

LESSON ELEVEN

We are making progress! Actually good progress.



I like to call this the “weighing-in ceremony”. Kind of like weighing in for a prize fight. The difference being if you lose this one, you die the second death. That's Djehuty there on the left recording the outcome of the weighing-in. Horus is supervising along with Anubis. The newly departed has to observe his heart being placed in one of the scales, the one in front of Horus, and the very light feather of Maat in the other. You'll recall that Maat represents truth, justice, and the Egyptian Way (the Americans will recognize the attributes of Superman). Anyway, the presence of Maat indicates that all is well with the universe as a whole. In this case the heart should weigh no more than Maat. If it does, that crocodile sitting on the right hand side of the picture gets to eat the owner of the heart.

This is a detail from a papyrus in the museum of the Oriental Institute in Chicago. The OI is the windy city's best kept secret. It's free. Which may be the reason why so few people go there. The number of attendants is often greater than the number of viewers. It has a Suq which is, in a word, marvelous.

'r' or 'ir' + nominal. If all you do is learn that the preposition in this case means “in reference to” or “concerning”, you will be fine. As you go through Lesson 11 and the exercises, you'll learn that although translators have several different takes on this word, they all come down to “in reference to” or “concerning”. You'll find that you'll start translating it more freely once you've gotten the basic meaning down.

You're going to learn about something called “second tense” here. It's a very bad term, Hoch doesn't like it, I think it's terrible. It's not the worst piece of jargon I've ever heard, the record holder for worst ever is “non-attributive relative form” which you will not encounter in this book, thankfully. But “second tense” is nearly as bad. It's actually a desperation term. It comes from the study of Coptic which has a tense which basically calls attention away from the verb or puts the verb in the spotlight more than it would normally be. Not knowing what to call it, students of Coptic came up with “second tense” because they already knew about one tense. In the 1940's an Egyptologist named

Polotsky demonstrated to everyone's agreement that the thing also existed in Middle Egyptian. So the term stuck.

Your helpful suggestions are welcome.

More spotlighting or attention grabbing will be discussed in the sections on the word 'pw'.

HOMEWORK

current schedules / subject to change

For help, see the bottom of this Study Guide.
There will be four sections:

Hoch 11-1 on 2014 Feb 16

The five lines in section A on page 164

Hoch 11-2 on 2014 Feb 23

the last four lines of section A (= the top four lines on page 165)

Hoch 11-3 on 2014 March 9

Section B, exercises labelled 1), 2), 3), and 4)

Hoch 11-4 on 2014 March 16

Section B, exercises labeled 5), 6), and 7), ending up on page 166.

Section #132, page 152

Words like “the” in English, “le, la, les” in French, “der, die, das” in German, “el, la, los, las” in Spanish, etc. are called “definite articles”. Although Middle Egyptian lacked definite articles, the demonstrative pronouns 'pA', 'tA', and 'nA' became the standard words for “the” in Late Egyptian. This transition was well underway by the middle part of the new kingdom. Even in Middle Egyptian texts, you will often find that translating these words as “the” instead of “this” or “these” will better convey the sense of the Egyptian you are reading.

But a curious thing happened on the way to Late Egyptian. The curiosity involved statements which indicated possession. You have already learned (and you remember this, don't you? *DON'T YOU?* well, here it is again:) that there ain't no word for “have” in Egyptian. Two of the ways that Middle Egyptian used to indicate possession were the direct and indirect genitive constructions. Another way was to stick a suffix pronoun on the end of a noun.

So the way you would say “He sees my house” in Middle Egyptian was...
'iw mAA.f pr.i'

and you if you wanted to point to your house - in a spoken manner - was..
'iw mAA.f pA pr.i'

slowly the demonstrative pronoun, 'pA' in this case, became a noun and in the process became a nisba...
 *'iw mAA.f pA pr.i' - a construction which I must admit I've never seen (that's what the asterisk is supposed to indicate). It's actual existence, if there was one, was brief, very transitional. This sentence would mean something like: "He sees this thing, the house of mine."

It evolved into (when 'pA' became a nisba)
 'iw mAA.f pAy.i pr'
 "He sees this thing of mine, i.e.: a house"

Don't go translating it that way. "He sees my house" works just fine. This exercise is only intended to provide you with the mechanism for the rise of this otherwise strange construction.

The base form 'pAy', 'tAy', or 'nAy' must agree with the noun it indicates in gender and number.
 The suffix pronoun agrees with the gender of the possessor.

"I see her land."	"I see his daughter."	"I see her daughter."	"I see his son."
'iw mAA.i pAy.s tA'	'iw mAA.i tAy.f sAt'	'iw mAA.i tAy.s sAt'	'iw mAA.i pAy.f sA'.


