

We are fortunate that the ancient Egyptians valued writing so highly, for no other ancient civilisation has bequeathed us the same level of insight into their hearts and minds.

One might imagine that if they were looking on from their paradise in the Field of Reeds, the ancient scribes might be more than a little proud that parts of their language continues to live on within ours.



FIVE ANCIENT EGYPTIAN WORDS

YOU DIDN'T KNOW YOU KNEW

Taylor Bryanne Woodcock and Thomas H. Greiner



"I will cause you to love writing more than your mother...



for it is greater than all (other) professions."

From "The Satire of the Trades" (early 12th Dynasty, ca. 1950 B.C.), in which a father promotes the plushy life of a scribe to his son, compared to the miserable ordeals suffered by other professions.

The most complete version is contained in Papyrus Sallier II, British Museum, Acc. No. EA 10182.

(Grateful thanks to Aayko Eyma and Ned Ramm for their help in sourcing this tricky-to-find hieroglyphic text.)

FIVE ANCIENT EGYPTIAN WORDS YOU DIDN'T KNOW YOU KNEW

Many popular words that we associate with ancient Egypt did not come to us from the Egyptians themselves, but from other languages.

For example, we adopted the word *cartouche* from French, *obelisk* from Greek, and *mastaba* from Arabic. However, English speakers unknowingly use a number of ancient Egyptian words in their everyday lives.

Those words travelled across time and space as 'loan words' via other languages before reaching ours. Here are five familiar words we inherited from the ancient Egyptians and still use today in modern English.

Many of us have unfinished projects that we'll get around to—eventually. But no one comes close to Nectanebo I. After more than 2,300 years, his First Pylon at Karnak Temple is still a “work in progress”. The 30th Dynasty's founding pharaoh commissioned the pylon around 380 B.C. It would have been the largest ever constructed—if he finished it. On the pylon's eastern face, the mudbrick construction ramp can still be seen. The Egyptian word for brick (debet) still survives as our modern word ‘adobe’ (see below).



1. Adobe

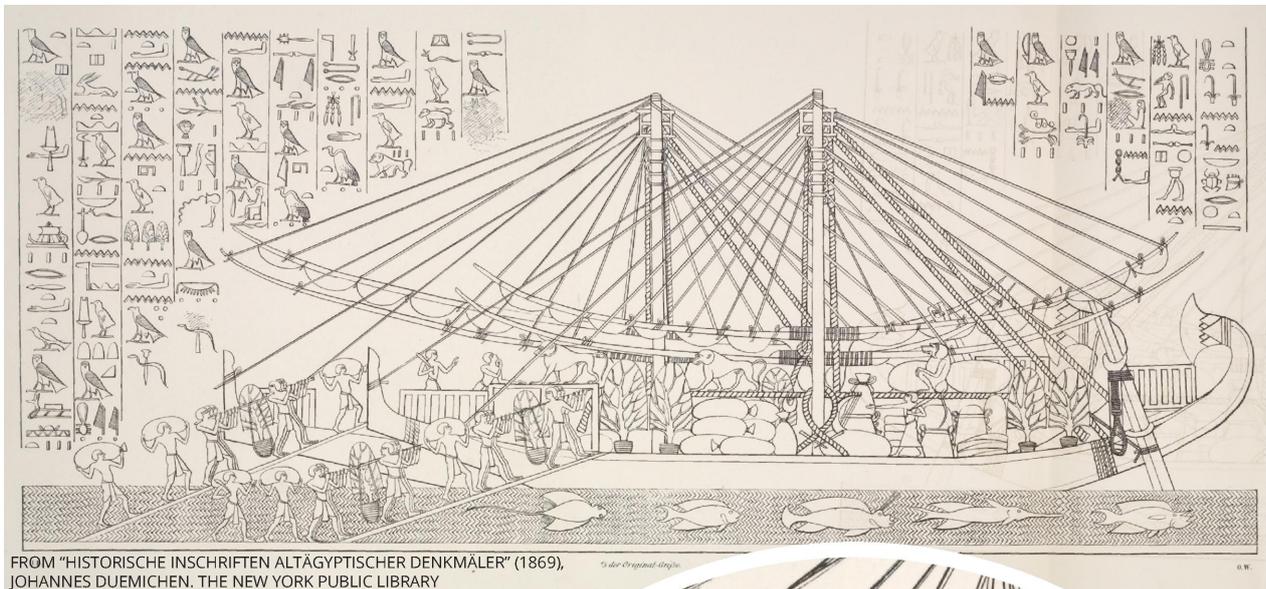
North American readers likely associate the word 'adobe' with the earth-walled structures found in the American Southwest, Mexico, and parts of South America. Younger audiences might be more familiar with the word through the software Adobe Acrobat and Adobe Illustrator. These modern meanings aside, the origins of the word 'adobe' can be traced from Spanish back to the ancient Egyptian word *dbt*, meaning "brick":

 *debet*—"brick"

After already 2,000 years of use, the Egyptian word *dbt* was carried into the Coptic phase of the Egyptian language as TΩBE (pronounced *tobe*). Coptic was the late Egyptian language written mostly using the Greek alphabet of the

Ptolemies, who had ruled Egypt from 332 B.C. until Cleopatra's suicide in 30 B.C. The Coptic script appeared in the 1st century A.D., boosted by the fervour of Egypt's early Christians to translate their religious texts into Egyptian.

When Egypt became part of the Islamic World in the 7th century A.D., Arabic-speakers adopted the word for brick from Coptic, which became *at-tūb* in Arabic. The Arabic word *at-tūb* travelled to Spain as a loan word where it became *adobe*, before crossing the Atlantic Ocean with the Spanish explorers. After all, Spanish contains a number of Arabic loan words as a result of the Moorish conquest of the Iberian Peninsula. Today, this ancient Egyptian word is used globally to describe sun-dried brick, a material the Egyptians excelled at producing and utilising.



FROM "HISTORISCHE INSCHRIFTEN ALTÄGYPTISCHER DENKMÄLER" (1869), JOHANNES DUEMICHEN. THE NEW YORK PUBLIC LIBRARY

© der Original-Arbeit.

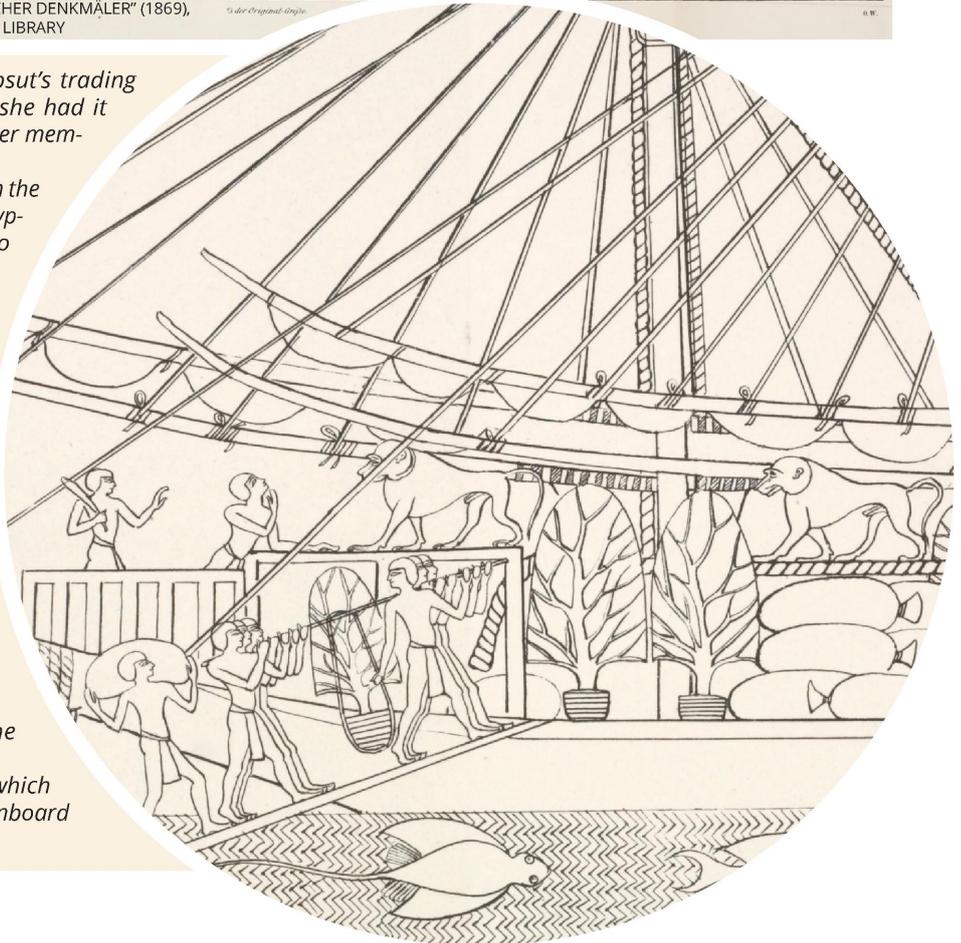
So successful was Queen Hatshepsut's trading mission to the land of Punt that she had it depicted prominently on a wall of her memorial temple at Deir el-Bahari.

The image above was copied from the hard-to-read originals by German Egyptologist Johannes Duemichen, who travelled throughout Egypt in the 1860s and '70s.

