make out.*

*Behind the king's headdress, which is full of symbology which I'll let you research, in fact, it would be a good extra credit exercise, so do it, are the words 'di(.w) anx Dd wAs' (= "may he be given/have been given life, strength, authority"). And now you can read the glyphs under the cartouches for yourself.*

*Behind the king himself is an inscription which I think, repeat - think, reads 'ixi.f nb mi ra' (= "Just like Ra, what he does is make everything fresh").*

*The king wears the royal headdress with the magical cobra uraeus in front, more symbology for you. The stuff hanging down the back of his head are the ties which help keep it all in place (not a good omen if the king's head gear falls off!). The king is wearing a kilt, tied on with what would originally have been a red tie. That's got to be tight, too, else the kilt falls off and maybe that embarrasses the king - or maybe not! Hanging down behind his back, down to his ankles, is another symbol of royal authority, a bull's tail. I believe it is not attached internally.*

*But you never know.*

*Many of the glyphs above border on, or cross, the frontier into illegibility. But a lot of this stuff is "boilerplate", a legal term meaning: "standard text, tried and true, always works in any court of law" or in this case works in reference to royals.*

*One of the lessons to take away from this is that ancient Egyptian art ain't. Well, it's certainly beautiful, usually, and has a certain easily recognizable unity of style throughout history. But what I mean when I say it ain't art is that the intention is almost always symbolic representation. Look at that image again. Everything there has a reason for being there. If the ancient artist had drawn rocks on the ground for the king to be standing on they wouldn't be there just because that's where rocks are usually found. A modern artist would do that but not an ancient Egyptian artist. Those rocks would mean*



*something! They'd have a reason for being there. A picture is worth a thousand words? How many have I just written about this piece and how many more could I write and how many more could you add, all specifying something previously unmentioned? Even the colors were symbolic. Purely gratuitous art almost never happened.*

*The vertical lines which delimit the image on the left and right are probably rnpT sticks and overarching the whole scene was most likely a curved representation of the pt sky. Beneath the figure's feet the rectangular thing they're standing on is, I think, the tA glyph for land . So they have the land beneath them, the sky overhead, and are surrounded by countless years.*

*Even the empty space represents the wide areas of royal rule! No, no, no. I just made that up. But I wouldn't be surprised to find out it were true! One Egyptologist wrote that we may, in some cases, be over-interpreting, but then added that if we were able to ask an ancient Egyptian about some fine point of symbolic representation or reference in a text he might say "you know, we never really thought of it that way, but now that you mention it, yeah, OK, that works"!*

*The symbolism mentioned for this piece is all real. Not a doubt about it. Enjoy.*

*The piece is from the top of the gateway to a temple and currently lives in the University of Pennsylvania museum in Philadelphia. I took this picture on 2009 July 9.*

What you are going to learn in this lesson can be summed up in two points:

- 1) second tense nominal forms
- 2) the mysterious 'sDmt.f' form

That's it. Ain't no more. By the end of the lesson you will agree that that's enough!

The actual contents of homework assignments and associated notes are given at the bottom of the Study Guide.

HOMEWORK ASSIGNMENT	due date
HOCH 12-1	2014 April 13
HOCH 12-2	2014 April 20
HOCH 12-3	2014 April 27
HOCH 12-4	2014 May 11
HOCH 12-5	2014 May 18

### **REVIEW REVIEW REVIEW**

Because this is not a university where, as students, you can be assumed, however wrongly, to have nothing better to do than study study study, we are moving slowly through this grammar and slowly through the exercises at the end of the lessons.

So for your convenience, so we don't cause disruptions in your family life or give your employers any reasons to become indifferent about paying you in the future, we are running at this pace.

Convenient, yes? Well, not entirely. Because while I am conscious of the time you require to live your real lives and not spend too much time in this dream world of ours, that same time allows you to

### **FORGET FORGET FORGET**

and it makes it *harder* on you and you lose confidence in your abilities, even though they are actually very very very good abilities. When you lose confidence you drop out, swearing up and down that you will start this stuff up again on the next go-around and then you don't, really, and one day, never having taking it up again, this glyph-reading thing that you spent so much time on anyway, you wake up and discover that you're dead (*when did that happen?*) and that GlyphStudy will no longer talk to you because we prefer to deal only with living, because they're much more responsive.

To avoid this calamitous catastrophe and to get through the grammar in one shot, and get all the way through it, while still alive and with your self-confidence intact - as it should be because you really are very able people,

### **REVIEW REVIEW REVIEW**

#### **Section #147, pages 167-169**

The lesson starts off with a long, forgettable paragraph, which tells you nothing except that “second tense” is a lousy term and we ain't got nothin' better. Suggestions are welcome.

The real important part of this long introduction is found on the next page where Hoch gives you a very, very important, very good hint: No 'iw' at the start of a sentence with a “second tense” verb. It doesn't mean that you've found a second tense verb, it means that you need to consider that the verb you see there might be one. At least you've got a warning. Much more than you'd ever get from Allen.

