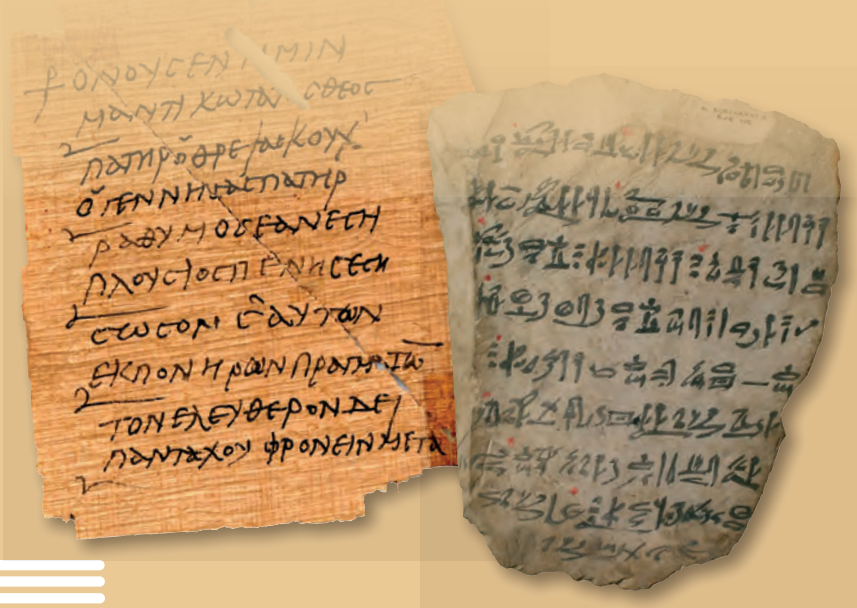# Signes dans les textes

Continuités et ruptures des pratiques scribales
en Égypte pharaonique, gréco-romaine et byzantine

Édité par

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Paratextual Signs in the New Kingdom Medico-magical Texts

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1. INTRODUCTION

In this paper, we study *paratextual* signs in the New Kingdom medical and magical texts,[1] starting from the early 18th dynasty down to the 20th dynasty (*ca.* 1570–1069 BCE).[2] We analyse the data to shed light on the uses of these signs, as well as their meaning and distribution. However, since the corpus displays an abundant range of signs, we could not deal with all of them in the present study: colophons, glosses, drawings, and absence of marks (except *vacat*), such as insertions without any deletion mark or wiping traces, have not been included.

The paper is divided into five sections. After this introduction, Section 2 gives information concerning the corpus. The structure of the article then mainly follows the chronological logic of a document, starting from the general to the more particular. In Section 3, we consider the document as a whole. Through the description of the layout, we focus on its general appearance (supports carrying magical texts, general and peculiar text dispositions, means of text justification, uses of

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1. Medical and magical texts from Ancient Egypt belong to two interrelated textual genres, since the Egyptians were using magic for medical purposes, when they treated, for instance, diseases with a demoniac origin. See *LdÄ*, 1137–1151, *s.v.* "Magie" esp. 1142. For a brief discussion on the notions of text and paratext applied to Ancient Egyptian funerary documents, see ASSMANN (2001): 334–335. For a broader discussion and a definition of paratext, see ENMARCH and WINAND in this volume.

2. The reason why we limited our research to the New Kingdom is that several texts of this period are in a good state of preservation. We occasionally use P. Edwin Smith (17th dynasty) in a comparison purpose. Lists of these documents are available online: http://www.medizinische-papyri.de/Start/index.html and http://www.ucl.ac.uk/museums-static/digitalegypt/med/healingpapyri.html (pages accessed 08.03.2017). Yet, they are non-exhaustive and should be complemented with the list in the "Appendix 1" and with the study of DE HARO-SANCHEZ (2008) on the New Kingdom magical texts.

the rubric and numbering). In Section 4, we examine some elements that inform us about the copying procedure. They indicate for instance the date on which the text was written and/or the state in which the original was. In this section, we also consider "punctuation marks" (dots and *grḥ* ⌇ signs), recitation instructions, and emendation marks, without presuming the moment (during or after the copying) when these items were inserted into the text. In Section 5, we examine any element that was put *around* the text, presumably after the moment of copying. Sometimes difficult to interpret, they are suggestive or indicative of an afterward use of a text.[3] To conclude, we take stock of the use across time and space (i.e. chronologically and across several corpora) of the items analysed in sections 3 to 5. We summarize the data in a way to distinguish between old practices, reuses (with or without) adaptations, and innovations. We then show how this study opens a window on the scribes' profession.

2. Corpus data

Medical and magical texts were written on papyri, ostraca, objects, walls, and statues.[4] They are of variable length, consisting of either one or several spell(s) or in a whole book.[5]

Paratextual signs are exclusively attested on papyri and ostraca. The number of selected documents amounts to 142 items. After eliminating those without *paratextual* signs, we ended up with 87 documents (see Appendix 1): 50 texts are copied on papyri, 37 on ostraca.

3. Layout

Texts on ostraca display no particular layout.[6] They are written along the object's length or width, except in one case: on O. 868, the scribe disposed the text according to the object's form, which is shaped like a hand.[7]

Concerning papyri, two different cases are to be distinguished: papyrus rolls and papyrus amulets. Papyrus rolls are made of several large papyrus sheets that

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3. It may happen that scribes, in copying original documents, integrated them in the main text as if they were parts of it. In this case, however, we apply a functional rather than a chronological logic: we still consider them.

4. See Koenig (1994) for general information concerning the magical *media* used in Ancient Egypt.

5. e.g. P. Ebers and P. Hearst.

6. For a general introduction concerning the layout in Ancient Egyptian documents, see Černý (1952). For a description of documents layout from the Old Kingdom to the Roman Period, see Eyre (2013): 41–52. See also de Halleux (1986) for a few other examples.

7. The reader will find the reference of each text's publication in the "Appendix 1".

were pasted together.[8] In the New Kingdom, the text is usually written horizontally and arranged in broad columns.[9] The use of red ink is more common in them than in ostraca. Amulets, which were mass-produced,[10] are made of one or several small folded papyrus sheet(s). The text is usually written in the width direction. These objects were worn around the neck as protection.[11] They could be stored in small wooden containers or small leather bags.[12]

3.1. *Particular layout*

The layout is sometimes used as a means of drawing attention to particular elements of the text.

3.1.1. Subcolumns

In P. Ebers, several recipes composed of different ingredients were written in small columns. These columns are smaller than those found in the rest of the text. Each recipe component is written on a new line *(Fig. 1)*. However, in the pharmacopeia, this layout is not consistently adopted. Indeed, elsewhere in the same document, the scribe wrote them one after the other without resorting to line breaks, thus adopting a layout in broad columns.

3.1.2. Blank spaces

Blank spaces are mostly located at the end of the line when scribes begin a new line. In this case, they alternate with horizontal strokes used as space fillers (cf. *infra*, 3.2.2). Such a strategy can be adopted to highlight some sequences, like in P. Ebers, 90[13] *(Fig. 2)*. It can also be used to isolate portions of text. In P. Ebers 88,

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8. On papyrus manufacturing, see EYRE (2013): 23. In the New Kingdom papyrus rolls, the height of a papyrus sheet never exceeds 47 cm, and the length could vary between 38 cm and 42 cm for the longest, or between 20 and 22 cm. See ČERNÝ (1952): 8, 16. Sheets were pasted together along their height to form a roll. The roll could be assembled in the factory, but scribes could also past the sheets during the copying of a text. This is the case, for instance, with P. Ebers. See GRAPOW (1959): 41.

9. In the Middle Kingdom medico-magical corpus (but also in other corpora), a text is sometimes written in columns instead of being written in lines. See, e.g., P. Ramesseum III–V (GARDINER [1955]: pl. VII–XVII) and P. Ramesseum VII (GARDINER [1955]: pl. XXII–XXVI). In P. Ramesseum XVI, portions of text in lines even alternate with portions of text in columns (e.g. GARDINER [1955]: pl. LVIII).

10. See DIELEMAN (2015) for a study related to the amulets' textual tradition (emphasis is put on a historical perspective). For details concerning the physical characteristics of papyrus amulets, see EDWARDS (1960): xi–xiii and xvi–xix. A recent study by WILFONG (2013) interestingly links the length of these papyri to the social status of their owners.

11. LEXA (1925): pl. XLVII.

12. EDWARDS (1960): xviii–xix.

13. Other places where a blank occurs in P. Ebers: P. Ebers 75, 78, 86, 88, 91–92, and 97.

for instance, a sequence is isolated from the rest of the text *(Fig. 3)*: the space for two lines above it and one line below is left blank. Although we are not sure of the scribe's intention, he appears here to have used blank spaces to highlight this particular sequence.

3.1.3. *Vacat*

Vacat are blank spaces intended to be filled later. They are mostly found in papyri but are rather infrequent. Several *vacat* occur in P. Ebers in the middle of a red line, like in column 105,3[14] *(Fig. 4)*. Another is found in P. Budapest 51.1960, 3,7 *(Fig. 5)*, and again in P. Harris 501, 7,12.

3.2. *Text justification*

To avoid unsightly blank spaces, Egyptian scribes resort to two strategies to justify the text: shifting and filling.

3.2.1. Shifting

Shifting consists of writing the last sign of a line to the extreme left of the column. Two particular categories of signs are concerned: numbers for quantities and classifiers (or determinatives). The practice of justifying numbers referring to quantities originates in administrative texts from the Old Kingdom onwards.[15] Some examples occur in P. Ebers, P. Chester Beatty 6 or P. Brugsch. In P. Ebers, the scribe wrote several recipes in an "administrative way:" he divided the big columns into two smaller columns, and wrote each ingredient on a different line *(Fig. 6)*. Each line is formed of the sequence [ingredient + quantity]. Each sign referring to a quantity is shifted to the left. The same use is also attested in P. Chester Beatty 6, 1–4 and P. Brugsch vᵒ 3.

Justifying classifiers to the left is another practice that is regularly observed in hymns and onomastica from the Old Kingdom onwards *(Fig. 7)*.[16] This particular layout is observed in P. Chester Beatty 9, vᵒ B,1–B,10 and P. Ebers 2, 21 & 98.

3.2.2. Filling

Filling consists of drawing one or two stroke(s) at the end of the line. These strokes can have different looks (see Table 1 below).

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14.   Other places in P. Ebers where a *vacat* occurs: P. Ebers 41,5–13 and 97,4.

15.   In administrative texts, these shifts are more regular or consistent. Several examples are found, e.g. in the so-called "Abusir papyri", an Old Kingdom corpus of text composed of various text genres, notably administrative texts. In some of these, data are sometimes sorted in tables. See Posener-Krieger & de Cenival (1968).

16.   Some are displayed in the aforementioned corpus. See Posener-Krieger & de Cenival (1968), pl. IV, col. H, for instance.
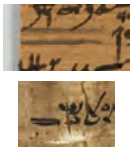
Sign	Picture	Document(s)
Single red stroke	—	P. Chester Beatty 6, 6,5
Single black stroke	—	P. Leiden I 343 + 345, 10,1 (= 345 G iii)
Double black stroke		P. Louvre 3237, 3 (© Musée du Louvre/ Christian Décamps)
		P. Budapest 51.1961, 2,3 (© Budapest, Museum of Fine Arts)

Table 1. Filling signs in the New Kingdom medico-magical texts

This practice originates from Old Kingdom and Middle Kingdom funerary corpora, where strokes were used as terminal marks.[17] In the New Kingdom, these marks are used in literary texts as space fillers.[18] In our corpus, they occur only in magical texts (not in medical ones), with the same function as in literary texts. This use appears to be specific to the New Kingdom.[19] Compared to literary texts,[20] they rarely occur, and no systematic typology can be drawn from these attestations. Whereas P. Chester Beatty 6 uses a single stroke, a double stroke is preferred in P. Budapest 51.1961 and P. Louvre 3237, for the same use.