This scene shows two square-rigged cargo vessels being loaded with living myrrh trees and sacks of myrrh gum-resin. A pile of ivory tusks sits on deck, and curious baboons roam around the ships.

The Punt reliefs at Deir el-Bahari are carved with such detail that naval researchers have been able to calculate that Hatshepsut's trading ships were around 25 metres long. The Egyptians called these sorts of cargo ships *bairi*, which translates as 'freighter'. The word is retained today in the English word 'barge' (see below).

Some of the hieroglyphic text which describes the cargo being loaded onboard is translated on page 26.



2. Barge

The ancient Egyptians used flat-bottomed vessels (or 'barges') for transporting freight across long distances, particularly for moving foodstuffs and construction materials up and down the Nile.

In the 18th-Dynasty temple of the female pharaoh Hatshepsut at Deir el-Bahari, artists illustrated a scene that featured such barges playing a central role in one of the queen's crowning achievements: a trading expedition with the land of Punt, beyond Egypt's southern frontier (above). We might associate 'barges' with modern, diesel-powered vessels, but the word's origins actually stretch back to New Kingdom sources, when certain freight or transport vessels were called *br* (pronounced *bairi*), meaning "freighter."

𓂏𓂐𓂑𓂒𓂓𓂔𓂕𓂖𓂗𓂘𓂙𓂚𓂛𓂜𓂝𓂞𓂟𓂠𓂡𓂢𓂣𓂤𓂥𓂦𓂧𓂨𓂩𓂪𓂫𓂬𓂭𓂮𓂯𓂰𓂱𓂲𓂳𓂴𓂵𓂶𓂷𓂸𓂹𓂺𓂻𓂼𓂽𓂾𓂿𓃀𓃁𓃂𓃃𓃄𓃅𓃆𓃇𓃈𓃉𓃊𓃋𓃌𓃍𓃎𓃏𓃐𓃑𓃒𓃓𓃔𓃕𓃖𓃗𓃘𓃙𓃚𓃛𓃜𓃝𓃞𓃟𓃠𓃡𓃢𓃣𓃤𓃥𓃦𓃧𓃨𓃩𓃪𓃫𓃬𓃭𓃮𓃯𓃰𓃱𓃲𓃳𓃴𓃵𓃶𓃷𓃸𓃹𓃺𓃻𓃼𓃽𓃾𓃿𓄀𓄁𓄂𓄃𓄄𓄅𓄆𓄇𓄈𓄉𓄊𓄋𓄌𓄍𓄎𓄏𓄐𓄑𓄒𓄓𓄔𓄕𓄖𓄗𓄘𓄙𓄚𓄛𓄜𓄝𓄞𓄟𓄠𓄡𓄢𓄣𓄤𓄥𓄦𓄧𓄨𓄩𓄪𓄫𓄬𓄭𓄮𓄯𓄰𓄱𓄲𓄳𓄴𓄵𓄶𓄷𓄸𓄹𓄺𓄻𓄼𓄽𓄾𓄿𓅀𓅁𓅂𓅃𓅄𓅅𓅆𓅇𓅈𓅉𓅊𓅋𓅌𓅍𓅎𓅏𓅐𓅑𓅒𓅓𓅔𓅕𓅖𓅗𓅘𓅙𓅚𓅛𓅜𓅝𓅞𓅟𓅠𓅡𓅢𓅣𓅤𓅥𓅦𓅧𓅨𓅩𓅪𓅫𓅬𓅭𓅮𓅯𓅰𓅱𓅲𓅳𓅴𓅵𓅶𓅷𓅸𓅹𓅺𓅻𓅼𓅽𓅾𓅿𓆀𓆁𓆂𓆃𓆄𓆅𓆆𓆇𓆈𓆉𓆊𓆋𓆌𓆍𓆎𓆏𓆐𓆑𓆒𓆓𓆔𓆕𓆖𓆗𓆘𓆙𓆚𓆛𓆜𓆝𓆞𓆟𓆠𓆡𓆢𓆣𓆤𓆥𓆦𓆧𓆨𓆩𓆪𓆫𓆬𓆭𓆮𓆯𓆰𓆱𓆲𓆳𓆴𓆵𓆶𓆷𓆸𓆹𓆺𓆻𓆼𓆽𓆾𓆿𓇀𓇁𓇂𓇃𓇄𓇅𓇆𓇇𓇈𓇉𓇊𓇋𓇌𓇍𓇎𓇏𓇐𓇑𓇒𓇓𓇔𓇕𓇖𓇗𓇘𓇙𓇚𓇛𓇜𓇝𓇞𓇟𓇠𓇡𓇢𓇣𓇤𓇥𓇦𓇧𓇨𓇩𓇪𓇫𓇬𓇭𓇮𓇯𓇰𓇱𓇲𓇳𓇴𓇵𓇶𓇷𓇸𓇹𓇺𓇻𓇼𓇽𓇾𓇿𓈀𓈁𓈂𓈃𓈄𓈅𓈆𓈇𓈈𓈉𓈊𓈋𓈌𓈍𓈎𓈏𓈐𓈑𓈒𓈓𓈔𓈕𓈖𓈗𓈘𓈙𓈚𓈛𓈜𓈝𓈞𓈟𓈠𓈡𓈢𓈣𓈤𓈥𓈦𓈧𓈨𓈩𓈪𓈫𓈬𓈭𓈮𓈯𓈰𓈱𓈲𓈳𓈴𓈵𓈶𓈷𓈸𓈹𓈺𓈻𓈼𓈽𓈾𓈿𓉀𓉁𓉂𓉃𓉄𓉅𓉆𓉇𓉈𓉉𓉊𓉋𓉌𓉍𓉎𓉏𓉐𓉑𓉒𓉓𓉔𓉕𓉖𓉗𓉘𓉙𓉚𓉛𓉜𓉝𓉞𓉟𓉠𓉡𓉢𓉣𓉤𓉥𓉦𓉧𓉨𓉩𓉪𓉫𓉬𓉭𓉮𓉯𓉰𓉱𓉲𓉳𓉴𓉵𓉶𓉷𓉸𓉹𓉺𓉻𓉼𓉽𓉾𓉿𓊀𓊁𓊂𓊃𓊄𓊅𓊆𓊇𓊈𓊉𓊊𓊋𓊌𓊍𓊎𓊏𓊐𓊑𓊒𓊓𓊔𓊕𓊖𓊗𓊘𓊙𓊚𓊛𓊜𓊝𓊞𓊟𓊠𓊡𓊢𓊣𓊤𓊥𓊦𓊧𓊨𓊩𓊪𓊫𓊬𓊭𓊮𓊯𓊰𓊱𓊲𓊳𓊴𓊵𓊶𓊷𓊸𓊹𓊺𓊻𓊼𓊽𓊾𓊿𓋀𓋁𓋂𓋃𓋄𓋅𓋆𓋇𓋈𓋉𓋊𓋋𓋌𓋍𓋎𓋏𓋐𓋑𓋒𓋓𓋔𓋕𓋖𓋗𓋘𓋙𓋚𓋛𓋜𓋝𓋞𓋟𓋠𓋡𓋢𓋣𓋤𓋥𓋦𓋧𓋨𓋩𓋪𓋫𓋬𓋭𓋮𓋯𓋰𓋱𓋲𓋳𓋴𓋵𓋶𓋷𓋸𓋹𓋺𓋻𓋼𓋽𓋾𓋿𓌀𓌁𓌂𓌃𓌄𓌅𓌆𓌇𓌈𓌉𓌊𓌋𓌌𓌍𓌎𓌏𓌐𓌑𓌒𓌓𓌔𓌕𓌖𓌗𓌘𓌙𓌚𓌛𓌜𓌝𓌞𓌟𓌠𓌡𓌢𓌣𓌤𓌥𓌦𓌧𓌨𓌩𓌪𓌫𓌬𓌭𓌮𓌯𓌰𓌱𓌲𓌳𓌴𓌵𓌶𓌷𓌸𓌹𓌺𓌻𓌼𓌽𓌾𓌿𓍀𓍁𓍂𓍃𓍄𓍅𓍆𓍇𓍈𓍉𓍊𓍋𓍌𓍍𓍎𓍏𓍐𓍑𓍒𓍓𓍔𓍕𓍖𓍗𓍘𓍙𓍚𓍛𓍜𓍝𓍞𓍟𓍠𓍡𓍢𓍣𓍤𓍥𓍦𓍧𓍨𓍩𓍪𓍫𓍬𓍭𓍮𓍯𓍰𓍱𓍲𓍳𓍴𓍵𓍶𓍷𓍸𓍹𓍺𓍻𓍼𓍽𓍾𓍿𓎀𓎁𓎂𓎃𓎄𓎅𓎆𓎇𓎈𓎉𓎊𓎋𓎌𓎍𓎎𓎏𓎐𓎑𓎒𓎓𓎔𓎕𓎖𓎗𓎘𓎙𓎚𓎛𓎜𓎝𓎞𓎟𓎠𓎡𓎢𓎣𓎤𓎥𓎦𓎧𓎨𓎩𓎪𓎫𓎬𓎭𓎮𓎯𓎰𓎱𓎲𓎳𓎴𓎵𓎶𓎷𓎸𓎹𓎺𓎻𓎼𓎽𓎾𓎿𓏀𓏁𓏂𓏃𓏄𓏅𓏆𓏇𓏈𓏉𓏊𓏋𓏌𓏍𓏎𓏏𓏐𓏑𓏒𓏓𓏔𓏕𓏖𓏗𓏘𓏙𓏚𓏛𓏜𓏝𓏞𓏟𓏠𓏡𓏢𓏣𓏤𓏥𓏦𓏧𓏨𓏩𓏪𓏫𓏬𓏭𓏮𓏯𓏰𓏱𓏲𓏳𓏴𓏵𓏶𓏷𓏸𓏹𓏺𓏻𓏼𓏽𓏾𓏿𓐀𓐁𓐂𓐃𓐄𓐅𓐆𓐇𓐈𓐉𓐊𓐋𓐌𓐍𓐎𓐏𓐐𓐑𓐒𓐓𓐔𓐕𓐖𓐗𓐘𓐙𓐚𓐛𓐜𓐝𓐞𓐟𓐠𓐡𓐢𓐣𓐤𓐥𓐦𓐧𓐨𓐩𓐪𓐫𓐬𓐭𓐮𓐯𓐰𓐱𓐲𓐳𓐴𓐵𓐶𓐷𓐸𓐹𓐺𓐻𓐼𓐽𓐾𓐿𓑀𓑁𓑂𓑃𓑄𓑅𓑆𓑇𓑈𓑉𓑊𓑋𓑌𓑍𓑎𓑏𓑐𓑑𓑒𓑓𓑔𓑕𓑖𓑗𓑘𓑙𓑚𓑛𓑜𓑝𓑞𓑟𓑠𓑡𓑢𓑣𓑤𓑥𓑦𓑧𓑨𓑩𓑪𓑫𓑬𓑭𓑮𓑯𓑰𓑱𓑲𓑳𓑴𓑵𓑶𓑷𓑸𓑹𓑺𓑻𓑼𓑽𓑾𓑿𓒀𓒁𓒂𓒃𓒄𓒅𓒆𓒇𓒈𓒉𓒊𓒋𓒌𓒍𓒎𓒏𓒐𓒑𓒒𓒓𓒔𓒕𓒖𓒗𓒘𓒙𓒚𓒛𓒜𓒝𓒞𓒟𓒠𓒡𓒢𓒣𓒤𓒥𓒦𓒧𓒨𓒩𓒪𓒫𓒬𓒭𓒮𓒯𓒰𓒱𓒲𓒳𓒴𓒵𓒶𓒷𓒸𓒹𓒺𓒻𓒼𓒽𓒾𓒿𓓀𓓁𓓂𓓃𓓄𓓅𓓆𓓇𓓈𓓉𓓊𓓋𓓌𓓍𓓎𓓏𓓐𓓑𓓒𓓓𓓔𓓕𓓖𓓗𓓘𓓙𓓚𓓛𓓜𓓝𓓞𓓟𓓠𓓡𓓢𓓣𓓤𓓥𓓦𓓧𓓨𓓩𓓪𓓫𓓬𓓭𓓮𓓯𓓰𓓱𓓲𓓳𓓴𓓵𓓶𓓷𓓸𓓹𓓺𓓻𓓼𓓽𓓾𓓿𓔀𓔁𓔂𓔃𓔄𓔅𓔆𓔇𓔈𓔉𓔊𓔋𓔌𓔍𓔎𓔏𓔐𓔑𓔒𓔓𓔔𓔕𓔖𓔗𓔘𓔙𓔚𓔛𓔜𓔝𓔞𓔟𓔠𓔡𓔢𓔣𓔤𓔥𓔦𓔧𓔨𓔩𓔪𓔫𓔬𓔭𓔮𓔯𓔰𓔱𓔲𓔳𓔴𓔵𓔶𓔷𓔸𓔹𓔺𓔻𓔼𓔽𓔾𓔿𓕀𓕁𓕂𓕃𓕄𓕅𓕆𓕇𓕈𓕉𓕊𓕋𓕌𓕍𓕎𓕏𓕐𓕑𓕒𓕓𓕔𓕕𓕖𓕗𓕘𓕙𓕚𓕛𓕜𓕝𓕞𓕟𓕠𓕡𓕢𓕣𓕤𓕥𓕦𓕧𓕨𓕩𓕪𓕫𓕬𓕭𓕮𓕯𓕰𓕱𓕲𓕳𓕴𓕵𓕶𓕷𓕸𓕹𓕺𓕻𓕼𓕽𓕾𓕿𓖀𓖁𓖂𓖃𓖄𓖅𓖆𓖇𓖈𓖉𓖊𓖋𓖌𓖍𓖎𓖏𓖐𓖑𓖒𓖓𓖔𓖕𓖖𓖗𓖘𓖙𓖚𓖛𓖜𓖝𓖞𓖟𓖠𓖡𓖢𓖣𓖤𓖥𓖦𓖧𓖨𓖩𓖪𓖫𓖬𓖭𓖮𓖯𓖰𓖱𓖲𓖳𓖴𓖵𓖶𓖷𓖸𓖹𓖺𓖻𓖼𓖽𓖾𓖿𓗀𓗁𓗂𓗃𓗄𓗅𓗆𓗇𓗈𓗉𓗊𓗋𓗌𓗍𓗎𓗏𓗐𓗑𓗒𓗓𓗔𓗕𓗖𓗗𓗘𓗙𓗚𓗛𓗜𓗝𓗞𓗟𓗠𓗡𓗢𓗣𓗤𓗥𓗦𓗧𓗨𓗩𓗪𓗫𓗬𓗭𓗮𓗯𓗰𓗱𓗲𓗳𓗴𓗵𓗶𓗷𓗸𓗹𓗺𓗻𓗼𓗽𓗾𓗿𓘀𓘁𓘂𓘃𓘄𓘅𓘆𓘇𓘈𓘉𓘊𓘋𓘌𓘍𓘎𓘏𓘐𓘑𓘒𓘓𓘔𓘕𓘖𓘗𓘘𓘙𓘚𓘛𓘜𓘝𓘞𓘟𓘠𓘡𓘢𓘣𓘤𓘥𓘦𓘧𓘨𓘩𓘪