







**Abstract** *The phonetic intention. Ideograms and phonograms in potmarks of Dynasties 0,I and II.*




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Undeniably, egyptian predynastic *potmarks* require diachronic and diastratic approaches. Their authors, potters or owners, developed an ideographic system with many original signs before the proto-hieroglyphic system appeared - perhaps names of gods, persons, products (G.Breand,2005). As potters work for elites and since Dynasty I, interactions between *potmarks* and *powermarks* grow up. The two types begin to share a few groups of ideograms, as *nwt* and *nḥr* (E.van den Brink,1992) - perhaps names of domains, current on seals.

The author reminds the characteristics of the iconographic systems. First, any iconic sign refers to an object and not the inverse. Secondly, the ideographic sign is characterized by a double articulation, semantic and phonetic. Thirdly, this double value makes it available for the invention of ideographic codes based on semantic articulation, and of phonographic codes based on phonetic articulation. Fourthly, any iconic sign can be associated with other signs, with which it forms iconographic texts. The identification of the system of signs used in an inscription by identification of the semantic or phonetic articulation which regulates it, constitutes an essential condition to its reading.

The complexity of inscriptions, *potmarks* and *powermarks*, of first Dynasties, make them outstanding. The author studies two phenomena in correlation with the semographic and phonographic bivalence of ideograms. The first, of synthetic nature, combines two ideograms in unique one, in reference to conceptual models owing to Egyptian culture. The second, of analytic nature, uses logograms for a contiguous feature of what they represent, their phonetic value.


For instance, the bigram (N13) of the lunar month, [  ] *ḥd* (moon, N 11 + star, N14), associated with monograms, *nḥr*, *mr*, appears on *potmarks*. The bigram (W25) of the tribute (a bowl (W24), legged (D54), uniting a gesture and a container on the basis of cultural pattern, [ , ,  ] *ḥj*, *herbeibringen, holen* (Wb I 90) abound on *powermarks*. The synthetic activity which characterizes all bigrams doubles with an intense analytical activity. The bigram of *ḥw* supports the commutation of two elements, bowl and fish, without affecting its significance: [  |  ], *ḥ.w*, *herbeigebrachte Gaben, Geschenke, Produkte* (Wb I 91).

For instance, analytical activity affects the group [  ], *ḥ kḏ.i*, on a Den *powerfact* label (Dynasty I) which cuts off the word into phonetic units- and *powermarks* of Dynasty II supply the bigram *ḥw* with a phonetic complement, *n*, as guide of reading and indicator of system [   ]. These are the same signs as those of the ideographic wording, but it is no more the same system of signs.

The rise of the phonetisation of hieroglyphs is supported by the sociological extension of the writing and the royal ideology to elites during Dynasty I - tablet of Hemaka, label of Houba spell anthroponyms.

It is the time of the apogee of the *potmarks*. The author analyses some groups of ideograms ruled out by the syntax of the egyptian language, all devoid of grammatical elements and phonetic complements of classic writing, identifying limits and obstacles of early phonetic strategy.

Relatively ideographic autonomous system linked with a professional group, whose function and relationship to power are still to be determined (E.van den Brink,1992), *potmarks* of first Dynasties rather reflect the state of the *hieroglyphy* of their time, than are a test bench of its phonographisation.

Although they share a few combinations of signs, for instance [  ] *mr.kḏ*, with *powermarks* of Dynasty I, their comparison shows that those, as *mr(r) kḏ* and *mr.t kḏ*, write phonetic complement and morphemes (J.Kahl,2004), and suggests that *powermarks* provide best examples of phonetic intention - extending the economy of the hieroglyphic system to the grammatical elements, a definitive step to write complete royal *texts*.