

THE RAMESSEUM PAPYRI



THE RAMESSEUM PAPYRI PLATES

EDITED BY
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INTRODUCTION

AMONG the few important finds of papyri which Egyptology has to record none has been subject to greater vicissitudes or displays greater contrasts than the assemblage known under the name of the Ramesseum Papyri. The attempts made to preserve these most fragile of all ancient manuscripts have been attended by success and failure in almost equal measure, nor has any discovery of the kind brought more exciting surprises or more tantalizing disappointments. The story begins with J. E. Quibell's excavations in western Thebes in 1896. Under the brick magazines which form the back of the great temple of the Ramesseum several modest Middle Kingdom tombs were unearthed, concerning the least insignificant of which Quibell wrote as follows:¹

At the bottom of the shaft, 13 feet down, two small chambers opened. These were cleared out and found to be empty. Lastly, the heap left in the middle of the shaft was removed, and in it, in a space about 2 feet square, was found a group of objects, some of which are shown in Pl. III. First was a wooden box about 18×12×12 inches. It was covered with white plaster, and on the lid was roughly drawn in black ink the figure of a jackal. The box was about one-third full of papyri which were in extremely bad condition, three-quarters of their substance having decayed away; if a fragment of the material were pressed slightly between the finger and thumb it disappeared in a mere dust. But the papyrus was inscribed; characters apparently of the XIIth dynasty hieratic could be distinguished. The papyrus was packed with care and has been brought to England. It is too delicate even to be unfolded, but it is to be hoped that Mr. Griffith may, by copying what can be seen on one fold and then brushing or scraping this away, get access to the next and so make out much of the text.

In the box was also a bundle of reed pens, 16 inches long and a tenth of an inch in diameter, and scattered around it were a lot of small objects; parts of four ivory castanets incised with the usual series of mythical creatures, a bronze uraeus entangled in a mass of hair, a cat and an ape in green glaze and a handful of beads. . . .

The enumeration by no means ends here, and several other objects of interest, though of no particular importance for our present business, will be found described in Quibell's book and depicted in one of its plates. Among these objects there is none which can narrowly define the date of the tomb, or throw decisive light upon the personality of its owner. Nevertheless both questions can be answered with rough accuracy. The castanets, the ape in blue glaze, the ⲙ-sign of ivory, and above all the figure of a masked girl holding a serpent in each hand all suggest the professional outfit of a magician and medical practitioner. The subject-matter of the papyri confirms this conjecture, comprising as it does both medical and magical treatises or rather parts of such. And if, as will be seen, there were also purely literary pieces, this will only signify that the tomb-owner combined with the sterner purposes of his profession the function of a local story-teller and entertainer. The analogy with the Chester Beatty papyri of the Twentieth Dynasty is perfect. As regards the date of the Ramesseum find the reign of Ammenemes III provides a *terminus a quo*. The hymns to the crocodile-god Sobk of Shedē (*P. Ram. VI*) were compiled in honour of an Ammenemes who can hardly be other than the Pharaoh just mentioned, and whose Horus-name is appended to one of the place-names of the Ramesseum Onomasticon published by me a few years ago.²

¹ J. E. Quibell, *The Ramesseum* (Egyptian Research Account, 1896), London, 1898, p. 3.

² Gardiner, *Ancient Egyptian Onomastica*, Oxford, 1947, Pl. II, No. 210; also *Text*, II, p. 34*, under No. 346a.

- Angelis in Jan 6

Harris in Jan 6
P. Ram VI

Allowing for a reasonable lapse of time it is likely that the collection as a whole dates from what is conventionally described as the Thirteenth Dynasty, say about the seventeenth century before our era. Yet it is needless to imagine that all the component manuscripts were written at exactly the same time; some may have been inherited from the tomb-owner's father or grandfather.

Quibell's anticipation that F. Ll. Griffith would busy himself with the great find was not fulfilled, nor was it to be expected that so cautious a scholar would care to undertake so hazardous a task. Accordingly the precious but uninviting boxful of rolls and fragments lay for some years neglected on a shelf of the Edwards Library at University College, London. At last Professor Flinders Petrie (as he then was) found an Egyptologist courageous enough to essay a venture which, as we have seen, the finder had regarded as wellnigh impossible. It would be unfair to underrate the skill with which P. E. Newberry achieved his first results, though we may perhaps regret that he tried his hand on what were undoubtedly the most imposing and best preserved of all the rolls. The great medical papyrus (*P. Ram. III*) was the first to be tackled, and of this, as soon as he uncovered the writing, Newberry made hand-copies, some of which are still extant. The problem then arose as to how the crumbling leaves were to be fastened down. With Petrie's usual ingenuity he suggested that a thin layer of beeswax should be smeared upon glass and the leaves pressed down on this. The method succeeded sufficiently well for it to be applied not only to the medical roll, but also to a lengthy literary text here to be known as the Discourses of Sisobk (*P. Ram. I*). Unhappily, though the upper halves of many of the folds were thus preserved relatively intact, no attempt was at the time made to deal similarly with the lower halves, whence the great number of small fragments which remained unmounted and which were mounted between glass only at a much later date. The loss in these two cases is irreparable, since undoubtedly many fragments were lost or destroyed in the process. Both these manuscripts were written in vertical columns, with the consequence that we are now faced with long series of sentences of which either the beginning or the end is irrecoverable. In the light of Ibscher's later successes, we cannot refrain from deploring that the initial attempts were not left to him, but at the time neither Petrie nor Newberry had an inkling of the existence anywhere of a technician capable of performing a feat which in the England of 1900 seemed beyond the bounds of possibility.

In the winter of 1902 I went to live in Berlin, where I soon became acquainted with Hugo Ibscher's almost miraculous powers as a preserver of ancient manuscripts. Let me state in this place my belief that Ibscher's genius lay not so much in the deftness of his fingers and the acuteness of his sight, though these were no doubt exceptional; his genius, in my opinion, lay in qualities of a different nature—in a boundless devotion and a degree of perseverance such as is given to few men to possess. Be this as it may, his pre-eminence as a *Papyruskonservator* is too widely recognized to form the subject of either doubt or dispute, and I regard it as one of the greatest blessings of my Egyptological career that he not only gave me his friendship, but also co-operated with me untiringly over fully a quarter of a century.

Already before I took up my residence in Berlin to assist with the great Hieroglyphic Dictionary Petrie had seen in me the future editor of the *Ramesseum Papyri*. Newberry's ardour for the task of conservation having flagged, Petrie was only too ready to listen to my plea for transferring the work to Ibscher. Moreover, realizing that the cost of conservation and publication would be considerable, Petrie himself suggested that if I acquitted myself of both obligations, I could regard the papyri as my own and dispose of them as I thought best.

It will be explained hereafter why in many cases publication has been deferred down to the present day. In October 1903 I was permitted to take a small portion of the material to Berlin, and from this first instalment emerged three pages of a finely written magical text (*P. Ram. IX*), several sheets of a magico-medical treatise (*P. Ram. IV*) in larger writing than the papyrus partly dealt with by Newberry, and finally a comparatively well-preserved manuscript with a medical text in hieroglyphic writing (*P. Ram. V*). Several years had to elapse, however, before the remainder of the find was transferred to Berlin, there to be worked on by Ibscher, whose official duties enabled him to devote to them only a few of his spare hours. Scholars owe him a great debt that in spite of the discouragement which the extraordinarily delicate condition of the papyri could not fail to engender he persisted doggedly in his efforts. The slightest breath of air sufficed to blow away some part of the written surfaces, and to obviate this Ibscher often wore a pad over his mouth. Whatever he succeeded in preserving between glass was then photographed by the admirable photographer Schwartz of the Neues Museum, many of whose films have been used for the collotypes of the present volume.

During a short visit to England Ibscher completed the unrolling of the Ramesseum Onomasticon, an important accession to our knowledge which was included, after an interval of more than forty years, in a publication of my own.¹ It was this success achieved under Petrie's own eyes which induced him to agree to the rest of the collection being taken to Berlin. Their arrival there was soon marked by an altogether unexpected discovery. A long narrow manuscript proved to contain the lost beginning of the tale of the Eloquent Peasant on one side, and on the other the beginning of the famous story of the self-exiled wanderer Sinuhe, thitherto known only from a late ostrakon and some papyrus fragments in the Golénischeff collection. The main portions of these two important literary works had since before Lepsius's time been preserved in the Berlin collection, and it seemed obviously appropriate that the new complementary texts should find a resting-place in the same museum. A photographic reproduction, with transcription of the main texts, had long been a desideratum, and the gift of the Ramesseum fragments was a likely means of eliciting the funds needed for the purpose. Petrie gladly sanctioned the proposed gift, with the result that we now possess excellent collotype reproductions of the chief authorities for both tales.² It was arranged that I myself should be the author of the volume on the Story of Sinuhe, while F. Vogelsang, who had devoted an admirable doctoral dissertation to the Eloquent Peasant, was naturally given the editorship of the old Berlin papyrus, while the pieces from the Ramesseum remained at my charge. By this time the unrolling of the papyri had begun to cost more than I could well personally afford, so that Petrie raised no objection to my recouping myself to some extent by the sale of the Ramesseum Onomasticon to the same museum.

It must now be explained why I did not at once proceed with the publication of the manuscripts already recovered. Not much more than a year elapsed after the publication of the two tales than some further fragments emerged from the confused mass which by this time constituted all that was left of the find. The new discoveries, though in themselves of little importance, rendered the volumes by Vogelsang and myself annoyingly incomplete, and in view of the possibility of other belated additions of the kind³ I then and there decided

¹ See below, p. 8, under *P. Ram. D*.

² *Literarische Texte des Mittleren Reiches*, herausgegeben von Adolf Erman: I. *Die Klagen des Bauern*, bearbeitet von F. Vogelsang und Alan H. Gardiner, Leipzig, 1908; II. *Die*

Erzählung des Sinuhe und die Hirtengeschichte, bearbeitet von Alan H. Gardiner, Leipzig, 1909.

³ In point of fact there has recently emerged a small disconnected piece of the Semna Dispatches (see below, p. 8,

Berlin
Museum

to postpone further publication until the mounting of the entire collection was finished. It will be told later how nearly this decision defeated an undertaking which it was my clear duty to carry through.

It was but natural that the unrolling and mounting should become less and less attractive as the more imposing pieces were successively dealt with, and it even became a question whether more of Ibscher's valuable time could be wisely expended on so thankless a task. Nevertheless he allowed himself to be persuaded, and consequently persevered, though at a diminished *tempo*, until the exhaustion of the material several years before the outbreak of the Second World War brought his part in the matter to a final conclusion. Long before that, the principal manuscripts which had emerged had been brought back to England, and were shifted from place to place as circumstances demanded. Most of the time they were kept in my London house, but at one moment (I think it was during the General Strike of 1926) they enjoyed a temporary sojourn in the British Museum. From 1939 onwards they were stored for safety's sake deep underground in a strong-room of the National Safe Deposit in Queen Victoria Street, but contrary to all expectation, even that refuge proved insecure. On the morrow of an air-raid a little water from the street drains was found to have seeped in, and though this caused but slight damage, a further migration was obviously advisable. Consequently the collection was moved to the Hampshire house at that time occupied by me, and there remained until my own change of home brought it to Oxford, where it found most obliging hospitality in the Ashmolean Museum.

Between the two wars some difference of opinion had arisen as to the ultimate disposal of the find, but in the end it was agreed that the entire series should be presented to the British Museum as the joint gift of Petrie's British School of Archaeology in Egypt and myself. This arrangement was, however, subject to the condition of previous publication—a condition, it will be remembered, that had been accepted by me at the outset. In view of the mediocre quality of much of the material, I confess to having ardently desired to delegate the exacting task to others, but fate has decreed that this wish should find fulfilment only to a limited extent. The first assistance accorded me came from my old friend Kurt Sethe. From 1912 onward he had been interesting himself in the famous Shabaka-stone of the British Museum, the true meaning of some sections of which Breasted had been the first to divine in his admirable article entitled 'The Philosophy of a Memphite Priest'.¹ Sethe's curiosity was directed more towards those portions of the inscription which were cast in the form of short verbal interchanges between various deities of the Osirian cycle and in which he thought to find the book of words belonging to a very ancient ceremonial drama. A considerable number of fragments of a similar kind having emerged among the Ramesseum papyri, I gladly ceded to Sethe the right to publish them, whence emerged an extensive monograph² displaying a degree of learning and ingenuity which in no case could I have emulated. At a much later date I became acquainted with a young student of Egyptology named Paul Smither, who soon revealed himself as only too eager to take over an editorship that offered but few attractions to myself. Smither prepared himself for the work by intensive study of all Middle Kingdom hieratic manuscripts on which he could lay hands, and I have in my keeping a

under *P. Ram. C.*) which had escaped the notice of Smither and Gunn. This piece is too unimportant to be published in the present volume.

¹ *Zeitschrift für ägyptische Sprache*, xxxix (1901), 39-54.

² K. Sethe, *Dramatische Texte zu altägyptischen Mysterienspielen*, in *Untersuchungen zur Geschichte und Altertumskunde Ägyptens*, x, Leipzig, 1928: 11. *Der dramatische Ramesseumpapyrus, ein Spiel zur Thronbesteigung des Königs*.

↑
Dramatic Papyri
-Sethe

large notebook devoted by him to his first efforts to cope with the Ramesseum find. Before long, however, the Second World War broke out, when Smither's activities were naturally diverted into different channels. None the less, every spare hour vouchsafed to him was devoted to his beloved Egyptology, until a grave malady brought to an untimely end a life of altogether unusual promise. Even on his death-bed, in collaboration with his devoted teacher Battiscombe Gunn, he puzzled with admirable courage over one of the most difficult of the papyri, and before he passed away his work was so near completion that it proved possible to include it in the *Journal of Egyptian Archaeology*¹ under the title 'The Semna Dispatches'. The subject-matter was there shown to be letters written to his superiors at the Theban capital by an official stationed at the remote fortress of Semna in the Second Cataract. Much of the writing turns upon the comings and goings of Medjay Nubians who visited Semna to trade their wares. It was evidently part of the official's duties to keep track of their movements in the desert and to report upon them.

The long-delayed project having thus lost an editor whose ability, though as yet not fully unfolded, had already placed him in the front rank of Egyptologists, for a moment seemed likely to have come to a permanent standstill. I myself at last produced my edition of the Ramesseum Onomasticon (1947), but that was all. But now, to my great satisfaction, a scholar who had already won his spurs as a student of Greek papyri declared himself ready to step into the breach. This was Smither's close friend John Barns (now Dr. J. B.), who set to work with a will, devoting himself first to the same two great papyri which Newberry had chosen for his experiments. Alike in the case of the Discourses of Sisobk (*P. Ram. I*) and in that of the medical papyrus in small writing (*P. Ram. III*) Ibscher had succeeded in segregating a large number of fragments, sometimes of rather small size. These fragments, being of extreme fragility and mounted on celluloid, could not well be restored to their original positions, even if those positions could be ascertained. Nothing daunted, Barns undertook to see what could be done, and using a novel technique of fibre-examination that he will himself describe, took large strides towards the reconstitution of these two important manuscripts, and produced photographic models incorporating a majority of the fragments and giving at least some idea of the pristine appearance of the texts. I am happy to testify to the success of an enterprise that exacted long months of effort and a never-failing patience. Other papyri with which Barns occupied himself were a very obscure moralizing ('Wisdom') text in horizontal lines (*P. Ram. II*), a hieratic medico-magical treatise in vertical columns (*P. Ram. IV*), and part of yet a third medical book written in cursive hieroglyphs (*P. Ram. V*). Fortunately none of these three presented the same time-robbing problem as the two previously described, though to *P. Ram. IV* apparently belonged some largish fragments of columns not forming part of the main portion. Needless to say, the tasks of transcription, translation, and annotation had proceeded *pari passu* with the other equally difficult but more mechanical part of the undertaking. Thus preparations for a substantial first volume were well on the way. But now, to my dismay, arose a new and formidable obstacle to Dr. Barns's carrying the entire business to a finish. Reasons connected with his future career forced him to relinquish the hope of dealing with the many other manuscripts of the Ramesseum find, and he found himself compelled to return to his earlier love, namely to what the Hellenists so myopically describe as Papyrology (*Papyruskunde*). Nevertheless, I have Barns's promise to finish that part of the job already so near completion, and his independent work, to

¹ Vol. xxxi (1945), 3-10, with Pls. II-VI.

Semna Oesp
= Helles 12 ff.

bear the title *Five Ramesseum Papyri*, is likely to appear not much later than the present volume.

Dr. Barns's wholly involuntary defection has for me been the hardest blow of all, since at long last the duty of dealing with the remainder of the manuscripts has recoiled upon my shoulders. The task is the less pleasant since what is left is in many cases of extreme palaeographical difficulty, besides being for the most part even more fragmentary than the writings dealt with by my predecessors. What then, I found myself inquiring, would in the circumstances be the most practical plan of action? As the outcome of much pondering I concluded that publication in collotype was the main step to be taken. Only thus could I discharge the obligation I had incurred half a century ago. It is true that the photographic reproduction of manuscripts so dark in colour, with writing often so faint, and above all with so many rubrics, could be only partially satisfactory. But one of the chief interests of these texts being palaeographical, there was obviously no alternative. I am glad to be able here to express my deep gratitude to my friends at the Oxford University Press, who have spared no pains to produce the best results possible in the case of material so defective. Students who in looking at such a subject as Pl. XLVII, upper, may be tempted to an overhasty criticism, can be assured that the reproduction is only a trifle less legible than the original, and can at all events be used as the basis for preliminary study. As regards the many lines written in red unfortunately no such assurance can be given. Here the resource of infra-red photography has often failed to produce the required effect, and for this there is no remedy.

The plates of this volume have erred more upon the side of extravagance than the opposite. In dealing with the writings of a period from which so little of the sort has remained, it seemed desirable to present to the student much that can of necessity yield no coherent sense, yet may chance to illustrate some rare word or some unusual grammatical form. Only in exceptional cases have I decided that a scrap of any size was unworthy of reproduction. Most of the more important papyri have been shown entire, and all are given in the size of the originals. Only in the case of Sisobk and the medical book in small writing has it proved necessary to rest content with samples. Here the fragments which Dr. Barns has united in his photographic models are distributed over many glass plates, are frequently barely legible, and (especially in the latter case) abound in rubrics that have defied the eye of the camera. To have reproduced Dr. Barns's models entire would have entailed enormous expense without compensating advantage. The transcriptions with which he will shortly provide us may be fully trusted for their accuracy, and when supplemented by the sample plates here given, constitute editions of these texts as final as could reasonably be expected.

To what extent I myself shall be able to furnish complete translations and commentaries on the papyri left over by my aforementioned colleagues remains very doubtful. Such long but much damaged magical texts as *P. Ram. VIII* or *P. Ram. XVI* might well exact many months of study. Let no younger scholar be deterred by any prior claim of my own. I have good hopes of issuing before long a transcription and rendering of the hymns to Sobk and a few other pieces, but at my age I can make no promise, and at all events I shall feel nothing but pleasure if the volume now offered evokes immediate elucidation by those whose interest is centred on Egyptian religion, magic, or medicine.

SYNOPSIS OF THE PAPYRI AND DESCRIPTION OF THE PLATES

IN order not to lose sight of the find as a whole, first the papyri already published will be enumerated, these given in the sequence of their publication dates, and each furnished with a letter of its own instead of a number. Next some account will be given of the five manuscripts of which Dr. Barns has prepared an edition (*P. Ram. I to V*), and last will come details of the texts here made known for the first time (*P. Ram. VI to XVIII*). Only in the case of this third category will any translations or excerpts be given, and then seldom more than may serve to characterize the compositions in question. Only the roughest classification has been attempted, the two literary works—or parts of works, for they are no more—being placed first and followed by three medical, or more accurately magico-medical, and these again by the long series of magical texts that form the bulk of the collection. The papyri written in cursive hieroglyphs have been kept together. Administrative documents are few, the Semna Dispatches (*P. Ram. C*) being by far the most important and the remainder occupying only three plates at the end of this volume; it is clear that these found their way into the owner's library merely because they occupied the reverse side of the magical or medical effusions which were his main interest. As the last item, the plan of a building is given, this being scrawled on the *verso* of the Dramatic papyrus (*P. Ram. B*); why it came to be placed there is a puzzle.

It is regrettable to have to record that not one single complete manuscript has emerged from Ibscher's work. That what accompanied the Egyptian magician into his tomb consisted solely of incomplete rolls is hard to believe, though the handling of a lifetime may in some cases have destroyed either a beginning or an end. There are plenty of reasons to account for the present defective condition of the remains. As we have seen, Quibell, their discoverer, was far from optimistic concerning the chances of successful decipherment, especially since he declared 'three-quarters of their substance' to have 'decayed away.' The region in which the papyri were found was close to the cultivation and probably damp; this is confirmed by the deep colour of most of them, coupled with their extreme fragility. An unsubstantiated rumour was formerly current that the precious burden fell to the bottom of the tomb-shaft out of the basket in which it was being hoisted to ground-level; this, if true, will have had disastrous results, though an accident such as might befall any excavator, however careful. Nor can we suppress a suspicion that even in Ibscher's incredibly skilful hands much crumbled to dust and proved past saving. Hence no surprise need be felt as regards the present deplorable state of the relics here published. No more need be said on this topic, and I now turn to the proper business of these pages.

P. RAM. A. The previously lost beginning of the story of the Eloquent Peasant, with the beginning of the Story of Sinuhe on the *verso*. Published in 1908, 1909 in the works named above, p. 3, with footnote 2. As mentioned p. 3, bottom, small pieces were subsequently found which were not included in the photographic edition. A transcription of the beginnings of *Peas. R* 135-8 was given in my article *JEA*, ix. 22, but unfortunately no mention was there made of a somewhat larger piece from the middle of *Peas. R*. 140-5, this however

without noteworthy variants. The *verso* of these fragments yielded parts of *Sin.* R 98-101 and R 107-11, unimportant additions that will be found on pp. 139-40 of my *Notes on the Story of Sinuhe*, Paris, 1916.

P. RAM. B. The very cryptic, but nevertheless extremely valuable Dramatic papyrus published by Sethe in 1928. See above, p. 4, with nn. 2, 3.

P. RAM. C. The Semna Dispatches, published posthumously from transcriptions and notes by Paul C. Smith in *JEA*, xxxi (1945). See above, p. 5, with n. 1. For the small and unimportant fragment found later, see p. 4, n. 1.

P. RAM. D. The Ramesseum Onomasticon edited by myself in my *Ancient Egyptian Onomastica*, Oxford, 1947, ch. i, pp. 6-23, with Pls. I-VI. This very fragmentary, but highly important, papyrus was in 1910 with Petrie's consent sold to the Berlin Museum, where it bore the number P. 10495; see above, p. 3. The subject is an enumeration of a large number of different entities arranged in such categories as cereals, birds, animals, and so forth. Most valuable of all is a short list of Nubian fortresses and Upper Egyptian towns given in topographical order. There is also a table setting forth the symbols used to designate the variously marked kinds of cattle. In Frame 25¹ of the papyri still unpublished are some tiny fragments which I suspect to have belonged to this manuscript; they show no more than determinatives for pellets or the like in consecutive lines and are completely worthless.

P. RAM. E. A unique Funerary Liturgy about to be published in *JEA*, xli (1955), with tracings made in front of the originals by Dr. R. Caminos. Written in bold cursive hieroglyphs, of which a sample giving the last twenty-five columns is shown on Pl. XXVIII of the present work.

Papyri to be edited by Dr. J. Barns, see above, pp. 5, 6; the page- and line-numbering on Pls. I-XVII, and LXIII, LXIV are those adopted by him.

P. RAM. I. The Discourses of Sisobk, see above, pp. 2, 5, 6. This admirably written literary text, of which the upper halves of a hundred columns are still preserved, contained a moralizing text doubtless introduced, like the Maxims of Ptahhotpe and the Prophecies of Neferti, with a brief narrative.² Dr. Barns's investigation has shown Newberry's arrangement, especially near the beginning, to be incorrect in places; he has also succeeded in finding the positions of many fragments belonging to the lower halves. Nevertheless, no less than seventy fragments remain unlocated, some of them giving several consecutive words. Hence this composition, once no doubt of great linguistic and literary importance, now represents an irreparable loss. Our Pls. I, II are mere samples designed to display the character of an exceptionally fine Middle Kingdom hieratic hand; they reproduce Frames 3, 4, 5, and 6 exactly as they were left by Newberry, the last-named frame containing a typically threadbare specimen. Needless to say, the rubrics are barely legible in our plates; they are but little more legible in the originals.

P. RAM. II, mounted by Ibscher in two long frames the relationship of which to one another remains obscure, is inscribed on both sides in an identical difficult literary hieratic hand. Interpretation is far from easy; the following characterization is quoted from Dr. Barns: 'The whole appears to consist of a number of moral pronouncements of various

¹ The word 'frame' is here and later used to designate the numbered glass plates between which the smaller pieces are at present preserved.

² The short statement given by me to M. Posener for his

excellent article on the unknown riches of Egyptian literature (*Rev. d'Égyptologie*, vi. 45-46) has proved to need correction at certain points.

lengths and on various topics, between which I see no very close connection.' This papyrus is reproduced in its entirety in Pls. III-VI.

P. RAM. III, the large medico-magical text in small writing referred to above, pp. 2, 5, 6. Here Dr. Barns has been particularly successful in finding the true positions of many small fragments, but these, now distributed between many pairs of glass sheets,¹ are often too illegible to be reproduced photographically. For this reason it has been deemed best to confine Pls. VII-X to the upper portions of the right-hand half of the reconstituted manuscript, omitting the fragments below. The contents are partly medical of a miscellaneous character, and partly magical. Only a very few of the prescriptions are identical with, or reminiscent of, those of the other known medical papyri such as *P. Ebers*. The hieratic is small and crabbed, but on the whole easy to transcribe, in spite of a few cryptic signs. The columns labelled E 2-6 on Pl. X may or may not belong to this papyrus, possibly added in a larger hand. Dr. Barnes is tempted to associate this large fragment rather with *P. Ram. IV*, but himself quotes as objections the coarseness of the material fabric and the presence of numbers on the *verso* which may belong to the agricultural accounts of *P. Ram. III, verso*, the main pieces of which are reproduced below in Pls. LXIII, LXIV.

