

THE WORKMAN'S PROGRESS

STUDIES IN THE VILLAGE OF DEIR EL-MEDINA
AND OTHER DOCUMENTS FROM WESTERN THEBES
IN HONOUR OF ROB DEMARÉE

edited by

Ben Haring, Olaf Kaper & René van Walsem



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FOREWORD

The twenty-two papers collected in this volume seek to pay homage not to a department professor retiring at the age of 65, but to a colleague who untiringly keeps devoting his time to Egyptology beyond that age, while continuing to function within the university. For many years, Rob has been a beacon in the Egyptological landscape at Leiden University, and indeed in Egyptology worldwide. Numerous Leiden students have been shown the way in the streets and ostraca of Deir el-Medina by him, and many have sought and received his advice while writing their PhD theses. At the request of many a colleague, Rob has consulted his friends, the Deir el-Medina scribes and workmen. This is not to say that his expertise is confined to that particular community that is so close to his heart. His vast knowledge and research interests cover aspects of Egyptology in its broadest sense. However, it is his superb command of the hieratic script that, more than anything else, is sought by desperate colleagues from all over the world, who are confronted with fragmentary, faded, or just too difficult texts on walls, papyri and ostraca.

Looking at Rob's impressive bibliography (pp. IX-XIII), one would not suspect that he spent much of his working life not at the university, nor at the National Museum of Antiquities where his career started, but in book publishing. Being an Egyptologist by training, and publisher by profession, Rob commands the expertise and experience that is indispensable for realising printed work (for instance as board member and editor of *Ex Oriente Lux*). More importantly, perhaps, observing the vagaries of university administration from the outside safeguarded a refreshing sense of perspective in the gentleman scholar he has always been.

As a guest lecturer at Leiden University, Rob has been taking care of the ongoing seminar on the documentary texts of Ramesside Deir el-Medina since the 1980s. The seminar had been set up by Jac. J. Janssen and Pieter W. Pestman, and after Janssen moved to London, Rob continued it with the latter and later with Ben Haring. With the introduction of the BA and MA programmes, the seminar was divided into an introductory course on the documentary texts from Ramesside Deir el-Medina for advanced BA students, and the actual seminar with a yearly changing topic in the Research MA programme. In both courses students continue to benefit from Rob's inexhaustible expertise, and many choose a Deir el-Medina-related topic for their BA or MA theses, or indeed their PhD thesis.

This volume is a token of gratitude from the department for Rob's enthusiastic and continuous participation in its teaching programme, as well as a tribute by colleagues worldwide who have worked with him, also in the field in Egypt, and who have shared in his scholarship and kindness. We wish him many more joyful and fruitful years!

Leiden, February 2014

The Editors

A LATE 21ST-EARLY 22ND DYNASTY COFFIN FRAGMENT FROM THEBES IN A PRIVATE COLLECTION IN OEGSTGEEST, THE NETHERLANDS

Kathlyn M. Cooney^{*}

This publication of a coffin fragment currently in a private collection in Oegstgeest¹ is dedicated to a scholar of great knowledge, wisdom, and compassion – Robert Demarée – who has been an invaluable and profound inspiration to me and so many others.

This coffin fragment was acquired in an antique shop in Luxor, and it almost certainly finds its origins in Third Intermediate Period western Thebes. The fragment is 43.3 cm in length; 12.8 cm at the top of the piece and 10.5 cm wide at the bottom. The depth of the wood is 4.9 cm at the top and 2.8 cm at the bottom. The Egyptian owner of the coffin is unnamed on the fragment, although it would be rare to find a personal name of the case sides of 21st Dynasty coffins. The owner might have been a man, because a seated and divinized mummiform figure is shown on both the interior and exterior decoration; however, such underworld figures are evocative of the afterlife in general and often occur on the coffins of women as well.

