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Already in the latter instance it is difficult to decide whether the predicate should be seen as being of a more 'nominal' than 'adjectival' sort. From this there is but a short step to an analogous construal [*wsir sw*] and ultimately [*ink wi*], where the predicate is a full noun or a personal pronoun. Here, nouns and personal pronouns are treated syntactically as what they are, but semantically as adjectives. The constructions *wsir sw* and *ink wi* thus provide the final mediating link between the categories of adjectival and nominal sentences and unify them into one syntactic and semantic continuum, as seen in figure 1.

Although noun/personal pronoun + personal pronoun may thus be accepted as a legitimate construction of perfectly 'good' Earlier Egyptian, one cannot avoid noticing its very marginal status in the overall organisation of nominal sentences. To wit, the extreme rarity of examples and the absence of a comparable pattern with noun subjects could indicate that 1–3 above represent one-off 'innovations' by individual authors.²⁰ However, this does not alter the fact that *some* language users did indeed deem these very peculiar employments of nouns and pronouns quite 'grammatical'. Hence, the use of ordinary nouns and personal pronouns 'directly' as predicates with 'adjectival' meaning does not only lay bare the fuzzy semantic and morpho-syntactic demarcation between adjectival and nominal sentences in Earlier Egyptian. It also suggests that this lack of 'clarity' was recognised and exploited by the ancient language users for individualistic and non-standard expression.

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Angular harps in the Amarna Period

Four additional representations of musicians playing the angular harp are added to the three Amarna Period examples previously identified by the author.

THE first known occurrence in Egypt of the angular harp, present in Western Asia since the beginning of the second millennium BC, is in Theban tomb 367, dated to the reign of Amenophis II.¹ So far three examples from the Amarna Period have been identified: one on a *talatat* found re-used in the Ninth Pylon at Karnak,² and two in the private tombs at el-Amarna.³ Later representations and extant instruments are not infrequent. The present writer originally missed the fact that there are several more examples among the *talatat* in her earlier study,⁴ and this is herewith remedied.

The examples from el-Amarna itself are quite unambiguous, as is also the (for a *talatat*) rather large representation on the block mentioned above found in the Ninth Pylon. A closer look at a block now in the Luxor Museum (inv. J. 210), formerly Karakol no. 21 at Karnak (fig. 1), reveals that one of the foreign musicians to the right of the giant lyre is not wearing a peculiar hair ornament, but is in fact playing an angular harp where three of the strings are clearly visible.⁵ A similar pointed shape, but without the strings incised, can be made out in Karakol no. 45 next to the unguent cones of the 'layered' representations of two of the female musicians (fig. 2).⁶ This would also seem to be the case with four of the men in an ensemble in another block (no. 2154) from the Ninth Pylon (fig. 3).⁷ On a recently published block (fig. 4), a group of male musicians carry their instruments, including what must be an angular harp, although the strings are barely indicated.⁸

As with other stringed instruments, there is no gender distinction with regard to the players performing on the angular harp, and in the Amarna Period it is as popular among foreigners (who

²⁰ That is, a sentence such as *dt=k dt nt NN pn* (PT 193a) never seems to mean *'the body of king NN is your-body-like', nor does *ink sš* translate as *'the scribe is of my kind'.

¹ H. Hickmann, *Musikgeschichte in Bildern. Ägypten* (Leipzig, 1961), Abb. 8.

² L. Manniche, 'Les scènes de musique sur les *talatat* du IXe pylone de Karnak', *Kēmi* 21 (1971), fig. 7.

³ N. de G. Davies, *The Rock Tombs at El Amarna*, VI (ASE 18; London, 1908), pl. vi (ensemble depicted in the tomb of Parennefer with two (*sic!*) angular harps), and pl. xxviii (two interiors of the harim in the tomb of Ay). Here the harps are depicted played by a girl and hanging on the wall.

⁴ L. Manniche, *Ancient Egyptian Musical Instruments* (MÄS 34; Munich, 1975), 64.

