



THE HIERATIC GRAFFITI OF THE SCRIBE OF THE TOMB

AMENNAKHTE "PALEOGRAPHICAL STUDY"

THE HIERATIC GRAFFITI OF AMENNAKHTE¹

Dr. Asmaa Ragab Ali

Department of Archeology, Faculty of Arts, Assiut University

ABSTRACT:

In Egyptological literature the term "graffito" was first employed, it seems, by Auguste Mariette in 1850 in a private excavation journal recording his work at the Serapeum. Graffiti is the plural of Italian word *graffito*, meaning "scratch". The term graffiti defined as informal brief inscription (writing) that are incised, painted or scratched on stone blocks, walls or artifacts. In other instances, the graffiti which appeared on the tombs and temples were placed upon the walls of the entrance passages, the first rooms of the tomb, and the first halls. There are a few texts of this kind were recorded on ostraca in hieratic script. Furthermore, there is the special case of the graffiti in the pyramid complex of Djoser at Saqqara, and also are found also in temple. The ink of graffiti is either black or red, more often brownish red, and rarely blue. It provides valuable information on the organization of labor at construction sites, likewise the huge numbers of rock-drawings from the Pharaonic Era and earlier of humans, animals and all manner of other objects that created by visitors or other individuals. Amunnakht, along with several other people from Deir el-Medina, is one of the team members who left a good many rock graffiti in the royal necropolis at Thebes. One can attribute to Amennakhte roughly (one hundred and fifty) graffito.

1. Definition of Graffiti

In Egyptological literature the term "graffito" was first employed by Auguste Mariette in 1850 in a private excavation journal recording his work at the Serapeum.² Graffiti is the plural of Italian word *graffito*, meaning "scratch".³ The term graffiti defined as informal brief inscription (writing)⁴ that are incised, painted or scratched on stone blocks, walls or artifacts.⁵ In other instances, the graffiti which appeared on the tombs and temples were placed upon the walls of the entrance passages, the first rooms of the tomb, and the first halls,⁶ and rarely occurs on ostraca.⁷ The ink of graffiti is either black or red, more often brownish red, and rarely

blue.⁸ It provides valuable information on the organization of labor at construction sites, likewise the huge numbers of rock-drawings from the Pharaonic Era and earlier of humans, animals and all manner of other objects⁹ that created by visitors or other individuals.¹⁰ In Egypt, there are pictorial, Hieroglyphic, Hieratic, Demotic, Coptic, Greek, Latin, and Arabic graffiti, and – alas – also modern vandal's graffiti.¹¹ These inscriptions (*Besucherinschriften*) cover many important sites.¹² So scholars call Egypt "the classic land of graffiti" commenting that there isn't such a rich body of texts anywhere else in the Near East or the Mediterranean.¹³ These inscriptions

reflect the great admiration the visitors had for their history and for the respective monument itself and refer to the Egyptians realization that they had a real past and monuments worth exploring.¹⁴ Besides, graffiti are considered as one of the richest sources of evidence available of the personal experience of religion in Ancient Egypt.¹⁵

2. Reasons for Making Graffiti

There is no doubt that the Egyptians carved, inscribed and wrote many graffiti alongside the desert expedition routes and the mining quarry sites, temples, and tombs,¹⁶ etc. for different reasons;

1. They responded to the deceased's wish to encourage the visitors of his tomb to take part in his funerary cult.¹⁷
2. They maybe used it in the appropriation of space.
3. Graffiti were used to record royal decrees.
4. Graffiti could be adorations of the gods and commemorative texts.¹⁸
5. These inscriptions could be used in educational tools as school exercise such as that identified recently in Asyut¹⁹ and in Saqqara.²⁰
6. Graffiti may was written in order to reuse the magical benefits.²¹

According to Navrátilová, she deduced that many graffiti were made at 1) special occasions which brought people to places they would usually either not be allowed to or had no reason or entitlement to be in; 2) perhaps any occasion, by people who already had a privileged or exceptional access; 3) besides the commemoration, communication with the dead.²²

3. Classification of Hieratic Graffiti

Navrátilová mentioned that according to J.C. Darnell "Graffiti from Egypt divide into two categories:²³

1. Rock inscriptions, carved on natural desert surfaces.
2. Graffiti proper, added to the surfaces of existing monuments. These include both carved and painted texts and depictions.

However, Navrátilová distinguishes, in her study of New Kingdom visitors' graffiti in Abusir and North Saqqara, four sets of formulae.²⁴

1. Antiquarian or Descriptive: the contents of this type praise the monument and its owner on the surface of which they have been applied and show an interest in the monuments visited, architectural elements and their names.
2. Signatures: this sort of inscription consists of a brief text with the name of the visitor and the date of the visit accompanied by a signature.
3. Piety oriented: the visitors have just written prayers and invocations to the deities of the site without referring to the building itself.²⁵
4. Commemorating a stroll or casual visit: these inscriptions are nearer to the amusement, curiosity and excursion visits.

While Doncker proposed to classify the graffiti in two open groups according to their content:²⁶

1. The private (individual) signatures (or names).

2. The visitor inscriptions (*Besucherinschriften*).²⁷

5. The Graffiti corpus of the scribe Amennakhte

Amennakhte clearly liked the sight of his own name and was responsible for a good many rock graffiti in Thebes.²⁸ One can attribute to Amennakhte roughly (one hundred and fifty) graffiti.²⁹ We can classify these inscriptions into three categories as follows;

1. Written graffiti (Hieroglyphic and hieratic) with pictorial scenes: there are two drawings associated with this category. The Graffito Nr. 886a-f is depicting the scribe Amunnakht sitting as he worshiped each of the goddess Hathor and the god Amon with a ram headed. This scene is surrounded by a semi-rectangular frame. Besides, there is a woman's head that may represent the goddess Hathor to the left of the rectangle, while the scribe left a commemorative (hieratic) text to the right. The second graffito Nr 1451³⁰ is depicting both the scribe Amunnakht and his father Ipwy, sitting in worshiped. Furthermore, there is a short hieroglyphic text before each of them, containing his name and title. Nevertheless, Rzepka added the graffito Nr 1454a, which has not yet been published, to this group.³¹ This inscription is depicted a person kissing the ground and there are an offerings table and ram headed Amun in front him. This drawing is accompanied with a (hieroglyphic) text that contains the name of *Hr-min* and his brothers. In addition, there is another text is added to the previous one include the name of the scribe Amennakhte. But, it is not quite clear from the inscription attributes to our

scribe or another person has the same name. It may be attributing to *Hr-min* where he appeared with the same figure in Graff Nr 1082.³²

2. Hieroglyphic graffiti: the scribe Amennakhte has four hieroglyphic graffiti and they are 597; 1136; 2003 and 2705. These inscriptions contain the scribe's name and his titles.