PLACE OF THE FRAGMENT IN THE ORIGINAL COFFIN

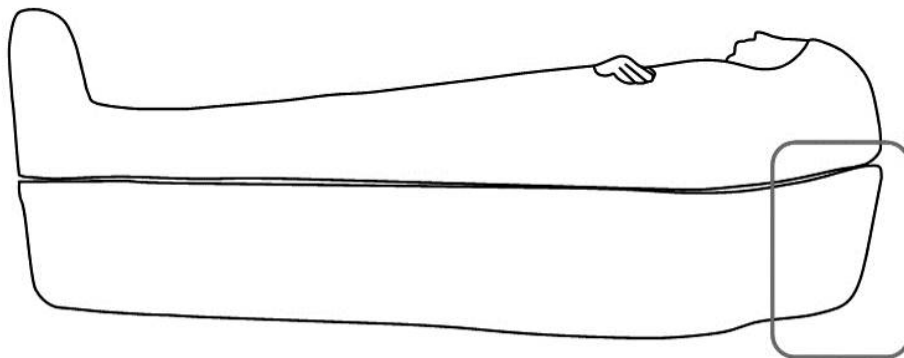


Fig. 1: Coffin fragment in position; drawing by Deborah Shieh.

This coffin fragment was once part of the head area of the case, originating from the coffin case's upper left side (Fig. 1), where the interior decoration often represented a human ba bird or other winged figure with wings outstretched around the head of the deceased when it lay inside (Fig. 2). This winged figure on the coffin interior could take the form of a

^{*} University of California, Los Angeles.

¹ The owner, well-known to me, prefers to remain anonymous. For any questions the reader may have, please contact the author.

READING TWENTIETH DYNASTY OSTRACA WITH WORKMEN'S MARKS

*Ben Haring and Daniel Soliman**

INTRODUCTION

One of the most recent offshoots of the Leiden tradition of Deir el-Medina research is the project 'Symbolizing Identity: Identity marks and their relation to writing in New Kingdom Egypt'.¹ The project focuses on the marks used by the workmen of the royal necropolis at Thebes during the New Kingdom in order to express their identity, and to compose administrative records on ostraca. The aim of the project is to analyse the workings of the marking system in its specific historical context as well as to produce a well-documented case study of a marking system for intercultural comparative purposes. Through the exceptional wealth of archaeological and textual data, Deir el-Medina and related sites on the Theban west bank provide a unique opportunity to study such a marking system (itself represented by many hundreds of inscribed objects) in its historical and material context.

Key sources for the understanding and decipherment of the marks are ostraca inscribed with longer sequences, in particular the Twentieth Dynasty ostraca combining marks, calendar dates and further types of information. It is with this type of record that considerable progress has recently been made, as will become clear from the following pages. Indeed, some of these ostraca can now be read sign by sign after comparison with corresponding hieratic sources. Obviously, such progress would have been unthinkable without the results of previous research, and the liberal sharing of relevant data by many colleagues. Among these, Rob deserves a place of honour here because of his tireless collecting, scrutinising and sharing of the information to be derived from the abundant hieratic sources, including many as yet unpublished.

* Leiden University. The authors are grateful to Mark Collier for correcting their English and other suggestions for improvement.

¹ The project started in May 2011, and is supported by The Netherlands Organization for Scientific Research (NWO) and the Faculty of Humanities of Leiden University. It includes two PhD research projects carried out by Kyra van der Moezel and Daniel Soliman, under the supervision of Ben Haring and Olaf Kaper. See K.V.J. van der Moezel and D.M. Soliman, 'Workmen's marks from the Theban necropolis', *GM* 231 (2011), 7-10. Research preliminary to the project was presented by B.J.J. Haring, 'Towards decoding the necropolis workmen's funny signs', *GM* 178 (2000), 45-58; id., 'Workmen's Marks on Ostraca from the Theban Necropolis: A Progress Report', in B.J.J. Haring and O.E. Kaper (eds), *Pictograms or Pseudo Script? Non-textual Identity marks in Practical Use in Ancient Egypt and Elsewhere* (EU 25; Leiden and Leuven, 2009), 143-167; id., 'On the Nature of Workmen's Marks of the Royal Necropolis Administration in the New Kingdom', in P. Andrassy, J. Budka and F. Kammerzell (eds), *Non-Textual Marking Systems, Writing and Pseudo Script from Prehistory to Modern Times* (LingAeg Studia monographica 8; Göttingen, 2009), 123-135.

SIDESHOW OR NOT?
ON THE SIDE-ROOMS OF THE FIRST TWO CORRIDORS
IN THE TOMB OF RAMESSES III

*Willem Hovestreydt**

It's just like a riddle without an answer!

