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
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



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Thus the inscription in question is probably to be read as *wḏ ḥmt-ṯ mꜣꜣ* . . . , 'thy majesty commands the viewing of . . . , 'referring to the presentation of offerings. The figure who makes this statement is evidently leading an animal, and the signs above him are to be interpreted as an incomplete title: *imy-r*. . . . A direct address of this kind, directed to the recipient of offerings and referring to the 'viewing' of the presentation, is known from a similar context in two Fifth-Dynasty tombs at Giza, one copied from the other: , 'this is to be seen, O beloved.'¹ In the present case the missing object of *mꜣꜣ* may similarly be 'this', but the lacuna would admit an alternative of slightly greater length.



The use of the term *wḏ* is generally confined to the king before the Sixth Dynasty and even at that late a date it is applied to non-royal persons only secondarily;² thus at Deir el-Gebrawi a scribe has the epithet *iri wḏ nb-f*, 'who executes the command of his lord,' who is presumably the local nomarch, and two notables of Dendera claim the epithet *rs-tp r wḏt srw*, 'vigilant concerning that which the officials command'.³ As a rule the non-royal equivalent is *wḏ-mḏw*,⁴ although this too is associated with the king in the fairly common title *imy-r wḏwt-mḏw nt nswt*. The entire phrase *wḏ ḥmt-ṯ* is therefore highly exceptional: this is not only the earliest recorded instance of a queen who is called 'thy majesty', but is also the first instance of a queen who 'commands'.

HENRY G. FISCHER


A further occurrence of ideographic in an Old-Kingdom name

IN my discussion of *Kꜣ-z-nb-f*, 'the *kꜣ* of a man is his lord' (*JE A* 60, 247-9), I have failed to note an important parallel. This is  (Junker, *Giza*, II, fig. 20), which Junker (p. 166) restores , '*Inj-išt*f, on the basis of the name   (Ranke, *PN* I, 35 [23]). The

in the title *ḥry [s]šṯ n wḏwt [mḏw]* etc., and the other in the name *Rwḏ*); Fisher, *Giza*, pls. 46 (2), 48 (4); so too Fakhry, *Sept Tombeaux*, fig. 1, p. 4 (see next note). This development eventually led to the more distinctive form  (Gardiner's V 25), and it should be noted that this form begins to appear at the end of Dyns. XII and in Dyn. XIII: e.g. Habachi, *JE A* 39 (1953), 51, fig. 1 (tmp. Sesostris III); Louvre C 5 (first year of Ammenemes III); Louvre C 11 (Khendjer).




¹ The last example of  cited in the previous note occurs in the name *ꜣnb-wḏ-s*, which is misread as *ꜣnb-ḥḏw-s*. Similarly a name that looks as though it is to be read *Hḏbt* is more probably *Wḏb-ḏt-i*; see Fischer, *Dendera*, pl. 25 and p. 209 (j), and cf. the examples of the -sign *ibid.*, 54, fig. 12.

² Junker, *Giza*, III, p. 73, fig. 8b, pl. 3 and p. 213; the other example is shown *ibid.*, p. 72, Fig. 8a (from LD II, pl. 54).



³ Davies, *Deir el Gebrāwi*, I, pl. 16; cf. Junker, *Giza*, VIII, fig. 35 and p. 83 (steward of *Idw* I). Ordinarily epithets such as *iri wḏt nb-f* refer to the king (e.g. *Urk.* I, 69 [2], 129 [7], etc.). Goedicke, *Königliche Dokumente*, p. 60, comments on the contrast between the royal use of *wḏ* and the non-royal use of *ḏḏ* in the Dahshur decree of Pepy I (*Urk.* I, 210 [5]), but notes that one of the Coptos decrees of Pepy II speaks of any official *zšty-fy wḏw*, 'who will write decrees' (*Urk.* I, 282 [4]); here *zš wḏ* may be another circumlocution for the use of *wḏ* alone. The use of the phrase  in the mouth of a rural singer, Wild, *Ti* III, pl. 152, does not necessarily attest the non-royal use of *wḏ*; it more probably represents the name of a song, in answer to the question of the flautist facing him: *išt pw*, 'What's it to be?' The name would consist of the opening words, referring to the king or a god, just as the word *kꜣw* 'the bulls' likewise seems to identify a song in the next register (pl. 153). Cf. Eрман, *Reden, Rufe und Lieder*, 22; his interpretation of *wḏ n(i)* as 'befiehl mir' is in any case unsuitable because it is the singer who commands the flautist, by means of the hand signals he is making (as described by Hickmann, *ZÄZ* 83 [1958], 96-127), and not the other way round.



⁴ Petrie, *Denderah*, pls. 6 (right, second from bottom), 11A (right, sixth from top). Janssen, *Traditioneele Autobiografie*, I, 58 (II Ad) gives a few non-royal examples of *wḏ* from the Eleventh Dynasty and later.