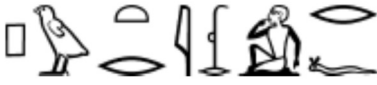

Section #133, page 152

'pw tr' is often transliterated 'pw-tr'. Either way will do. The operative word is 'pw', which, at the start of the sentence, usually means a question. 'tr' is actually a particle, a so-called "enclitic" particle. "Enclitic" is a sexy sounding word which simply means: "must be attached to something preceding". 'tr' is an intensive, it means something like "to be sure, really, in fact". An intensive, sort of like: "what the hell is this?"

The long example on the top of page 153 needs to be broken up into manageable, bite-sized pieces. There are really two different parts to this text. I want you to look at the text, the transliterations, then what the technically correct translations are, followed by what they really mean in English. It's OK to translate texts like this into words that make the meaning clearer, as below.

Unlike my usual practice, I'll leave the glyphs in left - right order so you can follow the glyphs as presented more easily in your textbook:

The first part - when put together properly - is this one.

		
'ink sf	'pw-tr r .f	' ir sf - - - - wsir pw'
"I am yesterday"	"What (is it) concerning this?"	" In regard to 'yesterday' ---- it is Osiris"
	i.e. "What does this mean?"	i.e. "It means that Osiris is yesterday"

I don't know that calling Osiris yesterday makes any sense to a modern person but it certainly did to an Egyptian. I guess.

What I want you to note about this is the use of the preposition 'r'. 'ir' = 'r'. 'ir' is 'r' with a glide the pronunciation was made easier, something like "a/an" in English.

The second part of the example goes like this (probably on the next page). Again look at how 'r' and 'ir' are translated.



'rx.kwi dwAw'

"I know tomorrow"

'pw-tr r.f

"What (is it) **concerning** this?"

i.e.

"What does this mean"

and the explanation is:



'**ir** dwAw ra pw, hrw pwy n(y) sxtm xftyw.f

n(y)w nb-r-Dr im.f Hna sHqA.tw sAf Hr'

"**As for** 'tomorrow' - it is Ra, it is the day of the destruction of his enemies"

"of the Lord of Everything, together with one making his son Horus ruler."

Section #134, page 153

Hoch gets a little ahead of himself here when, in the first paragraph, he talks about "2nd prospective forms" as though you knew all about them. You don't. He hasn't covered them yet, he will later on in this lesson so I'll defer further discussion until that time. For right now all you need to know is that 2nd tense verbs, although they are verbs, are primarily nominal forms, You remember what this is, right? They function as nouns first and then turn around and function as verbs.

You can read as well as I can, so the material on the top of page 154 is yours to peruse. I will just point things you should take special note of:

- 1) The table at the top of the page
- 2) The fact that the participle is ALWAYS masculine singular. It seems that the masculine singular is always the default form in this language. I don't know why. Sorry, girls. It's not my fault.
- 3) The various spellings of the interrogative pronoun 'm' (= "who?").

The large example in the middle of the page could use some help. It contains two instances of the construction.

As Hoch just got through saying, the so-called "participial construction" breaks down into three, well, really, two parts.

Part 1 is the 'in' + agent (the guy that Hoch calls "the doer").

Part 2, whether it's a participle or a prospective, is actual identity of the agent.

In the wonderfully colored example below (probably on the next page), which again is written left-right so you can follow it in your book the red indicates the first participial phrase, the green indicates the second participial phrase and the other stuff provides some context. In the red and green sections the darker color indicates Part 1 of the phrase, the 'in' + agent, and the lighter color identifies Part 2. Please note the extremely long and involved part 1 component in the last line. *I cannot emphasize too much or too often that you need to think in terms of phrases and clauses, not individual words.*

The context here is that the king is asking for someone to bring him the contents of a box.



Line 1: 'Dd.in Ddi ity anx(w) (w)DA(w) s(nbw) nb.i m.k nn ink is inn'

“Then said Djedi, 'Oh, King (may you have life, power, and health), look, I am not the person who is bringing...'” - this really should translate as “... who will bring”.

There's a problem here. Follow along closely with the grammar so you can see how this is done. The sentence starts off with a noun phrase: 'nn ink is inn' "I am not the man who is bringing..." . 'inn' MUST be a participle. How do I know? Well first of all, it's clear it's a nominal form because it is apposite to 'ink', in other words, it describes 'ink'. (In fact, it's basically adjectival.) Second of all, while there's no objection to 'inn' being a nominally acting verb and then turning around to be a verbally acting verb, it has no subject. So it can't be a verb. It's got to be a participle. If you don't understand this, ask on GlyphStudy.