Way down on the bottom of page 170 Hoch refers to the “1<sup>st</sup> prospective”. What's that? It's just the prospective you learned in Lesson Seven. It's called the “1<sup>st</sup> prospective” because of the “2<sup>nd</sup> prospective” you encountered in Section #138. *Capiche?* I think I do.

As to what comes next, I have to admit, I'm confused. In Section #138 he didn't say anything about the discussion as to whether or not the 2<sup>nd</sup> prospective actually exists, but he does here on the top of page 170. Resolution? Assume it exists.

In particular note the 2<sup>nd</sup> tense present passive form: 'sDm.tw.f' looks like the 1<sup>st</sup> present passive form, but the 2<sup>nd</sup> past passive 'sDm.n.tw.f' differs greatly from the 1<sup>st</sup> past passive 'sDm(w).f'.

### **Section #148, pages 169-172**

There's a lot of bickering about terminology in this section and I'll join in briefly but before I do, the really important message I want you to take away is this:

The only difference between this and those three part, so-called “circumstantial” sentences you learned way back when is the presence, or in this case the absence, of 'iw'. But beware, 'm.k' can be there in any case.

A fun exercise for each of the examples in this section is to look at the translations without, and then with, 'iw'. To see what I mean, go to the top of page 170.

The example is:

VERSION WITHOUT 'IW'
'gm.n sw wpwtiw Hr wAt' “Where the messengers found him was on the road”
VERSION WITH 'IW'
'iw gm.n sw wpwtiw Hr wAt' “The messengers found him on the road”

I hear you. “Not a lot of difference between those two”. You're right, there isn't. In fact, Egyptologists themselves did not begin to differentiate between the two until about the 1940's and even then it was a tough road before the modern version gained general (I think I should say: “universal”) acceptance. To make this crystal clear, you won't find Gardiner differentiating between the two uses because his work occurred before the advent of Polotsky who first championed this reading. Gardiner noticed, and wondered about, the presence or absence of 'iw' but was unable to differentiate between the two uses. So you'll find him translating it like the 2<sup>nd</sup> version above<sup>1</sup>.

I asked Professor Hoch about this very question and his response was “you can translate it flat” (meaning without employing Polotsky's interpretation) but it would be wrong in that would miss the redirection<sup>2</sup> of the reader's attention in that way. In other words: you would miss the author's intentional nuance. Considering that we had just come from a talk given by Edward Melzer in which he had just emphasized the importance of the topic now under discussion the whole thing made a pretty deep impact on me. You've seen a little bit of the differences I'm talking about in the handling of the medical exercises in the homework for Lesson 11.

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- 1 If you have Allen's book you can read his comments on 'iw' in particular situations in section 10.3. Then you can draw a great big thick line through it and cross it all out. It's not just that it's useless, it's baloney.
  - 2 Maybe “redirective form” is a good alternative term for “second tense”. That would be fine for the examples we've seen so far, but second tense forms can exist in places where no redirection of attention seems to be occurring. You'll see an example later in this lesson.

So how can a beginning student learn to correctly handle sentences which Egyptologists took a century to figure out? Well, good luck. Actually, you've been having that luck all along. You're all doing very well with the homework, which is to say you've all been doing very well with all the other stuff which Egyptologists also took quite a long time to figure out - so the moral of this story is: don't worry about it. You'll handle it. You'll make some mistakes. We all do that. And slowly you'll become more aware not only of the instances of these constructions but also their importance in gaining a clearer understanding of what the Egyptians are trying to say.

So you can do this too.

So here's all the help I can give you:

1) **Forget about all the “adverbial” garbage.** You know by now that to say something is “adverbial” is to say nothing useful about it at all because, unlike the other recognized parts of speech, there is no function associated with “adverbial”. You gain nothing by pretending that there is such a function or that there is any unity between the “adverbial” components of “Jim drives the blue car **quickly** **down the street**”. I color coded the two “adverbial” parts of that sentence. If you can figure out any sort of commonality between them, let me know. Usually what's going on in the original author's mind is nothing more than to give you some additional information about the subject of the sentence or the verb or both.

2) **Nothing is being modified.** Nothing is being changed. Identities are being established, that's all. For example, in the sentence above we learn that Jim isn't driving just any old car, it's the blue car, and apparently that's sufficient identification. These identities can pop up in places where the standard grammatical definition actually hides their real function such as: “Which car will Jim drive, the one in the driveway or the one on the street? Jim will drive the car in the driveway”. “... in the driveway” looks like a prepositional phrase. It ought to. It *is* a prepositional phrase. But there are people who claim that all prepositional phrases are - well - you guessed it, “adverbial”. No, aaaaaah, wrong, this is an *adjectival* use. It's telling us which car Jim is going to drive. Nor is the car being changed or repainted or anything. So it's not being modified either.

