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Three Objects with Hieratic Inscriptions in the Museo Arqueológico Nacional (Madrid)

Wooden Coffin with Stick Shabti 2524 and Ostrakon 16243

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ABSTRACT

In this paper, we present three artefacts of the Museo Arqueológico Nacional of Madrid. Two of them are a stick shabti and its coffin (Theban necropolis, 17th–18th Dynasties), both inscribed with hieratic texts. The third artefact is a limestone ostrakon (Deir el-Medina, 20th Dynasty) recording an inspection of the tomb of the guardian Amenemope (Ramesses II), which was handed over to the workman Menna in Year 4 of Ramesses IV. For each of these artefacts, we provide a detailed account of their provenance and a description, as well as a hieroglyphic transcription, a transliteration and an annotated translation.

1. THE MUSEO ARQUEOLÓGICO NACIONAL AND ITS COLLECTIONS [IORDA & EPM]

The Museo Arqueológico Nacional (hereinafter referred to as the MAN) was created in 1867 by Royal Decree of Queen Isabel II, in response to the movement that had already begun in other European countries to create institutions that would encompass the history of each nation. In the case of Spain, the multiplicity of cultures and

civilizations that have passed through it made such institutions even more necessary.

Today, the museum can look back on more than 150 years of history.¹ The collections were first housed in what was known as the Casino de la Reina² (1867–1893) during the construction of the museum, which was inaugurated on July 5, 1895. During these almost two centuries, the museum has increased its collections in many ways: to those already existing, others have been

¹ Marcos (1993: 31–99).

² The Casino de la Reina was an old leisure residence of Isabel de Braganza, wife of Fernando VII, which became the property of the State after the disentanglement of the Royal Heritage in 1865.

added through purchases by the State, donations, distribution of finds of excavations, the giving of antiquities in lieu of taxes, reorganization of funds and deposits.

Among the cultural artefacts housed in the MAN are two objects with hieratic inscriptions: a small coffin containing a shabti (Inv. No. 2524) and an ostrakon (Inv. No. 16243). Both pieces have been part of the museum's collection since the late 19th century,³ when the State acquired the collections of Rosario Laiglesia, widow of Tomás de Asensi, and of Eduard Toda i Güell.

2. STICK SHABTI 2524 WITH ITS COFFIN

Both pieces were acquired by the State in 1876, by a Royal Order from the widow of T. de Asensi, R. Laiglesia. They are currently exhibited in room 35, showcase 8, as part of a display about death and the funerary world, in the area dedicated to "The Realm of the Dead." We will first present the history of the collection from which these objects come (§ 2.1), then describe them in more detail (§ 2.2) and provide a hieroglyphic transcription, a transliteration and an annotated translation of the hieratic texts (§ 2.3).

2.1. The collection of Rosario Laiglesia de Asensi, widow of Tomás de Asensi [IORdA & EPM]

Born and raised in Algiers, T. de Asensi (Algiers, 1811–Madrid, 1875) was launched on a diplomatic career by his father, who had previously been appointed to head of the Spanish consulate in the Algerian capital.

T. de Asensi became, on his own merits, Vice Consul in Genoa and in Nice (both in 1836). Later, in 1839, he received the Knight's Cross from

Isabel la Católica. His appointments as consul were to the Danish city of Helsingør in 1841 (a position he never held due to his delicate health and financial situation), to the French city of Sète in 1843 (a position he held for two years), and finally to Mexico in 1845 (another position he had to decline for economic and family reasons). It was in Sète that he married R. Laiglesia.

His career continued, now within the Ministry of State, where he held several positions until 1855, when he was appointed Director of Commerce. He received several mentions and honors, including the Supernumerary Cross of Carlos III.

C. Paz claims that Asensi's collection must have been formed around the 1950s: his constant travels afforded him the opportunity to purchase objects, which he had the financial means to acquire thanks to his social position.⁴ The objects collected by T. de Asensi throughout his life and travels included not only Egyptian antiquities, but also artefacts from different regions of Africa and Asia. In the records kept at the museum, each piece is described, and its material, dimensions and origin are indicated. These records also include many ink drawings made by T. de Asensi himself, which provide even more information.

After T. de Asensi's death in 1875, his wife offered to sell his collection to the state. With the prospect of a purchase, a commission composed of several scholars, including D. Juan de Dios de la Rada y Delgado, was appointed to study the widow's proposal and determine the importance of such an acquisition for the enrichment of the museum. The purchase was concluded on August 8, 1876, by Royal Order.⁵ The date of entry was November 10, 1876 (MAN archives, file 1876/6). The price paid was 40,042 pesetas.⁶

³ Rada y Delgado (1883: 96–147); Álvarez (1925: 31–39).

⁴ Paz (1995: 7).

⁵ Martín (1993: 68–69); Paz (1995: 5).

⁶ Allowing for inflation, 40,042 pesetas in the 19th century would be worth about 166,48 euros today. If these 40,042 pesetas were from 2002, when the currency changed to the euro, their total value would be about 240 euros.