*Here's the real problem. It's a present(/imperfect) participle. But from the context it clearly has future meaning. In [section #124 in lesson 10](#) we just learned about future participles. **Question:** If we really want a future meaning here, why don't we just use a future participle? **Answer:** Because the future participle works only in the third person. So, just like “present tense” can have a future meaning, so here with the present participle, too. And now you also know part of the reason why I prefer the term “present participle” to “imperfect participle”. The other part is that there really ain't nothing imperfect about the participle. In other words, “imperfect” is more grammatical jargon - mumbo jumbo.*

Line 2: 'n.k sy Dd.in Hm.f **in m r.f in(w).f n.i sy** Dd.in Ddi'

“... it to you.' Then His Majesty said '**so who, in regards to it, is he who will bring it to me?**' Then Djedi replied:”

Unambiguously a future meaning and a future form. In other words: “prospective”. How do we know it's prospective? Two reasons: 1) the context, as we've seen, demands a future meaning and 2) it's a nominal form - and prospectives, you'll recall, are nominal. It's nominal because it is apposite to 'm' (= “who”) which is an interrogative pronoun. Why do I know it's “2nd tense”? Because, as in all the cases here, it's been fronted to draw attention to the person who is performing the action and drawing attention away from the action itself. Da da!

Line 3: '**in smsww n(y) pA xrdw 3 nty m xt n(y) RdDdt in(w).f n.k sy**'

“**'It is the eldest of the three children who are in Redjedet's belly (womb) who will bring it to you.'**”

Challenge for you: determine which of the three versions of the 'in' + agent + nominal construction this is and how the various parts work. The answer is right before your eyes.

In the paragraph immediately below the table on page 154, Hoch talks about a case where this type of construction starts without 'in' but continues with the independent pronoun, as exemplified by the example 'ntf dd n.f st' What Hoch meant when he was talking about the “morphological connection between the particle 'in' and the preformative element of the independent pronouns” is - 'in ntf' may have been joined together into one word. I don't know why he couldn't have just said it that way. The construction is:

Part 1 - independent pronoun is the agent, in other words it originally was 'in' + independent pronoun

Part 2 - is the appropriate participle or, presumably, 2nd prospective as required.

Section #135, pages 154,155

This is really nothing more than an AB sentence with the word 'pw' thrown in the middle. This is A 'pw' B. It is this construction which has led some people to think of the word 'pw' as a form of the verb “be”, which it is not. As Hoch points out, the 'pw' is really the subject of the sentence. English requires a verb, some form of “be”, but don't let that mislead you into thinking that it's present in the Egyptian. The 'pw' does change the meaning a little. Despite what the book tells you, you know by now that 'pw' isn't modified by anything. Instead, it singles out, points to, that is, highlights the word in front of the 'pw'. Just like before.

Hoch's backward use of the alphabet may mislead you. Instead of saying “X pw Y” he uses “Y pw X”. Just to make it straight (and use a few more letters of the alphabet), I'll use “A pw B”. So here's the straight skinny on this:

The first two words, “A pw” are the thing being highlighted. “B” is the part “A” is being equated to. In other words, “B” stands in apposition to “A pw”.

In the second example we read

'qnt pw Ad Xst pw hm-xt'

“This thing bravery - (is) attack, this thing cowardice - (is) turning the back”

Despite the fact that is not even close to a definition of bravery¹, the sentence is a perfect example of what we're talking about:

'qnt pw' = A = “this thing called 'bravery”

“equals”

'Xst' = B = “aggression/attack”

(“What bravery is is the attack”)

while

'qnt pw' = A = “this thing called 'cowardice”

“equals”

'hx-xt' = B = “turning (your) back”

(English: “What cowardice is is turning your back”)

1 Just to go on record, bravery is the act of doing something which you really do not want (and are afraid) to do because, at the very least, it is injurious to your personal self-interest, but you do it anyway because it has to be done, regardless of the risk, and you're the person who the onus of doing it has fallen upon.

Section #136 page 155

This is the same thing as before! It's an A pw B sentence! That's all it is.

Since both members of the A 'pw' B are nominal, this is yet another example of the fact that an infinitive is primarily nominal.

Look at the example at the bottom of the page.

'prt pw ir(w).n nn nTrw...'

“What these gods did was to leave...”

bringing special attention to the act of leaving.

Literally: “What the departure was is what these gods did.” = “*Depart is what these gods did*” - and that's probably the best and most accurate translation of the bunch.

Translating it this way is a bit closer to the Egyptian meaning than merely saying: “these gods went out...”. There should be some effort on your part to indicate that special attention.

