




### ADDITIONAL NOTES, &c.

Pls. I.–IV. Reviewed by MASPERO, *Journal des Savants*, Avril, 1897, pp. 206 *et seqq.*

Pl. I., l. 1. *m m*: *hrw* (cf. L. D., ii., 135h; l. 4 (SPIEG.), and BR., *Thes.*, 1154, l. 16), lit. “as true of voice.” The expression, as Maspero has pointed out, must be derived from the belief in the magic power of incantation; the right word or formula, rightly pronounced with the true intonation at the proper moment, ensuring triumph over opposition. Translate “successful,” “triumphant.”

l. 2. Note the use of  belonging to the “Horus title,” in “our Horus.”

l. 3. *r'w*, cf. BREASTED, *Hymn. in Solem*, pp. 22-24.

ll. 4, 5. *sh̄t ht* is difficult, and  (not ) following is inexplicable if correct. Perhaps “without wielding club or shooting arrow or tightening (?) a knot (for strangling, or in binding captives).” For *rwd* cf. *Hieroglyphs*, p. 44.

l. 6. *š't*, det. by knife, is “sword”; but here, as often, it is some quality inspiring fear—“renown” (?), “valour”; cf. MAR., *Ab.*, ii., 32, left side, l. 7.

l. 10. *sdr r šsp*; cf. also *Berl. Pap.*, ii., l. 200.

*n ḳddw-sn*. Spiegelberg quotes *sdr n ḳdw-sn*, L. D., iii., 175g, l. 8; *Merenptah Stela* (Ä. Z., 1896), l. 23 (*n ḳdw-w*); also *rswi n ḳdd*, “dream in sleep,” *Sphinx Stela*, l. 8 (L. D., iii., 68), and remarks that we have here the origin of

HKOT. That the *n* was at first a true preposition is shown by the reduplicated form of the verb in the two earliest instances.

Pl. II., l. 4. “Egyptians,” *Kmtiw* (?); *hps* not “scimeter,” but “strength of arm,” v. *Hieroglyphs*, p. 17; *šwt[-sn]*, “their ancient rights” (MASP.).

l. 8. Correct to *rnpy-sn* (?), but there is no trace of *sn* in the original.

l. 10. *inyt-f*. Erman suggests that this may mean that the stanza is to be sung to the tune of *Hrw swsh*, &c., “its tune”; Spiegelberg that the following words are to be repeated at the end of each line. But it seems that a stanza of ten lines is required, so that l. 10 must be retained as part of the stanza. A detail to be noted in the artificial construction of the stanzas (not recurring in the Thothmes hymn) is that the last line of the second stanza, l. 10, the first of the third, l. 11, and the last of the fourth, Pl. iii., l. 10, depart somewhat from the fixed forms, evidently by intention. The first stanza, Pl. i., is obviously a separate introduction, and the fifth and sixth are really short separate hymns. It should also be observed that after the words *inyt-f* the hymn, so far addressed directly to the king, refers to him in the third person. *inyt-f* may therefore be the “carrying away” of the king or of the royal insignia representing him.

l. 11. The original does not admit of

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