

# Some Bibliographical and Graphemic Notes on the Egyptian Hieratic Papyrus BM 10682 in the British Museum

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## 1. Introduction

Within research in Egyptology and in the field of the Egyptian language, when one wishes to study original documents written in the hieratic script, there is a tendency for scholars to use texts that have been transliterated into hieroglyphs—which should be called “transliterated texts”—as primary sources. This author, saddened by this situation in research in Egyptology and the Egyptian language, has presented several papers on research in Middle Egyptian papyri based upon his first-hand study of actual hieratic sources (Nagai 2010a; 2010b; 2010c, 2011). Furthermore, I shifted my focus to a later period and conducted research on original hieratic texts written in Late Egyptian, and carried out research on a papyrus in the collection of the British Museum. At present, based upon the data gleaned through that research, I am in the midst of creating a digital database consisting of photographs of actual hieratic glyphs. In this paper, I take up the hieratic papyrus (BM 10682) that served as the primary source of this database, and summarize my bibliographical and graphemic observations.

## 2. Original Manuscript

### 2.1. Publication of the Original Manuscript

The primary source used for this paper is a hieratic papyrus stored in the British Museum (BM 10682). It is one of several original papyri that once formed the collection of Sir Alfred Chester Beatty (1875–1968), and is one of the papyri that comprise what is known as Pap. Chester Beatty II. The

texts contained in the original manuscript were published in two works by Sir Alan H. Gardiner:

Gardiner, Alan H. (1932). *Late-Egyptian Stories*. Bibliotheca Ægyptiaca I. Bruxelles: Édition de la fondation Égyptologique Reine Élisabeth.

Gardiner Alan H. (1935). *Hieratic Papyri in the British Museum. Third Series. The Chester Beatty Gift. Vol. 1: Text*. London: British Museum.

Gardiner (1932) represented the world's first publication of BM 10682. In that work, Gardiner included 11 Late-Egyptian literary works as texts transliterated into hieroglyphs. Consideration was given to students in the arrangement of the texts within this volume, and they are basically given in the order of those having the fewest lacunae and those whose contents are clear. Gardiner assessed these texts as "good material for the beginner" (Gardiner 1932: v), and placed "The Story of the Blinding and Subsequent Vindication of Truth" (a tale of two brothers, in which the older brother, *mꜣt* "Truth," is blinded by his younger brother, *grg* "Falsehood," third in his anthology. However, even though all of the texts included by Gardiner appear in hieratic in the original manuscript, he published only the hieroglyphic transliterations, without any photographs or facsimiles of the original hieratic glyphs. Thus, although Gardiner (1932) represented the first publication of the texts in BM 10682, it did not make public the actual hieratic text of the original source material.

Gardiner (1935) was an academic publication that introduced the hieratic papyri donated to the British Museum by Chester Beatty. Therefore, one would expect that it would include photographs of the actual manuscript; in actual fact, however, photographs account for a very small portion of the work, and almost the entire work consists of the texts in hieroglyphic transliteration. Concerning BM 10682, of all 11 pages<sup>1</sup> of manuscript, it contains only monochrome photos of pages 4–6, and the text is given only in its hi-

eroglyphic transliteration. However, some changes can be seen in the hieroglyphic transliteration when compared to Gardiner (1932).

BM 10682 was only published in two works: Gardiner (1932) and Gardiner (1935). Up until now, there has been no publication that includes photographs of all pages of the original manuscript.<sup>2</sup> Consequently, whenever one wishes to examine the original hieratic script, it is necessary to consult the actual original manuscript.

## 2.2. Investigation of the Original Manuscript

Given the situation described above in section 2.1, this author conducted an investigation of BM 10682, under the following conditions:

- Duration: 26–29 October 2010  
Venue: The Study Room of the Department of Ancient Egypt and Sudan of the British Museum  
Cooperation: Dr. Vivian Davies, Dr. Richard Parkinson

During the investigation, not only were photographs taken of the entire manuscript; I personally inspected the entire papyrus, as well as examined the fine details in the glyphs. While using Gardiner (1932) and Gardiner (1935) for reference, I will set out the bibliographical and graphemic considerations ascertained through inspection of the manuscript and study of the photographs.

