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THE INVENTION of HIEROGLYPHS:
A Theory for the Transmission of Hieroglyphs in Early-Modern Europe

2 Vols.

VOLUME 2:
Plates and Infographics

Pedro Germano Moraes Cardoso Leal

Submitted in fulfilment of the requirements for the Degree of PhD in Text and Image Studies

University of Glasgow
College of Arts
Stirling Maxwell Centre

April 2014
“Paleolithic incisions on bone, known as “hunting tallies”. (a) Châtelperronian, (b) Aurignacian, (c) Salutrean.

83. Australian churingas. (1) Circles representing trees, and dotted circles representing the dancer’s steps; lines d represent rhythmically struck sticks, and e the dancers’ movements. (2, 3) Churinga of a chief of the honey-ant totem: (a) the eye, (b) the intestines, (c) the paint on the ant’s chest, (d) the back, (e) a small bird, connected with the honey ant. Figure 82 supports the evidence supplied by this figure that representations relating to a verbal and gestural context, like those of the churingas, may be completely lacking in realistic figurative content.” (Leroi-Gourhan: 189)
Hall of the Bulls
Lascaux, France
Creative Commons, Wikipedia
Mythos
Ideas, impressions, intuitions and thoughts

Logos
verbal competence

Graphos
graphic competence

Mythology
verbal performance of a myth

Mythography
graphic performance of a myth

Interpretation of a Mythogram
Prehistoric Petroglyph
Southern Egypt
Wadi Barramiya - Boat and Human Figure | ca. 4000 BCE, after Wilkinson, 2003

Wadi Hammamat - Boat with Star above the prow | ca. 4000 B.C., after Wilkinson, 2003

Wadi Abu Wasil - “Chieftains”
Celebrant figurine ("Bird woman")
El-Ma'ariya, Naqada IIa (ca. 3650 BC)
Creative Commons, Courtesy Brooklyn Museum, New York.
Bull Palette
*Late 4th Millenium B.C.*

Tchenu Palette
*Towns-, Libyan Booty-, Siege-, Trees and Towns-Palette*
*Cairo Museum, C.G. 14238*
Inscribed labels, Tomb U-j

c. 3200 B.C., Abydos, Umm el-Qaab
Deutsches Archäologisches Institut, Cairo
http://www.dainst.org/en/project/abydos/?f=33+133
### Common Ideograms in Classical Hieroglyphs

<table>
<thead>
<tr>
<th>Hieroglyph</th>
<th>Modern Transliteration</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>=\text{i}</td>
<td>\text{i}</td>
<td>My</td>
</tr>
<tr>
<td>\text{ib}</td>
<td></td>
<td>Heart</td>
</tr>
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<td>\text{n}</td>
<td></td>
<td>Not</td>
</tr>
<tr>
<td>\text{pr}</td>
<td></td>
<td>House, Estate</td>
</tr>
<tr>
<td>\text{ntr}</td>
<td></td>
<td>God</td>
</tr>
<tr>
<td>\text{r}</td>
<td></td>
<td>Mouth</td>
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<tr>
<td>\text{smsw}</td>
<td></td>
<td>Elder, Eldest</td>
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<td>\text{r}</td>
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<td>\text{sb}</td>
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<th>Hieroglyph</th>
<th>Modern Transliteration</th>
<th>English Translation</th>
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<td>\text{sr}</td>
<td></td>
<td>Official</td>
</tr>
<tr>
<td>\text{tp}</td>
<td></td>
<td>Upon, Head, Chief</td>
</tr>
<tr>
<td>\text{hr}</td>
<td></td>
<td>Upon, Through, Because</td>
</tr>
<tr>
<td>\text{r}\text{c}</td>
<td></td>
<td>Ra, Sun</td>
</tr>
<tr>
<td>\text{hrw}</td>
<td></td>
<td>Day</td>
</tr>
<tr>
<td>\text{s}\text{3}</td>
<td></td>
<td>Son</td>
</tr>
<tr>
<td>\text{hm}</td>
<td></td>
<td>Majesty</td>
</tr>
<tr>
<td>\text{nb}</td>
<td></td>
<td>Lord</td>
</tr>
<tr>
<td>\text{k}\text{3}</td>
<td></td>
<td>Ka, Spirit</td>
</tr>
</tbody>
</table>

**N.B.**

The stroke highlighted in red is often used to determine when the hieroglyph must be read as an ideogram. Many of the ideograms presented here can assume other grammatical functions (as phonograms, determinatives, etc.). For this reason, I suggest that ideography, phonography and other scriptural strategies are different ways to use hieroglyphs - and not categories of signs.
1. The hieroglyph of a Vulture signifies «vulture» because of the iconic relationship between the signifier and the signified;
2. as «mwt» (vulture) and «mwt» (mother) were homonyms (or approximate) at this point of Egyptian language;
3. the hieroglyph of vulture could be used to write «mother» through paronomasia.

Example in English (merely illustrative)

1. The drawing of a bee can signify the noun «bee» because of the iconic relationship between the signifier and the signified;
2. as «bee» (noun) and «be» (the verb «to be») are very similar in English;
3. the drawing of a bee can be used to allude to the verb «to be», through paronomasia (also called «rebus»).
### MONOLITERALS (signs that are transliterated by a single letter)

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<tr>
<th>Hieroglyph</th>
<th>Modern Transliteration</th>
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### BILITERALS

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<th>Modern Transliteration</th>
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<td><img src="image33" alt="Hieroglyph" /></td>
<td><img src="image34" alt="Modern Transliteration" /></td>
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### TRILITERALS

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<th>Modern Transliteration</th>
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</thead>
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<td><img src="image46" alt="Modern Transliteration" /></td>
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<tr>
<td><img src="image47" alt="Hieroglyph" /></td>
<td><img src="image48" alt="Modern Transliteration" /></td>
</tr>
</tbody>
</table>

*Common Phonograms in Classical Hieroglyphs* | Plate 12
Logogram
(Ideogram or Phonogram)

Biliteral
Monoliteral

Determinative
(Sun Disk and Rays of Light)

\( \text{WN} \) (Light)

\( \text{mshr} \) (Evening, Twilight, Disk)
\( \text{stu} \) (Rise of Sun)
\( \text{sti} \) (Shine)
\( \text{wgb} \) (Heat of Sun)
\( \text{swbyt} \) (Shade of Shade)
\( \text{sw} \) (To Die, Dry Up)
\( \text{imsw} \) (Brilliance, Splendor)
1. **COMPOSITIONAL**
Determinative signs help to identify where a word ends, as there are no spaces between words.