I want to point out that in the “A pw B” construction that “A”, “pw”, and “B” are ALL nominal forms. “A” is of course what Hoch calls the “topic” (and I agree with him here), 'pw' is a demonstrative adjective - which, as you (should by now) know is a nominal, and “B” being a participle/adjective or a so-called “2nd tense form” is also a nominal - as you'll shortly see.

This business of nominals, etc., may seem like a bunch of grammatical gobbledy-gook, and it is to a certain extent, but if you learn to look for them it will help you properly identify constructions and produce better, that is, more accurate translations. I really am doing this for your own good.

I really am. Just ask me. I'll tell you.

Section #137, page 156

You don't have to learn “protasis” and “apodosis”. I did, when I was learning Greek, I guess because they are Greek terms. You don't have to learn them. Let's use English instead. We'll call them the “if clause” and the “then clause”, and we will lose no precision or focus (or sleep!) in doing so. We'll lose some meaningless technical jargon but that is no loss².

We've seen that 'ir' is nothing more than 'r' with a little initial glide in, probably to make it easier to pronounce. Let's review some uses we've already seen of this very well used preposition and add this latest usage at the end to compare with the others.

2 I have nothing against jargon per se. I have everything against jargon for jargon's sake. Jargon is often used by people to glorify or artificially inflate the importance of their subject matter. It's all too often a case of never using a one syllable word where a five syllable word will do. For example “preterite”. We have a perfectly good, even superior replacement for this word in English: “past tense”. Twice as many words but only two thirds as many syllables. Not only that, it's actually immediately understandable by everyone. In many quarters that last reason is the very reason they don't like “past tense” and choose to use the word “preterite” instead. Yes, it's true.
Another example is “rheme” and “theme”. All you really have to say is “topic” and “other information”. That's all.

Section #138, page 156

The section title talks about the 2nd tense prospective 'sDm(w).f' forms and then you start reading about 'ir'.

Keep in mind the following - and this is really important:

the object of a preposition (such as 'r' or 'ir') IS ALWAYS a nominal.
ALWAYS
even if it's a verb
ain't no exceptions

Here we are going to encounter verbs as the objects of prepositional phrases, something that can't happen in English but does very frequently in Egyptian. Therefore verbs of this type are not the same as regular verbs. And they have different forms, although, like so often, the forms appear identical when you strip the vowels out. Naturally, as you would expect, they have different meanings.

You have already seen nominal verbs - this is a good time to review the prospective in Lesson Seven. If there's nothing below this line, then go to the next page.

Construction	Explanation	Example	Basic Meaning	Developed Meaning
'r' + infinitive	intention	'iw ir.i nn xt r prt'	"I am doing these things in respect to order to departing / toward departing"	"I am doing these things to depart."
'r' + noun indicating location	movement toward or into (sometimes at)	'iw iw.i r ky bw'	"I come with respect to another place / toward another place."	"I am coming to another place."
'r' + prospective	future action	'iw.f r sDm'	"He is with respect to a hearing."	"He is going to listen." ³
'r' + nominal	comparison	'nfrt r xt nbt'	"beautiful in respect to everything"	"more beautiful than anything."
'rdi r' + noun	appoint, create as	'iw rdiw.f r sS nsw'	"he was done with respect to a royal scribe"	"He was created / appointed a royal scribe"
'ir sDm.f'	if clause	' ir hAi.f iw.i r sDm'	"with respect to his going down I am with respect to listening"	"If he goes down, I will listen."

And the nisba version 'iry'. Example: 'di.i sDm.k mitt **iry'** = "May I cause that you hear the like in respect to this / as for this."

Now we have added 'ir sDm.f' to the list. This is the start of a new sentence but it is not a declarative sentence. It doesn't say that something is ..., instead it wonders *if* something is ...". In the example above we see an old familiar 'iw.f sDm.f' construction - only this time, at least in English, it leads off a "then clause".

But I'm not sure that the Egyptians actually looked at it that way. Perhaps, these constructions that are typically (although not always accurately) construed as "if clauses", are nothing more than additional information that has been fronted for emphasis. For example, the example above could be rearranged in normal word order to produce a regular, declarative three part sentence:

'iw.i r sDm r hAi.f' (= "I am going to listen in respect to his descending" = "I am going to listen toward

3 The English is nearly the precise analog of what's happening in the Egyptian. Old English, Anglo-Saxon that is, had no future tense at all. The present was used or sometimes the present infinitive was used as the direct object of 'willan' (will) or 'magan' (may) or 'sculan' (have - as in "have to do"). In medieval English arose the metaphorical idea of physical movement toward the future. Just as you could be going to St. Ives, you could also be going to sell things in St. Ives, or you could just be going to sell things. Always motion toward a goal, since the actual reaching of the goal is still in the future, so the whole thing starts to become a future tense. Note that just like 'r' in Middle Egyptian, the English "going" can mean either future action or future intention. Precisely the same thing except that in English we use a verb where Middle Egyptian used a preposition.

his descending”).