## 3. Bibliographical Observations

### 3.1. Dimensions

According to Gardiner, when the British Museum acquired the original manuscript, the papyrus was a scroll that was 66 cm in length and 10 cm in height (Gardiner 1935: 2). The beginning of the manuscript is missing, but resulting papyrus is now 139 cm in length (Gardiner 1935: 2). That being said, however, the beginning portion was not completely restored, so, as will be outlined below in section 3.7, the beginning portion remains defective. In

addition, what remains of page 3 is rather defective, and the right portion of page 4 and the central portion of page 11 are defective, so the length of 139 cm includes all the fragments added to make up for the missing or defective portions. Moreover, as the manuscript is now preserved in two frames, the dimensions are extremely hard to measure.

### 3.2. Papyrus Sheets

The original manuscript is glued to papyrus sheets around 25 cm in length, and according to Gardiner, the space between the joinings of the sheets are, from the right edge, (1) 1 cm, (2) 22 cm, (3) 24 cm (estimated), (4) 26 cm, (5) 23.5 cm, (6) 23.5, and (7) 19 cm (Gardiner 1935: 2).

### 3.3. Glyphs, Style of Writing, and Graphology

Hieratic script is written on both sides of the manuscript. When it was first discovered, the beginning of the work was contained on the innermost portion of the scroll (Gardiner 1935: 2). The glyphs were written in a crude, uncial style (Gardiner 1935: 2). The glyphs were written in black ink, but certain sections were written in vermilion. The text is written horizontally from left to right, and the scribe arbitrarily decided where to end each page.

### 3.4. Dating

From the style of writing, the manuscript has been determined to date from the XIXth dynasty.

### 3.5. Sheets and Pages

The manuscript is written on a long papyrus scroll on which the scribe determined the width (or length) of the pages wherever he wanted. The resulting sections are called “columns” by some and “pages” by others. Herein after, this paper shall refer to them as “pages.”

Because the text is written from right to left, the pages also follow one another from right to left. This manuscript consists of 11 pages: the front (*recto*) includes pages 1–7, and the back (*verso*), pages 8–11. The diagram showing the position of the pages is shown in Figure 1.

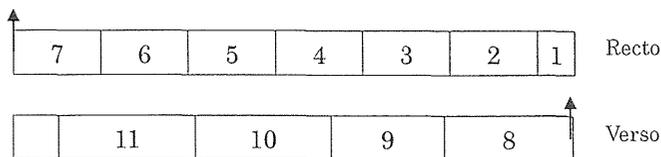


Fig. 1: Diagram showing the position of the pages

The papyrus was turned over laterally, leaving the top at the top, so that page 11 is on the reverse of pages 1–3, and page 8 on the reverse of pages 6–7.

Currently, the manuscript is divided into two sheets that are preserved in two frames. Sheet 1 contains pages 1–3 (*recto*) and page 11 (*verso*), while Sheet 2 contains pages 3–7 (*recto*) and pages 8–10 (*verso*). As is evident, page 3 is divided and part of it appears on both sheets.

Next, I would like to discuss the state of preservation of the original papyrus. All that remains of page 1 is a small area about 2.0 cm (l) x 5.0 cm (h) on the left side of the page, so it is not possible to piece together the original text. Also, on the *recto* side of Sheet 2, the right portion of page 2, most of page 3, and the right portion of page 4 are very defective; and on the *verso* side, the left portion of page 10, and from the right portion to the central portion of page 11, there are also several defects. Pages 5–9 have very few defects, and are in a good state of preservation. However, if I might mention some fine points: because the left edge of page 7 is cut, there are several glyphs that are defective; also, on page 8 and the center of page 9, several overlapping glyphs can be seen.

Table 1 shows the length, the number of lines, and the height of each line of each page, but the figures shown for page 1 are just estimates.

As mentioned above, basically all that remains of page 1 is a small section 2.0 cm in length and 5.0 cm in height. Page 3 and the central portion of page 11 have such large defects that it is impossible to know the original length. Pages 2, 4, 7, and 10 also have several defects, but the original length can be estimated.

In terms of the number of lines, the pages can be divided in those of 6

Table 1: The length, the number of lines and the height of each line of each page

Page	Page Length	No. of Lines	Height of Line	
Recto	1	approx. 2.0 + X cm	8 ?	approx. 1.0 cm
	2	approx. 22.0 cm (est.)	8	approx. 1.0 cm
	3	unknown (due to defects)	7	approx. 1.0 cm
	4	approx. 26.0 cm (est.)	7	approx. 1.0 cm
	5	approx. 20.5 cm	8	approx. 1.0 cm
	6	approx. 21.5–23.0	7	approx. 1.0 cm
	7	approx. 17.5 cm (est.)	8	approx. 1.0 cm
	8	approx. 27.0–29.0 cm	7	approx. 1.0 cm
Verso	9	approx. 25.0–27.5	6	approx. 1.0–1.5 cm
	10	approx. 32.0 cm (est.)	7	approx. 1.0–1.5 cm
	11	unknown (due to defects)	6	approx. 1.0–1.5 cm

lines (pages 9, 11), 7 lines (pages 3, 4, 7, 8, 10), and 8 lines (pages 2, 5, 7). The number of lines given for page 1 is this author's guess, and is explained below in section 3.6.