2. Establish a Semantic Field by **SYNECDOCHE**
   i.e. To «indicate the general idea of the word» (Allen, 2000: 28)
   Other authors refer to this characteristic as «classification» (Goldwasser)

<table>
<thead>
<tr>
<th>Determinative</th>
<th>Illustration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>drw</em></td>
<td>![Image]</td>
<td>n.b. the names of many birds are determined with the sign of a goose</td>
</tr>
<tr>
<td><em>izrt</em></td>
<td>![Image]</td>
<td>n.b. the names of trees are often determined with the sign of a generic</td>
</tr>
<tr>
<td><em>wn</em></td>
<td>![Image]</td>
<td></td>
</tr>
<tr>
<td><em>stii</em></td>
<td>![Image]</td>
<td>n.b. To shine «like the sun»</td>
</tr>
<tr>
<td><em>hnty</em></td>
<td>![Image]</td>
<td>n.b. To be greedy «as a crocodile» (Goldwasser: 25)</td>
</tr>
<tr>
<td><em>knnd</em></td>
<td>![Image]</td>
<td>n.b. Angry «like a bull» (Goldwasser: 25)</td>
</tr>
<tr>
<td><em>inms</em></td>
<td>![Image]</td>
<td>n.b. Solicitude «like a cow nursing its calf»</td>
</tr>
</tbody>
</table>

3. **Expressive Function by MIMESIS**
   By alluding visually to the word expressed by the phonograms.

<table>
<thead>
<tr>
<th>Phonogram</th>
<th>Illustration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>wn</em></td>
<td>![Image]</td>
<td></td>
</tr>
<tr>
<td><em>stii</em></td>
<td>![Image]</td>
<td></td>
</tr>
</tbody>
</table>

4. **Expressive Function by METAPHOR**
   By enriching the word expressed by phonograms with a metaphorical meaning.

<table>
<thead>
<tr>
<th>Phonogram</th>
<th>Illustration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>hnty</em></td>
<td>![Image]</td>
<td></td>
</tr>
<tr>
<td><em>knnd</em></td>
<td>![Image]</td>
<td></td>
</tr>
<tr>
<td>Common Determinatives in Classical Hieroglyphs</td>
<td>Plate 16</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>man, person</td>
<td>ear, states or activities of the ear</td>
<td></td>
</tr>
<tr>
<td>woman</td>
<td>force, effort</td>
<td></td>
</tr>
<tr>
<td>child, young</td>
<td>envelop, embrace</td>
<td></td>
</tr>
<tr>
<td>old man, old, lean on</td>
<td>phallus, beget, urinate</td>
<td></td>
</tr>
<tr>
<td>official, man in authority</td>
<td>leg, foot, actions of the feet</td>
<td></td>
</tr>
<tr>
<td>exalted person, the dead</td>
<td>walk, run</td>
<td></td>
</tr>
<tr>
<td>god, king</td>
<td>move backwards</td>
<td></td>
</tr>
<tr>
<td>king</td>
<td>cattle</td>
<td></td>
</tr>
<tr>
<td>god, king</td>
<td>skin, mammal</td>
<td></td>
</tr>
<tr>
<td>goddess, queen</td>
<td>bird, insect</td>
<td></td>
</tr>
<tr>
<td>high, rejoice, support</td>
<td>small, bad, weak</td>
<td></td>
</tr>
<tr>
<td>praise, supplicate</td>
<td>fish</td>
<td></td>
</tr>
<tr>
<td>force, effort</td>
<td>snake, worm</td>
<td></td>
</tr>
<tr>
<td>eat, drink, speak, think, feel</td>
<td>tree</td>
<td></td>
</tr>
<tr>
<td>weary, weak</td>
<td>plant, flower</td>
<td></td>
</tr>
<tr>
<td>enemy, foreigner</td>
<td>sky, above</td>
<td></td>
</tr>
<tr>
<td>enemy, death</td>
<td>sun, light, time</td>
<td></td>
</tr>
<tr>
<td>lie down, death, bury</td>
<td>star</td>
<td></td>
</tr>
<tr>
<td>mummy, likeness, shape</td>
<td>fire, heat, cook</td>
<td></td>
</tr>
<tr>
<td>head, nod, throttle</td>
<td>water, liquid</td>
<td></td>
</tr>
<tr>
<td>eye, see, actions of the eye</td>
<td>bind, document</td>
<td></td>
</tr>
<tr>
<td>nose, smell, joy, contempt</td>
<td>writing</td>
<td></td>
</tr>
</tbody>
</table>
Ebony label of pharaoh Den

c. 3000 B.C.

This piece contains a series of linear and non-linear compositions, including references to the Sed Festival (top right), to events that happened in a given city (middle right), the illness of the pharaoh’s daughter, etc. EA 32650.

Ivory label of pharaoh Den

c. 3000 B.C.

In this scene the pharaoh is attacking a foreign enemy and the text says: “The first occasion of smiting the East”. EA 55586.
Hieroglyphs were very versatile: they could be written from top to bottom, from right to left, and from left to right. Usually, the signs would be «facing» the point where the text would start being read. (The principles of orientation of hieroglyphs are studied in depth by Fischer (1977) - who also explores the occasions on which the orientation of hieroglyphs and texts could be inverted). The example below is borrowed from Gardiner (1947: 25)

If the hieroglyphs were arranged simply one by one, successively, a text would be written as:

However, the text above has too many empty spaces (highlighted in grey). After being rearranged, this is how this same text would be written (the lines in red show the «squares»):

Hieroglyphs were very versatile: they could be written from top to bottom, from right to left and from left to right. Usually, the signs would be «facing» the point where the text would start being read. (The principles of orientation of hieroglyphs are studied in depth by Fischer (1977) - who also explores the occasions on which the orientation of hieroglyphs and texts could be inverted). The example below is borrowed from Gardiner (1947: 25)
Book of the Dead of Hunefer ("Opening of the Mouth Ritual")

Thebes, Egypt 19th Dynasty, c. 1300 B.C.
The British Museum
Allography

Polysemy

p

h

bjk
  (Falcon)

bjk
  (Falcon)

hr
  (Horus)

hr
  (Far)

ntr
  (God)

hr
  (Lord)

ntrj
  (Divine)

md
  (Ten)

md

n
Overlaying at Sign-Level

- Polysemy
- Phonogram
- Ideogram
- Mythogram

Sign Level
Overlying at Word-Level
Overlaying at Text-Level

Plate 24
The word « eternity » in Egyptian was traditionally written by phonograms:

This example, therefore, not only writes down the sound of the word (Dt) as it creates, from the use of ideograms, a « transcending » mythographic scene related to the myth of Osiris being protected by the serpent Mehen.

Again, the name of the god Ptah, written phonographically, was:

Instead of using the traditional orthography, the author chose different hieroglyphs (using the principle of acrophony) and arranged them so as to write the name of the demiurge god Ptah and at the same time create a mythographic interpretation of the act of Creation (in which the sky and the earth were separated).

One of the most common orthographies for « Osiris » was:

In the present composition, the name of the god (wsr) is written with monoliterals derived from signs that, combined, create a discrete mythographic scene, in which the goddesses Isis and Nephthys were responsible to protect their brother Osiris in the primeval bark.