3. Hieratic graffiti: it is should be note that the scribe is written the great majority of his inscription in hieratic script. We can classify these inscriptions from its contexts; as follows;

a. Signature inscriptions: it is one of the most graffiti's genres which left on different places such as Saqqara and the rocks of the Theban necropolis.³³ It very often contain just date,³⁴ name and title of the scribe,³⁵ as shown in Graff Nr. 21; 26; 33; 33a; 41b; 46; 47; 58; 59; 132c; 139; 197; 225 (=1405); 249; 253; 258; 410; 453; 520; 580; 582; 581; 591; 599; 606; 621; 680; 684; 678; 697a; 708; 750; 761a; 771; 827; 840; 1125; 1142; 1156; 1195; 1208a; 1225; 1235; 1383; 1385; 1581; 1584; 1689; 1690; 1702b; 1723; 1791; 1922; 1794; 2624; 2627; 1785; 1803; 1884; 1934b; 2003; 2006; 2026; 2033; 2114; 2117; 2200; 2232; 2313; 2355; 2364; 2369; 2405; 2412; 2413; 2414; 2499; 2507a-b; 2518; 2524a-c; 2544; 2557; 2579; 2581; 2582; 2626; 2629; 2739; 2747; 2757; 2774; 2867; 2872; 2873; 2877; 2878; 2879; 3020; 3745 and 3980a-b.

Furthermore, his name often links with names of his sons such as Graff Nr. 54; 63; 251; 298; 299 + 100; 451; 460 (= 2532); 461 (= 2531); 473; 837; 1131; 1157; 1736; 2042; 2568; 3022; 3128; 3302 and 3021. Amennakhte's gratitude was great where he

record the vizier's name followed by his own in many places on the rocks of the Theban Mountains as a mark of his special gratitude³⁶ as shown in Graff Nr. 24; 84; 96; 545 (= 2015); 646; 1111; 1140a; 1141; 1143; 1146; 1170; 1928; 2116. Peden suggested that Amennakhte perhaps set down these graffiti to commemorate the vizier's presence at the funeral of Ramesses III.³⁷ In other instances, this type accompanied by the formula *ir.n*, meaning "made by" that according to Verhoeven, it is appeared at the beginning of short sentences as well as longer texts (also at their end),³⁸ as we shown in Graff Nr. 73; 87; 93; 99 + 100; 245; 508; 542 + 525 + 2538; 594 + 595 + 596; 886a-f; 1146; 1165; 2805; 2841; 2867 and 3746. Furthermore, there is another formula in our corpus where the scribe used the article *in*, meaning "by", instead of the preceding expression *ir.n* as shown in Graff Nr. 96; 1141 and 2609. There is no doubt

that the expression (*ir.n*) and (*in*) not only refer to the person who made the visit, but perhaps also indicate the actual writer who recorded the text on the walls on his hand.³⁹

- b. Commemorative inscriptions: there is another category contains graffiti with a kind of Commemorated. The visitor wanted to commemorate his appointment as a scribe of the royal tomb by the vizier T3, as shown in Graff Nr. 1111 and 1143.
- c. Visitors inscriptions: the graffito (Nr. 3980), in our corpus, belongs to a type called visitors inscriptions. The main construction of this kind *iw(t) pw ir. n sš* (A) *r m33* (X) "he came, the scribe (A) to see (X).⁴⁰ The usual verb of this formula is (*iw*), but the scribe here used the verb *ii* instead. Unfortunately, the scribe Amennakhte did not outline the purpose of his visit;



hsbt 2 3bd 2 šmw sw 1 sš Imn-nḥt s3 Ipwy ii r-mi-n3

"Year 2, the second month of the inundation season, day 1, the scribe Imn-nḥt, son of Ipwy come here"

5.7. Positions of Graffiti

It should be noted that graffiti is a natural activity in ancient Egyptian society and there is no indication of the prohibition and prevention of this kind of activity, rather the

ancient Egyptians encouraged this activity.⁴¹

One graffito in particular, dating to the Saite Period, unequivocally relates on the Egyptians' attitude towards the application of graffiti, when stating that:



sš.tn ḥr šw r rdi.s r snwy.fy wsy ḥr šw gm.tw im

"Just write <wall> empty and make them passed on from one mouth to another they are registered to places where there and found free"⁴²

In general, the graffiti appears in a location that is dynamic and not static. It is normally

placed in a location that is visible to its intended audience at a convenient height with respect to the local ground level and is written in a shaded area.⁴³ According to the "Graffiti de la Montagne Thébaine" project (GMT),⁴⁴ the topographical distribution of

textual graffiti that attributes to the scribe Amennakhte in Western Thebes can be found in four regions which took the letters A, B, C and D. In addition, the regions have been divided into sectors as follows;⁴⁵

1. Region A: valley of the Kings and environs regions

The majority of Amennakhte's graffiti etched along the winding desert route of Wadyein. These inscriptions appeared in the sector 1 to the sector 10, as follows;

A1	KV, valley of the scribe Huy and Wadiyein
A2	KV, valley of shafts
A3	KV, valley of the tomb of Ramses XI
A4	KV, valley of the tomb of Ramses VII
A5	KV, valley of the tomb of Merenptah
A6	KV, valley of the tomb of Amenhotep II
A7	KV, valley of the tomb of Seti II
A8	KV, hill separating the valley of the tomb of Seti II from the valley of the tomb Thutmose III
A9:	KV, valley of the tomb of Thutmose III
A10	eastern slope of El-Qurna

2. Region B: Valley of the Queens and environs. There are roughly 27 graffiti known from this section that one can

attributed them to our scribe. These inscriptions appeared in the sector 1 to the sector 5, as follows;

B1	QV, southern part
B2	QV, lower slope
B3	QV, valley of the Dolmen
B4	QV, valley of the Three Shafts
B5	QV, valley of the Rope

D1	WV, vicinity of the tomb of Amenhotep III and northern slope of El-Qurna
D2	WV, middle part
D3	WV, valley of the chamber of Hay
D4	WV, vicinity of the tomb of Ay

Furthermore, the sectors were divided sections, which are the smallest topographical units. The single section covers small parts of the land, usually a section of the rock wall from a few to a few dozen meters long. These sections take serial numbers from 1 to 234.⁴⁶ Later, another group of sections that did not take serial

numbers were added and took the names of their researchers or the names of the missions they found.⁴⁷

5. 8. Date of the graffiti:

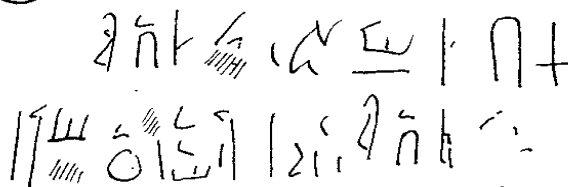
The drawing inscription of our scribe range in date from the king Ramses III reign to the king Ramses VI in the 20th dynasty.