Speaking about the papyrus as a whole, the *recto* side seems to favor a shorter page length and a larger number of lines per page, with the line height being suppressed. In other words, it gives the impression that numerous small glyphs were squeezed onto each page. On the contrary, the pages on the *verso* side seem to be wider and have fewer lines per page, which makes the line height greater and leaves the viewer with the impression that larger glyphs are used and that there is plenty of space.

### 3.6. About the Number of Lines of Page 1

Concerning page 1, the left edge consists solely of a small piece that is 2.0 cm in width and 5.0 cm in height. Clearly, 5 lines can be ascertained on this fragment, but it is not certain how many lines there were above these five. In reference to the existing lines, the missing portions will be called "x," so that lines will be referred to as [1,x+1]~[1,x+5].

Gardiner estimated that page 1 may have had 9 lines, but he does not give his reasons for coming to that conclusion (Gardiner 1932: x; 1935: 2). Looking at the original manuscript, the position of bottom line on page 1

(1,x+5) is lower than that of the bottom line on page 2 (2,8), which may have served as the basis of his estimation. It is reasonable to guess that since the bottom line of page 1 is lower than that of page 2, there must have been 9 lines on page 1.

However, in the original manuscript, the lines are not always placed perfectly horizontally, from beginning to end, and, indeed, examples in which the end of a line is lower than the beginning of the line can be found here and there. As a result, the placement of the same line on any two adjoining papyri can fall out of alignment. For example, looking at the ends of pages 4 and 5, the end of line 4,7 appears lower than the head of line 5,8. Taking this into consideration, it means that, just because the position of line 1,x+5 at the bottom of page 5 is lower than that of line 2,8 on page 2, it does not necessarily follow that page 1 must have had more than 8 lines. Also, as mentioned above in 3.5, the number of lines in the other pages ranges from 6 to 8. From that standpoint, it would seem a bit unnatural for page 1 to have 9 lines. Thus in lieu of the factors surrounding the situation, this author estimates that page 1 may also have had 8 lines.

### 3.7. The Length of the Missing Beginning

Because of its current condition, the beginning of the manuscript is the small portion of page 1 that measures 2.0 cm (l) x 5.0 cm (h). As shown in Table 1, length of the pages on the *recto* side ranges from 17.5 cm to 26.0 cm. For that reason, if page 1 were in fact the first page of the original manuscript, we would have to add about 20 cm to the present length of 139 cm. Also, it is estimated that about 22 cm would have to be added if one were to add another page. Gardiner wrote that the beginning section would require the addition of another 20–50 cm (Gardiner 1935: 2), and that assumption seems based on the premise that the original length of the papyrus included the length of page 1 and perhaps the addition of another page.

## 4. Graphemic Observations

In this section, I will give my own opinion after first having pointed out

the points of divergence in the two hieroglyphic transliterations/transcriptions of the text prepared by Gardiner. To begin, I will first deal with the following points: 4.1 The Form and Shape of the Glyphs; 4.2 Deciphering the Graphemes; and 4.3 Scribal Peculiarities, Scribal Errors, and Defects.<sup>3</sup> Also, to avoid unnecessary complications, I shall refer to Gardiner (1932) and Gardiner (1935) as Ga32 and Ga35, respectively.

## 4.1. The Form and Shape of the Glyphs

### 4.1.1. Vermilion Verse Points

In Ramesside manuscripts, vermilion verse points were often added to indicate the ends of sentences, and they can also be seen in this manuscript. In Ga 32, the verse points are missing in three places, but in Ga35, they have been added. The newly added verse points were placed: (1) after 2,4: *nw* “to look”; (2) after 3,5: *ptr=f* “see him”; and (3) after 8,1: *kl.w* “steer, bull”

### 4.1.2. Orientation of the Text and Pagination

In the original manuscript, the text is written from right to left, horizontally. Both Ga32 and Ga35 give the same orientation, but Ga32 does not end the lines in the same place as the original manuscript and fills up the page with transliterated hieroglyphs. However, the beginning of each new line is indicated by the placement of numbers, such as [2,1]. Ga35 gives the end of line exactly as in the original, so when one wants to compare a photograph of the papyrus with the transliterated text, it is convenient to use Ga35.