Believe me, using and working with the two suggestions above will greatly reduce your time required to learn the material. The reason why it will reduce your time is because it's simpler and, most importantly, it will get rid of things that really don't matter, things that don't really have much, or any, sense. It will *improve* your understanding of the language.

OK. Done with that. Now - what's Hoch talking about on the bottom of page 169? Here goes.

I'll bet that you learned in school that there are things called “subjects” and things called “verbs”. You were told that the subject of the sentence is what the sentence is talking about And there your analysis ended. Well, there are subjects and there are verbs, that's all true, but the real story of these things doesn't end there. There's more. And now you're going to learn more. You're going to learn *the rest of the story*.

To start with, let's look at a sentence like “Bob was kissed on the mouth by Sue.” The standard interpretation is that “Bob” is the subject, “was kissed” is the verb, and so forth. And all that's OK, as far it goes, but it doesn't begin to talk about what the sentence is really saying. The context may reveal something else, or the inflection of the voice if this were a spoken sentence.

For example:

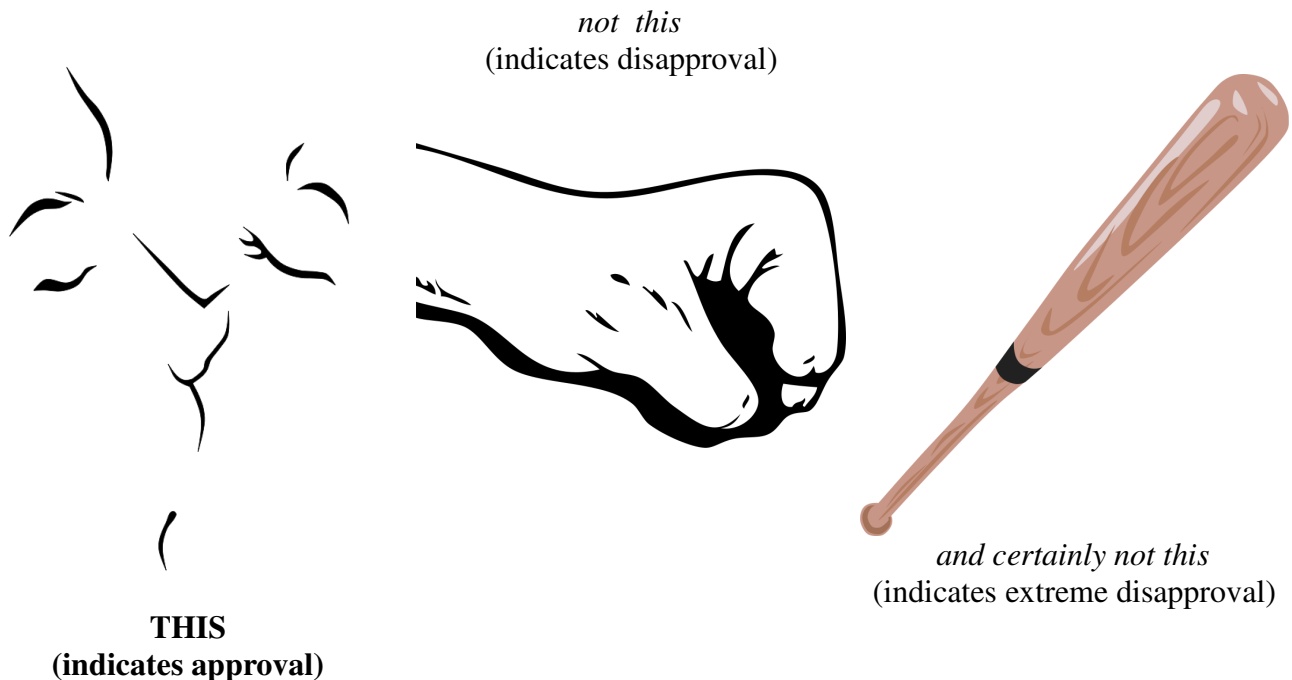
Bob was kissed **on the mouth** by Sue.

or

Bob was kissed on the mouth **by Sue**.

or even

Bob **was kissed** on the mouth by Sue. (the important thing being that she put her lips there, not her fist or a baseball bat)



Those things in bold face, that's what we're talking about. Depending on the context or voice inflection, that's the important stuff in the sentence, that's what the sentence is really talking about, not Bob. So even though Bob is the subject of the sentence, we're not really talking so much about Bob as we are talking rather about what happened to Bob or who did it to Bob or both. That's what Hoch calls a "topic". And I think he's got a really very good point here. Because that's what the Egyptian sentences on page 170 are doing.

Sentence 1:

Subject: "messengers"

Verb: "found"

thing we're really talking about, the thing that's important: "where was he?"

alternative translations:

“It was on the road that they found him.”

“On the road, that's where he was when they found him.”

“Where they found him was **on the road**.” (i.e, not in the ditch, or in the farmer's house with the farmer's daughter!).