Fig. 1: Graff. N. 21

21*

Transcription:

- 1) 
 2) 



Transliteration:

- 1) *sš nsw Imn-nḥt n st m3^ct*
 2) *st m3^ct ḥr imntt w3st pth*

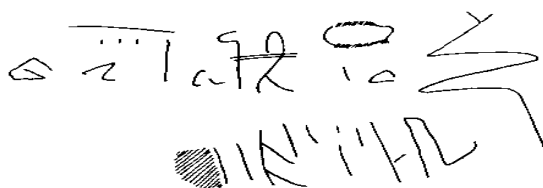
Translation:

- 1) the royal scribe Imn- nḥt in the place of truth
 2) the place of truth, on the west Thebes of Pth

Fig. 2: Graff. N. 24

Transcription:

- 1) 
 2) 



Transliteration:

- 1) *imy-r niwt t3ty T3*
 2) *sš Imn-nḥt*

Translation:

- 1) the overseer of the town, the vizier T3
 2) the scribe Imn- nḥt

Fig. 3: Graff. N. 26

Transcription:

- 1) 
 2) 



Transliteration:

- 1) *sš Imn-nḥt s3 Ipwy*
 2) *st ntrw m ... dt*

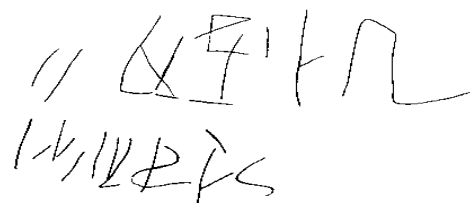
Translation:

- 1) the scribe Imn- nḥt, son of Ipwy
 2) in the place of gods, in the Horizon of Eternity

Fig. 4: Graff. N. 33

Transcription:

- 1) 
 2) 



Transliteration:

- 1) *sš Imn-nḥt*
 2) *s3 Ipwy*

Translation:

- 1) the scribe Imn- nḥt,
 2) son of Ipwy

Fig. 5: Graff. N. 33a

Transcription:



Transliteration:

1) *sš Imn-nḥt s3 Ipwy*

Translation:

1) the scribe Imn-nḥt, son of Ipwy

Fig. 6: Graff. N. 41b

Transcription:



Transliteration:

1) *sš Imn-nḥt (p3) ḥr*

2) *s3 Ipwy*

Translation:

1) the scribe Imn-nḥt, of the tomb

2) son of Ipwy

Fig. 7: Graffiti. 46

Transcription:



Transliteration:

1) *sš Imn-nḥt*

Translation:

1) the scribe Imn-nḥt

Fig. 8: Graff. N. 47

Transcription:



Transliteration:

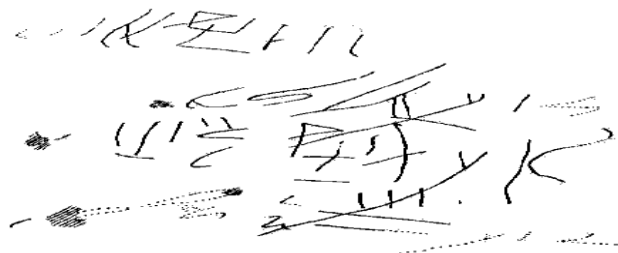
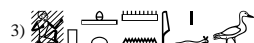
1) *sš Imn-nḥt (p3) ḥr*

Translation:

1) the scribe Imn-nḥt, of the tomb

Fig. 9: Graff. N. 53 + 54

Transcription:



Transliteration:

1) *sš Imn-nḥt*

2) *s3.f Ḥr-šri*

3) *s3.f Imn-nḥt*

4) *s3.f Pn-t3-wrt*

Translation:

1) the scribe Imn-nḥt,

2) son of Ḥr-šri

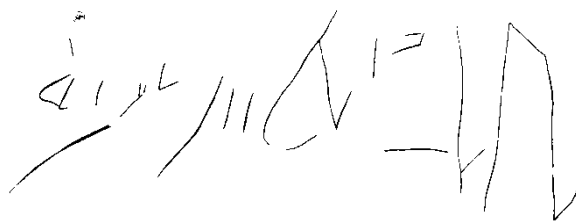
3) son of Imn-nḥt

4) son of Pn-t3-wrt

Fig. 10: Graff. N. 58

Transcription:

1) 



Transliteration:

Translation:

1) *sš Imn-nḥt s3.f I[Ipwy]*

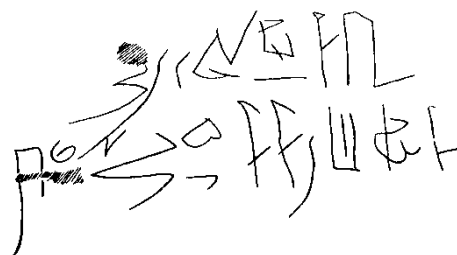
1) the scribe Imn-nḥt, son of Ipwy

Fig. 11: Graff. N. 59

Transcription:

1) 

2) 



Transliteration:

Translation:

1) *sš Imn-nḥt s3*


1) the scribe Imn-nḥt, son of

2) *ipwy n p3 ḥr*

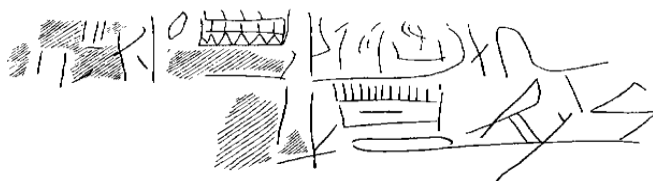
2) *Ipwy*, of the tomb

Fig. 12: Graff. N. 63

Transcription:

1) 

2) 



Transliteration:

Translation:

1) *sš ḳd m nḥh Imn-nḥt*

1) the draughtsman in the draughtsman in the Horizon of Eternity
son of *Ipwy*

s3 Ipwy

2) *s3.f Ḥr-šri*

2) son of Ḥr-šri

Fig. 13: Graff. N. 73

Transcription:

1) 

2) 



Transliteration:

Translation:

1) *sš Imn-nḥt*

1) the scribe Imn-nḥt

2) *s3 Ipwy*

2) son of Ipwy

Fig. 14: Graff. N. 82

Transcription:

- 1) 
- 2) 

Transliteration:

- 1) *t3ty T3*
- 2) *ir.n sš Imn-nḥt*

Translation:

- 1) the vizier T3
- 2) made by the scribe Imn-nḥt

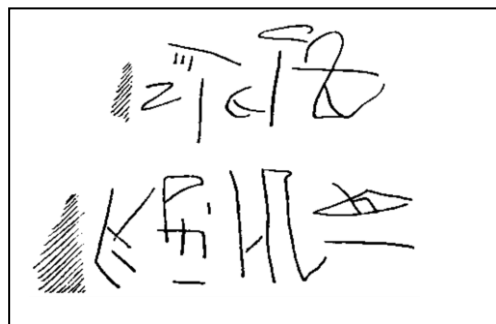


Fig. 15: Graff. N. 84

Transcription:

- 1) 
- 2) 
- 3) 

Transliteration:

- 1) *imi-r niwt t3ty T3*
- 2) *sš Imn-nḥt*
- 3) ...

Translation:

- 1) the overseer of the town, the vizier T3
- 2) the scribe Imn-nḥt
- 3) ...

