



Caddies for the king. Egyptian kings loved golf and, as we can see from other monuments, Egyptian kings were very large people - so their golf clubs were very large, too. And if you believe any of this, then I have some choice properties that I'd like to sell you. Good real estate, very close to water. Cheap! It's really part of a large offering procession for a 26th dynasty funeral. This piece, and others like it, currently live in the Oriental Institute in Chicago.

Last updated on 2013 Feb 7

Franz has identified some misprints. If any of the rest of you find any, please let me know at manske_r@yahoo.com. Thanks.

- 1) Page 4, changed '*rdyw*' to '*rdwy*'
- 2) Page 6, completed quotes around “be firm”.
- 3) Page 6, removed the word “form”, it was there twice.
- 4) Page 7, I didn't change this but put a footnote in. Which may actually have made the point clearer.
- 5) Page 9, '*dd*' means “say”, not “hear”. I must have had '*sdm*' on my mind.

Thanks, Franz.

Main topics in this chapter:

- Nouns, masculine and feminine; singular, dual, and plural
- Participle/adjectives, like nouns
- Verbs, everything you need to make a complete sentence.

Section 19:

And if you don't believe the caption to the lead-off picture then you shouldn't believe that Egyptian nouns show “declension”.¹ What they do show is a change of form depending upon whether the noun is masculine or feminine and whether it is singular, dual, or plural.

We've already dealt with masculine and feminine nouns in Chapter Two, Section 14.

And I think we all know what singular and plural are. But Egyptian also has a special (optional) form for pairs of items. The form is called the “dual”.



rdit.i w3t *n* *rdwy.i*

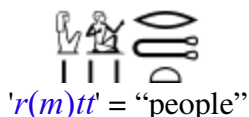
“What happened next was that I put the road to my two feet”²

is an example of a dual. Obvious pairs of things like feet, eyes, arms, etc. often appear in the dual, although this practice eventually gave way to the plural in such cases.

The one exception to singular and plural that I can think of is a cultural difference in English and it has to do with something called “collective nouns”, i.e. nouns that refer to more than one thing yet can take a singular form. A usual case appears in sports: British usage says “Tottenham are a Premier League Club” whereas Americans (and Canadians) will say “Green Bay is the best team in the NFL.”³ The

- 1 “Declension” is a technical grammatical term which is applied to the forms where in some languages, like Latin, nouns take on different forms depending upon their grammatical function. For example from Latin: “Marcus amat Iuliam” means “Marcus loves Julia” but “Marcum amat Iulia” means that she loves him – even though the word order is the same (it doesn't have to be but it can be). English has two cases, one which is general and one which is specific to possession: “John has Larry's book.” Larry is shown in the genitive case – the ‘-s’ ending marks the genitive case. There ain't no cases in Egyptian, so when Hoch talks about the “declension of nouns” the word is being misapplied.
- 2 Hoch quotes this same text on page 175 but reads '*rdi.n.i w3t ...*', which does not seem to me what the hieratic original in Berlin 3022, columns 15 and 16, where the text seems to clearly read as per my example above. However, that hieratic hand is not the best I've ever seen (not the worst either).
- 3 Well, some Americans won't say that Green Bay is the best team in the NFL, but they're wrong.

British usage apparently looks at the team as a collection of individuals while the Americans and Canadians look at the team as a concept. In Egyptian, one of the collective nouns, '*r(m)tt*', is always treated as a singular:



For the curious: As far as I can tell, this word NEVER appears with an '*m*' explicitly written. Egyptologists have inferred its presence from Coptic which has it, and there is no reason for it be there unless it was there all along – or so the thinking goes.

The terminology for nouns is:

- grammatical **gender** refers to whether a noun is masculine or feminine
- grammatical **number** refers to whether a noun is singular, dual, or plural.

You also need to pay attention to the last paragraph in the section up on top of page 29. Some nouns end in '*w*' and look for all the world like plurals, and they can be written as plurals – but they're not.

Sections 20 and 21:

The standard grammatical usage “modifier” is such a poor word to use for this purpose. It is misleading because nothing is being modified. Don't use it.