Sentence 2:

Subject: “they”

verb: “reached”

thing we're really talking about, the thing that's important: “what time was it”

alternative translations:

“It was night-time when they reached him”

“Night time was when the reached him”

“They reached him at **night-time**” (i.e. not day-time!)

In the example on the bottom of the page, Hoch gets all intense about whether some things are “adverbial modifiers” or “adverbial comments” - and you don't really give a damn. Separating them out makes no difference in your understanding of the sentence. The only thing that is important is that you recognize

subject: I

verb: have come

thing we're really talking about, the thing that's important: “why I'm here”.

So in a standard three part sentence, the kind that begins with 'iw', the subject IS the topic. The third part of these sentences, the additional information part, is just that, incidental information that the author thought you ought to know. The meat is the subject and the verb.

In the sentences in this section, which lack the 'iw', the subject and verb **together** form the topic. The additional information part, explains why the topic was brought to your attention in the first place. The meat is the additional information part.

In the examples on page 172:

**First example “justice ...”**

This is a tough one and at first, I really didn't want it to be a second tense. But... let's try this:

Where does maat go? Right down into the necropolis with the one who practices it, that's where!

More clues:

'hAA is an intransitive verb of motion so you have to be on the lookout for statives. None here, though, because the '.s' in 'hAA.s' is not a stative ending. I don't see a 'iw' in front of it so it could be a



prospective. Nope, the verb is 'hAi' and prospectives usually don't, or never, double up like this, so it's a present tense. Which means it's either a first or second present tense. Which means it's a second tense because, as I just got through saying, there ain't no 'iw'. Read and follow this reasoning through until you understand the techniques involved.

### **Second example:**

No 'iw'. Could 'dm.tw rn' be a prospective passive? Yes, it could, but I assume that here the context rules that out. If that's true, then the only thing that's left is that, lacking the 'iw' it's a second tense and that 'dm.tw rn n(y) Hwrw' is the topic which is now equated with 'Hr nb.f'.

Yes, I think this is a good example of a second tense.

### **Third example:**

Same reasoning as in the second example could apply, but in this case, I happen to know that the context does not eliminate a prospective, but the form of 'gmm' does. So it's a second tense.

### **Fourth example:**

Second tense for all the same reasons as in #2. In this case the past tense is explicit.

In none of these case does the translation as supplied indicate to me any awareness of the second tense. Which points out another hard part about this issue: Producing an English example which actually reads like normal English (as if I would know anything about that).

### **Section #149, pages 172 and 173**

The first paragraph in this section highlights the problem associated with demanding that additional information be supplied as part of the construction.

In the example in the middle of page 173, 'di.n.(i) n.k tAw nb(w)' a god is speaking to the king. I suppose the meaning could be “Every land is what I have given you but I actually have a hunch that the god is really informing him how the speaker, the god, has been the king's benefactor (and that he'd better not forget it!). There is no doubt that this is not simply a bland, flat “I have given to you...” but rather “It is me (or “it is I” if you want, either construction will do, they're both understandable), “it is me/I who have given every land to you.” The god is clearly putting a spotlight on himself or his gifts or both. The translator who writes “I have given you ...” is missing the whole point of the inscription. The spotlight is elsewhere, not on the king<sup>3</sup>.

In the last example, the one beginning with 'iw.f pw' the presence of 'pw' clearly states that 'iw.f' is

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3 In the middle of the paragraph explaining the 'di.n.(i) n.k ...' inscription Hoch uses a parenthesis to encapsulate a couple of terms that shouldn't be there. First “dative” which he uses when he could have more clearly said “indirect object”, the identity of the other one you can guess by now, but the error is compounded by attempting to stretch the form of the indirect object, which looks like a prepositional phrase which many grammarians think are all “adverbial” - but aren't, almost never, in fact. The parenthesis is best treated by drawing a line through it.

nominal. It's a second tense. Gotta be.

### **Section #150, pages 173 and 174**

The object of a preposition is a nominal. Where have you heard that before? In these Study Guides? Maybe. As nominal forms, second tense verbs have no objection to being placed as the objects of verbs. It can't happen in English but then English doesn't have second tense verbs or verbs of any type that function as nouns. Egyptian does.

“It is a man's going down to the necropolis as per what he wishes/how he wants to go.”

'r mrr.f' = “in reference to his desires”. 'mrr' must be a second tense form because the only thing that might be there is an infinitive and that would be 'mrt'. So here we have a verb acting first as a nominal, as the object of a preposition and then only turning around and acting as a verb. You've seen this kind of behavior before in prospectives, now you see it in second tenses.

Now why would there even be a choice between second tense and infinitive? Why isn't it always one or the other?

I don't know. Maybe there's a bit of redirection of attention going on which type of nuance could be really hard to translate into English.

### **Section #151, page 174**

English also does not have verbs that can serve as the objects of other verbs<sup>4</sup>.

As to what a “manner nominalization” is - I don't know either. But I think it simply means what I've been saying all along: these verbs are first nominals and then, and only then, do they turn around and act as verbs, that is if they want to act as verbs.