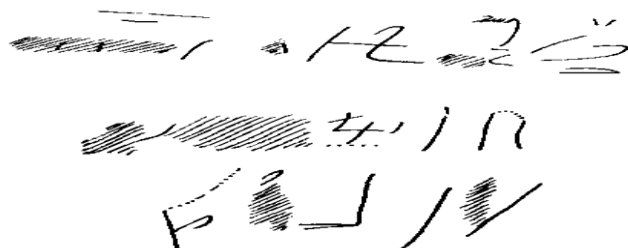


Fig. 16: Graff. N. 87

Transcription:

- 1) 
- 2) 
- 3) 

Transliteration:

- 1) *imi-r niwt t3ty T3*
- 2) *ir.n sš nsw w3t ḥtpw R^c*
- 3) *im.s Imn-nḥt s3 Ipwy*

Translation:

- 1) the overseer of the town, the vizier T3
- 2) made by the royal scribe of the peace road where Re
- 3) is there the scribe Imn-nḥt, son of Ipwy

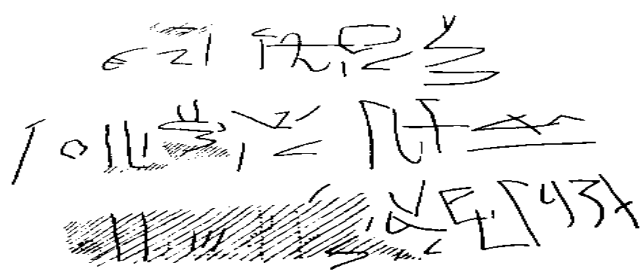


Fig. 17: Graff. N. 93

Transcription:

- 1) 
- 2) 

Transliteration:

- 1) *t3y-ḥwy ḥr wnmw-nswt imi-r niwt t3ty T3*
- 2) *ir.n sš Imn-nḥt n p3 ḥr*

Translation:

- 1) the royal fan-bearer, the overseer of the town, the vizier T3
- 2) made by the scribe of the tomb Imn-nḥt

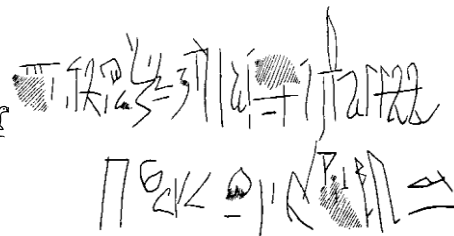


Fig. 18: Graff. N. 96

Transcription:

1) 

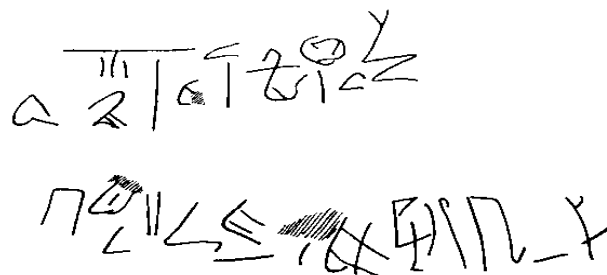
2) 

Transliteration:

1) *imi-r niwt t3ty T3*
 2) *in ss Imn-nht n p3 hr*

Translation:

1) the overseer of the town, the vizier T3
 2) by the scribe of the tomb *Imn-nht*












2. Analysis study of signs and forms

2.1 Sect. A. Man and his occupations


1. A. 1:










The seated man sign represents a unique case in the theban graffiti, where most inscriptions personal names included this sign as a determinative . It is probably the most common among the other signs used in theben-west. that's why the shapes of this sign are pretty much different.48 In our corpus, one can classify the form of this sign into five groups. They are the following:

a. the first form is the normal form that appears most on papyri and ostraca.49 In this form, the sign is executed with two main strokes , one represents the back and the other represents the legs. It is noticeable that the position of the two lines changes from inscription to inscription. So we can look under this category for example the following forms that we seen on his papyri and ostraca, as shown;













Papyri and ostraca			
pTurin 1880	O. Gardiner 25	O. Louvre N 696	O. Turin 57002
 vs.VI.5;	 vs.3;	 vs.7B	 rt.3;
Graffiti			
 24	 33;	 54.2;	 100

In addition, a secondary form can also be classified under this group, in which the two strokes are connected to each other







from top, as the shape of the walking legs sign  D 54, as the same as on papyri and ostraca, for examples;

Hieratic Papyri and ostraca			
pTurin 1880	O. Gardiner 25	O. DeM 553	O. Gardiner 4
 vs.I.3;	 vs.1;	 rt.1	 rt.2;
Hieratic Graffiti			
 473.3;	 785	 837.5	 1170.1;
			 2033;






b. The scribe wrote the second form as on papyri and ostraca in which the two lines of the sign are executed as a curved line as in the following examples:

Hieratic Papyri and ostraca			
pBerlin 10496	pTurin 1880	O. Nicholson Museum R. 97	pAshmolean Museum 1945.97
 rt.9;  rt.16	 rt.II.11;	 rt.2;  vs.1	 rt.I.11;
Hieratic Graffiti			
 100;	 197.2	 251.2;	 298.4;
 460.2;	 599;		











c. The third form has the same elements of the first form, except that the body line, taking the form of an arc, has an additional oblique stroke that may represents the head,50 as shown in the following examples:


 24, 1;	 483.	 837.3;	 1131.	 1141;	 1165.1;
--	--	--	---	--	---

Still others belong to this group in which the body line has an additional two oblique stroke, as we noticed in the graffiti Nr.

 96;	 1803.1;	 2042.3;	 2116.1	 3302.3;
---	---	---	--	---













d. The fourth form is the closed form that represents the whole sign as a circle or oval or triangle form. It is a common form that we see on papyri and ostraca, as shown in the following table:

Papyri and ostraca			
O. Gardiner 25	O. Gardiner 68	O. DeM 57	O. Berlin P 12630
 vs. 2	 rt. 2	 rt.2;	 vs.2;
Graffiti			
 59.2	 93;	 299.2;	 886.3;
 1170.1	 1383		












2. A. 2: 


In our corpus, the form of this sign appears in the usual two forms that we normally find in hieratic,51

a. The first form is the common form that we found on papyri and ostraca. It is executed in three main strokes, a vertical line representing the back, the second serpentine line representing the hand at the mouth and the other hand, and a third line for the leg, as shown in the following Graffiti Nr.

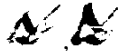
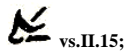








Hieratic Papyri and ostraca					
pBerlin 10496	pTurin 1880	O. Gardiner 25	O. Gardiner 104	O. Cairo 425	pAshmolean Museum 1945.97
 rt.8;	 rt.II.9;	 vs.9;	 rt.3	 vs. 4;	 rt.III.4;
Hieratic Graffiti					
 41b.2	 100	 245.	 253.2;	 461.3;	 483.2

b. The second writing has been used since the ancient Egyptian.52 It is the abbreviated from the previous one, where it is executed in two simple lines, a vertical line and a diagonal line. It is the usual form in Amennakhte's writings, as shown in the following forms;












Papyri and ostraca				
pBerlin 10496	pTurin 1880	O. Gardiner 25	O. Berlin P 10655	O. IFAO OL 117
 rt. 13	 rt.II.12;	 vs.5;	 rt.11	 vs.6
Graffiti				
 33a. 2;	 59. 2;	 139.4;	 453;	 697;
 771.2;				

3. A. 24: 

In our corpus, the scribe is depicted this sign in the normal form that appears on papyri and ostraca in which the man figure is executed in a four strokes as shown in the hieratic forms:

Hieratic Papyri and ostraca			
pBerlin 10496	pTurin 1880	O. Turin 57001	pAshmolean Museum 1945.97
 rt.6;	 vs.II.15;	 rt.3;	 rt.IV.8;
Hieratic Graffiti			
 24, 2	 33;	 52;	 73;
 245.3	 451.1;		










The second form is the abbreviated from the previous one, where it is executed in three strokes. One can also found this from on papyri and ostraca, as shown;


Hieratic Papyri and ostraca				
O. DeM 828	pTurin 1880	O. Florence 2621	O. Turin 57001	O. Louvre N 696
 rt.1	 rt.IV.2;	 rt.1	 rt.9	 vs.7B;
Hieratic Graffiti				
 100;	 197. 1;	 298.2;	 837.2;	 1235;
				 2577.1;


5. 2 Sect. D. Parts of Human Body

2. D. 2: 


The form of this sign appears in the usual forms that we normally find in hieratic⁵³ and in the graffiti often.⁵⁴ According to the paleographical study of this sign, it is similar to the form that we found on papyri and ostraca, as shown in the following table:

Hieratic Papyri and ostraca			
pTurin 1880	O. DeM 828	O. IFAO 1255	pAshmolean Museum 1945.97
 rt.II.21;	 rt.1	 A.vs.3;	 rt.II.3;
Hieratic Graffiti			
 93;	 99;	 139.3;	 508.1;
			 646.2


6. D. 21: 

This sign appears in the usual two forms that we normally find in hieratic in chapter one. The first writing is depicted this sign as a slanting or slightly curved line joined directly to a horizontal line underneath it in one movement as oval form as shown in the form  that is similar to its hieroglyphic predecessors.⁵⁵ It is similar to the form we see on papyri and ostraca.


5. 3 Sect. F. Parts of Mammals











3. F. 21: 

The general hieratic form of this sign is characterized by two stokes attached to it depicting the hair of the ox's ear.⁵⁶ It is the same form in O. BM EA 65938 (rt.4; rt.4) and pBerlin 10496 (rt.2, 3, 6). Gardiner suggested that the hieratic form with the two oblique strokes is employed for *idn* or as a determinative, while *sdm* is written with












the hieratic form with one stroke that represents the hieroglyphic sign .⁵⁷

5. 4 Sect. G. Birds


1. G. 1: 

Hieratic Papyri and ostraca			
pBerlin 10496	pTurin 1880	O. IFAO OL 117	pAshmolean Museum 1945.97
 rt.9;	 vs.I.1;	 vs.4	 rt.L.4;
Hieratic Graffiti			
 93	 461.1;	 524.1	 646.2
 2413	 2531.		

There is another form for this sign in which the line of legs directly joins to the body's line in one horizontal line. It is also found on papyri and ostraca, such as

Hieratic Papyri and ostraca			
O. Bodleian 253	pTurin 1880	O. Gardiner 25	pAshmolean Museum 1945.97
 rt.3;	 vs.I.1;	 rt.6;	 rt. II.4;  rt. III.4;
Hieratic Graffiti			
 197.2	 251.3;	 253.3;	 298.4
 837.5;	 2578.3;		


5. 6 Sect. I. Amphibious Animals and Reptiles

1. I. 9: 







In our corpus, this sign is characterized by the horned viper head, then the head joined directly to the body line in one curved down line.⁵⁹ This form is a common in Amennakhte's writings as mention above in Chapter two.⁶⁰

5. 7 Sect. L. Invertebrate and Lesser Animals


The general form of this sign resembles the hieratic form on papyri and ostraca,⁵⁸ which consists of a curved vertical line for the head and the body, and a slanting horizontal stroke for the legs, as shown in Graff. N:

1. L. 2: 

This sign has the same characteristics that we seen on papyri and ostraca in Amennakhte's writings.⁶¹ It is executed by the horned viper head, then the head joined directly to the body line in one curved down line. The bee's legs are depicted as four small vertical strokes down the body line, while the bee's wings was represented as two parallel vertical strokes above the body line, as shown in Graff. Nr:









Papyri and ostraca		
O. Gardiner 25	O. IFAO 1255	pAshmolean Museum 1945.97
 rt.1;	 B.rt.3	 rt. I.1
Graffiti		
 99;	 225.2;	 298.1;

5. 8 Sect. M. Tree and Plants


5. M. 23: 






This sign is originally depicted as a vertical long line slightly rounded on top representing the stem and crossed at its

middle by a horizontal stroke representing the flowering leaves on both sides of the stem.⁶² It is noticeable that this form is a common form on papyri and ostraca that are attributes to the scribe Amennakhte, as shown;


Papyri and ostraca			
pBerlin 10496	O. Bodleian 253	pTurin 1880	pAshmolean Museum 1945.97
 rt.1	 rt.2;	 rt.III.7;	 rt. I.2;
Graffiti			
 87;	 451. 1;	 2115;	 2757.1;

5. 9. Sect. N. Sky. Earth and Water

10. N. 31: 


The scribe Amennakhte is depicted the road sign as on papyri and ostraca,⁶³ by the previous sign of the irrigation canal π N 23 and shrubs was represented on both sides of the road as slanting lines, as shown  in Graff Nr. 87 and  in Graff Nr. 2006.2. It is noticeable that this form is similar to the forms  in O. Florence 2620 (rt.3),  in O. Gardiner 104 (rt.5) and  in pAshmolean Museum 1945.97 (rt. I.7).

5. 10 Sect. O. Buildings, parts Buildings, etc.

1. O. 1: 

In our graffiti, the general form of this sign is the normal form in the hieratic,⁶⁴ where the sign is executed by two vertical lines joined with a horizontal line.⁶⁵ It is clear from the paleographical study.

5. 12. Sect. Q. Domestic and Funerary Furniture

2. Q. 3: 

The general form of this sign is the normal form in the hieratic, and it is appeared in two forms. The first form – also found in papyri and ostraca -⁶⁶ is the detailed form with three vertical separated strokes attached at their lower ends by a horizontal line.

5. 19. Sect. X. Loaves and Cakes

1. X. 1: 

According to the paleographical study of this sign, the scribe Amennakhte wrote this sign in more than one shape in our graffiti that are common forms on papyri and ostraca. The first form resembles its hieroglyphic form.

5. 20. Sect. Y. Writing, Games and Music

2. Y. 3: 

It is the most common among the other signs used in the theban graffiti, where most inscriptions of workmen of Deir El-Medina that are bearing the titles sš "scribe". There

are three forms of this sign as we see on papyri and ostraca. The first form is executed by a vertical line, on the left representing the reed holder, and a curved line on the right, representing the palette.


5. 22. Sect. Aa. Unclassified sign







1. Aa. 1: ⊖


The round forms are generally expected to be executed for this sign but not too perfect and perfectly round. There are two forms in our graffiti; the first form is executed as a circle. The second form is a common form









that we see on papyri and ostraca.⁶⁷ It is executed as a semi-circle form often left open at its upper and the upper right end bends down.