P. RAM. IV, written in good clear hieratic of larger size on papyrus of fine quality, one side only, is described in the captions of our plates (XI-XIV) as of magico-medical content. Justification for this is given by Dr. Barns: 'Most of the prescriptions and spells deal with procreation, pregnancy, birth and newly born children; one is a birth prognostication comparable with those edited by Iversen.² . . . The prominence of magic in this composition makes it comparable with the book of spells edited by Erman under the title *Zaubersprüche für Mutter und Kind*.³ Of the two fragments shown on Pl. XI, that to the right (B) seems to have the same texture as the left-hand portion of C in Pl. XII, and must consequently have preceded it. Fragment A is clearly related to B, but will have belonged to a previous leaf, since the fibres do not agree. A number of other fragments were later found by Ibscher, but are of too little interest to be reproduced in this book. With regard to fragment E on Pl. X, see my remarks above on *P. Ram. III*.

P. RAM. V. Well-preserved portions of yet another medical treatise, but one written in cursive hieroglyphs like the Illahûn Veterinary papyrus edited by Griffith.⁴ Common to both manuscripts is the arrangement with red headings within a horizontal framing at the top, and with the prescriptions in vertical columns below. Here, however, the columns are bisected and contain separate prescriptions in their lower halves, an arrangement which has entailed the headings there being included in the vertical writing. In our Pls. XV-XVII the prescriptions are indicated by Roman numerals, while Arabic are used to number the columns; since these are not continuous in their contents, they must be referred to as 'upper' and 'lower' respectively, e.g. U7 for col. 7, upper half, and L7 for col. 7, lower half. The text, of which both beginning and end are lost, still comprises twenty prescriptions, all dealing 'with muscular complaints, rheumatic troubles and stiffness generally', some having 'close or partial parallels in *P. Ebers*, which treats the same subject at length' (J. B.). The fragments shown at the bottom of Pl. XVII bear the numbers assigned to them by Dr. Barns; those left numberless may not belong to this papyrus at all.

¹ In Frames 1-13 and Frame 25.

² *Papyrus Carlsberg No. viii*, in *Kgl. Danske Videnskabernes Selskab, Hist.-filolog. Meddel.*, xxvi. 5, 1939.

³ *Abhandl. d. kön. Preuß. Akad. d. Wiss. zu Berlin*, 1901.

⁴ *The Petrie Papyri: Hieratic Papyri from Kahun and Gurob*, 1898, Pl. VII, with pp. 12-14 of the text-volume.

The following items are published in this volume for the first time:

P. RAM. VI (Pls. XVIII–XXI), the finest and most complete papyrus of the entire collection. The subject is hymns to the crocodile-god Sobk (Suchus) of Shedē (Crocodylopolis, Medinet el-Fayyūm). This place is the nome-capital near which Ammenemes III built his pyramid-city, whence the royal *nomen* in col. 41 must obviously refer to him. The text is written in cursive hieroglyphs and in vertical columns like *P. Ram. V*, see above. The beginning is preserved and the first hymn consists of no more than forty columns, while the only other one, of which the end is lost, was more than three times that length. Transcription, translation, and commentary are being prepared and will be published elsewhere.

P. RAM. VII. Under this head are grouped two large fragments¹ (A, *recto*, Pl. XXII; B, *recto*, Pl. XXIII; the *versos*, Pl. XXVII) and a number of smaller ones mounted between nine pairs of glasses.² The *rectos* of these latter are reproduced in Pls. XXIV–XXVI.³ All these pieces are written in cursive hieroglyphs and in vertical columns, and it is not impossible that all emanated from one and the same manuscript. Though externally of an appearance similar to that of *P. Ram. V* and *VI* they differ in having only one framing-line at the top instead of two. Another point of difference is that whereas *P. Ram. V* and *VI* are inscribed on one side only, many of the fragments classed as *P. Ram. VII* have some coarse hieratic writing on the *verso*, this, however, so much broken and so faint that only a word or two are decipherable here and there, see further below. To return now to the *recto*, the contents here, so far as recognizable, are all magical, but with a greater admixture of mythical allusion than is usual elsewhere. As examples I quote from A 6–15, where the pronoun 1st pers. sing. refers to Horus, with whom the person to be protected by magical spells is usually identified: *O all ye people, etc.,⁴ rejoice ye at the sight of me and jubilate over me even as Isis and Nephthys jubilated over their brother Osiris, as they(?) groped after him(?). (Even as did) Isis and Nephthys for their brother Osiris, may they do the like for me. Mine is Edjō, the lady of [Dep]u, mine is Nekhbe, the lady of Nekheb. Pe was built for me, Depu was founded for me. I salute thee, sweet one who art upon Rēr, white crown that art upon Atum, whom the gods praise and the Ennead love.* Further on (A 21–24) there is talk of the gift to Horus of the atef-crown as heir of his father Osiris, to be his protection, to subdue to him breathers⁵ and hearts, to draw to him the pēwē-people, to subjugate for him the erkhēyē-people, and to bring to him the Henmemē-people. In much the same strain we read in B 3–11:, heir of his father Osiris, to whom was given the heritage of Egypt(?)⁶ in front of the Per-wēr⁷ of the Universal Lord in the great Mansion-of-the-Prince which is in Heliopolis, even as said Gēb, lineal descendant of the gods: Would that might be brought to me the Mistress, that she might unite [the two lands?], that she might consolidate(?) for [me?] Egypt(?)⁸ with [her] head, and that they might link their arms upon this ½-symbol.⁹ Then should she frolic(?) upon my arms, and my forms be distinguished over the gods in front of the great colonnade(?) and (over?) Atum who is in Heliopolis. O men who are in Pe and Depu, who are in Khercaḥa and Heliopolis, who are in their months and half-months, who are in their seasons and days, who are in their hours, the

¹ Frames 14, 15.

² Frames 16–19c.

³ In Frame 19c, to the right, are five fragments much lighter in colour and consequently perhaps from a different manuscript. These fragments seemed too insignificant to deserve publishing.

⁴ *Hmt-r*, see *Wb.* iii. 85, 2; an expression common in the Ramesseum papyri, as well as elsewhere, to indicate that a

designation of people or the like is to be expanded according to the reader's caprice.

⁵ Or *blotcers*, perhaps as a synonym of *nostrils*.

⁶ Here perhaps a word \overline{h}^o that is found again in l. 12.

⁷ See *JEA*, xxxix, 25–26.

⁸ The sign for *amr* 'unite', which occupies the centre of the well-known design representing the unification of Upper and Lower Egypt.

Mansion of Night, all people, etc., turn ye. The very hazardous rendering above attempted of an unusual passage will at least afford a glimmering of its trend. The fragments on Pls. XXIV–XXVI must be dismissed with a few brief comments. In Pl. XXIV, D, the phrase *place for me this bead upon my left hand*, though written in black, shows clearly enough that we are here concerned with a magical text. In G of the same Plate *BY A MAN*¹ ending a colophon not extending to the bottom of a column points in the same direction. Fragments I and J were obviously contiguous, since we must restore *I gave the mounds [of Horus to Horus] and the mounds of Seth to Seth, I united* , in allusion to Gēb's partition of the *kôms* or villages² of Egypt between the rival gods as recounted on the famous Shabaka stone.³ On another fragment not shown in our plates is part of a colophon with the words . . . *A WEDJA-EYE (ꜥ) OF CRYSTAL GIVEN TO A MAN UPON HIS HAND*.

P. RAM. VII, *verso*. Although most of the hieroglyphic magical fragments grouped together in Pls. XXII–XXVI bear traces of hieratic on the *verso*, that writing is neither continuous nor intelligible enough to warrant inclusion in this book. The sole exceptions are the pieces reproduced in Pl. XXVII, of which the long strip at the top and below on the right are on the *verso* of fragment A (Pl. XXII), while the beginnings of lines bottom left are on the *verso* of fragment B (Pl. XXIII). Both pieces appear to belong to one and the same text, but I have not succeeded in eliciting the nature of this. The verbs *ꜥsh* 'reap' in A and *skm* 'complete' in B might suit a book of mathematical instruction no less than a magical book, and since numbers are seen on the *verso* of fragments G and I, the former possibility must not be ruled out. The dots in front of the lines in Pl. XXVII recall similar dots on the *verso* of P. Wilbour of Dynasty XX, where they may indicate some sort of checking or verification.

P. RAM. E, see above, p. 8. Our Pl. XXVIII reproduces, by way of sample, only the concluding quarter of this unique Funerary Liturgy. All that need be added to the description already given is that the *verso* has the remains of a practically illegible business text mentioning the name of Sesostri I and apparently recording some accounts.

P. RAM. C, *verso*, reproduced complete in Pls. XXIX–XXXII. This papyrus, of which the *recto* gives the Semna Dispatches described above, pp. 5, 8, bears on the *verso* a magical text written in a fairly legible, though in places faint, hieratic hand without rubrics. The whole consists of a series of similarly constructed paragraphs, each of which invokes a dangerous spirit said to lack some part of his body (e.g. 'back', 2, 1; 'hind-quarters', 3, 8) which he is presumably seeking to recover. The model may be illustrated by the shortest of these paragraphs (2, 9–10): *O yon⁴ enemy, dead man or dead woman, who hast no hands, thou hast said concerning Horus, his eyes do not exist, thou hast said (concerning) Seth, his testicles do not exist. Evil upon thee, yon enemy, dead man or dead woman, etc.!* Apparently something injurious is supposed to have been uttered or done by the demon against the gods; another example is (4, 10–12): *O yon enemy, dead man or dead woman, this is a very great thing thou hast done against Osiris; thou hast cut up the 'adj-fish'⁵ in front of Rêr, and hast caused Apopis to rise up in front of Rêr and hast caused him to go up to heaven in place of Rêr.*

P. RAM. VIII, reproduced entire in Pls. XXXIII–XXXIX, is nearly the longest magical

¹ Here and below translations of words written in red are printed in italic capitals.

² For the *hut* of the two gods, see *Pyr.*, 135, 218, 222, and often.

³ Sethe, *op. cit.*, p. 25, n. k.

⁴ For *pf* in place of the expected feminine *hftt*, see P. Leyd. 348, *verso*, 2, 9; 4, 3.

⁵ For other fishes as the allies of the sun-god, see Kees, *Götterglaube*, 65 f.

text in the collection, with the remains of fourteen pages mostly of nine, but in a few cases of eight, lines apiece. The rather small-sized hieratic writing, where well preserved, is not difficult to decipher, apart from certain ligatures, but the many lacunae make the establishment of a continuous text well-nigh impossible. Headings declaring the purpose of a spell occur from time to time, e.g. *TO BE RECITED, TO REPEL MAGIC* (6, 8); *SPELL FOR ENCHANTING THE HEAD* (10, 7). There are also colophons explaining how the incantation is to be used, e.g. *THIS SPELL IS TO BE SPOKEN SEVEN(?) TIMES EVERY DAY, SMEAR OF(?) BREAD AND BEER WITH MYRRH SMEAR FOR HIM HIS HEAD AND EVERY LIMB OF HIS WITH IT* (4, 4-7). The form of the different spells varies greatly. The first of the preserved pages employs a common type of formula, here printed exactly as written (1, 3-8):

My protection is thy protection
thy love. My protection is the protection of Horus Great Mansion.
of Sokar in Rostau in Great Mansion.
of Arsaphes in Herakleopolis in Great Mansion.
of Thoth in Khmūn in Great Mansion.
of that god

As regards the content, the intention was of course to assure the patient that the magical help which he is obtaining is precisely that which had in the past protected various gods in their native cities.¹ The passage is of further interest, however, as employing a graphic device hitherto known perhaps only from the Illahūn hymn to Sesostri III,² but which will be found again in *P. Ram. XII*: some words to be repeated are written only once and in the top line, while their varying continuations are inset in the remaining lines. In some of the spells the intended beneficiary is identified with Horus, who has been attacked and calls his mother Isis to his aid (8, 8). After a heading quoted above we read: '*Horus, great one, how art thou?*' saith Nut. '*I am suffering in my head.*' In the final section of the book the magician threatens to hinder the sailing of the sun-god Rē and to *smash two oars in the divine bark* (14, 6-7); he will, however, refrain from this interference with the established order of things if his wishes are respected (14, 9-15, 3). These few excerpts must suffice to characterize a papyrus of more than usual interest, but marred by its exceptionally defective condition.

P. RAM. IX. The remains of three pages of yet another magical book, shown in Pls. XL-XLII exactly as mounted by Ibscher. Unfortunately there are gaps in all the lines, these increasing in size in the downward direction. Parts of twelve lines are preserved in pages 2 and 3; it is impossible to know how many more are lost. The handwriting is a fine bold literary hieratic, remarkable for a few rare or unknown signs. The rubrics show up better on the warm brown background than in most other papyri of the collection, and in the collotypes are not easily distinguished from the lines written in black.³ The contents being of somewhat exceptional interest, a translation is here offered of as much as is intelligible, the rubrics being printed as before in italic capitals: (1, 1) *within Egypt, great god, thy tongue is cut off, I enchant BEING(?) IN A DWELLING (HAVING) MAGIC SPELLS UPON IT, the land in silence, every god spending the night bearing his Isis was come very quickly, and had brought her magic spells in her hand (1, 5) is gone out from thee(?). If there fall anything brought brought, it (means) that magic spells*

¹ For the formula with repeated *mkt* 'protection', see *Wb.* ii. 160, 22-24, and below under *P. Ram. X.*

² Griffith, *op. cit.*, 2, 1; 3, 1.

³ The lines written in red are 1, 2, 7-9; 2, 1.

are on it. If there does not fall anything TO HIM SOMETHING. IF THERE FALL THEREOF ON THE GROUND [IT MEANS THAT MAGIC SPELLS ARE] ON IT. Deplorably defective as is this passage, at least the situation envisaged is clear, and the magical method prescribed may be defined as exorcizing by experiment.

The second page contains important mythological allusions. It starts with a heading: *BOOK FOR FREEING A HOUSE FROM THE POISON(?) OF ANY SNAKE MALE OR FEMALE*. The incantation begins in the next line: *Back ye, fall² ye upon your faces, [reb]els of night and day, hooded ones with red coats, rebels in the midst of fighting, enemies makers of noise, originators of warfare, plotters of turmoil, confederates (2, 5) of that evil one the son of Nut³ two tongues(?) in the body of his mother Nut, ere he had gone forth on earth by Horus, after thou didst slay his father Osiris. Verily(?)⁴ I am come, I have changed myself into the form of my son and heir. I have reached the posture(?)⁵ of a dwarf whose sole eye wept when [he] slew(?) . . . I am Horus the son of (2, 10) Isis, the heir of Os[iris], while his father was in the Good House⁶ in the place of the Weary-of-Heart. On [your] fac[es].* Of the rest only a few words remain.

The third page is too much mutilated for a translation to be attempted, besides which there are lexical difficulties. The first lines appear to enumerate various ways in which injury or death could be inflicted by the dangerous fiends alluded to in the command *Avaunt from him* of 3, 5. In 3, 6 occurs the clause which served usefully to restore 2, 10.

P. RAM. X (Pl. XLIII). The upper portions of two adjoining pages with writing and content closely similar to those of *P. Ram. IX*. None the less the presence here of a horizontal ruling at the top makes it improbable that these pages belonged to that manuscript. The first line of p. 1 and the first two lines of p. 2 are written in red. There is no means of telling whether any lines are lost at the bottom. (1, 1) . . . *PROTECTION OF THE MEMBERS AGAINST EVERY MALE SNAKE AND EVERY FEMALE SNAKE*. The spell that now follows was contained also in p. 8 of *P. Ram. XVI*, a duplicate which, however, has helped only partially in restoring the missing words. [*My protection*] is the protection of heaven, my protection is the protection of earth, [my protection] is the protection of [R̥c] in heaven. I repeated the [feasts?] of Edjō,⁷ I ate the foreleg, I [set aside?] the iw⁸-bone, (1, 5) before men were born, before the gods were begotten, before the mandate of birth had descended to raise aloft the Spirits of Heliopolis. I ran as Horus, I hastened(?)⁹ as Seth, I thrust forth my leg as Ophois,¹⁰ I entered as this one, I went out as that one.¹¹ I am Horus, king of Lower Egypt.

(2, 1) *TO BE RECITED OVER A STRIP(?) OF CLOTH MADE WITH TWO KNOTS AND GIVEN TO A MAN UPON HIS RIGHT HAND. PROTECTION OF THE MEMBERS AGAINST EVERY MALE SNAKE AND EVERY FEMALE SNAKE*. The incantation itself is riddled with lacunae and full of difficulties of reading, but a rendering of 2, 6-8 may be attempted son of Edjō, beware of Iu-nesisi.¹² Wilt thou act to cause me to know . . . Seth in life(?). Bite me not, I am R̥c. Thwart me not, I am Gēb. Cast not thy poison into me, I am Horus to the fore in Letopolis.¹³

¹ An exceptional writing with a very strange determinative.

² Doubtless the imperative *hrw*, but in a strange spelling unknown elsewhere.

³ Seth, the murderer of Osiris. Perhaps this is the earliest intimation of the fact that he was aided by confederates, see *Wb.* iii. 450, 8.

⁴ Osiris now speaks. The introductory particle was perhaps *nhma*.

⁵ *Shdbr*, not in *Wb.*, but cf. *hdb*, *Wb.* iii. 205, 8-17.

⁶ Restored from 3, 6. 'Good House' is the name given to the

place of embalmment, and Weary-of-Heart is a common epithet of Osiris.

⁷ The cobra goddess.

⁸ Reading doubtfully *gr*.

⁹ *Šm* (first letter not quite certain), an unknown word.

¹⁰ The jackal god of Asyūt.

¹¹ Reading probably *pn* and *pf*.

¹² For this mythical locality, see *Wb.* ii. 336, 8-10. It was the place near Hermopolis where R̥c was supposed to have been born; see Sethe, *Amun und die acht Urgötter*, § 95.

¹³ *Utr hnty Hm*, cf. *Urk.* iv. 99, 8.

P. RAM. XI (Pl. XLIV). Again a magical text, blank on the *verso*. In spite of the different size of the writing, the thin equidistant rules on the two fragments make it probable that these belong to one and the same papyrus. Fragment A reads: *to the roof-top of the Lord of the Universe. I found Rêr standing and Ptaḥ sitting. Then said Ptaḥ to me 'Dost thou ask it of me?' two beautiful animals. If they(?) speak a word(?), then so it is(?)* After this tantalizing scrap of narrative comes a two-line rubric so faint that only the stereotyped *THIS SPELL IS TO BE SAID* can be read. Fragment B has interesting mythological allusions in its first two lines, and a rendering of the entire spell is here attempted, though it ends in a whole row of broken words before the beginning of the colophon is reached. In the initial sentence the preposition *n* is followed by a suffix which must be that of the 2nd pers. fem. sing., and the sequel seems to demand that Horus is here voicing his need of succour from his mother Isis: *My heart (i.e. my desire) is for thee, my breast is [for thee] like the heart of Horus for his eye, (of) Seth for his testicles, (of) Ḥathōr for her lock(s), (and of) Thoth for his elbow. Bring not my heart bound with the string of a h[arp](?). A flame is in [my] right hand(?). There has been given to me a flame in my heart, a flame in [my] bre[ast, etc.], that may(?) come to me etc. in it. [THIS SPELL IS TO BE] SAID.*

P. RAM. XII (Pl. XLV), blank on the *verso*. Parts of two pages with invocations to certain demons or minor divinities. For the words *ḥnh n-k* written in red at the top of each page and intended to be repeated with words that are inset, see above, p. 12. In p. 1 only the ends of six lines are left; in 1, 1 we read *this man under my fingers*, and in 1, 3 *[steer]sman in the god's ship*. The second page is more complete:

LIFE TO THEE *Hehemty,¹ eater of souls, judge of Truth.*
binder of the ass, lassoer of the benu-bird on the head of Aker.
bald one,² who art in the Bark of Rêr.
Denu(?), who came forth blear-eyed(?)³ from the body of his mother.
who art in Aker, lord of eternity, of his eye.
who came forth from the body of his mother, perturbed(?)

P. RAM. XIII (*recto*, Pl. XLVI, top). A magical spell of which only disconnected words are legible. The colophon written in red in ll. 5, 6 seems to have been of the usual type. The *verso*, of which a schematic transcription is shown opposite in Fig. 1, recorded in vertical columns seventy-seven consecutive days divided into seven-day periods, the last day of each of which has written against it the sign for 'total' (*dmd*), followed by the word for 'purification' (*wbt*). With the number indicating its place in the series it looks as though this were the diary of an embalmment or the like. The seven-day periods suggest a division into weeks, but the week was not an Egyptian conception.

P. RAM. XIV (Pl. XLVI, bottom). Both *recto* and *verso* are inscribed with magical spells in a rather small hieratic hand, apparently the same on both sides. The text is easily legible wherever sufficiently well preserved. The *recto* shows the bottom of a page, the *verso* parts of the top lines of two pages. From the *recto* the following may be quoted: *heart, before thy father came into existence and before thy [mother?] was born. Nay, but my heart is in front of thee, my flesh in.* On the *verso* the end of the spell names Gēb. The following

¹ Doubtless a writing of *Hmhmty* 'the noisy one', see *Wb.*

ii. 491, 3. 4; 502, 12.

² *Wb.* i. 33, 8. 9; *Rec. trav.* 28, 176; *ZAS.* 63, 154.

³ For *iru*, perhaps identical with *iru*, see *Wb.* iv. 405, 2; 411, 12; *ZAS.* 59, 57.

colophon has analogies elsewhere:¹ *THIS SPELL IS [TO BE WRITTEN] ON FRESH IT SHOULD BE LICKED OFF BY A MAN. IT DOES NOT COME A SECOND TIME. IT SHOULD BE KEPT(?)*

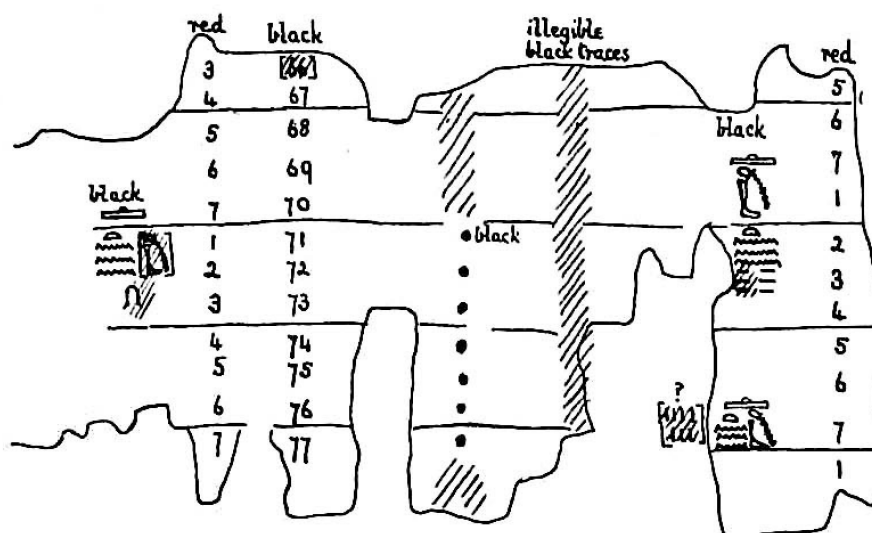


FIG. 1. P. Ram. XIII, verso. Transcription.

P. RAM. XV. The *recto* (Pl. XLVII, top) shows a nearly complete page, but with serious lacunae in the first three lines. The careless hieratic writing is exceptionally widely spaced, and the thick clumsy signs are in places hard to read. The last lines of this magical spell may be tentatively rendered as follows: *give me thy hand. Behold, I am plundered. Indeed, there shall not slay me men, gods or spirits, there shall not be done against me any things bad or wicked, for I am Horus who avenged his father, his heir—heir to his great crown in presence of all men, all patricians and all common folk.* The *verso* (Pl. XLVII, bottom) is written in fine large black hieratic, the lines of p. 2 being exceptionally close together. Since barely half the breadth of either page is preserved, little can be made of the sense. This is, however, again clearly magical. Here is all I have succeeded in reading from p. 1: *then will he die; he does not die for them a second time my fingers with(?) the Children of Impotence² to me my arm and my fingers.* More remains of p. 2, but my translation is inevitably quite incoherent: *my son Horus. I fought with [my] brother in an overland boat(?) by the virtues of his heart. Know burden me. I have copulated Apopis is fallen in the water I sail not over the flood whose name is talked of. There shall be made no feast(?) for us on the swirl (of the Nile). One says.* In Frames 25, 28, and 34 there are disconnected fragments of which some may well have belonged to P. Ram. XV, but they yield nothing of importance.

P. RAM. XVI (Pls. XLVIII–LXI). This, the last of the entire collection to be taken in hand by Ibscher (1937), emerged as a continuous roll measuring no more than 11 cm. in height and containing on the *recto* twenty-nine small pages having eight or sometimes nine

¹ See Pleyte and Rossi, *Papyrus de Turin*, 31 + 77, 3, where the verb *nub* 'lick off' is similarly used.

² *Mfwo bdl*, a well-known designation of the enemies of the sun-god, *Wb.* i. 488, 3.

lines apiece written in bright black hieratic interspersed with rubrics. From time to time short vertical columns are encountered. The content is again magical. Unhappily most of the pages have suffered great losses, and it is only from p. 21 onwards that relatively complete pages are found. The writing provides an early example of the rounded forms characteristic of the Hyksos period¹ and particularly conspicuous in the famous Carnarvon Tablet No. 1.² Here that feature is exaggerated to a degree which often makes decipherment extremely difficult, so that although Smither made an admirable start and I have succeeded in reading a good deal more, prolonged study will be needed before a satisfactory transcription can be offered. Only once does there occur a passage found also elsewhere, namely on p. 8, this giving the remains of the spell *P. Ram. X, 1, 1* foll. For the reasons stated only a very summary account of the subject-matter can here be given. Invocations to Rē³ are not infrequent, see 17, 4 foll.; 21 a, 1; 24, 1, all evidently intended to serve some prophylactic or similar purpose. Pp. 19–21 appear to afford protection against *all evil dreams seen in the night* (21, 1). Is it Osiris who is invoked in the words *Hail to thee, sweet of love, youthful power who art in Djedu* (25, 3–4)? The rubrics appear always to state the conditions under which the incantations could be profitably used, but the red ink is often too faint to be legible. Here are specimens: *LET A MAN SPEAK THIS SPELL WHEN WASHING HIMSELF IN THE MORNING* (17, 2–3); *THIS SPELL IS TO BE SPOKEN OVER IŠDT-FRUIT BROKEN OVER THE HEAD OF A MAN WHILST SPEAKING THIS SPELL* (29, 1–2). It remains to note that on the *verso* of the first few very fragmentary pages are the remains of similar magical texts written in what was in all probability the same scribe's hand.