What is happening is that a noun is being described. This happens for one of two reasons:

- The noun refers to some object but it is unclear which object is meant, so the adjective is used to narrow the focus to the point where the item is sufficiently identified.
- The author wishes to emphasize some particular attribute of the noun.

There are actually three different kinds of adjectives in Egyptian:

- **true adjectives** like '*nb*', '*nbt*' (= “every, each, all”) - this and the adjective '*n(y)nt*' in fact might be the only one of this class
- **participle/adjectives** – the vast majority of regular adjective you will encounter, including all of those listed in the book at this point are really participles
- **nisba adjectives** – adjectives derived from nouns and prepositions. A perfect English example of a nisba are the words “inny” and “outty” referring to navels and derived from the prepositions “in” and “out”. Most people like innies.

Repeat: every example listed in this section is really a participle. You'll see me referring to such things as participle/adjectives just because Egyptian has verbs which express adjectival qualities whereas English use some form of the verb “be” followed by an adjective. So, yes, there's a verb in Egyptian “be great” - all one word.

Although participle/adjectives are not nouns, they can be used as stand-ins for nouns. In which case they take the same number and gender as the noun they replace.

You're going to forget all about the second part of section 21 – but here goes. Generic concepts are expressed in Egyptian by using the feminine grammatical gender. The first time you encounter it you'll go around looking for a feminine noun for it to refer to and you won't find one – or if you do, it'll be wrong and it won't make any sense. Generic concepts are expressed as feminines. Don't ask me why.

Section 22:

There is no verb in Egyptian which signifies “have, possess”. Yet it needs to express those concepts. Two ways (but not the only ways) of expressing this are the

“bound” or “direct genitive” construction	Two nouns placed next to each other. The owner comes first, then the thing owned.
“genitival adjective” or “indirect genitive”	Two nouns separated by some form of the word ' <i>n(y)</i> '. That this word is an adjective is shown by the fact that it must agree with the preceding noun in number and gender.

Why would an Egyptian choose one or the other? I don't know but I suspect the direct genitive (or bound - I don't really have a preference) construction indicates a special degree of closeness between the nouns – sometimes becoming in effect a single noun expressed in two words, like in English “landlord”, “sandbox”, and “everyone”. The indirect or genitival adjective seems to indicate a looser, perhaps impermanent association.

Forget the term “status constructus”. Its status should be deconstructed out of use. You'll never see it again. Hopefully.

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And now for something completely different – yet related:

Section 23:

Nouns, participle/adjectives, infinitives, pronouns – are all nominals, that is, they cover the functions

- subject
- direct object
- indirect object
- object of a preposition

They do this by naming or referring to something that has a name, hence the word “nominal”.

English has different pronominal forms depending upon their function. Egyptian uses different pronoun types depending on whether the pronoun is directly attached to the preceding word, or is loosely attached, or can act as a completely independent entity. I know that's confusing, you'll see what I mean when we get to studying pronouns in greater detail.

For more information on this subject (and a more complete treatment that you'll find in the book), read the section on suffix pronouns in the Supplement on Pronouns (not yet published as of January 2013).

And pay no attention to subsection 23.7 “Affinity of Afro-Asiatic Pronouns”. There's nothing about Middle Egyptian in there. So - unregard.

Section 24:

“*m*' of Predication” is the standard terminology used in Egyptology dating from at least Gardiner's time, if not earlier.

The term means absolutely nothing. It provides absolutely no information. None whatsoever. What the construction, despite its name, really does is indicate a person's status, usually, but not always, an acquired status, one that was not always held. You'll see me calling it the '*m*' of status. I hope you pick up on that usage.

See the Supplement on Prepositions (not yet published as of January 2013) for more information on this, and other prepositions.

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Section 25:

And now for something completely different – yet related: VERBS

Every sentence contains a maximum of three parts:

- the subject - expressed by a nominal
- the verb - expressed by a verbal (what else?)
- additional information - expressed by everything else.

Basically all a sentence is is a bunch of named items (nominals) and what they do to each other (verbs). There may be one or two tangential pieces of information thrown in just to make things a bit clearer. That's it. There ain't no more.