Graphing these things, if you're still into that, is harder at this point in your studies because the sentences are more complex. But there's a trick here that may help you recognize some of these second tense verbs in situations like this. Because it's a bit easier, I'll do the second example first.

SECOND EXAMPLE IN SECTION #151 PAGE 174							
P	V	s	i	o	S	O	A
	mri.n	.f		wi			rx.n.f qnn.i
	rx.n	.f				qnn.i	
	qnn	.i					

In line 1 the grid actually looks rather familiar. There is no particle so the verb might

<sup>4</sup> English does allow infinitives to be direct objects but that's because the people who speak the language know that infinitives are really nouns, even if grammarians don't (or at least won't admit it unless pressed hard).

be a future or second tense. Well, look at the verb, it has that past tense '.n' marker so the possibility that it's a future is eliminated. This thing is screaming "I am a past second tense verb." *Screaming*. It has a subject and it has an object. So 'rx.n.f qnn.i' can only go in the A slot.

It's what happens to 'rx.n.f qnn.i' on the next line which is where the weirdness comes in - and at the same time, the help comes in.

We start out pretty normally. There's the verb 'rx.n' and its subject, '.f'. Here comes the hard part: what to do with 'qnn.i'? Your first thought might be to put it in the A slot and then expand it out on its own line. In fact 'qnn.i' does expand nicely on its own line as you can see above, but let's go take a look at that second line once more. And let's think about the meaning behind the verbs.

'mrr' means "love, want, wish" and, like any verb, wants a subject (it's got that: '.f'). But the meaning of the verb also requires an object. The fundamental concept is not complete until you say what is being loved or wanted or wished for, so that is supplied by a direct object (got that too, 'wi'). With both subject and object filled, there's really no place for 'rx.n.f qnn.i' to go but in the A slot, the "additional stuff" slot.

But now we're going to expand 'rx.n.f qnn.i' out onto its own line and here comes the real fire. Well, we again start out pretty normally. We have a past tense verb and a subject. 'rx.n.f'. OK. But think about the underlying concept. It's not "knowledge" it's "learning, gaining knowledge of" something. That something is the direct object. "I am learning French<sup>5</sup>." But the only thing left in the sentence is 'qnn.i'. <--- Guess what? This MUST be the direct object! It goes in the O slot and because it's a verb finding itself in the O slot of all places, that's where nominals go, it too is screaming "I am a second tense verb!!!!"

This is the case I told you about earlier, a second tense verb which does not produce emphasis. It's just a nominal use of the verb form.

So here's the trick. Find out if the fundamental concept behind the verb requires an object to complete the meaning. The grammatical jargon shorthand for this question is: "is this a transitive verb?" And that's not bad jargon. So use it.

Some verbs can be either transitive (requires a direct object) or intransitive (does not want, will not accept a direct object). The only way to tell is by context<sup>6</sup>.

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- 5 Don't get your hopes up, Dany. I don't need to speak it, I don't need to order breakfast, find out where the lavatory is, or ask when the train arrives. The nearest French speakers to me live in Quebec and I have no plans to go there - although I'd like to, they play a mean brand of hockey up there. So all I need is a reading knowledge, which I acquired because I needed to take a PhD prelim exam in competence in reading French. This means simply: here's some text, here's a dictionary, produce a reasonable translation which shows that you understood the gist of the message. I was told I would take the exam on Friday afternoon. I was told this on Monday afternoon of the same week. Four days to learn French. I did. Even children do it. It's not hard. Particularly when you can look at a verb, even an irregular one - for which French is famous, and pretty much guess from the context and a good knowledge of Latin what's going on. So I passed.
- 6 Be careful about this. I've seen grammarians miss this big time (well, what's new?). For example, I've seen the verb

Now let's look at the first example on page 174. This is a toughie, so pay extra close attention.

First of all, let's get the context straight. Professor Hoch is not telling you the whole story - perhaps out of modesty. What's going on is that the king is sitting around his palace one day essentially doing nothing more than swatting flies, I mean he's really bored out of his mind. So one of his courtiers comes up with a great idea to get the king out of the house (you never know, he might get so bored that he executes someone, just to have something fun to do) so here's the plan: have the young ladies of the palace row your corpulence (no - no - your corpse, no - no - your corpus, your royal person) around the artificial lake you've had dug and filled. The king says the Egyptian equivalent of “OK” (maybe he actually said “OK”) and he improves on the idea by specifying that the young ladies in question be made to take their dresses off and slip on these sexy fish-net outfits that the he, king has laid away just for this emergency. This is a monarch who knows what he likes, knows how to get it, and is not bashful about demanding it. I like this guy. But I digress.