Source of Examples:
A, B and C: Parkinson 1990: 80-
D: Sauneron 1982: 168
In this example the god Amun is investing a king with his spirit or power: «ka». This becomes evident by the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the gesture made by the god, which imitates the 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Vertical Mode of Interaction in Non-Linear Writing

- Canonical Scenes
- Drama
- Attributes
- Mythographic Figures and Symbols
(BASIC) FIGURE + ATTRIBUTE = HIEROGLYPH

GOD

RA

OSIRIS

PTAH

KING OF LOWER EGYPT

WOMAN

ISIS

NEPHTHYS

MAAT
Greeting: salutation, welcome

Status: dominance, submission, respect

Asking: requesting, pleading, praying

Praising: reverence, worship

Offering

Speaking: address, oration, recitation

Commanding: directing, signaling

Music: guidance of musicians

Dance: ritual dance, mime

Rejoicing: celebration, victory

Sorrow: sadness, mourning

Support: sustaining, strengthening

Plate 29
Relief des Em-saef (Offering Scene)
11 Dynasty, c. 2050-2000 B.C.
Linear and Non-Linear Domains: Interaction | Plate 32

**Vertical Text-Image Nexus**

- Overtone
- Text
- Undertone
- Allography
- Orthography
- Determinative
- Logography
- Polysemy
- Phonogram
- Ideogram
- Mythogram

**Horizontal Text-Image Nexus**

**Linear Domain**

**Non-Linear Domain**

- Canonical Scenes
- Drama
- Attributes
- Figures and Symbols
This mode of interaction is precisely the same that occurs between ‘banderoles’ and figures in mediaeval miniatures; between text and balloons in graphic novels (or caricatures); and also between the scenes and captions (subtitles) in films.
The man fitting the boat’s gunwale in the right half of the lower register shouts a warning to [his] comrades: “make room! Your hands are under us”

(Málek 2003: 75)
Temple of Ramesses II, detail
*Abydos, Dynasty 19*
EKPHRASIS

IMAGE

Corresponds to

translates, identifies or "determines"

TEXT

Plate 38
“Papyrus of Ani”
(detail, the 12 gods-judges in the weighing of the heart ceremony)
c. 1250 B.C.

ANALYSIS

Linear Domain
[text: “Ra-Hermakhis, the great god in his boat”]

Ekphrasis

Non-Linear Domain
[image: the god that determines the text, and is described by it]

Again, this mode of interaction reinforces the vivacity of a narrative, by displaying it, in the same way it delivers emotional nuances to a scene.

Nowadays it can be easily identified in the illustration of literary or even scientific words.
Tomb Chapel of Raemkai: South Wall
Old Kingdom
c. 2446–2389 B.C.

N.B. This example is very significant. Here, the linear text "lassoing the ibex by the hunter" is written:

However, this same text written separately (in a linear sequence) would normally be written with a series of determinatives (cf. Fischer, 1977: 3):

The mythogram, therefore, is constructed from a non-linear combination of these determinatives (the ibex, the lasso and the hunter). This confirms that the ekphrasis (mode of interaction) has a close relationship with the determinative function, as well as being an interesting evidence of a continuous application of the same principle that, as I argue, gives birth to linear writing (cf. Schott, 1950).
Synergraphy

IMAGE  ?  TEXT

x
I have come from heaven at the command of Ra to protect thee on thy bed every day, and everyone who suffers likewise.

This is the mythogram that correspond to the myth of Horus being attacked by poisonous creatures by Seth. He was saved by his mother with the help of Thoth.

This text is pronounced by Thoth when he comes to save Horus, and Horus becomes the symbol of overcoming poisons and bites. This image has therefore magical properties.
THE DIFFERENT CONCEPTIONS OF ANCIENT HIEROGLYPHS
An Etymological Hypothesis

Ancient Egyptian

1. zh3-n-mdw.w-ntr
2. tj.t
3. sš, or zh3
4. mdw-ntr “liturgical language”

Greek

1. ἱερὰ γράμματα (term used by Egyptians in official documents)
2. ἱερογλυφικά γράμματα (in the sense of sacred writings inscribed on walls)
3. ἱερογλυφικά (little by little employed as a noun)

Contemporary

⚠ Hieroglyph

Direct derivation
Translation
Alleged origin

* The Renaissance conception of Hieroglyph will be discussed in details in the Second Part of the thesis.
(1) EARLIER EGYPTIAN:
All written texts from 3000 to 1300 B.C.
Survives in the religious canon until 3rd century C.E.

(a) Old Egyptian
Old Kingdom and of the First Intermediate Period (3000-2000 B.C.).
"Pyramid Texts" and "Autobiographies"

(b) Middle Egyptian or "Classical Egyptian"
Middle-Kingdom to the end of 28th Dynasty (200-1300 B.C.).
"Coffin texts", "Instructions", "Tales", "Hymns" and administrative and historical records

(c) Late Middle Egyptian
The language of religious texts (rituals, mythology, hymns) from the New Kingdom to the end of Egyptian civilization. Coexisted with later Egyptian for more than a millennium in a situation of diglossia.

(2) LATER EGYPTIAN:
documented from 19th Dynasty down to the Middle Ages (1300 B.C. - 1300 CE)

(a) Late Egyptian
1300-700 B.C.
Second part of the New Kingdom.
Literature from 19th Dynasty, Mythological Tales and Love Poetry.
Ramesside bureaucracy texts.

(b) Demotic
7th century B.C. to 5th century C.E.
The language of administration and literature during the Late Period

(c) Coptic
4th to 14th century C.E.
The language of Christian Egypt, written in a variation of the Greek alphabet with the addition of six or seven Demotic signs to indicate Egyptian phonemes absent from Greek.
Kammerzell’s Complexity/Irregularity of Graphophonemic Correspondence

Baines and Striker’s “Spoken and Written Egyptian Compared”
Apud Baines 2007: 47
Table 1. Forms of the script and types of material for which they were used; see also Table 2

<table>
<thead>
<tr>
<th>Form</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hieroglyphic</td>
<td>Monumental texts of all periods, including ‘monumental’ inscriptions on small objects; religious, legal, and historical texts in official and public locations; captions to reliefs and paintings</td>
</tr>
<tr>
<td>Cursive Hieroglyphic</td>
<td>Official and major religious texts; scribes, training</td>
</tr>
<tr>
<td>Hieratic</td>
<td>Business and administrative texts, c.2700–600 BCE; literary texts; private religious texts from c.2000; official and major religious texts from c.1050; some monumental inscriptions c.1050–700</td>
</tr>
<tr>
<td>Demotic</td>
<td>Business and administrative texts, c.650 BCE – 300 CE; religious and literary texts, primarily in the Graeco-Roman period, as well as some monumental inscriptions (the most important of these being trilingual with Greek and hieroglyphic)</td>
</tr>
</tbody>
</table>

From Baines 2007: 46

Table 2. Distribution of Egyptian scripts and text genres in the late New Kingdom (c.1200 BCE) and the Graeco-Roman period

|                      | Late New Kingdom (c.1200 BCE) | Graeco-Roman
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Script form</td>
<td>Language form</td>
</tr>
<tr>
<td>Monumental inscriptions</td>
<td>Hieroglyphic</td>
<td>Classical Egyptian</td>
</tr>
<tr>
<td>Scribes</td>
<td>Cursive Hieroglyphic</td>
<td>Classical Egyptian</td>
</tr>
<tr>
<td>Official religious texts</td>
<td>Cursive Hieroglyphic</td>
<td>Classical Egyptian</td>
</tr>
<tr>
<td>Literary texts; religious and magical texts for everyday use</td>
<td>Hieratic</td>
<td>Classical and Late Egyptian</td>
</tr>
<tr>
<td>Business and administration</td>
<td>Hieratic</td>
<td>Late Egyptian</td>
</tr>
</tbody>
</table>

Indigenous Egyptian literacy only; Greek was the predominant form of writing, but for a small proportion of the population.