- Alice -

It is a pleasure to dedicate this contribution to Rob Demarée. During the years I participated in the Deir el-Medina seminar, I have benefited many times from his encyclopaedic knowledge of the texts left by the workmen's community of Deir el-Medina. Of course, most of these texts have survived on ostraca or papyri, and only occasionally do we find inscriptional evidence of the workmen's activity in the royal tombs where they performed their daily work.

A rare instance of the latter can be found in the tomb of Ramesses III (KV 11), which has a number of rather unusual side-rooms, located in its front part.¹ Over the doorway of each room a brief hieratic caption was written, possibly as a guide to the craftsmen charged with the decoration of the rooms.²

The rooms have been known for a long time, and the harpers depicted in one of them have become iconic of early Egyptology since they were discovered by James Bruce in 1769.³ Especially in the 19th century, elements of the decoration were frequently used to

* I am greatly indebted to Dr. Kent R. Weeks, director of the Theban Mapping Project, who provided me with photographs of the rooms discussed in this article. Thanks are due as well to Natasha Ayers and Colleen Manassa for sending me proofs of their articles, to Marcel Marée for sending me an article that was otherwise not available to me, to Davide Tanasi for information on the excavations of Paolo Orsi on Sicily, and to Jaromir Malek for checking some bibliographic references.

¹ The rooms are also described as chambers, cells, niches, annexes, cabinets, laterals, or chapels. For basic overviews see PM I², 519-522; also E. Thomas, *The Royal Necropoleis of Thebes* (Princeton NJ, 1966), 125-127.

² Copied by J.F. Champollion, *Monuments de l'Égypte et de la Nubie: Notices descriptives*. 2 vols. (Paris, 1844-1889), 407-410. Transcription and comments: J. Černý, *The Valley of the Kings: fragments d'un manuscrit inachevé* (BdE 61; Le Caire, 1973), 32-33. Some of the inscriptions are still visible. Two hieratic graffiti in KV 11 are from a later date. They list among others the names of the scribe Butehamun and two of his sons, who were involved in the reburial of Ramesses III under Smendes. See Champollion, *Notices*, 414, and W. Spiegelberg, *Ägyptische und andere Graffiti (Inschriften und Zeichnungen) aus der thebanischen Nekropolis* (Heidelberg, 1921), 93 (III, IV).

³ Bruce's account of the harps aroused great interest, though he published the account of his travels only much later, in 1790. However, in October 1774 Bruce sent a letter with one of his sketches of the harpers to the music historian Charles Burney (1726-1814), who discussed it extensively in the first volume of his *General History of Music*, published in 1776. Burney's daughter Fanny, who later acquired fame as a

DONKEY-TRANSACTIONS: SOME NOTES ON DECONTEXTUALISATION AND ACCOUNTABILITY

Kyra van der Moezel *

When one enters ‘donkey’ into the content-field of the Deir el-Medina database, one is presented with 164 hits of ostraca and papyri ranging from early dynasty 19 into the reign of Ramesses XI.¹ Comparison with the corpus published by Janssen brings the total to 173.² The majority of the records (141) record the transfer of donkeys from owner to lessee or buyer, or conflicts between the parties regarding a transaction.³ Table 1 illustrates that most of these donkey-transactions date to the first half of dynasty 20; they especially cluster around the final years of Ramesses III. The results coincide with Haring’s observations on a general development of private and judicial texts at this time related to the ‘presence of the art of writing and the growing number of literati in the workmen’s community’.⁴

The provenance of many donkey-transaction records is unknown (53 out of 141), but the contents and persons mentioned point to the community of Deir el-Medina as place of origin. The records of which the provenance is known derive particularly from the *Grand Puits* (30).⁵

The aim of this paper is to present the donkey-transactions records (Table 2) with a focus on the concept of accountability related to the process of decontextualization; that is, the transformation of oral communication into written records, which led to an increase in and formalization of private and legal texts at Deir el-Medina in the first half of dynasty 20.

* Leiden University. The paper results from a seminar held at Leiden University by Rob Demarée and Ben Haring (‘Deir el-Medina Documentary Texts: accounting, control and accountability’, 2010). I am indebted to them for drawing my attention to an interesting and fruitful corpus of texts that forms the basis not only for the present paper, but for a more elaborate future discussion on the donkey-hire practices of water-carriers related to their job of providing the inhabitants of Deir el-Medina with water. The present paper is set against the background of oral practice and written culture described in B.J.J. Haring, ‘From oral practice to written record’, *JESHO* 46/3 (2003), pp. 249-277.