𓘫𓘬𓘭𓘮𓘯𓘰𓘱𓘲𓘳𓘴𓘵𓘶𓘷𓘸𓘹𓘺𓘻𓘼𓘽𓘾𓘿𓙀𓙁𓙂𓙃𓙄𓙅𓙆𓙇𓙈𓙉𓙊𓙋𓙌𓙍𓙎𓙏𓙐𓙑𓙒𓙓𓙔𓙕𓙖𓙗𓙘𓙙𓙚𓙛𓙜𓙝𓙞𓙟𓙠𓙡𓙢𓙣𓙤𓙥𓙦𓙧𓙨𓙩𓙪𓙫𓙬𓙭𓙮𓙯𓙰𓙱𓙲𓙳𓙴𓙵𓙶𓙷𓙸𓙹𓙺𓙻𓙼𓙽𓙾𓙿𓚀𓚁𓚂𓚃𓚄𓚅𓚆𓚇𓚈𓚉𓚊𓚋𓚌𓚍𓚎𓚏𓚐𓚑𓚒𓚓𓚔𓚕𓚖𓚗𓚘𓚙𓚚𓚛𓚜𓚝𓚞𓚟𓚠𓚡𓚢𓚣𓚤𓚥𓚦𓚧𓚨𓚩𓚪𓚫𓚬𓚭𓚮𓚯𓚰𓚱𓚲𓚳𓚴𓚵𓚶𓚷𓚸𓚹𓚺𓚻𓚼𓚽𓚾𓚿𓛀𓛁𓛂𓛃𓛄𓛅𓛆𓛇𓛈𓛉𓛊𓛋𓛌𓛍𓛎𓛏𓛐𓛑𓛒𓛓𓛔𓛕𓛖𓛗𓛘𓛙𓛚𓛛𓛜𓛝𓛞𓛟𓛠𓛡𓛢𓛣𓛤𓛥𓛦𓛧𓛨𓛩𓛪𓛫𓛬𓛭𓛮𓛯𓛰𓛱𓛲𓛳𓛴𓛵𓛶𓛷𓛸𓛹𓛺𓛻𓛼𓛽𓛾𓛿𓜀𓜁𓜂𓜃𓜄𓜅𓜆𓜇𓜈𓜉𓜊𓜋𓜌𓜍𓜎𓜏𓜐𓜑𓜒𓜓𓜔𓜕𓜖𓜗𓜘𓜙𓜚𓜛𓜜𓜝𓜞𓜟𓜠𓜡𓜢𓜣𓜤𓜥𓜦𓜧𓜨𓜩𓜪𓜫𓜬𓜭𓜮𓜯𓜰𓜱𓜲𓜳𓜴𓜵𓜶𓜷𓜸𓜹𓜺𓜻𓜼𓜽𓜾𓜿𓝀𓝁𓝂𓝃𓝄𓝅𓝆𓝇𓝈𓝉𓝊𓝋𓝌𓝍𓝎𓝏𓝐𓝑𓝒𓝓𓝔𓝕𓝖𓝗𓝘𓝙𓝚𓝛𓝜𓝝𓝞𓝟𓝠𓝡𓝢𓝣𓝤𓝥𓝦𓝧𓝨𓝩𓝪𓝫𓝬𓝭𓝮𓝯𓝰𓝱𓝲𓝳𓝴𓝵𓝶𓝷𓝸𓝹𓝺𓝻𓝼𓝽𓝾𓝿𓞀𓞁𓞂𓞃𓞄𓞅𓞆𓞇𓞈𓞉𓞊𓞋𓞌𓞍𓞎𓞏𓞐𓞑𓞒𓞓𓞔𓞕𓞖𓞗𓞘𓞙𓞚𓞛𓞜𓞝𓞞𓞟𓞠𓞡𓞢𓞣𓞤𓞥𓞦𓞧𓞨𓞩𓞪𓞫𓞬𓞭𓞮𓞯𓞰𓞱𓞲𓞳𓞴𓞵𓞶𓞷𓞸𓞹𓞺𓞻𓞼𓞽𓞾𓞿𓟀𓟁𓟂𓟃𓟄𓟅𓟆𓟇𓟈𓟉𓟊𓟋𓟌𓟍𓟎𓟏𓟐𓟑𓟒𓟓𓟔𓟕𓟖𓟗𓟘𓟙𓟚𓟛𓟜𓟝𓟞𓟟𓟠𓟡𓟢𓟣𓟤𓟥𓟦𓟧𓟨𓟩𓟪𓟫𓟬𓟭𓟮𓟯𓟰𓟱𓟲𓟳𓟴𓟵𓟶𓟷𓟸𓟹𓟺𓟻𓟼𓟽𓟾𓟿𓠀𓠁𓠂𓠃𓠄𓠅𓠆𓠇𓠈𓠉𓠊𓠋𓠌𓠍𓠎𓠏𓠐𓠑𓠒𓠓𓠔𓠕𓠖𓠗𓠘𓠙𓠚𓠛𓠜𓠝𓠞𓠟𓠠𓠡𓠢𓠣𓠤𓠥𓠦𓠧𓠨𓠩𓠪𓠫𓠬𓠭𓠮𓠯𓠰𓠱𓠲𓠳𓠴𓠵𓠶𓠷𓠸𓠹𓠺𓠻𓠼𓠽𓠾𓠿𓡀𓡁𓡂𓡃𓡄𓡅𓡆𓡇𓡈𓡉𓡊𓡋𓡌𓡍𓡎𓡏𓡐𓡑𓡒𓡓𓡔𓡕𓡖𓡗𓡘𓡙𓡚𓡛𓡜𓡝𓡞𓡟𓡠𓡡𓡢𓡣𓡤𓡥𓡦𓡧𓡨𓡩𓡪𓡫𓡬𓡭𓡮𓡯𓡰𓡱𓡲𓡳𓡴𓡵𓡶𓡷𓡸𓡹𓡺𓡻𓡼𓡽𓡾𓡿𓢀𓢁𓢂𓢃𓢄𓢅𓢆𓢇𓢈𓢉𓢊𓢋𓢌𓢍𓢎𓢏𓢐𓢑𓢒𓢓𓢔𓢕𓢖𓢗𓢘𓢙𓢚𓢛𓢜𓢝𓢞𓢟𓢠𓢡𓢢𓢣𓢤𓢥𓢦𓢧𓢨𓢩𓢪𓢫𓢬𓢭𓢮𓢯𓢰𓢱𓢲𓢳𓢴𓢵𓢶𓢷𓢸𓢹𓢺𓢻𓢼𓢽𓢾𓢿𓣀𓣁𓣂𓣃𓣄𓣅𓣆𓣇𓣈𓣉𓣊𓣋𓣌𓣍𓣎𓣏𓣐𓣑𓣒𓣓𓣔𓣕𓣖𓣗𓣘𓣙𓣚𓣛𓣜𓣝𓣞𓣟𓣠𓣡𓣢𓣣𓣤𓣥𓣦𓣧𓣨𓣩𓣪𓣫𓣬𓣭𓣮𓣯𓣰𓣱𓣲𓣳𓣴𓣵𓣶𓣷𓣸𓣹𓣺𓣻𓣼𓣽𓣾𓣿𓤀𓤁𓤂𓤃𓤄𓤅𓤆𓤇𓤈𓤉𓤊𓤋𓤌𓤍𓤎𓤏𓤐𓤑𓤒𓤓𓤔𓤕𓤖𓤗𓤘𓤙𓤚𓤛𓤜𓤝𓤞𓤟𓤠𓤡𓤢𓤣𓤤𓤥𓤦𓤧𓤨𓤩𓤪𓤫𓤬𓤭𓤮𓤯𓤰𓤱𓤲𓤳𓤴𓤵𓤶𓤷𓤸𓤹𓤺𓤻𓤼𓤽𓤾𓤿𓥀𓥁𓥂𓥃𓥄𓥅𓥆𓥇𓥈𓥉𓥊𓥋𓥌𓥍𓥎𓥏𓥐𓥑𓥒𓥓𓥔𓥕𓥖𓥗𓥘𓥙𓥚𓥛𓥜𓥝𓥞𓥟𓥠𓥡𓥢𓥣𓥤𓥥𓥦𓥧𓥨𓥩𓥪𓥫𓥬𓥭𓥮𓥯𓥰𓥱𓥲𓥳𓥴𓥵𓥶𓥷𓥸𓥹𓥺𓥻𓥼𓥽𓥾𓥿𓦀𓦁𓦂𓦃𓦄𓦅𓦆𓦇𓦈𓦉𓦊𓦋𓦌𓦍𓦎𓦏𓦐𓦑𓦒𓦓𓦔𓦕𓦖𓦗𓦘𓦙𓦚𓦛𓦜𓦝𓦞𓦟𓦠𓦡𓦢𓦣𓦤𓦥𓦦𓦧𓦨𓦩𓦪𓦫𓦬𓦭𓦮𓦯𓦰𓦱𓦲𓦳𓦴𓦵𓦶𓦷𓦸𓦹𓦺𓦻𓦼𓦽𓦾𓦿𓧀𓧁𓧂𓧃𓧄𓧅𓧆𓧇𓧈𓧉𓧊𓧋𓧌𓧍𓧎𓧏𓧐𓧑𓧒𓧓𓧔𓧕𓧖𓧗𓧘𓧙𓧚𓧛𓧜𓧝𓧞𓧟𓧠𓧡𓧢𓧣𓧤𓧥𓧦𓧧𓧨𓧩𓧪𓧫𓧬𓧭𓧮𓧯𓧰𓧱𓧲𓧳𓧴𓧵𓧶𓧷𓧸𓧹𓧺𓧻𓧼𓧽𓧾𓧿𓨀𓨁𓨂𓨃𓨄𓨅𓨆𓨇𓨈𓨉𓨊𓨋𓨌𓨍𓨎𓨏𓨐𓨑𓨒𓨓𓨔𓨕𓨖𓨗𓨘𓨙𓨚𓨛𓨜𓨝𓨞𓨟𓨠𓨡𓨢𓨣𓨤𓨥𓨦𓨧𓨨𓨩𓨪𓨫𓨬𓨭𓨮𓨯𓨰𓨱𓨲𓨳𓨴𓨵𓨶𓨷𓨸𓨹𓨺𓨻𓨼𓨽𓨾𓨿𓩀𓩁𓩂𓩃𓩄𓩅𓩆𓩇𓩈𓩉𓩊𓩋𓩌𓩍𓩎𓩏𓩐𓩑𓩒𓩓𓩔𓩕𓩖𓩗𓩘𓩙𓩚𓩛𓩜𓩝𓩞𓩟𓩠𓩡𓩢𓩣𓩤𓩥𓩦𓩧𓩨𓩩𓩪𓩫𓩬𓩭𓩮𓩯𓩰𓩱𓩲𓩳𓩴𓩵𓩶𓩷𓩸𓩹𓩺𓩻𓩼𓩽𓩾𓩿𓪀𓪁𓪂𓪃𓪄𓪅𓪆𓪇𓪈𓪉𓪊𓪋𓪌𓪍𓪎𓪏𓪐𓪑𓪒𓪓𓪔𓪕𓪖𓪗𓪘𓪙𓪚𓪛𓪜𓪝𓪞𓪟𓪠𓪡𓪢𓪣𓪤𓪥𓪦𓪧𓪨𓪩𓪪𓪫𓪬𓪭𓪮𓪯𓪰𓪱𓪲𓪳𓪴𓪵𓪶𓪷𓪸𓪹𓪺𓪻𓪼𓪽𓪾𓪿𓫀𓫁𓫂𓫃𓫄𓫅𓫆𓫇𓫈𓫉𓫊𓫋𓫌𓫍𓫎𓫏𓫐𓫑𓫒𓫓𓫔𓫕𓫖𓫗𓫘𓫙𓫚𓫛𓫜𓫝𓫞𓫟𓫠𓫡𓫢𓫣𓫤𓫥𓫦𓫧𓫨𓫩𓫪𓫫𓫬𓫭𓫮𓫯𓫰𓫱𓫲𓫳𓫴𓫵𓫶𓫷𓫸𓫹𓫺𓫻𓫼𓫽𓫾𓫿𓬀𓬁𓬂𓬃𓬄𓬅𓬆𓬇𓬈𓬉𓬊𓬋𓬌𓬍𓬎𓬏𓬐𓬑𓬒𓬓𓬔𓬕𓬖𓬗𓬘𓬙𓬚𓬛𓬜𓬝𓬞𓬟𓬠𓬡𓬢𓬣𓬤𓬥𓬦𓬧𓬨𓬩𓬪𓬫𓬬𓬭𓬮𓬯𓬰𓬱𓬲𓬳𓬴𓬵𓬶𓬷𓬸𓬹𓬺𓬻𓬼𓬽𓬾𓬿𓭀𓭁𓭂𓭃𓭄𓭅𓭆𓭇𓭈𓭉𓭊𓭋𓭌𓭍𓭎𓭏𓭐𓭑𓭒𓭓𓭔𓭕𓭖𓭗𓭘𓭙𓭚𓭛𓭜𓭝𓭞𓭟𓭠𓭡𓭢𓭣𓭤𓭥𓭦𓭧𓭨𓭩𓭪𓭫𓭬𓭭𓭮𓭯𓭰𓭱𓭲𓭳𓭴𓭵𓭶𓭷𓭸𓭹𓭺𓭻𓭼𓭽𓭾𓭿𓮀𓮁𓮂𓮃𓮄𓮅𓮆𓮇𓮈𓮉𓮊𓮋𓮌𓮍𓮎𓮏𓮐𓮑𓮒𓮓𓮔𓮕𓮖𓮗𓮘𓮙𓮚𓮛𓮜𓮝𓮞𓮟𓮠𓮡