The word functioning as a verb tells us what the subject is doing or what is being done to the subject. “John loves Mary” and “John is loved by Mary” (a convenient arrangement for John and Mary). The verb expresses action. I want to emphasize that by “verb” I do not mean the part of speech “verb”, I mean instead any word which is acting verbally in its own clause. This includes verbs, of course, but it can also include words which are primarily nominal but which then can (don't have to - but can) take on verbal qualities. These are words like participle/adjectives and infinitives.

Actually, the word '*s_{dm}.f*' (named after an actual Egyptian verb) refers to any verb which can take a suffix pronoun for a subject. The subject can be a noun, in which case no suffix pronoun is added to the verb. Hence

's_{dm}.f' = “he is listening”

's_{dm} s' = “the man is listening” - no suffix pronoun but still a '*s_{dm}.f*' verb.

The second paragraph of this section on page 35 is important. It tells us that the names that (some) grammarians have assigned to verb forms are - well - downright useless. It should go on to say that the names that (other) grammarians have assigned to the same verb forms are - well - downright useless. There is a huge controversy among Egyptologists about both the grammar of verbs and the naming of the forms⁴. We are learning Hoch's version.

Section 27:

Again, forget about all the references, either in the main body of the text or in footnotes, to other languages. We're learning Middle Egyptian.

4 There's also a huge controversy among Egyptologists about how to transliterate Egyptian words. Don't get me started.

I think the explanation of the terms “root” and “stem” should have appeared in the body of the text at this point and not in a footnote⁵. I'm sure I use the two terms interchangeably and should not.

- “Root” refers to the basic consonants which make up the “root” meaning of the word. Like '*mn*' (= “be firm”).
- “Stem” refers to any group of consonants which add to, subtract from, or do both to, the root consonants. Like '*smn*' (= “make firm”) where the '*s-*' prefix is added to the root to form something called an “s-causal” verb. (Important - not all verbs that begin with '*s-*' are s-causal verbs..)

Section 28:

It is possible to go overboard on identifying verb classes in Middle Egyptian. Way overboard is Allen's scheme which recognizes about two dozen different verb classes - way, way, way too many.

Hoch's is a lot simpler, but things can get simpler still. You'll often see me talking about:

- strong verbs - verbs whose roots never or rarely exhibit stemmatic changes. Among these are verbs which Hoch calls “bi-consonantal” and “tri-consonantal” roots.
- mutable verbs - The weak and geminating classes are actually subclasses of one called “mutable” because their roots can exhibit different forms. There are two varieties:
 - weak verbs - verbs whose ending in '*-i*' or '*-w*' frequently, in fact almost always, disappears, at least from the writing. Hoch also refers to these as “weak verbs” such as “third weak”, “fourth weak”, etc. But be careful. Some verbs, not many - but some, that end in '*-i*' or '*-w*' can be strong verbs, and they are strong, not weak.
 - geminating or doubling. I'll stick to “geminating” for now but I really like “doubling”. These are verbs like '*m33*' which shows a duplication of the second root consonant. Verbs like this can also appear in certain situations without the gemination, e.g.: '*m3*'. Same verb, different form.
 - There are also some weak verbs which geminate, '*iri*' → '*irr*', for example.
- irregular verbs - Thankfully few in number, these are usually exemplified by '*rdi/di*' and '*iw/i*', that is verbs which exhibit two different root forms

I think simpler is better. Although some verbs in the different classes exhibit minor irregularities I think it is easier to make note of the exceptions and so have to memorize only a few rules. Again thankfully, there aren't many exceptions.

The second paragraph on page 37 contains a very important note. Verbs can exhibit different forms when used in different circumstances. English does this all the time. Not only changes like “I see” vs. “I saw” but also “I walk” vs. “I walked” and the infamous “I am, you are, he is, we went, she will be”, (have I missed one?) - so you're already used to seeing things like this. Many Egyptian verbs, like English verbs, may have contained different vowels in different circumstances (viz: “fall - fell, see - saw”) but that vowel alternation would never show up in the Egyptian writing.