3.3. *Colour changes, contrastive use of red ink*

In the New Kingdom medico-magical texts, the rubric has three main uses: structuring the text in highlighting specific sequences, facilitating the reading, and disambiguation.[21]

To highlight particular sequences, scribes alternate between line breaks or rubric. Two cases are illustrated in a magical papyrus preserved in Turin and another one preserved in London. P. Turin 54053 rᵒ bears a short hymnic passage composed of verses. Each verse is written along one line and begins with a specific sequence, written in black. In P. Turin 54050, which belongs to the same roll,[22] the scribe used the rubric: the recurrent sequences *ink ḏḥwty* ("I am Thoth") and

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17. The mere horizontal stroke is attested in the funerary literature, more precisely, in the Unas pyramid and the *Coffin Texts* (see, e.g., *CT* I 16b; 19a; 33a; 45a; 111b), where it is used as a synonym of the sign *grḥ*, see Allam (2007): 30. See also Enmarch in this volume.

18. In the *Late Egyptian Miscellanies* (a particular corpus composed of stories, model letters, hymns, teachings, etc.), one finds the single stroke and the double stroke (Gardiner [1937]: 142). As he found only one example in these texts, the editor thought the double stroke was "a space filler of abnormal or unique form" (Gardiner [1937]: 55, l. 11, n. a). But in fact, this sign was not odd in New Kingdom literary texts, as it also appears in magical texts in the same period.

19. For a later example, see Allam (2007): 30.

20. Gardiner recorded not fewer than ten single strokes only in the Miscellanies (see n. 18).

21. Posener (1951b).

22. Roccati (2011): 15–18, 42 & 44.

iy.n=f ("he came") are consistently written in red and no line breaks are used. A similar alternation between line breaks and the rubric for highlighting a repetition is observed in P. Chester Beatty 8. In the first column of the verso, eight lines start with the same series of words, written in black. Later in the papyrus, the interpellative particle *i*, which is spelled with the two hieroglyphs (𓇋𓀁), is used in a recurrent way to signal the beginning of a new verse, written directly after the preceding one.

In medico-magical texts, entire passages of texts can also be written in red. Textual units thus delimited are, *inter alia*, titles and metatextual comments, which witness the effectiveness of the magical receipts. But such uses are not systematic.[23]

Colour changes are also a means of reading aids. For instance, one (or several) black sign(s) in a red sequence highlights smaller text units; it indicates the beginning of a rubric when it follows another rubric, like in P. Hearst, 6,11 *(Fig. 8)*. Conversely, the same practice is attested with the red ink. Such an emphasising of the textual structure is to be linked with a reading or a copying procedure because it facilitates the identification of the smaller independent textual units. Examples occur mostly in long papyri.

Colour change is also used for disambiguation. In the hieratic and hieroglyphic scripts, several signs used to write words can also be used to write numbers. For instance, a vertical stroke following a sign indicates that this sign is used as an ideogram ("diacritic sign").[24] But it also serves to write the number one. For the latter function, scribes sometimes write it in red. This semantic use of the colour to distinguish numbers from writing signs is characteristic of administrative documents.[25] In our corpus, many examples come from P. Ebers.[26] Incidentally, in several places, the scribe of P. Ebers was inattentive. He forgot to switch ink to write quantities; he thus had to rewrite them in red over the black ink.[27]

With punctuation, the use of red ink is one of the most covered topics in the Egyptological literature on *paratextual* signs. In addition to the aforementioned cases, red ink has many other functions. In the following sections, we will concentrate on the rubric only when it is combined with another formal feature.

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23. Cf. *infra*, n. 108. For instance, the formula *(m) sšr mꜣꜥ (n) ḥḥ n sp* "a true process (proved) a million times" and its variants (*sšr mꜣꜥ, sšr mꜣꜥ iw mꜣꜣ.n=i iw ḫpr m-ꜥ=i (wr.t)*, etc.) can equally be written in red or black. For a link between *metatextual* comments and *paratextual* signs, cf. *infra*, 5.3. about the sign *nfr*.

24. Malaise & Winand (1999): § 34.

25. See Posener-Krieger & de Cenival (1968): pl. I, XV, XVI, XXI, LIV, and in many other places. Yet, recourse to both red ink and black ink inside the same document is attested, see for instance pl. XXXIII–XXXVII.

26. e.g. P. Ebers 22,7; 89,10; 26,12. See Grapow (1959): 47, 6.a.

27. The same kind of mistake appears in some Old Kingdom administrative documents. See e.g. Posener-Krieger & de Cenival (1968): pl. XX.

3.4. *Numbers*

In Ancient Egyptian documents, numbering is rare. It concerns either a document or the columns that are in it.[28] In our corpus, each case is attested only once. These are the only known examples for the whole New Kingdom period.[29]

A case of document numbering is attested on a two-sheet amulet, P. Louvre 3237 + 3239. The first sheet has a number (preceded by the sign ⬧, *mḥ*, meaning "to fill")[30] on the recto, and the second one, on the verso (⬧ © Musée du Louvre/ Christian Décamps). They indicate which sheet is to be read first.[31]

A case of column numbering occurs in P. Ebers,[32] a very long papyrus containing a particularly impressive number of columns (110 in all).[33] According to Grapow, the scribe added a new sheet after filling the preceding one, and began a new page each time he moved to a new medical case.[34] However, it is hard to say if he wrote the numbers before or after pasting the sheets together.

4. Copying and emending the text

In this section, we consider elements that are in one way or another related to the act of writing and reading. We start with some marks present in and around the text, from which information can be gleaned about the copying process. Dates, for instance, inform us about the moment the scribes wrote the text (or a portion of it). The presence of the expression *gm-wš(r)* is indicative of the fact that the texts they were copying were in a bad state. To punctuate or structure the texts, Ancient Egyptian copyists resort to two kinds of signs: dots and the arm with the palm turned down (⬧). Besides these reading aids, they could also provide the

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28. A few late Middle Kingdom documents (an onomasticon and two manuscripts of the *Tale of the Eloquent Peasant*) bear line numbers, see Eyre (2013): 49; because of the rarity of the phenomenon, Eyre deduces that these cases represent "individual curiosities". See Enmarch in this volume.

29. For examples at other periods, see n. 32.

30. *Wb*. II, 116.6–118.10 and 119.5–23.

31. Such numbering is not limited to magical texts. Two New Kingdom ostraca (O. Turin 6806, 2 and O. Florence 2617, 20) with a literary text, *Khonsouemhab and the spirit*, bear similar inscriptions: *nty (r) mḥ 2* "the second one" and *nty r mḥ 3* "the third one", respectively. See Posener (1972): pl. 63–64. The purpose seems to be identical to P. Louvre 3237 + 3239: a sequence belonging to the beginning of the story starts on O. Turin 6806 and continues on O. Florence 2617. For another example in a didactic text (O. DeM 1607), see Posener (1978): pl. 53 and Fischer-Elfert (1997): 48–50. This ostracon bears on its side the inscription *nty r mḥ 11* "the eleventh one".

32. Column numbering is not restricted to New Kingdom texts. At least three later examples are known to us: in a Demotic literary text, *Setne I*, on P. Cairo 30646, published by Goldbrunner (2006), and in two Saite or Ptolemaic magical rolls (Eyre [2013]: 49).

33. Numbering is up to 110, but there are only 108 columns (the scribe skipped two numbers). See Grapow (1959): 39.

34. Eyre (2013): 49.

reader with recitation instructions. Sometimes noted in a very short form, several clues show that these formulas were felt as *paratextual* signs or groups of signs. Finally, we undertake a study of correction marks. In the New Kingdom medico-magical texts, they appear not to be used consistently. They can, however, be sorted in broad categories.

4.1. *Dates*

Among the 87 documents relevant for this study, only 3 magical texts mention a date. On O. Nash 14, the date is centered and written in red below the text, while on P. Leiden I 343 + I 345, it is written in black, in the left corner above the first line. Traces of dates in black are also visible in P. DeM 1, though they are probably not relevant: they are written upside down and are partly erased, they could then be traces of an older text.[35] For this reason, P. DeM 1 is preceded by a "(?)" in the following table:

Documents	Date(s)
O. Nash 14, v° 6	*3bd 2 3ḫ.t sw 3* ("2nd month of Spring, day 3")
(?)P. DeM 1, v° 2–3,6–8	*3bd 2 3ḫ.t sw 2* ("2nd month of Spring, day 2")
	3bd 3 […] ("3rd month […]")
	3bd 3 3ḫ.t sw 10 [+ x] ("3rd month of Spring, day 10[+x]")
	3bd 3 3ḫ.t sw 10 [+ x] ("3rd month of Spring, day 10[+x]")
	3bd 3 3ḫ.t sw […] ("3rd month of Spring, day […]")
P. Leiden I 343 + 345, r° 10	*sw 26* ("day 26")

Table 2. Dates in the New Kingdom medico-magical texts

Such annotations are also found in literary texts, for instance in the *Late Egyptian Miscellanies*.[36] In a study of several New Kingdom ostraca bearing Middle Egyptian literary texts, van de Walle concluded that they indicate the end of a section copied during a writing session, not only on papyrus but also on ostraca.[37] According to Gardiner, they are used in the same way in literary papyri.[38] This interpretation probably applies to dates occurring in medico-magical papyri.

35. ČERNÝ (1978): 12.
36. Cf. *supra*, n. 18, for other marks found in the same corpus.
37. VAN DE WALLE (1946).
38. GARDINER (1937): 140, *s.v.* "Date".

4.2. *The gm-wš(r)* 𓆷𓈖𓏤 *group*

In P. Ebers the expression *gm-wš(r)*,[39] which means "found destroyed", occurs three times, always in red. It is located in places where the text is incomplete.[40] Several interpretations of *gm-wš(r)* have been proposed so far,[41] but we retain only the one that understands *gm-wš(r)* literally, i.e. as an indication that the original version was "destroyed", or, more broadly, lacunary, missing. This is supported by several clues. In a monumental context, *gm-wš(r)* refers to monuments that are destroyed.[42] The expression also occurs with a metaphorical meaning on a statue of Amenhotep son of Hapu (Stela Cairo 583, 18th dynasty).[43] In a sequence of epithets, this wise man is said to be *gm ṯz sw m gm-wš* "the one who finds the spell when it is destroyed/missing". The sentence refers to his wide knowledge of texts, making him able to find in his memory a portion of text that has been lost. In the version of the *Book of Gates* found in the tomb of Amenhotep II, a *gm-wš(r)* is written in the legend of the picture accompanying the text related to the sixth hour.[44] In the parallel versions in some other royal tombs, the sequence is left empty. This shows that *gm-wš(r)* alternates with a *vacat*.

The first occurrences of *gm-wš(r)* are found in P. Ebers.[45] Later on, the expression appears in other funerary texts, such as in the *Book of the Dead*,[46] the *Book of Gates*,[47] and in religious texts, like the *Book of the Temple*[48] and the *Cairo calendar of lucky and unlucky days*.[49] It is thus closely related to a scribal tradition. The context in which *gm-wš(r)* is used combined with the fact that it is mostly attested in funerary and/or religious texts suggests that it might be a technical sign. Its

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39. *Gm-wš* is a New Kingdom spelling.

40. In P. Ebers 18,1; 89,1; 90,3.

41. Grapow (1959): 2; Altenmüller (1967–1968); Posener (1969); Leitz (1994): 115, n. e; Fischer-Elfert (1996): 501, n. 10; and more recently Vernus (2016): 298, who connects this mark with other means in Ancient Egyptian texts.

42. See examples gathered in the digitised slip archives of the *Thesaurus Linguae Aegyptiae*, searchable online http://aaew.bbaw.de/tla/servlet/TlaLogin (accessed 08.03.2017) and referenced with a *DZA* prefix: *DZA* 22.615.940; *DZA* 22.615.950; *DZA* 22.615.960; *DZA* 22.615.970; *DZA* 22.615.980; *DZA* 22.615.990; *DZA* 30.648.100; *DZA* 30.648.140; *DZA* 30.648.120; *DZA* 30.648.220; *DZA* 30.648.210; *DZA* 30.648.110; *DZA* 30.648.130.

