




April 12, 1944

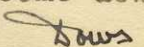
Dear Uncle George,

I was very glad to get your good letter of April 3rd, which has been awaiting an answer for several days. It raised all kinds of questions which interest me very much, but which it is hard to find time to go into in sufficient detail. I agree that these Meroitic scribes were a queer lot, and it is very hard to do much with the names. I can't give any answer over the questions raised by the names of Ergammenes, or that of his father. I can simply note the writings I find, give some sort of a transliteration for convenient use, and hope that eventually some philological specialist will be able to do better with them. As to the Libyan origin of the Ethiopian family, I think your questioning of Papa George's conclusions ~~xxx~~ is very much to the point. I have grave doubts about it myself. I enclose a page of notes on the subject which may interest you.

Speaking of Ethiopian hieroglyphs, there is an immediate problem which I am working on now which may interest you. As you may remember we have here the great granit sarcophagus of Aspalta from Nuri, which is covered with figures and inscriptions, both inside and out. We have begun to make a facsimile copy of the whole thing, making rubbings and then tracing the signs and figures, later to be inked in and then photographed down to plate size. I am no philologist, but the texts seem to me to be important. I should say they are for the most part something in the nature of a late version of the Pyramid Texts (or Coffin Texts perhaps). I have been looking at the published late sarcophagi in the Cairo Catalogue, but don't find anything quite like this. If I knew more about religious texts and philology I might be able to find parallels to this stuff, which would help in reading the unclear places, but as it is I can only copy more or less mechanically. I have made a very rough hand copy of the texts on the face side as I have been able to read them, and am sending them to you. If out of your long experience you can give me a lead as to where I can find published something parallel, it might be useful in improving my copy. I do think the whole thing ought to be published somewhere in the interests of the philologists. The writing is decorative and well done in some respects, and there may be important variants from older usage which would interest the language specialists, but I think there are also quite a lot of peculiarities in the orthography. My rough hand copy may not be very accurate - in particular the distinction between  and  is very hard to make, as the tail to  is hardly visible in many instances. Anyway I thought it would amuse you to look it over, and you may be able to help me.

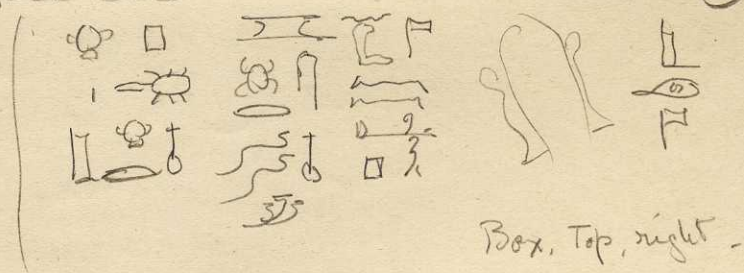
As to Augustin: I hope I have done the right thing in my efforts to get as definite as possible a commitment out of him for the new edition of the book. Of course, if he is sufficiently dishonest he can get out of the engagement which his last letter to me, and the one to you of which he sent me a copy, gives, but I must assume that his word in writing will be honored, and so I have agreed to let him take the pictures he wants here. I shall be very angry if he slips out of it.

Pippa did get your wedding present, and was delighted with it. I am sorry she has not yet written you, but she says she has over 70 letters to write, and has been very busy getting her new living arrangements in running order. I think you will hear from her soon, and I do hope she will find a chance to come down to Los A. and see you.

Affectionately, 

Aspalta Sarcos, Face Side

1



Line 1

Handwritten symbols in the first section, including a circled symbol on the left side.

Line 2

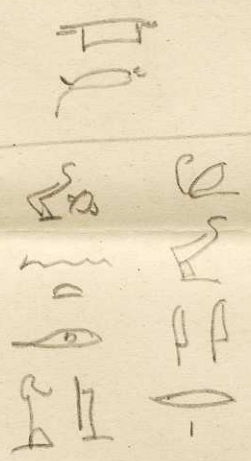
Handwritten symbols in the second section, including a circled symbol in the middle.

Handwritten text in a cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in several lines, with some words enclosed in circles. The circled words appear to be "Uyo" and "Uyo".

Large door
with two eyes
above it.



Standing Figure
of Tooth



③

Handwritten text in a cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in a vertical column.

②

Handwritten text in a cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in a vertical column.

Standing
Pokers

①

Handwritten text in a cursive script, possibly a form of shorthand or a specific dialect. The text is arranged in a vertical column.

(15) (14) (13) (12) (11) (10) (9)

Handwritten hieroglyphic text in seven vertical columns, numbered 9 through 15 from right to left. The columns contain various symbols including birds, lotus flowers, and geometric shapes.