¹ URL: www.leidenuniv.nl/nino/dmd/dmd.html. The database gives 165 hits, but O. BTdK 690 and O. KV 18/6.826A, both numbers for the same ostrakon, are given separately.

² J.J. Janssen, *Donkeys at Deir el-Medina* (Egyptologische Uitgaven 19; Leiden, 2005).

³ The other ostraca and papyri are fragmentary, mention donkeys in an unclear context or indirectly refer to donkeys or donkey-loads of products.

⁴ B.J.J. Haring, *JESHO* 46/3, 249-277. B.J.J. Haring, ‘Scribes and Scribal Activity at Deir el-Medina’, A. Dorn & T. Hofmann (eds.), *Living and Writing in Deir el-Medine* (Aegyptiaca Helvetica 19; Basel, 2006), 107-112.

⁵ Or other pits in the surroundings of the village, e.g. the *kom de décombe* (8). Cf. the database.

WOMEN'S BEDS FROM DEIR EL-MEDINA

Maarten J. Raven*

In 2011, the National Museum of Antiquities in Leiden acquired a wooden furniture fragment in the shape of a standing figure of the god Bes (Fig. 1). This object was bought on the art market¹ and can be traced back to 1970, when it was purchased for a private collection in Paris. Upon arrival in the Leiden Museum, it was registered as inventory number F 2011/2.1. The reason why the museum was so keen to acquire the object in question lies in the fact that it already possessed two other items of the same type (Figs. 2-3). These were purchased in London in 1964 and were registered as F 1964/1.3 and F 1964/1.4.² There is a distinct possibility that all three objects once formed part of one and the same piece of furniture. The opportunity to reunite these *membra dispersa* in a single collection, after a separation of at least fifty years, was too good to miss.

Provisionally, the previously acquired pieces were classified as 'bed legs'. No date was assigned to the Bes figures in the museum's inventory books, but in 1997 one of them was published in an exhibition catalogue as a product of the Roman period.³ A proper search for parallels in other collections has never been made before. Thus the acquisition of bed leg number three provided the impetus to undertake such an investigation, which has been rewarding in several aspects. In the first place, we now feel confident to date these objects to the Ramesside period instead. Secondly, a provenance of the original item of furniture in Deir el-Medina has become highly likely. And finally, various iconographical parallels suggest that these beds were not funerary biers, as previously assumed, but are identifiable as the 'woman's beds' mentioned in various documents from the village.

One of the greatest living connoisseurs of the village of Deir el-Medina is of course Rob Demarée. I have known him for a long time, from the days when as a professional editor he assisted the Leiden Museum (and me personally) to produce a number of attractive publications. Over the years Rob became a good friend who has been very generous to the Museum and its collections. He has always been very helpful in providing readings of hardly legible texts and in sharing other bits of information, and it was a great pleasure to co-author with him an article on a group of mysterious ceramic bowls. As an able epigraphist Rob has also become an essential team member of the Saqqara excavations. Therefore, it is a special pleasure to dedicate the present study to him, hoping

* Rijksmuseum van Oudheden, Leiden.

¹ See Sale's catalogue Galerie La Reine Margot 2010, no. 1. The item was offered for sale one year before in New York (Christies New York, Antiquities, 3 June 2009, no. 27).

² See A. Klasens, in: *Verslagen der rijksverzamelingen van geschiedenis en kunst* 86 (1966), 220, 223 ill.

³ A. Durand and G. Piérini (eds.), *Égypte romaine, l'autre Égypte* (Marseille, 1997), cat. 106.

WORLDWIDE MAGIC IN RAMESSIDE EGYPT

Alessandro Roccati*

Robert Demarée is a Dutchman who belongs to the distinguished scholars of his country who have been involved with Egyptian antiquities in Italy. Recent research has shown that the fate of Egyptian collections in both countries was often linked together. Anyway his patient work on the tiny fragments of papyrus especially of an administrative nature puts him, insofar the Egyptian Museum of Turin is concerned, in the stream of François Chabas, Johannes Lieblein, Théodule Déveria, Thomas Eric Peet until Jaroslav Černý and Jac.J. Janssen. Finally he has contributed, together with Dominique Valbelle, a further volume for the Catalogue of the Turin Museum.