⁵ *Wḏt-mḏw* (and never *wḏ*) is frequent in non-royal legal documents: see Goedicke, *Die privaten Rechtsinschriften aus dem Alten Reich* (Vienna, 1970), pls. 3, 4, 5, 9, 10, 14, 15. Cf. also the epithet *wḏ-mḏw n srw*, 'who gives commands to the officials,' Firth and Gunn, *Teti Pyramid Cemeteries*, 135 (no. 71).

same restoration reappears in *PN I*, 415 (18), where it is transliterated *inj-nj(?)-iš·t·f*. In *PN II*, however (p. 402), Ranke adds: 'die Ergänzung ist gewiss nicht richtig!' The examples of *K₃-z-nb·f* strongly suggest that the correct restoration is [⌊]   , *K₃-n-z-ist·f*, 'the *k₃* of a man is his property'. The only real uncertainty, in fact, lies in the writing of ⌊, which might possibly be written \cup ; but the size of the lacuna seems to favour the first alternative. HENRY G. FISCHER

Fractions in the Abu Sir Papyri¹

CHAPTER XX of Gardiner's *Grammar*² deals with numbers, weights, and measures. There is also in this section a discussion devoted to the subject of fractions.³ Among the rules which are postulated for the correct writing of fractions, there is included the fact that a number such as $\frac{4}{7}$ could never have been written  , since an expression like that would have meant that there could exist more than one actual seventh of a particular object.⁴ 'Consequently, the Egyptian was reduced to expressing (e.g.) $\frac{4}{7}$ by $\frac{1}{2}$ (+) $\frac{1}{14}$.'⁵ Since this practice appears to have been followed in all of the extant mathematical papyri, the explanation which Gardiner supplied has always been accepted.

While cataloguing the materials and vessels mentioned in the Abu Sir papyri,⁶ it became apparent that many of the inventories included quite detailed information about the specific objects.⁷ The notations usually had a characteristic format: the composition of the object in most cases was placed at the top like a heading; it was then followed by the name of the specific vessel; a breakdown according to its size and sometimes colour was then recorded; and a statement regarding the condition of the object followed.⁸ It is after the comments as to the state of preservation of the vessel that there often appears the hieroglyphic symbol  *shw* meaning length and  *shw* meaning width. Both of these signs are followed by numerical measurements.⁹

In the publication of the papyri, Posener-Kriéger had originally understood and transcribed these numbers as if they should be interpreted as a single numerical designation referring to the

¹ This observation is a result of a seminar held several years ago at the Oriental Institute. It was directed by Professor Klaus Baer, and I am indebted to him for his help.

² Pp. 191–200.

³ See also R. Gillings, *Mathematics in the Time of the Pharaohs* (Cambridge: MIT Press, 1972), 20–3. See R. Parker, *Demotic Mathematical Papyri* (Providence: Brown University Press, 1972), 8–10, who discusses the use of fractions with numerators larger than one in Demotic texts.

⁴ See Gardiner, p. 196; and Gillings, p. 21, where he refers to these numbers, all of which are written with the same numerator, as 'unit fractions'.

⁵ Gardiner, p. 196.

⁶ P. Posener-Kriéger and J. de Cenival, *The Abu Sir Papyri, Hieratic Papyri in the British Museum*, fifth series (London: British Museum, 1968).

⁷ For a further discussion of these descriptive phrases, see P. Posener-Kriéger, 'A propos d'une transcription erronée dans les Papyrus d'Abousir', *Rev. d'Égyptol.* 24 (1972), 147–51 and P. Kaplony, 'Das Papyrusarchiv von Abusir', *Orientalia* 41 (1972), 11–79 and 180–248.

⁸ See P. Posener-Kriéger, *Hieratic Papyri*, pls. 20–6, where much of the original records remain. On pls. 27, 28, 29, and 90 only fragments of the records are extant. P. Posener-Kriéger, *Rev. d'Égyptol.* 24, 149, concludes that the commentary on the objects listed in the inventory of pls. 23–4 refers to the damages on the object. P. Kaplony, *Orientalia* 41, 227–34, has made translations of many of these passages.

⁹ A third hieroglyph \circ frequently occurs along with the other two measurements. According to P. Posener-Kriéger, *Rev. d'Égyptol.* 24, 150, it should not be considered as a designation of weight, since it would be impossible to weigh a damage. She suggests the reading *sp* rather than *dbn*. P. Kaplony, *Orientalia* 41, 226, however, does read the sign as *dbn*. That \circ cannot refer to the weight of the object is clear from one example, where both the large and the small *hnwt* vessel have the same numerical designation (P. Posener-Kriéger, *Hieratic Papyri*, pl. 24 *e* and *f*). It seems possible that \circ might refer to the amount of damages that are in each section of the vessel.