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



2 Vols.

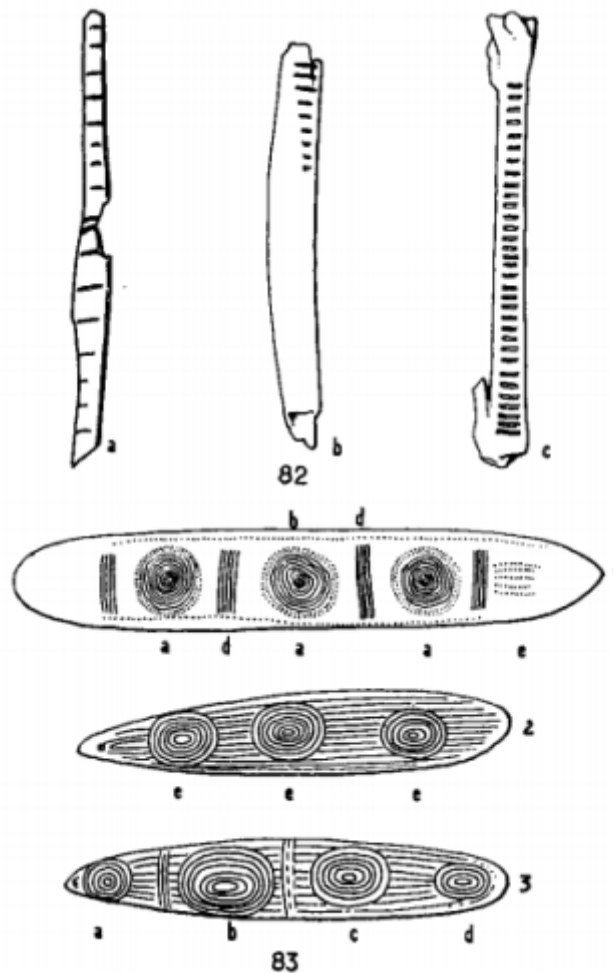
VOLUME 2:  
*Plates and  
Infographics*

*Pedro Germano Moraes Cardoso Leal*

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

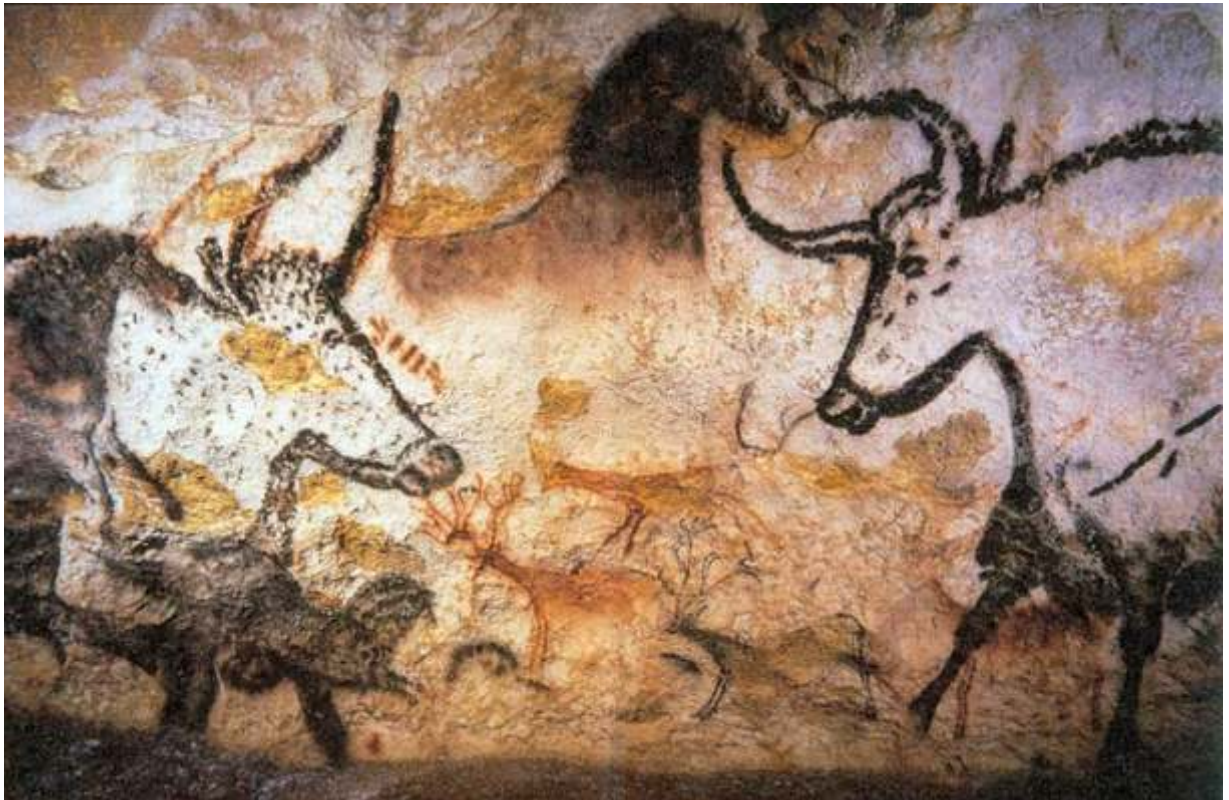
University of Glasgow  
College of Arts  
Stirling Maxwell Centre