Actually the field of interest of Rob Demarée covers by and large the Deir el-Medina material of the New Kingdom, adding to the previous treatments by Tosi¹ and López² on behalf of antiquities of that collection. On a similar topic I could, over a long span of time, find evidence of a large amount of magical papyri relating to the same subjects.³ Moreover it has been known for a long time that a school existed in the village of the workmen and several texts in classical Egyptian were read there, besides other pieces of Late Egyptian literature.⁴ Although this is not only a case study in the Deir el-Medina community, one has to enquire how much depended on an older tradition, and what may have entered Egypt from contemporary civilisations abroad, or conversely, have influenced them. In this paper I will confine myself to some remarks, which are unlikely to be addressed in the philological commentary still lacking for the publication of the magical papyri at Turin.

Leaving aside what has already been said about the relationship with the domain still accessible through the finds of Ugaritic literature,⁵ a few observations will refer to

* Emeritus Professor of Egyptology of the University of Torino.

¹ M. Tosi & A. Roccati, *Stele e altre epigrafi di Deir el-Medina* (Torino 1972).

² J. López, *Ostraca ieratici* (Milano 1978-1984).

³ A. Roccati, *Magica Taurinensia. Il grande papiro magico di Torino e i suoi duplicati* (Analecta Orientalia 56; Rome, 2011).

⁴ J. Osing, 'School and Literature in the Ramesside Period', in I. Brancoli, E. Ciampini, A. Roccati and L. Sist (eds.), *L'impero ramesside* (Vicino Oriente Quad. 1; Rome 1997), 131-142.

⁵ W. Helck, 'Zur Herkunft der Erzählung des sogenannten "Astartepapyrus"', in M. Görg (ed.), *Fontes atque Pontes: Eine Festgabe für Hellmut Brunner* (ÄAT 5; Wiesbaden 1983), 215-23. The beginning of the papyrus: Ph. Collombert and L. Coulon, 'Les dieux contre la mer. Le début du 'papyrus d'Astarté' (pBN 202), *BIFAO* 100 (2000), 193-242; Th. Schneider, 'Texte über den syrischen Wettergott aus Ägypten', *UF* 35 (2003), 605-27; L.D. Morenz, 'Rescheph und "jtwm (=Adam(m)a), seine Frau". Ein altsyrisches Götterpaar in einem ägyptischen medico-magischen Text und zur *Göttin Edom', *UF* 31 (1999), 373-375.



MISZELLEN ZU DEN OSTRAKA DER 18. DYNASTIE AUS DEIR EL-BAHRI UND DEM ASASIF

Malte Römer*

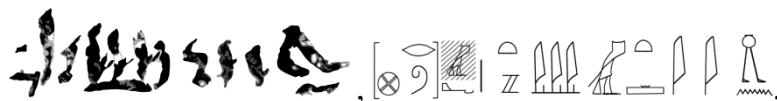
Ein paar Details, die sich aus der Arbeit an den zum großen Teil noch unveröffentlichten Ostraka der 18. Dynastie aus Deir el-Bahri ergeben haben,¹ könnten von allgemeinerem Interesse sein und werden hier schon vor der Publikation der Ostraka bekannt gemacht.

1. DAS TOPONYM *Sh.t-mrw*

Das Ostrakon Eg.Exp.CM 29² ist mir nur durch ein altes Foto der Winlock-Expedition nach Deir el-Bahri bekannt.³ Es enthält eine Liste “der Hirten des südlichen Abschnittes” (*n3 n mjnjw.w n p3 ʿw rsj*), die im Folgenden namentlich und mit ihrer jeweiligen Herkunft aufgeführt werden, “insgesamt 8 Mann”. Die genannten Orte sind ʿg3n3 (gegenüber von Asfûn el-Mata^cna), *Hf3.t* (dito), *Prw-ḥwt-ḥrw* (Pathyris). Das vierte

Toponym lautet: , was wohl mit  zu umschreiben ist. Daß das Stadtdeterminativ auf einen Punkt reduziert wird und somit dem Personendeterminativ gleicht, ist in diesen Ostraka nichts Ungewöhnliches.