#### FIRST EXAMPLE IN SECTION #151 PAGE 174

P	V	s	i	o	S	O	A
					ib n(y) Hm.k		r qbb n mAA xnn.sn
	r qbb						n mAA xnn.sn
	n mAA					xnn.sn	

I like this sentence on several fronts. First, note that there is no main verb (well, there will be in English when we get through translating it but that's an issue in English, not Egyptian). Could we replace 'r qbb' with a prospective like 'qb?'. Yes. Watch how the word order changes.

'qb ib n(y) Hm.k mAA xnn.sn'

But the meaning also changes! This version means “May Your Majesty's heart be cool ...”, not “it is our intention/purpose to cool Your Majesty's heart...”

Could we replace 'qbb n mAA' with 'qbb Hr mAA'? I think so. I think they're equivalent here.

Here's the fire: Look at the grid in line three. The word functioning verbally is mAA (actually, it's an infinitive, isn't it? It's the object of the preposition 'n'. Where's the subject? Unexpressed. We could just as easily have written 'n mAA.f xnn.sn' (= “in

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“eat” listed as both transitive and intransitive: transitive like “he eats a meal”, intransitive “He is eating.” The second version is not actually intransitive. It has a direct object, but it's just been dropped because it's so damned obvious: “He is eating a meal”. But it makes the verb transitive in both uses. A lot, perhaps almost all of the verbs I've seen in some lists purporting to show examples of verbs which can be transitive and intransitive, are really of this kind: always transitive but with direct object so really obvious that it is dropped. But some verbs truly are both, like “they float a boat” and “the boat floats.” Moral: you have to be aware of hidden direct objects. Sorry about that but it ain't my fault. Humans like to take short cuts in their languages.



its (the heart's) seeing ..."). Seeing what? See? See needs a direct object. There's only one available: 'xnn.sn'. That's what he's going to see?: "them rowing".

Note closely: If you try to analyze the English sentence too closely you may come to the conclusion that the direct object of "see" is "them" - and you will be wrong! He will see them rowing, he will not see them singing, he will not see them running the Boston marathon, he will not see them playing cards - he will see them rowing. In the same glance (or in this case, stare) he will see the action the girls are performing, not just the girls. That's the whole point of their fish-net dresses, actually. "Them rowing" is the direct object. Remember to think in phrases, and it gains you nothing to analyze any more closely than that. And when you do analyze it the way I just told you to, in phrases, the Egyptian grammar (and English grammar) is much clearer and much more comprehensible.

### Section #152, pages 174 and 175

Unless you are German, do not worry about the term "Wechselsatz". You ain't gonna see it here or in the book ever again.

The first example on top of page 175 is interesting because it contains two completely independent clauses/sentences which are related to each other temporally. Here's how to diagram them together, to retain the temporal connection between them:

	P	V	s	i	o	S	O	A
#1						xpr.n - tr n(y) msyt		
#2						sAH.n.i		r dmi ngw
These two sentences now expand as below:								
#1		xpr.n				tr n(y) msyt		
#2		sAH.n	.i					r dmi ngw

If you try to think of 'tr n(y) msyt' as an "adverb of time" (*whatever* that might be) you will completely miss the structure. Completely. And you'll be wrong.

Sentence #1 is an AB sentence! "Occurrence in the past = time of supper". The verb is second tense which means, yes, it's a nominal! So it is in apposition (remember that word? it means "set equal to as far as function is concerned). So it's the subject of the sentence and it is **equated** with the time of day. Sentence #2 is a second tense sentence, you already know how to do this one: "where I got to was 'dmi ngw'.

### Section #153, page 175

Professor Hoch presents some grammar here because, well, this IS a grammar book, so he feels compelled to produce a grammatical explanation.

Don't worry about it. Don't worry about any of it. I'm serious. Whenever you see 'aHa.n sDm.n.f' all you have to know is “then ...”, as in “next what happened was...”. The latter is probably closer to the nuance.

It is not unusual to see one 'aHa.n sDm.n.f' sentence after another. “Then..., then..., then... ad nauseam.

### **Sections #154, #155, and #156, pages 175 through 177**

These three paragraphs belong together. Section #154 simply discusses the forms of the 'sDmt.f' which is basically “add '.t.' to the 'sDm'.

Here's what seems to be the list of forms. The ?? represent uncertainty.

Type:	active	passive
strong	sDmt.f	sDmt.f
weak	irt.f	iryt.f
doubling	ma.f ??	
special	iit.f rdit.f ??	- rdyt.f

You can read section #154 until your eyes cross and you still won't be any smarter than when you started. What's bizarre is that he then expected you to have a copy of Gardiner handy! If you don't, you're lost. So run out and spend \$50 or \$60 or so on a grammar we've just told you is wonderfully outdated and won't be used here! No - don't run out and buy it unless you don't know what else to do with your money (I can help you with this problem if you need advice). Here is what is being said in this section.

There are two main uses (and maybe a third but nobody can agree on that so here's what's left):  
use 1) 'n sDmt.f' which means “before he heard” - which is really a negative.  
use 2) 'r sDmt.f' which means “until he heard”

That's all you have to know. Seriously. That's it. You want grammar? Read the book until your eyes cross. You want to know how to read Egyptian? Read only the paragraph above. Congratulations! You are now an expert on the 'sDmt.f'. Yes, you really are.