In this book, and in any other on Egyptian grammar, you're going to find that a lot of different verb forms look alike. Exactly alike. The prospective of a verb like '*sdm*' looks exactly like it's present tense and looks exactly like most of its participles, etc. How do you tell the difference? Usually by a

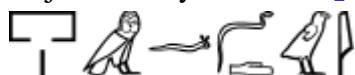
⁵ Footnote #7 on page 35.

combination of context and grammatical analysis. It sounds tough, and I'm not going to tell you that it's easy. But it's also usually not difficult and it gets easier with practice. Slowly easier, but easier.

Section 29:

Jim Hoch is way too polite a man to say that the term “circumstantial '*sdm.f*'” stinks, but I'm not polite, so here goes, it stinks. The word “circumstantial” is used to describe both a type of clause AND a type of verb. There is absolutely no relationship between the two. Hoch notes that the “circumstantial '*sdm.f*'” can be used in circumstantial clauses but it can be used in other types of clauses as well.

I think we've covered this before but it bears repeating: A '*sdm.f*' verb form is a verb form that can take a suffix pronoun as a subject. Not all verb forms can. Just because it can take a suffix pronoun as a subject doesn't mean it has to. Here are two examples of the same '*sdm.f*' form taking different subjects. They are both '*sdm.f*' forms:



'*iw dd.f m pr*' = “He is speaking in the house (suffix pronoun as subject)”



'*iw dd s m pr*' = “The man is speaking in the house (noun subject but it's still a '*sdm.f*' verb).⁶”

Both of these are “circumstantial” sentences. But here's one that's not:



'*iw dd.f*' = “He is speaking”

This is a perfectly good “circumstantial” '*sdm.f*' verb form operating in a sentence which has nothing “circumstantial” about it - just a bare naked factual statement.

A final note on this section, again, forget about the adverbial stuff. It won't hurt you, it just won't help you.

Section 30:

Something strange is going on in the Egyptian verb. It certainly looks like the '*-n-*' infix is a past tense marker. But it isn't. Other past tense forms exist perfectly well without this infix and what appears to be this infix occurs in other forms without indicating a past tense.⁷ Anyway, whenever it does appear it is good practice, when translating, to set it off from the verb stem with a dot. That way the verb stem remains recognizable even in transliteration.

The terminology mirrors that of the '*sdm.f*' form. A '*sdm.n.f*' verb is one which has the '*-n-*' infix and can take a suffix pronoun for a subject - but the subject can be some other nominal form.

Section 31:

In the middle of page 39 Hoch is talking about the form of the “circumstantial” construction. He says

6 It has been suggested that this could also read '*iw dd(.i) s m pr*' meaning “I say that the man is in the house”. True, but the point here is to illustrate a '*sdm.f*' verb taking a noun for a subject instead of a suffix pronoun.

7 At least in so far as we are able to discover, lacking the vowels. Maybe those other infixes sounded different in Egyptian but it is still true that other past tenses occur without the infix.

that it can be introduced by the two particles '*iw*' and '*m.k*'. True enough. But then he goes on to mention that the sentence can start off with a noun. Is this not a violation of PVsioSOA? It sure is. And it's legitimate. PVsioSOA is designed to handle the usual Egyptian sentence word order. The word order rule can be violated for three (that I can think of) reasons:

- Some particles must follow the initial word in a sentence, they cannot be the first word.
- Some part of the sentence is “fronted”, placed in front of everything else for emphasis. So Hoch's example '*it.i sdm.f*' really means something like “It is my father who hears” or maybe “My father - he hears.”
- To insert an explanatory sentence into the middle of another sentence.

You can still grid these things in PVsioSOA, just put a note in there.

P	V	s	i	o	S	O	A
	<i>dd</i>	<i>f</i>			<i>it.i</i> (fronted for emphasis)		

Really important is the paragraph just below the examples. By “verbs of motion” Hoch specifically refers to **intransitive verbs of motion**, that is, verbs that never have a direct object. Their past tense forms are based on a different kind of verb form entirely - which we will defer other comment on for the present.

Section 32:

Here Hoch discusses two uses for “circumstantial verbs” operating within “circumstantial” clauses.

- The initial clause (sometimes the only clause), introduced by '*iw*' or '*m.k*' or a noun.
- A subsequent clause which cannot be introduced by '*iw*' or '*m.k*' because those particles cannot occur anywhere but at the start of a sentence.