5. 23. Ligatured


a)  : the scribe is depicted this group in two forms the detailed form as shown in Graff Nr. 87; 245.2; 451 and 1111.2. The second form is the ligatured form in which the lower end of the letter *m* joined with the letter *r* beneath it, as shown also on papyri and ostraca:

Hieratic Papyri and ostraca		
pTurin 1880	O. IFAO 1255	O. Louvre N 696
 rt.III.16	 B.vs.3	 rt.2
Hieratic Graffiti		
 524.1;	 473.1;	 96;

b)  : The scribe Amennakhte wrote this group in the same characteristics that we see on papyri and ostraca, as shown:


Hieratic Papyri and ostraca			
O. Michaelides I	O. Louvre N 696	pTurin 1880	O. Nicholson Museum R. 97
 rt.1;	 vs.1;	 rt.I.1;	 rt.5;
Hieratic Graffiti			
 100;	 298.4;	 473.3;	 1200.

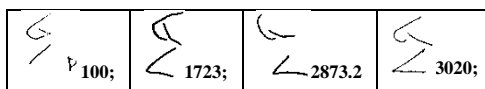
5. 23. 3 Determinatives with Phonograms


a)  : As for the form of this group, there are two forms in our graffiti. The first form shows the group in the detailed form as two separated signs which were previously studied individually. It is the same form that is appeared on papyri and ostraca. In the second form, the second bird becomes extremely reduced and almost imperceptible as a small vertical stroke



separated⁶⁸ or connected⁶⁹ from the first bird. The scribe also used the form on papyri and ostraca.⁷⁰

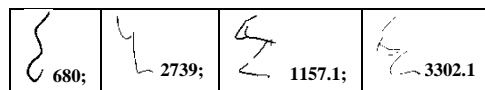
5. 23. 4 Determinatives with determinatives

a)  : According paleographical study, there are two forms of this group in our graffiti. In the first form, both signs of the group are written in their usual forms, as shown in Graff Nr:



This form is nearly similar to the form  in pTurin 1880 (rt.II.1, 19). The second variant is depicted the group as two curved lines, as

shown in following Graff. Nr, it resembles the forms  and  in pTurin 1880 (rt.II.1, 19).



Conclusions:

Graffiti are considered one of the sources for studying Egyptian history. It provides valuable information on the organization of labor at construction sites, likewise the huge numbers of rock-drawings from the Pharaonic Era.

Amennakhte has more than one hundred and seventy graffiti, he wrote them in Theban Mountain under shade-giving ledges. He dedicated these inscriptions to the commemoration of his appointment as "scribe of the tomb". One can divide them into three categories, as follows:

1. Written graffiti (Hieroglyphic and hieratic) with pictorial scenes
2. Hieroglyphic graffiti
3. Hieratic graffiti

According to the context, hieratic graffiti divided into three types; a) Signature inscriptions; b) Commemorative inscriptions and c) Visitors inscriptions. The hieratic graffiti of the scribe Amennakhte can be characterized by a group of features, they are;


1. Informal scratched writing and drawing and based on appropriation of space
2. These inscriptions express the private life

3. The graffiti provide us with information about his author such as his rank, titles and his family.

The author of our graffiti usually introduced himself simply as a "scribe". In this context, the word *sš* may be mean "literate" in reference to the ability to read and write, rather than the administrative function of a scribe.

Hieratic Graffiti characterized by some formulae such as:

1. Dating formula: some of these writing began with a date that consists of "year + month + season + day". It is a common form used alone in many graffiti and the date written either in the beginning of the graffiti or in its end. In other graffiti, the scribe added to the previous formula the name or the names of the pharaoh whose regal year is mentioned to illustrate the dating of writing the text. After the names, the scribe added the wish formulae *ḥnh wꜣ3 snb*.

2. The formula  *ii r-mi-n3* "comes here"; this formula refers to a kind of graffiti called "visitor graffiti" and comes after the dating formula.

3. **Signatures:** it is a common formula which left by the scribe Amennakhte on his graffiti and it is a short text with name and date.

Although, the scribe scratched his graffiti on Thebes's rocks but Amennakhte's handwriting of the hieratic graffiti is usually written in clearly hand and characterized by large detached characters, regular and neat writing. In a few cases, his hand is characterized by thin and sharp writing. The scribe wrote all the hieratic graffiti in horizontal lines, while he wrote the hieroglyphic graffiti either in horizontal or in vertical lines.

The Hieratic Graffiti of the scribe Amennakhte divided into three categories of sign form. The first is the Cursive hieroglyphic form, where the sign keeps much of the characteristics of the hieroglyphic signs. The second is the normal form of the hieratic form.

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2. A. J. Peden, *the Scope and Roles of Hieroglyphic and Hieratic Graffiti in Ancient*

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3. D. Franke, Graffiti, in: D.B. Redford, *Oxford Encyclopedia of Ancient Egypt II*, New York, p. 38; H. Navrátilová, Graffiti Spaces, in Bareš, L., Coppens, F. and Smolánková, K. (eds), *Egypt in Transition*, Prague, 2010, p. 306; A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings* (c. 3100-332 B.C), Leiden, 2001: XIX.

4. H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, 2nd edition; Oxford, 2016, p. 12.

5. N. Staring, Interpreting Figural Graffiti Case Studies from a Funerary Context, in *Current Research in Egyptology XIV Leiden*, 2010, p. 145; H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, p. 15-16.

6. M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*", Ph.D. Thesis, Faculty of Archaeology, Fayoum University, 2015, p. 17.

7. It is well known that the usual places for visitor's inscription were the walls of the tombs and temples as graffiti. There are some short text written on a potsherd (K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, *BIFAO* 113, p. 2013: 189) such as that was found in the tomb of *Snmut* 18th dynasty Nr. 97 recoding the visit of the scribe *ḏsr-k3-r* to the tomb (W. Hayes, *Ostraca and Name Stones from the Tomb of Sen-mut (No.71) at*

Thebes, London, 1942, p. 25, pl. XX). Another visitor inscription is appeared on O. Campbell 22 (= O. Glasgow D. 1925.88) that records a hymen to Amon (A. McDowell, *Hieratic Ostraca in the Hunterian Museum Glasgow*, Griffith Institute Publications, 1993, p. 29-30, pl. XXXI) and O. EMC 432 that is recording the visit the scribe to the temple of Hatshepsut (K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, p. 183-191, Fig. 1-3).

8. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", in Kothay. K., *Art and Society Ancient and Modern Contexts of Egyptian Art*, Budapest, 2012, p. 24).

9. A. J. Peden, *the Scope and Roles of Hieroglyphic and Hieratic Graffiti in Ancient Egypt and Nubia*, p. XII.

10. M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*", p. 3.

11. M. Nassar, A Social History of Hieratic Graffiti in Eighteenth Dynasty, *Journal of American Science* 11, 2015a, p. 21); H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, London, 2007, p. 15; A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. XX.

12. D. Wildung, "Besucherinfte", *LÄ I*, 1975: 766).

13. G. Wood, Finding Butehamun: Scribe of Deir el-Medina, Uppsala University, Disciplinary Domain of Humanities and Social Sciences, Faculty of Arts, Department of Archaeology and

Ancient History, 2016, p. 13; A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. XIX).