### 4.1.3. Arrangement of the Glyphs

Both hieroglyphs and hieratic glyphs are arranged in what might be called a “block array.”<sup>4</sup> For example, the arrangement of the hieroglyphs for the word described in Gardiner’s code<sup>5</sup> as N35-X1-Z4 would not normally be written as  $\parallel \triangle \text{~~~~}$ ; rather, the elements would be arranged in a more pleasing block:  $\text{~~~~} \parallel \triangle$ .<sup>6</sup> As for the arrangement of the glyphs that is seen in the hieroglyphic transliteration, attention must be made to the points mentioned below:

(1) Extending out of the block

Concerning the writing of hieratic glyphs, it is normal to write the glyphs for I10 and V31\* such that the lower portion of the glyphs extends outside of the block that would normally be allotted to it. Also, in this manuscript, there are several examples in which the lower portions of I9 are also extended. In principle, this extension of the glyphs is not reflected in Ga32 and Ga35.

(2) 2,2: *imi* “give!”

The elements of this word can be expressed in Gardiner code as: M17-G17-G17-D36. Among these, the determinative, D36, is either written beneath or even overlapping the two G17 glyphs. In Ga32, D36 is given beneath the second G17 glyph, but in Ga35, it is shown in the correct position.

(3) 5,3: *ntk* “you”

The elements of this word can be expressed in Gardiner code as: G17-N35-X1-V31\*. In the actual manuscript, X1 is written beneath N35. In addition, concerning V31\* (a glyph portraying a basket with a handle), it is written so that the grapheme<sup>7</sup> that is the handle portion appears beneath N35-X1, but the basket portion is independently written to the left. There is an example of extending part of the glyph out of the block as explained above in (1). In Ga32, the entire hieroglyph of V31\* is shown below N35-X1; but in Ga35, it is shown as an independent glyph to the left of N35-X1. In terms of the position of the basket, Ga32 is correct; but even there, the extension of the handle is not shown correctly.

## 4.2. Deciphering the Graphemes

### 4.2.1. Deletion of Glyphs

There are several glyphs that appear in Ga32 but have been deleted in Ga35:

(1) 5,6: G1 of *p*’ “definite article”

In 5,6, a difference can be seen in the spelling of the masculine, singular

definite article, *pʒ*. In Ga32, it is given as G41-G1, whereas Ga35 gives it as G41 only. In examining the original manuscript, it can be seen to consist of G41 only, which means that the transliteration given in Ga35 is the more appropriate one.

(2) 7,4: A24 of *ityt* “to seize”

In 7,4, a difference can be seen in the determinatives of the verb *ityt* “to seize”. Ga32 gives it as Y1-A24, while Ga35 expresses it as Y1 only. In examining the original manuscript, it can be seen that A24 indeed appears, which means that the transliteration given in Ga32 is the more appropriate one.

(3) 8,3: Y1 of *mniw* “cowherd”

In 8,3, a difference can be seen in the determinatives. In Ga32, the determinatives are given as Y1-A24, but in Ga35, only A24 is given. At this point in the original manuscript, there is some wear, which makes the word hard to read, and yet it can be determined that, although it is small, the Y1 glyph does in fact appear there. This means that of the two versions, Ga32 is the more appropriate transliteration.

(4) 11,6: N35

The N35 glyph near the end of line 11,6 has been deleted in Ga35. As it cannot be seen in the original manuscript, Ga35 is the more appropriate transliteration.

#### 4.2.2. Addition of Glyphs

There is one glyph that does not appear in Ga32 but has been added in Ga35. This is the determinative, F51, of the word *rd.wy* “both feet” in line 6,4. Since F51 can be found in the original manuscript, Ga35 is the more appropriate transliteration.

#### 4.2.3. A Change in Glyphs

There are some differences that appear in Ga32 and Ga35 that arise from different interpretations of reading. This is an especially large change

in (1) below, as it changes the meaning of the sentence.