P. RAM. XVII. A dozen or more fragments mounted in Frames 28–33 and not represented in our plates on account of the innumerable lacunae and the dark colour of the papyrus fabric. Not even one single line is preserved intact. The rather small writing somewhat resembles that of *P. Ram. VIII*, but is a trifle more cursive. There can be no doubt that the subject was protection against the dangers of the epagomenal days, like *P. Leyden I, 346*.⁴ The most convincing evidence occurs in a fragment⁵ where can be read *Nephthys (twice), save me [from all things] evil on Day 5 of the days upon the year*; ⁶ Nephthys had been named earlier in the same spell, and the fifth epagomenal day is known to have been her birthday. The epagomenal days are mentioned also in another fragment⁷ where is found the name of the baleful lioness-headed goddess Sakhmis, so prominent in the Leyden papyrus. Other noteworthy expressions are *from the followers* (imyw-ht, cf. *P. Leyden I, 346, 2, 4*) *of Sakhmis*; ⁸ *[TO BE SPOKEN BY] A MAN ON THE DAY OF THE NEW YEAR*; and lastly *77 male in the tomb (ḥt) of Osiris on the day of interment (sm-t)*.⁸

Some account must now be given of the few non-religious documents contained in the collection. Of these far the most important is the papyrus *P. Ram. C.* containing the Semna Dispatches characterized above, pp. 5, 8. It was noted, p. 4, n. 1, that there exists an unimportant fragment which escaped the notice of Smither and Gunn, but besides this there is another closely connected manuscript which still awaits consideration.

¹ Möller, *Hieratische Paläographie*, i, pp. 17 foll.

² *JEA*, iii, Pls. 12, 13.

³ A recent edition by B. H. Stricker, *Spreuken tot Beveiliging gedurende de Schrikkel-dagen naar Pap. I 346*, in *Mededeelingen uit het Rijksmuseum van Oudheden te Leiden*, new series, xxix, 1948.

⁴ Frame 34, bottom right.

⁵ Frame 31.

⁶ Frame 31, on a different fragment.

⁷ Frame 28.

⁸ Frame 33. For the exact, strictly narrower meaning of *sm-t*, see now Wilson, *JNES*, 13, 251–2.

P. RAM. III, *verso* (Pls. LXIII, LXIV). This will doubtless be dealt with by Dr. Barns. In view of his reconstruction of the *recto*, rather more has survived of the agricultural accounts of the *verso* than is shown in our two plates. Here it must suffice to say the subject is deliveries of various kinds of grain to the Residence, to a storehouse (*mhr*), and to the houses of certain individual persons, and that these transactions are dated in the sixth year of some king unknown.

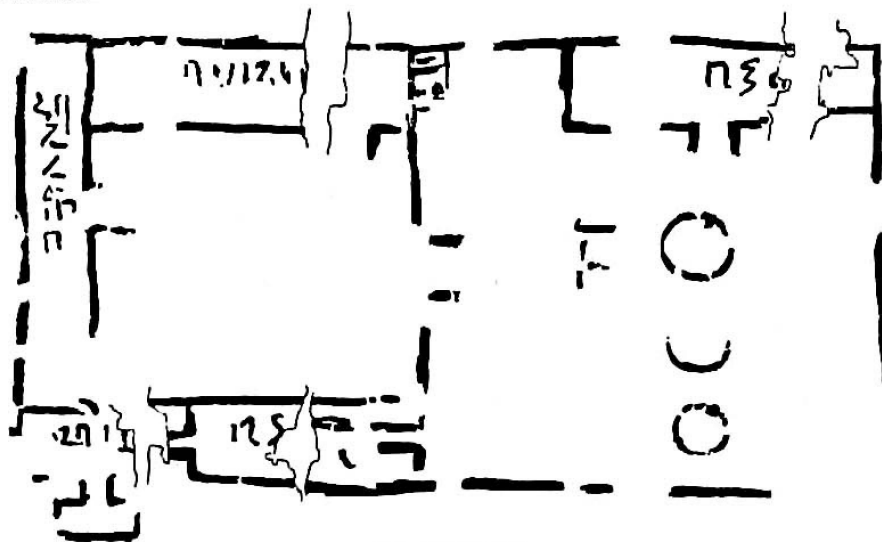


FIG. 2. Scale 1 : 2.

¹ Similarly spelt in the *Ramesseum Onomasticon*, op. cit., Pl. IIa, No. 182.

² The use here of the negative verb *im* is obscure. Can it be an imperative?

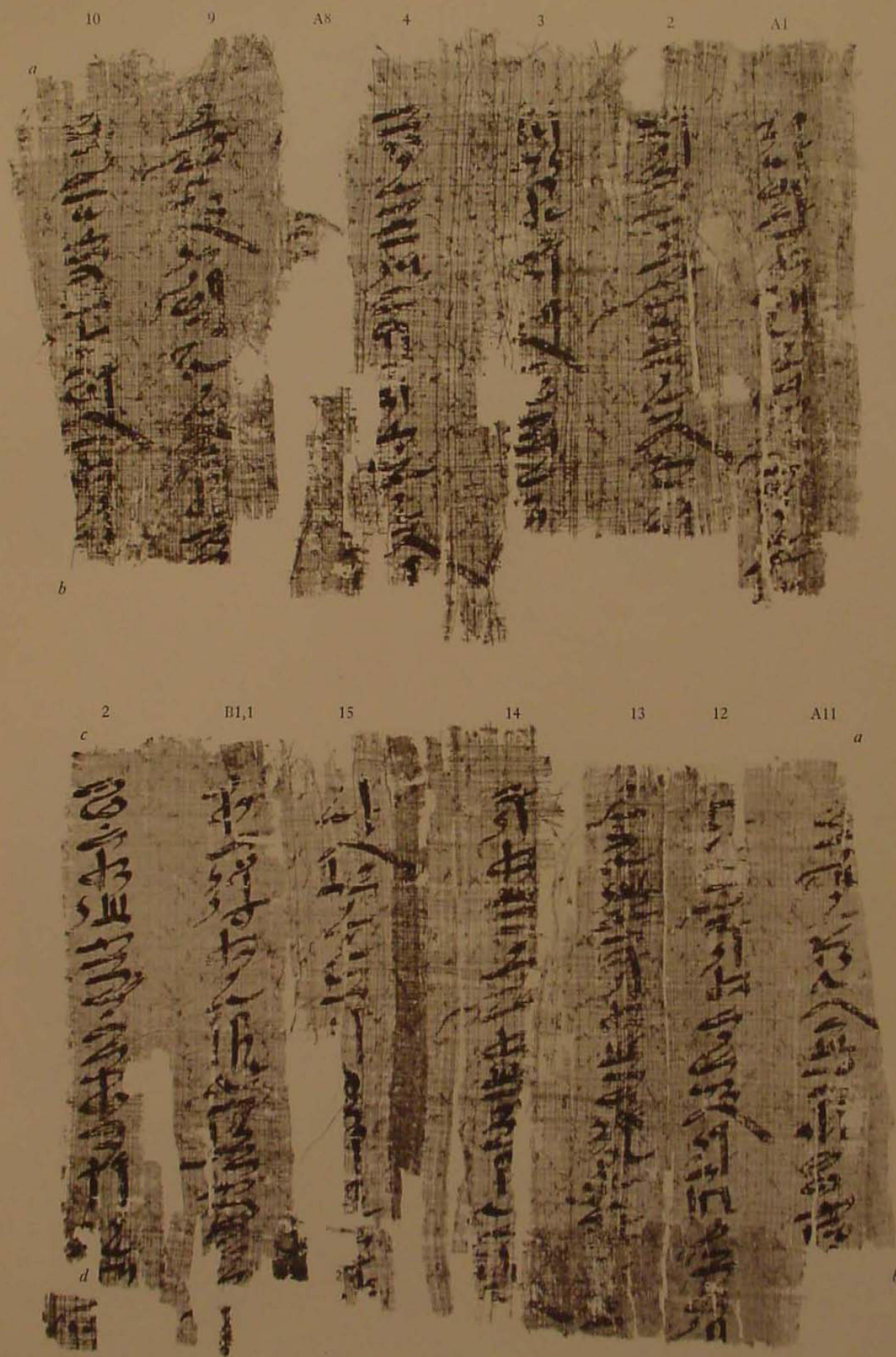
P. RAM. B, *verso*. Fig. 2 on the preceding page gives the facsimile of a rough plan drawn on the *verso* of the Dramatic papyrus edited by Sethe. It must be left to others to determine the nature of the building depicted. The small chamber below to the left might be a porter's lodge, while the three circles to the right suggest bins. The hieratic legends are too faint and too incomplete to be read, but the word 𓆎𓅓𓏏𓏏 in the long corridor to the left must be attached either to the stem *šm* 'to slaughter' or to *šm* 'to burn'.

Those interested in the format and other external features of early Egyptian papyri have in our plates sufficient basis for their observations and deductions. In conclusion, it may be worth noting that the actual writing material was of the finest quality throughout, and that its thinness may possibly even have been detrimental to its chances of survival. Use of the *verso* was far rarer than it became in Ramesside times, but it is not clear whether this was due to less scribal activity or to the abundance of the material manufactured. The indubitably superior quality of this falls into line with all we know of the Ancient Egyptian culture. The farther back we look the finer the craftsmanship of its products and perhaps also their artistic merit. But that is a matter of taste.

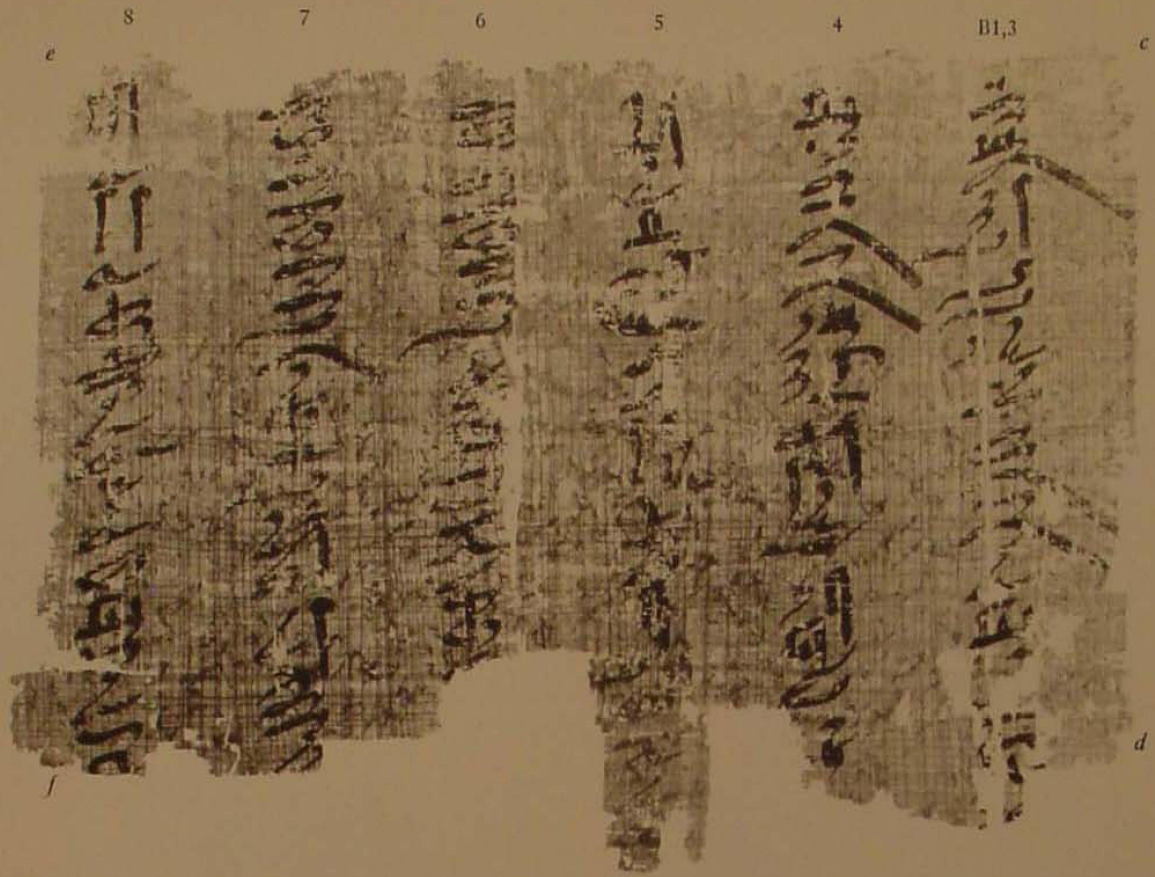
POSTSCRIPT

While the photographic plates of this volume were being prepared, and after the foregoing pages had been passed for Press, it proved possible to make and write out transcriptions of some of the better preserved of the magical texts. These transcriptions have now been added opposite the facsimiles of the originals, and will doubtless be found helpful for the study of the latter. The texts in question are P. Ram. VII, *recto* (Pls. XXII-XXVI), P. Ram. C, *verso*, at the back of the Semna Dispatches (Pls. XXIX-XXXII), P. Ram. IX (Pls. XL-XLII), and P. Ram. X (Pl. XLIII). It remains to add that a full treatment of the Hymns to the crocodile-god Sobk have been kindly accepted by the Editor for Vol. 11 of the *Revue d'Égyptologie*.

PLATES



P. RAM. I. The Discourses of Sisobk
Samples as mounted and before rearrangement

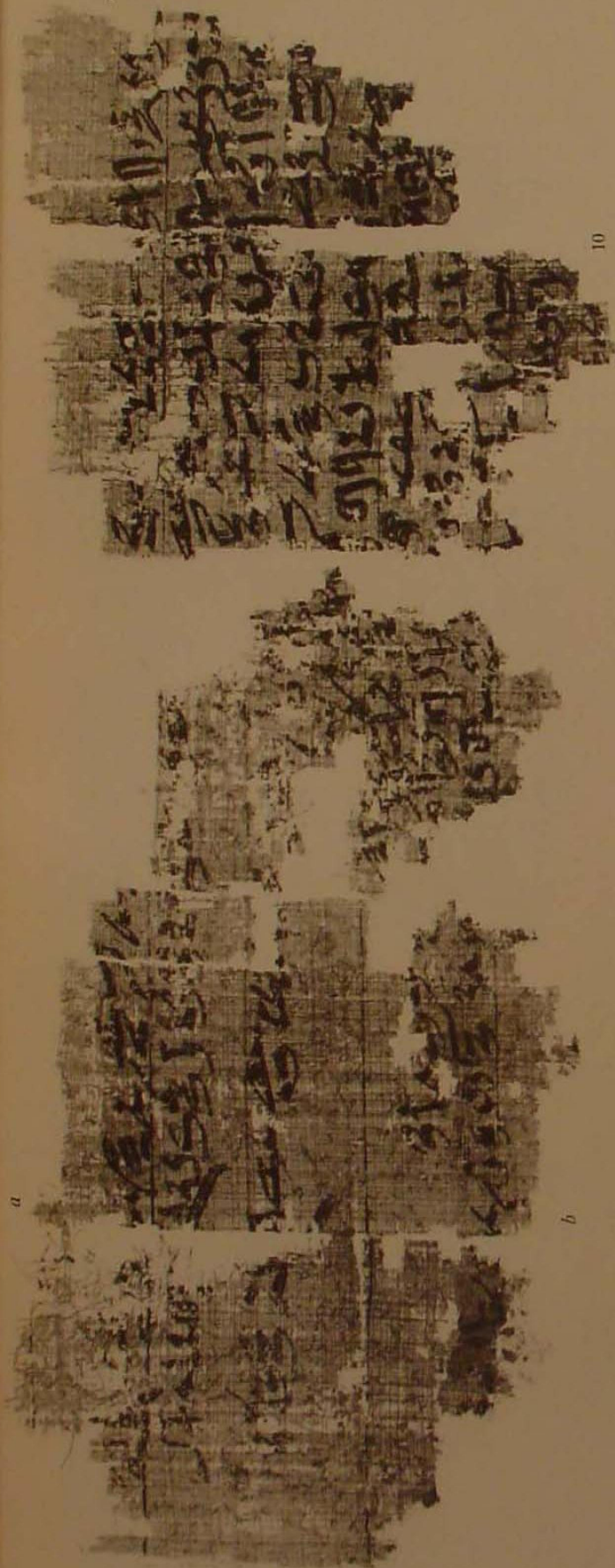


P. RAM. I. The Discourses of Sisobk
Samples as mounted

recto 1

5

10



recto 2

a

b



P. RAM. II.
A Wisdom Text

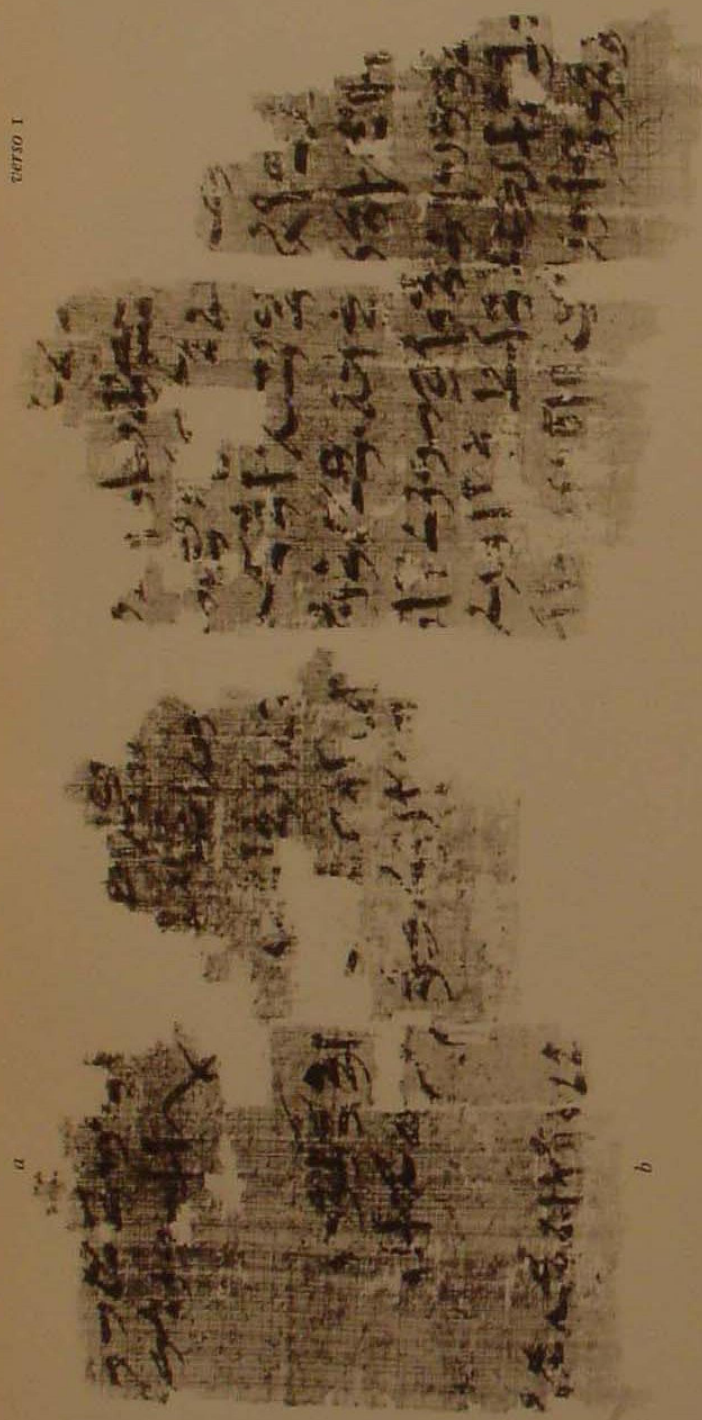
recto 3

recto 4

P. RAM. II. A Wisdom Text

TUTSO I

5

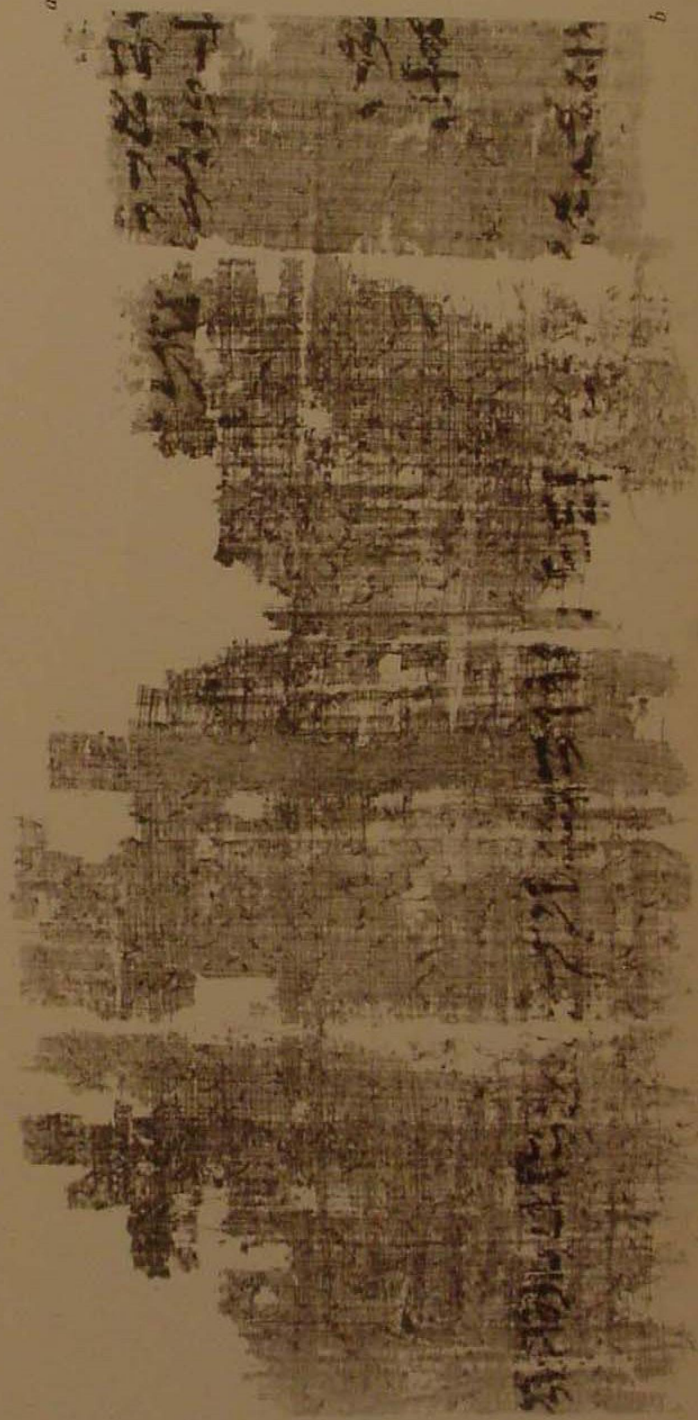


P. RAM. II.
A Wisdom Text

a

(5)

b



(5)

a

b

Fragment of ancient Egyptian hieroglyphic text, likely from a wisdom text. The fragment shows several lines of text, with some characters clearly legible, including the hieroglyphs for 'gold' (a gold bar) and 'silver' (a silver bar).

Fragment of ancient Egyptian hieroglyphic text, likely from a wisdom text. The fragment shows several lines of text, with some characters clearly legible, including the hieroglyphs for 'gold' (a gold bar) and 'silver' (a silver bar).