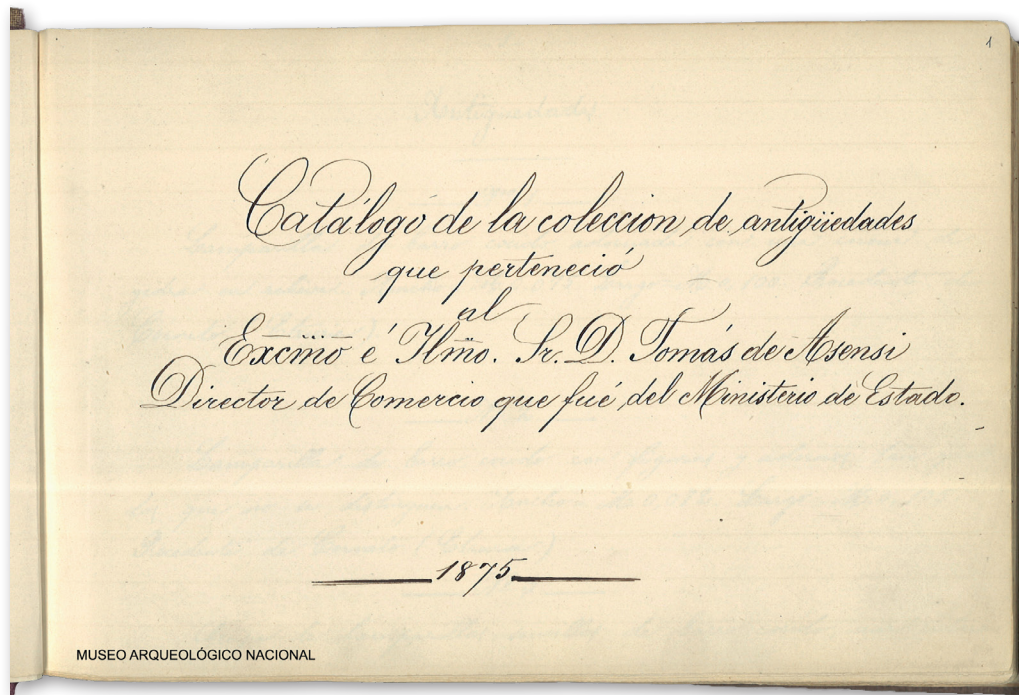


Fig. 1. 1876/6-E Archivo MAN

Given the large number of objects in the newly acquired collection, more than 1,300, several departments in the Museum benefited from their purchase.⁷ The Department of Egyptian and Near Eastern Antiquities received all of three hundred objects.⁸ Their diversity is extraordinary: they include amulets, sculptures of bronze, wood and stone, pottery, human and animal mummies, alabaster vessels and shabtis. The objects from the Far East and North Africa were housed in the Museo Nacional de Etnología (now Museo Nacional de Antropología).

2.2. Description of shabti coffin and shabti 2524 [IORdA, EPM, FP]

Among the Egyptian pieces belonging to this collection, we have picked out, as a fitting selection for this volume, a stick-shabti and its coffin, which is missing its lid (fig. 2), both made of wood.

Inventory number: 2524

Material: wood

Technique: carved, inscriptions painted

Dimensions: shabti (11.5 × 2.1 × 2.7 cm); coffin (14.5 × 4 × 3 cm)

Description: shabti of Iahmes with its coffin, carved in wood and belonging to the collection of T. de Asensi, acquired in 1876 (fig. 3)

⁷ The collection brought together objects from many different cultures and origins: Egyptian pieces, Etruscan and Corinthian vessels, lanterns, epigraphs, ivory carvings, seals, and even objects from America.

⁸ Rada y Delgado (1883); Pérez Die (1993: 162); González et al. (1993: 362–367); Pons (1997; 2001: 295–296).



Fig. 2. Wooden coffin and shabti (Museo Arqueológico Nacional. Inv. 2524. Photo: Alberto Rivas Rodríguez)

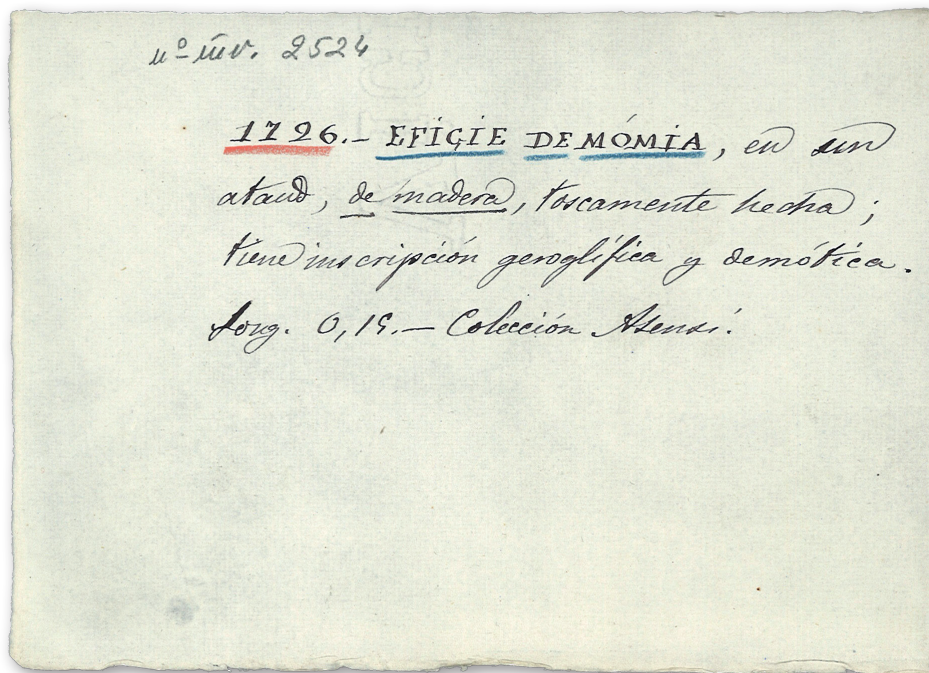


Fig. 3. FA02524. Archivo MAN (Smooth paper catalog file. Handwritten text in black ink on the front, mentioning the inscription written in hieroglyphs and Demotic [sic])