There must have been training for writing hieratic and hieroglyphic; these scripts were confined to priestly circles and the uppermost indigenous elite.

Demotic is the name both of a script and of the stage of the Egyptian language which it normally writes. The demotic script was also used to write Classical Egyptian.

Not the same forms. Administrative hieratic forms later developed into abnormal hieratic (known from c.700 BCE) and demotic (attested from c.650 BCE), while traditional hieratic was used for religious texts.

From Baines 2007: 49
1 Hieroglyphic Writing

2 Hypothetically A falcon could be used to write “above”

3 The "grammatological gap" emerges

4 So there is a rupture between signifier and signified

5 ... and the image is perceived as a mythogram (which is its "basic state")...

6 ... and the "gap" is filled with a "mythographic exegesis"

"[a falcon can be used to write] above" because when the other animals want to fly above, they ascend obliquely, being incapable of moving vertically, while the falcon alone flies to above in a straight line" (Horapollon. Hieroglyphica: 1.06)
Egyptian Parallel Scripts and their Development
Adapted from Moller G., Zeitschrift des Deutschen Vereins
fur Buchwesen und Schrifttum, ii (1919): 78
Now, confronting the final linear text with the way the hieroglyphs are arranged, the relationship is not obvious, according to the traditional rules of script. So, one can apply the theory of image-text dynamics presented in this thesis:

Exegesis of the mythogram

“a solar child rides on the sky deity in the dawn”

Synergraphic effect

“This example illustrates how the “transcending script” can be regarded as an alignment between the vertical and horizontal modes of interaction.”
Tanis Sign Papyrus

Transcription of Page 1

Apud Griffith 1889: 7
Papyrus Carlsberg VII
Apud Iversen 1958
According to one of the Egyptian myths, Thoth is the heart of Ra. Also, the ibis is consecrated to Thoth.

It is the god Thoth, who is the heart of Ra, and the ibis-god.
<table>
<thead>
<tr>
<th>Chaeremon’s DESCRIPTION</th>
<th>Chaeremon’s MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>a woman beating a drum</td>
<td>Joy</td>
</tr>
<tr>
<td>a man holding his chin with his hand and bending down to the earth</td>
<td>Grief</td>
</tr>
<tr>
<td>a weeping eye</td>
<td>Calamity</td>
</tr>
<tr>
<td>two empty hands stretched out</td>
<td>Not-having</td>
</tr>
<tr>
<td>a snake coming out of a hole</td>
<td>The East (rising sun)</td>
</tr>
<tr>
<td>(a snake) going into (a hole)</td>
<td>The West (setting of the sun)</td>
</tr>
<tr>
<td>a frog</td>
<td>Return to life</td>
</tr>
<tr>
<td>a falcon</td>
<td>Soul, Sun, God</td>
</tr>
<tr>
<td>A vulture</td>
<td>Female Bearer, Mother, Time, Heaven</td>
</tr>
<tr>
<td>Bee</td>
<td>King</td>
</tr>
<tr>
<td>Scarab</td>
<td>Birth, Self-begotten, Male</td>
</tr>
<tr>
<td>Bull</td>
<td>Earth</td>
</tr>
<tr>
<td>Front part of a lion</td>
<td>Strength and Custody</td>
</tr>
<tr>
<td>Tail of a lion</td>
<td>Necessity</td>
</tr>
<tr>
<td>Deer</td>
<td>Year</td>
</tr>
<tr>
<td>Palm tree</td>
<td></td>
</tr>
<tr>
<td>Child</td>
<td>Growing things</td>
</tr>
<tr>
<td>Old man</td>
<td>Things passing away</td>
</tr>
<tr>
<td>Bow</td>
<td>Passionate power</td>
</tr>
</tbody>
</table>

Corresponding signs

Chaeremon’s Hieroglyphs
See Horst 1984: 25
Horapollon's *Hieroglyphica*
*Bibliotheca Laurentiana Medicea* (Florence):
Platei 69, Codex 27: 68r
Graphic 1
*Chapters per Book*

- Book 1: 70 (37%)
- Book 2: 119 (63%)

Graphic 2
*Sections per Book*

- Book 1, A: 1-70 (16%)
- Book 2, B: 1-30 (47%)
- Book 2, C: 31-119 (37%)

Graphic 3
*Entries per Sections*

- Book 1, A: 130 (35%)
- Book 2, B: 44 (49%)
- Book 2, C: 93 (16%)
SOME CRITERIA FOR THE DIVISION OF HIEROGLYPHICA’S SECTIONS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Entries per chapter</td>
<td>May have many</td>
<td>Usually one, or a few</td>
<td>Usually one, or two</td>
</tr>
<tr>
<td>Exegesis</td>
<td>Frequent</td>
<td>Rare and very short (chapters 9; 10; 21; 25; 28)</td>
<td>Frequent, but short</td>
</tr>
<tr>
<td>Theme</td>
<td>In general: myths; gods; astrology; the Nile; writing and speech; knowledge and education; social structure (classes and occupation); moral; etc.</td>
<td>Grasso modo: astrology; conflict; etc.</td>
<td>Grasso modo: moral and behaviour; violence and enemies; etc.</td>
</tr>
<tr>
<td>Sources (exegesis)</td>
<td>Egyptian writing and mythology</td>
<td>Egyptian writing and mythology</td>
<td>Graeco-Roman and Alexandrian sources</td>
</tr>
<tr>
<td>Original Language</td>
<td>Coptic</td>
<td>Coptic (to be verified)</td>
<td>Greek</td>
</tr>
<tr>
<td>Paronomasia</td>
<td>Yes</td>
<td>To be verified</td>
<td>No</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td>Some of the hieroglyphs (signifiers) described here are not attested at all in Ancient Egyptian iconography/writing.</td>
</tr>
</tbody>
</table>

**Linguistic Structure** (verbs that introduce the hieroglyph in Hieroglyphica’s chapters):

*N.B. The most frequent structure in Section A (γράφοντες, present participle, plural, of γράφω + concept) does not appear in Sections B and C.*
Graphic 4
"Authenticity" of the Hieroglyphs from Section A + B

Attested: 107
Conjectural: 49
Non-attested: 16
### Corpus Hermeticum, XI

| GOD | “The energies of God are Mind and Soul” |
| AION | “Lastingness and deathlessness” |
| COSMOS | “Restoration and the opposite thereof <diminution?>” |
| TIME | [Increase and Decrease] |
| GENESIS | [Quality] |