I'll give you my notes on the two sample sentences Hoch provides. First, a bit of the always important context. This example comes from the story of the Eloquent Peasant. The peasant has loaded his donkey with some things he wants to sell in town and has met up with the bad guy in the story, Nemty-nekhet. They have a brief exchange and then ...

first sample sentence (fragment)

'dd.in nmty-nḥt pn m33.f ʕ3w n(y) sḥty pn...'

You should be able to spot one of the verbs. It's a '*sdm.f*' verb. In the middle of the sentence. Yep, there it is, '*m33.f*' (= “he sees”). But there's an awful lot of stuff coming in front of it. It's best, when you find a lot of stuff like this, to break it down into small chunks. That way you can analyze them in isolation from each other - then put them back together and see if your analysis still holds. If it does, you're doing pretty good. A lot of this stuff is stuff you haven't had yet. So I'll try to help:

First, here's the vocabulary:

<i>'dd</i>	“say”, but in this case it's a past tense
<i>'in</i>	a marker which indicates that this verb is talking about a sequential event, something that happened earlier (in this case not indicated in this example).

' <i>nmtj-nḥt</i> '	a man's name, Nemty-nekhet is how I render it, Hoch uses something slightly different. No problem.
' <i>pn</i> '	a masculine demonstrative pronoun = “this”. It merely points at the noun it is coupled with and I tend to translate it as “this” or maybe if the “this” is a person “this X” where X is the guy's name.
' <i>m33</i> '	“see”. A present tense in the Egyptian example, I'll explain why.
' <i>f</i> '	if you don't know this by now, go back to page 32, section 23, table 5 and this time learn it.
' <i>ʕw</i> '	“donkey”, probably onomatopoeic in Egyptian.
' <i>n(y)</i> '	if you don't know this by now, go back to page 31, section 22, table 4 and this time learn it. I'm serious. You're not going to want to waste time always looking this stuff up. Get on the stick.
' <i>šty</i> '	“peasant”

The sentence falls into four parts.

1. '*dd.in*'
2. '*nmtj-nḥt pn*'
3. '*m33.f*'
4. '*ʕw n(y) šty pn...*'

Part one '*dd.in*' is a verb form you haven't had yet (it's hard to find examples at this stage which contain only things you have had yet). It means “then he said”. The presence of this verb indicates that what we really have here could certainly be construed as a subsequent clause in its own right. That you can also decide that it starts a new sentence should tell you that where you put your end of a sentence is not necessarily where someone else puts a period. It's kind of arbitrary at this point. But I digress. '*dd.in*' is the verb form and it would go in the 'V' slot. Nothing will go in the P slot because a form like '*dd.in*' does not allow such particles. (Don't ask me why - I don't know.) Despite the lack of '*iw*' or '*m.k*', this really is a statement of fact.

Next comes part two. This part of the sentence is merely a man's name, “Nemty-nekhet” followed by a demonstrative pronoun. The whole thing means something like “this guy Nemty-nekhet”. And the whole thing is the subject of the verb which constitutes part one. And it is in perfectly good PVsioSOA order.

So now we actually have a nearly complete clause. It reads, so far: 'Then this guy 'Nemty-nekhet said ...'. What did he say? Well, what he said, the whole thing, would be the direct object of the verb “said”, '*dd.in*'. And we're expecting to see that next in part three.

But in part three we don't see the direct object. We don't find out what Nemty-nekhet said. At least not yet. Instead, we encounter a parenthetical expression. This parenthetical expression contains both parts 3 and 4.

Part 3 is the verb + its attendant subject '*m33.f*'. So now we know what the subject is (“he” - presumably Nemty-nekhet) and what he's doing (he is “seeing”).

Usually when we're told that someone is seeing, we would like to know what it is he's seeing. In other words, what's the direct object? Well, it's the whole of part 4

The direct object of '*m33*' is NOT '*ʕ3w*' (= “the donkeys”). It is '*ʕ3w n(y) shty pn*' (= “the donkeys of this peasant”). It's not only single words that can perform functions, it's entire phrases.