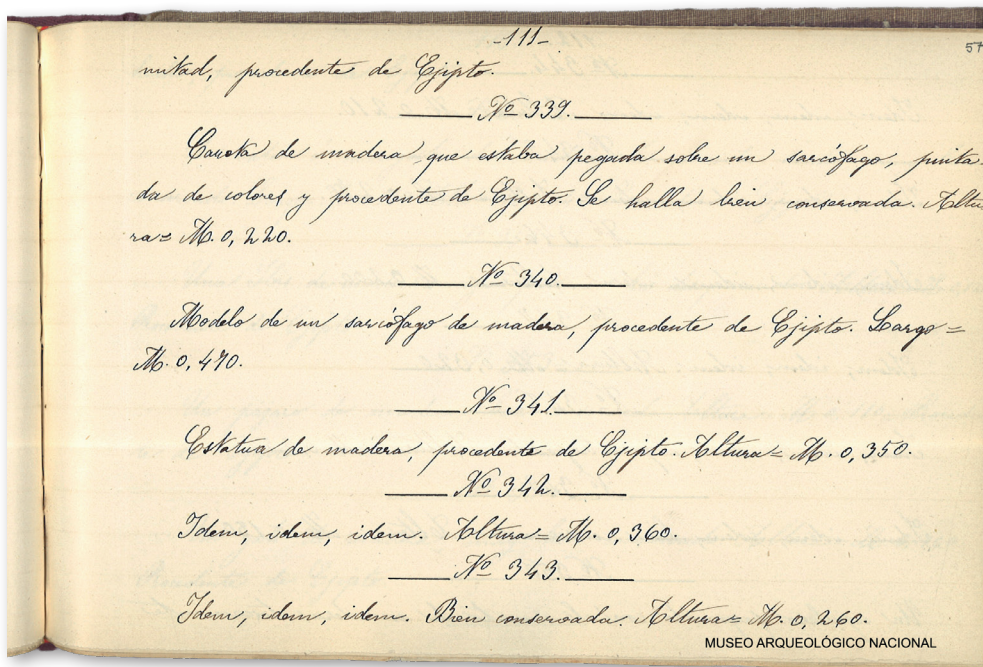


Fig. 4. 1876/6-E Archivo MAN

Figurines of this type, made in the 17th and early 18th Dynasties, are known in French as “*bouts de bois*”, “pieces of wood,” because they are very poorly carved and have hardly any anthropomorphic features except for the head and feet. They were usually placed in small coffins, also made of wood. Some authors identify them with the mummified deceased.

The texts they usually bear are often short formulas, limited to a simple invocation, but some carry longer texts, such as the formula of offerings and other inscriptions. They usually come from the Theban region, from family tombs excavated by Percy E. Newberry, Howard Carter and illegal excavators.

Date: 17–18th Dynasties

Provenance: unknown, but most likely from the Theban necropolis

Inscriptions: on the shabti and on the sides of the box

File 1876/6-E of the MAN Archive (fig. 4) includes the “Catálogo de la colección de antigüedades que perteneció al Excmo. e Ilmo. Sr. D. Tomás de Asensi Director de Comercio que fue del Ministerio de Estado 1875.” On it is a list of all the objects that entered the museum, indicating the provenance, as in the present case: “Nº 340 Modelo de un sarcófago de madera, procedente de Egipto. Largo M.0,470.”

In addition, file 1876/6-G of the MAN archive also contains, under the same title, a breakdown of the objects acquired, which for this piece specifically indicates that it is: “340- Objeto tosquísimo representando una momia dentro de un ataúd, tiene algunos caracteres geroglíficos y demóticos escritos en tinta Negra.”

2.3. The hieratic text on the coffin and stick shabti of Ahmose [FP]

The statuette depicts a mummy wearing a wig. The face is triangular with a broad chin (as opposed to a pointed one), type C of Paul Whelan’s head-style typology.⁹ The wig juts backward and its rear lappet descends to the shoulders. The body is squared and carved in facets, and tapers slightly towards the feet. Its front profile is slightly bellied and a small protuberance along the back indicates the buttocks. The feet are rendered by a block-like ledge. An inscription is painted in black ink all around the body in columns running down the torso and legs. The first column is written down the front of the figurine in cursive hieroglyphs, the remaining ones in hieratic. The modern number 350 is written on the left side of the head.

The rectangular coffin is carved out of a single piece of what looks like the same wood as the shabti. It bears a column of inscription on either side. It fits the shabti perfectly, which confirms that it must originally have belonged to it. On the back of the coffin are written two numbers: 350, again, prefixed by *Nº*, and the current inventory number, 2524.

2.3.1. Hieroglyphic transcription, transliteration and translation

Despite some lacunae in the partly faded-away inscription, all the clauses in this standard shabti spell are recognizable. Like the spells on many stick-shabtis, it belongs to type IIA in Hans D. Schneider’s classification.¹⁰ The coffin box is inscribed with a repetition of the “Tasks” clause¹¹ already present in the spell on the shabti.

⁹ Whelan (2007: 39).

¹⁰ Schneider (1977: 83–85).

¹¹ Discussed by Schneider (1977: 150–152).



Fig. 5. Details of the wooden coffin (left) and stick shabti (right) of Ahmose with hieroglyphic transcription by F. Poole

On the shabti:

jm³hy hr Wsjr J^h-ms
shd J^h-ms: “j šbty jpt (sic), (jr) jp(.tw) J^h-ms r
jrt k³t nb(t) jrt jm m hrt-ntr m z r hrt=f [...]
sh.wt [...] r hnt šy n [...], mk wj [...]”

The revered one before Osiris, Ahmose.

The illuminated one, Ahmose: “Oh this shabti, (should) Ahmose be counted to do all the work that is done there in the necropolis, as a man at his task [...] the fields [...] to transport by boat the sand of [...], ‘Here I am!’ [...].”

On the coffin case:

[...] *shwt r srd jdbw r hnt šy n jmntt n j³btt,*
 « *jry[=j] »...*

“[...] the fields, to irrigate the banks, to transport by boat the sand of the West and of the East, ‘I shall do it!’ [...].”