<table>
<thead>
<tr>
<th>HIEROGLYPHICA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AION</td>
</tr>
<tr>
<td>2. COSMOS</td>
</tr>
<tr>
<td>3. YEAR</td>
</tr>
<tr>
<td>4. MONTH</td>
</tr>
<tr>
<td>5. CURRENT YEAR</td>
</tr>
<tr>
<td>10. GENESIS, Scarab</td>
</tr>
<tr>
<td>11. GENESIS, Vulture</td>
</tr>
<tr>
<td>6. GOD</td>
</tr>
<tr>
<td>7. SOUL</td>
</tr>
<tr>
<td>8. ARES and APHRODITE</td>
</tr>
<tr>
<td>9. MARRIAGE</td>
</tr>
<tr>
<td>12. HEPHAESTUS</td>
</tr>
<tr>
<td>13. STAR, GOD, DESTINE</td>
</tr>
<tr>
<td>14. CYNOCEPHALUS</td>
</tr>
<tr>
<td>15. CYNOCEPHALUS</td>
</tr>
<tr>
<td>16. CYNOCEPHALUS</td>
</tr>
</tbody>
</table>

Comparison Between Corpus Hermeticum, XI and Horapollon’s Hieroglyphica (first chapters)
1. VERTICAL ANALYSIS OF SOME MEANINGS OF THE SCARAB HIEROGLYPH IN ANCIENT EGYPTIAN

Vertical Text-Image Nexus

**Hieroglyph**

*signifier*

**Grammatological Function**

$hpr$

*Ideogram*

**Meaning**

<Scarab>

2. VERTICAL ANALYSIS OF ONE OF THE MEANINGS FOR SCARAB IN HIEROGLYPHICA

N.B. Attestation of the "Grammatological Gap".

3. THE TRANSITION TO HORIZONTAL MODES OF INTERACTION

N.B. With the "grammatological gap", the hieroglyph is perceived again as a mythogram (the most basic function of the hieroglyphic image). The meaning (given by Horapollon) is still linear. Therefore the mode of interaction used to analyse the relationship between hieroglyph and meaning in this particular case can turn from vertical to horizontal.

Again, as the relationship between the image and the text is not clear, this interaction could be interpreted as a synergraphy.
Horapollon’s Exegesis (the scarab gives birth by inseminating a dung ball, in the shape of the cosmos, and rolling it...). This myth corresponds to one of the Egyptians cosmogonies.

"To become" [hpr] is a Greek translation of "Genesis" [γενεσίς].

The creation (genesis) of the world.

Horapollon’s Scarab as Synergraphy
The Vector of Diffusion of Linear Writing
- - - From Hieroglyphs to the Roman Alphabet

The Vectors of Diffusion of Hieroglyphs in Early Modern Europe
- Primary Source: Horapollon's Hieroglyphica
- Secondary Source: Graeco-Roman Accounts
- Egyptian Antiquities (and Expeditions)

N.B. This is a conceptual map: places and routes are not exact.
<table>
<thead>
<tr>
<th>Concept</th>
<th>Working definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>PATTERN</td>
<td>A culture and its continuity</td>
<td>The &quot;written culture&quot; and the impact of writing on men and society</td>
</tr>
<tr>
<td>COMPLEX LEVEL</td>
<td>Conjunct of interacting systems, codes and traits of a given aspect of culture</td>
<td>All activities and rituals related to the use of the alphabet; the literature</td>
</tr>
<tr>
<td>SYSTEM LEVEL</td>
<td>Conjunct of interacting codes</td>
<td>The interaction between the alphabet and language or alphabet and images</td>
</tr>
<tr>
<td>CODE LEVEL</td>
<td>The conventional or created parameters that establishes the relationship between the traits</td>
<td>The alphabet</td>
</tr>
<tr>
<td>TRAIT LEVEL Conceptual</td>
<td>Cultural units: ideas and signs</td>
<td>A written character; A grammatological function</td>
</tr>
</tbody>
</table>

N.B. There is a constant transit and inter-influence between the information on these levels, and the borders are not always clear. The numeration is for the sake of reference only.
Mensa Isiaca, apud Montfaucon 1772
Universitäts-Bibliothek Heidelberg
Plates 5 and 13

*Thesaurus Hieroglyphicorum*

Gallica, Bibliothèque Nationale de France
Roman Temple Frieze
Temple of Vespasian

Roman Reliefs
Arco degli Argentari, Rome

Roman Temple Frieze
Now at Capitolino Museum, Rome. Apud Hobenburgh 1610
Gallica, Bibliothèque Nationale de France

Roman Temple Frieze
Museo de Arte Romano, Mérida (Spain)
Author’s photography
Hypnerotomachia Poliphili (1499)

_HAB Wolfenbüttel_
Triumphs of Caesar, IX
Andrea Mantegna
Royal Collection

N.B. The hieroglyphs are in the arch behind the carriage. The detail from the image above was digitally manipulated to facilitate the recognition of the hieroglyphs:
The obelisk at the Eglise du Sepulchre, Paris

*Apud Raffet 1549*

*British Library, Festival Books website.*
VITA BREVIS. FORMA DECIPIENS PECUNIAE FLUXAE. IMPERIUM INVISUM. BELLUM PERNICIOSUM. VICTORIA ANCEPS. CONCORDIA FALLAX. SENECTUS MISERA. MORS FELICITAS. SAPIENTIAE FAMA PERENNIS.

Life is short, beauty deceives. Richness leaks away. Empire is hateful, war harmful. Victory is uncertain. Peace is inconstant. Old age is miserable. Death happiness. The name of wisdom is immortal.

Gabriele Simeoni’s Mausoleum
Simeoni 1560: 203
Internet Archive
Agostino Carracci’s Mausoleum
Reni 1603
Internet Archive
To Agostino Carracci who holds the primacy for the fecundity of his genius in painted poetry [picta poesis, indicated by two crowns – one made of laurel and the other of fig-leaves – behind two crossed brushes]: by working daily he attained virtue, excelling in prudence and eloquence.

Reni 1603: 17

The Incaminati offer these honours and works to their sweetest friend and most humane companion, as a homage to his virtues.

Reni 1603: 17

Death is the end of death, [and] the beginning of eternal life.

Reni 1603: 26

Hieroglyphs from Agostino Carracci’s Mausoleum
Reni 1603
Internet Archive
Ogni Cosa Vince l’Oro (1590 - 1595)
Agostino Carracci
University of Oxford, Ashmolean Museum

The emblematic nature of this engraving and the use of rebuses for its title is an undeniable evidence of Agostino Carracci for Text-Image interaction.
Albrecht Dürer’s Hieroglyphs

The first four illustrations for Hieroglyphica
(all chapters of Book I are illustrated)

Österreichische Nationalbibliothek: MS Cod 3255
Albrecht Dürer’s Hieroglyphic Portrait of Maximilian I
Österreichische Nationalbibliothek: MS Cod 3255
Dürer et al. *Triumphal Arch of Maximilian I*
Creative Commons, Wikipedia
Comparing Hieroglyphica's Illustrations  |  Plate 80

Book 1, Chapters 1, 2, 42, 61
The idea that it is possible to write through images
Motifs for works of Art
A model for new hermeneutic treatises (codes)
A systematic use of synergraphy
The effect on the European perception of other scripts
Information about Egyptian culture, theology and myths

Cf. Plate 65
There are 58 books

The text following the dedication is either a discourse on the meaning of the chapter or a letter to the honoree.