(1) The Suffix-Pronoun after the Continuative *mtw*

The suffix-pronoun given after the continuative *mtw* changed from *=tn* “you” in Ga32 to *=w* “they” in Ga35. This means that there was a re-interpretation of the meaning that necessitated a shift from “you did ~” to “they did ~.”

The suffix-pronoun *=tn* is written with three glyphs, X1-N35-Z2, while *=w* is given as only one (Z3\*). In hieroglyphics, Gardiner gave them as shown in Figure 2-1.

Ga32	<i>=tn</i>		X1-N35-Z2
Ga35	<i>=w</i>		Z3*

Fig. 2-1: *=tn* and *=w* as given in the hieroglyphic transliterations

Now, let us examine the glyphs as they appear in the source manuscript. Figure 2-2 shows the word in question surrounded by a dotted oval.

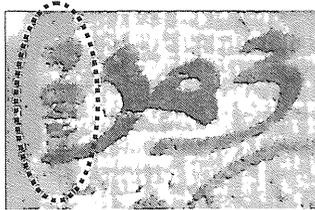


Fig. 2-2: Showing the word in question in hieratic in line 2,7

In the original manuscript, there is a clear example of a word determined to be *=tn* “you” in line 2,6, and one of *=w* in line 5,6. Look at the photographs below (Figs. 2-3. and 2-4) for comparison.

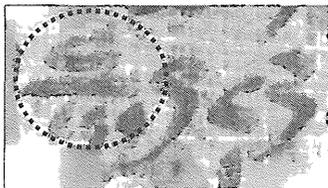


Fig. 2-3: Showing  $mtw=tn$  in hieratic in line 2,6



Fig. 2-4: Showing  $iw=w$  in hieratic in line 2,7

This author personally examined the original manuscript, but was unable to find any evidence for preferring one of these two readings over the other. If one determines that it should be read as  $=tn$  “you”, then it can be restored in that manner; however, it is also equally possible to restore the word as  $=w$  “they”. And yet, in looking very closely at the original, a descending line can faintly be discerned near the end of the descending line. Also, the final stroke of what is thought to be the glyph for X1 can also be seen. Thus, if one places importance upon existence of the vertical line and the glyph’s final stroke, then it would be natural to determine that the word must be  $=tn$  “you”.

(2) 5,4: The determinative of  $mn$  (does not exist)

The results of Gardiner’s transliteration of the hieratic text into hieroglyphs in regard to the negative complement  $mn$  in 5,4 can be seen in Figure 3-1.

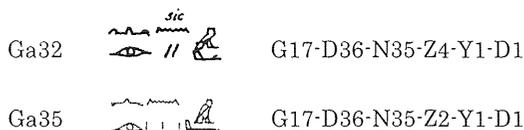


Fig. 3-1: Two interpretations of the spelling of  $mn$  “not exist” in line 2,7

Ga32 gives one of the determinatives of  $mn$  as Z4 (marked *sic* in Gardiner). However, Ga35 has changed it to Z2 and the term *sic* has been deleted. In fact, in terms of the standard spelling of  $mn$ , the use of Z2 is correct.

Next, let us examine the actual hieratic glyphs as they appear in the source manuscript. They are shown below in Figure 3-2, surrounded by dotted ovals. I will discuss the arrow and its significance later.



Fig. 3-2: The hieratic glyphs for *mn* in line 5,4

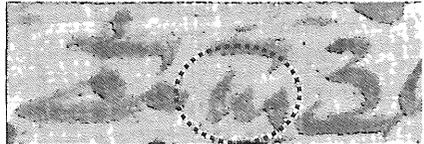


Fig. 3-3: The hieratic glyphs for *mn* in line 5,3

The source manuscript also contains the word *mn* in one other place, in line 5,3, shown in Figure 3-3. In the word *mn* in line 5,3, it can be seen that the grapheme Z2 is used. In comparing the examples in 3-2 and 3-3, it can be seen that the glyphs are distinctly different.

Line 5,3 also contains the interrogative pronoun *nym* “who”, and this is spelled N35-Z2-G17-D36-A2. In Hieratic, it appears as in Figure 3-4. In the word *nym*, the graphemes G17-D36 and N35 are included, and these glyphs are also used in 5,4 in *mn* “not exist”. In fact, the *nym* “who” in line 5,3 is written directly above the *mn* “not exist” in line 5,4 (Fig. 3-5).