2.3.2. Comment

Wooden shabti-figures such as these are known as “stick shabtis” for their essential, minimalistic manufacturing style. They have come to light, ever since the early 19th century, in funerary contexts of the 17th to early 18th Dynasty (ca. 1580–1480 BCE) in Western Thebes, and most notably in the necropolis of Dra Abu el-Naga.¹²

Interestingly, rather than being part of the burial assemblage—as is most often the case with shabtis—they are typically found in pits, niches and caches outside the tomb, and interpreted as testimonies of a post-mortem cult by kith and kin.¹³

3. O. MADRID 16243

This ostrakon (fig. 6) belonged to the collection of E. Toda i Güell, which was acquired by the Museum by Royal Order in 1887 (§ 3.1). Since then, it has been part of the museum’s collection and is now displayed in room 33, showcase 7, which corresponds to the “Languages and Writings” section. We present the history of the acquisition of this artefact (§ 3.2), and then discuss its hieratic text in more detail (§ 3.3).

3.1. The collection of Eduard Toda i Güell [IORdA & EPM]

If we had to describe E. Toda i Güell (Reus, 1855–1941), we would say that he was a diplomat, historian, archaeologist, writer. And, at a time when Egyptological studies had not yet taken root in Spain, he led the way to Egyptology in this country.¹⁴

His early studies led him toward art, and in 1869 he graduated from the Escuelas Pías with a bachelor’s degree. Early on, he became friends with important figures such as Antonio Gaudí and José Ribera y Sans. On the other hand, his interest in distant cultures, such as Egyptian, Chinese, Japanese and even Filipino, and his mastery of several languages, including Chinese, allowed him to join the diplomatic corps in 1873, after completing his studies in civil and canon law. He served as consul in Macao, Hong Kong, Canton and Shanghai and took advantage of these stays to travel extensively in the Far East.

His intense collecting activity seems to have begun during his stay in China, and was basically focused on numismatics. Today, this collection is the most important of East Asian coins in Spain.¹⁵

¹² For a detailed overview, see Whelan (2007, with further literature). For recent finds, see Galán (2017: 179–201, *passim*).

¹³ Whelan (2007: esp. 20–22 and 45–47).

¹⁴ Riudor (2008); Massó (2010: 43).

¹⁵ Ginés (2014: 353–366); Seco (2005).

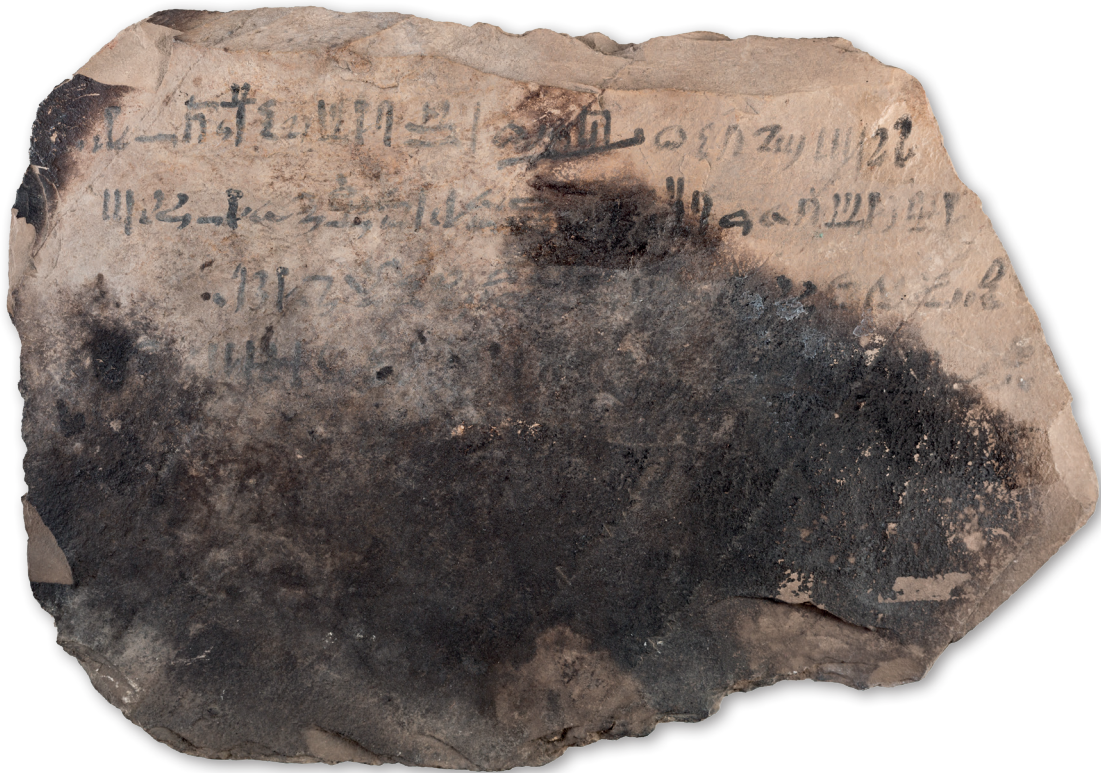


Fig. 6. O. Madrid 16243

After a short stay in his homeland, he was sent to Cairo as Consul General of Spain, a position he held from 1884 to 1886. During this time, he became friends with such important figures of the time as Gaston Maspero, then director of the Antiquities Service, Charles E. Wilbour¹⁶ and Urbian Bouriant, assistant curator of the Bulaq Museum,¹⁷ and he also began his Egyptological career and large-scale collecting. With such figures, he will travel all over the country, from the

Delta to the 1st Cataract, aboard the *Bulaq*, exploring among others the ruins of Heliopolis, Giza, Saqqara, El Lisht, Beni Hassan, Assiut or Dendera.