So, the translation goes: “Then this guy Nemty-nekhet, when he saw this peasant's donkey, said ...”

Note that this parenthetical clause '*m33.f ʕ3w n(y) shty pn*' follows PVsioSOA exactly.

Now we'll look at the two verbs.

We already know (because we've been told without proof) that the events of this sentence happened *after* some earlier action. One of the ways Egyptian has of expressing this is with '*.in*'. Hence - '*dd.in*'. But look at '*m33*'. It's present tense. My English translation put this in the past tense. **That switching of tenses between the two languages is fairly common.** Let the standard English idiom guide your translation.

The Egyptian DID NOT say “after seeing, after he saw” or anything like that. I know that because '*m33*' is in present tense. Which means that the act of seeing took place *simultaneously* with the act of speaking. Nemty-nekhet was speaking while he was eying the peasant's donkey.

So you could translate, as I did above: “Then this guy Nemty-nekhet, when he saw this peasant's donkey, said ...”

or

“ ... while looking at ... “

or

“ ... while seeing ... “

something like that. All are equally good.

You are going to have to get used to supplying words like “while, after, etc.” because Egyptian simply doesn't explicitly express them. In other words, you are going to have to interpret as well as translate.

Now I'm going to tell you the rest of the story about this sentence. What the bad guy, Nemty-nekhet, says to the peasant is that he is going to confiscate the peasant's donkey because said beast has been nibbling on Nemty-nekhet's grain. So this speech: “I am going to take your donkey” is the direct object of '*dd*' way back at the beginning.

OK. Now for the trickery - which you need to learn - it will help you greatly in your analysis. Has PVsioSOA been violated? It certainly look like it doesn't it? We have an interval of several words in between the subject and the direct object and PVsioSOA says they should follow one another directly.

I said above that this interval of words '*m33.f ʕ3w n(y) shty pn*' was parenthetical. If it were removed from the sentence we'd still have a perfectly formed Egyptian sentence, we just wouldn't know what he was doing while he was speaking.

So does it violate PVsioSOA? Yes. But when these violations occur, look at them closely because the violation is telling you something:

- Either your translation is wrong
or, like in this case,
- that something has been injected into the sentence.

These violations are always for emphasis. So we have a perfectly formed PVsioSOA sentence inserted into the middle of another PVsioSOA (minus the insertion).

I am not telling you to grid these sentences. You can do that if you think it helps. I am telling you to be aware of the normal word order and to pay close attention when it is violated.

second sample sentence (complete this time)

Not so long a note on this one, although there's an awful lot of grammar in this one you haven't had yet.

I won't give you a formal vocabulary like I did above but I'll break the sentence down into parts with English translation and you can pretty well figure out which word is which on your own.

Oh, one other thing. We've jumped forward in the Eloquent Peasant story, to a point just a little before he encounters the bad guy Nemty-nekhet.

You don't need to know the grammar of the stuff you haven't had yet, but I'll give you a peek ahead and say just a few words about it - without intending to go into any detail.

<i>'h3t pw ir(w).n sh̥ty pn'</i>	“So this was a journey which this peasant's made down ...”	Two noun phrases (yes, nouns) in a bound construction: <i>'h3t pw ir(w).n'</i> and <i>'sh̥ty pn'</i> Despite the fact that the first phrase is a noun, it could be translated into English with a verb, which Hoch did. (Ahh, a foretaste of things to come.) This is another statement of fact. <i>'iw'</i> and <i>'m.k'</i> cannot appear in this situation.
<i>'r kmt'</i>	“to Egypt”	You can, and the Egyptian probably did, think of these first two parts as a complete sentence. The PVsioSOA would have the first stuff in the S slot and this stuff here in the A slot. End of sentence.

'3tp.n.f'3w.f'	"He had loaded his donkeys"	But standard English idiom prefers (doesn't insist on but prefers) that this be treated as a subsequent clause. Look at Hoch's translation. You see? The difference between a subsequent clause and an independent sentence is very often like beauty in the eye of a beholder.
'm i33w, rdmwt, hsmn, hm3t'	"with reeds, rushes, natron, and salt"	There's that lovely preposition ' <i>m</i> ' again. This time the circle it draws contains the list of items loaded on the donkey's back (or sides, or whatever). Each noun is one of the objects of the preposition.