43. See *DZA* 22.616.010. Other similar examples are illustrated in *DZA* 30.648.090 and *DZA* 22.616.020.

44. See *DZA* 22.616.070. The 5th hour is also concerned (see *DZA* 30.648.250).

45. For possible, earlier uses, see Enmarch in this volume, n. 40.

46. See examples gathered from a survey in the *TLA* (with bibliography): P. Cairo CG 24095, 447 [*BD* 125]; P. Louvre 3092, 604 [*BD* 99 A]; P. BM EA 10188, 1,13; P. MMA 35.9.21, 8,4; P. BM EA 10477, 8 [*BD* 98].

47. Hornung (1979b).

48. Quack (2000).

49. Bakir (1949): 63–64.

attestation in P. Ebers shows that the papyrus belongs to the same textual tradition as the aforementioned books, i.e. that of temple literature.[50] Finally, besides the New Kingdom medico-magical corpus, the use of *gm-wš(r)* is consistent through the documentation, since it is systematically written in red. It is most of the time spelled with only two signs, the sign *gm* () and the sign *wšr* (). In the New Kingdom papyri, the second part of the expression is sometimes missing: a simple *gm* is put for the whole expression *gm-wš(r)*.[51]

4.3. *Dots*

Dots are commonly used from the New Kingdom onwards in various text genres, notably in literary texts. They have been the topic of numerous studies.[52] The first attestations go back to the late Middle Kingdom papyri.[53] Their origin is debated: for some, they were first used in liturgical texts as recitation aids;[54] for others, they originate in administrative practice.[55] Red dots are first used below the line, to isolate units. Later, they are written slightly above the line.[56] Among the 44 punctuated texts of our corpus, four cases have to be distinguished (see the following table). As two documents display red dots *and* black dots,[57] they have been counted twice.

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50. Concerning the close link between magic and the sacerdotal sphere, see Kákosy (1989): chapter 2.

51. See *DZA* 30.640.850.

52. See *inter alia* H. Brunner, "*Verspunkte*" in *LdÄ* VI, 1017–1018; Grapow (1936): 52–53; Posener (1951a): 27–48; Burkard (1983); Buchberger (1993): 22–24; Fecht (1993); Winand (1998); Tacke (2001); Parkinson (2002): 115–117; Gohy (2012): 55–56; Goelet (2015); and Landgráfová & Mynárová (2016).

53. See *inter alia* Parkinson (2002): 116; Goelet (2015): 348; and Winand (1998): 10, n. 44 for further examples. See also Enmarch in this volume.

54. See e.g. Parkinson (2002): 116. According to an additional hypothesis based on a specific case (see von Lieven [2006]: 22), dots combined with other marks could have served as musical notations. Whether it is accurate, this shows that dots sometimes have another function than the ones in which they are usually found. In that respect, in a New Kingdom ostracon (O. Berlin P 14262), a dot is found next to the sign of the man bringing his hand to the mouth. According to Burkard (2013): 72–73, it is not a punctuation mark: both signs appear to work in a combined way.

55. See, e.g., Posener (1951b): 77 and Winand (1998): 172.

56. See *inter alia* Winand (1998): 168; Parkinson (2002): 116; and Goelet (2015): 350.

57. P. Budapest 51.1960 and P. BM EA 9997 + 10309.

Sign	Number of documents
Red dots within a black text	41 [58]
Red dots before a rubric	2
Black dots after/before a rubric	2
Black dots within a black text	1

Table 3. Typology of dots

4.3.1. Red dots

Red dots slightly above the line are the most frequent. They have two main functions in literary texts, which are not mutually exclusive: helping the recitation and learning to read. [59] Commonly interpreted as punctuation marks, their use is, however, not consistent: through a document, they can sometimes be less and less present, as they are not considered necessary for understanding or reading the text. [60]

4.3.2. Black dots before or after a rubric

The use of black dots is observed in P. Budapest 51.1960 and P. BM EA 9997 + 10309. In the first one, a black dot is systematically written at the beginning of a specific rubric; for instance, it regularly appears above the expression *ky-rꜣ*, "another word (i.e. formula)", which is regularly written in red. Conversely, black sections are terminated by a red dot. In these documents, black dots seem to indicate spaces to be filled with a new rubric.

4.3.3. Black dots within a black text

Black dots within a black text are much less common, texts being preferably punctuated in red during the New Kingdom. Only one ostracon, O. DeM 1686, exhibits such dots *(Fig. 9)*. This exception might be explained by the text support. Indeed, on small supports such as potsherds, the scribe perhaps preferred avoiding changing his pen and using another ink. Yet, one has to remain cautious, since the text is not complete and is a unique case. In general, ostraca tend to have less red ink than papyri.

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58. See the bold numbers in "Appendix 1". No colour publication was available for five ostraca kept in Berlin: O. Berlin P 9896; O. Berlin P 9898; O. Berlin P 14208; O. Berlin P 14603; and O. Berlin P 14678.

59. WINAND (1998): 174–175.

60. WINAND (1998): 169 and more recently GOELET (2015): 351–352. For that matter, FISCHER-ELFERT (2015): 97, after QUACK (2012): 227, raised an interesting remark: to his knowledge, literary texts written in hieratic, as well as religious ones, are not punctuated anymore after the Third Intermediate Period, unlike demotic texts, which can still from time to time be punctuated with red ink, as the *Depraved Harpist* (THISSEN [1992]: 3). Such punctuation can be therefore a clue for dating, at least roughly, a text.

4.3.4. Summary

Dots were used in magical and medico-magical texts in three not mutually exclusive ways. They split up the text in short units and so help reading or recitation. They structure or underline new sections and they indicate empty sections that have to be filled in with a rubric.

4.4. *Grḥ sign* ﺴ

The arm with the palm turned down is a common abbreviation for the verb *grḥ*, "to stop", which marks the end of a section or serves as punctuation.[61] This sign has been widely discussed in the Egyptological literature.[62] Both uses have roots in the *Coffin Texts*, where it indicates the end of a chapter.[63] The sign gradually reaches literary texts and school texts from the New Kingdom onwards, in which it delimits some textual units.[64] It appears at the same time in medico-magical texts. Twelve documents — four ostraca and eight papyri — show similar uses. Four cases can be distinguished according to the ink colour:

Sign ﺴ	Document(s)
In red in black sections	O. Berlin P 11303, 1; O. DeM 1065, 6; O. Nash 14 vᵒ 2; P. Turin 54051, 3,2; 3,5; 3,8; 3,10; 3,14 and 4,3; P. Harris 501, 2,3; 4,9 and vᵒ 2,4; P. Louvre E 6840, 2,5 and 2,6
In red between two red dots	P. Harris 501, 8,9
In black in red sections	P. Budapest 51.1961, 2,6; 3,1; 3,5; 3,8; and 4,7; P. Chester Beatty 7, 3,7; 6,7; and 7,3; P. Leiden I 343 + 345, 17,x+2; P. Hearst 14,13
In black in black sections	O. DeM 1602, 6

Table 4. The sign *grḥ* in the New Kingdom medico-magical texts

Unsurprisingly, most of the signs are commonly written in red within black sections. On the other hand, if the preceding section is red, the scribe naturally reserves the black ink for the sign *grḥ*, such as in P. Budapest 51.1961, for instance.

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61. See Winand (1998): 168 with previous references.

62. See *inter alia* Grapow (1936): 52–53; Posener (1951a): 27–48; Burkard (1983): 79–118; Buchberger (1993): 22–24; Fecht (1993): 69–94; Winand (1998): 163–177; Tacke (2001); and Allam (2007): 30.

63. Grapow (1936): 53 and Posener (1951b): 77, who even specifies that the sign is completely unattested in other corpora from the same period. See also Enmarch in this volume for the first uses of this sign as a terminal mark.

64. van de Walle (1948): 21, n. 2.

In a very few cases, a text can be entirely written with the same colour, including the *paratextual* signs (e.g. O. DeM 1602). This phenomenon might be due to the nature of the writing support (a potsherd, see *supra*) or to the circumstances in which the text was written (the scribe could not have red ink at his disposal).

Finally, P. Harris 501 presents a specificity. The sign *grḥ*, besides being in red, is accompanied by two red dots (• ‿ •). It could be an idiosyncratic use.

4.5. *Recitation instructions*

Instructions for explaining how to recite a sentence or a formula are systematically inserted into the main text. They are, however, differentiated from it by the help of the red ink, in the same way as titles (see introduction above). The specific nature of such recitation instructions is particularly felt with two expressions in medico-magical texts, i.e. *ṯz-pẖr* and the formulas using the verb *ḏd* "say" (*ḏd-mdw (sp X)*, *ḏd.tw r3 pn*, *ky-ḏd*, etc.).

4.5.1. *Ṯz-pẖr* ⟺

The first recitation instruction, *ṯz-pẖr*, literally means "inversely", "vice versa".[65] It is mostly attested in funerary texts, such as the *Pyramid Texts*, the *Coffin Texts*, the *Sun Litany*, and the *Book of the Dead*, or later ritual texts inscribed on temple walls.[66] The expression is frequently used in conjunction with nominal sentences expressing identity, e.g. "Your abomination is in me, and inversely",[67] which notably implies reciprocity between two entities.

During the New Kingdom, it appears in other kinds of texts, among which are the medico-magical documents.[68] Nine occurrences of *ṯz-pẖr* were gathered in four papyri: P. BM EA 10059, 10,3 and 10,9; P. Turin 54050, 1,3; P. Ebers, 2,3; 16,4–5; and 90,20 and P. Leiden I 346, 3,5.

All of them present a short spelling ⟺.[69] Without going into the detail of the hieroglyphic script, suffice to say here that in Late Egyptian, a word is

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65. *Wb* V, 404,1–4.

66. See the examples gathered by the *TLA*, *s.v. ṯ3z-pẖr* lemma nᵒ 177140: http://aaew.bbaw.de/tla/servlet/TlaLogin (page accessed 14.02.17), *inter alia* PT 215, CT 370, *LdM* 017, and P. Brooklyn 47.218.50, 2,12. For *PT* and *CT* occurrences, see also Enmarch in this volume.

67. Lapp (1997): pl. 22, line 8.

68. It should incidentally be noted that in New Kingdom medico-magical texts, the *ṯz-pẖr* instruction is also found with other kinds of sentences. See, e.g., P. BM EA 10059, 10,3: *ḏd.t.w m ḥk3.w iṯt m3r in nḫt ṯz-pẖr* "words to be spoken as magic: 'The *m3r*-demon is to be seized by the *nḫt*-demon, and vice versa' " (translation following Leitz [1999]: 70). Besides, it should be linked to the observation of Gardiner (1957): § 125, according to which in nominal sentences "when the subject is a noun, direct juxtaposition is practically obsolete [i.e. in Middle Egyptian], though it was common in the Pyramid Texts".

69. This spelling is sometimes changed in later ritual texts inscribed on temple walls. See the *DZA* 31.298.080, *DZA* 31.298.100, and *DZA* 31.298.110, *s.v. ṯ3z-pẖr* lemma nᵒ 177140 on the *TLA*:

usually written with its phonetic complements,[70] which means that a word like *ṯz* "saying, utterance" can be written ⬜🏛 for instance.[71] The word can accordingly be decomposed as follows: ⬜ (*ṯ(ꜣ)z*) a three-consonant hieroglyph, ⬜ (*z*) the phonetic complement, and 🏛 the determinative (or classifier).

In P. Leiden I 346, the expression is written in black. Unlike in the other papyri, where it is stressed through the rubric, it is isolated from the text by two red dots (•⬜•). This alternative strategy, which is also used in P. Turin 54050, and in P. Harris 501 (with *grḥ*, cf. *supra*, 4.4), is rather infrequent. The red ink is indeed usually preferred.

4.5.2. The "*ḏd*-formulas"

The second kind of recitation instructions, the "*ḏd*-formulas", share common uses with the previous instruction *ṯz-pẖr*. In our corpus, they are quite numerous and highly diversified, e.g. *ḏd-mdw* (*sp 4*) "recitation (four times)", *ky-ḏd* "other saying", *ḏd in* X "to say by X" and *ḏd.tw rꜣ pn* (*sp 4*) "one will say this formula (four times)" among a few others.[72] They are usually written in red, except on O. Nash 14, which is a monochromic document.