3. Ebony

Ebony (a black or dark-brown hardwood from a tropical tree) appears in Egyptian texts as one of the many exotic products that were imported from neighbouring regions. The Egyptians used ebony to create luxury items as early as the Early Dynastic Period (ca. 3100 B.C.) and continued to use this fine hardwood to make chairs, gaming boards, kohl jars, elaborate boxes and statuary (right) for the elite members of society.

Ebony wood, not native to Egypt, was imported from lands to the south such as Nubia and Punt. The Egyptians called this dark-brown wood *hbny* (pronounced *hebony*), a word that we continue to use today every time we say ‘ebony’.

𓆎 𓆏 𓆐 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗 𓆘 𓆙 𓆚 𓆛 𓆜 𓆝 𓆞 𓆟 𓆠 𓆡 𓆢 𓆣 𓆤 𓆥 𓆦 𓆧 𓆨 𓆩 𓆪 𓆫 𓆬 𓆭 𓆮 𓆯 𓆰 𓆱 𓆲 𓆳 𓆴 𓆵 𓆶 𓆷 𓆸 𓆹 𓆺 𓆻 𓆼 𓆽 𓆾 𓆿 𓇀 𓇁 𓇂 𓇃 𓇄 𓇅 𓇆 𓇇 𓇈 𓇉 𓇊 𓇋 𓇌 𓇍 𓇎 𓇏 𓇐 𓇑 𓇒 𓇓 𓇔 𓇕 𓇖 𓇗 𓇘 𓇙 𓇚 𓇛 𓇜 𓇝 𓇞 𓇟 𓇠 𓇡 𓇢 𓇣 𓇤 𓇥 𓇦 𓇧 𓇨 𓇩 𓇪 𓇫 𓇬 𓇭 𓇮 𓇯 𓇰 𓇱 𓇲 𓇳 𓇴 𓇵 𓇶 𓇷 𓇸 𓇹 𓇺 𓇻 𓇼 𓇽 𓇾 𓇿 𓈀 𓈁 𓈂 𓈃 𓈄 𓈅 𓈆 𓈇 𓈈 𓈉 𓈊 𓈋 𓈌 𓈍 𓈎 𓈏 𓈐 𓈑 𓈒 𓈓 𓈔 𓈕 𓈖 𓈗 𓈘 𓈙 𓈚 𓈛 𓈜 𓈝 𓈞 𓈟 𓈠 𓈡 𓈢 𓈣 𓈤 𓈥 𓈦 𓈧 𓈨 𓈩 𓈪 𓈫 𓈬 𓈭 𓈮 𓈯 𓈰 𓈱 𓈲 𓈳 𓈴 𓈵 𓈶 𓈷 𓈸 𓈹 𓈺 𓈻 𓈼 𓈽 𓈾 𓈿 𓉀 𓉁 𓉂 𓉃 𓉄 𓉅 𓉆 𓉇 𓉈 𓉉 𓉊 𓉋 𓉌 𓉍 𓉎 𓉏 𓉐 𓉑 𓉒 𓉓 𓉔 𓉕 𓉖 𓉗 𓉘 𓉙 𓉚 𓉛 𓉜 𓉝 𓉞 𓉟 𓉠 𓉡 𓉢 𓉣 𓉤 𓉥 𓉦 𓉧 𓉨 𓉩 𓉪 𓉫 𓉬 𓉭 𓉮 𓉯 𓉰 𓉱 𓉲 𓉳 𓉴 𓉵 𓉶 𓉷 𓉸 𓉹 𓉺 𓉻 𓉼 𓉽 𓉾 𓉿 𓊀 𓊁 𓊂 𓊃 𓊄 𓊅 𓊆 𓊇 𓊈 𓊉 𓊊 𓊋 𓊌 𓊍 𓊎 𓊏 𓊐 𓊑 𓊒 𓊓 𓊔 𓊕 𓊖 𓊗 𓊘 𓊙 𓊚 𓊛 𓊜 𓊝 𓊞 𓊟 𓊠 𓊡 𓊢 𓊣 𓊤 𓊥 𓊦 𓊧 𓊨 𓊩 𓊪 𓊫 𓊬 𓊭 𓊮 𓊯 𓊰 𓊱 𓊲 𓊳 𓊴 𓊵 𓊶 𓊷 𓊸 𓊹 𓊺 𓊻 𓊼 𓊽 𓊾 𓊿 𓋀 𓋁 𓋂 𓋃 𓋄 𓋅 𓋆 𓋇 𓋈 𓋉 𓋊 𓋋 𓋌 𓋍 𓋎 𓋏 𓋐 𓋑 𓋒 𓋓 𓋔 𓋕 𓋖 𓋗 𓋘 𓋙 𓋚 𓋛 𓋜 𓋝 𓋞 𓋟 𓋠 𓋡 𓋢 𓋣 𓋤 𓋥 𓋦 𓋧 𓋨 𓋩 𓋪 𓋫 𓋬 𓋭 𓋮 𓋯 𓋰 𓋱 𓋲 𓋳 𓋴 𓋵 𓋶 𓋷 𓋸 𓋹 𓋺 𓋻 𓋼 𓋽 𓋾 𓋿 𓌀 𓌁 𓌂 𓌃 𓌄 𓌅 𓌆 𓌇 𓌈 𓌉 𓌊 𓌋 𓌌 𓌍 𓌎 𓌏 𓌐 𓌑 𓌒 𓌓 𓌔 𓌕 𓌖 𓌗 𓌘 𓌙 𓌚 𓌛 𓌜 𓌝 𓌞 𓌟 𓌠 𓌡 𓌢 𓌣 𓌤 𓌥 𓌦 𓌧 𓌨 𓌩 𓌪 𓌫 𓌬 𓌭 𓌮 𓌯 𓌰 𓌱 𓌲 𓌳 𓌴 𓌵 𓌶 𓌷 𓌸 𓌹 𓌺 𓌻 𓌼 𓌽 𓌾 𓌿 𓍀 𓍁 𓍂 𓍃 𓍄 𓍅 𓍆 𓍇 𓍈 𓍉 𓍊 𓍋 𓍌 𓍍 𓍎 𓍏 𓍐 𓍑 𓍒 𓍓 𓍔 𓍕 𓍖 𓍗 𓍘 𓍙 𓍚 𓍛 𓍜 𓍝 𓍞 𓍟 𓍠 𓍡 𓍢 𓍣 𓍤 𓍥 𓍦 𓍧 𓍨 𓍩 𓍪 𓍫 𓍬 𓍭 𓍮 𓍯 𓍰 𓍱 𓍲 𓍳 𓍴 𓍵 𓍶 𓍷 𓍸 𓍹 𓍺 𓍻 𓍼 𓍽 𓍾 𓍿 𓎀 𓎁 𓎂 𓎃 𓎄 𓎅 𓎆 𓎇 𓎈 𓎉 𓎊 𓎋 𓎌 𓎍 𓎎 𓎏 𓎐 𓎑 𓎒 𓎓 𓎔 𓎕 𓎖 𓎗 𓎘 𓎙 𓎚 𓎛 𓎜 𓎝 𓎞 𓎟 𓎠 𓎡 𓎢 𓎣 𓎤 𓎥 𓎦 𓎧 𓎨 𓎩 𓎪 𓎫 𓎬 𓎭 𓎮 𓎯 𓎰 𓎱 𓎲 𓎳 𓎴 𓎵 𓎶 𓎷 𓎸 𓎹 𓎺 𓎻 𓎼 𓎽 𓎾 𓎿 𓏀 𓏁 𓏂 𓏃 𓏄 𓏅 𓏆 𓏇 𓏈 