10

a

b

5

B1

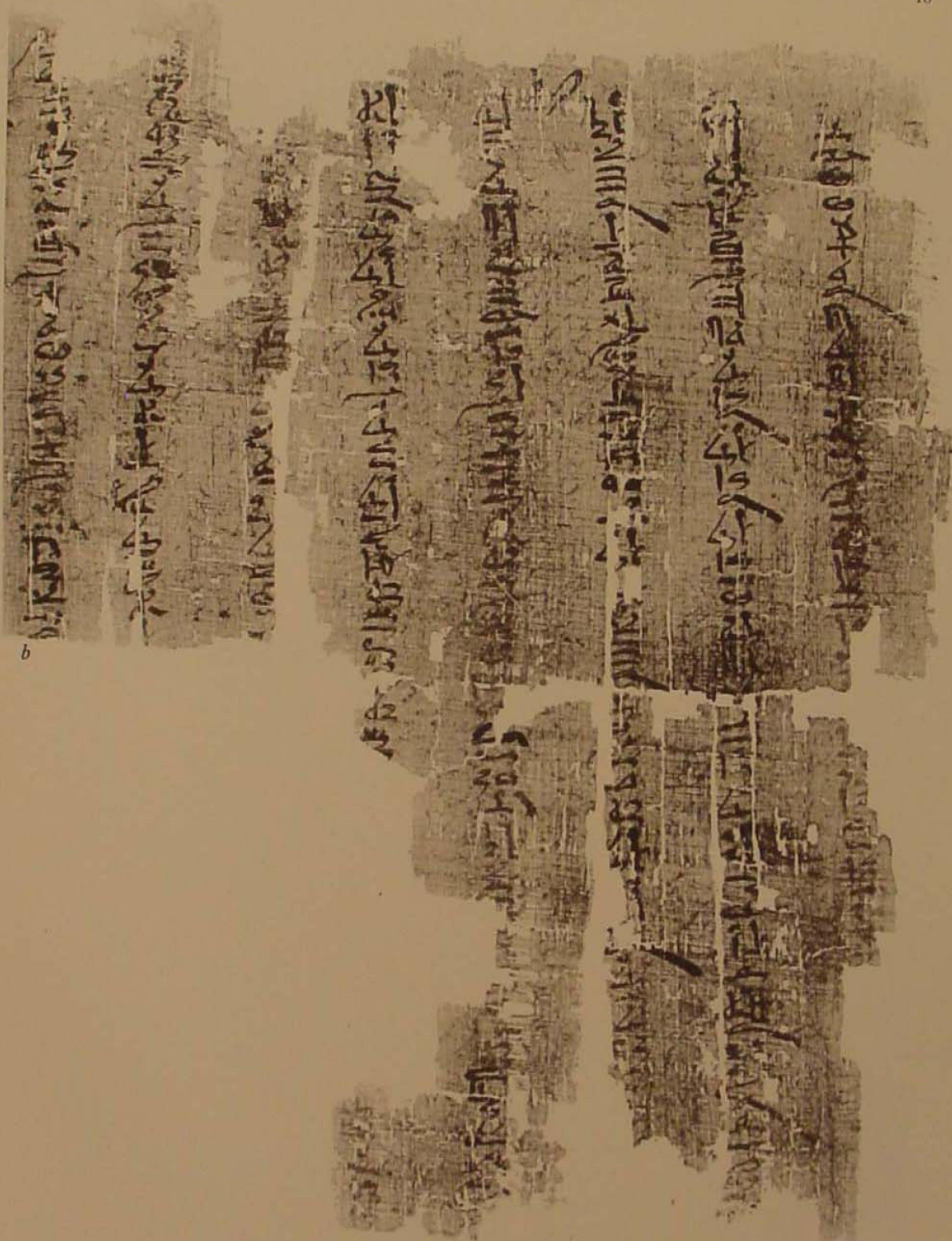
P. RAM. III, recto. Magico-medical
Upper portions of columns without the fragments

B10

a

15

18



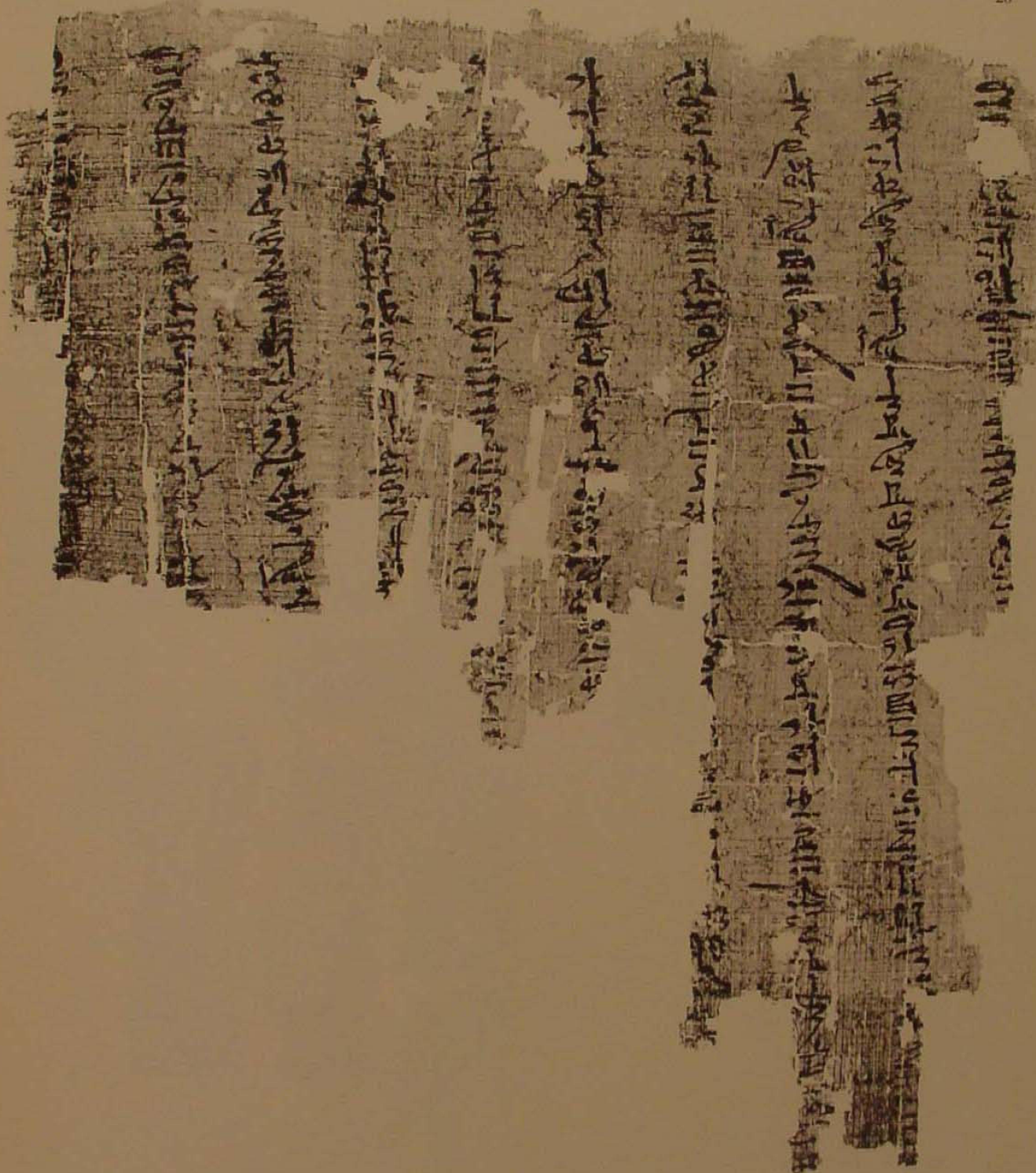
P. RAM. III, recto. Magico-medical
Upper portions of columns without the fragments

B19

20

25

28



P. RAM. III, recto. Magico-medical
 Upper portions of columns without the fragments

B29

30

33

E2

5

P. RAM. IV (or III?), *recto*. Medical
Fragment

P. RAM. III, *recto*. Magico-medical
The last columns

A1

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𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎𐾏𐾐𐾑

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1. 𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜𐞝𐞞𐞟𐞠𐞡𐞢𐞣𐞤𐞥𐞦𐞧𐞨𐞩𐞪𐞫𐞬𐞭𐞮𐞯𐞰𐞱𐞲𐞳𐞴𐞵𐞶𐞷𐞸𐞹𐞺𐞻𐞼𐞽𐞾𐞿𐟀𐟁𐟂𐟃𐟄𐟅𐟆𐟇𐟈𐟉𐟊𐟋𐟌𐟍𐟎𐟏𐟐𐟑𐟒𐟓𐟔𐟕𐟖𐟗𐟘𐟙𐟚𐟛𐟜𐟝𐟞𐟟𐟠𐟡𐟢𐟣𐟤𐟥𐟦𐟧𐟨𐟩𐟪𐟫𐟬𐟭𐟮𐟯𐟰𐟱𐟲𐟳𐟴𐟵𐟶𐟷𐟸𐟹𐟺𐟻𐟼𐟽𐟾𐟿𐠀𐠁𐠂𐠃𐠄𐠅𐠆𐠇𐠈𐠉𐠊𐠋𐠌𐠍𐠎𐠏𐠐𐠑𐠒𐠓𐠔𐠕𐠖𐠗𐠘𐠙𐠚𐠛𐠜𐠝𐠞𐠟𐠠𐠡𐠢𐠣𐠤𐠥𐠦𐠧𐠨𐠩𐠪𐠫𐠬𐠭𐠮𐠯𐠰𐠱𐠲𐠳𐠴𐠵𐠶𐠷𐠸𐠹𐠺𐠻𐠼𐠽𐠾𐠿𐡀𐡁𐡂𐡃𐡄𐡅𐡆𐡇𐡈𐡉𐡊𐡋𐡌𐡍𐡎𐡏𐡐𐡑𐡒𐡓𐡔𐡕𐡖𐡗𐡘𐡙𐡚𐡛𐡜𐡝𐡞𐡟𐡠𐡡𐡢𐡣𐡤𐡥𐡦𐡧𐡨𐡩𐡪𐡫𐡬𐡭𐡮𐡯𐡰𐡱𐡲𐡳𐡴𐡵𐡶𐡷𐡸𐡹𐡺𐡻𐡼𐡽𐡾𐡿𐢀𐢁𐢂𐢃𐢄𐢅𐢆𐢇𐢈𐢉𐢊𐢋𐢌𐢍𐢎𐢏𐢐𐢑𐢒𐢓𐢔𐢕𐢖𐢗𐢘𐢙𐢚𐢛𐢜𐢝𐢞𐢟𐢠𐢡𐢢𐢣𐢤𐢥𐢦𐢧𐢨𐢩𐢪𐢫𐢬𐢭𐢮𐢯𐢰𐢱𐢲𐢳𐢴𐢵𐢶𐢷𐢸𐢹𐢺𐢻𐢼𐢽𐢾𐢿𐣀𐣁𐣂𐣃𐣄𐣅𐣆𐣇𐣈𐣉𐣊𐣋𐣌𐣍𐣎𐣏𐣐𐣑𐣒𐣓𐣔𐣕𐣖𐣗𐣘𐣙𐣚𐣛𐣜𐣝𐣞𐣟𐣠𐣡𐣢𐣣𐣤𐣥𐣦𐣧𐣨𐣩𐣪𐣫𐣬𐣭𐣮𐣯𐣰𐣱𐣲𐣳𐣴𐣵𐣶𐣷𐣸𐣹𐣺𐣻𐣼𐣽𐣾𐣿𐤀𐤁𐤂𐤃𐤄𐤅𐤆𐤇𐤈𐤉𐤊𐤋𐤌𐤍𐤎𐤏𐤐𐤑𐤒𐤓𐤔𐤕𐤖𐤗𐤘𐤙𐤚𐤛𐤜𐤝𐤞𐤟𐤠𐤡𐤢𐤣𐤤𐤥𐤦𐤧𐤨𐤩𐤪𐤫𐤬𐤭𐤮𐤯𐤰𐤱𐤲𐤳𐤴𐤵𐤶𐤷𐤸𐤹𐤺𐤻𐤼𐤽𐤾𐤿𐥀𐥁𐥂𐥃𐥄𐥅𐥆𐥇𐥈𐥉𐥊𐥋𐥌𐥍𐥎𐥏𐥐𐥑𐥒𐥓𐥔𐥕𐥖𐥗𐥘𐥙𐥚𐥛𐥜𐥝𐥞𐥟𐥠𐥡𐥢𐥣𐥤𐥥𐥦𐥧𐥨𐥩𐥪𐥫𐥬𐥭𐥮𐥯𐥰𐥱𐥲𐥳𐥴𐥵𐥶𐥷𐥸𐥹𐥺𐥻𐥼𐥽𐥾𐥿𐦀𐦁𐦂𐦃𐦄𐦅𐦆𐦇𐦈𐦉𐦊𐦋𐦌𐦍𐦎𐦏𐦐𐦑𐦒𐦓𐦔𐦕𐦖𐦗𐦘𐦙𐦚𐦛𐦜𐦝𐦞𐦟𐦠𐦡𐦢𐦣𐦤𐦥𐦦𐦧𐦨𐦩𐦪𐦫𐦬𐦭𐦮𐦯𐦰𐦱𐦲𐦳𐦴𐦵𐦶𐦷𐦸𐦹𐦺𐦻𐦼𐦽𐦾𐦿𐧀𐧁𐧂𐧃𐧄𐧅𐧆𐧇𐧈𐧉𐧊𐧋𐧌𐧍𐧎𐧏𐧐𐧑𐧒𐧓𐧔𐧕𐧖𐧗𐧘𐧙𐧚𐧛𐧜𐧝𐧞𐧟𐧠𐧡𐧢𐧣𐧤𐧥𐧦𐧧𐧨𐧩𐧪𐧫𐧬𐧭𐧮𐧯𐧰𐧱𐧲𐧳𐧴𐧵𐧶𐧷𐧸𐧹𐧺𐧻𐧼𐧽𐧾𐧿𐨀𐨁𐨂𐨃𐨄𐨅𐨆𐨇𐨈𐨉𐨊𐨋𐨌𐨍𐨎𐨏𐨐𐨑𐨒𐨓𐨔𐨕𐨖𐨗𐨘𐨙𐨚𐨛𐨜𐨝𐨞𐨟𐨠𐨡𐨢𐨣𐨤𐨥𐨦𐨧𐨨𐨩𐨪𐨫𐨬𐨭𐨮𐨯𐨰𐨱𐨲𐨳𐨴𐨵𐨶𐨷𐨹𐨺𐨸𐨻𐨼𐨽𐨾𐨿𐩀𐩁𐩂𐩃𐩄𐩅𐩆𐩇𐩈𐩉𐩊𐩋𐩌𐩍𐩎𐩏𐩐𐩑𐩒𐩓𐩔𐩕𐩖𐩗𐩘𐩙𐩚𐩛𐩜𐩝𐩞𐩟𐩠𐩡𐩢𐩣𐩤𐩥𐩦𐩧𐩨𐩩𐩪𐩫𐩬𐩭𐩮𐩯𐩰𐩱𐩲𐩳𐩴𐩵𐩶𐩷𐩸𐩹𐩺𐩻𐩼𐩽𐩾𐩿𐪀𐪁𐪂𐪃𐪄𐪅𐪆𐪇𐪈𐪉𐪊𐪋𐪌𐪍𐪎𐪏𐪐𐪑𐪒𐪓𐪔𐪕𐪖𐪗𐪘𐪙𐪚𐪛𐪜𐪝𐪞𐪟𐪠𐪡𐪢𐪣𐪤𐪥𐪦𐪧𐪨𐪩𐪪𐪫𐪬𐪭𐪮𐪯𐪰𐪱𐪲𐪳𐪴𐪵𐪶𐪷𐪸𐪹𐪺𐪻𐪼𐪽𐪾𐪿𐫀𐫁𐫂𐫃𐫄𐫅𐫆𐫇𐫈𐫉𐫊𐫋𐫌𐫍𐫎𐫏𐫐𐫑𐫒𐫓𐫔𐫕𐫖𐫗𐫘𐫙𐫚𐫛𐫜𐫝𐫞𐫟𐫠𐫡𐫢𐫣𐫤𐫦𐫥𐫧𐫨𐫩𐫪𐫫𐫬𐫭𐫮𐫯𐫰𐫱𐫲𐫳𐫴𐫵𐫶𐫷𐫸𐫹𐫺𐫻𐫼𐫽𐫾𐫿𐬀𐬁𐬂𐬃𐬄𐬅𐬆𐬇𐬈𐬉𐬊𐬋𐬌𐬍𐬎𐬏𐬐𐬑𐬒𐬓𐬔𐬕𐬖𐬗𐬘𐬙𐬚𐬛𐬜𐬝𐬞𐬟𐬠𐬡𐬢𐬣𐬤𐬥𐬦𐬧𐬨𐬩𐬪𐬫𐬬𐬭𐬮𐬯𐬰𐬱𐬲𐬳𐬴𐬵𐬶𐬷𐬸𐬹𐬺𐬻𐬼𐬽𐬾𐬿𐭀𐭁𐭂𐭃𐭄𐭅𐭆𐭇𐭈𐭉𐭊𐭋𐭌𐭍𐭎𐭏𐭐𐭑𐭒𐭓𐭔𐭕𐭖𐭗𐭘𐭙𐭚𐭛𐭜𐭝𐭞𐭟𐭠𐭡𐭢𐭣𐭤𐭥𐭦𐭧𐭨𐭩𐭪𐭫𐭬𐭭𐭮𐭯𐭰𐭱𐭲𐭳𐭴𐭵𐭶𐭷𐭸𐭹𐭺𐭻𐭼𐭽𐭾𐭿𐮀𐮁𐮂𐮃𐮄𐮅𐮆𐮇𐮈𐮉𐮊𐮋𐮌𐮍𐮎𐮏𐮐𐮑𐮒𐮓𐮔𐮕𐮖𐮗𐮘𐮙𐮚𐮛𐮜𐮝𐮞𐮟𐮠𐮡𐮢𐮣𐮤𐮥𐮦𐮧𐮨𐮩𐮪𐮫𐮬𐮭𐮮𐮯𐮰𐮱𐮲𐮳𐮴𐮵𐮶𐮷𐮸𐮹𐮺𐮻𐮼𐮽𐮾𐮿𐯀𐯁𐯂𐯃𐯄𐯅𐯆𐯇𐯈𐯉𐯊𐯋𐯌𐯍𐯎𐯏𐯐𐯑𐯒𐯓𐯔𐯕𐯖𐯗𐯘𐯙𐯚𐯛𐯜𐯝𐯞𐯟𐯠𐯡𐯢𐯣𐯤𐯥𐯦𐯧𐯨𐯩𐯪𐯫𐯬𐯭𐯮𐯯𐯰𐯱𐯲𐯳𐯴𐯵𐯶𐯷𐯸𐯹𐯺𐯻𐯼𐯽𐯾𐯿𐰀𐰁𐰂𐰃𐰄𐰅𐰆𐰇𐰈𐰉𐰊𐰋𐰌𐰍𐰎𐰏𐰐𐰑𐰒𐰓𐰔𐰕𐰖𐰗𐰘𐰙𐰚𐰛𐰜𐰝𐰞𐰟𐰠𐰡𐰢𐰣𐰤𐰥𐰦𐰧𐰨𐰩𐰪𐰫𐰬𐰭𐰮𐰯𐰰𐰱𐰲𐰳𐰴𐰵𐰶𐰷𐰸𐰹𐰺𐰻𐰼𐰽𐰾𐰿𐱀𐱁𐱂𐱃𐱄𐱅𐱆𐱇𐱈𐱉𐱊𐱋𐱌𐱍𐱎𐱏𐱐𐱑𐱒𐱓𐱔𐱕𐱖𐱗𐱘𐱙𐱚𐱛𐱜𐱝𐱞𐱟𐱠𐱡𐱢𐱣𐱤𐱥𐱦𐱧𐱨𐱩𐱪𐱫𐱬𐱭𐱮𐱯𐱰𐱱𐱲𐱳𐱴𐱵𐱶𐱷𐱸𐱹𐱺𐱻𐱼𐱽𐱾𐱿𐲀𐲁𐲂𐲃𐲄𐲅𐲆𐲇𐲈𐲉𐲊𐲋𐲌𐲍𐲎𐲏𐲐𐲑𐲒𐲓𐲔𐲕𐲖𐲗𐲘𐲙𐲚𐲛𐲜𐲝𐲞𐲟𐲠𐲡𐲢𐲣𐲤𐲥𐲦𐲧𐲨𐲩𐲪𐲫𐲬𐲭𐲮𐲯𐲰𐲱𐲲𐲳𐲴𐲵𐲶𐲷𐲸𐲹𐲺𐲻𐲼𐲽𐲾𐲿𐳀𐳁𐳂𐳃𐳄𐳅𐳆𐳇𐳈𐳉𐳊𐳋𐳌𐳍𐳎𐳏𐳐𐳑𐳒𐳓𐳔𐳕𐳖𐳗𐳘𐳙𐳚𐳛𐳜𐳝𐳞𐳟𐳠𐳡𐳢𐳣𐳤𐳥𐳦𐳧𐳨𐳩𐳪𐳫𐳬𐳭𐳮𐳯𐳰𐳱𐳲𐳳𐳴𐳵𐳶𐳷𐳸𐳹𐳺𐳻𐳼𐳽𐳾𐳿𐴀𐴁𐴂𐴃𐴄𐴅𐴆𐴇𐴈𐴉𐴊𐴋𐴌𐴍𐴎𐴏𐴐𐴑𐴒𐴓𐴔𐴕𐴖𐴗𐴘𐴙𐴚𐴛𐴜𐴝𐴞𐴟𐴠𐴡𐴢𐴣𐴤𐴥𐴦𐴧𐴨𐴩𐴪𐴫𐴬𐴭𐴮𐴯𐴰𐴱𐴲𐴳𐴴𐴵𐴶𐴷𐴸𐴹𐴺𐴻𐴼𐴽𐴾𐴿𐵀𐵁𐵂𐵃𐵄𐵅𐵆𐵇𐵈𐵉𐵊𐵋𐵌𐵍𐵎𐵏𐵐𐵑𐵒𐵓𐵔𐵕𐵖𐵗𐵘𐵙𐵚𐵛𐵜𐵝𐵞𐵟𐵠𐵡𐵢𐵣𐵤𐵥𐵦𐵧𐵨𐵩𐵪𐵫𐵬𐵭𐵮𐵯𐵰𐵱𐵲𐵳𐵴𐵵𐵶𐵷𐵸𐵹𐵺𐵻𐵼𐵽𐵾𐵿𐶀𐶁𐶂𐶃𐶄𐶅𐶆𐶇𐶈𐶉𐶊𐶋𐶌𐶍𐶎𐶏𐶐𐶑𐶒𐶓𐶔𐶕𐶖𐶗𐶘𐶙𐶚𐶛𐶜𐶝𐶞𐶟𐶠𐶡𐶢𐶣𐶤𐶥𐶦𐶧𐶨𐶩𐶪𐶫𐶬𐶭𐶮𐶯𐶰𐶱𐶲𐶳𐶴𐶵𐶶𐶷𐶸𐶹𐶺𐶻𐶼𐶽𐶾𐶿𐷀𐷁𐷂𐷃𐷄𐷅𐷆𐷇𐷈𐷉𐷊𐷋𐷌𐷍𐷎𐷏𐷐𐷑𐷒𐷓𐷔𐷕𐷖𐷗𐷘𐷙𐷚𐷛𐷜𐷝𐷞𐷟𐷠𐷡𐷢𐷣𐷤𐷥𐷦𐷧𐷨𐷩𐷪𐷫𐷬𐷭𐷮𐷯𐷰𐷱𐷲𐷳𐷴𐷵𐷶𐷷𐷸𐷹𐷺𐷻𐷼𐷽𐷾𐷿𐸀𐸁𐸂𐸃𐸄𐸅𐸆𐸇𐸈𐸉𐸊𐸋𐸌𐸍𐸎𐸏𐸐𐸑𐸒𐸓𐸔𐸕𐸖𐸗𐸘𐸙𐸚𐸛𐸜𐸝𐸞𐸟𐸠𐸡𐸢𐸣𐸤𐸥𐸦𐸧𐸨𐸩𐸪𐸫𐸬𐸭𐸮𐸯𐸰𐸱𐸲𐸳𐸴𐸵𐸶𐸷𐸸𐸹𐸺𐸻𐸼𐸽𐸾𐸿𐹀𐹁𐹂𐹃𐹄𐹅𐹆𐹇𐹈𐹉𐹊𐹋𐹌𐹍𐹎𐹏𐹐𐹑𐹒𐹓𐹔𐹕𐹖𐹗𐹘𐹙𐹚𐹛𐹜𐹝𐹞𐹟𐹠𐹡𐹢𐹣𐹤𐹥𐹦𐹧𐹨𐹩𐹪𐹫𐹬𐹭𐹮𐹯𐹰𐹱𐹲𐹳𐹴𐹵𐹶𐹷𐹸𐹹𐹺𐹻𐹼𐹽𐹾𐹿𐺀𐺁𐺂𐺃𐺄𐺅𐺆𐺇𐺈𐺉𐺊𐺋𐺌𐺍𐺎𐺏𐺐𐺑𐺒𐺓𐺔𐺕𐺖𐺗𐺘𐺙𐺚𐺛𐺜𐺝𐺞𐺟𐺠𐺡𐺢𐺣𐺤𐺥𐺦𐺧𐺨𐺩𐺪𐺫𐺬𐺭𐺮𐺯𐺰𐺱𐺲𐺳𐺴𐺵𐺶𐺷𐺸𐺹𐺺𐺻𐺼𐺽𐺾𐺿𐻀𐻁𐻂𐻃𐻄𐻅𐻆𐻇𐻈𐻉𐻊𐻋𐻌𐻍𐻎𐻏𐻐𐻑𐻒𐻓𐻔𐻕𐻖𐻗𐻘𐻙𐻚𐻛𐻜𐻝𐻞𐻟𐻠𐻡𐻢𐻣𐻤𐻥𐻦𐻧𐻨𐻩𐻪𐻫𐻬𐻭𐻮𐻯𐻰𐻱𐻲𐻳𐻴𐻵𐻶𐻷𐻸𐻹𐻺𐻻𐻼𐻽𐻾𐻿𐼀𐼁𐼂𐼃𐼄𐼅𐼆𐼇𐼈𐼉𐼊𐼋𐼌𐼍𐼎𐼏𐼐𐼑𐼒𐼓𐼔𐼕𐼖𐼗𐼘𐼙𐼚𐼛𐼜𐼝𐼞𐼟𐼠𐼡𐼢𐼣𐼤𐼥𐼦𐼧𐼨𐼩𐼪𐼫𐼬𐼭𐼮𐼯𐼰𐼱𐼲𐼳𐼴𐼵𐼶𐼷𐼸𐼹𐼺𐼻𐼼𐼽𐼾𐼿𐽀𐽁𐽂𐽃𐽄𐽅𐽆𐽇𐽋𐽍𐽎𐽏𐽐𐽈𐽉𐽊𐽌𐽑𐽒𐽓𐽔𐽕𐽖𐽗𐽘𐽙𐽚𐽛𐽜𐽝𐽞𐽟𐽠𐽡𐽢𐽣𐽤𐽥𐽦𐽧𐽨𐽩𐽪𐽫𐽬𐽭𐽮𐽯𐽰𐽱𐽲𐽳𐽴𐽵𐽶𐽷𐽸𐽹𐽺𐽻𐽼𐽽𐽾𐽿𐾀𐾁𐾃𐾅𐾂𐾄𐾆𐾇𐾈𐾉𐾊𐾋𐾌𐾍𐾎

C10

15

19

[illegible]

C20

25

30

Handwritten text in columns, likely a magico-medical text. The text is written in a cursive script, possibly a form of cuneiform or a related ancient script. The columns are arranged vertically, with the text flowing from right to left. The script is dense and appears to be a form of cuneiform or a related ancient script. The text is written in a cursive script, possibly a form of cuneiform or a related ancient script. The columns are arranged vertically, with the text flowing from right to left. The script is dense and appears to be a form of cuneiform or a related ancient script.