In a few documents, the expression is found either in its shortest form (*sp 4*),[73] which is even sometimes pointed out by two red dots, like in P. Harris 501,[74] or in its abbreviated form, where the verb *ḏd* is replaced by a horizontal cross (▭ © Budapest Museum of Fine Arts). Such a sign is unknown before the New Kingdom. Dictionaries have quoted only one example for the period in question, namely P. Harris 501,[75] to which the following occurrences have to be added: P. Budapest 51.1960 and P. Louvre E 3237.

The abbreviation for *ḏd* in the "*ḏd*-formulas" is not systematic in New Kingdom texts. In this way, P. Chester Beatty 7 also bears the instruction *ḏd-mdw sp 4* on r° 3,7, but with its full spelling 🔲. In P. Harris 501, the full spelling of *ḏd* alternates with the abbreviation, see e.g. 🔲 (*ḏd-mdw (ḥr) twt n imn* "recitation (over) an image of Amun") in r° 6, 8 versus 🔲 (*ḏd.tw rꜣ pn (ḥr) s(w)ḥ.t n sin* "formula to be spoken over an egg of clay") in r° 6,12. Resorting

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70. See for instance Malaise & Winand (1999): § 40.

71. See *s.v. ṯꜣz* lemma n° 176860 on the *TLA*: http://aaew.bbaw.de/tla/servlet/TlaLogin (page accessed 14.02.17) and the relevant *DZA* records.

72. See P. Chester Beatty 7, 3,7; P. Louvre E 3237, 7; P. Harris 501, 4,8; and P. DeM 1 v° 5,1 respectively for an example of each formula.

73. P. Turin 54050, 2,8; v° 5,1; and v° 5,9; P. Harris 501, 7,8; P. Louvre E 3237, 21; and P. Louvre 3239, 17 & 23.

74. Not only the "*ḏd*-formulas" are highlighted by means of two red dots, but also the aforementioned sign *grḥ* (cf. *supra*, 4.4) and the title *ky-rꜣ* "another chapter" (•🔲• , see *inter alia* P. Harris 501, 8,4–5).

75. See *Wb* V, 621,16 and 624,10 for latter occurrences, and Möller (1927): 54 and (1936): 58.

to an abbreviated spelling suggests a scribal habit, which will be later on extended to funerary texts, such as the *Book of the Dead*.[76]

In a further step, the abbreviated expression *ky-ḏd* "other saying"[77] (© Musée du Louvre/Christian Décamps), like in P. Louvre E 3237, appears in demotic literary or magical texts[78] and in the ostraca of Narmouthis,[79] which are incidentally the only known documentary texts bearing such an abbreviation.

4.5.3. Summary

The specific status — *paratextual* — of both recitation instructions (*tz-pḥr* and the *ḏd*-formulas) is shown in the main text by three means, which may even be combined: the red ink, the two highlighting red dots, and the abbreviated (or short) spelling.

4.6. *Emending*

Emendations are rather numerous in papyri, contrary to ostraca. Indeed, when writing on potsherds scribes merely added the right word or the missing signs above the line,[80] whereas they resorted to various means for corrections in papyri.[81] This is easily understandable, insofar as more care is usually given to the writing of papyri, except of amulets. This assumption is, moreover, consistent with our corpus. While we have based our primary study on all the known New Kingdom medico-magical texts, only eight papyri fall in the scope of emendation marks.

After a short overview of these means, our focus lies exclusively on signs used to indicate emendations, eventually offering a typology with a distinction between regular, less frequent, and very special uses (see Appendix 2). With this aim in mind, P. Edwin Smith will serve as a source of comparison for earlier practice(s) in medico-magical texts.

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76. See, e.g., Kákosy (1990): 150 note h, for further references and examples. For a comment on the meaning of these formulas, i.e. glosses, see Vernus (2016): 289–292 with several examples of latter times.

77. See Zdiarsky (2016) for a discussion on the abbreviation and its origin.

78. See *s.v.* "*ky-ḏd*" in the *CDD*-K (29 June 2001): 01: 1 and Osing (1998): 43 for a comment on the expression.

79. See for instance *ODN* 177, lines 7 and 11 in Menchetti (2005): 114. We warmly thank our demotist colleague, G. Lescuyer, for indicating us these helpful references.

80. See O. DeM 1679, 3; O. Leipzig 9, 7; and O. Berlin P. 14326, 1.

81. See P. BM EA 9997 + 10309, P. BM EA 10059, P. Budapest 51.1960, P. Turin 54054, P. Chester Beatty 6, P. Chester Beatty 7, P. Chester Beatty 8, P. Chester Beatty 9, P. Chester Beatty 11, P. Chester Beatty 14, P. Chester Beatty 16, P. Ebers, P. Geneva MAH 15274, P. Harris 501, P. Leiden I 343 + 345, P. Leiden I 346, P. Leiden I 347, P. Leiden I 348, and P. Louvre 3237 + 3239. Unlike ostraca, it would be too long (and very un-user-friendly) to quote the exact positions for each correction in each papyrus. Consequently, the following footnotes will mention only the documents (in alphabetical order), without the position(s).

Beside switching from black to red ink, scribes had several possibilities at their disposal to insert a correction. An addition can indeed be written slightly *above* the line,[82] *within* the main text (if it concerns only a few signs)[83] or even *below* the line when applying to signs usually written low on the line,[84] such as the suffix pronoun *-f* (⌣) or the determinative of the sitting man (𓀀) in P. Leiden I 347 r° 3,4 and r° 9,5.[85] Lastly, missing words are more rarely *annexed* in the margin[86] or *above* the column (cf. *infra*, 4.6.2).

In papyri, we naturally would have expected to observe a tendency in contrasting corrections by using an ink of a colour different from that in which the text is written. Instead, the use of both inks appears to be equally attested.[87] An extensive analysis of which ink is used for emendations should be linked notably with the circumstances and purpose of production. This interesting question deserves a proper study; for now, it has been left out of the present paper. By contrast, the colour of the ink has been taken into consideration when it has to do with the emendation marks. We may split these marks into two subcategories: signs for deletions and insertion marks.

4.6.1. Deletions

Deletions usually consist of one or two lines drawn horizontally, vertically, or diagonally, depending on the form of the sign(s) struck out. They are frequently done in red to be seen within black texts, and inversely within red sections. P. Turin 54054, P. Chester Beatty 14, and P. Leiden I 346 bear at most one or two corrections, unlike P. Leiden I 347 and P. Ebers, which contain a variety of strokes, lines, reverse slashes, and crosses. In these two papyri, the abundance of emendations is particularly striking: we have observed no less than fifteen red slashes of varying

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82. See O. DeM 1679; P. BM EA 9997 + 10309; P. Turin 54054; P. Chester Beatty 7; P. Chester Beatty 8; P. Chester Beatty 9; P. Chester Beatty 16; P. Ebers; P. Geneva MAH 15274; P. Harris 501; P. Leiden I 343 + 345, P. Leiden I 347, P. Louvre 3237 + 3239, and P. Edwin Smith.

83. See O. DeM 1679; P. BM EA 9997 + 10309; P. Turin 54054; P. Chester Beatty 7; P. Chester Beatty 8; P. Chester Beatty 9; P. Chester Beatty 16; P. Ebers; P. Geneva MAH 15274; P. Harris 501; P. Leiden I 343 + 345, P. Leiden I 347, P. Louvre 3237 + 3239, and P. Edwin Smith.

84. Indeed, in the hieroglyphic script — as well as, to a lesser extent, in the hieratic script — signs are clustered in "squares". Inside a square, they can be put one over another. But some are more likely to be located at the bottom side of the square. For an insight on the hieroglyphic system, see e.g. Malaise & Winand (1999): § 27–56.

85. For the other cases, see P. Chester Beatty 9, P. Geneva MAH 15274, and P. Leiden I 347.

86. P. Chester Beatty 6 and P. Ebers. A specific use should be noted in P. Ebers, 73,2: a red line is drawn next to the black addition to avoid confusion with the following column. For an extensive study on corrections in P. Ebers, see Grapow (1959): 38–54.
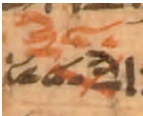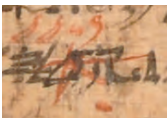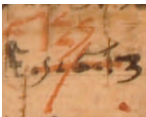
87. For the record, black corrections within a black text appear in three different cases: in a monochromic document (e.g. O. DeM 1679), in a private archive (e.g. the Chester Beatty papyri), and in amulets, which are, as a reminder, mass-produced texts with handwritings sometimes hard to read (e.g. P. Louvre E 3237 + 3239).

heights, for striking off a single sign up to a whole word (e.g. *ḥnḳ.t* "beer" in P. Ebers 94,1). Similarly, the 3MSG suffix pronouns have been deleted with small slashes in P. Turin 54054, 3,9.[88]

In P. Leiden I 346, 1,3, the word *nb.t* "lady, mistress" is struck out by a small black vertical line, in a similar way as in P. Ebers 24,9. Yet, the colour is different (see Table 5 below).

Double horizontal lines are preferred for longer sections, which occurs in P. Chester Beatty 14, frag. A, x+4 and P. Leiden I 347, 8,1 ([89]).

The other kinds of deletion are unique cases, present only in P. Ebers or P. Leiden I 347. In the following table, P. Edwin Smith has been included for the sake of comparison, just as unattested uses have been greyed for the sake of clarity.

Deletion mark	P. Ebers	P. Leiden I 347	P. Edwin Smith
|	24,9	3,1	7,13
//		4,1	7,14
///		9,9	
—		4,1; 10,8–9; and 11,7	
		3,12; 4,2; and 7,3	8,17
		3,11	
		5,8	
		8,10	
		9,9	

88. For the record, this same suffix pronoun is struck out by a small red four branches cross in P. Edwin Smith, 8,17.

89. All the following pictures extracted from P. Leiden I 347 discussed in this section are under copyright: © National Museum of Antiquities in Leiden (The Netherlands).
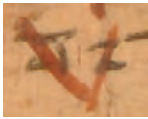
Deletion mark	P. Ebers	P. Leiden I 347	P. Edwin Smith
		9,11	
		11,2; 11,8; and 11,10	
\	91,7		
\		7,2 and 9,3	

Table 5. Deletion marks in P. Ebers, P. Leiden I 347, and P. Edwin Smith

In a nutshell, there is a tendency in the New Kingdom medico-magical papyri to use slashes of all kinds for short deletions and horizontal lines for longer ones (see Appendix 2). Nevertheless, there is not yet a systematic practice, as we have seen in particular with P. Leiden I 347.[90]

4.6.2. Insertion marks

In the case of long insertions, scribes can use a mark to indicate the place of insertion and a second one next to the added section. Such marks are a four-[91] or five-pointed[92] cross. Furthermore, both marks (place of insertion and added text) have the same shape within the same text, unlike in later funerary texts, such as P. Museo Gregoriano egizio 48832, for instance.[93]

In P. Ebers, the text to be added is written vertically in the margin, in red without any cross (or another sign) preceding the addition and next to the place of insertion[94] *(Fig. 10)*, suggesting in this way that the presence of a cross in front of the *addendum* is not felt necessary, provided that the addition is written in another colour. This interpretation is consistent with papyri that bear insertion marks. Scribes did not add the missing section in a different ink. The cross was sufficient to draw the reader's attention.

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90. Verhoeven in this volume showed that the use of correction marks appears to be systematized during the Saite and early Ptolemaic periods.

91. P. Chester Beatty 6, 6,7 & 6,13A; P. Ebers, 104,7; and P. Harris 501, 6,12–13. Cf. *infra*, n. 93.

92. Recorded only in P. BM EA 10059, 1,1.

93. Gasse (2002): 30–33. It should incidentally be noted that unlike her sayings, the cross in front of the addition, in P. Harris 501, 6,13 does not have six branches. She seems to have misunderstood the horizontal line (in black), which belongs to the beginning of the section, with the addition cross (in red: © Chabas [1860]: pl. VI).

94. In P. Edwin Smith, 5,1 and 10,3, the place of the insertion is indicated by a four branches red cross and the addition is written in the margin, in red, without insertion mark.

In this view, a curious case has to be discussed. In P. Leiden I 348 v° 12,3, a sign with the shape of a symbol 'plus' is inserted slightly above the line *(Fig. 11)*.[95] However, there is no linkable addition, neither in the margin nor above the column. Two interpretations are equally likely: the correction has not eventually been added or this sign has another function (perhaps a kind of an attention marker, of which meaning still escapes us).