Fig. 3-4: The hieratic glyphs for *nym* in line 5,3

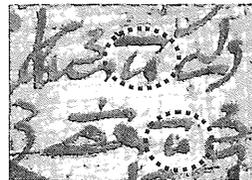


Fig. 3-5: Comparing *nym* in line 5,3 and *mn* in line 5,4

In examining the graphemes of *nym* “who” and *mn* “not exist” and paying special attention to their position, it is easy to imagine the situation in which the scribe was unconsciously led to write the *mn* in line 5,4, incorrectly

because of the *nym* that appears right above it and that contains the same graphemes. If this assumption is correct, the transliterated text in Ga32 is more faithful to the original than Ga35. It goes without saying that the addition of *sic* is more helpful to the reader.

Now, why did Gardiner change his transliteration of a glyph to Z2 in Ga35? Gardiner himself did not comment on why he made this change, but, looking at the arrow in 3-2, it appears that there is another stroke, which could have led him to newly read the glyph as Z2. It is also possible that the transliteration of Ga35 could be a simple mistake.

### (3) 8,6: The Spelling of *mw* “where”

Ga32 gives the beginning of the interrogative pronoun *mw* “where” as N35-X1, but Ga35 gives it as X1-N35. The differences in spellings are shown in hieroglyphs in Figure 4-1.

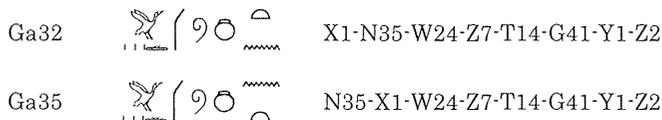


Fig. 4-1: Two interpretations of the spelling of *mw* “where”

In Hieratic, both X1 and N35 are written horizontally, but N35 is normally longer than X1. Here, in line 5,6 of the source manuscript, the glyphs that can be read as *mw* “where” are shown in Figure 4-2. The two glyphs at the far right are X1-N35, where the upper portion is the smaller X1, and the lower portion, the longer horizontal stroke of N35.



Fig. 4-2: The hieratic for *mw* “where” in line 5,6



Fig. 4-3: The hieratic for *mw* “where” in line 8,6

And yet, in examining the actual writing of *tnw* “where” in the source manuscript, which is shown in Figure 4-3, it appears that the word *tnw* in line 8,6 is written in such a way that the upper line seems slightly longer than the lower one. In any case, it can be seen that both lines are rather long. Regarding this writing of the word, Gardiner states: “It surely must be  rather than 

Even looking at the original manuscript, the reading is quite difficult, because the writing of N35-X1 does not appear in its typical form. Thus, if the lower line in 4-3 can be read as X1, then it follows that upper line, which is the same length, could also be read as X1. So, although the reading is difficult, this paper contends that it is possible that even though the scribe intended to write X1-N35, when he actually set about writing it, the stroke representing X1 was somehow squished down. Thus, the word can be judged to be written X1-N35.

(4) 10,5: The Determinative of *m<sup>c</sup>ʒt* “truth”

The name of the elder brother, *m<sup>c</sup>ʒt* “Truth”, and the independent pronoun *ink* (I) are written here. Both elements refer to a male person, and thus it is expected that both should have the determinative A1, and yet both of them have B1 (normally used for a woman). In the word *ink* (I), both Ga32 and Ga35 use B1 as the determinative, but in the word *m<sup>c</sup>ʒt*, the determinatives are different. That is, Ga32 uses A1 in the hieroglyphic transliteration, while Ga35 uses B1, but writes *sic* above it. The transliteration of Ga35 is more appropriate.

#### 4.2.4. Allographs

When using a hieratic original text together with a hieroglyphic transliteration, one must remember that there are allographs that fall into four patterns:

- A. There are two or more hieroglyphs that correspond to a given hieratic glyph.
- B. There are two or more hieratic glyphs that correspond to a given hieroglyph.

- C. There are two or more allographs for both a given hieratic glyph and a given hieroglyph, and there is a one-on-one match between the corresponding glyphs.
- D. There are two or more allographs for both a given hieratic glyph and a given hieroglyph, and there is no one-on-one match between the corresponding glyphs.

Section (1) below is an example of A, and Section (2), of C.