[I] 1

II 5

10

a

[XI]



XII

XIII

b

a III

15

20

25

IV



b

XIV

XV

XVI

c

d

P. RAM. V. Medical

The Arabic numerals give the line-numbering, the Roman the numbers of the prescriptions

IV

30

V

35

40

VI



XVII

45

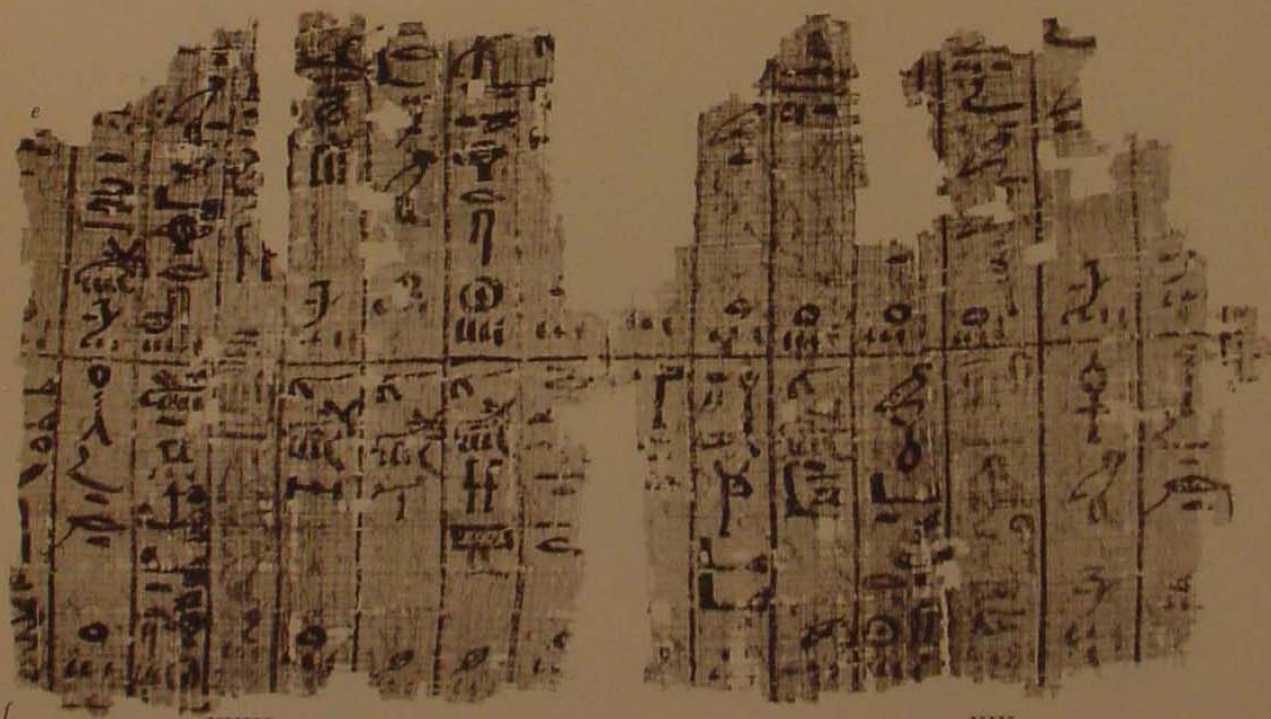
VII

50

VIII

55

58



XVIII

XIX

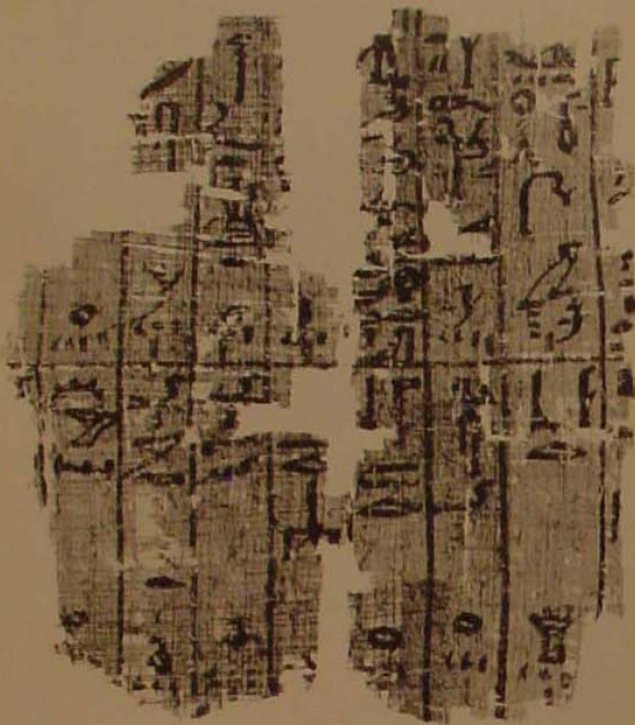
60

IX
65

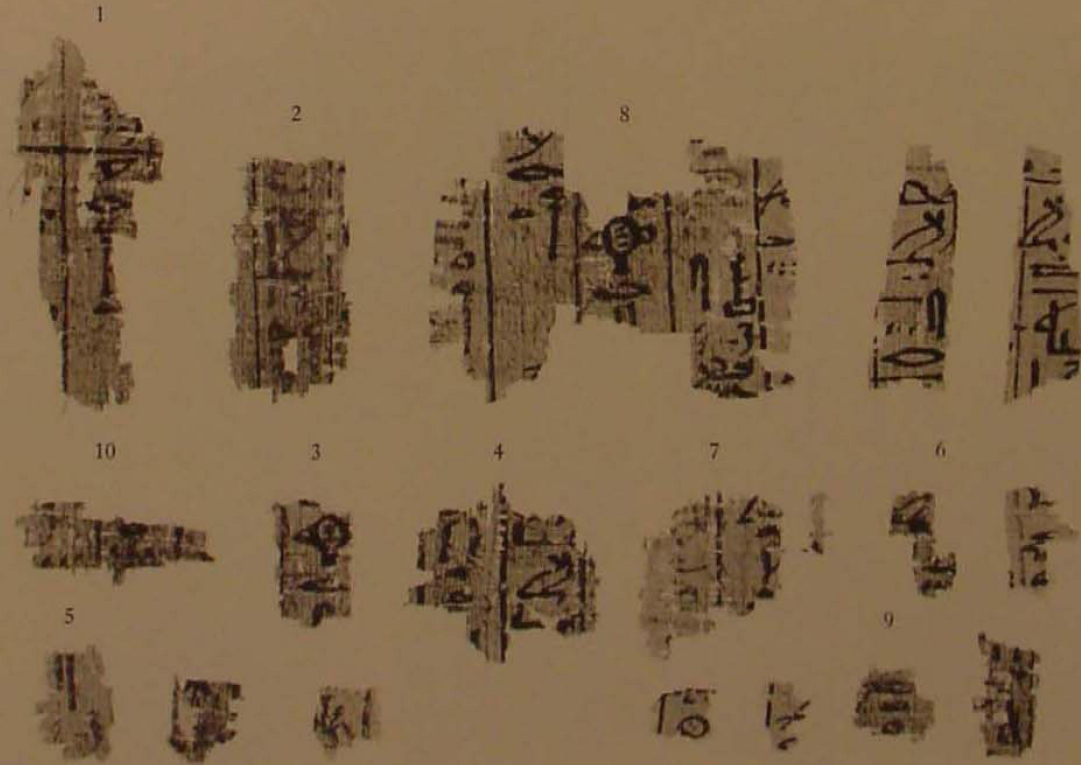
70

X

74



XX



P. RAM. V. Medical

The unnumbered fragments may not belong



P. RAM, VI. Hymns to Sobk

40 42 45 50 55

Handwritten text in Egyptian hieroglyphs, arranged in columns. The text is written on a fragment of papyrus, with some lines showing signs of damage or erasure. The columns are numbered 40, 42, 45, 50, and 55, with arrows pointing to the corresponding lines. The text is written in a cursive style, typical of ancient Egyptian hieroglyphs.

60 65 70 75

Handwritten text in Egyptian hieroglyphs, arranged in columns. The text is written on a fragment of papyrus, with some lines showing signs of damage or erasure. The columns are numbered 60, 65, 70, and 75. The text is written in a cursive style, typical of ancient Egyptian hieroglyphs.

80 85

This fragment contains two columns of text. The left column, starting at line 80, shows several lines of hieroglyphs and musical notation. The right column, starting at line 85, is partially visible and also contains hieroglyphs and musical notation. The papyrus is heavily damaged and stained.

90 95

This fragment contains two columns of text. The left column, starting at line 90, shows several lines of hieroglyphs and musical notation. The right column, starting at line 95, is partially visible and also contains hieroglyphs and musical notation. The papyrus is heavily damaged and stained.

100 105

This fragment contains two columns of text. The left column, starting at line 100, shows several lines of hieroglyphs and musical notation. The right column, starting at line 105, is partially visible and also contains hieroglyphs and musical notation. The papyrus is heavily damaged and stained.

110 115 120

This fragment contains three columns of text. The left column, starting at line 110, shows several lines of hieroglyphs and musical notation. The middle column, starting at line 115, is partially visible and also contains hieroglyphs and musical notation. The right column, starting at line 120, is partially visible and also contains hieroglyphs and musical notation. The papyrus is heavily damaged and stained.

125

130

140

Fragment of papyrus 125, showing several lines of hieroglyphic text. The text is written in a cursive style, typical of the Late Period of ancient Egypt. The fragment is partially damaged, with some characters missing.

Fragment of papyrus 140, showing several lines of hieroglyphic text. The text is written in a cursive style, typical of the Late Period of ancient Egypt. The fragment is partially damaged, with some characters missing.

B

C

Fragment A, showing a small portion of hieroglyphic text. The text is written in a cursive style, typical of the Late Period of ancient Egypt. The fragment is partially damaged, with some characters missing.

Fragment B, showing a larger portion of hieroglyphic text. The text is written in a cursive style, typical of the Late Period of ancient Egypt. The fragment is partially damaged, with some characters missing.

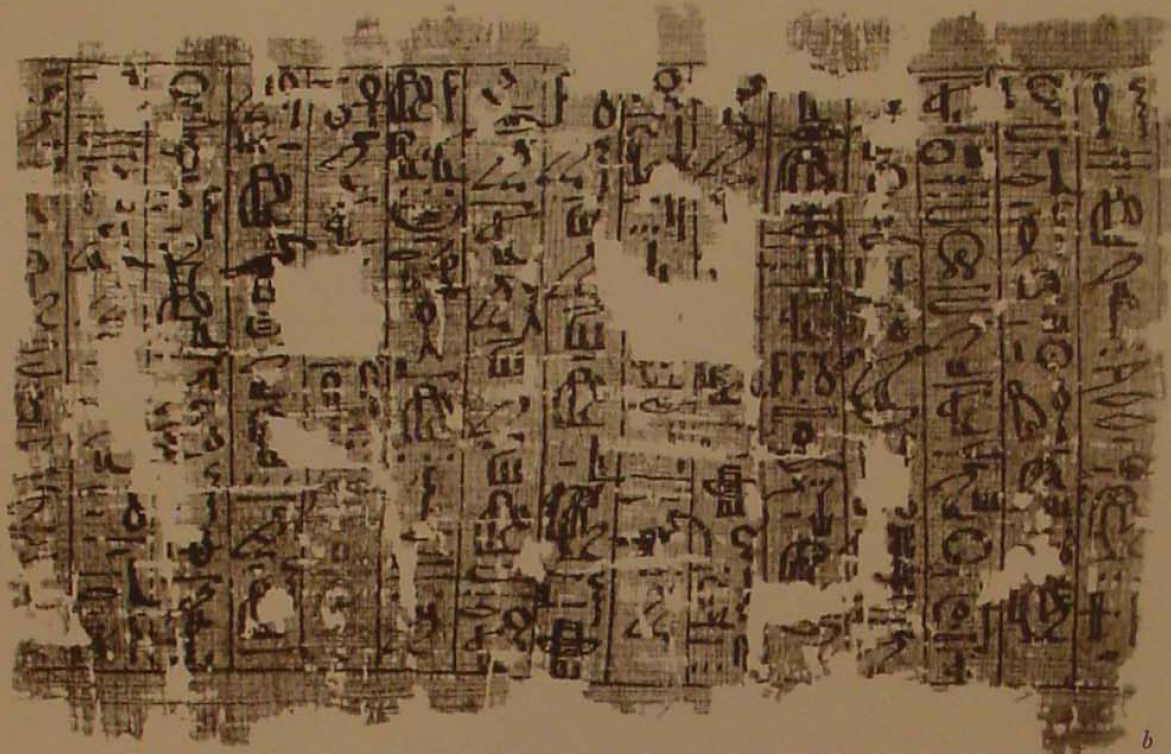
Fragment C, showing a small portion of hieroglyphic text. The text is written in a cursive style, typical of the Late Period of ancient Egypt. The fragment is partially damaged, with some characters missing.

A

5

10

15 a

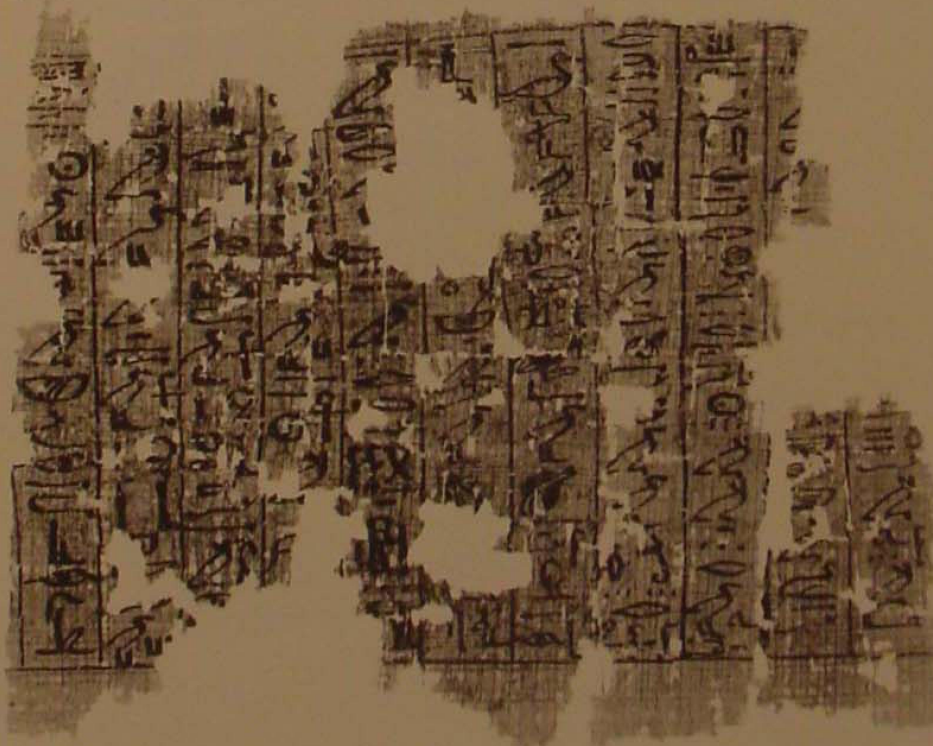


b

a 16

20

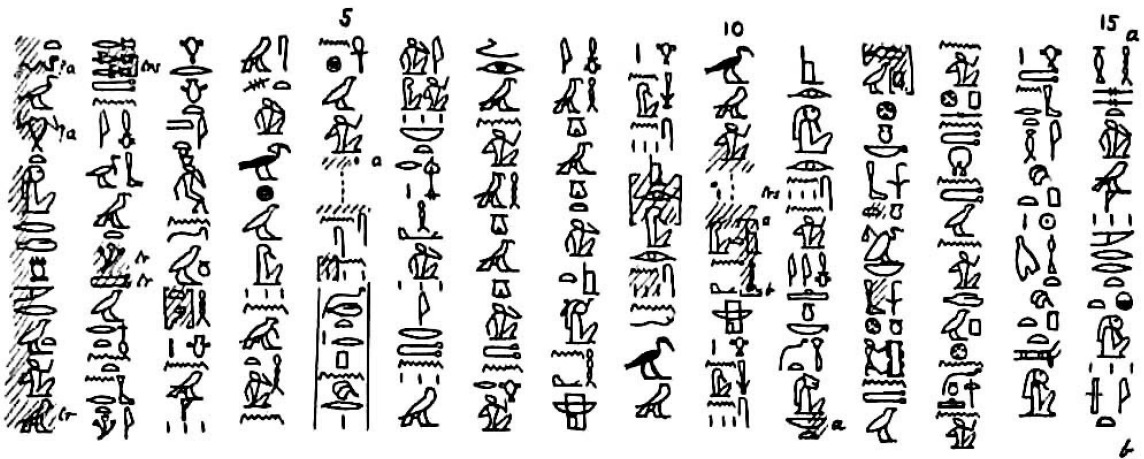
25



b

P. RAM. VII, *recto*, fragment A. Magical

A



1^a Readings very doubtful. 5^a Not *h*, just possibly *h*. 10^{a-b} The lower part of col. 10 is mounted too close to col. 11. 11^a Certain; here an intrusive fragment.



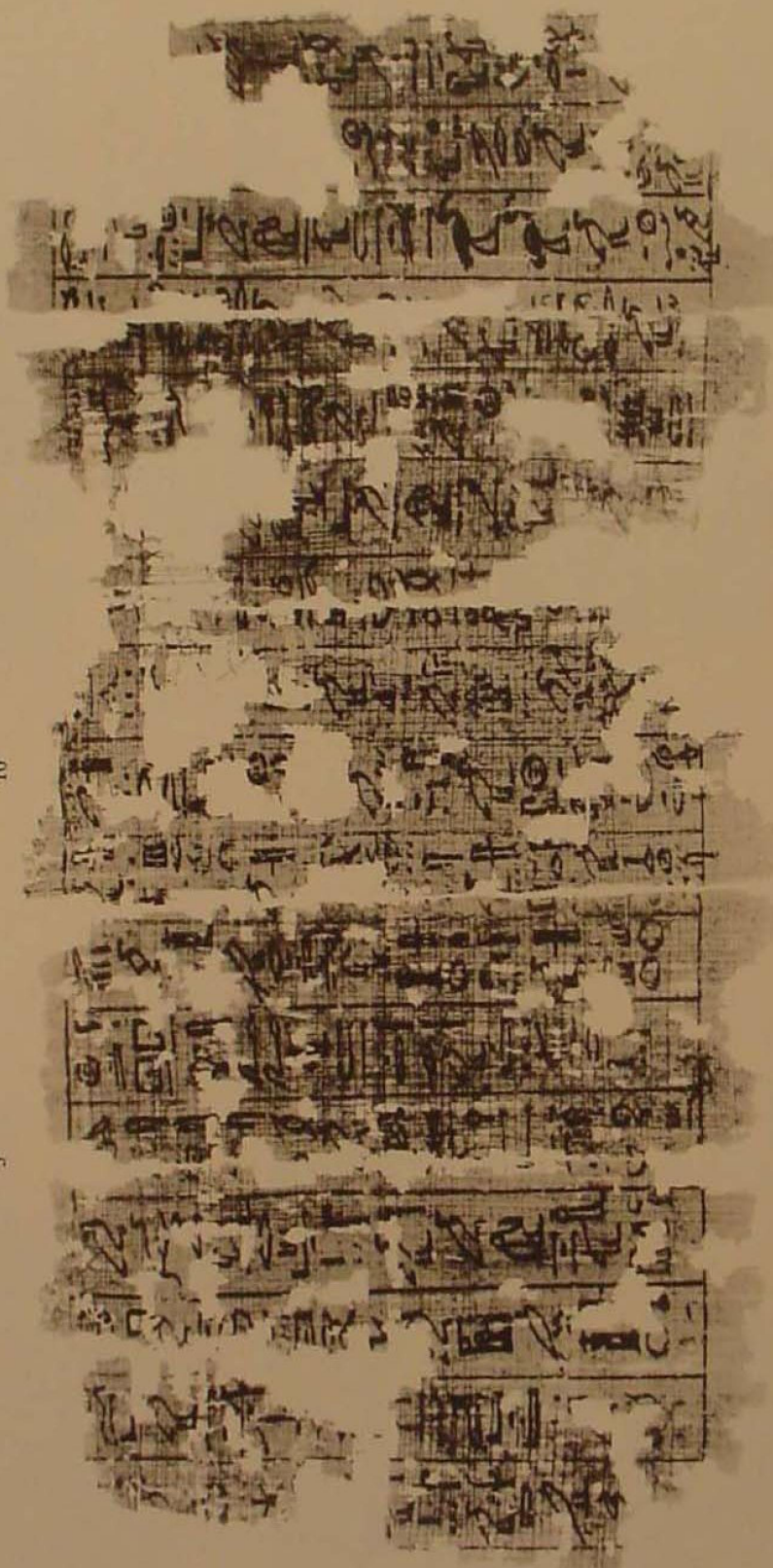
20^a A very doubtful trace of *h* superimposed on the damaged base-line. 21^a Top of *h* certain; for this particle see col. 26, end.

B

15

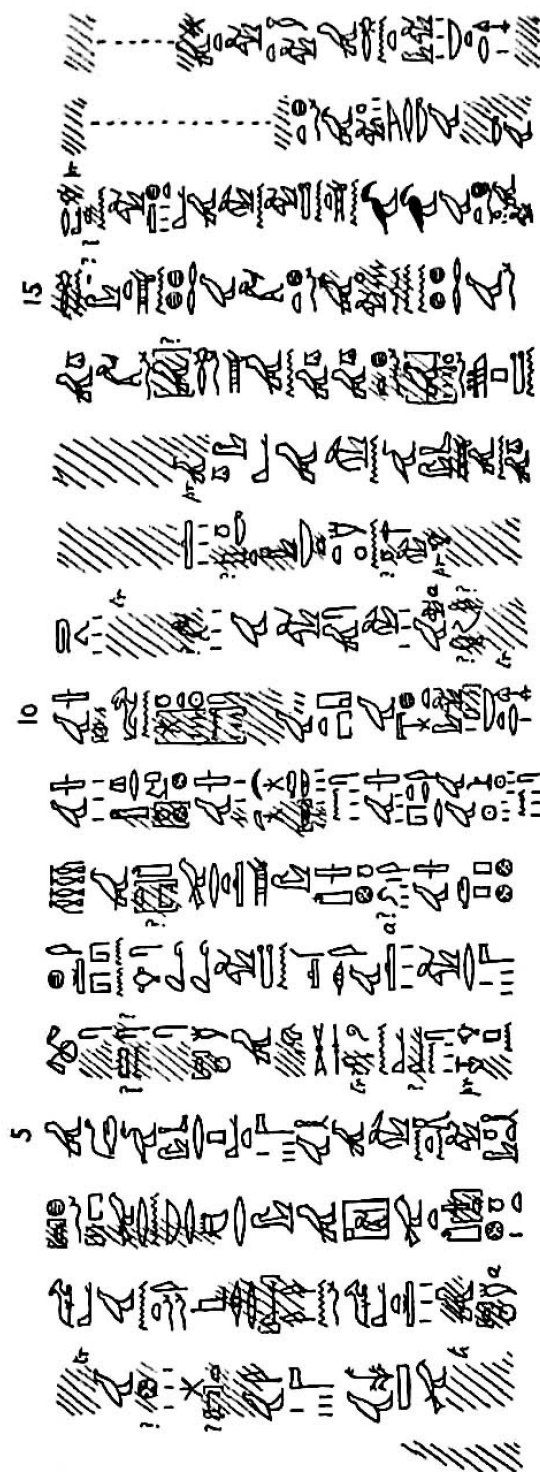
10

5



P. RAM. VII, *recto*, fragment B. Magical

B



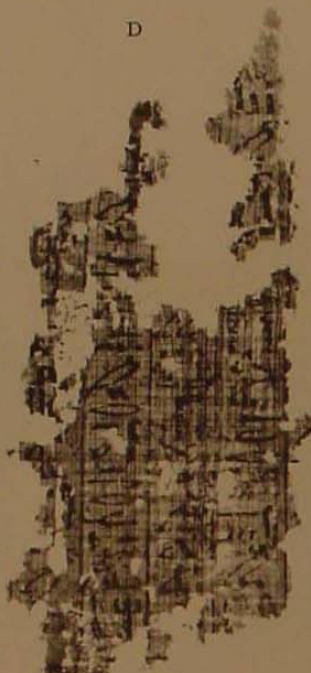
3^a The same group cols. 6. 12; cf. also A col. 21. 8^a Or perhaps P, but very small. 11^a ~~Sh~~ added later.

P. RAM. VII, recto. Transcription

C



D



E



F



G



H



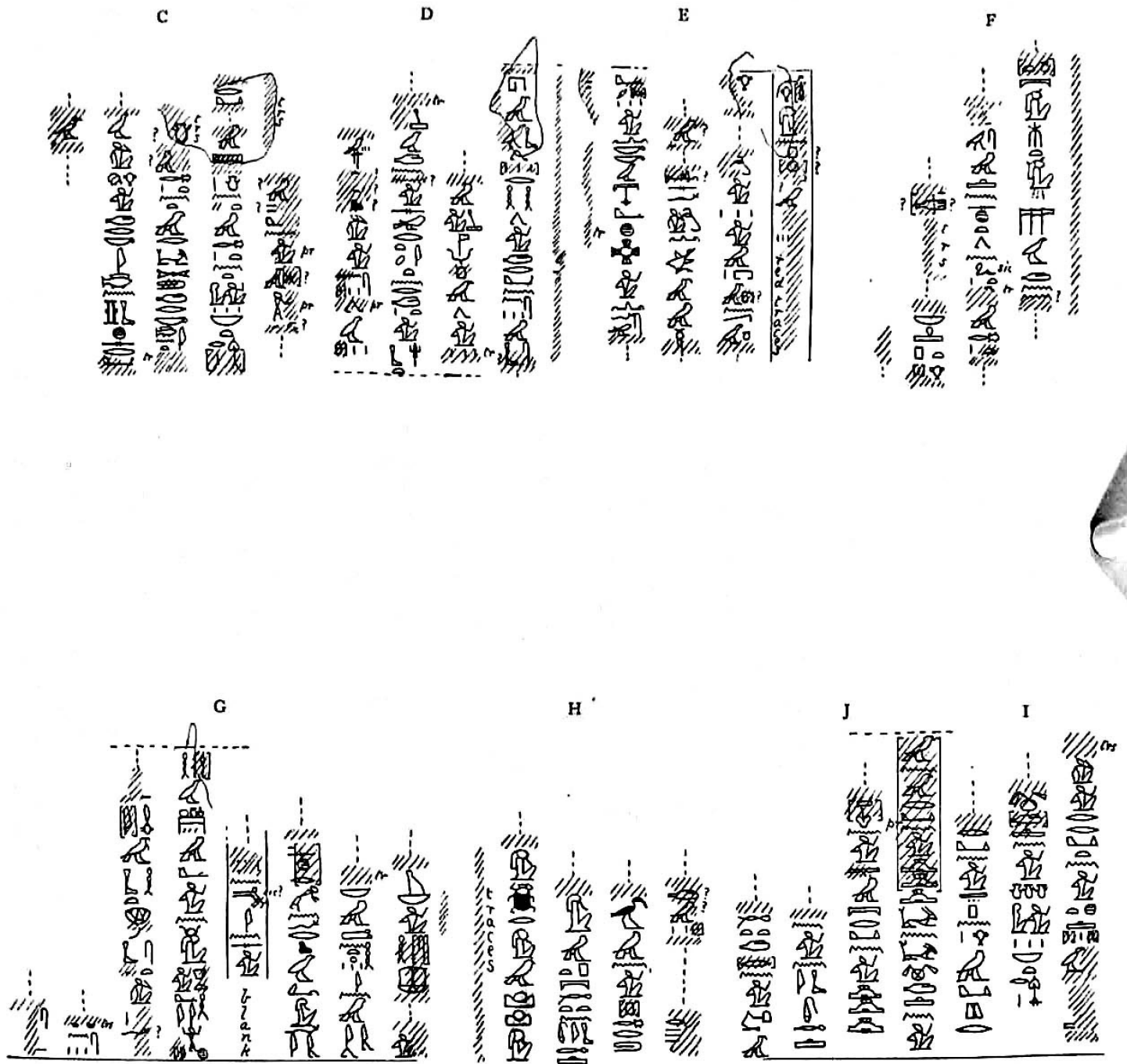
J



I

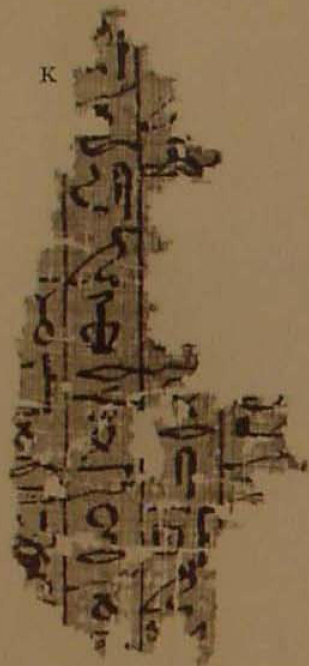


P. RAM. VII, recto, fragments C to J. Magical

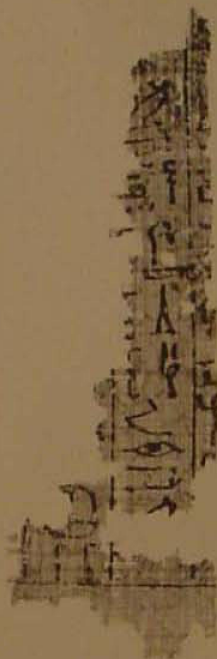


This Plate shows the fragments in the relative positions given them by Ivšcher, except that F is here placed closer to E and J and I have been transposed.