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)

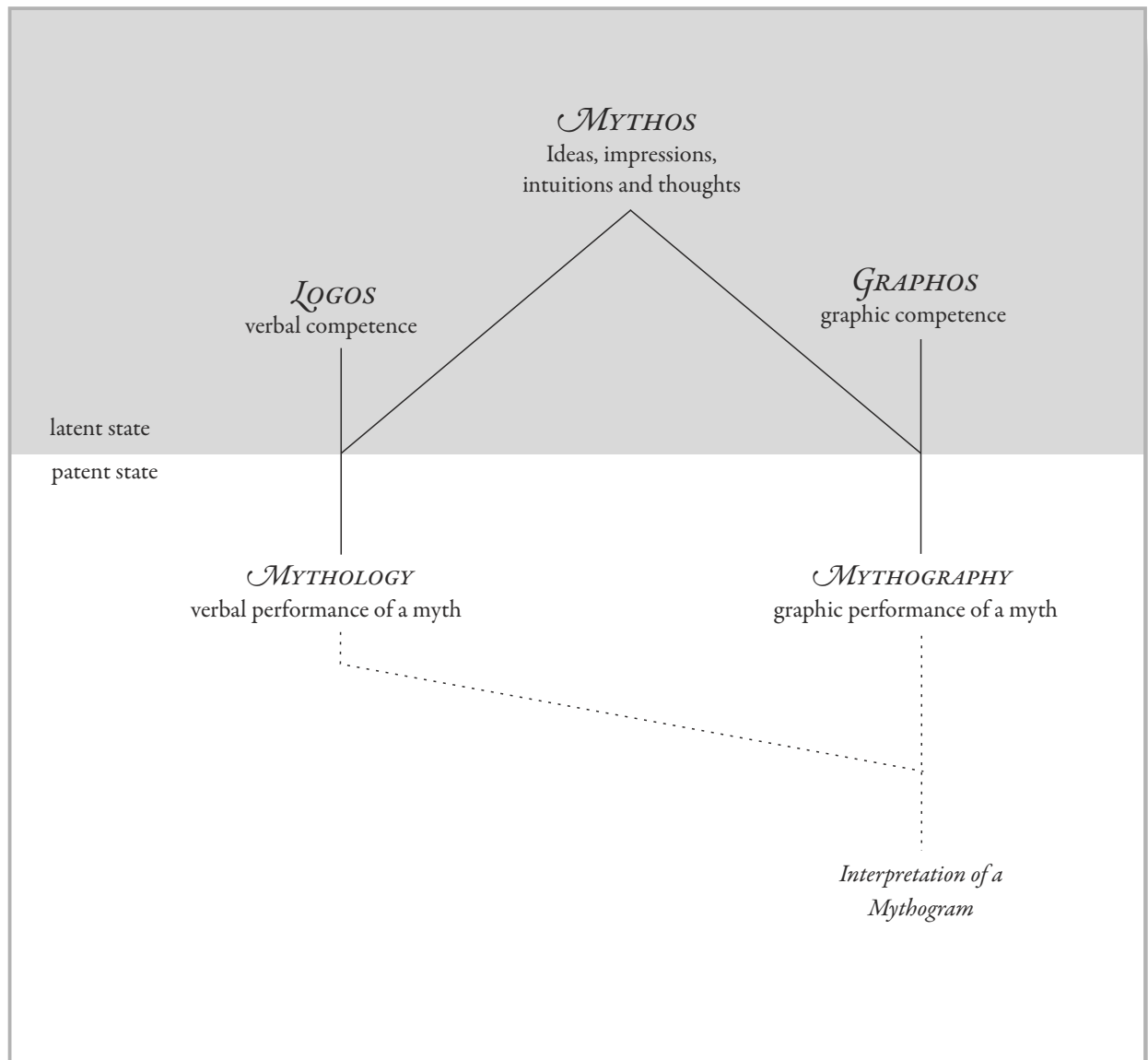


**Hall of the Bulls**

*Lascaux, France*

*Creative Commons, Wikipedia*







**Prehistoric Petroglyph**  
*Southern Egypt*



Wadi Barramiya - Boat and Human Figure | ca. 4.000 BCE, after Wilkinson, 2003



Wadi Hammamat - Boat with Star above the prow | ca. 4.000 B.C., after Wilkinson, 2003



Wadi Abu Wasil - "Chieftains"







**Celebrant figurine ("Bird woman")**  
*El-Ma'mariya, Naqada IIa (ca. 3650 BC)*  