(1) Hieratic Glyph No. 596 (Möller) and the Corresponding Hieroglyphs, T22 and T23

There are two different hieroglyphs that correspond to the Hieratic glyph No. 596, T22 () and T23 (). These glyphs are related to each other, and Gardiner's Sign List notes that T22 has been used since ancient times (Gardiner 1957: 514). In looking at Georg Möller's hieratic list, the shape of glyph No. 596 seems to have been consistent throughout all periods, and Möller attributes a correspondence to hieroglyph T22 (Möller 1909a: 57; 1909b: 53; 1912: 57). In the source manuscript, Möller grapheme No. 596 appears in lines 2,5 and 6,6, and Ga32 transliterates them with T23, while Ga35 uses T22. When one considers that glyph No. 596 has existed since the time of the Old Kingdom, it is reasonable to take T22 as the appropriate corresponding hieroglyph.

(2) "No. 166 = F27" and "No. 168 = F28"

The hieratic glyph No. 166 corresponds to the hieroglyph F27, and the hieratic glyph No. 168, to the hieroglyph F28. "No. 166 = F27" and "No. 168 = F28" are allographs, but Möller's list indicates that whereas No. 166 was found in numerous examples through all periods, there are only a few examples of No. 168 (Möller 1909a: 15; 1909b: 14; 1912: 15). Moreover, the only examples found in the New Kingdom period are those of No. 166 (Möller 1909b: 14). In the source text, No. 166 can be identified in lines 2,1; 2,6; 7,2; 7,5; and 10,4. To transliterate these, Ga32 used F27 for the transliteration, while Ga35 changed it to F28. However, as the shape of the hieratic glyph in

the source manuscript is clearly that of Möller grapheme No. 166, it is more appropriate to use F27 for the hieroglyphic transliteration.

### 4.3. Scribal Peculiarities, Scribal Errors, and Defects.

#### 4.3.1. Interlinear Additions and Corrections.

In the source manuscript, the scribe has made interlinear additions and corrections (above the appropriate line). In the transliteration of Ga32, most of these additions and corrections were incorporated into the line itself, but in notes Gardiner indicated that such places were interlinear. In Ga35, words that were printed interlinearly are: (1) 6,3: *hr.y=f* “below it”; (2) 7,4: *pʹ* “definite article”; (3) 8,3: *n=f šm /// bn* “to him, go, /// not” In addition, Ga35 also gives the following interlinear graphemes that do not appear in Ga32: (4) 5,3: illegible grapheme (Ga35: 5,3a) and (5) 5,3: G37? (Ga35: 5,3b)

#### 4.3.2. Re-writings

In the source manuscript, *tʹy=k* “your [m., s.]” at the end of line 6,1 has been re-written as *tʹy=t* “your [f., s.]”. That is, the grapheme for *=k* (V31\*) was re-written as *=t* (X1), but this is a correction made by the scribe. V31\* portrays “a basket with a handle,” and in terms of structure can be divided into the “handle” and the “basket.” When the scribe made the correction, only the portion representing the “basket” was erased, and over it, *=t* (here, B1) was written. As a result, the “handle” portion of the grapheme remained intact. In Ga32, *=k* (V31\*) was not used in the hieroglyphic transliteration, but its existence is mentioned in a note (Ga32: 33a). In Ga35, the existence of *=k* (V31\*) is shown in the actual transliteration.

#### 4.3.3. Duplicate Writings

In the source manuscript, in line 8,5 the phrase *kʹ iw=f* “his steer” is written twice. In Ga32, it is given only once in the transliterated text, but a note states that “in the original [it] is erroneously written twice” (Ga32: 34a). In Ga35, the phrase is given twice, just as in the original, and it is mentioned in a note that it is thought to be a “dittograph” (Ga35: Vol. II, Pl. 2, Verso 1[=8]).

#### 4.3.4. Assumptions Made in Restoration of Lost Portions

In Ga35, after *mtw=f* “he does ~” in line 2,7, Gardiner added *wnm=f* “he eats”. Because this is a restoration of a lost part of the manuscript, nothing can be said concerning whether it is right or wrong. And yet, after having decided to read the first part as the continuative *mtw=f* “he does ~”, it is easy to understand that the missing part must be *wnm=f* from the meaning of the sentence. For discussion of the continuative *mtw=f*, see section 4.2.3.(1) above.

#### 4.4. Summary

In this chapter, I have compared the hieroglyphic transliterations of Ga32 and Ga35, making suggestions on which one I thought more appropriate. I have summarized the results in Table 2, where “○” indicates “appropriate” and “×” indicates “not appropriate,” and where “△” indicates “the result of transliteration is given in a note” and “–” indicates that “the correctness/incorrectness cannot be determined.” Please note, however, that in places marked “appropriate,” the author’s thoughts on what is appropriate are also included.