The tomb of Sennedjem (TT1), an intact tomb in the village of Deir el-Medina,¹⁸ was discovered months before E. Toda i Güell and his group arrived in Luxor. The works he carried out in this tomb¹⁹ are described in *Son Notem en Tebas: inventario y textos de un sepulcro egipcio de la XX*

16 In E. Toda i Güell's words (1887: 13): "egiptólogo americano que con notable sagacidad y paciencia prosigue, aumenta y corrige los trabajos del sabio alemán LEPSIUS, cuyos libros y apuntes más importantes adquirió á su fallecimiento."

17 The former Egyptian Museum in Cairo.

18 This is how E. Toda i Güell (1887: 14–15) describes that particular moment: "A las cinco de la tarde del día 1.º de Febrero, en el momento de volver de una excursión á las vecinas ruinas de Karnac, se nos presentó un beduino (...) Venía á participarnos el descubrimiento que pocas horas antes había hecho en la necrópolis tebana, de un sepulcro intacto y cerrado aún por la misma puerta de madera que en el dintel de la cámara pusieron los antiguos egipcios, al dejar en su recinto el último cadáver." Porter & Moss (1994: 1–5); Daressy (1920: 147–160); Saura i Sanjaume (2006).

19 Pons (2001: 297); Molinero (2017: 306).

dinastía, within the series *Estudios Egiptológicos*, published in 1887.²⁰

Previously, the works carried out by Auguste Mariette and G. Maspero were extremely fruitful in terms of archaeological finds. However, the regulations imposed by G. Maspero, which discouraged excavations and especially the sale of antiquities without authorization,²¹ led to looting and clandestine sales due to the lack of protection at the sites. The result, in the long run, was the need to lift the norm and create “*una medida autorizando á todos los residentes en el país, sean indígenas ó extranjeros, para excavar en las antiguas ciudades y necrópolis*”, following a regulated request to the Antiquities Service, which granted the permit, and subsequently shared all the finds between Egypt and the archaeological mission.²²

Among the pieces recovered by E. Toda i Güell from the tomb of Sennedjem (TT1),²³ most of which are now in the Egyptian Museum in Cairo, one can highlight a shabti box belonging to Khabekhenet, son of Sennedjem,²⁴ which is displayed in the MAN.²⁵

In addition, the photographs that illustrate the texts provide a revealing glimpse into Egypt at the end of the 19th century and allow us to contemplate the state of many temples, tombs, and museums, as in the case of the Bulaq Museum, of which he will make an inventory.

His works include, besides the monograph on the tomb of Sennedjem, other studies related to Egypt, such as *Sesostris* (1886), *La Muerte en el antiguo Egipto* (1887), *A través del Egipto* (1889) o *L'Antic Egipte*.²⁶ In addition, he also prepared a catalogue on the Egyptian objects housed in the Biblioteca-Museo Víctor Balaguer (1887) as well as a monograph on the mummies of the Bulaq Museum (1889).

The name of E. Toda i Güell is inextricably linked with that of the MAN.²⁷ His collection, gathered during his stay as Consul in Egypt, became part of the funds of the above mentioned institution at a very early stage, in 1887, when the State acquired it. This collection includes more than 1,300 pieces, diverse in origin, material and type, many of which are permanently exhibited in the museum (e.g., bronze statuettes of deities, alabaster vessels, scarabs, funerary masks, etc.). Among these artefacts is the Ostrakon Madrid 16243 (old description in fig. 7).

The rest of his collection would become part of the holdings of the Biblioteca-Museo Víctor Balaguer, in Vilanova i la Geltrú (Barcelona), the first Egyptian collection in Catalonia.²⁸

20 Toda (1889: 273–283). The importance that E. Toda i Güell attached to the protection of Egyptian heritage at such an early stage is reflected in these words: “*Se impuso la necesidad de guardar las riquezas que quedaban, preservando en lo posible las grandes ruinas y recogiendo los pequeños monumentos en un Museo; y así lo comprendió el Khedive ABBAS bajá, al ordenar en 1858 al mismo MARIETTE que fundara el establecimiento de Bulaq y organizara un servicio para el descubrimiento y conservación de las antigüedades de Egipto. El comercio de objetos arqueológicos quedó desde entonces severamente prohibido en el país*” (1887: 9).

21 In the first half of the 20th century, the Cairo Museum had a shop where cultural artefacts could be purchased.

22 Toda (1887: 11).

23 “Servant in the Place of the Truth” was one of the artisans in charge of the works and decoration in the royal tombs, under the reigns of Seti I and Ramesses II; Seco (2009: 31–33).