K



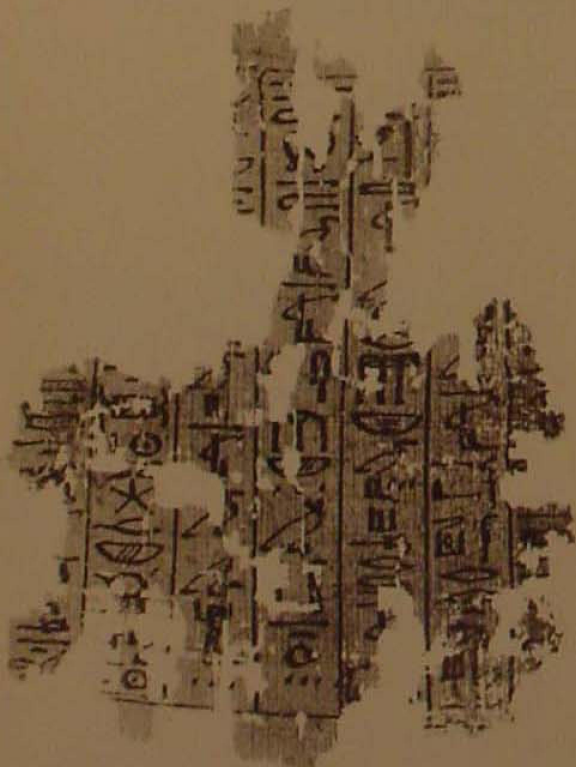
L



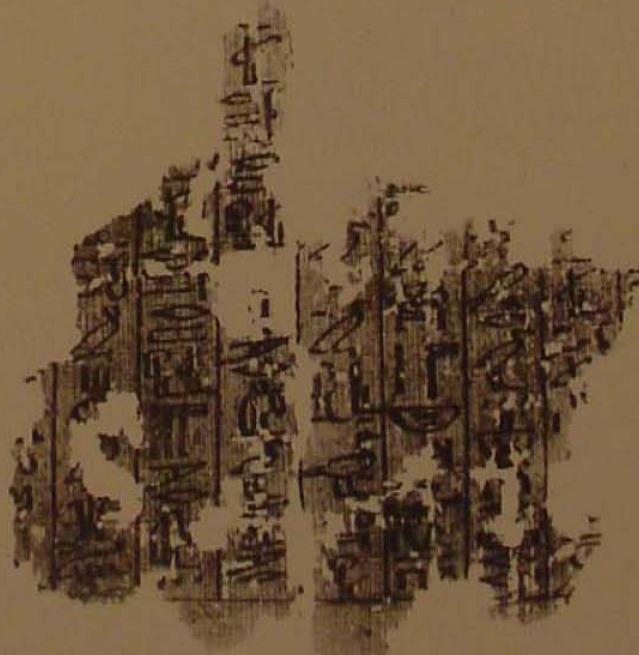
M



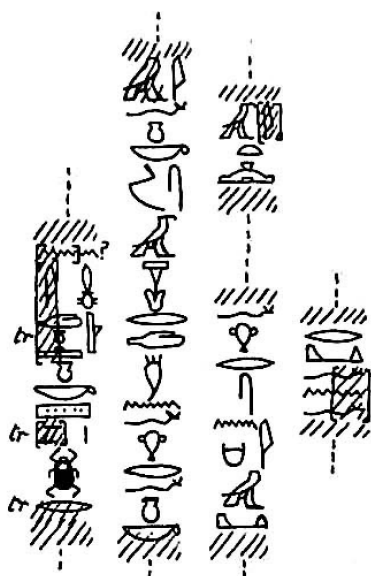
N



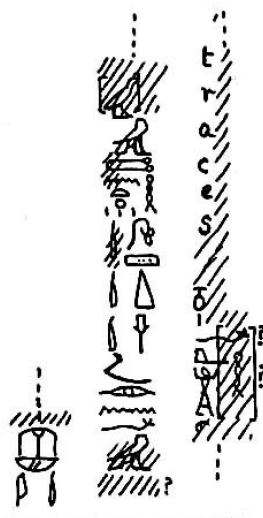
O



K



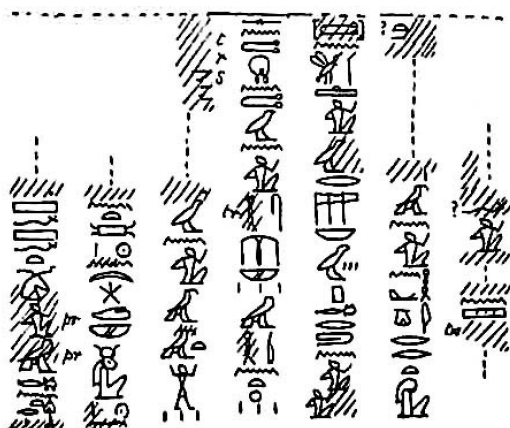
L



M



N



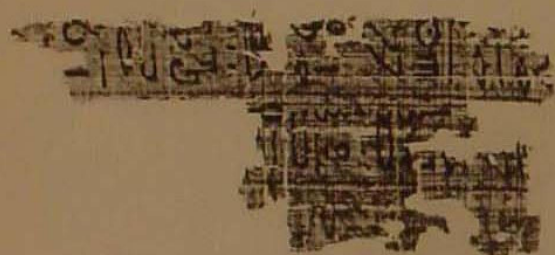
0



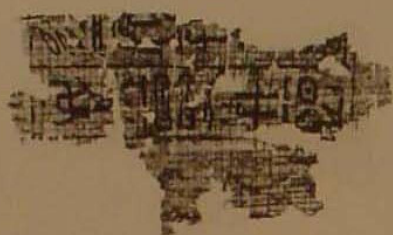
P



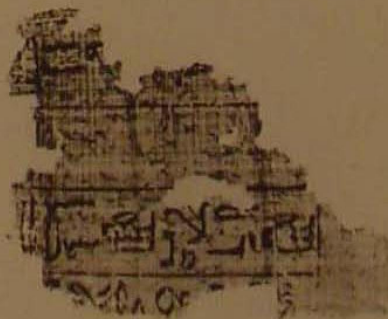
Q



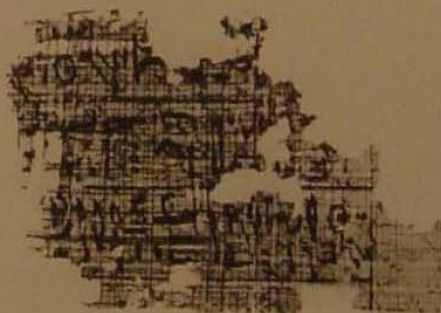
R



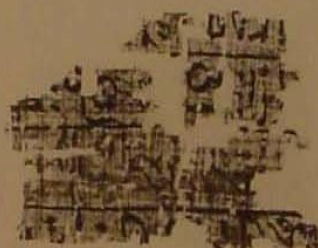
S



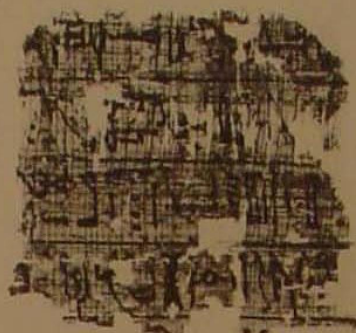
T



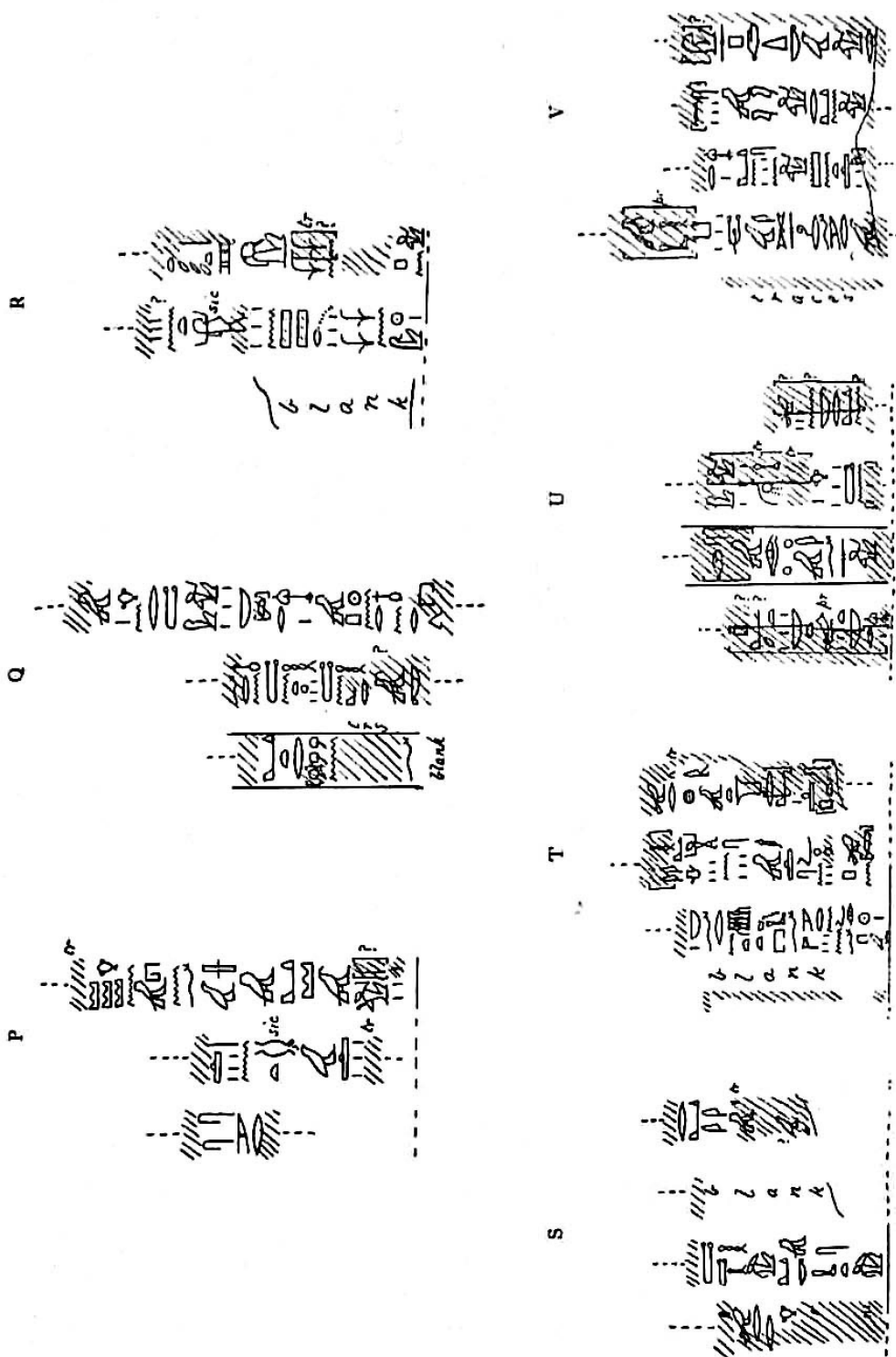
U



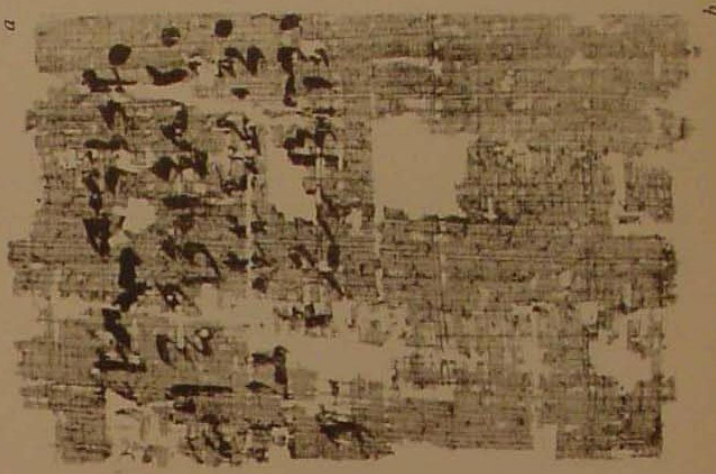
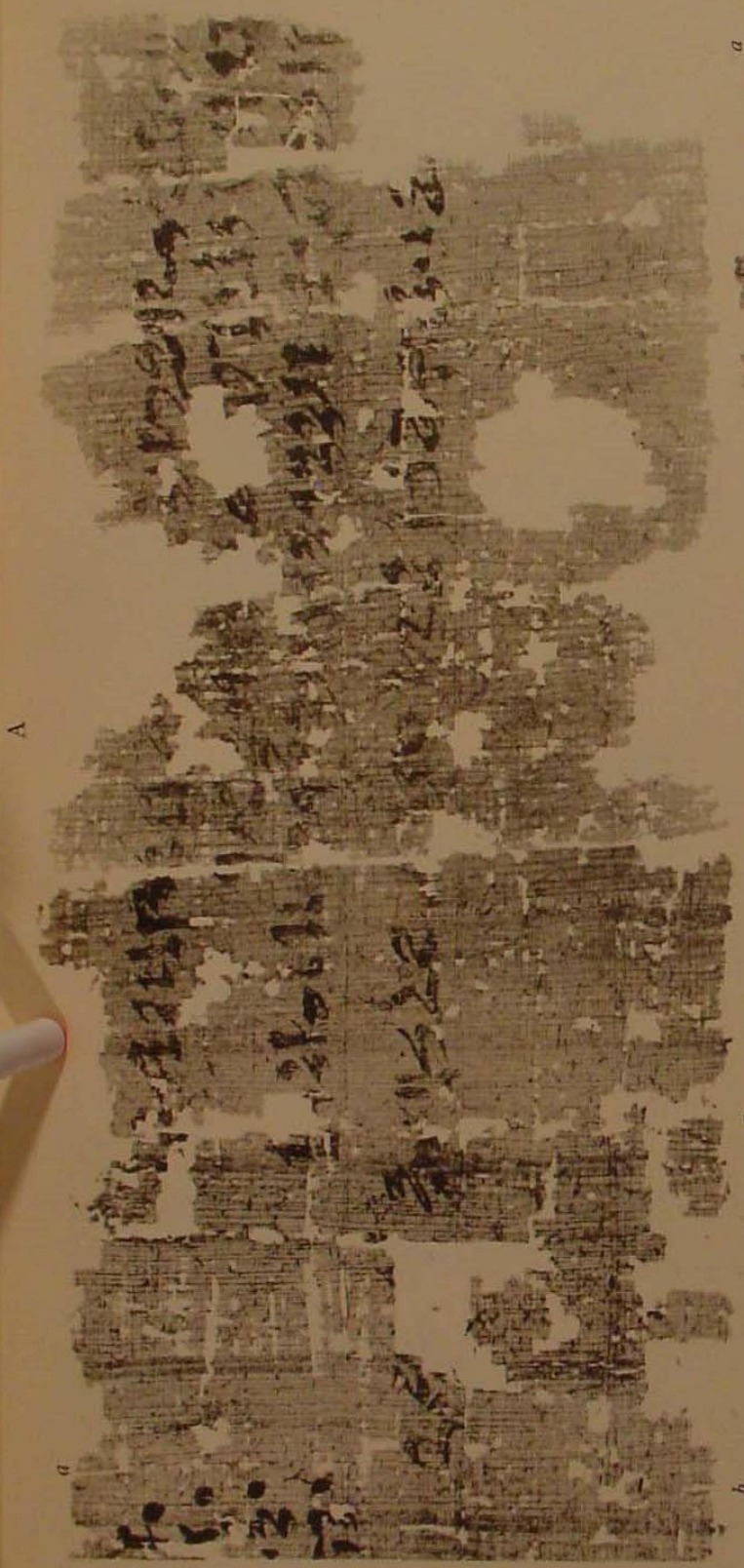
V



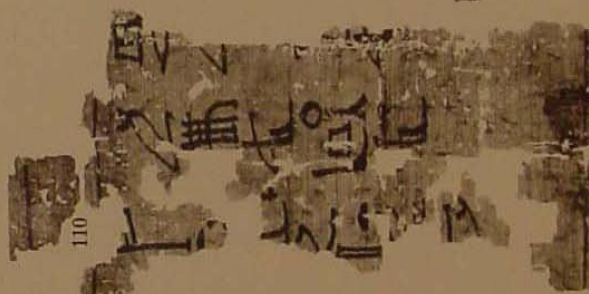
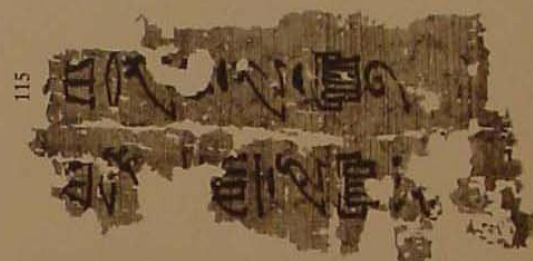
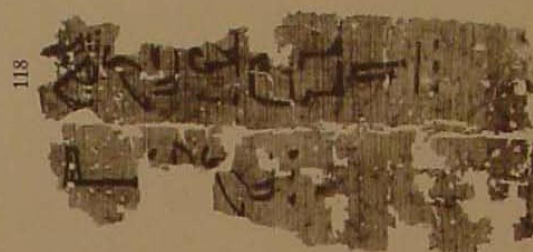
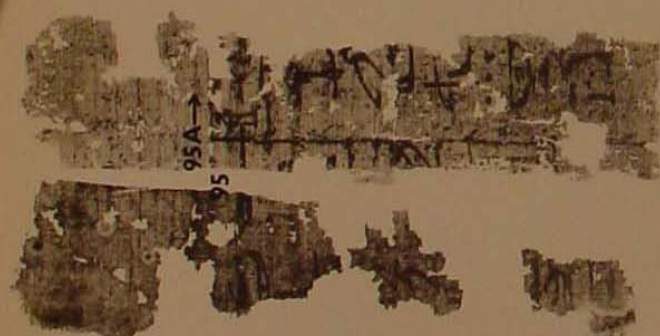
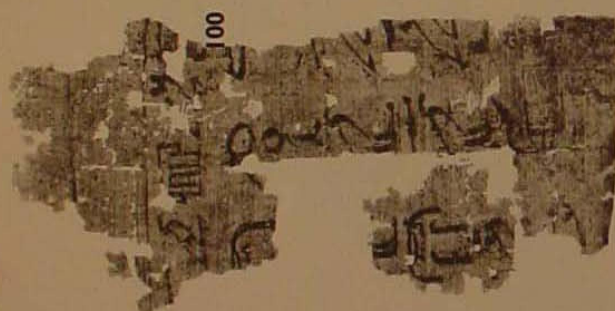
P. RAM. VII, *recto*, fragments P to V. Magical



P. RAM. VII, recto Transcription



P. RAM. VII, verso



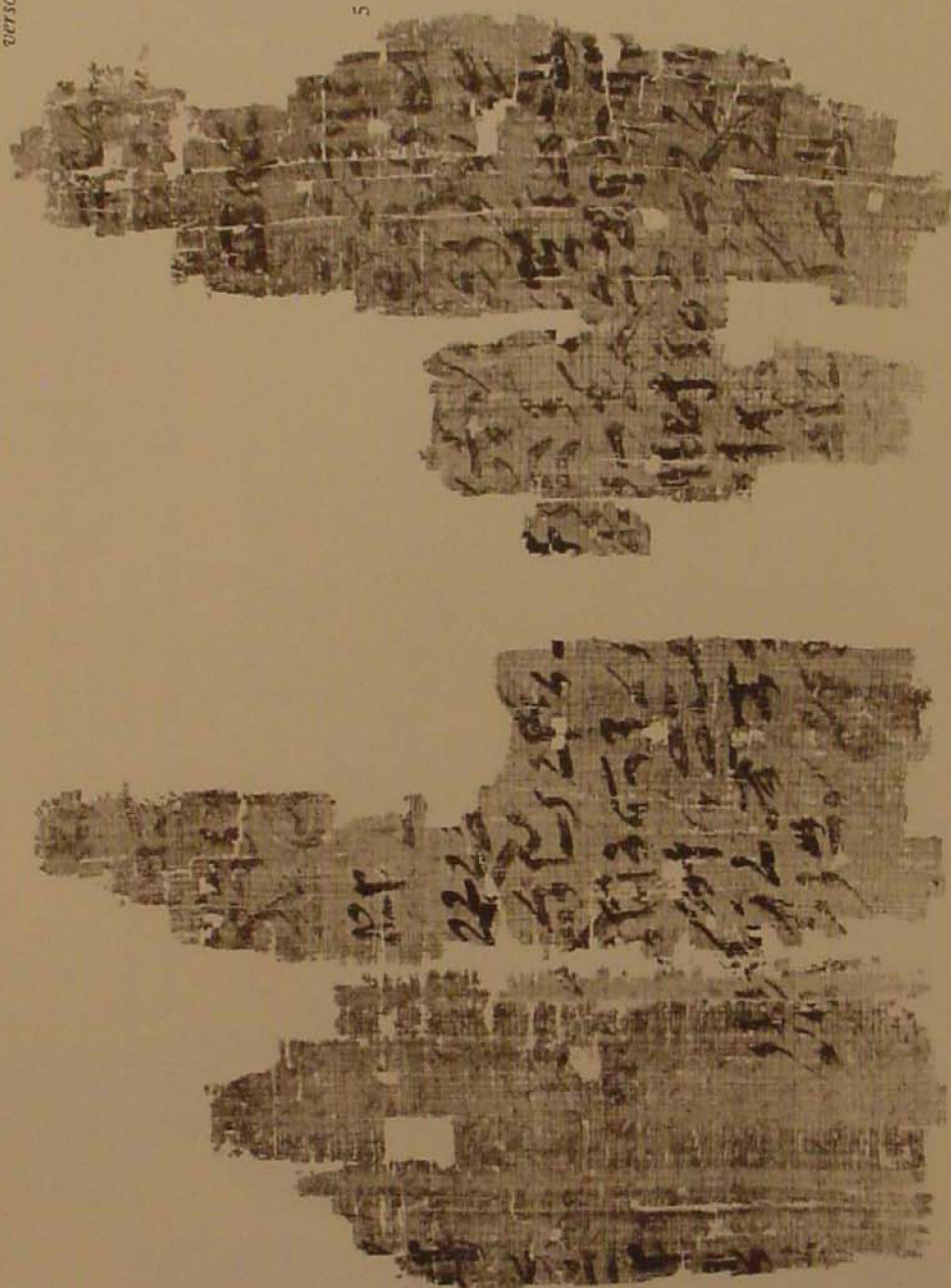
P. RAM. E. A unique Funeral Liturgy

The concluding columns only

verso 1

5

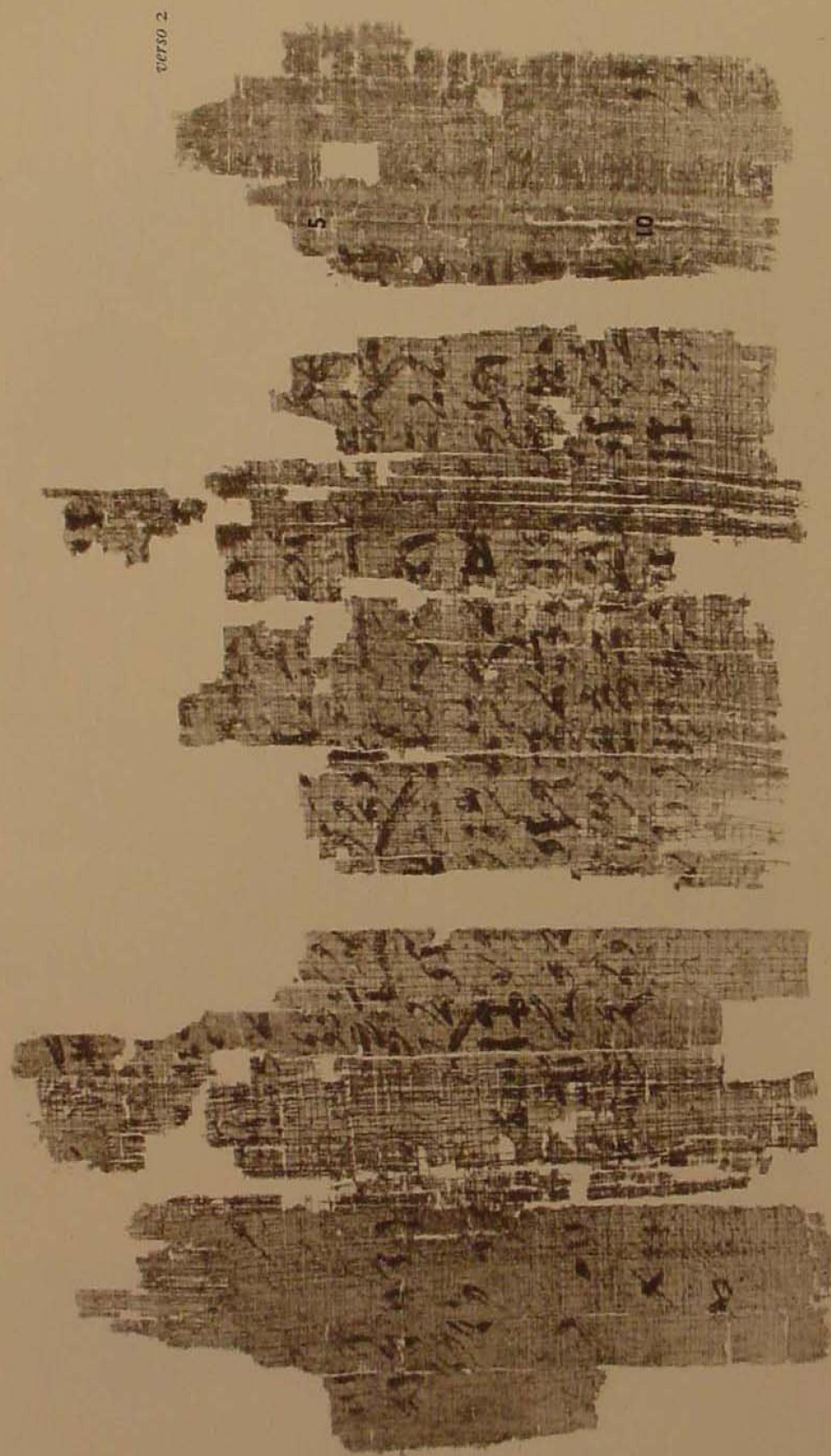
10



P. RAM. C ('Semna Dispatches'), verso. Magical

7. pr
 10
 5
 4
 3
 2
 1

1, 2^a A complex unidentified sign. ^b Restored as a fem. because
 l. 3 appears to have had *tf*, not *pf*, see below l. 7. 1, 8^a sic, without *ff*.
 1, 9^a Doubtful, not *ff* nor *i*; nor yet space for *[8ff]* as in 4, 1, cf. 3, 7.
 1, 11^a Here a correction. 1, 12^a Perhaps restore *ff* *[8ff]*, but verse
 obscure. ^b Corrected and smudged.