5. AROUND THE TEXT

In a few texts, scribes added remarks or comments not *within* the main text but rather *around* it. Six marks occur either in the margins or directly above the line, in the same way as some insertions (see discussion above): 𓀁 (the man putting his hand in the mouth), 𓂀 (the sign of the eye), 𓄥 (the sign of the windpipe and the heart), a possible combination of 𓂀 and 𓄥, the group 𓎼 , and finally 𓊽 (the sign of the mast). The latter has been left out of this paper, considering it shows up only in P. Chester Beatty 5.[96]

5.1. *The sign* 𓀁

Most of the time the sign is drawn in black ink in a slightly bigger size, in the right margin of papyri, but we do not exclude an idiosyncratic use (see Table 6). In P. Brugsch 10, the scribe wrote a sign 𓀁 in the top margin and a second one just above the text *(Fig. 12)*. In this way, the reader immediately notices the comment, without reading the whole papyrus to find the relevant section.

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95. Borghouts (1970): pl. 14a acknowledges not understanding the meaning of this mark.

96. It was mentioned in the communication given by Stéphane Polis during the conference and was accordingly not dealt with in this paper. In a deposition recorded on an ostracon (Černý & Gardiner [1957]: pl. 34,1), it seems to be used with the meaning "canceled" (Helck [1964]: 904). It is written twice: once at the end of a line that was struck out, which is about a delivery, and a second time above a date on the edge of the ostracon. The meaning "corrected" was suggested by Gardiner in his edition of P. Wilbour (Gardiner [1948]: 185). In calendars, it indicates "unlucky days" (see n. 109). In general, the meaning seems to refer to someone who did not show up or something that did not happen, see Valbelle (1977): 131–132. This sign would deserve a proper, in-depth study to investigate all its meaning in context. See also Winand in this volume.

Sign 🐒	Document(s)
In the margin	P. BM EA 10059, 16,1; P. Chester Beatty 6, 6,9; P. Chester Beatty 8, v° 6–7; P. Brugsch, 15,4–5
Above the column and *supra lineam* within the main text	P. Brugsch, 10 and 10,2

Table 6. The sign 🐒 in the New Kingdom medico-magical texts

In administrative texts, this sign is a known abbreviation for the verb *snḥỉ* "to register".[97] However, this meaning yields a poor sense in the present context. The sign accompanies either the beginning of a text (a hymn or a book) or a list of ingredients (food and/or drinks). For this reason, another interpretation is possible. Without considering the whole hieroglyphic system, suffice to say that hieroglyphs can be split into two main categories: logograms and phonograms.[98] Logograms may be subdivided into ideograms and determinatives (or classifiers). An ideogram is a sign whose shape represents a particular word, but one sign may have more than one referential word, e.g. ⊙, which can be read *rˁ* "sun", *Rˁ* "(the god) Ra", *hrw* "day", and even *ỉtn* "sun disk". On the other hand, ⊙ is also a classifier for words expressing "time" or "light".[99] Accordingly, the sign of the man putting his hand in the mouth could very well have another meaning in medico-magical texts, such as *sḫȝ* "to memorize, to remember".[100] It is, however, not recorded with a full spelling, unlike the verb *snḥỉ* in Middle Kingdom documentary documents.[101]

5.2. *The sign* ⬯

The sign ⬯, whose reading is *ỉr(w)* "done", shows up in a similar environment as the sign 🐒 in P. Brugsch 10,2: above the line within the main text. Recorded only in P. Chester Beatty 7, 5,2–7,7 up to now *(Fig. 13)*, it is systematically written in red above words indicating the beginning of a new section, i.e. *k.t* "other" and *ky-rȝ* "other chapter".[102] According to Gardiner and Vernus after him, it "indicates that

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97.   *Wb* IV, 167.5–9 and Helck (1974): 62, who mentions P. Wilbour B15,6; P. Reisner III B4,15, C2,30, D2,22, and D2,26; and P. Louvre E 3226 B, VI,3, and XII,4.

98.   For a recent discussion on the hieroglyphic system and its categorisation, see Polis & Rosmorduc (2015): 149–174, with the previous bibliography. For a summary of the principles of the hieroglyphic script, see e.g. Goldwasser (2002): 9–24.

99.   Borghouts (2010): 38; Goldwasser (2002): 111–131; and Goldwasser (2010).

100.   *Wb* IV, 232.12–233.26.

101.   See P. Reisner III B4,15, C2,30, D2,22, and D2,26 in this regard.

102.   Incidentally, this *paratextual* mark has not to be mistaken with the eye-sign written *supra lineam* in P. Edwin Smith, 4, 3. The eye was added in a further step to remedy an omission.

the magician had made practical use of this incantation", hence its application.[103] This mark is unique in its kind for it is unknown in earlier magical texts and other New Kingdom literary genres. Yet it may be linked with a 13th dynasty administrative text, P. Boulaq 18, where an eye sign is added several times in the margin next to rations or product quantities.[104] This points to notice the consistency of use in both texts, despite the long chronological gap separating them and their belonging to different genres (documentary vs. magical).

5.3. *Signs* 𓄤 *and* 𓄤𓄤

The third mark, the sign of the windpipe and the heart (𓄤), is to be read *nfr*, meaning "to be good, to be beautiful, to be perfect."[105] As for the medico-magical texts, it indicates that such a formula or such a remedy is known to be efficient, hence the translations "(very) effective" or "(very) good".[106] The sign may be single or double (see Table 7). Scribes wrote it either in the margin or within the main text, a fact suggesting that they copied an older version of the text *(Fig. 14 and 15a–b)*.

Position	Single *nfr*	Double *nfr*
In the margin	P. Ebers, 35 and 40	/
Within the main text	P. Berlin P 3027, 7,1 and v° 2,7	P. BM EA 10059, 12,9; P. Chester Beatty 6, v° 1,5 and 2,2; P. Leiden I 343 + 345, v° 10,2

Table 7. The sign 𓄤 in the New Kingdom medico-magical texts

In this regard, it may be set against the sign 𓀁 (discussed above), which is written at best *supra lineam* but never *in* the main text. Furthermore, contrary to the signs *grḥ* and *ir(w)* for instance, scribes did not resort to another ink when writing the mark 𓄤 or 𓄤𓄤. The mark is always in the same ink as the main text. It has roots in the Middle Kingdom medico-magical texts[107] and the *Coffin Texts*.[108]

Indeed, the verb *ṯrm* "to wink, to blink" (*Wb* V, 387.12–15) usually requires an eye sign, like 𓂀 or 𓁷, as a classifier.

103. Gardiner (1935): 59 and Vernus (2010–2011): 63.

104. Helck (1974): 61. For a hieroglyphic transcription of P. Boulaq 18, see Scharff (1922): 1**–24**.

105. *Wb* II, 253.1–256.15.

106. Gardiner (1935): 54 and Massart (1954): 109–110, n. 25.

107. See e.g. P. Ramesseum III A 3, 16, 26–27, 32; B 1, 6–7, 10 in Barns (1956): 16 and pl. 10–12.

108. See *inter alia CT* VI, 89h–o (variation between B1L and B3L) where the double *nfr* is a variant for a longer comment ending by 𓂧𓏏𓂝𓈖𓊃𓏏𓏛 *sšr mꜣꜥ ḥḥ n sp* "a true process, a million times". Scribes not only added marks between lines or in the margins, but they also inserted longer comments into the text. Such metatextual information, sometimes called "*formules d'efficacité*", appeared first in *Coffin Texts*, just as the *nfr nfr* (see Coulon [2004]: 139–140, with further references). We briefly mentioned this formula in the introduction (see n. 23) by noting the

The single *nfr* is frequent in other contexts. In calendars, it designates lucky and unlucky days in combination with ⌗ or ⌗.[109] It also occurs in Middle Kingdom administrative texts, just as the sign ⌗. It indicates either a "closed" document or a point at which a total is made in a copy.[110]

The double *nfr* has survived in later magical texts, e.g. P. Brooklyn 47.218.48 (26th dynasty) or P. Leiden I 383 + P. BM EA 10070 (Roman period).[111] Interestingly enough, the mark is sometimes written ⌗ (*nfr sp-sn* "effective twice") instead of ⌗. In a few cases, like in P. Vienna 6257 (Roman period), the demotic sign is used in the same text next to its hieratic equivalent, which is still predominant.[112]

5.4. *A combined mark?*

In P. Ebers, 41, 5–7, one notices the group (⌗ © Universitätsbibliothek Leipzig, Papyrus Ebers, Kol. 41) in the right margin. The issue is to find out whether these two signs refer to two different parts of the sentence:

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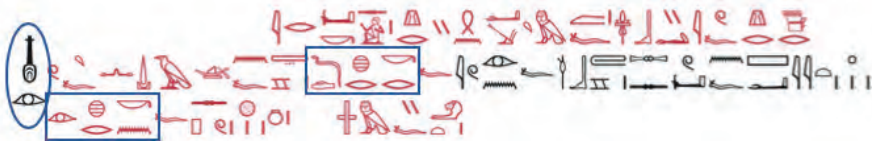
use of both inks. For the formula written in red, see P. BM EA 9997 + 10309, 6,17; P. BM EA 10059, 4,8 and 6,5; P. Budapest 51.1961, x+2, 6; P. Chester Beatty 11, 4,2; P. Ebers, 1,11; 2,1; 2,6; 4,5; 23,19; 30,17; 48,2–3; 61,1; 61,3; and 69,17; P. Leiden I 347, 2,12 and 13, 2–3; P. Leiden I 348, 9,8 and 13,5; P. Turin 54051, 5,5; and even P. Edwin Smith v° 5,10, which is dated to the Second Intermediate Period. For black examples of this formula, see O. DeM 1602, 1,6; P. Berlin P 3038, 4,5; 7,10; 8,7; 8,9; 12,10; and 17,6; P. Hearst, 2,10; 6,2; and 6,11. On the other hand, a few other *metatextual* comments from this corpus were systematically written in black, like *pḫr.t nb.t mỉ sn-nw.t=s* "each remedy is like its second" (in P. Hearst, 2,4) or *mk.t mꜣꜥ.t* "a real protection" (in P. Leiden I 348 v° 3,4), while the comment *gmy.t sš.w ỉs.wt m ꜣḥ.wt n rmṯ* "old writings were found as efficient for people" was written in red in P. Ebers, 47,15–16. Additionally, two New Kingdom magical papyri, P. Berlin P 3027, 6,2 and P. BM EA 10059, 10,5 respectively, even included *metatextual* comment resorting to the verb *nfr*: *ỉw nfr(.w) ḫr=ỉ* "it was effective in front of me" and *ỉw=s nfr.tỉ m h[ꜣ]w nb-mꜣꜥ.t-rꜥ* "it was effective in the time of Amenhotep III" (translation following Leitz [1999]: 70). As a corollary, it raises the fuzzy boundaries between signs *stricto sensu* and *paratextual* signs in Ancient Egyptian texts. See also Enmarch in this volume for a short comment on the *nfr* signs.

109. See *inter alia* Posener (1951c): 186–189; Bakir (1959): 203–206; Valbelle (1977): 134; Bács (1990): 41–64; and finally Budge (1910): XVI–XVII and (1923): LXXXVIII–CXI for an edition and a brief commentary on the calendar of lucky and unlucky days (P. BM EA 10474).

110. Parkinson (2009): 85, who quotes Simpson (1969): 19 & 44 about P. Reisner III.

111. See the editions of Sauneron (1989) and Griffith & Thompson (1904), respectively.

112. For an exhaustive list of *nfr nfr* known in demotic texts, see *CDD*-N, 76 and Devauchelle & Pezin (1978): 63.

[41.5]   *ỉr ḫꜣ=k s ẖry šnꜥ m-gs=f ỉꜣby ỉw=f ḥr ḏrw=f*
[41.6] *nfr*   *n ḏꜣ.n=f-tꜣ ḏd.ḥr=k r=f ỉw ỉr.n=f wḏb ṯz.n=f šꜥy.t*
[41.7] *ỉr*   *ỉr.ḫr=k n=f zp.w nw* <blank space> *ỉmy=f-ḫꜣ.t*

[41.5] If you investigate a man laden with an obstruction in his left side, which is under his flank [41.6] and (that) he does not undertake anything, then you shall say: "it has made a (river)bank after having brought up sand." [41.7] Then you shall do for him a means of <blank space> in his entrance.