⁵ Manniche, *Ancient Egyptian Musical Instruments*,

fig. 23. The block travelled with the Akhnaten and Nefertiti exhibits. K.-Th. Zauzich, in H. W. Müller and J. Settgast (eds), *Nofretete. Echnaton* (exhibition catalogue; Berlin, 1976), no. 30, suggests that the musician 'apparently plays a harp'.

⁶ Manniche, *Ancient Egyptian Musical Instruments*, fig. 25. The block is in store at Karnak.

⁷ Manniche, *Kēmi* 21, fig. 1; id., in *Dossiers d'Archéologie* 142 (Nov. 1989), ill. p. 29; id., 'Music at the Court of Akhnaten and Nefertiti', in E. Hickmann, I. Laufs and R. Eichmann (eds), *Studien zur Musikarchäologie*, II (Orient-Archäologie 7; Rahden/Westf., 2000), 237 fig. 3. Now in one of the Ninth Pylon storerooms at Karnak.

⁸ R. Vergnieux and M. Gondran, *Aménophis IV et les pierres du soleil. Akhénaton retrouvé* (Paris, 1997), fig. on p. 153.

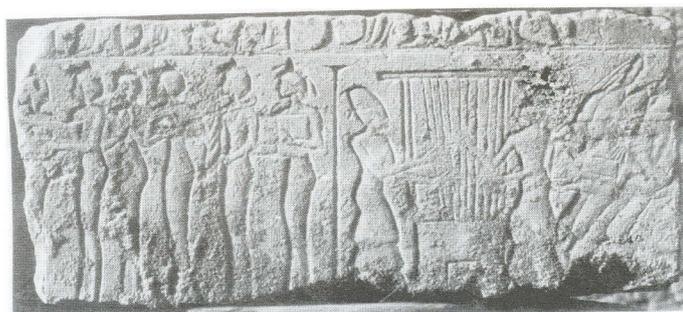


FIG. 1. Luxor Museum J. 210 = Karakol no. 21. A group of Egyptian female musicians and, separated by a slender column, foreign male musicians, two of whom perform on a giant lyre. On their right another foreigner plays a smaller, portable lyre and a third plays the angular harp, the upper part of which appears above his pointed cap (photograph in the possession of the author).

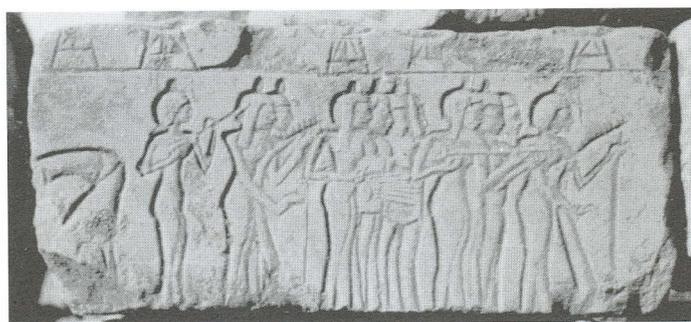


FIG. 2. Karakol no. 45. Female musicians playing large, boat-shaped harps, lutes and oboe as well as angular harps (photograph in the possession of the author).



FIG. 3. Male Egyptian musicians playing the large, boat-shaped harp, lute and angular harps (from Manniche, *Kémi* 21, 156 fig. 2).

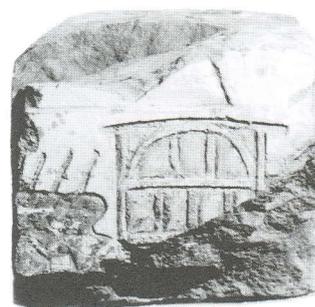


FIG. 4. Blindfolded male musicians carrying their instruments, a lyre and an angular harp (from Vergniew and Gondran, *Aménophis IV*, 153).

would have been very familiar with it) as among Egyptian musicians. From an acoustic point of view, the wide range of stringed instruments, and the fact that many of them are duplicated in the same ensemble, would have lent a novel quality to the music performed at the royal court at Karnak as well as at Akhetaten.

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