SIGNIFIED
Usually, a specific signified is presented in capitals.

Each chapter presents many signifieds. They tend to be short: either a word or short sentence.

EXEGESIS
(explains the relationship between the signifier and the signify)

PICTURA
Illustrations often occur with accompanying motto.
Plate 83
Valeriano’s Hieroglyphica: Variations of Lion from Book I
Plate 85

Portrait of Andrea Doria
Sebastiano del Piombo
c. 1526
Creative Commons, Wikipedia
N.B. The Egyptian white crown has been misinterpreted as the head of the Basilisk.

N.B. The head of this urenus (basilisk) was misinterpreted as the head of a bird (falcon).
Alciato's Emblemata Liber (1531)
Frontispiece
University of Glasgow Library
Alciato at Glasgow Website
This lute, which from its boat shape is called "halieutica", my Latin Muse now claims for her own service. Receive it, O Duke. May this offering of mine be pleasing to you at this moment when you are preparing to enter into fresh agreements with your allies. It is difficult, except for a man of skill, to tune so many strings, and if one string is out of tune or broken, which so easily happens, all the music of the instrument is lost and its lovely song disjointed. In like manner the leaders of Italy are now forming alliances. There is nothing for you to fear if affection lasts for you and stays in concord. But if any one should slide away, which we often see, that harmony is all dissolved into nothing.
Hypnerotomachia... fol. [124r]
Detail

Titus Vespasianus’ Coin
AR Denarius, 80 C.E.
Group IV, Rome
(reverse)

Aldus Manutius
Printer’s Mark

Hypnerotomachia... fol. [h7r]
Detail

Alciato’s Emblem
“The Prince Caring for the Safety of his Subjects”
Emblematum Liber, 1531

University of Glasgow Library
Alciato at Glasgow Website

Alciato’s Emblem
“The Prince Caring for the Safety of his Subjects”
Emblematum Liber, 1531
Triton, Neptune’s trumpeter, whose tail shows him as a sea-monster, his face as a god of the sea, is surrounded by an encircling snake which bites on its own tail, gripped fast in its mouth. Fame follows after men of outstanding intellect and their noble achievements, and bids them be read throughout all the world. (Alciato 1534: 45. Translated in Alciato at Glasgow 2014)
Paradin’s Device
*Devises Heroiques* (1551)
© Emblems at Glasgow

Aneau’s Device
*Imagination Poétique* (1552)
Emblems at Glasgow
Emblem XVI
Pictura only

Emblem LXI
Pictura only

Emblem LXXXIII
Digitally modified
Emblems at Glasgow
Hieroglyph 2.59
Hieroglyphica. Kerver: 1551: 218
Internet Archive

Emblem 65
Emblems at Glasgow
Emblem 97
Emblems at Glasgow

**Gardiner 35**
(a heart and a trachea)
“beauty”, “goodness”

“The heart suspended by the trachea means the mouth of a good man”
(Horapollo. Hieroglyphica: 2.4)
Hieroglyph
Hieroglyphica. Kerver: 1551: 218
Internet Archive

Emblem
Barthélémy Aneau
Imagination Poétique, 1552: 108
Emblems at Glasgow
In immortalitatem vitium.
Ex Hieroglyphicis Ægyptiorum.
Voluitur in se, serpens, nec finis flexibus esse potest.
Hac species expressa est, haec forma senatus,
Dum neque heus minimis litibus esse modus.
Quisque putas finem tantaque querelas,
Audatur tibi quisque suum, duplex.
Plate 97

Hieroglyphs in Hadrianus Junius' Emblemata | Plate 97

Emblems at Glasgow
HEERE Phlegme sits coughing on a Marble seate,
As Citie-vulsers before their dore:
Of Bodie grosse, not through excess of meate,
But of a Dropsie, he had got of yore:
His slothfull hand, in's bosome still he keepes,
Drinke, spits, or nodding, in the Chimney sleepe.
Beneath his feete, there doth a Tortoise crall,
For lowest pace, Sloth's Hieroglyphick here,
For Phlegmarique, hates Labour most of all,
As by his coursi araiment, may appear:
Nor is he better furnished I find,
With Science, or the virtues of the mind.

Emblem
Henry Peacham
Minerva Britannia.1612: 129
Internet Archive
Andrea Alciato Portrait
Emblemata: Officina Plantiniana/Raphaelengius, 1608
Google Books
N.B. Without subscriptio here

Internet Archive
Emblem 1.9
Wither 1635
Internet Archive
Penn State University Library
The English Emblem Book Project

Before thee bring thy Workes to Light,
Consider on them, in the Night.

Illustr. IX. Book I.

N Owle (the Hieroglyphicke us’d for Night)
Twixt Mercuri and Felas, here takes place,
Upon a crown’d Caduceus fix’d upright;
And, each a Cornucopia doth imbrace.
Through which darke Emblems, I this Light perceive;
That, such as would the Wis and Wealthy acquire,
Which may the Crowne of approbation have,
Mull make by Night, to compass their desire.
For, this Mercurian-Wand, doth Wit express;
The Cornucopia, Wealthinesse implies;
Both gained by a studious Watchfulnesse;
Which, here, the Bird of Athens signifies.
Nor, by this Emblem, are we taught alone,
That, (when great Undertakings are intended)
We Sloth, and lumpish Down-wonnesse must shunne;
But, Rashnesse, also, here is reprehended,
Take Counsell of thy Pillow (lauch our Sane)
And, ere in weagthy Matters thou proccede,
Consider well upon them; left they draw
Some Aftercapes, which may thy Mischief be.

I, for my self, must use the Night;
(More friend to Meditation, than the Day)
That neither Nose, nor Objects of the Sight,
Nor bus’nesse, with draw my Thoughts away
By Night, we best may ruminate upon
Our Purposes; Then, best, we may enquire
What Actions wee amisse, or well, have done;
And, then, may best into our Selves secure.
For, of the World without, when most we see,
Then, blind in this the World within, are wee.
Hierograpbia.

Nobis est significatio rei aut persona sacratior: notis aut litteris: non tam expressa, quam impressa.

SACRATOR,

Dicitur, non tantum quod inventio facta sit: aut res ipsa
Paganis omnes fere sacra, imo plurimae ritu divino
habitae; sed quod mysteriorum inflex
plus abdant, quam promotant.

NOTIS.
Picta, sculpta, celata intelligimus.

LITERIS.
Scripta, Scribuntur Literae, Syllaba, Voces, Sententiae.