When fronting the prepositional phrase 'r hAi.f' the 'r' gets the initial glide to aid in pronunciation and so looks like this: 'ir hAi.f'.

The whole point of all this is this: instead of having to learn a whole lot of individual uses and phrases, I think it's better to learn a single basic meaning like as shown in the table above, apply it always, look at the results for a minute, and let the normal English phrasing (and usage) suggest itself. It's easier on the mind, easier on the memory, and provides insights into how the ancient Egyptians actually understood their language, which can only help us translate it properly.

For example, I have a different take on the big example in the middle of page 157. Here's why I don't think automatically translating 'ir sDm.f' as in “if” clause works. The translation, as given, doesn't quite make sense to me: “if you are prosperous you should establish your home” implies that “if you are not prosperous you should not establish your home” - and in particular “if you are prosperous ... you should love your wife” implies “if you are not prosperous, you should not love your wife”, and I can't think of why either would be true. Instead, let's translate the 'ir sDm.f', in this case 'ir iqr.k' as “in regards to” then let's see what happens: “in regards to your being prosperous...” (= as far as your being prosperous goes...) or, even better: “here's how a prosperous man acts...” without implying anything about being unprosperous) and suddenly the whole sentence makes sense.

Not convinced yet? OK.

Let's try the next sentence, part of a medical practicum: 'ir xAi.k s...' with the translation given is “If you examine a man...” which implies “if you do not examine a man - do not put your hand on him”. Well, actually, that DOES make sense, but I don't think it's what was intended. Instead, replace that with “In regards to your examining a man...” or “As far as your examining a man...” and it makes more sense. The idea here being “Here's how to examine a man...”, not “if you examine a man...”.

Note that in both of these cases, English does not require, and in fact doesn't like, the use of the word “should”. Yes, I know these are prospectives, I know they're dealing with an as-yet unrealized condition, but in this case English assumes that you know that. So I think in both case the word “should” should be avoided. And you can do that without loss of nuance. So: “Here's what you, once you became prosperous, would do: you would set up your house, you would love your wife, you would fill her belly, and you would clothes on her back.” *Probably put clothes on her front, too.* Women are like that. Too bad.

Now, it took me a couple of tries to get to this translation, but it was worth it. It captures the nuance of the original exactly, and it's real good English. *See? I can write real good English. I ain't no maroon, moron, whatever.*

Now is an excellent time to review Lesson 7, sections #71 and #72, and the Study Guide for those sections where the concept of “nominal” is covered. You really need to do this. Now. Take your time, read through it and come to this Study Guide. I'll wait.

You came back too soon. Go back and review those sections again. I said I'll wait.

OK. If you think you understand that, here we go. All Second Tense forms are nominals. None of the “circumstantial” verbs, that is: verbs in the three - part declarative sentences, are nominals, they are purely verbal. I know that at this point it still doesn't seem like a really big deal to you, but this distinction is going to hit home very soon now, in the very next section in fact. Which I will let go without comment. By now you should understand why, in the example on the bottom of page 157 (with English on the top of page 158) the translation is not: “One is ordering him to repay and he is repaying it.” If you don't, ask on Glyphstudy **RIGHT NOW!**

Section #140, page 158

What Hoch is saying here is exemplified in the first example in this section. He expects to see 'aHa.n aA(g).f ... saq.f'. When I first saw this example I never thought 'saq' could be an infinitive. I thought, and still think, it may be a participle. In other words, as far as I can tell, there doesn't have to be a subsequent clause here. And if it's a participle, of course there ain't no subject.

In the second example, I really do think 'amny' is a nisba. It makes sense. In fact, I don't see why you need to supply a 3rd person plural (.w) after 'Hna'. In other words:

'nn wi Hna Amny' = literally “There was no me together with them - the ones burning up”⁴.

Section #143 pages 159 - 160

And now back to A 'pw' B.

We have already learned that A 'pw' B constructions consist of two nominals joined by 'pw'. This is precisely the same thing you've learned before, ain't no difference except that here we have a verb form. Since the verb form is taking the place of a nominal, it must be a nominal itself, which explains why Hoch calls it a 2nd tense form.