(P. Ebers, 41,5–7)

As we can see, the sign ⚲ is in front of a sentence with the verbal form *ḏd.ḥr=k* "then you shall say" and the sign ⌒ abuts to the form *ỉr.ḥr=k* "then you shall do". This might lead us to assume we are dealing with two distinct signs: the first would guarantee the effectiveness of the sayings, while the latter would indicate that the recommendation has already been tested. A look at earlier texts may be necessary to evaluate this analysis. The Middle Kingdom P. Ramesseum III is a telling source in this regard. The papyrus contains twice the group ⚲, next to single ⚲, all written in the left space between each column of text.[113] This rather suggests that the group has to be dealt with as a single mark ("effective and done") related to the same section. Yet, the aforementioned interpretation is still possible for the papyrus Ebers. In the absence of further evidence in other New Kingdom texts (or even later ones), it is better to leave the discussion open.

5.5. The group ⌒ⵊ

Finally, a case even more dubious has to be discussed. The Berlin medical papyrus, P. Brugsch, bears an unusual group in the top margin of column 9 *(Fig. 16)*. The group ▧ is centered above the column, in the same way as column numbering in P. Ebers (cf. *supra*, 3.4). Such a mark is not known elsewhere, not even in later sources.[114] It may be linked to the word *rꜣ-ꜥ*, which designates a medical activity.[115] It could then be a kind of highlighter to draw attention on the section where the actions advised for curing the patient (here, making an ointment) is described.

Despite its quite unclear meaning and function, this group remains highly relevant for the study of paratextual signs. The previously discussed marks ⚲,

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113. See P. Ramesseum III A 27 and B 10 for ⚲ and P. Ramesseum III A 16, A 22 and B 6 for ⚲ in Barns (1956): pl. 10–13. It should be noted parenthetically that, in P. Ramesseum IV B 3, a single *ỉr* occurs above the beginning of the column. According to Barns (1956): 25 it was probably preceded by *nfr*. Yet, this section is missing now, which prevents us of drawing any conclusions for our point. See also Enmarch in this volume.

114. We warmly thank Prof. Quack, who has confirmed us (pers. comm.) that this mark is not found — to his knowledge — in texts from later times. In the meantime, we have found a new occurrence of this sign in a New Kingdom magical papyrus (unpublished) kept in the Museo Egizio Torino: CP 115/017.

115. *Wb* II, 395.12.

𓆰, 𓆱, and 𓂝 to a lesser extent confirm by their position — around the text — that the group 𓂧𓏏 is another kind of *paratextual* mark.

6. Conclusion

The New Kingdom medico-magical texts display a great variety of *paratextual* signs. The results of this research can be split into six points. The first discusses the porosity between the nature of the hieratic and of the hieroglyphic scripts and the specific nature of these signs. In the next three points, we highlight three kinds of evolution in their function. In the fifth point, we present the alternative means to which scribes resorted to giving the same information. In the sixth, we focus on the distribution of *paratextual* signs across different corpora. We finally account for the contribution of a study such as this one to our understanding of textual transmission.

At the end of our study, a reminder has to be made about the figurative nature of the hieroglyphic script (and by extension, the hieratic script, which is its cursive form). This sometimes complicates the identification of signs as *paratextual* items, hence the notion of "**porosity**" or even "**fuzzy boundaries**". Indeed, in such a writing system, instead of creating a specific set of signs to write *paratextual* comments, scribes regularly resort to the shortest spelling of complete expressions. Exceptions are punctuation marks, emendation marks, and filling signs, which are not figurative in nature. Therefore, a comprehensive study of the *paratext* in Ancient Egyptian texts should necessarily include the writing of signs or groups of signs serving to note *paratextual* comments. Given the topic dealt with in this volume, we have focussed on only some of these comments, i.e. those that could fit the definition of what a "*paratextual* sign" is.[116] Apart from the signs' *paratextual* function, scribes underline their particular status by adding one or several visual means to make the reader aware that they are not part of the text. The use of the rubric and dots are examples of such means in the New Kingdom medico-magical texts.

As for their use, a distinction can be made between older, reinterpreted, and new functions.

Several signs show a **high continuity**. This could be described as "non-innovative tradition". Some *paratextual* signs or comments in the New Kingdom medico-magical documents have their roots in a very ancient tradition that can be traced back to Middle Kingdom texts or even to Old Kingdom texts. This is, for instance, the case with the sign *gr̥ḥ*, already attested in the *Coffin Texts* (see Enmarch in this volume). This holds for the groups *ṯz-pẖr* and *gm-wš(r)* as well, which are used in the religious sphere and which already exist in the *Pyramid Texts*. They belong to a tradition that can be defined as "non-innovative" in the sense that in the New Kingdom, they are still used with the same function as the one they had

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116. See Winand and Enmarch in this volume.

several centuries before. The practice of shifting classifiers or quantities is also very ancient and can be traced back to the same period.

The use of some other signs is characterized by **discontinuity**, or what could be called "innovative tradition". This means that though belonging to a tradition, they undergo a change of meaning as well as an expansion of their original context of use. This phenomenon is illustrated by the case of final strokes, which were originally used as final marks in religious texts of the Middle Kingdom, and which eventually became filling signs in various genres of the New Kingdom. The same can be said about the signs ┆ and 𓀀: already attested in a few administrative and religious documents of the Middle Kingdom, they reoccur in magical texts in the New Kingdom; yet, as their interpretation is not undoubted, one can hardly identify a semantic evolution from one period to another. Finally, emendations marks do not seem to fit into any particular tradition, or at least, their use seems not to have been systematised before the Saite Period.[117] The logic of their use is rather consistent with the type of correction that is applied: small strokes for small signs or words, change of ink for more visibility, crosses to signal longer additions, etc.

Complete innovation is also attested. One of the studied documents (P. Brugsch) displays a group of signs that has never been attested before, or even after, in any other text: it is the group �, for which we have been unable to provide any conclusive interpretation so far.[118]

Another recurrent issue brought up in this study concerns the **paradigmatic alternation of signs**. Scribes have several means at their disposal to highlight some parts of a text: blank spaces thus alternate with words written in red to highlight recurrent sequences; *vacat* alternate with the expression *gm-wš(r)*, both indicating a damaged place in the original text; the complete form of an expression alternates with its shortest form, as it was shown with the *ḏd*-formulas, or with the sign *nfr* and the *metatextual* comments; and lastly, the use of the red ink to highlight an addition alternate (sometimes even inside a same document) with a cross to signal the section to add.

Finally, on several occasions, we have mentioned that some of these signs occur in other corpora, which suggests the existence of traditions that transcended genres. Several signs (or layout practices) thus appear to have originated in one specific tradition and to have then spread to others, sometimes with a slight or even complete change in their original function. This last phenomenon is observable for instance, with final strokes in religious texts, later used as filling signs in literary texts. In the same way, marking the end of a chapter or a section with a final mark (be it a stroke or a sign) is originally typical of the funerary literature. A last telling example is a practice of shifting classifiers or quantity numbers. The first

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117. See Verhoeven in this volume.

118. The new occurrence in the Turin papyrus, dating from the same period (see n. 114), is of no help in better understanding the meaning of this mark.

comes from the hymnal literature whereas the second is originally an administrative practice, as well as their writing in red.

To sum up, our study has shown that *paratextual* marks help to better understand scribal practices and textual traditions. In that respect, it appears that the scribes who wrote the medico-magical texts mastered (or were at least aware of) practices of other text genres. They transposed these practices from one genre to another, and they potentially adapted the use of *paratextual* marks according to specific needs. A broader study of the *paratext* in Ancient Egyptian texts would then certainly reveal more information about scribes and their profession.

Appendix 1. The New Kingdom medico-magical texts with paratextual signs

	Documents	Editions
1	O. Armytage[119]	Shorter (1936)
2	O. Berlin P. 9896	Fischer-Elfert (2015): 316
3	O. Berlin P. 9898	Fischer-Elfert (2015): 319
4	O. Berlin P. 11276	Fischer-Elfert (2015): 323
5	O. Berlin P. 11303	Fischer-Elfert (2015): 329
6	O. Berlin P. 14208	Fischer-Elfert (2015): 338
7	O. Berlin P. 14326	Fischer-Elfert (2015): 355
8	O. Berlin P. 14603	Fischer-Elfert (2015): 359
9	O. Berlin P. 14678	Fischer-Elfert (2015): 364
10	O. Bruxelles E 3209	van de Walle (1967)
11	O. DeM 1062	Posener (1938): pl. 33
12	O. DeM 1065	Posener (1938): pl. 35
13	O. DeM 1091	Posener (1938): pl. 49
14	O. DeM 1213	Posener (1952): pl. 48
15	O. DeM 1591	Posener (1978): pl. 45
16	O. DeM 1603	Posener (1978): pl. 51
17	O. DeM 1640	Posener (1978): pl. 66
18	O. DeM 1679	Gasse (1990): sub n°
19	O. DeM 1682	Gasse (1990): sub n°
20	O. DeM 1683	Gasse (1990): sub n°
21	O. DeM 1686	Gasse (1990): sub n°
22	O. DeM 1687	Gasse (1990): sub n°
23	O. DeM 1693	Gasse (1990): sub n°
24	O. DeM 1695	Gasse (1990): sub n°
25	O. DeM 1696	Gasse (1990): sub n°
26	O. DeM 1700	Gasse (1990): sub n°
27	O. DeM 1701	Gasse (1990): sub n°
28	O. DeM 1711	Gasse (1990): sub n°
29	O. Gardiner 300	Černý & Gardiner (1957): pl. 91,1
30	O. Leipzig 9	Černý & Gardiner (1957): pl. 14,1

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119. This ostracon is now in the collection of the Victoria Museum of Egyptian Antiquities, and bears the number VM 2364; it is integrated in the university collections of the Museum Gustavianum (Uppsala University).

	Documents	Editions
31	O. Leipzig 42	Černý & Gardiner (1957): pl. 3,1
32	O. Louvre 3255	Jonckheere (1953)
33	O. Nash 14	Černý & Gardiner (1957): pl. 41,2
34	O. Petrie 35	Černý & Gardiner (1957): pl. 12,2
35	O. Strasbourg H 111	Koenig (2000): pl. 42,3
36	O. 868	Haikal (2008)
37	O. Berlin 1269	Möller (1911): pl. 26
38	P. Athènes Nr. 1826	Fischer-Elfert (2002)
39	P. Berlin P 15749	Luft (1970)
40	P. Berlin P 3027	Yamazaki (2003)
41	P. Berlin P 3067 a+b	Fisher-Elfert (2015): 96
42	P. BM EA 9997 + 10309	Leitz (1999): pl. 1–8
43	P. BM EA 10059	Leitz (1999): pl. 26–46
44	P. BM EA 10085 + 10105	Leitz (1999): pl. 47–51
45	P. BM EA 10902	Leitz (1999): 93
46	P. Boulaq 6	Koenig (1981)
47	P. Brugsch	Brugsch (1853)
48	P. Budapest 51.1960	Kákosy (1990)
49	P. Budapest 51.1961	Kákosy (1981)
50	P. Carlsberg VIII	Iversen (1939)
51	P. Chester Beatty 5	Gardiner (1935): pl. 23–29
52	P. Chester Beatty 6	Gardiner (1935): pl. 30–32A
53	P. Chester Beatty 7	Gardiner (1935): pl. 33–38A
54	P. Chester Beatty 8	Gardiner (1935): pl. 39–49
55	P. Chester Beatty 9	Gardiner (1935): pl. 50–61
56	P. Chester Beatty 11	Gardiner (1935): pl. 64–68
57	P. Chester Beatty 12	Gardiner (1935): pl. 69
58	P. Chester Beatty 13	Gardiner (1935): pl. 69
59	P. Chester Beatty 14	Gardiner (1935): pl. 69
60	P. Chester Beatty 15	Gardiner (1935): pl. 70–70A
61	P. Chester Beatty 16	Gardiner (1935): pl. 71
62	P. Chester Beatty 18	Gardiner (1935): pl. 72
63	P. DeM 1, v°	Černý (1978): pl. 1–16
64	P. Ebers	Grapow (1958)
65	P. Smith	Westendorf (1966)