## **HOMEWORK**

There is a lot of homework for this lesson. I told you much earlier in the course that that was going to happen, here it is, in spades! But do not despair. Extended readings make it EASIER because you get

context to guide you - and in this group you also get some vocabulary help.

### HOCH 12-1

#### Section A on page 178.

Just to make life easy for you - ha ha ha (you might think this is easy, and you would be wrong!) - homework 12-1 will consist only of stuff you've seen in your homework before: Section A on page 178. Hoch calls it a "review", but it isn't so much a review as it's a "now you know the rest of the story" exercise. Hint, hint, hint: there are second tense forms in this stuff which you weren't expected to recognize the first time around. Now you are. *I want you to identify every second tense verb in section A and tell me why it's second tense.* Remember what nominals are, which functions they can perform, and that all second tense verbs are nominals. Go back, not to your own homework, but to the collation for Lesson 7 to help you with vocabulary and what's going, generally, in the text.

### HOCH 12-2

#### Exercise B on page 178, lines 1-5.

Exercise B contains excerpts from the Shipwrecked Sailor.

If you think line 1 looks familiar that's because it is. See the collation for HOCH 11-2. See? I give you all this help. What a nice guy I am! Just ask me, I'll tell you.

Vocabulary help:

wSb= "answer, reply"

xAm="bend the arm (in respect)", this is an adjective/participle here.

Line 3 -

biAw= "mining region"

wpwt= "mission, business"

ity= "king"

I don't want to see any crocodiles in your translations.

Line 4 -

mH="cubit"

Aw="length"

wsx= "breadth", note the spelling

sqdw="sailor", this is a singular noun

Line 5 -

makA= "brave"

mAw= "lion"

### HW 12-3

#### Do lines 5-10 in exercise B

The sailor is still talking to the serpent. This is what he says:

Line 6 -

sr= "predict, foretell"  
Da= "wind storm, tempest"  
nSny= "storm"  
wa im= "each of them"

Line 7 -  
nxt="strong"  
wxA= "incompetent person, fool"  
Hr-ib="midst, among"

Line 8 -  
What type of verb does 'pr' HAVE to be? Why?  
tp-a= "before", with following sDm.fit = "before one could..."  
sAH tA= "reach land"  
Atp= "load (a conveyence)"  
fAi TAw= "run before the wind" or "the wind picks up", we don't know which is meant.  
I think at this point in the sentence that we have reached a noun phrase. I think the .f in the following verb refers to this noun phrase and that the verb the .f is attached to is a relative. I think.  
wHmyt= "repeated howling"

Line 9 -  
Carefully read Hoch's footnote 28. Then, since you didn't understand it the first time around, read it again.  
For HwH, HH is listed in Faulkner's dictionary as "break the force"

Hoch's note that says "it is followed by a dative" is particularly uninformative. The prepositional phrase 'n.i' means "for me", not "to me". And I think you can forget about translating it into English.

Actually, this use of 'n.i' here is rather reminiscent of Irish, of all things. For example: after a loud snap was heard in the classroom I could tell the teacher that I had broken Amy's pencil *on her*. And the teacher could think I had hit her so hard that the damn thing had been shattered upon contacting her soft, helpless flesh. And nothing of the sort had actually happened. (Amy was a lot tougher than that.) It's just that I was using Amy's pencil and it broke while I was writing on the paper. The "on her" part is actually right out of the Irish expression which does not imply physical contact but rather is a dative of disadvantage (in Irish it really is, or was, a dative - even though it usually doesn't sound or look like one any more - and the whole expression has been exported to English lock, stock, and barrel). Amy was now disadvantaged by the loss of her pencil, not disadvantaged by any non-existent physical discomfort. It made no difference. Once again I was banished to the office and once again I got to watch all the other kids go home an hour before I did, while I sat there silently laughing to myself. I used to spend a lot of time laughing to myself. Sometimes out loud, but that never went over well. OK. So after all that, I'll give you this: "(what happens) is that the mast breaks". That's all you have to write. I just thought I'd entertain you for a while.

Line 10 -  
mt="die, perish", watch out here. What kind of verb is this?  
sp= "remain over, survive"



r-gs= "beside, at the side of, next to"

#### **HW 12-4**

**Translate numbers 1 and 2 in section C on page 179.**

The notes will refer to the exercise number followed by the line number within the exercise.  
For example '2-3' will refer to the third line in exercise 2.

Exercise 1 describes a man who seems to lack only a beer and a girl (or, instead of those, a good five cent cigar - once upon a time there was such a thing, but even a good five cent cigar is not worth going back to those particular times for). It does remind me of a saying which some of the females here might resent: "a woman is only a woman, but a good cigar is a smoke!" a jerky sentiment I cannot agree with. I have had my share of cigars and the other and I have to say that, on the whole, I prefer the ladies. In addition to their other many qualities they also smell better!