There's a lengthy example which starts on the bottom of page 159 and continues to the top of 160. The part we're interested in comes right at the end: 'Dd wsir pw n ra mi r.k im' = “Get the hell out of there”, is what Osiris' speech to Ra means.” Literally, in word order: “What the speech of Osiris to Ra means is: 'get the hell out of there’”.

Observe my colloquial translation of 'r.k' which Hoch told you you might omit. I don't think you should omit things like that. Those little particles add so much nuance to the sentences they appear in. I'm not suggesting that “hell” is always a good translation for 'r.k'⁵ but there should always be something which indicates “for your own good” or something like that.

4 I think Hoch is actually thinking in English here, not in Egyptian. An Egyptian nisba would, being a noun itself, not require or permit a subject. But English doesn't have nisbas. It uses a verb form there instead and that is what needs a subject, the English needs a subject, not the Egyptian.

5 Usually it's not.

In this example there's a bit of Egyptian word order getting in the way. It really works out like this: The B part of the A 'pw' B is clearly: 'mi r.k im', “get the hell out of there”. The A part is convoluted by the fact that 'pw' is trying to get as close to the front of the sentence as possible so it skips up in front of the prepositional phrase 'n ra' but can't intervene in the direct genitive 'Dd wsir' so there it sits: 'Dd wsir **pw** n ra'. Crazy grammar.

Section #144, Page 160

'ink pw' = “what it is is me.” Try it in the example. Stick it right in front of that part of the translation which reads: “I was remembering”. So English does have an equivalent. In the case of this example, when the king says “it is me” what he's referring to is his memory of the dearly departed grandmother, whom he obviously deeply loved. The “me” is the memory personified. Don't let anyone talk you into leaving things like this out.

Section #145, Pages 160-162

The normal imperative for 'rdi' is 'imi', just as Hoch says, but occasionally you'll find a form in 'di'. As in the following from Holy Cow, vers 45/46:



'Dd in.sn xft Hm.f
di Sm(w) irt.k HA(a)w.s n.k st'

“Then they said in His Majesty's presence:

'Make sure that what happens is that your divine eye will go forth and that it will strike them for you”

'di' is, of course the imperative form from 'rdi'.

It has two direct objects:

- Sm(w) irt.k
- HA(a)w.s

and both of these are 2nd tense prospectives! Why are they prospectives?

HOMEWORK

As we get toward the end of the book the homework becomes harder. Keeping in mind that Hoch's book was meant for a classroom situation with an instructor present, I'll try to help you as much as I can without completely giving the game away. There is one sentence in the homework which I thought was completely unfair, even in a classroom environment and you get even more help there.

Work on this homework a little bit each day. Each day!

Hoch 11-1

First five lines of Appendix A on page 164

Context: The text in appendix A is from the Shipwrecked Sailor. At this point in the narrative the sailor has been shipwrecked and washed up on an island. The serpent which you wrote about in the homework in appendix A of lesson ten is the subject of the opening verb in sentence 1 of this homework.

I think this text is rather difficult. Don't put off working on it until the last minute.

Line 1 notes and vocabulary help:

'wp' = open

m bAH = before, in front of. preposition

Line 2

'nm' = “who”, what?”

'sp 2' - ditto mark

'in' = bring

Line 3

This sentence is best translated as an “if” statement.

There's a stative in this line. Look out!

'wdf' = “delay”

Line 4

Here comes the “then” part of the “if” statement.

'tw' = you

'ss' = ashes, the 'm' in 'm ss' is an 'm' of status.

At the end of the line there is an impersonal passive. You can translate the subject as “one who” or “a person who”.

I'm looking forward to seeing what you think is going on in 'rx.k tw'

The snake's speech stops here.

Line 5

The sailor now speaks.

And I'm looking forward to seeing how you handle 'nn wi m sDm st' and the end of the line.

Good luck!

Hoch 11-2

Last four lines of Appendix A on top of page 165

Continuing the line count from the bottom of page 164.

More of the Shipwrecked Sailor:

Line 6

'st nt snDm' is all one word (well, not really, but it's one concept) found hiding under 'snDm' in your

vocabulary list on page 163. 'snDm' basically means “place of contentment / relaxation”. Sounds like home to me. Better yet, it's a causative, from 'nDm', “sweet” and if you translate it as “home sweet home” you've hit it on the knob.

Line 7

Lots of grammar here. There's an infinitive, a negative, a nisba,, a stative (not in that order).

'dmi' = “touch”

'wDa' = “unharmd”

Line 8

If you don't know what 'm-bAh' and 'nm...' are by now, there is nothing anyone can do for you.

Line 9

I have no idea why the authors, not only of the grammars but also of the dictionaries find it impossible to give you a hint that 'gs' here refers to the sides of the island, i.e. the shores. But one thing I will need you to figure out is: what are those two strokes doing under the I9 serpent which follows 'gs'?