Im Ostrakon Eg.Exp.CM 36 findet sich vielleicht, wenn auch mit Ergänzungen nach der ersten Quelle, ein weiterer Beleg für dieses Toponym. Dieses Ostrakon enthält nur die Worte:



“Was aus *Sh.t-m[rw]* gebracht wurde”.

* Freie Universität Berlin.

¹ Von Anfang an hat Robert J. Demarée diese Arbeit unterstützt und mit seiner großen Erfahrung begleitet, wofür ihm hiermit herzlich gedankt sei.

² Dorothea Arnold und dem Egyptian Department des Metropolitan Museum of Art, New York, danke ich für die Erlaubnis, die Fotos der Winlock-Expedition für die Publikation der Ostraka von Deir el-Bahri benutzen zu dürfen.

³ “CM 29” ist nicht die Nummer des Ostrakons, welches selbst keine Nummer hat, sondern nur die Nummer des Negativs, durch das es überliefert ist. “Eg.Exp” bezieht sich auf die “Egyptian Expedition” des Metropolitan Museum of Art nach Deir el-Bahri. Alle Ostraka, die mir nur durch diese Negative bekannt sind, werden mit den Negativ-Nummern benannt.

A LADY OF A HUT IN THE THEBAN MOUNTAINS

*Jaana Toivari-Viitala**

It is with great pleasure that I dedicate this presentation of one of the ostraca finds of the Finnish Workmen's Huts in the Theban Mountains Project to Rob Demarée, my teacher, mentor and dear friend and colleague. As we are presently working together on the hieratic text finds of the project, a small diversion in the form of an image of a lady might be fitting.

A limestone ostrakon (fig. 1), field number O. WHTM 543, was found at the beginning of the fourth season of the Workmen's Huts in The Theban Mountains Project, on the 19th October, 2011. It has a maximum width of 10,9 cm and maximum height of 9,9 cm. The maximum thickness of the piece is 2,2 cm. The shape of the flake is that of a square with somewhat irregular edges. A depiction is made on one side of the ostrakon with red and black paint. There are some areas where the paint is effaced, especially at the lower part of the image. The ostrakon was discovered embedded in a heap of debris lying against the outer northern walls of hut rooms u, t, o and k of the western hut cluster.¹ This debris heap, situated on the southern border of our trench T31, must have been created during the excavations of the Institut Français d'Archéologie Orientale in April 1935 when the rooms were cleared. The most probable "original" provenance is likely to be one of the above mentioned hut spaces.

The main figure drawn on O. WHTM 543 is that of a woman facing the viewer's right and seated on a birth-bed. There is an arch drawn partly in black, partly red with heart shaped convolvulus leafs made as red outline drawings above and around her.² The woman is depicted with a slender body, elongated legs and small breasts, the standard New Kingdom idealized feminine form.³ In addition to two-dimensional representations and statues, this type of physique is also found represented in female clay figurines.⁴ The out-

* University of Helsinki. Cf. also the contribution of M.J. Raven.

¹ The numbering by B. Bruyère, *Rapport sur les fouilles de Deir el Médineh (1934–1935). Troisième partie: Le village, les décharges publiques, la station de repos du col de la Vallée des Rois* (FIFAO 16; Le Caire, 1939), 354, pl. XXXV.

² For red not only having been associated with danger, but also having been perceived as providing strong magical protection, G. Pinch, 'Red things: the symbolism of colour in magic' in W.V. Davies (ed.), *Colour and Painting in Ancient Egypt* (London, 2001), 184.

³ M. Müller, 'Schönheitsideale in der Ägyptischen Kunst', in H. Györy (ed.) *Mélanges offerts à Edith Varga*, Bulletin du Musée Hongrois des Beaux-Arts Supplément (Budapest, 2001), 266.