𓏉 𓏊 𓏋 𓏌 𓏍 𓏎 𓏏 𓏐 𓏑 𓏒 𓏓 𓏔 𓏕 𓏖 𓏗 𓏘 𓏙 𓏚 𓏛 𓏜 𓏝 𓏞 𓏟 𓏠 𓏡 𓏢 𓏣 𓏤 𓏥 𓏦 𓏧 𓏨 𓏩 𓏪 𓏫 𓏬 𓏭 𓏮 𓏯 𓏰 𓏱 𓏲 𓏳 𓏴 𓏵 𓏶 𓏷 𓏸 𓏹 𓏺 𓏻 𓏼 𓏽 𓏾 𓏿 𓐀 𓐁 𓐂 𓐃 𓐄 𓐅 𓐆 𓐇 𓐈 𓐉 𓐊 𓐋 𓐌 𓐍 𓐎 𓐏 𓐐 𓐑 𓐒 𓐓 𓐔 𓐕 𓐖 𓐗 𓐘 𓐙 𓐚 𓐛 𓐜 𓐝 𓐞 𓐟 𓐠 𓐡 𓐢 𓐣 𓐤 𓐥 𓐦 𓐧 𓐨 𓐩 𓐪 𓐫 𓐬 𓐭 𓐮 𓐯 𓐰 𓐱 𓐲 𓐳 𓐴 𓐵 𓐶 𓐷 𓐸 𓐹 𓐺 𓐻 𓐼 𓐽 𓐾 𓐿 𓑀 𓑁 𓑂 𓑃 𓑄 𓑅 𓑆 𓑇 𓑈 𓑉 𓑊 𓑋 𓑌 𓑍 𓑎 𓑏 𓑐 𓑑 𓑒 𓑓 𓑔 𓑕 𓑖 𓑗 𓑘 𓑙 𓑚 𓑛 𓑜 𓑝 𓑞 𓑟 𓑠 𓑡 𓑢 𓑣 𓑤 𓑥 𓑦 𓑧 𓑨 𓑩 𓑪 𓑫 𓑬 𓑭 𓑮 𓑯 𓑰 𓑱 𓑲 𓑳 𓑴 𓑵 𓑶 𓑷 𓑸 𓑹 𓑺 𓑻 𓑼 𓑽 𓑾 𓑿 𓒀 𓒁 𓒂 𓒃 𓒄 𓒅 𓒆 𓒇 𓒈 𓒉 𓒊 𓒋 𓒌 𓒍 𓒎 𓒏 𓒐 𓒑 𓒒 𓒓 𓒔 𓒕 𓒖 𓒗 𓒘 𓒙 𓒚 𓒛 𓒜 𓒝 𓒞 𓒟 𓒠 𓒡 𓒢 𓒣 𓒤 𓒥 𓒦 𓒧 𓒨 𓒩 𓒪 𓒫 𓒬 𓒭 𓒮 𓒯 𓒰 𓒱 𓒲 𓒳 𓒴 𓒵 𓒶 𓒷 𓒸 𓒹 𓒺 𓒻 𓒼 𓒽 𓒾 𓒿 𓓀 𓓁 𓓂 𓓃 𓓄 𓓅 𓓆 𓓇 𓓈 𓓉 𓓊 𓓋 𓓌 𓓍 𓓎 𓓏 𓓐 𓓑 𓓒 𓓓 𓓔 𓓕 𓓖 𓓗 𓓘 𓓙 𓓚 𓓛 𓓜 𓓝 𓓞 𓓟 𓓠 𓓡 𓓢 𓓣 𓓤 𓓥 𓓦 𓓧 𓓨 𓓩 𓓪 𓓫 𓓬 𓓭 𓓮 𓓯 𓓰 𓓱 𓓲 𓓳 𓓴 𓓵 𓓶 𓓷 𓓸 𓓹 𓓺 𓓻 𓓼 𓓽 𓓾 𓓿 𓔀 𓔁 𓔂 𓔃 𓔄 𓔅 𓔆 𓔇 𓔈 𓔉 𓔊 𓔋 𓔌 𓔍 𓔎 𓔏 𓔐 𓔑 𓔒 𓔓 𓔔 𓔕 𓔖 𓔗 𓔘 𓔙 𓔚 𓔛 𓔜 𓔝 𓔞 𓔟 𓔠 𓔡 𓔢 𓔣 𓔤 𓔥 𓔦 𓔧 𓔨 𓔩 𓔪 𓔫 𓔬 𓔭 𓔮 𓔯 𓔰 𓔱 𓔲 𓔳 𓔴 𓔵 𓔶 𓔷 𓔸 𓔹 𓔺 𓔻 𓔼 𓔽 𓔾 𓔿 𓕀 𓕁 𓕂 𓕃 𓕄 𓕅 𓕆 𓕇 𓕈 𓕉 𓕊 𓕋 𓕌 𓕍 𓕎 𓕏 𓕐 𓕑 𓕒 𓕓 𓕔 𓕕 𓕖 𓕗 𓕘 𓕙 𓕚 𓕛 𓕜 𓕝 𓕞 𓕟 𓕠 𓕡 𓕢 𓕣 𓕤 𓕥 𓕦 𓕧 𓕨 𓕩 𓕪 𓕫 𓕬 𓕭 𓕮 𓕯 𓕰 𓕱 𓕲 𓕳 𓕴 𓕵 𓕶 𓕷 𓕸 𓕹 𓕺 𓕻 𓕼 𓕽 𓕾 𓕿 𓖀 𓖁 𓖂 𓖃 𓖄 𓖅 𓖆 𓖇 𓖈 𓖉 𓖊 𓖋 𓖌 𓖍 𓖎 𓖏 𓖐 𓖑 𓖒 𓖓 𓖔 𓖕 𓖖 𓖗 𓖘 𓖙 𓖚 𓖛 𓖜 𓖝 𓖞 𓖟 𓖠 𓖡 𓖢 𓖣 𓖤 𓖥 𓖦 𓖧 𓖨 𓖩 𓖪 𓖫 𓖬 𓖭 𓖮 𓖯 𓖰 𓖱 𓖲 𓖳 𓖴 𓖵 𓖶 𓖷 𓖸 𓖹 𓖺 𓖻 𓖼 𓖽 𓖾 𓖿 𓗀 𓗁 𓗂 𓗃 𓗄 𓗅 𓗆 𓗇 𓗈 𓗉 𓗊 𓗋 𓗌 𓗍 𓗎 𓗏 𓗐 𓗑 𓗒 𓗓 𓗔 𓗕 𓗖 𓗗 𓗘 𓗙 𓗚 𓗛 𓗜 𓗝 𓗞 𓗟 𓗠 𓗡 𓗢 𓗣 𓗤 𓗥 𓗦 𓗧 𓗨 𓗩 𓗪 𓗫 𓗬 𓗭 𓗮 𓗯 𓗰 𓗱 𓗲 𓗳 𓗴 𓗵 𓗶 𓗷 𓗸 𓗹 𓗺 𓗻 𓗼 𓗽 𓗾 𓗿 𓘀 𓘁 𓘂 𓘃 𓘄 𓘅 𓘆 𓘇 𓘈 𓘉 𓘊 𓘋 𓘌 𓘍 𓘎 𓘏 𓘐 𓘑 𓘒 𓘓 𓘔 𓘕 𓘖 𓘗 𓘘 𓘙 𓘚 𓘛 𓘜 𓘝 𓘞 𓘟 𓘠 𓘡 𓘢 𓘣 𓘤 𓘥 𓘦 𓘧 𓘨 𓘩 𓘪 𓘫 𓘬 𓘭 𓘮 𓘯 𓘰 𓘱 𓘲 𓘳 𓘴 𓘵 𓘶 𓘷 𓘸 𓘹 𓘺 𓘻 𓘼 𓘽 𓘾 𓘿 𓙀 𓙁 𓙂 𓙃 𓙄 𓙅 𓙆 𓙇 𓙈 𓙉 𓙊 𓙋 𓙌 𓙍 𓙎 𓙏 𓙐 𓙑 𓙒 𓙓 𓙔 𓙕 𓙖 𓙗 𓙘 𓙙 𓙚 𓙛 𓙜 𓙝 𓙞 𓙟 𓙠 𓙡 𓙢 𓙣 𓙤 𓙥 𓙦 𓙧 𓙨 𓙩 𓙪 𓙫 𓙬 𓙭 𓙮 𓙯 𓙰 𓙱 𓙲 𓙳 𓙴 𓙵 𓙶 𓙷 𓙸 𓙹 𓙺 𓙻 𓙼 𓙽 𓙾 𓙿 𓚀 𓚁 𓚂 𓚃 𓚄 𓚅 𓚆 𓚇 𓚈 𓚉 𓚊 𓚋 𓚌 𓚍 𓚎 𓚏 𓚐 𓚑 𓚒 𓚓 𓚔 𓚕 𓚖 𓚗 𓚘 𓚙 𓚚 𓚛 𓚜 𓚝 𓚞 𓚟 𓚠 𓚡 𓚢 𓚣 𓚤 𓚥 𓚦 𓚧 𓚨 𓚩 𓚪 𓚫 𓚬 𓚭 𓚮 𓚯 𓚰 𓚱 𓚲 𓚳 𓚴 𓚵 𓚶 𓚷 𓚸 𓚹 𓚺 𓚻 𓚼 𓚽 𓚾 𓚿 𓛀 𓛁 𓛂 𓛃 𓛄 𓛅 𓛆 𓛇 𓛈 𓛉 𓛊 𓛋 𓛌 𓛍 𓛎 𓛏 𓛐 𓛑 𓛒 𓛓 𓛔 𓛕 𓛖 𓛗 𓛘 𓛙 𓛚 𓛛 𓛜 𓛝 𓛞 𓛟 𓛠 𓛡 𓛢 𓛣 𓛤 𓛥 𓛦 𓛧 𓛨 𓛩 𓛪 𓛫 𓛬 𓛭 𓛮 𓛯 𓛰 𓛱 𓛲 𓛳 𓛴 𓛵 𓛶 𓛷 𓛸 𓛹 𓛺 𓛻 𓛼 𓛽 𓛾 𓛿 𓜀 𓜁 𓜂 𓜃 𓜄 𓜅 𓜆 𓜇 𓜈 𓜉 𓜊 𓜋 𓜌 𓜍 𓜎 𓜏 𓜐 𓜑 𓜒 𓜓 𓜔 𓜕 𓜖 𓜗 𓜘 𓜙 𓜚 𓜛 𓜜 𓜝 𓜞 𓜟 𓜠 𓜡 𓜢 𓜣 𓜤 𓜥 𓜦 𓜧 𓜨 𓜩 𓜪 𓜫 𓜬 𓜭 𓜮 𓜯 𓜰 𓜱 𓜲 𓜳 𓜴 𓜵 𓜶 𓜷 𓜸 𓜹 𓜺 𓜻 𓜼 𓜽 𓜾 𓜿 𓝀 𓝁 𓝂 𓝃 𓝄 𓝅 𓝆 𓝇 𓝈 𓝉 𓝊 𓝋 𓝌 𓝍 𓝎 𓝏 𓝐 𓝑 𓝒 𓝓 𓝔 𓝕 𓝖 𓝗 𓝘 𓝙 𓝚 𓝛 𓝜 𓝝 𓝞 𓝟 𓝠 𓝡 𓝢 𓝣 𓝤 