	Documents	Editions
66	P. Geneva MAH 15274	MASSART (1957)
67	P. Harris 501 [P. BM EA 10042]	LEITZ (1999): pl. 12–25
68	P. Hearst	REISNER (1905)
69	P. Leiden I 343 + 345	MASSART (1954)
70	P. Leiden I 346	BOMMAS (1999)
71	P. Leiden I 347	MASSY (1885)
72	P. Leiden I 348	BORGHOUTS (1970)
73	P. Leiden I 349	DE BUCK & STRICKER (1940)
74	P. Louvre 3237 + 3239	CHASSINAT (1893)
75	P. Louvre E 4864	GRAPOW (1958): 199, 541–542.
76	P. Louvre E 6840	Unpublished (see COILLIOT, CUYPERS & KOENIG [2009]: 25, n. 12 & 52)
77	P. Turin 54050	ROCCATI (2011): 22–36
78	P. Turin 54051	ROCCATI (2011): 67–79
79	P. Turin 54052	ROCCATI (2011): 81–83
80	P. Turin 54054	ROCCATI (2011): 55–59
81	P. Turin 54055	ROCCATI (1969): 5–11
82	P. Turin 54056	ROCCATI (1969): 11–13
83	P. Turin 54067	ROCCATI (2011): 85–87
84	P. Turin 54069	ROCCATI (2011): 63–64
85	P. Turin 54070	ROCCATI (2011): 61–62
86	P. Turin 54071	ROCCATI (2011): 65–66
87	P. Zagreb 881	MONNET SALEH (1970): 164

Appendix 2. Erasures indicating the deletion of a sign, a word, or a section

Image	Sign used for deletion		Colour	Document	Position(s)	Tokens
	Slash	simple	black			0
/			red	P. CGT 54054	r° 3,9 (twice)	2
			black	P. Ebers	col. 94,1	1
		multiple	black			0
//(/)			red	P. Leiden I 347	r° 4,1 and r° 9,9	2
\		simple & reverse	black	P. Ebers	col. 91,7	1
\			red	P. Leiden I 347	r° 7,2 and r° 9,3	2
		multiple & reverse	black			0
			red			0
						8
	Horizontal stroke	simple	black			0
—			red	P. Leiden I 347	r° 4,1; r° 10,8–9; and r° 11,7	3
		double	black			0
=			red	P. Chester Beatty 14	frag. A, x+4	1
				P. Leiden I 347	r° 8,1	1
						5
+ or ×	Cross	four branches	black			0
+ or ×			red	P. Leiden I 347	r° 3,12; r° 4,2; r° 7,3; r° 8,10	3
		five branches	black			0
*			red	P. Leiden I 347	r° 3,11	1
						4

Image	Sign used for deletion		Colour	Document	Position(s)	Tokens
	Hatching	black				0
		red		P. Leiden I 347	r° 11,2; r° 11,8; and r° 11,10	3
						3
	Vertical stroke	simple	black	P. Leiden I 346	r° 1,3	1
			red	P. Ebers	col. 24,9	1
						2
	Composite sign	black				0
		red		P. Leiden I 347	r° 5,8	1
						1
	Half-filled circle	black				0
		red		P. Leiden I 347	r° 9,9	1
						1
	V-sign	black				0
∨		red		P. Leiden I 347	r° 9,11	1
						1

FIGURES

Fig. 1. P. Ebers, col. 2, recipes organised in subcolumns © Universitätsbibliothek Leipzig

Fig. 2. P. Ebers, col. 90, blank spaces © Universitätsbibliothek Leipzig

Fig. 3. P. Ebers, col. 88, isolating blank space © Universitätsbibliothek Leipzig
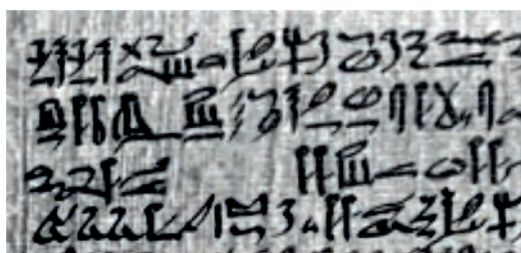
Fig. 4. A *vacat* in P. Ebers, col. 105,3 © Universitätsbibliothek Leipzig
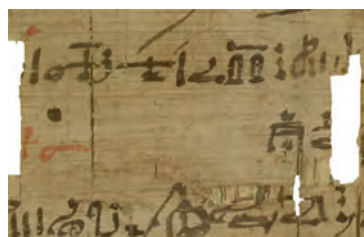
Fig. 5. A *vacat* in P. Budapest 51.1960, 2,7–8 © Budapest museum of Fine Arts
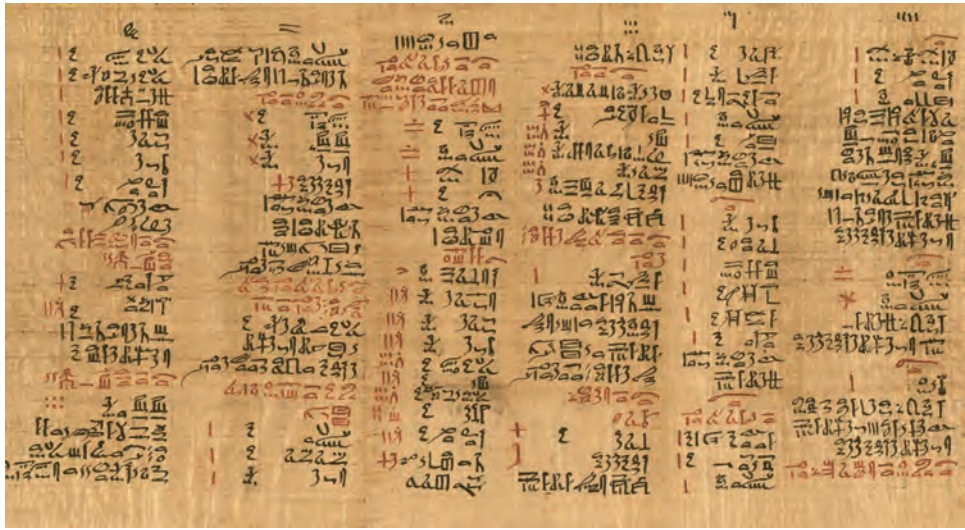
Fig. 6. P. Ebers, col. 4–9, columns numbering, shifted quantity numbers and quantities written in red © Universitätsbibliothek Leipzig
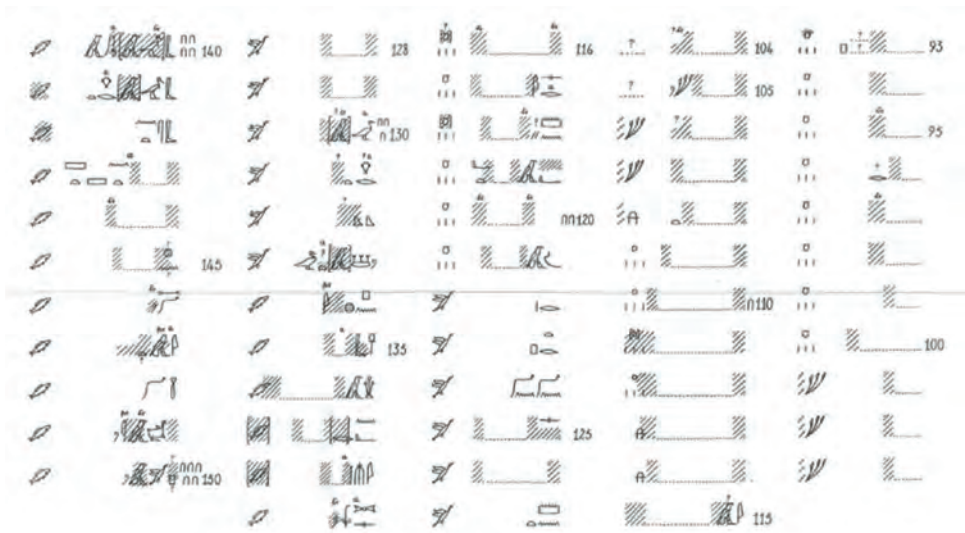
Fig. 7. P. Berlin 10495, shifted classifiers, Gardiner (1968): pl. I
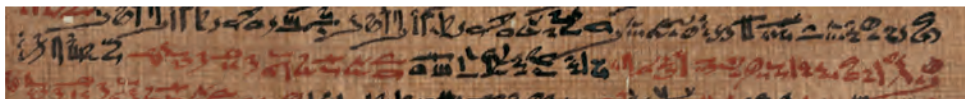
Fig. 8. P. Hearst, 6,11 — the black sequence in the centre of the middle line is an "efficiency formula;" usually written in red, it is here written in black for it is surrounded by two rubrics — (*Courtesy of the Center for the Tebtunis Papyri, University of California, Berkeley*)