Usually.

Line 1-1

sDr= "lie down, spend the night"

tmA= "mat"

sS= "threshold"

inb= "wall"

Line 1-2

The first word is Hmw= "slave".

amam= "anoint"

sin= "massage"

If you don't get the end of this line right, after all we've been through with this particular type of phrase  
- NO COOKIE FOR YOU!!!!

Exercise 2 is taken from the Eloquent Peasant. Nemty-nakht, a professional jerk, has decided to make it impossible for the peasant, who is minding his own business, to proceed on a public highway by creating an incident.

Line 2-1

nmtY-nxt(w)= "Nemty-nakht", a man's name

Smsw= "attendant"

is= "go", it is easy to mistake the function/meaning of the glyphs immediately following the verb.

ifd= "sheet, rectangular piece of cloth"

The end of the sentence is tricky. Be aware of all possible meanings of 'm'.

Line 2-2

Hr-awy= "immediately"

ifd = "sheet (but not a nautical sheet), a rectangular piece of cloth"

sS= "spread, lay out"

Line 2-3

The line begins with a 'sDm.in.tw.f' form, the passive of those found in #131. Hoch should have had a note on this.

sdb= "fringe"

npnp= "hem"

it= "barley"

Line 2-4

Sm= "go, walk"

r(m)T nbt= "public"

Line 2-5

ir hrw= "take care that..., do not allow"

Xnd= "trample, tread upon"

Hbs= "clothing, garment"

## HW 12-5

**Do exercises 3 through 6 on pages 179 and 180. And also do the additional line shown below.**

Exercise 3

This is an excerpt from the canal inscription of King Djehutymes III (you'll see only his throne name in the text). The king inspected a canal in southern Egypt one day and was, to put it mildly, disgusted with what he saw. In the original text, the king goes on to say that the guys who use and profit from the canal are the guys who will keep it cleared out - or else.

Line 3-1

This is probably the civil calendar date, not the actual date according to the natural seasons. The civil calendar was exactly  $(12 * 60 + 5)$  days = 365 days long, which is about a quarter day too short for one annual pass of the Earth around the Sun. People have complained mightily about that without understanding two important things:

1) a calendar's function is to provide a way of uniquely identifying individual days (or some other unit of time). This doesn't have to have any connection at all with the physical year. Accountants know that a fiscal year, for example, doesn't have to be 365 or 366 days long. The Mayan long count produced a "year" ("Tun") of 360 days which may not have had much to do with the physical length of the year.

2) the Egyptian civil system was eminently practical. Every month was exactly the same 30 day length as every month which meant that by using prepared tables, an Egyptian scribe/accountant didn't have to do very much math at all. (By the way, telling someone to keep score because he's a mathematician is a good way to irritate the guy. Some of you won't believe this but mathematics is actually the art of avoiding computation.)

The agricultural calendar would, of course, be reset every year due to natural events which occur due to the Earth's orbit around the Sun. But the agricultural calendar was not uniform across the length of

Egypt because latitude affects the natural events like the heliacal rising of Sirius and the Nile flood. So there really was no such thing as a generally accepted annual restart to the agricultural calendar.

But there was a country-wide civil calendar which was in synch with any agricultural version only every 1460 years - and you know what? - very few people gave a damn! That's because the two systems had very different functions. The only complaints really were that in the civil calendar the names of the seasons would be out of whack with nature. This is because when the civil calendar was instituted it borrowed the traditional agricultural names, and nobody ever bothered to invent new ones. Apparently they didn't think it was that important.

Line 3-2

wD= "order, command"

sAd= "dig"

mr= "canal"

m-xt = "after, following"

DbA= "fill up"

inr= "stone"

Line 3-3

sqdy= "sail"

Line 3-4

xdi = "sail north, travel, go downstream"

smA= "kill, destroy"

xftiw= "enemies"

Line 3-5

rn= "name, title"

wn= "open"

The word after 'wn' is 'tA', misspelled for aesthetic reasons.

Line 3-6!

There is actually one more line to this inscription. I have no idea why Hoch left it out. Here it is and go ahead and take a crack at it, given the usual vocabulary help below:



wHa = "fisherman"

Abw = "Elephantine", the southernmost part of Egypt proper.

Sdi = "dig out"

Tnw = "every"

#### Exercise 4

A favorable casualty report

Line 4-1

Sms= "be in one's service, follow, accompany"

spd-Hr= "alert, astute"

nhw= "loss"

#### Exercise 5

Further debriefing on the casualty report in the preceding line reveals the following details.

Line 5-1

Aqi= "perish"

xtxt= "retreat, turn back"

Tst= "troops"

aA = "donkey"

#### Exercise 6

The best time of day to travel. Unless you're an Egyptian like Sinuhe.

Line 6-1

tr= "time"

xAwy= "night"