Hoch 11-3

Part B, first four sentences (you'll end in the middle of the medical texts)

B1)

This sentence really irritates me. This was an exceptionally poor choice by Hoch, he didn't even bother to give you the vocabulary, and such as could be found in Faulkner was of no use, since you would have to look up the meanings of English words. What's a plummet? I had to look that one up. It's a weight for a balance scale. C'mon, guys!

The sentence is a metaphor. It describes an inebriated person in terms of an old-style weighing machine: the balance scale like the one shown in the picture at the top of this Study Guide and this one on the next page below.



KhonsuRenpy is being weighed in the balance. That's him in the middle of the picture. The text in front of him reads 'wsir xnswnpi mAAt xrw m wsx(t) [m]Aaty' (= "The Osiris Khonsu-renpy, true of voice, in the Hall of Truth". Khonsu-renpy means something like "Khonsu is young" or "Young Khonsu". He's called an Osiris because he's deceased. I think mAaty might be misspelled in the hieroglyphs.

That's Djehuty over there on the left. According to the blurb in front him he hopes that, 'di.f mAAt xrw m Xrt-nTr m-bAH nTr aA' (= "may he be true of voice in the divine necropolis in the presence of the great god"), "he" being Khonsu-renpy of course. Khonsu-renpy has already sworn that he is devoid of evil doing when he was alive, Djehuty hopes that he was "true of voice" - telling the truth.

Khonsu-renpy's heart is in the balance at the right, the feather of Maat, represented here by the whole goddess, is in the balance at the left. If Khonsu's heart is heavy, it's all over for him. The platform he sits on will tilt and dump him without further ceremony into the waiting maw of the crocodile sitting under him.

This is a detail from Khonsu-renpy's personal copy of the "Book of Going Forth by Day". You might know it by its inaccurate other title, the Book of the Dead. If you've ever seen "Beetlejuice", the movie, you will know that the two main characters, who are dead, have received their book of instructions for how the next world operates. The Book of Going Forth by Day is the ancient version of that book. Khonsu-renpy's papyrus is on display in the Field Museum in Chicago.

Here's the transliteration and the vocabulary. The grammar here is actually the easy part. Why you would want to say this to a judge is beyond my comprehension.

'tx pw ns dbn pw ib.k rmnw.f pw spty.ky'

'tx' = a standard weight put into one of the pans of the scale.

'ns' = tongue

'dbn' = deben, a standard weight

'ib' = heart

'rmn' = arm, also the arms of a balance

'spt' = lip

Stupid 'pw' sentence this.

B2)

Hepdjefa's exhortations to his *hm-k3* priest:

Hepdjefa or Hepdjefi (I'm not sure where the final sound comes from) lived during the Middle Kingdom, in the reign of Senwosret I. His large tomb bears this contract of his with the priests to continue his burial cult forever.

Line 1

'iry-pat' = "hereditary nobleman". If I were me I would avoid using Hoch's suggestion of "patrician" which is a technical term in Roman history and culture.

'HAty-a' = "regional governor" is probably the best we're going to get out of this.

'imy-r' = "overseer"

Hm-kA = "Ka priest" (the purveyor of supplies to the deceased - seriously)

r Dr = "to the limit" - you're going to have interpret what this really means here.

Line 2

Don't miss Hoch's note.

'xtm' = "seal, lock, put under contract", note how all these concepts are related! Almost all of human speech is metaphorical. You run like the wind, you undergo a procedure, you stand your ground, 'my love is a flame not an ember - say it's me that you want to dismember' (well, that's from one of the greatest American songwriters, the immortal Tom Lehrer, from one of his masterpieces: "The Masochism Tango"⁶, anyway it's packed solid with metaphors and some not-so-metaphors.)

'm-a nn n wabw' - I've just given you the transliteration, it's up to you to understand the grammar and get the translation.

6 And many other classics, such as: "*I think the loveliest time of the year is the spring, I do, don't you? Of course you do. But there's one thing that makes spring complete for me, and makes every Sunday a treat for me, all the world seems in tune on a spring afternoon - when we're poisoning pigeons in the park*" (notice the wonderful alliteration at the end of the quote) from the aptly entitled "Poisoning Pigeons in the Park" which concludes with "*and maybe we'll do in a squirrel or two*". He follows up with his renowned hit Oedipus Rex: "*there once lived a man named Oedipus Rex, you may have heard about his odd complex...*" and "*one thing on which you can depend is - he sure he knew who a boy's best friend is*". Lehrer outdid even himself, however, when he put the entire periodic table of the chemical elements to music, which has also been ably rendered by Daniel Radcliffe, he of Harry Potter fame. Radcliffe recognizes genius when he sees, or in this case, hears it.