𓝥 𓝦 𓝧 𓝨 𓝩 𓝪 𓝫 𓝬 𓝭 𓝮 𓝯 𓝰 𓝱 𓝲 𓝳 𓝴 𓝵 𓝶 𓝷 𓝸 𓝹 𓝺 𓝻 𓝼 𓝽 𓝾 𓝿 𓞀 𓞁 𓞂 𓞃 𓞄 𓞅 𓞆 𓞇 𓞈 𓞉 𓞊 𓞋 𓞌 𓞍 𓞎 𓞏 𓞐 𓞑 𓞒 𓞓 𓞔 𓞕 𓞖 𓞗 𓞘 𓞙 𓞚 𓞛 𓞜 𓞝 𓞞 𓞟 𓞠 𓞡 𓞢 𓞣 𓞤 𓞥 𓞦 𓞧 𓞨 𓞩 𓞪 𓞫 𓞬 𓞭 𓞮 𓞯 𓞰 𓞱 𓞲 𓞳 𓞴 𓞵 𓞶 𓞷 𓞸 𓞹 𓞺 𓞻 𓞼 𓞽 𓞾 𓞿 𓟀 𓟁 𓟂 𓟃 𓟄 𓟅 𓟆 𓟇 𓟈 𓟉 𓟊 𓟋 𓟌 𓟍 𓟎 𓟏 𓟐 𓟑 𓟒 𓟓 𓟔 𓟕 𓟖 𓟗 𓟘 𓟙 𓟚 𓟛 𓟜 𓟝 𓟞 𓟟 𓟠 𓟡 𓟢 𓟣 𓟤 𓟥 𓟦 𓟧 𓟨 𓟩 𓟪 𓟫 𓟬 𓟭 𓟮 𓟯 𓟰 𓟱 𓟲 𓟳 𓟴 𓟵 𓟶 𓟷 𓟸 𓟹 𓟺 𓟻 𓟼 𓟽 𓟾 𓟿 𓠀 𓠁 𓠂 𓠃 𓠄 𓠅 𓠆 𓠇 𓠈 𓠉 𓠊 𓠋 𓠌 𓠍 𓠎 𓠏 𓠐 𓠑 𓠒 𓠓 𓠔 𓠕 𓠖 𓠗 𓠘 𓠙 𓠚 𓠛 𓠜 𓠝 𓠞 𓠟 𓠠 𓠡 𓠢 𓠣 𓠤 𓠥 𓠦 𓠧 𓠨 𓠩 𓠪 𓠫 𓠬 𓠭 𓠮 𓠯 𓠰 𓠱 𓠲 𓠳 𓠴 𓠵 𓠶 𓠷 𓠸 𓠹 𓠺 𓠻 𓠼 𓠽 𓠾 𓠿 𓡀 𓡁 𓡂 𓡃 𓡄 𓡅 𓡆 𓡇 𓡈 𓡉 𓡊 𓡋 𓡌 𓡍 𓡎 𓡏 𓡐 𓡑 𓡒 𓡓 𓡔 𓡕 𓡖 𓡗 𓡘 𓡙 𓡚 𓡛 𓡜 𓡝 𓡞 𓡟 𓡠 𓡡 𓡢 𓡣 𓡤 𓡥 𓡦 𓡧 𓡨 𓡩 𓡪 𓡫 𓡬 𓡭 𓡮 𓡯 𓡰 𓡱 𓡲 𓡳 𓡴 𓡵 𓡶 𓡷 𓡸 𓡹 𓡺 𓡻 𓡼 𓡽 𓡾 𓡿 𓢀 𓢁 𓢂 𓢃 𓢄 𓢅 𓢆 𓢇 𓢈 𓢉 𓢊 𓢋 𓢌 𓢍 𓢎 𓢏 𓢐 𓢑 𓢒 𓢓 𓢔 𓢕 𓢖 𓢗 𓢘 𓢙 𓢚 𓢛 𓢜 𓢝 𓢞 𓢟 𓢠 𓢡 𓢢 𓢣 𓢤 𓢥 𓢦 𓢧 𓢨 𓢩 𓢪 𓢫 𓢬 𓢭 𓢮 𓢯 𓢰 𓢱 𓢲 𓢳 𓢴 𓢵 𓢶 𓢷 𓢸 𓢹 𓢺 𓢻 𓢼 𓢽 𓢾 𓢿 𓣀 𓣁 𓣂 𓣃 𓣄 𓣅 𓣆 𓣇 𓣈 𓣉 𓣊 𓣋 𓣌 𓣍 𓣎 𓣏 𓣐 𓣑 𓣒 𓣓 𓣔 𓣕 𓣖 𓣗 𓣘 𓣙 𓣚 𓣛 𓣜 𓣝 𓣞 𓣟 𓣠 𓣡 𓣢 𓣣 𓣤 𓣥 𓣦 𓣧 𓣨 𓣩 𓣪 𓣫 𓣬 𓣭 𓣮 𓣯 𓣰 𓣱 𓣲 𓣳 𓣴 𓣵 𓣶 𓣷 𓣸 𓣹 𓣺 𓣻 𓣼 𓣽 𓣾 𓣿 𓤀 𓤁 𓤂 𓤃 𓤄 𓤅 𓤆 𓤇 𓤈 𓤉 𓤊 𓤋 𓤌 𓤍 𓤎 𓤏 𓤐 𓤑 𓤒 𓤓 𓤔 𓤕 𓤖 𓤗 𓤘 𓤙 𓤚 𓤛 𓤜 𓤝 𓤞 𓤟 𓤠 𓤡 𓤢 𓤣 𓤤 𓤥 𓤦 𓤧 𓤨 𓤩 𓤪 𓤫 𓤬 𓤭 𓤮 𓤯 𓤰 𓤱 𓤲 𓤳 𓤴 𓤵 𓤶 𓤷 𓤸 𓤹 𓤺 𓤻 𓤼 𓤽 𓤾 𓤿 𓥀 𓥁 𓥂 𓥃 𓥄 𓥅 𓥆 𓥇 𓥈 𓥉 𓥊 𓥋 𓥌 𓥍 𓥎 𓥏 𓥐 𓥑 𓥒 𓥓 𓥔 𓥕 𓥖 𓥗 𓥘 𓥙 𓥚 𓥛 𓥜 𓥝 𓥞 𓥟 𓥠 𓥡 𓥢 𓥣 𓥤 𓥥 𓥦 𓥧 𓥨 𓥩 𓥪 𓥫 𓥬 𓥭 𓥮 𓥯 𓥰 𓥱 𓥲 𓥳 𓥴 𓥵 𓥶 𓥷 𓥸 𓥹 𓥺 𓥻 𓥼 𓥽 𓥾 𓥿 𓦀 𓦁 𓦂 𓦃 𓦄 𓦅 𓦆 𓦇 𓦈 𓦉 𓦊 𓦋 𓦌 𓦍 𓦎 𓦏 𓦐 𓦑 𓦒 𓦓 𓦔 𓦕 𓦖 𓦗 𓦘 𓦙 𓦚 𓦛 𓦜 𓦝 𓦞 𓦟 𓦠 𓦡 𓦢 𓦣 𓦤 𓦥 𓦦 𓦧 𓦨 𓦩 𓦪 𓦫 𓦬 𓦭 𓦮 𓦯 𓦰 𓦱 𓦲 𓦳 𓦴 𓦵 𓦶 𓦷 𓦸 𓦹 𓦺 𓦻 𓦼 𓦽 𓦾 𓦿 𓧀 𓧁 𓧂 𓧃 𓧄 𓧅 𓧆 𓧇 𓧈 𓧉 𓧊 𓧋 𓧌 𓧍 𓧎 𓧏 𓧐 𓧑 𓧒 𓧓 𓧔 𓧕 𓧖 𓧗 𓧘 𓧙 𓧚 𓧛 𓧜 𓧝 𓧞 𓧟 𓧠 𓧡 𓧢 𓧣 𓧤 𓧥 𓧦 𓧧 𓧨 𓧩 𓧪 𓧫 𓧬 𓧭 𓧮 𓧯 𓧰 𓧱 𓧲 𓧳 𓧴 𓧵 𓧶 𓧷 𓧸 𓧹 𓧺 𓧻 𓧼 𓧽 𓧾 𓧿 𓨀 𓨁 𓨂 𓨃 𓨄 𓨅 𓨆 𓨇 𓨈 𓨉 𓨊 𓨋 𓨌 𓨍 𓨎 𓨏 𓨐 𓨑 𓨒 𓨓 𓨔 𓨕 𓨖 𓨗 𓨘 𓨙 𓨚 𓨛 𓨜 𓨝 𓨞 𓨟 𓨠 𓨡 𓨢 𓨣 𓨤 𓨥 𓨦 𓨧 𓨨 𓨩 𓨪 𓨫 𓨬 𓨭 𓨮 𓨯 𓨰 𓨱 𓨲 𓨳 𓨴 𓨵 𓨶 𓨷 𓨸 𓨹 𓨺 𓨻 𓨼 𓨽 𓨾 𓨿 𓩀 𓩁 𓩂 𓩃 𓩄 𓩅 𓩆 𓩇 𓩈 𓩉 𓩊 𓩋 𓩌 𓩍 𓩎 𓩏 𓩐 𓩑 𓩒 𓩓 𓩔 𓩕 𓩖 𓩗 𓩘 𓩙 𓩚 𓩛 𓩜 𓩝 𓩞 𓩟 𓩠 𓩡 𓩢 𓩣 𓩤 𓩥 𓩦 𓩧 𓩨 𓩩 𓩪 𓩫 𓩬 𓩭 𓩮 𓩯 𓩰 𓩱 𓩲 𓩳 𓩴 𓩵 𓩶 𓩷 𓩸 𓩹 𓩺 𓩻 𓩼 𓩽 𓩾 𓩿 𓪀 𓪁 𓪂 𓪃 𓪄 𓪅 𓪆 𓪇 𓪈 𓪉 𓪊 𓪋 𓪌 𓪍 𓪎 𓪏 𓪐 𓪑 𓪒 𓪓 𓪔 𓪕 𓪖 𓪗 𓪘 𓪙 𓪚 𓪛 𓪜 𓪝 𓪞 𓪟 𓪠 𓪡 𓪢 𓪣 𓪤 𓪥 𓪦 𓪧 𓪨 𓪩 𓪪 𓪫 𓪬 𓪭 𓪮 𓪯 𓪰 𓪱 𓪲 𓪳 𓪴 𓪵 𓪶 𓪷 𓪸 𓪹 𓪺 𓪻 𓪼 𓪽 𓪾 𓪿 𓫀 𓫁 𓫂 𓫃 𓫄 𓫅 𓫆 𓫇 𓫈 𓫉 𓫊 𓫋 𓫌 𓫍 𓫎 𓫏 𓫐 𓫑 𓫒 𓫓 𓫔 𓫕 𓫖 𓫗 𓫘 𓫙 𓫚 𓫛 𓫜 𓫝 𓫞 𓫟 𓫠 𓫡 𓫢 𓫣 𓫤 𓫥 𓫦 𓫧 𓫨 𓫩 𓫪 𓫫 𓫬 𓫭 𓫮 𓫯 𓫰 𓫱 𓫲 𓫳 𓫴 𓫵 𓫶 𓫷 𓫸 𓫹 𓫺 𓫻 𓫼 𓫽 𓫾