*Creative Commons, Courtesy Brooklyn Museum, New York.*



**Bull Palette**  
*Late 4th Millenium B.C.*



**Tehenu 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?ft=33+133>



IDEOGRAMS (signs that express an idea or word)

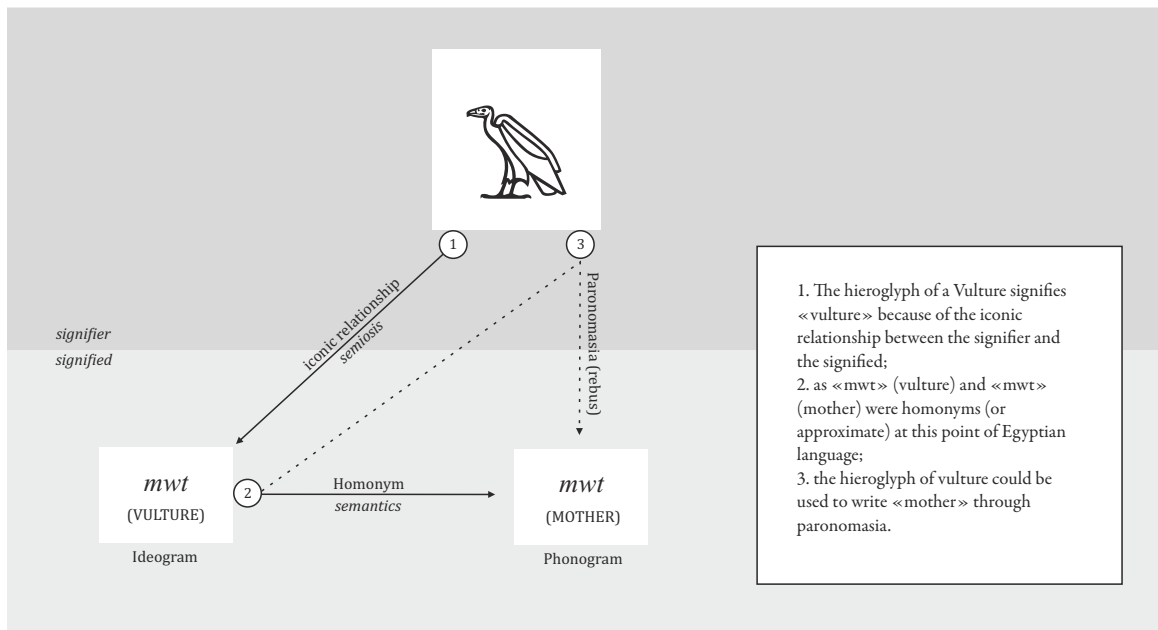
Hieroglyph	Modern Transliteration	English Translation
	= <i>i</i>	I, MY
	<i>ib</i>	HEART
	<i>n</i>	NOT
	<i>ḥ3</i>	FIGHT
	<i>pr</i>	HOUSE, ESTATE
	<i>ntr</i>	GOD
	<i>r</i>	MOUTH
	<i>smsw</i>	ELDER, ELDEST