Dividimus igitur Hierographam

In Hieroglyphicon & Symbola

Id eft Picturam & Scripturam,

Hae annotassen distinctionis causa sufficeret.

Que duobus libris ad Imper. Rudolphum
II. scriptum est.

INDEX
Syons Calamitye...
British Museum
LIB. I.
VICTORIA EX LABORE
HONESTA, ET UTILIS.
Bocchi 1555: 104 and 206

Internet Archive
N.B. Subscriptio not included here.
"Make offerings from [your] work to the God of Nature generously, [and] little by little you subject your soul back to God. He will hold the firm guidance of your life, governing it with mercy, and will keep [you] safe" (see Plate 69)
SUBSCRIPTIO:

“Who denies that the temples of large walls had their altars filled with monsters, among which there were Simians and a Ibis, And a dog, & a gnashing Crocodile with its wide-open jaw? Or that they could not do without their own cult of herbs?”
Hohenburg 1610: Figure 38
Gallica, Bibliothèque Nationale de France
Hieroglyph, “Ab Adulatoribus Pessundatus”
Valeriano. Hieroglyphica 1556: 51r
Internet Archive

Emblem 1
Romaelius. Cervus: A3v
Internet Archive
ACCIDIA: G. PRIMO.

Donna, qual sède colia mano sul viso, con veste taliata, tênhì in terra una colonna rossa, due libri, ed i pater nostri, e vicino quantità di neve, ò grandini; dall'altra parte una tavola, su la quale vi siano molti danari, ed appa-rischi in disparte un palagio.

L'Accidia non è altro, solo un certo tedio nell'opera, e certa freddezza, e tepidezza di spirito, secondo S. Tomaso, ò vero, Et. Tha. 1. 2 secondo S. Bernardo, è vuol certa lan-gugore, ò infermità dell'animo, che non
Hieroglyph. VI.

To every thing there is an appointed time,

Eccles. 3:1.

Time. Death.

B ehold the frailty of this slender snuff:
Alas it hath not long to last:
Without the help of either Thieves, or puffs,
Her weakness knows the way to wait:
Namely, that made her Substance apt enough
To spend it self, and spend too fast:
It needs the help of none,
That is so prone
To lais whatever it concems, and languish all alone.

Death. Time, be gentle, peace, and shite thy wise premeditated
Thy idle Minions make no way:
Thy glass exceeds her how'r, or else the stands,
I can no hold, I can not fly:
Sure as thy pleasing, and enlarge my hand
I suffer with too long delay:
This brisk, this bold and Light
Does burn too bright:
Darkness doth brighten my throne; my day is dark: (right)

Time. Great Prince of darkness, hold thy needleless hand:
Thy Captive's fate, and can not flee:
What arms can rescue? Who can countermand,
What pow'r can set thy Prisoner free?
Or if they could, what clofe, what forrein land
Can hide that head, that eyes from Thee?
But if her harmeless light
Offend thy sight, (thine at night)
What needst thou snatch at none, what will be I have

Hieroglyph. XI.

Death. I have out laid my patience; My quick Trade
Growes dull and makes too slow returne:
This long liv'd der is due, and should bin paid
When first her flame began to burne:
But I have paid too long, I have delay'd
To store my vall, my craving Vrme.
My Patent gives me pow'r,
Each day, each how'r, (by Town)
To strike the Peasants thatch, and shake the Prince.

Time. Thou count'st too fast: Thy Patent gives no Pow'r
Till Time shall please to say, Amen. (How'r)
Death. Canst thou appoint my death? Time. Or thou my
Death: Tis I bid, doe: Time. Tis I bid, When.
Alas, thou canst not make the poorest how'r
To hang the drooping head, till then:
Thy shafts can neither kill,
Nor strike, until
My pow'r give them wings, and pleasure arm thee thy will:
Theoretical Example of a Hybrid Genre
Hieroglyphs+Emblems
Impossible to Determine the Genre
Chapter VII, 2.4.

Emblems+Hieroglyphs
Multi-Level Relationship and Multiplex Links (those already existing in Alciato plus new sources of influence)
Chapter VII, 2.1.
Details from Panels 4, 5, 6 and 1
Creative Commons, Wikipedia
Cf. Plates 69 and 70
Ne ruret quondam proprio sub pendere coelum
Atlantis ferur sustinuisse caput.
Et sumus est Sophiae distinctus siderae circlus,
Quem fulet ventens nunce Sileciam manus.
Hieroglyphs
Society of Jesus (College, Madrid) 1603
Internet Archive
Anonymous. Pompa Fvneral Honras... 1645
Biblioteca Nacional de España
Cf. Next Plate for highlighted hieroglyphs
Hieroglyphs 1, 2, 3 and 4
Biblioteca Nacional de España
Monforte 1666: Hieroglyphs 1, 2, 3 and 31

Internet Archive
Plate 125

Sariñana y Cuenca 1666: Hieroglyphs 1, 2, 3 and 4

Internet Archive
Façade Decorated with Paintings and Hieroglyphs
Seville Cathedral
Internet Archive
El Primero [hieróglifo] contenía un Brazo Armado de las Piezas competentes. En la Mano, que también estaba Calzada de la Manopla, empuñaba una Espada, semejante a la de Nuestro Glorioso SANTO. Del Lado Contrario salía otro Brazo desnudo, esgrimiendo un Alfange Morisco, cruzado a la Espada; Sobre esta dominaba una Corona Real, y sobre aquel, un Turbante rodeado de Tocas Africanas. Significando así, que de la Complicación de estas Armas resultó la mejor Vida del Moro, y la Mayor Gloria del Santo Rey, cuya Claridad se adelantaba con el Mote:

**UTRIQUE SALUS**

Cruza, Moro, que esta Cruz,
Que hace mia la Victoria
Hará de entrambos la Gloria.

Crux, Maure, Fides, Victor, quam porrigit, ensis:
Victori, & Victo, Spesque, Salusque data est.

(Torres Farfán 1672: 43)
Iglesia 1659: Hieroglyph 1

Internet Archive
Exegesis of Letters
Tory 1529: 14v
Archive.org

Correspondence: Letters, muses, arts and virtues, and parts of the human body
Tory 1529: 22r, 22v
Internet Archive
Fantastic Letters
Tory 1529
Internet Archive
The Alphabet of the Egyptians
Palatino 1540
Internet Archive
Sonetto Figurato 1
Palatino 1540
Internet Archive
A

Arbor de vertice Pater ur guilitur ADAMVS,
Et satis suis tractis inde jugum,
Elocet hoc factus decepta scientia libros,
Litteraeque aesthetiae nuncia mentis haber.
Debeatur studiis certe nos nostraque, namque
Remigio salus ait et ipsa DEVM.
Quinque, si studiis tantum latet artis in istis.
Protinus hac animus singimus arte rudis?