24 Pons (2015: 132–133).

25 Room 35, Inv. No. 1522.

26 Montero (1991).

27 Pérez Díe (1993: 163); Cabrera et al. (1993: 371–374); Molinero (2017: 308–309); Albarrán & de Frutos (2021: 20–21).

28 Pons (2018: 1078).

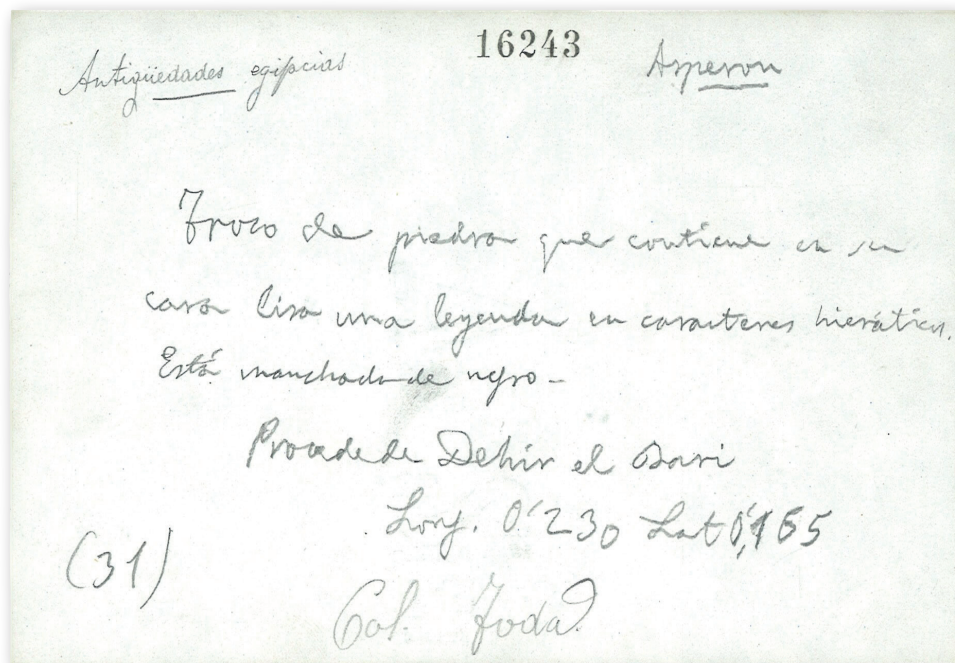


Fig. 7. FA16243 Archivo MAN (1r) (Catalogue file made of smooth paper; handwritten graphite text on its front)

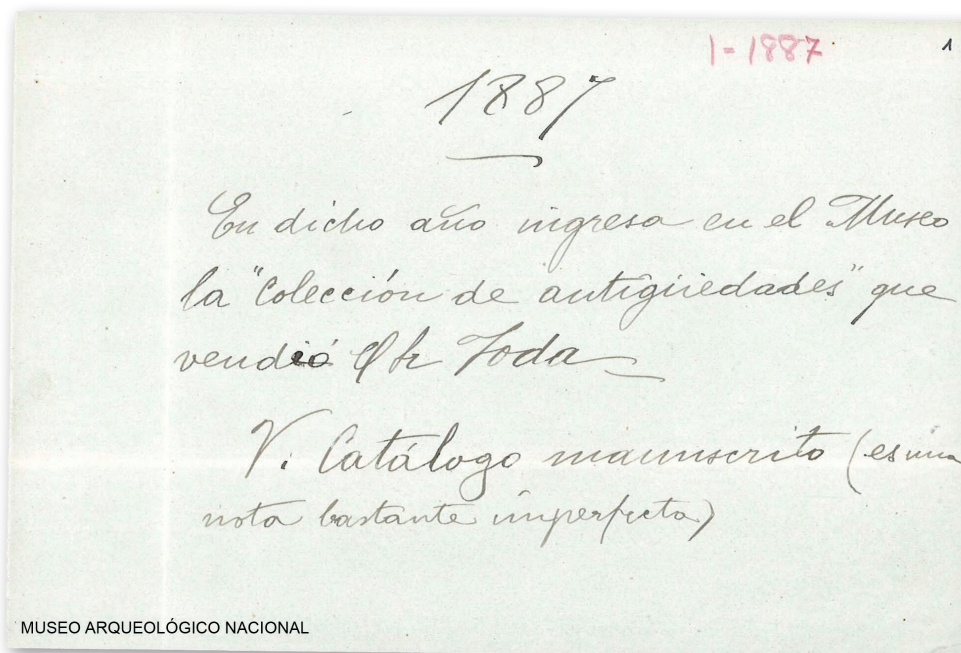


Fig. 8. 1887/1 Archivo MAN (1r)

		Época.	Procedencia.
<u>Escrituras.</u>			
1.	Estela de piedra.	Sarta	Suwayh.
1.	Fronzo de estela de piedra.	Stobmaica	Suwayh.
2.	Estela de madera.	id.	Suwayh.
1.	Letrero de caja con inscripción	1.	Medinal
1.	Modelo de papiros jeroglíficos en fragmento.	2.	Suwayh.
1.	Id. " " hierático	1.	id.
26.	Tablones ó cartas en hierático demótico, copto y griego	Varias.	Febes.
4.	Papiros cristianos	"	Febes.
1.	Objeto: calcos del sepulcro Pshu Hotep.	2 ^a dinastía	Takaradi.
<u>Cartonajes.</u>			
2.	Caras doradas.	Varias	Varias.
2.	Pis pintados.	id.	id.
9.	Cartones del pecho y collar.	id.	id.
<u>Bronces.</u>			
17.	Dijecales estatuas objetos y amuletos.	Varias.	Varias.
<u>Estatuas (Schakti).</u>			
26.	Estatuas reales	13 y 19 dinast.	Dei el Meluani.
97.	Estatuas funerarias con inscripciones	Varias.	Varias.
130.	Id. id. sin id.	Id.	Id.
5.	Id. id. de madera pequeñas.	id.	id.
6.	Troncos ó troncos de madera.	id.	id.
5.	Cabezas de madera esculpidas y pintadas.	id.	id.
<u>Barros finos.</u>			
12.	Cabezas.	Varias	Varias.
7.	Moldes.	id.	id.
19.	Imágenes.	id.	id.
27.	Vasos.	id.	id.
17.	Lamparas.	id.	id.
<u>Barros ordinarios.</u>			
27.	Vasos platos etc	Varias.	Varias.
4.	Fragmentos con marcas griegas	Stobmaica	Garage.
5.	Conos funerarios con inscripciones.	Varias.	Varias.
1.	Mesa de ofrendas.	2 ^a dinastía	Schl. Cuv.