P. RAM. C ('Senna Dispatches'), verso. Magical

verso II

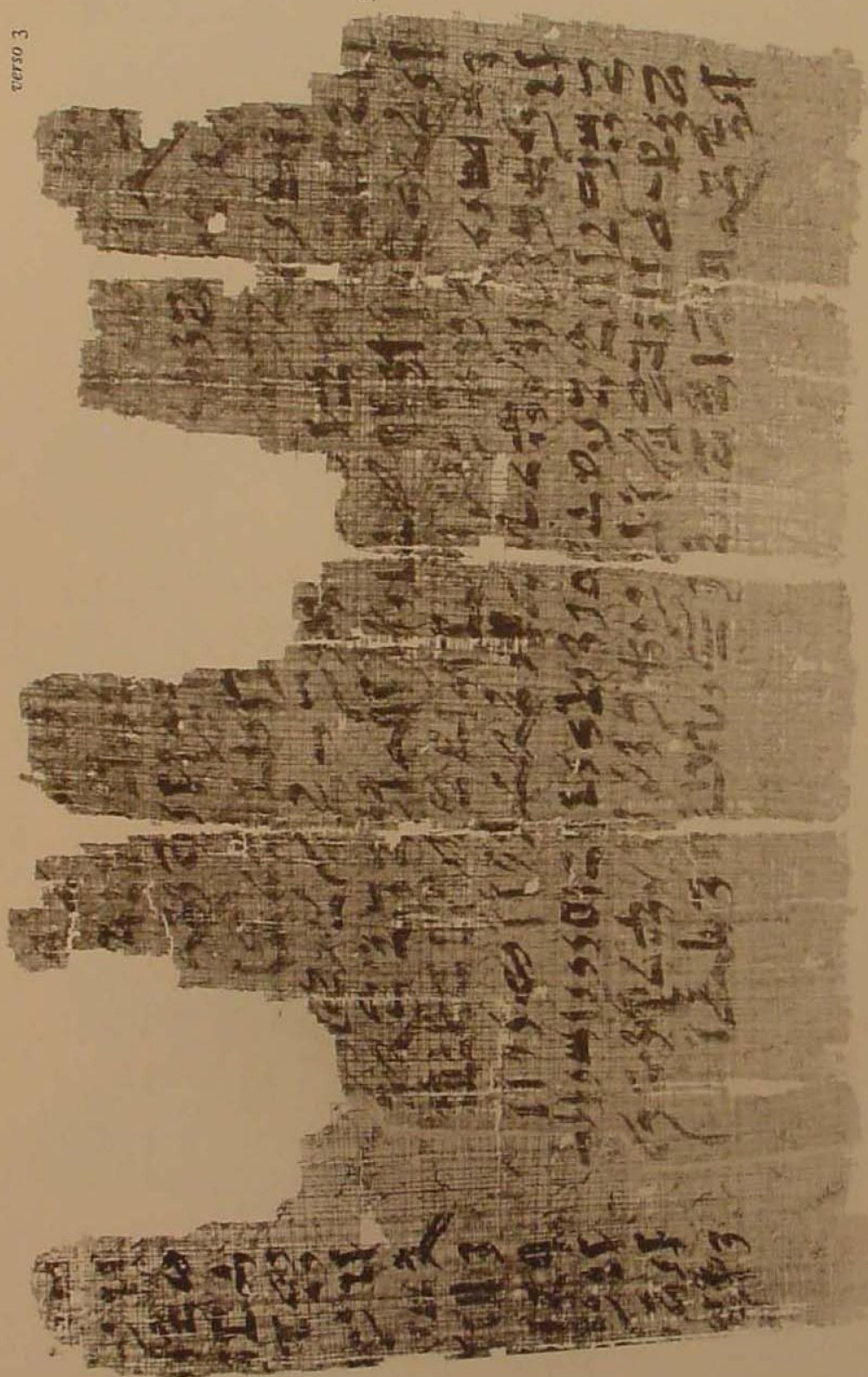
1
2
3
4
5
6
7
8
9
10

2,5^a See Müller, *Hier. Pal. I*, no. 209, Golen. and below 3, 8. 2,7^a Perhaps an unknown word. 2,10^a <> omitted.
N.B. The curvilinear hieratic numerals to left of this page are on a strip from another papyrus pasted on the back of the Dispatches for protective purposes.

verso 3

5

10



P. RAM. C ('Semna Dispatches'), verso. Magical

verso 4

5

10

verso 5

5

10

P. RAM. C ('Semna Dispatches'), verso, Magical

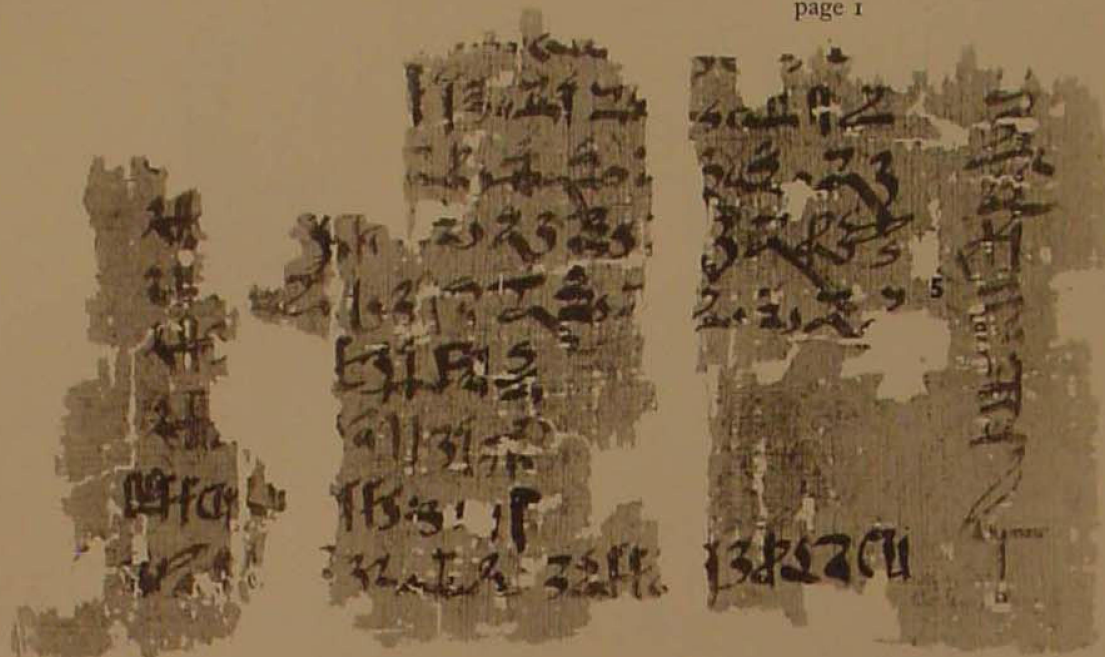
Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

This final page, which seems with difficulties, contained an elaborate colophon, very possibly introduced by --- [66A/166E].

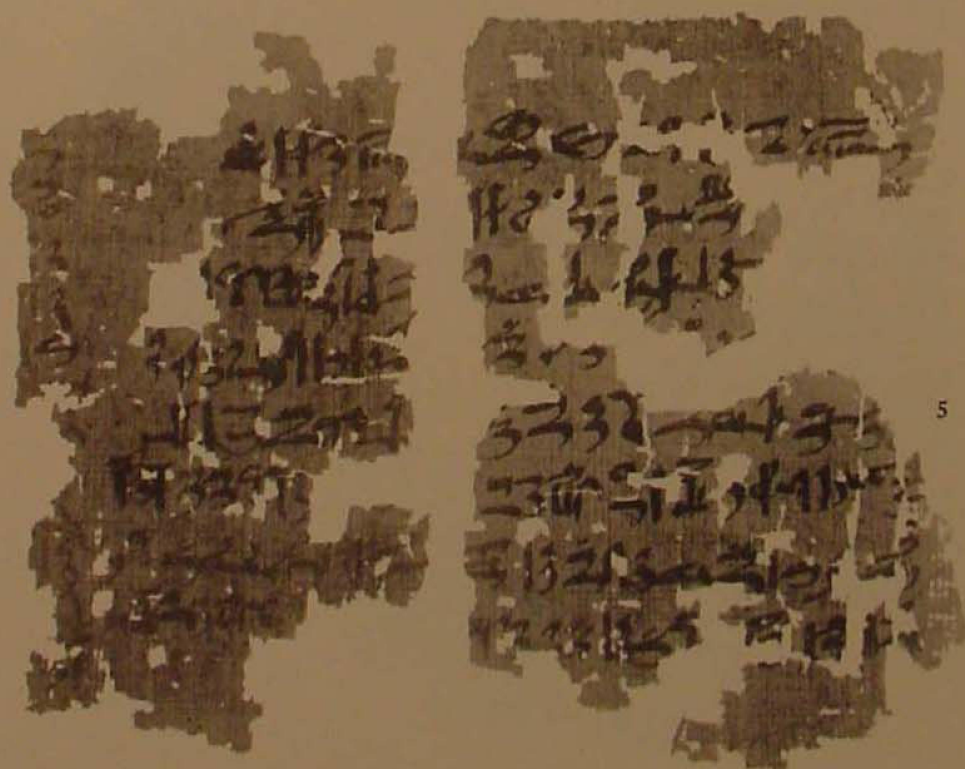
5,2^a Doubtful, see 3,11. 6 The group resembles the beginning of 5,6, but with different determinative(?). 5,4^a The crocodile is not quite certain, but see VII-III, 164, 8. 5,5^a Somewhat like top of 34. 6 Here an intrusive scrap of papyrus. 5,5^a-5,6^a So exactly P. Bremner-Rhind 29, 15, very similarly P. med. Berlin 6,1. 5,7^a Unlike ~~the~~ elsewhere. 5,8^a Not quite like normal 2, but certain because of following 2. 5,9^a More like 2000.

[illegible]

page 1



page 2



page 3

Fragment of a papyrus scroll showing several lines of ancient Egyptian hieroglyphic text. The text is written in black ink on a light-colored, textured background. The fragment is irregularly shaped, with some areas missing or damaged. The hieroglyphs are arranged in vertical columns, typical of ancient Egyptian writing. A small number '5' is visible to the right of the fragment.

page 4

Fragment of a papyrus scroll showing several lines of ancient Egyptian hieroglyphic text. The text is written in black ink on a light-colored, textured background. The fragment is irregularly shaped, with some areas missing or damaged. The hieroglyphs are arranged in vertical columns, typical of ancient Egyptian writing. A small number '5' is visible to the right of the fragment.

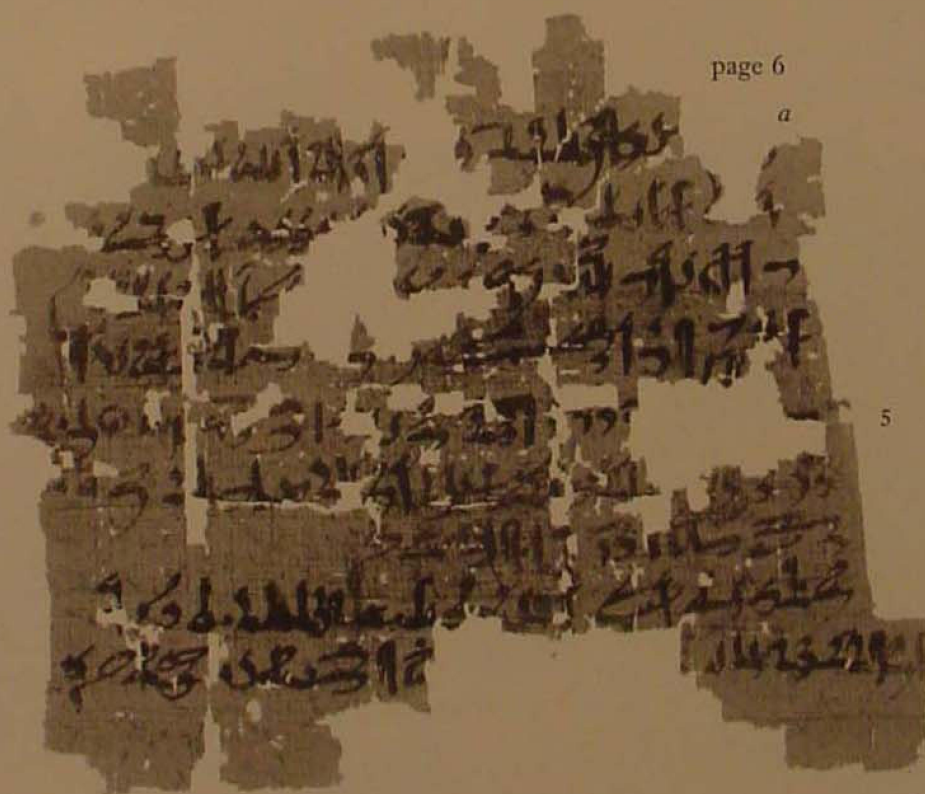
page 5



5

b

page 6



a

5

b

page 7

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately six horizontal rows. The hieroglyphs are dark and clearly visible against the lighter, damaged background of the papyrus. The fragment is irregularly shaped, with missing sections on the left and right sides.

5

page 8

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately eight horizontal rows. The hieroglyphs are dark and clearly visible against the lighter, damaged background of the papyrus. The fragment is irregularly shaped, with missing sections on the left and right sides.

5

page 9

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately 10 horizontal rows. A small number '5' is visible on the right side of the fragment, indicating a line number.

page 10

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately 10 horizontal rows. A small number '5' is visible on the right side of the fragment, indicating a line number.

page 11



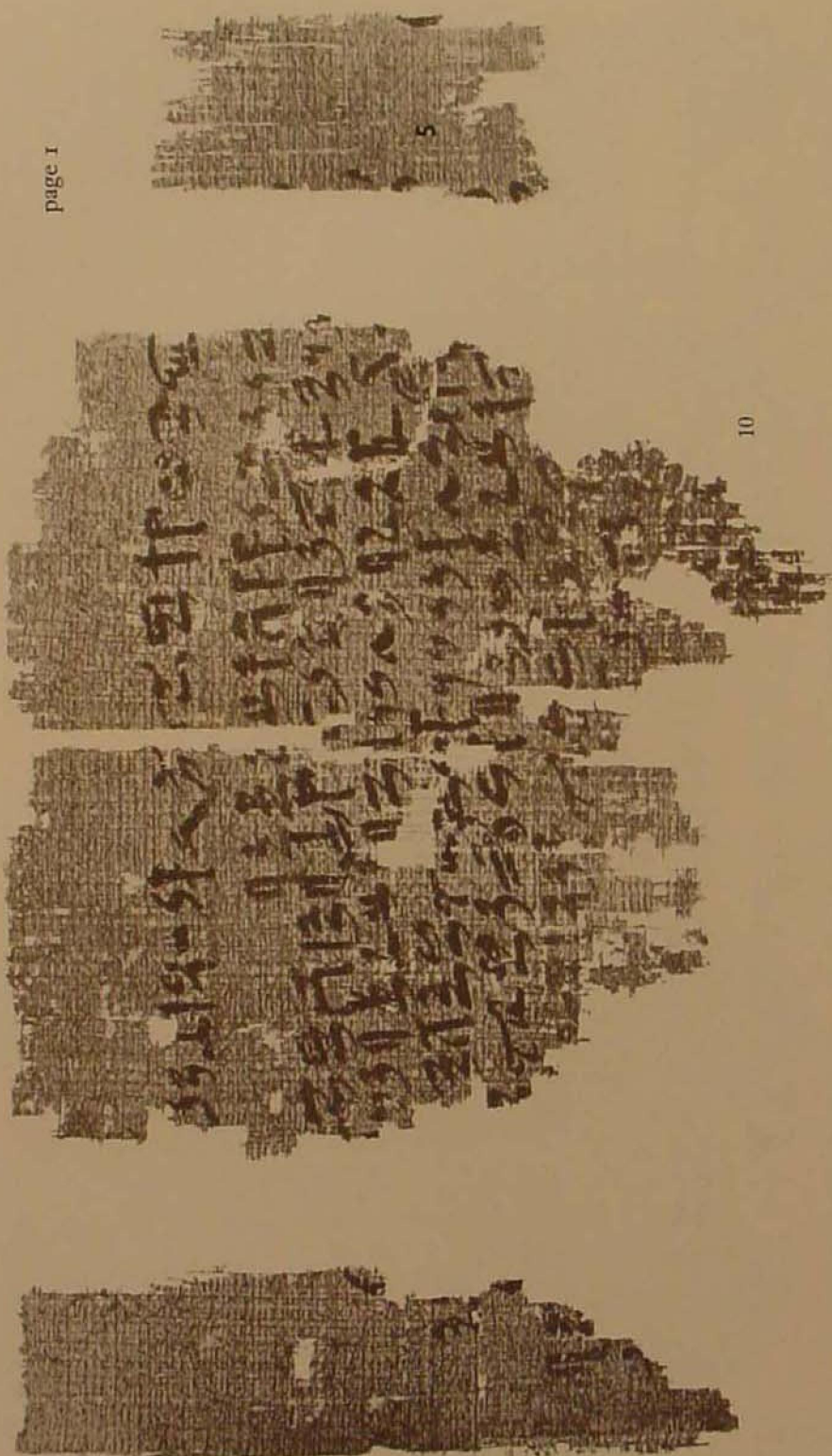
5

page 12



5

page 1



P. RAM. IX. Magical

page 1

[illegible][illegible]

~~Handwritten scribbles~~

5

A hand-drawn diagram of a cell. The cell is roughly rectangular with a dashed line for the outer boundary. Inside, there are several organelles: a large nucleus with a nucleolus (labeled 'N'), a rough endoplasmic reticulum (labeled 'R'), a smooth endoplasmic reticulum (labeled 'S'), a Golgi apparatus (labeled 'G'), a lysosome (labeled 'L'), a mitochondrion (labeled 'M'), and a vacuole (labeled 'V'). The diagram is labeled with letters and numbers: 'N' for nucleus, 'R' for rough ER, 'S' for smooth ER, 'G' for Golgi, 'L' for lysosome, 'M' for mitochondrion, and 'V' for vacuole. There are also numbers '1' through '6' and a letter 'A' pointing to different parts of the cell.

[illegible]

10

rest lost

1^a Illegible traces on a fragment to the right.
2^a for ~~mm~~ similarly see l.4.

2a for ~~mm~~ similarly see 2.4.

P. RAM. IX

page 2

a

This fragment shows a section of a papyrus scroll with several lines of hieroglyphic text. The ink is dark, and the papyrus texture is visible. The text is arranged in approximately five horizontal lines, though some are partially obscured by the fragment's irregular edges.

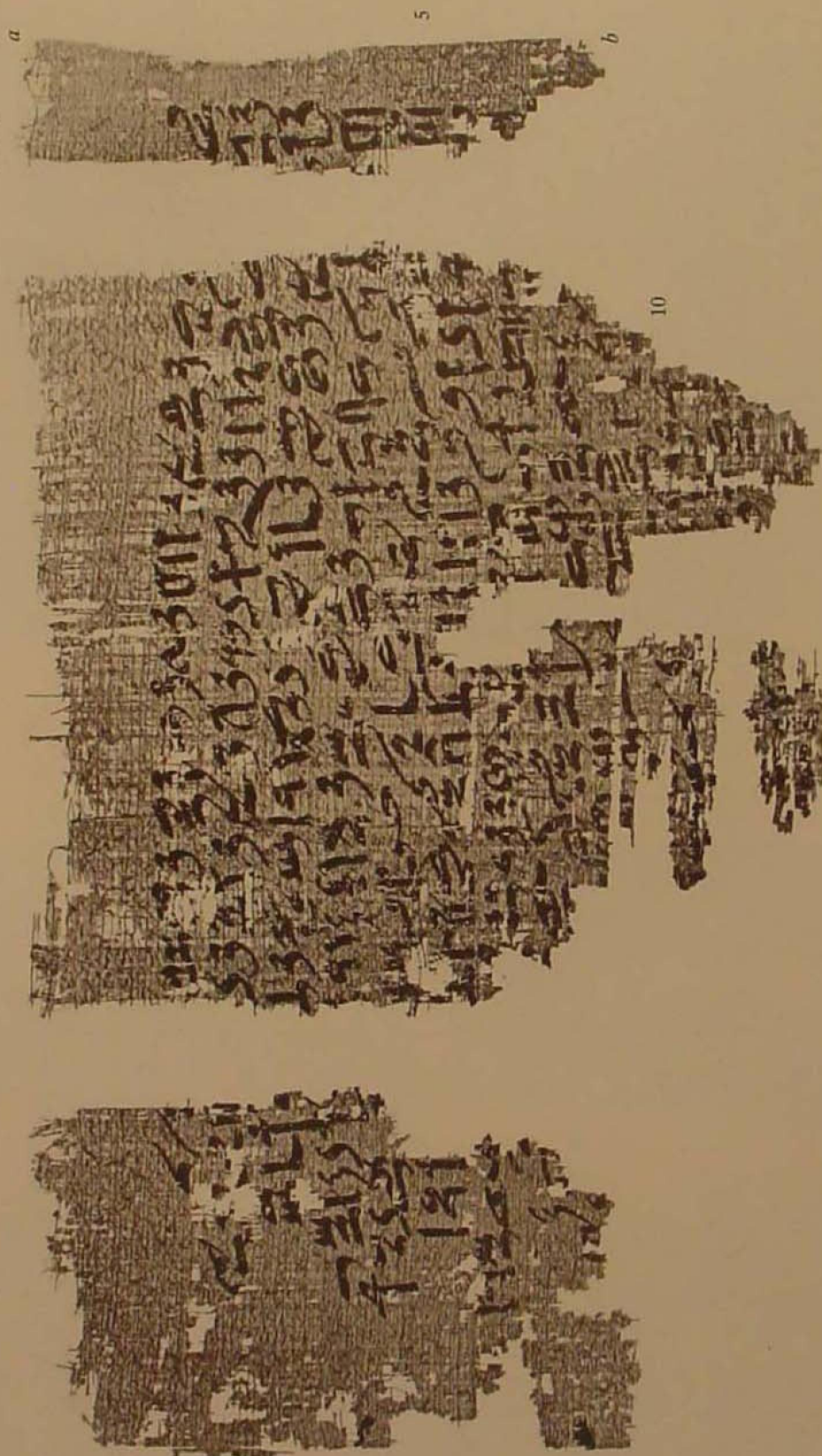
This fragment continues the hieroglyphic text from the previous one. It is also labeled with a small 'a' at its top left corner. The text is dense and covers about six lines. The fragment is irregularly shaped, with some missing sections.