14. K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, p. 186; M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*", p. 16); N. Staring, *Interpreting Figural Graffiti Case Studies from a Funerary Context*, p. 147.

15. N. Staring, *Graffiti on a Thirteenth Dynasty stela from Abydos (Louvre C8)*, *Ägypten und Altes Testament* 85, Ugarit Verlag, 2017, p. 251.

16. M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*, p. 18-20).

17. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 23.

18. N. Staring, N, *Interpreting Figural Graffiti Case Studies from a Funerary Context*, p. 146; H. Navrátilová, *Graffiti Spaces*, p. 326.

19. U. Verhoeven, "Graffiti from New Kingdom in Tomb N 13.1", in J. Kahli . *Asyut project fourth Season of Fieldwork, SAK 36*, 2012, p. 54). In Tomb 13.1 of Iti-ibi-ikr, there are a great amount of graffiti in black and red ink written or painted on the tomb walls that can be dated into the New Kingdom and varied among literary texts, visitors' graffiti, and drawings. This shows that visitors regularly came to this tomb for several purposes from approximately 500 until 900 years after the burial of Iti-ibi-ikr. U. Verhoeven, "Graffiti from New Kingdom in Tomb N 13.1", p. 47-58, pl. 1-4).

20. N. Staring, *Interpreting Figural Graffiti Case Studies from a Funerary Context*, p. 147.
21. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 25; M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*", p. 20.
22. H. Navrátilová, *Graffiti Spaces*, p. 326.
23. H. Navrátilová, *Graffiti Spaces*, p. 307.
24. H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, p. 132-133); Staring (2010: 147); K. Hassan, *A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari*, p. 186.
25. A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. 61; N. Staring, N, *Interpreting Figural Graffiti Case Studies from a Funerary Context*, p. 147.
26. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 24.
27. Visitor inscriptions cover numerous Egyptian monuments. They are attested to from the early New Kingdom onward, and their practice, adapted for the Greek language, continued during Graeco- Roman period. They come in the form of stereotyped formulae, such as the traditional formula; *iw(t) pw ir. n sš (A) r m33 (X)* "he came, the scribe (A) to see (X). A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 25; M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*, p. 101-102); A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. 59, note 3; H. Navrátilová, *Graffiti Spaces*, p. 326.
28. A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. 182.
29. S. Rzepka, *Who, Where and Why: The Rock Graffiti of Members of The Deir El-Medina Community*, Cat 5.2.
30. M. Rizk, *the religious scenes in the graffiti of the western Thebes Mountain*, Master Thesis (unpublished), Department of History, Minoufia University, 2018, p. 62.
31. S. Rzepka, *Who, Where and Why: The Rock Graffiti of Members of the Deir El-Medina Community*, Cat 5.2.
32. M. Rizk, *the religious scenes in the graffiti of the western Thebes Mountain*, p. 50.
33. H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, p. 132).
34. It should be noted that the date occurs either at the beginning of the text such as in Graff Nr. 225; 245; 253; 298; 2629; 282; 2841; 2873; 1736; 2042; 3021 and 3746, or at the end as shown in Graff Nr. 508; 542 + 525 + 2538; 594 + 595+ 596 and 1165.
35. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 24.
36. J. Černý, *A community of workmen at Thebes in the Ramesside Period*, BdE 50

- 3rd edition, IFAO: Le Caire, 2004, p. 340-341. Amennakhte even called one of his many sons T3 after the vizier death and the workmen T3 usually named T3-šri as a distinct from the vizier T3. J. Janssen, *Commodity Prices from the Ramesside Period: an Economic Study of the Village of Necropolis Workmen at Thebes*, E. J. Brill: Leiden, 1975, p. 25, 74, note, 140; J. Černý, *A community of workmen at Thebes in the Ramesside Period*, p. 340-341, 346.
37. A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. 183.
38. U. Verhoeven, "Graffiti from New Kingdom in Tomb N 13.1p. 2012: 54).
39. K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, p. 187. Sometimes we find many visitors in the same text, so it may be that the actual scribe is the first person mentioned after *in.n*. K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, p. 188. Note. 39.
40. A. Doncker, "Theban Tomb Graffiti during the New Kingdom Research on the Reception of Ancient Egyptian Images by Ancient Egyptians", p. 25; M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*, p. 101-102; A. J. Peden, *the graffiti of pharaonic Egypt, Scope and Roles of Informal Writings*, p. 59, note 3; H. Navrátilová, *the Visitors' Graffiti of Dynasties XVIII and XIX in Abusir and Northern Saqqara*, p. 326; K. Hassan, A Visitor's Hieratic Ostraca concerning the temple of Deir el-Bahari, p. 187.
41. M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*, p. 13).
42. M. Nassar, *A the hieratic graffiti in the 18th and 19th dynasties, Paleographic and Linguistic Study*, p. 13); N. Staring, *Interpreting Figural Graffiti Case Studies from a Funerary Context*, p. 146).
43. H. Navrátilová, *Graffiti Spaces*, p. 309.
44. Graffiti de la Montagne Thébaine. I (1973: 1- 4). The "Graffiti de la Montagne Thébaine" project (GMT) divided the Thebes Mountain into five regions which took the letters A, B, C, D and E. Besides, Rzepka added the " Valley of the Quarries" region to the preceding regions and he gives it the abbreviation VdC, meaning "the valley of Carrieres" to prevent misleading between it and the valley of Queen. It is a huge Wadi running north from the Valley of the Kings. Rzepka S. Rzepka, *Who, Where and Why: The Rock Graffiti of Members of the Deir El-Medina Community*, 50; M. Barwik, *Theban Graffito no. 1572 Rediscovered and Some New Texts from the "Valley of the Quarries"*, ZAS 142 (1), p. 2, note 6.
45. S. Rzepka, *Who, Where and Why: The Rock Graffiti of Members Of The Deir El-Medina Community*, p. 50.
46. S. Rzepka, *Who, Where and Why: The Rock Graffiti of Members of the Deir El-Medina Community*, p. 52, note.132.
47. M. Rizk, *the religious scenes in the graffiti of the western Thebes Mountain*, p. 16.