'st-Hr' = "under supervision"

Line 2 continues on Line 3, 'Hm-kA n s' where the 's' refers to any man, but we are to understand that HepDjef, while speaking generally, has himself in mind. And every '.f' on line 3 has the same general reference.

Line 3

'srwd' = "perpetuate, strengthen"

'pAwt' = "offering loaves"

B3)

Medical texts:

For all these texts, the opening underlined words were written in red on the papyrus. They should be understood as the titles of the following procedures.

Do not try these remedies at home.

When you translate the verb in this line, think about what kind of verb it has to be, in other words, what form is it?

The first word is 'mDA' = "papyrus roll". There really should have been a vocabulary note.

'Sni' = "investigate"

'stp' = "strip" of cloth

B4)

Note 13 means that you can pretend that the word 'pXrt' stands in front of the word 'kt' and that other prescriptions have been discussed previously in the text. Hopefully, it will make more sense that way.

'mrwt' = "pains", 'mrwt m gs tp' = "pain of migraine headache"

'Dnnt' = "skull"

'nar' = "catfish"

'snwx Hr' = "boil in"

'mrHt' = "oil, fat"

Be careful with this sentence. There are verbs in there. Think carefully what kind of verb you would expect to see in a sentence of medical procedures like this. You might want to try this remedy some time - but I don't think it works!

Hoch 11-4

Part B, sentences 5,6, and 7 on pages 165/166.

Only three sentences? you say. Plenty of time for that.

Nooooo, there isn't. Get on to these early.

B5)

Just like B4, assume that the word 'pXrt' (= "remedy") precedes the word 'kt' which starts this sentence off.

'stt' = "shooting pain", this is in the vocabulary for this lesson but I thought I'd save you the trouble of searching for it.

'nHbt' = "neck"
 'mn' = "sick man, pain"
 'Ts' = "vertebra"
 'nxt' = "stiff"
 'wdn' = "be heavy, greivous, oppressive"
 'qsn' = "painful, troublesome, pain" (in your vocabulary list)
 'xry' = "one who is suffering from"
 'ndn' = "be heavy, grievous"
 'wrh' = "anoint"
 'sdm' = "apply to the eyelids"
 'nDm' = "recover from" (in your vocabulary list)
 'Hr-awy' = "immediately"

Be careful of the last line. Think carefully about the relationships between the subjects of the verbs and the direct objects.

B6)

The standard life expectation for females was that once they reached puberty they were going to be pregnant or just after giving birth for most of the rest of their lives. Yes, they had methods of birth control but a) the methods could fail and b) they are rather non-erotic, in fact, kind of anti-erotic. A young woman had to produce something like six children, if I recall correctly, in order just to keep the population level stable, according to a lecture I heard given by a gynecologist with an interest in Egyptology. And at just about that sixth birth or so, the odds of dying as a result of complications from the pregnancy or the delivery were likely to catch up with her. I understand that it's part of the price that humans, well, female humans, pay for walking on their hind legs. The hips and the birth canal have narrowed to adjust for the posture. Think of the huge families that were the usual case in our own culture, even the non-Catholic culture, until just shortly after the beginning of the twentieth century. It's only been in the past hundred years or so that we've been able to have a good chance of preserving both the infant and the mother. Even into the 1930's it was not at all unusual for there to be at least one infant death in a family. Before that, half of all babies used to not make their first birthday. About half of the rest never made it to puberty. If you got that far you were probably both lucky and too tough to kill for a while.

'siA' = "perceive, prognostication, medical case" (in your vocabulary)
 'Xrd' = "child"

Note 15: when Hoch says "~~modify~~" - that's standard grammatical jargon that can easily lead you astray. This jargon needs to be dispensed with - permanently. Nothing is being modified, that is: changed. All 'ms.tw.f', like any other "~~modifier~~", is doing is acting as an adjective. I have no idea why grammarians can't just say that. Here the whole thing simply means "child on the day on which it was born" = "newborn baby". Really. That's all.

'mt' = "die"
 'xrw' = "down"
 'aS' = "groan"
 'gr' = "also"

B7)

'pXrt' = "case, remedy" (we now see the word we've had to imagine previously, as in '(pXrt) kt',

“another case/remedy”)

'dr' = "expel, drive out"

'pyw' = "fleas"

'ntS' = "sprinkle"

'Hsmn' = “natron” (read the vocabulary entry on page 163)

'rwi' - don't look this one up. From the context you can guess what it means. Do so. Don't look it up.