THE FACE OF A GODDESS

Decorated spoons were popular in the New Kingdom, with the handle often appearing in the form of a swimming woman, her arms stretched forward to hold the spoon's bowl. The woman's head poked up to look forward, and this exquisitely-carved ivory face has been snapped from such a handle. It is just 4 cm tall. These types of spoons often carried themes of creation, and this face may represent the sky goddess Nut, who swam the primeval watery expanses. The spoon's bowl in her hands could symbolise Nut holding up the sun as it emerges on that very first day.

THE CLEVELAND MUSEUM OF ART, THE ANDREW R. AND MARTHA HOLDEN JENNINGS FUND. ACC. NO. 1988.7

4. Ivory

Ivory, a fine-grained white material from the tusks of elephants, hippopotami, and warthogs, was used by the ancient Egyptians for carving delicate sculptures as early as the 4th millennium B.C. After the African elephant became extinct in Egypt during the Early Dynastic period (ca. 3100 B.C.), the Egyptians were forced to acquire this prized ivory, or *3bw* (pronounced *abu*), through trade with people living south of Egypt.

𓆎𓆏𓆑 *abu*—"ivory"

The Egyptian word *3bw* was appropriately also the word for 'elephant' 𓆎𓆏𓆑𓆒, and, by extension, the name of the

ancient island town of Elephantine, which is located near the Nile River's First Cataract at Aswan.

In terms of its etymology, our own word 'ivory' came into modern English from the Old French *yvoire*, closely related to the Italian word *avorio*. Both of these words have their origins in the Latin *ebur*, itself a derivative of the Coptic 𓊖𓏏𓏂 (pronounced *ebu*). Greek provides only a tentative link between Latin and the Egyptian language: the Greek word for ivory is ἐλέφας (pronounced *elephas*) from which we derive our word for 'elephant'. It is altogether fitting that we have an African civilisation to thank for our own words for 'elephant' and 'ivory'.

5. Gum

Egyptian rulers financed large expeditions to the regions surrounding Egypt in the interest of acquiring luxury items or natural resources that Egypt lacked (particularly timber). Hatshepsut's expedition, depicted on the walls of her temple at Deir el-Bahari, returned with an impressive variety of goods from the land of Punt—modern-day Eritrea, Ethiopia, and Sudan (see page 23). Among the goods was a substance the Egyptians called *qmyt* (pronounced *khemeet*), an aromatic gum-resin essential for the performance of both temple and funerary rituals.

 *khemeet*—"gum"

Now, thousands of years after Hatshepsut's famous expedition, we have the Egyptians to thank for the origins of the word 'gum.' The Egyptian word *qmyt* eventually became the Coptic word KOMI and the Greek word κόμμη (both pronounced *kommī*), both used for the viscous plant resin produced by some trees. The Latin word *gummi* is directly related to the Greek Κόμμη and subsequently inspired the Old French *gomme*. Finally, it is from the Old French that English speakers inherited the word 'gum.'

On page 23 is a scene from the Punt Reliefs in the memorial temple of Queen Hatshepsut at Deir el-Bahari. It shows two of the five ships in the expedition fleet being loaded with cargo to take back to Egypt. The hieroglyphic text that captions the scene begins with:



"Loading of ships with great quantities



of the marvels of the land of Punt:



All (kinds) of good herbs of the divine land,



and heaps of gum-resin of myrrh."

Honourable Mention: Egypt

Like the five words described above, the modern toponym 'Egypt' can also be traced back to the ancient Egyptians themselves! We inherited the name for Egypt in the English-speaking world from the Latin *Aegyptus*, which in turn came from the Greek name Αἴγυπτος (pronounced *Aegyptos*). When Greek was commonly spoken in parts of Egypt (after the invasion of Alexander the Great in 332 B.C.), the Greek form of the ancient name for Memphis—*ḥwt-k3-ptḥ* (pronounced *hut-ka-ptah*)—was adopted as the name for all of Egypt.

 *hut-ka-ptah*—
"Temple of the Soul of Ptah"

The Egyptians were fond of composing gushy literature that praised their gleaming urban centres such as Memphis, the traditional capital of ancient Egypt and the cult centre of the god Ptah. In a text known today as "Longing for Memphis", a scribe yearns so badly for the city that his

heart has deserted him to visit the city on its own accord:



"Now, my heart has slipped away,



it is hurrying to the place it knows,



it is traveling upstream to see Memphis.



No task of mine can I make happen,



as my heart has departed from its place."

(Papyrus Anastasi IV [British Museum, EA 10249], likely dated to the 19th-Dynasty rule of King Seti II, ca. 1200 B.C.)

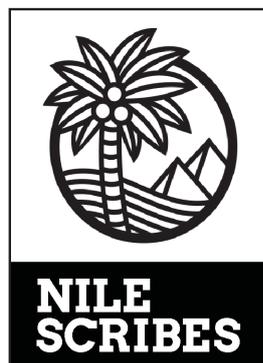
It may be a sentiment familiar with people today, waiting for the time they can once again visit the wonders of Egypt.



TAYLOR BRYANNE WOODCOCK is a Ph.D. candidate in Ancient Near Eastern Studies specialising in Egyptology at the University of Toronto where she also teaches Middle Egyptian. She has been involved with archaeological projects in Egypt at the South Asasif and in Sudan at Gebel Barkal. Her ongoing research examines the construction and perception of Nubian ethnic identities in ancient Egyptian contexts.



THOMAS H. GREINER is an emerging museum professional and a Ph.D. candidate in Ancient Near Eastern Studies at the University of Toronto. His doctoral research revolves around the cultural and religious importance of the precious stone lapis lazuli in dynastic Egypt. In addition to teaching at Ryerson University, Thomas has lectured across Canada about all things ancient Egypt.



Founded by Toronto-based Taylor and Thomas, **NILE SCRIBES** is a dual-language blog (nilescribes.org) on the latest in Egyptology that shares recent publications and archaeological discoveries, as well as expert interviews and scribal spotlights on a variety of topics. Their aim is to make Egyptology more accessible to the general public, dispel misconceptions about ancient Egypt, and foster an online community of people who share our passion for all things Egyptian.