Baboon Headed Standing Figure →

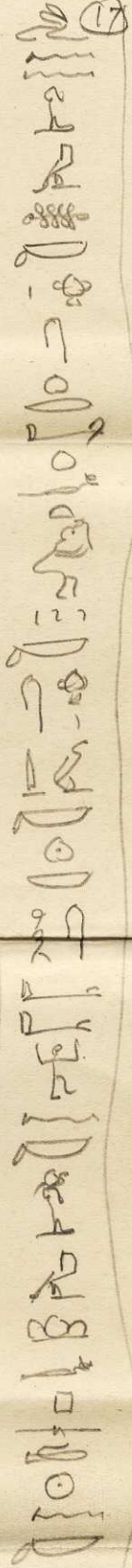
under 9-11

Handwritten hieroglyphic text within a hand-drawn rectangular frame, located below the 'Baboon Headed Standing Figure' label. The text is arranged in three vertical columns.

Handwritten hieroglyphic text in three vertical columns on the right side of the page, continuing from the top section. The symbols are similar to those in the top section, including birds and lotus flowers.

(5)

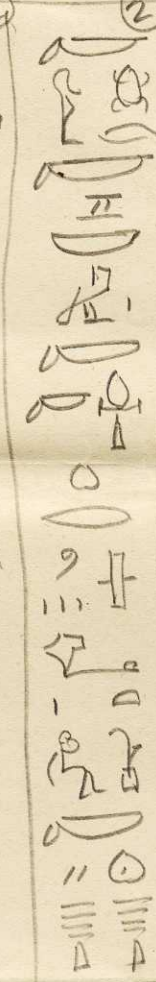
(16) 

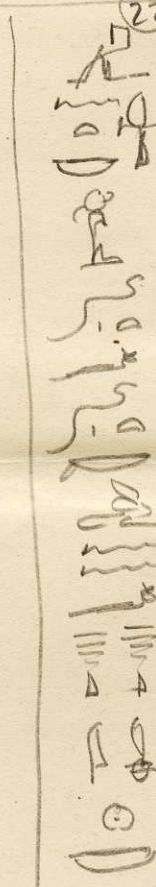
(17) 

(18) 

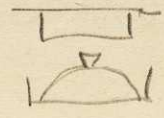
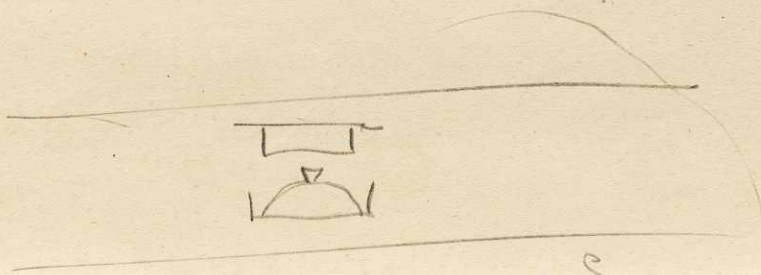
(19) 

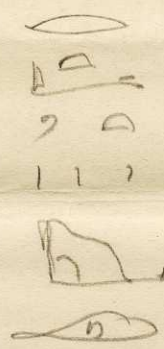
(20) 

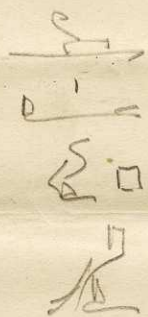
(21) 

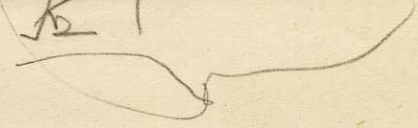
(22) 

Hawke Headed Standing Figure









Aspalta Sarco. Face Side

Handwritten musical notation on a staff, consisting of several lines of notes and rests. The notation is written in a cursive style. Circled numbers 23, 24, 25, 26, 27, 28, and 29 are placed at the beginning of various lines or groups of notes.

Jacal Headed Standing Figure →

Handwritten sketches of a 'Jacal Headed Standing Figure'. The sketches are arranged in three vertical columns. The top column shows a small rectangular object with a horizontal line. The middle column shows a series of wavy lines. The bottom column shows a more complex figure with a head and a body, possibly representing a standing figure with a jagged or 'jacal' head.

Continuation of the handwritten musical notation from the top section, extending down the right side of the page. It includes several lines of notes and rests, with circled numbers 23, 24, and 25 marking specific points in the notation.

30

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Handwritten symbols in a vertical column, including a circled symbol.

Standing Hawk headed Figure →

Handwritten symbols in a vertical column, including a circled symbol.

(37)

Handwritten cuneiform script, line 37

(38)

Handwritten cuneiform script, line 38

(39)

Handwritten cuneiform script, line 39

(40)

Handwritten cuneiform script, line 40

(41)

Handwritten cuneiform script, line 41

Standing Three-headed Figure →

Under Which ↓

Handwritten cuneiform script, line 42

(43)

Handwritten cuneiform script, line 43

(44)

Handwritten cuneiform script, line 44

(45)

Handwritten cuneiform script, line 45