Fig. 9. O. DeM 1686 © IFAO
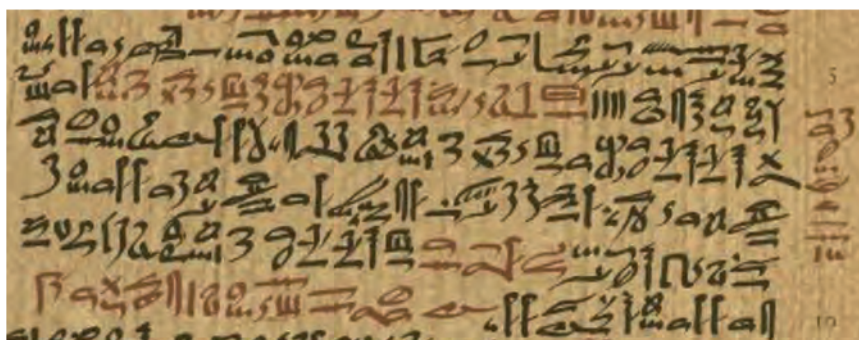
Fig. 10. *Addendum* in P. Ebers, col. 104 © Universitätsbibliothek Leipzig
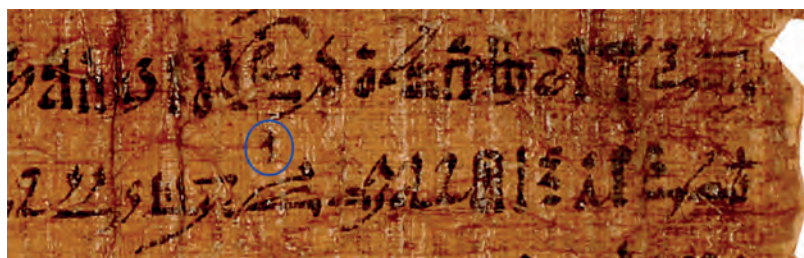
Fig. 11. The curious insertion mark in P. Leiden I 348 vᵒ 12,3
© National Museum of Antiquities in Leiden (The Netherlands)
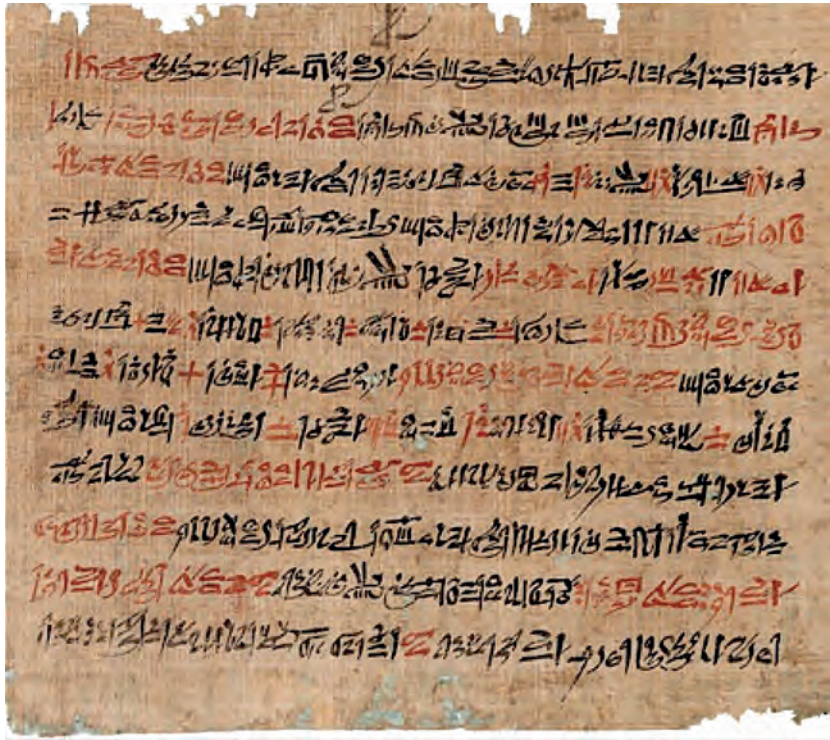
Fig. 12. The sign 𓀿 in P. Brugsch 10 © Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin, SPK; Photograph: Sandra Steiß
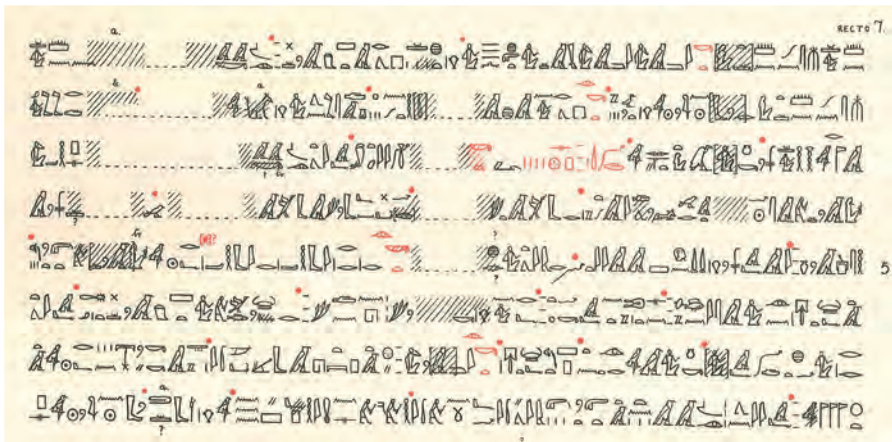
Fig. 13. The signs ⌒ in P. Chester Beatty 7, 7, Gardiner (1935): pl. 35
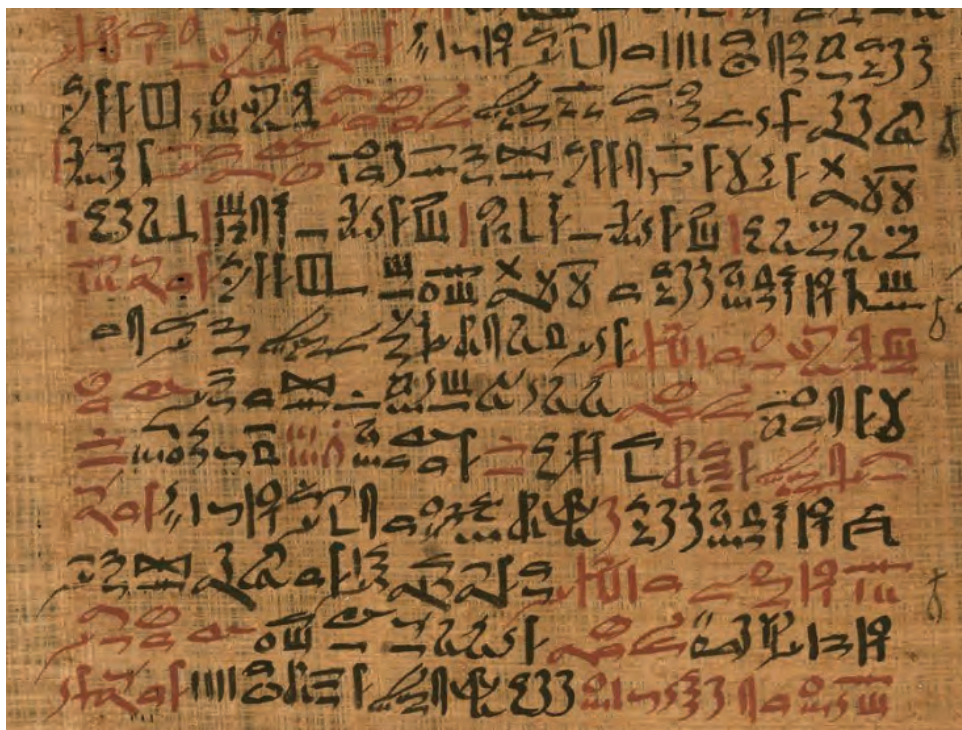
Fig. 14. The signs ⚕ in P. Ebers, col. 40 © Universitätsbibliothek Leipzig
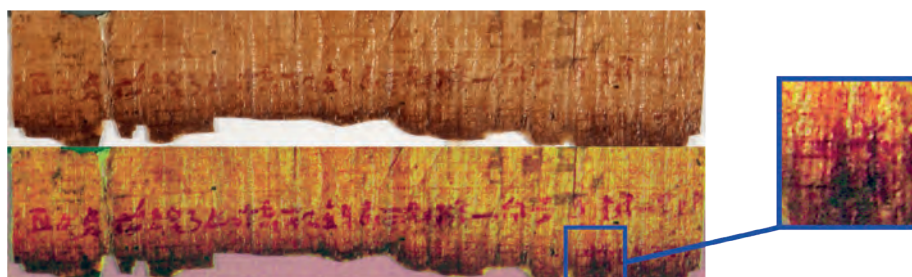
Fig. 15a. The double sign ⚕ in P. Leiden I 343 + I 345 vᵒ 10,2 (with DStretch), which is
hardly legible on the actual photograph
© National Museum of Antiquities in Leiden (The Netherlands); see *Fig. 15b*
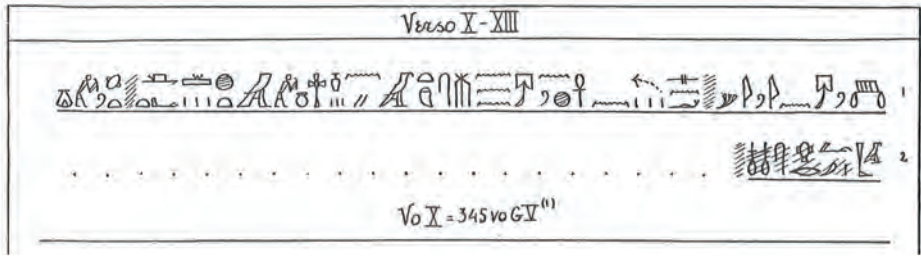
Fig. 15b. The double sign 𓏲 in P. Leiden I 343 + I 345 vᵒ 10,2, Massart (1954): 41
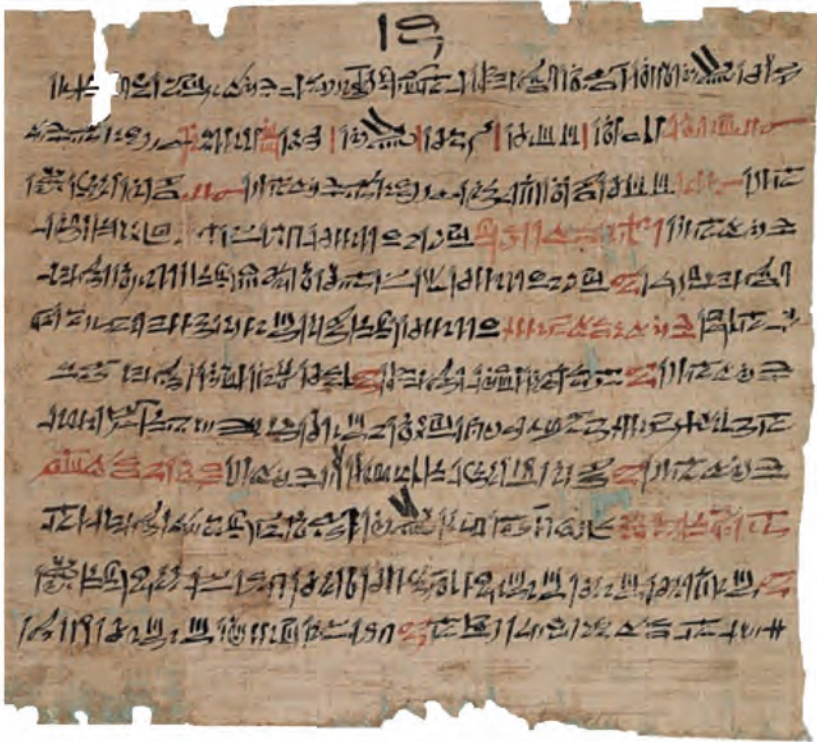
Fig. 16. The group ◯⌐| in P. Brugsch 9 © Ägyptisches Museum und Papyrussammlung,
Staatliche Museen zu Berlin, SPK; Photograph: Sandra Steiß

COLLECTION
PAPYROLOGICA LEODIENSIA

Loin d'être une science auxiliaire, la papyrologie se présente aujourd'hui comme un champ d'étude interdisciplinaire mettant en œuvre une large gamme de disciplines allant de la paléographie à la codicologie, de la philologie à la linguistique, et de l'archéologie à l'histoire. La collection « *Papyrologica Leodiensia* » se propose d'accueillir des travaux d'édition, de préparation à l'édition, de commentaires et de synthèse portant sur des papyrus grecs et latins, ainsi que toute recherche innovante en rapport avec la papyrologie.

S'inscrivant dans la suite du volume *Signes dans les textes, textes sur les signes*, paru en 2017 (*Papyrologica Leodiensia*, 6), le présent ouvrage rassemble 17 contributions présentées lors du colloque international organisé à l'Université de Liège du 2 au 4 juin 2016. Dans une perspective interdisciplinaire et diachronique, elles examinent les formes et fonctions des signes dans les textes produits en Égypte, en tenant compte de la variété de langues, de systèmes d'écriture et de supports utilisés. Couvrant un arc chronologique de plus de trois millénaires, les contributions s'efforcent de mettre en évidence les continuités et les ruptures dans les pratiques scribales depuis l'époque pharaonique jusqu'à l'époque byzantine.

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PRESSES UNIVERSITAIRES DE LIÈGE

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Abréviations

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Les titres de revues et de séries sont abrégés selon les recommandations de B. Mathieu, *Abréviations des périodiques et collections en usage à l'Institut français d'archéologie orientale*, Le Caire, 2010. À défaut, on se reporte aux abréviations en vigueur dans l'*Année philologique* ou dans la *Bibliographie papyrologique*. Les autres abréviations sont résolues ci-dessous.

BD	*Book of the Dead* (*Livre des Morts / Totenbuch*). La bibliographie et le catalogue des sources du *Livre des Morts* est accessible en ligne sur le site du *Totenbuch Projekt* (http://totenbuch.awk.nrw.de/).
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CLM	*Catalogue of Coptic Literary Manuscripts*, développé dans le cadre du projet « PAThs » (Sapienza Università di Roma) : http://atlas.paths-erc.eu/manuscripts
DDBDP	*Duke Databank of Documentary papyri* : papyri.info
Duden Online-Wörterbuch	www.duden.de/woerterbuch
LDAB	*Leuven Database of Ancient Books* : www.trismegistos.org.
LSA	*The Last Statues of Antiquity* : http://laststatues.classics.ox.ac.uk/
MP³	*Catalogue des papyrus littéraires grecs et latins Mertens-Pack³* : www.cedopal.ulg.ac.be.
OEB	*Online Egyptological Bibliography* : http://oeb.griffith.ox.ac.uk/
OED Online	*Oxford English Dictionary Online* : www.oed.com.
TLA	*Thesaurus Linguae Aegyptiae* : http://aaew.bbaw.de/tla/
TM	Portail *Trismegistos* : www.trismegistos.org

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