In the two versions of hieroglyphic transliteration produced by Gardiner, in regard to the representation of vermilion verse points (4.1.1), direction of writing and pagination (4.1.2), interlinear additions and corrections (4.3.1), re-writings (4.3.2) and duplicate writings (4.3.3), Ga35 seems to be more appropriate than Ga32. It is thought that the reason for this may be the purposes for which each volume was published. That is, Ga35 was an academic report on the papyrus manuscript, and, for that reason, the transliteration was meant to express as closely as possible the letters on the source manuscript. In contrast, Ga32 was prepared for the use of study and research by beginning students, which meant that direction of writing and pagination (4.1.2), along with other aspects concerning the shape of the glyphs, were expressed in a concise and simple manner; also, in the representation of interlinear additions and corrections (4.3.1), re-writings (4.3.2) and duplicate writings (4.3.3), the editor gave priority to his own decisions rather than to

actual glyphs in the source manuscript. Thus, although it can be said that, as an academic publication, Ga35 certainly makes it an excellent work, in terms of the importance of understanding the language, which leads to accuracy of reading the graphemes, the transliteration of Ga32 is on the whole the more appropriate.

Table 2: The results of examination

Item	Ga32	Ga35
4.1.1 Vermilion Verse Points	×	○
4.1.2 Orientation of the Text and Pagination	△	○
4.1.3 Arrangement of the Glyphs (1)	×	×
4.1.3 Arrangement of the Glyphs (2)	×	○
4.1.3 Arrangement of the Glyphs (3)	○	×
4.2.1 Deletion of Glyphs (1)	×	○
4.2.1 Deletion of Glyphs (2)	○	×
4.2.1 Deletion of Glyphs (3)	○	×
4.2.1 Deletion of Glyphs (4)	×	○
4.2.2 Addition of Glyphs	×	○
4.2.3 A Change in Glyphs (1)	○	×
4.2.3 A Change in Glyphs (2)	○	×
4.2.3 A Change in Glyphs (3)	○	×
4.2.3 A Change in Glyphs (4)	×	○
4.2.4 Heteromorphic Glyphs (1)	×	○
4.2.4 Heteromorphic Glyphs (2)	○	×
4.3.1 Interlinear Additions and Corrections	△	○
4.3.2 Re-writings	△	○
4.3.3 Duplicate Writings	×	○
4.3.4 Assumptions Made in Restoring the Text of Lost Portions	—	—

“○” indicates “appropriate” and “×” indicates “not appropriate”; “△” indicates “the result of transliteration is given in a note”; and “—” indicates that “the correctness/incorrectness cannot be determined.”

I would like to strongly reiterate that both Ga32 and Ga35 are transliterated texts or deciphered, decoded texts; they are not original source texts. For that reason, even though they were both prepared by the same person, still several points of difference can be found between them.

## 5. Conclusions

As I mentioned at the beginning, I am currently in the midst of preparing a digital database of hieratic glyphs. It goes without saying that this task requires knowledge of databases as well as technical skills in the management of digital data such as photos, and any improvement in digital skills will help improve the ease of use of the database. Therefore, in order to digitalize ancient documents, it is necessary to decipher and read those ancient documents, and, through any means necessary, to do the necessary research needed to glean the meta-information that is required in various fields of study, the precision of which will largely influence the quality of the database. With this kind of awareness of the problems involved, one result of this paper's having undertaken the task of reading P. BM 10682, is that it provided a venue in which to summarize and express certain bibliographic and graphemic observations.

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## Notes

- 1 For more on “pages,” see section 3.5 below.
- 2 Translations of BM 10682 include: Lefebvre (1949: 159–68), Lichtheim (1976: 211–14), and Simpson (2003: 104–7), all of which use either Gardiner (1932) or Gardiner (1935) as their source text.
- 3 Except in places where they require special notice, Gardiner (1932)’s detailed notes on the readings have been omitted, for reasons not discussed within this paper. Also, although there are some transliteration mistakes in Gardiner (1932), they had been corrected in Gardiner (1935), and are thus not discussed here.
- 4 For more about the position of glyphs in the box-style, see Nagai (2005: 28).
- 5 The glyph code used within this paper is in principle that used in Grimal et al. (2000), and when a variation of an existing code has been used, I have added an \*.
- 6 In this paper, hieroglyphics are written from right to left.
- 7 I have use the term “elements” for the parts that comprise a grapheme. For more on elements, see Fukumori & Ikeda (2002).

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