5


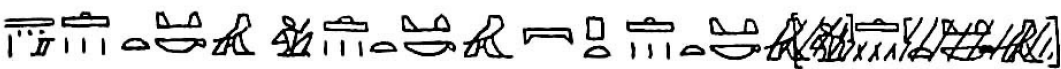
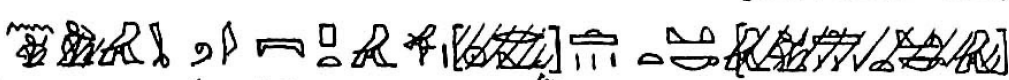
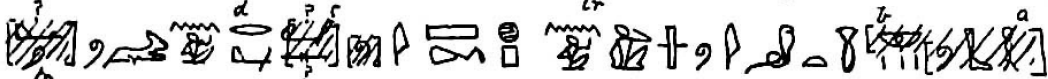


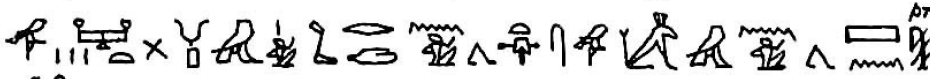

10

P. RAM. IX. Magical



page 3




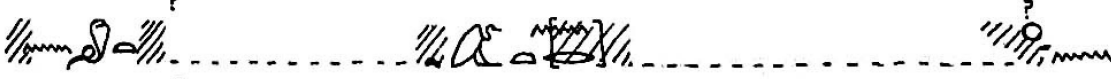
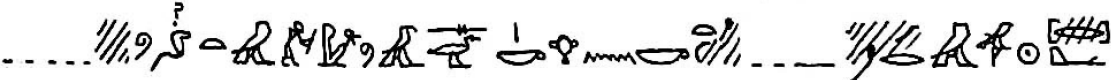
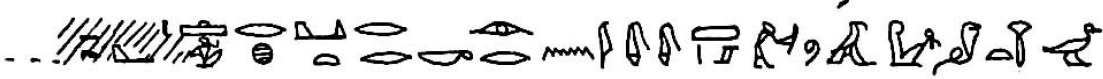

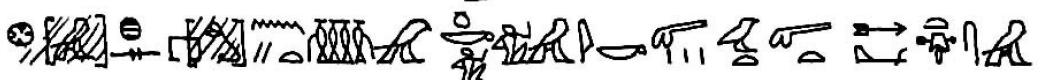


P. RAM. IX. Magical





 5




Perhaps no more lines lost

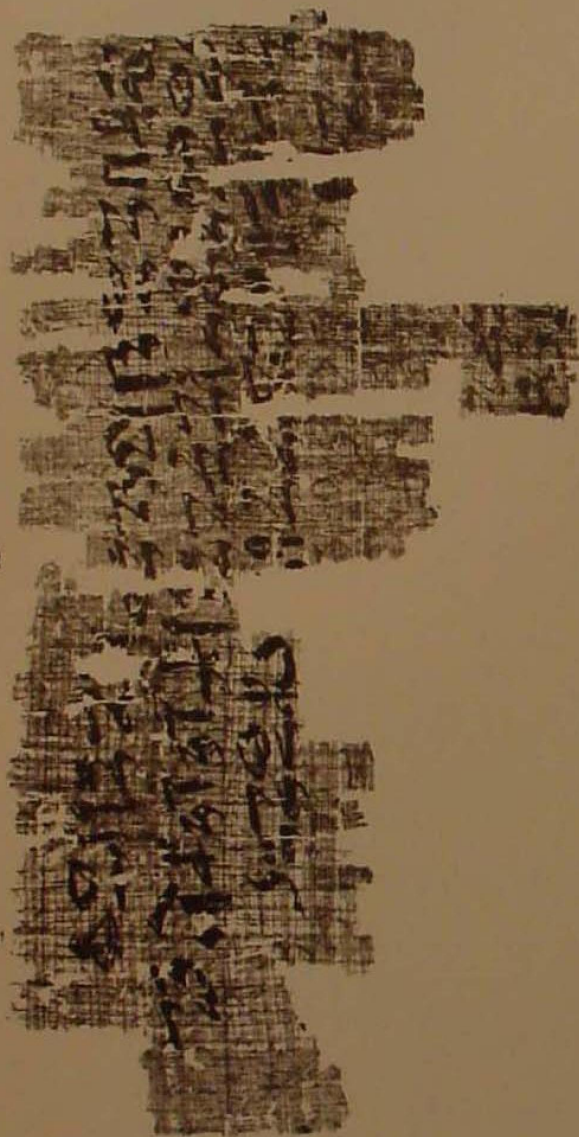
4^{a-b}  P. Ram. XVI, 8, 3. c-d  ibid, 8, 4.





 5




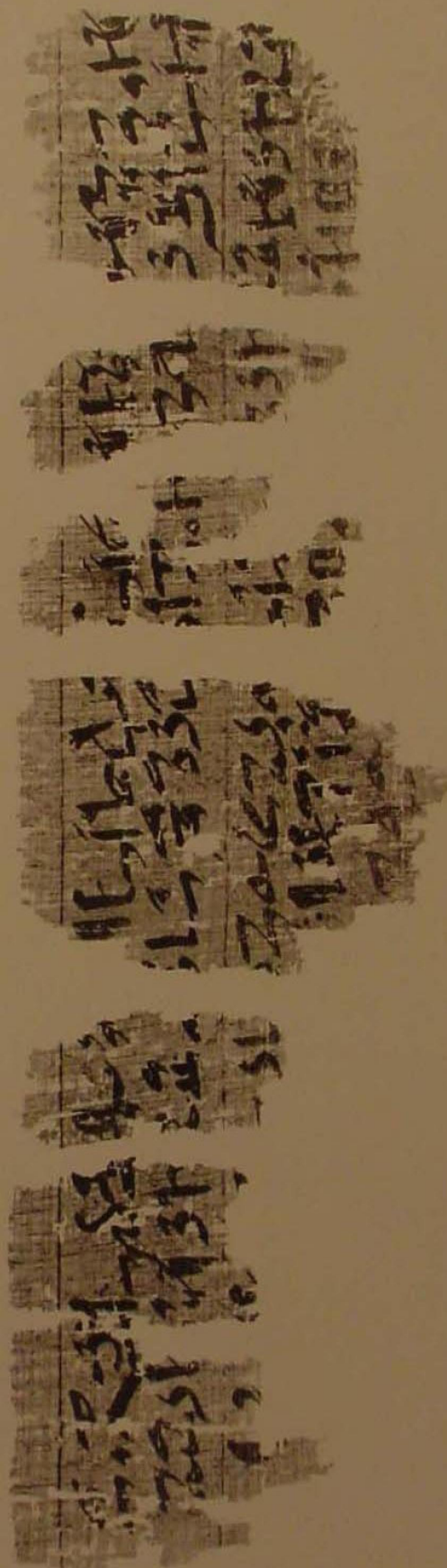
Perhaps no more lines lost

1^a The sign below to left is a puzzle; not ? nor yet !

A



B



P. RAM. XI. Magical

page 1

5

page 2

5

Fragment of a papyrus scroll showing several columns of handwritten text in Coptic script. The text is arranged in vertical columns, with some characters appearing to be in a different script or dialect. There are some small numbers or symbols interspersed within the columns.

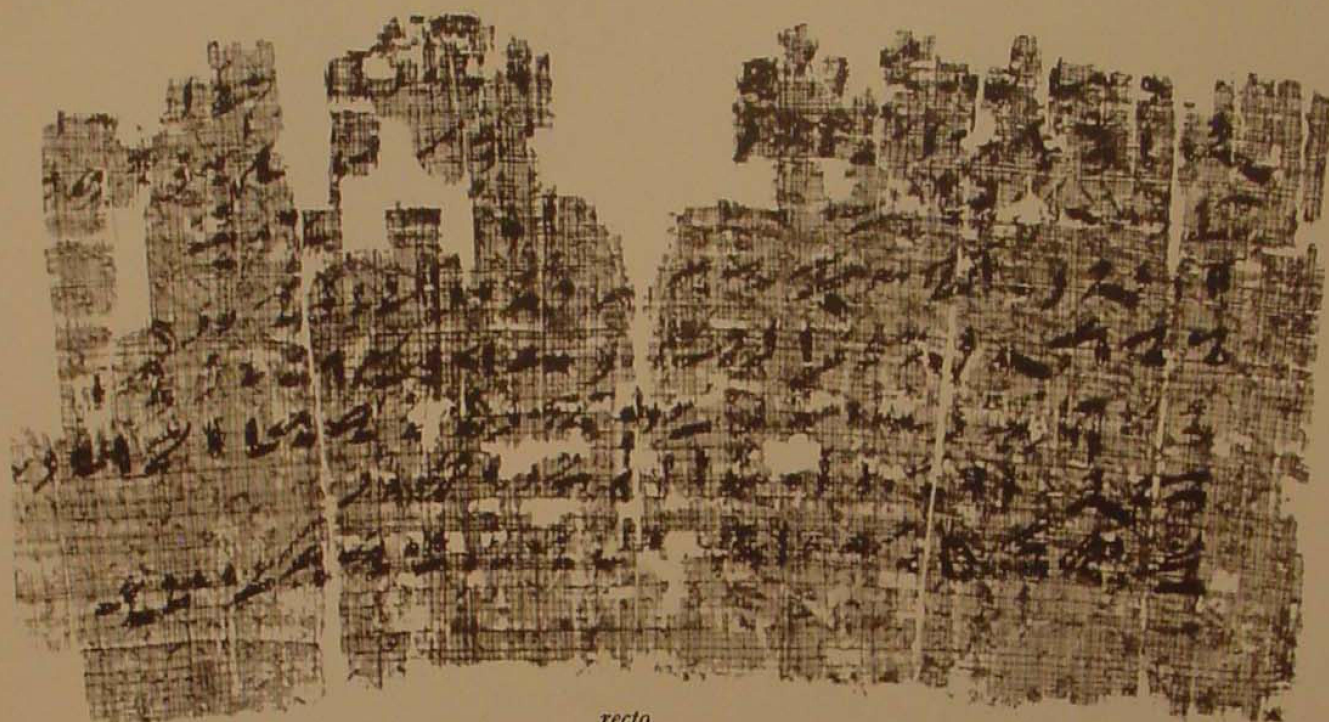
P. RAM. XIII. Magical

Two fragments of a papyrus scroll, labeled 'verso' and 'recto', showing handwritten text in Coptic script. The text is arranged in vertical columns, with some characters appearing to be in a different script or dialect. There are some small numbers or symbols interspersed within the columns.

verso

recto

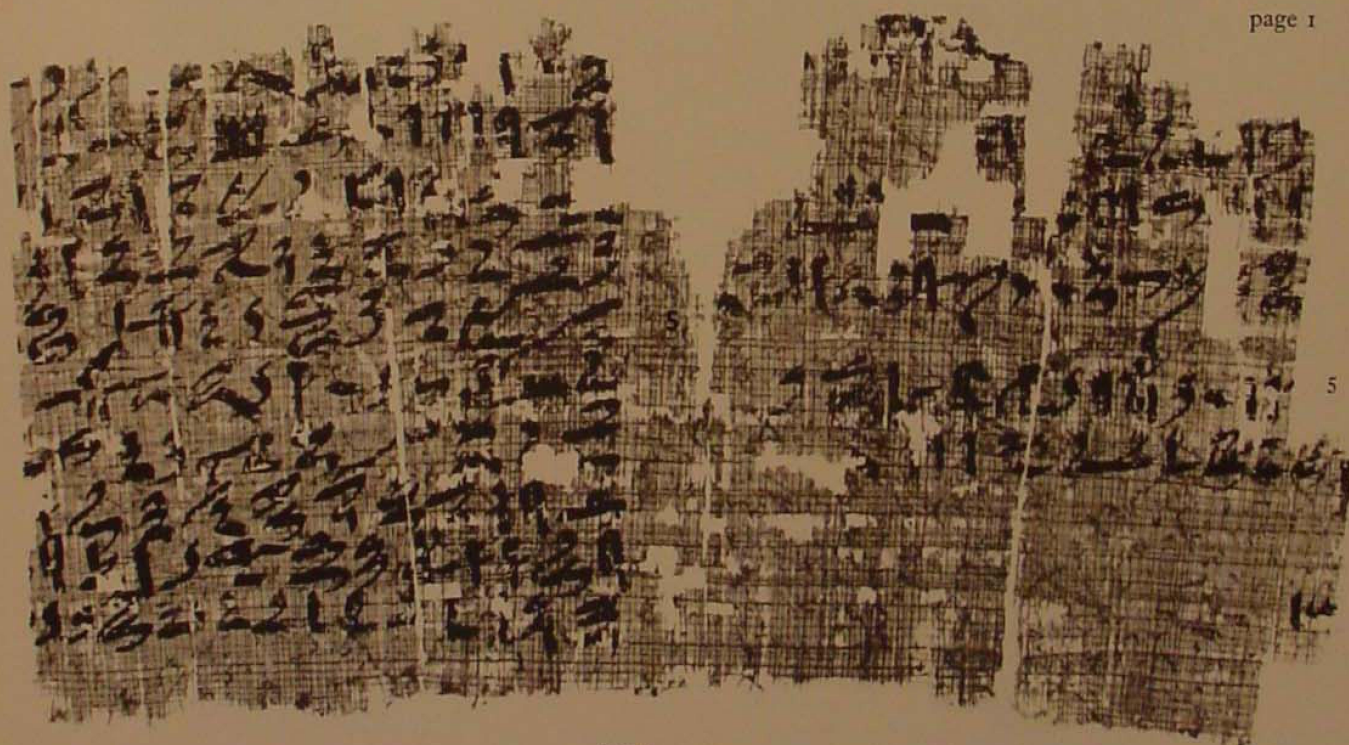
P. RAM. XIV. Magical



recto

page 2

page 1

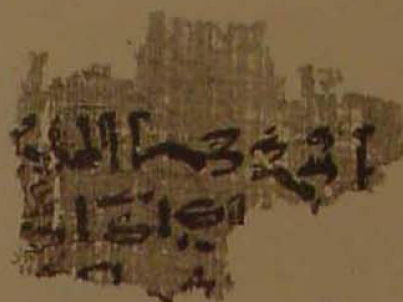


verso

B recto



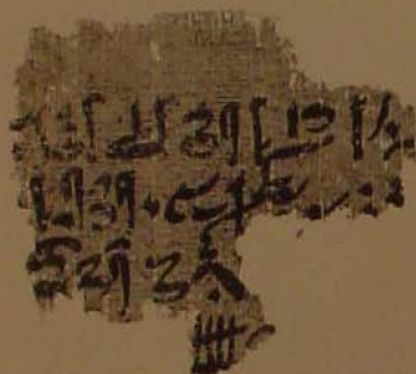
A recto



C recto



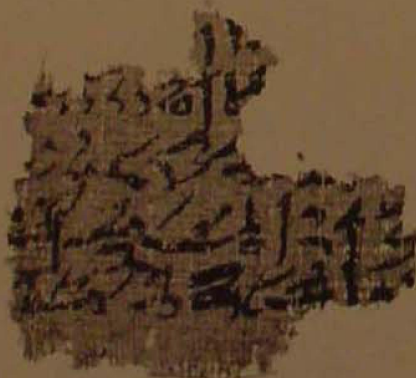
D recto



C verso



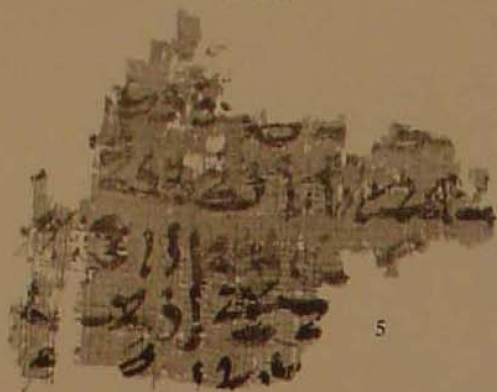
D verso



P. RAM. XVI. Magical

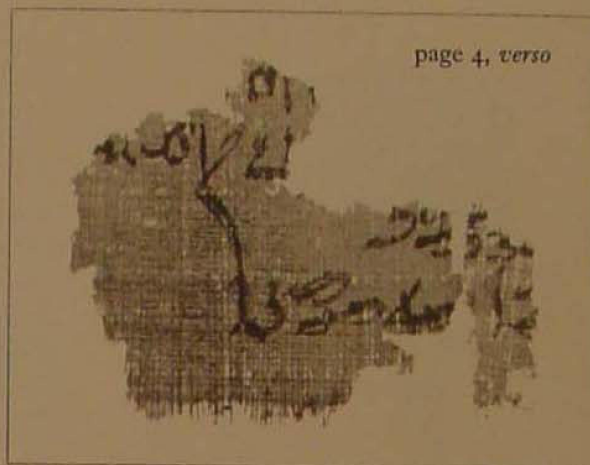
Fragments of the opening pages (1-3), with the verso of some pieces

E recto

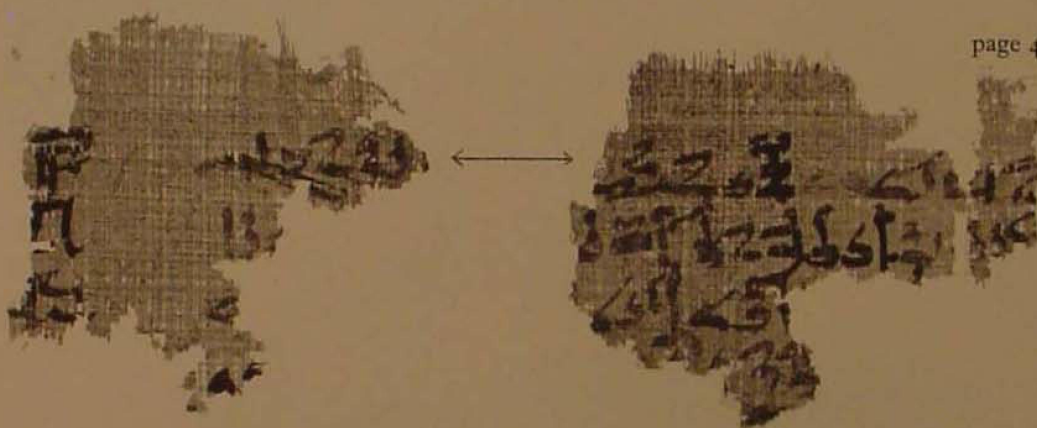


5

page 4, verso



page 4, recto

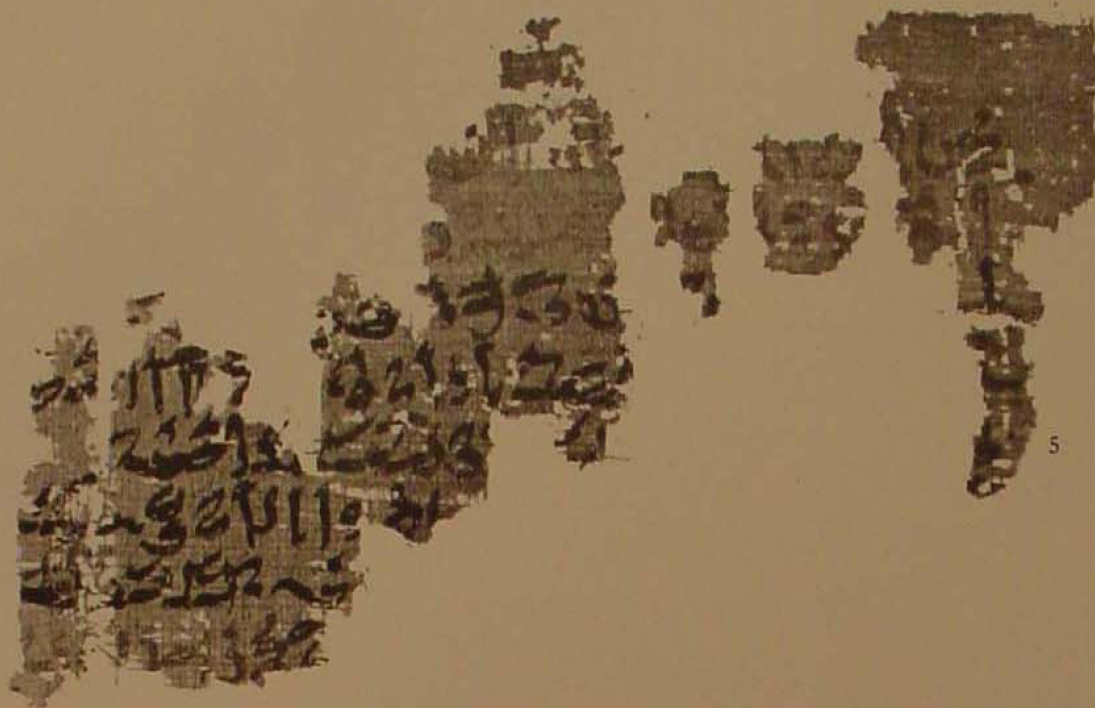


page 5



5

page 6



page 7



page 8

(7a)

5

Handwritten text in Coptic script, likely a magical formula or incantation. The text is arranged in several lines, with some characters appearing to be stylized or repeated. A small number '5' is written above the main text block.

page 9

5

Handwritten text in Coptic script, likely a magical formula or incantation. The text is arranged in several lines, with some characters appearing to be stylized or repeated. A small number '5' is written above the main text block.

page 12

Fragment of a papyrus scroll containing Coptic text. The text is written in a Coptic script, likely from the 4th or 5th century. The fragment is damaged, with significant portions missing, particularly in the center and right side. The visible text includes several lines of script, with some characters appearing to be in a different script or dialect. A small number '5' is visible on the right side of the fragment.

page 13

Fragment of a papyrus scroll containing Coptic text. The text is written in a Coptic script, likely from the 4th or 5th century. The fragment is damaged, with significant portions missing, particularly in the center and right side. The visible text includes several lines of script, with some characters appearing to be in a different script or dialect. A small number '5' is visible on the right side of the fragment.

page 16

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately six horizontal lines, though some characters are obscured by damage or overlap. A small number '5' is visible to the right of the fragment.

page 17

Fragment of a papyrus scroll containing several lines of ancient Egyptian hieroglyphic text. The text is arranged in approximately six horizontal lines, though some characters are obscured by damage or overlap. A small number '5' is visible to the right of the fragment.

page 20

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page 21

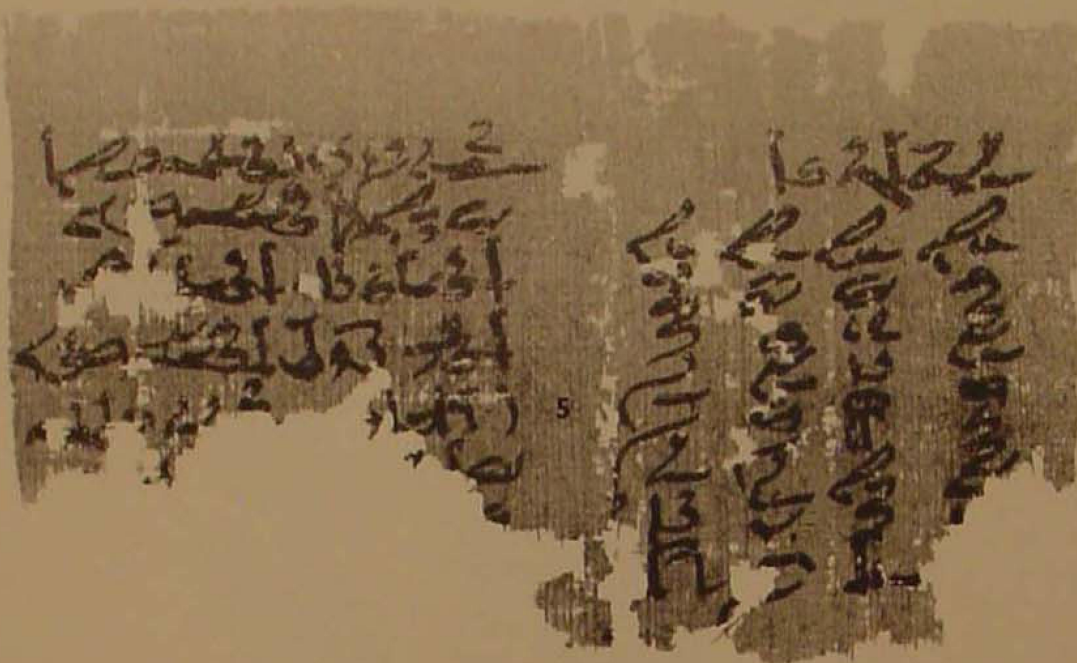
(20A)

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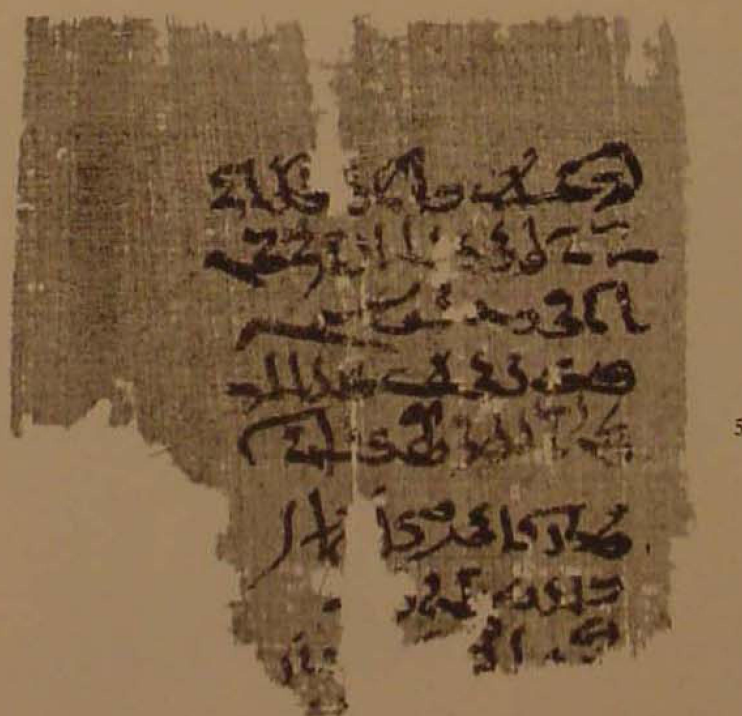
page 22

(21A)



Fragment of papyrus with Coptic text. The text is written in two columns. The left column contains several lines of text, and the right column contains a longer, more continuous text. The fragment is labeled with the number 5.

page 23



Fragment of papyrus with Coptic text. The text is written in a single column. The fragment is labeled with the number 5.

page 24

1. *[Fragment of papyrus with hieroglyphic text]*
 2. *[Fragment of papyrus with hieroglyphic text]*
 3. *[Fragment of papyrus with hieroglyphic text]*
 4. *[Fragment of papyrus with hieroglyphic text]*
 5. *[Fragment of papyrus with hieroglyphic text]*
 6. *[Fragment of papyrus with hieroglyphic text]*
 7. *[Fragment of papyrus with hieroglyphic text]*
 8. *[Fragment of papyrus with hieroglyphic text]*
 9. *[Fragment of papyrus with hieroglyphic text]*
 10. *[Fragment of papyrus with hieroglyphic text]*

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1. *[Fragment of papyrus with hieroglyphic text]*
 2. *[Fragment of papyrus with hieroglyphic text]*
 3. *[Fragment of papyrus with hieroglyphic text]*
 4. *[Fragment of papyrus with hieroglyphic text]*
 5. *[Fragment of papyrus with hieroglyphic text]*
 6. *[Fragment of papyrus with hieroglyphic text]*
 7. *[Fragment of papyrus with hieroglyphic text]*
 8. *[Fragment of papyrus with hieroglyphic text]*
 9. *[Fragment of papyrus with hieroglyphic text]*
 10. *[Fragment of papyrus with hieroglyphic text]*

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page 1

Fragment of a papyrus scroll showing several lines of ancient Egyptian hieroglyphs. The text is partially obscured by a large, irregular stain or tear in the material. The visible hieroglyphs are arranged in horizontal rows, with some characters appearing to be in a different script or dialect than the others.

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page 2

Fragment of a papyrus scroll showing several lines of ancient Egyptian hieroglyphs. The text is partially obscured by a large, irregular stain or tear in the material. The visible hieroglyphs are arranged in horizontal rows, with some characters appearing to be in a different script or dialect than the others.

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Agricultural Accounts