48. M. Sherif., *Palaographische Studien zuden hieratischen Ritzinschriften* , p. 87.
49. G. Möller, *Hieratische Paläographie: die Ägyptische Buchschrift in ihrer Entwicklung von der 5. Dynastie bis zur römischen Kaiserzeit*, Bd. II : von der zeit Thutmosis' III bis zum Ende der einundzwanzigsten Dynastie, Hinrichs: Leipzig, 1927, p. 12, n. 33B; M. Megally, *Considérations sur les variations et la transformation des Formes hiératiques du papyrus E. 3226 du Louvre*, Le Caire, Institut français d'archéologie orientale, 1971: pl. 1.
50. M. Sherif., *Palaographische Studien zuden hieratischen Ritzinschriften* , p. 89.
51. G. Möller, *Hieratische Paläographie: die Ägyptische Buchschrift in ihrer Entwicklung von der 5. Dynastie bis zur römischen Kaiserzeit*, p. 12, n. 35.
52. M. Sherif., *Palaographische Studien zuden hieratischen Ritzinschriften* , p. 92.
53. G. Möller, *Hieratische Paläographie: die Ägyptische Buchschrift in ihrer Entwicklung von der 5. Dynastie bis zur römischen Kaiserzeit*, p. 12, n. 35. M. Sherif., *Palaographische Studien zuden hieratischen Ritzinschriften* , p. 99.
54. W. Spiegelberg, *Ägyptische und andere Graffiti (Inschriften und Zeichnungen) aus der Thebanischen Nekropolis*, Graff. Nr. 3, 8, 383; 1018; 2321, 2553, 2602,
55. Graff Nr. 460.2; 886.2; 1131.2; 2115; 2805b.1;
56. Graff Nr. 100; 483.1; 1157.3;
57. Gardiner (1929: 54); M. Sherif., *Palaographische Studien zuden hieratischen Ritzinschriften* , p. 104.
58. pAshmolean Museum 1945.97, col. I. 4; II, 3,4; III, 8, 10; IV, 9; V, 3; O. IFAO OL 117, vs. 4; pTurin 1880, rt. col. II.18, vs. col. I.1; O. Gardiner 25, rt.4, vs. 1, 4; O. IFAO 1255 (ONL 514), B.vs.3;
59. Graff. Nr. 54.1; 63. 2; 225.4; 251.3; 251.3; 298.3; 299.2; 300; 311.1; 451.3; 460.2; 461.1; 473.2; 473.3; 473.4; 473.5; 837.2; 837.5; 1165.2; 2042.5; 2531.1; 2568.2; 2805b.3; 3128.2; 3302.3.
60. pTurin 1880, rt. col. II.18; col. III.8; col. IV.8, 15; vs. col. III.16; O. Gardiner 25, rt.1; pAshmolean Museum 1945.97, rt. col. IV.10 ; col. V.6; O. Bodleian 253, rt. 4.
61. pAshmolean Museum 1945.97, rt. col. I.1; O. Turin 57001, rt. 7; O. IFAO 1255 (ONL 514), B.rt.3; O. Gardiner 25, rt. 1.
62. Graff. Nr. 87; 99; 225. 22114; 298.1; 451. 1; 473.1; 2042.4; 2115; 2116.2; 2757.1; 2879.1.
63. ¹ O. Gardiner 104, rt.5; pAshmolean Museum 1945.97 rt. col. I.7; O. Gardiner 25, rt. 1; pBerlin 10496, rt. 3; O. Florence 2620, rt. 3; O. Cairo 425, rt.6.
64. pTurin 1880, rt.I.3; rt.I.6; rt.II.7; vs.II.9; O. Gardiner 25, rt.4; O. Berlin P 10655, rt. 4; O. Gardiner 104, rt. 1; O. Louvre N 696, rt. 6; O. Turin 57001, rt.9; O. Turin 57002, vs.7; pAshmolean Museum 1945.97, rt. I.8; rt.IV.10;
65. Graff Nr. 26. 2; 47; 93; 96; 139. 2; 245. 1; 245.4; 249.2; 253.3; 473.1; 525; 1111.4; 1195; 1200.1; 1689.2; 1723; 1785.2; 1803.1; 2006.2; 2026.2; 2042.2; 2042.4; 2116.2; 2538.2; 2577.1; 2578.2; 2629.2; 2757.1; 2805b.1.

66. pBerlin 10496, rt.2; O. Florence 2620, rt. 3; O. BM EA 65938, vs. 1; O. Bodleian 253, rt. 1; O. Gardiner 25, vs. 4; O. IFAO OL 117, rt.2: O. Cairo 425, rt. 7;
67. O. Michaelides 1, rt. 2; O. Turin 57381, rt. 3, 8; pBerlin 10496, vs. 4; O. Florence 2625, rt. 2; pTurin 1880, rt.III.8, 12; rt.IV.4, 6; pAshmolean Museum 1945.97, rt.I.8; rt.II.5; rt.IV.9; O. Cairo 425, vs. 4;
68. Graff Nr. 139; 258.2299.2; 473.5.
69. Graff Nr. 93; 249.2; 1200.1.
70. O. Turin 57002, vs.4; pTurin 1880, vs.III.14, 15, 11; vs.II.6; O. IFAO OL 117, vs.8.

النقوش الصخرية الهيراطيقية (الجرافيتي) لكاتب المقبرة

أمون- نخت

"دراسة خطية"

الدكتورة أسماء رجب علي

قسم الآثار بكلية الآداب جامعة أسيوط

الملخص العربي

تعتبر المخربشات واحدة من أهم مصادر التاريخ المصري القديم . وقد استخدم مصطلح الكتابة على الجدران "المخربشات" في الأدب المصري لأول مرة بواسطة أوغست مارييت في عام ١٨٥٠ في مجلة التنقيب الخاصة بتسجيل أعماله في سيريبوم. الكتابة على الجدران (المخربشات) هي الترجمة العربية للكلمة الإيطالية graffiti ، وهي مشتقة من الفعل "Graffiare" بمعنى "to scratch" أي يخدش أو يخربش. يُعرّف مصطلح الكتابة على الجدران بأنه نقش مختصر غير رسمي يتم شقه أو رسمه أو خدشه على الكتل الحجرية أو الجدران أو القطع الأثرية. في حالات أخرى ، توجد مثل هذه الكتابات على المقابر والمعابد على جدران ممرات المدخل ، والغرف الأولى من المقبرة ، والقاعات الأولى ، ونادراً ما توجد على الاوستراكا. وقد نفذت الكتابة على الجدران إما بالحبر الأسود أو الأحمر ، ونادراً ما يكون لونه أزرق. توفر هذه المخربشات معلومات قيمة حول تنظيم العمل في مواقع البناء ، وكذلك الأعداد الهائلة من الرسومات الصخرية من العصر الفرعوني والإصدارات السابقة من البشر والحيوانات وجميع أنواع الأشياء الأخرى التي أنشأها الزوار أو أفراد آخرون في مصر. وتصنف هذه الكتابات الى كتابات تصويرية ، الكتابة الهيروغليفية ، الهيراطيقية ، الديموطيقية ، القبطية ، اليونانية ، اللاتينية ، والعربية ، وكذلك - للأسف - كتابات تخريبية حديثة. تغطي هذه النقوش العديد من المواقع المهمة. لذا يطلق العلماء على مصر "أرض الكتابة على الجدران الكلاسيكية". تعكس هذه النقوش الإعجاب الكبير الذي أبداه الزوار بتاريخهم وللنصب التذكاري الخاص بكل منهم ويشير إلى إدراك المصريين بأن لديهم ماضياً حقيقياً وآثاراً تستحق الاستكشاف . وفي هذا المقال سوف يتناول الباحث المخربشات الهيراطيقية الخاصة بكاتب المقبرة الملكية "أمون- نخت" الذي أحب رؤية اسمه خالداً على الآثار، وكان مسؤولاً عن العديد من رسومات الصخور (الجرافيتي) في طيبة حيث يمكن للمرء أن ينسب إلى أمون-نخت حوالي (أكثر من مائة وخمسون) نقش.