Letter A
De Bry and De Bry 1595
Biblioteca Nacional (Brasil)
Plate 138

Valeriano 1556: 127v

Kircher’s Origin of the Egyptian and Greek Letters
Oedipus Aegyptiacus: III, 47, 48, 49
Google Books
Testerian Manuscript
Am1962,03.213
British Museum
Frontispiece
De Symbolica Aegyptiorum Sapientia (Cologne: Johann Kinckius, 1631)
Bavarian State Library
Chrysopoeia of Cleopatra, illustrations
Codex Marcianus Graecus 299
Biblioteca Marciana, Venice
Details from the Ceiling of the Temple of Hathor
Dendera Temple Complex

Zosimos of Panopolis
Tome of Images: fol. 99a
Abi 2007: 85
Plate 145

Ideograms
Fol. 57ab

Phonograms
Fol. 93ab

Bibliothèque Nationale de France, Gallica
The Letter from the Sun to the Moon
*Ibn Umayl’s The Silvery Water*
Manuscript, c. 1339
Topkapi Palace Library, Istanbul

Figure 5
*Aurora Consurgens*
*(MS. Rhenovicensis 172)*
Zürich Zentralbibliothek

Creative Commons, Wikipedia
A Stela of Pharaoh Amenemhat II
Al-Iraqi’s Al-Aqalim: fol. 50a
British Library, Ms Add 25724
See alchemical details

Cartouche of Pharaoh Amenemhat II
(with his prenomen Nubkaure)
Transliteration: nbw kAw r
Translation: Kas of Ra are Golden

Linear Hieroglyphs with Phonetic Transcription in Arabic Compared with Contemporary Egyptian Transliteration
For the graphic changes and lost of iconicity, cf. Amenemhat Stela above.
N.B. This is a preliminary study only.

“Letter from the Sun to the Moon”
 cf. Previous Plate

fol. 22a
British Library, Ms Add 25724
MONAS HIEROGLYPHICA IOANNIS DEE, LONDINENSIS
AD MAXIMILIANUM, DEI GRATIA ROMANORVM, BO-
HEMIÆ ET HUNGARIIÆ REGEM SAPIENTISSIMVM.
AVT TACEAT,
IGNIS AER.
AVT DISCAT:
TERRA AQUA.
Qui non intelligit,
De ore cali, & pinguedine terrae, det tibi Deus.
GENES., cap. 27.
FRANCOFURT I
Apud Ioannem Wechelum & Petrum
Fischerum consortes,
M.DXC I.
Frontispiece
Maier's Arcana Arcanissima (1613)
Internet Archive
Altus’ Mutus Liber (1677): 5–8
Swiss Electronic Library
Book of Lambspring: Figure 6
University of Salzburg Library: MS. MI 92
Emblem XIV
Maiers Atlantica Fugiens
Herzog August Bibliothek
cf. Previous Plate.
Emblems 49, 50, 67
Emblemata seu hieroglyphica chymica enigmatica
[Coronatio Naturae]
University of Glasgow Library, MS Ferguson 253
Mirror of the Entire Nature and Image of the Art
Fludd 1617
Internet Archive
The hieroglyphic emblem that explains the totality of the Mystery of Catholic Medicine

Fludd 1627

Google Books
Hieroglyphic description of the mystic Defense of health
Fludd's Medicina Catholica, I
Google Books

Figure hieroglyphically explained
Fludd's Medicina Catholica, II
Internet Archive
Hieroglyphical Figure
Pordage 1659
British Library
Hieroglyphs
Freher’s Paradoxa Emblemata
Freher and McLean 1983
Caseneuve’s Twelve-Spouts Fountain and First Emblem
From Valeriano 1626
Internet Archive
Frontispiece
Kircher’s Oedipus Aegyptiacus (1652-54)
Google Books
Monas Hieroglyphica
Dee 1564

"Hermetic Cross"
Kircher 1653: II, 399
Google Books

Tabula Chemica
Theatrum Chemicum, V
(Zetzner: Strasbourg, 1622)
Creative Commons, Wikipedia

Second “Alchemical Secret”
Kircher 1653: II, 420
Google Books

Egyptian Aukh
“nh
Emblem, “The Pantheon of the Samaritans”
Kircher 1652: I, 367
Google Books
Pamphili Obelisk
Kircher 1650
Internet Archive

* See next Plate
Kircher’s “Ideal Reading”

“To the Triform Divinity Hemphta—first Mind, motor of all things; second Mind, craftsman; pantomorphic spirit—Triune Divinity, eternal, having no beginning nor end, Origin of the Secondary Gods, which, diffused out of the Monad as from a certain apex into the breadth of the mundane pyramid, confers its goodness first to the intellectual world of the Genies, who, under the Guardian Ruler of the Southern Choir and through swift, effective, and resolute follower Genies that partake in no simple or material substance, communicate their participated virtue and power to the lower World. Their likeness is presented to the priests so that they may worship and propitiate them in sacrifices by an analogous rite. From these [Genies] derives the power communicated from the supreme Numen to the sidereal World, where powerful Osiris, sensible Numen of the Sun, with all his power fructifies and bestows essence, life, and motion on things; true soul of the sensible World, ruler and moderator and charioteer of the Heavens, with the support of the follower Genies of the sensible world, marked by the character of the triform Numen, he fructifies and enriches the sensible World. Here is generousApis or Serapis, fertileGenie of Egypt, who distributes the power received from above by a fourfold influence to all things subject to the South through Nephthe, Genius of the Nile, the Agathodemon of Egypt; whence emanates the fruitfulness and abundance of all things necessary to the human race, through which at last human happiness is fulfilled.” (Translated by Stolzenberg 2004: 290-291)
CONCEPTUALIZATION
The first ideas of writing emerge creating a series of functions.

NORMALIZATION
These ideas form codes.

CONSOLIDATION
These codes interact with others, and in a system.

CONVERGENCE
The whole phenomenon converges and creates complexograms.

DISSOLUTION
The phenomenon does not simply disappear: it dissolves into different ideas.

From mythography to phonography

Birth of Linear Writing

Classic Hieroglyphic Writing

The “Transcending Script”

Alchemical Images
Bestiaries
Iconology
etc.

Theoretical Nuclei

New Codes: Hieroglyphica
Hypnerotomachia

Consolidation at a Complex Level

The “Complexograms”

Esoteric Symbols
Metaphor
Idea of Writing
etc.
The Historical Development of the Egyptian Writing System

- **Onomasticon of Amenemope**
  - c. 20th Dynasty
  - (at least 9 other copies from 21st to 22nd Dynasties)

- **Hieroglyphic Dictionary**
  - Carlsberg VII Papyrus
  - [Between 26th Dynasty and early 1st Century]

- **Great Tebtunis Onomasticon**
  - Carlsberg 180
  - [Hieratic with Demotic and Coptic glosses]

- **Chaeremon's Hieroglyphica**
  - (including Clement of Alexandria)
  - [c. 1st Century]

- **Horapollo's Hieroglyphica**
  - [Late 5th Century]
When they want to signify god, or height <above>, or lowness <below>, or superiority <fear>, or blood, or triumph, (or Ares <Horus> or Aphrodite <Hathor>) they draw a falcon.

Horapollon, Hieroglyphica. 1.06