Fig. 9. 1887/1 Archivo MAN (6v)

3.2. O. Madrid 16243 among other ostraca in the collection [IORdA & EPM]

File 1887/1 of the MAN Archive (fig. 8–9) is entitled: “Adquisición por compra a Don Eduardo de Toda, Cónsul de España en el Cairo, de una colección de antigüedades egipcias y del extremo Oriente. Se adjunta relación duplicada de los objetos que la componen.” The first pages contain the words of the Queen Regent: “S. M. La Reina Regente del Reino en nombre de su Augusto hijo el rey D. Alfonso XIII (qDg) se ha dignado expedir el Real Decreto siguiente = Real Decreto = A propuesta del Ministro de Fomento, de acuerdo con el Consejo de Ministros, en nombre de mi Augusto hijo el Rey Don Alfonso XIII y como Reina Regente del Reino, vengo en decretar se adquiera con destino al Museo Arqueológico Nacional la colección de antigüedades egipcias y del extremo oriente que el Cónsul de España en El Cairo Don Eduardo de Toda ha ofrecido a mi Gobierno en la cantidad de veinte y siete mil quinientas pesetas; disponiendo que de esta suma se satisfagan desde luego al interesado diez mil con cargo al capítulo 10 artículo 2º del presupuesto vigente del Ministerio de Fomento.” The rest of the payments were to be made through the Ministry of Finance.²⁹

The list that follows,³⁰ under the heading “Inscriptions,” states “26 ostracones o cartas en hierático demótico, copto y griego,” without further

description. It indicates in the following columns that their chronology is “*varias*” and their provenance is “*Thebes*”. But there is no indication of how E. Toda i Güell acquired them, although we can imagine that they must have been purchased, donated, distributed from excavations, or even found by chance. Albarrán & de Frutos (2021) mention that the materials in which these ostraca were made were ceramic in most cases, although two were made of stone. Regarding the type of language and writing, one ostrakon has a hieratic inscription, while “*cinco en demótico, cinco en griego y nueve en copto*”.³¹

3.3. O. Madrid 16243 [RD & SP]

This limestone ostrakon measures 23 × 16.9 × 2.9 cm. The lower part of the ostrakon is badly damaged by soot (fig. 6), but an infrared image (fig. 10) now allows us to read the five lines of text written in black ink, which are complete although the beginnings of lines 4–5 are slightly erased (fig. 11).³² The text records the inspection of the tomb of the guardian Amenemope (Ramesses II), which was handed over by the three captains and the two *ʿt*w-officers to the workman Menna, most probably in year 4 of Ramesses IV.³³ The purpose of this text is to provide a list of all the goods found in the said tomb when this operation took place. As such, this text is similar to

²⁹ Albarrán & de Frutos (2021: 22).

³⁰ Albarrán & de Frutos (2021: 23, 29).

³¹ Albarrán & de Frutos (2021: 29).

³² Previous transcriptions and translations (KRI 7, 335,14–336,15; McDowell 1999: 71–73 = n° 43; Helck 2002: 393) are based on J. Černý’s *Notebook* 35.33. Hence, they only concern l. 1–3 (and two words of l. 4).

³³ Jaroslav Černý (*Notebook* 35.33) initially characterized the handwriting as a “[g]ood business hand about Ramesses III or IV,” with a spelling of *sʿw* “guardian” that support this interpretation (Černý 1973: 149). Černý (1973: 154) later stated that the tomb of the guardian Amenemope—who lived during the early 19th Dynasty (beginning of the reign of Ramesses II), namely Amenemope (viii) son of Tusa (i) (Davies 1999: 159–160; el-Enany 2010: 39–40)—had been inspected as early as the 20th Dynasty, referring to O. Madrid 16.243 discussed here (see further McDowell 1999: 71). Kenneth A. Kitchen (KRI 7, 335) and Wolfgang Helck (2002: 393) concur with this opinion and date the ostrakon more specifically to Year 4 of Ramesses IV, which is likely given the fact that a workman named Menna is well attested in the Deir el-Medina sources of the second half of the reign of Ramesses III.

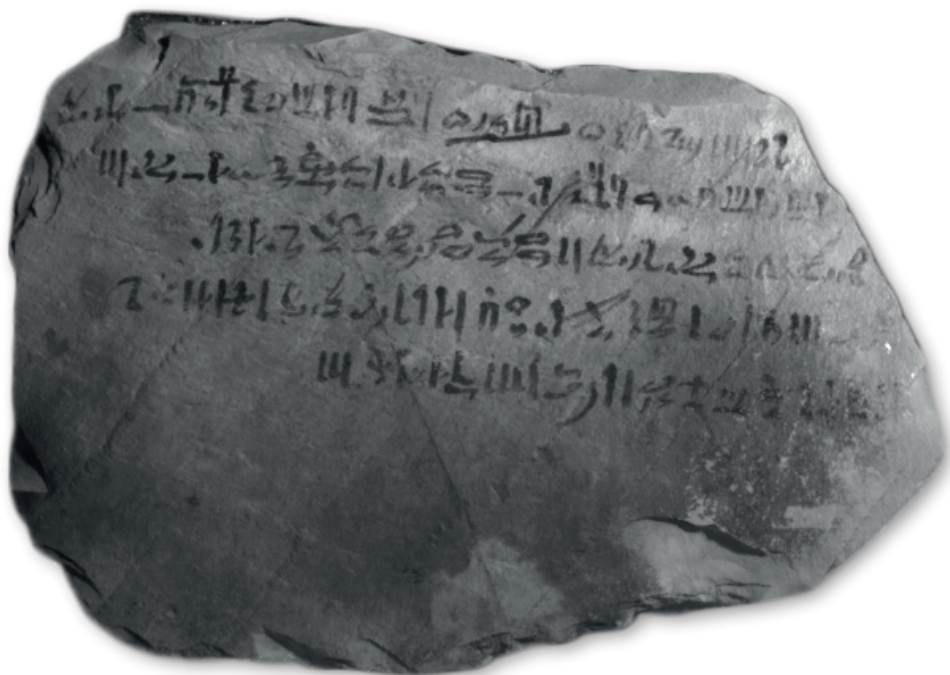


Fig. 10. Infrared picture of O. Madrid 16243 (sent by Andres Diego Espinel to Rob J. Demarée in 2011)