⁴ E. Teeter, *Baked Clay Figurines and Votive Beds from Medinet Habu* (OIP 133; Ann Arbor, Michigan, 2010), 24, see also E.A. Waraksa, *Female Figurines from the Mut Precinct* (OBO 240; Fribourg and Göttingen, 2009), 25–30. For the close similarities between the so-called Wochenlaube ostraca depictions and the fertility figurines see J. Vandier d'Abbadie, *Catalogue des ostraca figurées de Deir El Médineh*

LE KHÉNOU DE RAMSÈS II

*Dominique Valbelle**

Au cours des fouilles effectuées dans le secteur septentrional de Deir el-Médineh réservé aux bâtiments de culte par Bernard Bruyère, ce dernier a identifié un bâtiment en brique crue, mitoyen d'un temple d'Hathor datant du règne de Ramsès II, qu'il désigne comme « une grande demeure civile remplie d'objets : statues, stèles, etc. », ou comme « une grande construction civile (...), composée d'une succession de chambres en enfilade et de pièces latérales formant un total de 12 salles entières et de quelques salles incomplètes qui, peut-être, appartenaient à une maison voisine ». Les deux bâtiments sont orientés Est-Ouest.

Malgré la destruction d'une grande partie de ses vestiges lors du creusement des fondations du temple ptolémaïque, ce bâtiment présente le triple intérêt d'appartenir à une catégorie originale de dispositifs culturels consacrés à un culte monarchique, dont le nom est révélé par deux inscriptions du bâtiment même, et illustrés par une documentation aussi abondante que variée.

LE BÂTIMENT (fig. 1)

Description

L'emplacement de la chapelle d'Hathor et du *khénou* de Ramsès II étant désormais remblayé et recouvert d'un dallage moderne menant de la porte de l'enceinte au temple ptolémaïque, l'analyse que l'on peut faire aujourd'hui du bâtiment repose nécessairement sur la description, assez confuse, qu'en donne B. Bruyère¹, son plan de secteur², son « croquis en perspective plongeante des constructions arasées du Nouvel Empire au sud du temple d'Hathor sous Ramsès II »³ – souvent contradictoires – et quelques photos difficilement exploitables⁴. En outre, le fouilleur propose ses « hypothèses au sujet de la demeure »⁵, confondant le terme *h_nw* avec un certain nombre d'autres. Les nombreux monuments, souvent fragmentaires, qui ont été recueillis dans les différentes pièces de ce

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¹ B. Bruyère, *Rapport sur les fouilles de Deir el-Médineh (1935-1940)*, (FIFAO XX/1; Cairo, 1948), 70-79.

² *Id. Ibid.*, pl. 1 et 3.

³ *Id. Ibid.*, fig. 36 bis, 73.

⁴ *Id. Ibid.*, fig. 36-43, 76-79.

⁵ *Id. Ibid.*, 85-89.

THE POWER OF THE VOICE

Lara Weiss*

*vox tantum atque ossa supersunt:
vox manet, ossa ferunt lapidis traxisse figuram.*
Ovid, *Metamorphoses* III, 395.

Ten years ago, I endeavoured to study the village of Deir el-Medina in Leiden, an undertaking for which there could not have been a better environment than under the kind guidance of the jubilarian. Inexperienced as I was, my attempts to come up with a term paper that he would simply accept as it was, without suggesting a million and one little details that I had overlooked, were always both challenging and stimulating – although obviously they never succeeded. But Rob Demarée is not only an excellent academic mentor, for he and his wife Cocky even became foster parents of sorts to me. Therefore I am thus very grateful for this opportunity to participate in this Festschrift, hoping once again that my little contribution will appeal to him. Happy Birthday, good health and happiness for many more years to follow!!!

1. METHODOLOGICAL PRELIMINARIES

1.1. ORALITY AND LITERACY

Orality and literacy have been the subject of numerous studies¹ and this is not the place to elaborate on them at length. In summary, in societies that have a script, oral and written

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¹ E.g. J. Goody (ed.), *Literacy in Traditional Societies* (Cambridge, 1968); J. Goody, *The Domestication of the Savage Mind* (Cambridge, 1977); J. Goody, *The Logic of Writing and the Organisation of Society* (Cambridge, 1986), etc. Comprehensive summaries are found in e.g. W.J. Ong, *Orality and Literacy. The Technologizing of the Word* (London, 1982) (Reprint 1987); D.R. Olson, N. Torrance, and A. Hildyard (eds), *Literacy, Language and Learning. The Nature and Consequences of Reading and Writing* (Cambridge, 1985) and E.A. Havelock, *The Muse Learns How to Write: Reflections on Orality and Literacy from Antiquity to the Present* (London, 1986).