The point Hoch is trying to make here bears repeating. The '*sdmn.f*' form '*3tp.n.f*' is a past tense, which means that **the loading took place before the trip started**. Get it? Got it? Good.

For the third example, the one top of page 41 I'll leave as an exercise to the student. (How many of you ever heard a statement like that in your baby calculus class?)

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Assignment:

Every word in the vocabulary appears frequently in texts. Maybe '*tp*' a little less, but still not infrequent.

"Vizier" is about as worthless a translation as can be thought of and it is univerally applied to '*Bty*'. So Hoch is giving you the standard version - just so you know it when you see it. The term dates from very early Egyptology. Those early scholars - all of 'em western Europeans - thought that a title like this about an Egyptian official should sound - well, oriental and exotic⁸. So they picked this one. The "vizier", or whatever, was the king's representative. He was responsible for the daily running of the country. He handled executive (in the king's name), legislative (procedural rules within the framework of the king's laws), and judicial (interpretations of the king's laws). He was the top dog. His decisions and judgments were final. No appeals. His was the ultimate human responsibility. The king was responsible to the gods. Sometimes the "vizier" handled the whole kingdom, other times the duties were split between Upper and Lower Egypt. For all I know, sometimes there wasn't one.

In particular, note '*h3b*' over on page 42. Although it obviously involves motion from one place to

8 I'm not picking on western Europeans. It's my ancestry, after all. Americans used to (and still frequently do) ape everything western European, and for good reason. My point is is that to those early Egyptologists, Egypt was an oriental and exotic land, still very much in their minds like the times and country of Haroun al-Rashid of Baghdad. So here was a word, '*Bty*' that had no counterpart in their native cultures and so could be "orientalized" and "exoticized" to their hearts' content.

another, Hoch tells you that it is not a verb of motion. Why not? Because '*h3b*' is transitive. It takes a direct object. And that difference between transitive and intransitive is what's important. For now, just keep that distinction in mind, we'll visit it later, and visit it lots of times.

I don't remember Hoch talking specifically in this lesson about the bi-consonantal sounds which appear at the bottom of page 42 and the top of page 43. So a word is probably in order. These sounds stand for two consonants at once. The two consonants need not have been sequential in pronunciation, in other words, one or more vowel sounds might have occurred between them. Even though it's only one sign, you still spell out both components in your transliterations. Multi-consonantal signs never span a word boundary.

The Egyptian will usually, but not always, give you some help. It will normally write out the second component in this case. It might even write out the first component, or both components and put the bi-consonantal sign between them. Or find some other arrangement. These are called complementary signs (as in “fill up”, not 'complimentary' as in “say nice things”). Complementary signs are not transliterated. So if you see that first sign on the bottom of page 42, the '*3*' sign, with a following vulture, don't write 'aAA', it's still 'aA'.

Homework:

HOCH-03 is your title line. Only **HOCH-03**. Nuthin' else. You can continue to put your names, your initials, or your funny *bons mots* (did I get that right, Dany?) in the body of your homework so you can identify it in the collation.

Turn in Part B on page 43.

4) is kind of a hard sentence. Take some time. Ask questions on GlyphStudy if you can't figure it out. (Same thing for any of the other questions.) Don't ask me. Ask each other. I want you ALL to have to study this and present an answer. Again, don't worry about being wrong. We'll get that straightened out. Remember, adjectives always follow their nouns.

For Part C you can do this on your own. Don't turn it in. I'll be able to tell from your translations if you got the grammar right.

For Part D - again, you can do it if you want but don't turn it in. GlyphStudy can't handle hieroglyphs (what an odd thing to say). One thing you can do to help you is use the PVSioSOA grid in reverse to give you the standard Egyptian word order. Then you're on your way. I'll do the second one.

“The steward sees the daughter of the vizier in it” (i.e. the boat).

P	V	s	i	o	S	O	A
	sees				the steward	the daughter of the vizier	in it (the boat).

You may have to put a particle in there. Fill in the hieroglyphs on your own.