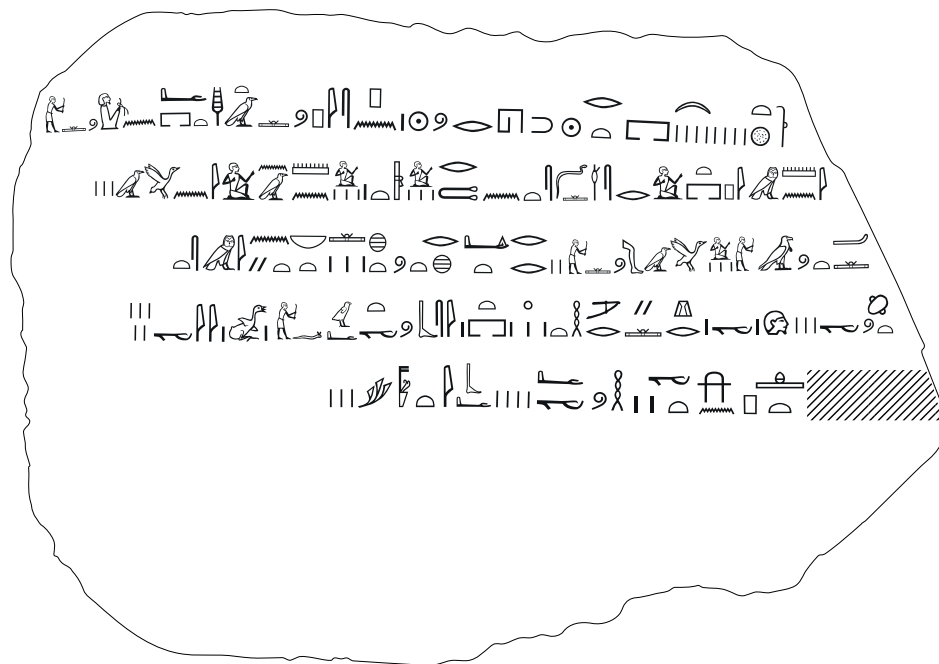


Fig. 11. Hieroglyphic transcription of O. Madrid 16243 by R.J. Demarée & St. Polis

other inventories of private tomb items,³⁴ such as O. DeM 828 + O. Vienna H. 1 (Grandet 2003: 76 & 212; Zonhoven 1979), which are so far only known from texts written under Ramesses III–IV and connected to the scribe of the Tomb Amennakhte (v) (see Dorn & Polis 2022a; 2022b).


3.3.1. Transliteration and translation

^{l.1} *ḥsb.t 4 ʾbd 4 pr.t sw 10, hrw pn sjp tʾ mʾḥ.t n*
sʾw^{l.2} *Jmn-m-jp.t r swd=s n rmt-ḥs.t Mnnʾ jn*
pʾ 3^{l.3} *ḥwtj.w pʾ ʾtw 2*
r rdj.t rh.tw ḥ.t nb.t nty jm=s:^{l.4} *wt 3, tp 1, ḥry-*
mrḥ.t 1, jsb.t-wʾf 1, tʾy 5,^{l.5} *[?], ḥtp n ḥt 1,*
ḥʾw 4, bʾj.t 3


Year 4, 4th month of Peret, day 10. This day, inspecting the tomb of the guardian Amenemope in order to hand it over to the workman Menna, by the three captains and the two ʾtw-officers.

List of all the goods that are in it: 3 coffins, 1 wooden chest, 1 varnish container, 1 folding-stool, 5 boxes, [ʾ1 shabti-box²], 1 basket of wood, 4 staves, 3 palm-rods.


3.3.2. Comments



l. 4 The spelling  could refer to *tp(.t)* “stake,” see Janssen (1975: 376–377) and the similar spelling of this word in P. BM EA 10052, v^o 14, 24 (= KRI 6, 799, 12). However, in this funerary context, it is more likely to refer to some kind of wooden chest (see Goelet 1996: 119, with further references).

Regarding the different interpretations of the compound *ḥry-mrḥ(.t)*, see Janssen (1975: 244–245).

On the *jsb.t* as a stool, see Janssen (1975: 191–194). This stool seems to be characterized here as a *jsb.t-wʾf*, lit. “bent-stool,” a compound which is so far unknown to us in the Deir el-Medina sources, but it must refer specifically to the type of folding-stool for which one finds a specific classifier in O. DeM 10390, r^o 4–5 (with Grandet 2017: 148–149 & 2018: 225–226). For a similar use of *wʾf* (*Wb* 1, 285, 2–14) referring to bent wooden material, see P. Anastasi IV, 17, 4 (= LEM 54, 1, with Caminos 1954: 201). Reading  for “soldier’s chair” is not completely ruled out, but it would be more difficult from a paleographic point of view. It would then be contrasted with the *jsb.t s.t(-ḥm.t)* “woman’s stool,” found for instance in O. DeM 553, r^o 9 and O. DeM 1086, v^o 11.

For the *tʾy*-box, see *Wb* 5, 349, 5–8 and the comments in Janssen (1975: 204–205).

l. 5 At the beginning of l. 5, 4 quadrats remain largely unreadable. One could tentatively suggest reading  *jtr(.t)* “shabti box” (Janssen 1975: 242–243), but the last sign eludes proper understanding.

On the *ḥtp*-basket and the alternation between the wood () and basket classifiers () see Janssen (1975: 160–161). Here, *n ḥt* could refer either to the material or to the content.

On the *ḥʾw*-staff, see Janssen (1975: 384–384) and Hassan (1976: 8 & 46).

For *bʾj(.t)* “palm-rod,” see *Wb* 1, 446, 9–10 and Caminos (1954: 249).

³⁴ See also the case of the connected tombs of the workmen *Ḥ-m-Nwn* and *Jmn-m-Jp.t*, a topic discussed in O. BM EA 5624, O. Florence 2621 and P. Berlin P 10496.

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