Hieroglyph	Modern Transliteration	English Translation
	<i>sr</i>	OFFICIAL
	<i>tp</i>	UPON, HEAD, CHIEF
	<i>ḥr</i>	UPON, THROUGH, BECAUSE
	<i>rʿ</i> <i>hrw</i>	RA, SUN DAY
	<i>s3</i>	SON
	<i>ḥm</i>	MAJESTY
	<i>nb</i>	LORD
	<i>k3</i>	KA, SPIRIT

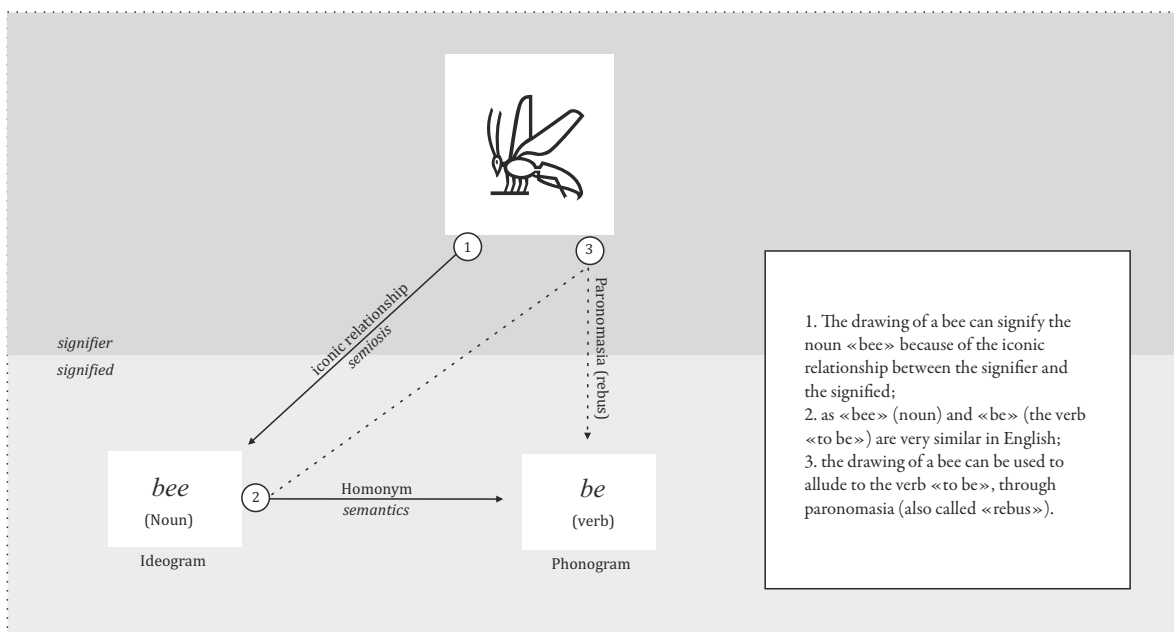
N.B.

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.













## Authentic Egyptian Example















## Example in English (merely illustrative)















# MONOLITERALS (signs that are transliterated by a single letter)





Hieroglyph	Modern Transliteration
	3
	i
 =	y
	c
	w
	b
	p
	f
	m
	n
	r
	h





Hieroglyph	Modern Transliteration
	ḥ
	ḥ
	ḥ
 =	s
	š
	k
	k
	g
	t
	t
	d
	d

# BILITERALS

Hieroglyph	Modern Transliteration
	ir
	wp
	wr
	mn
	mr
	ms
	nb
	rw
	sw
	k3
	s3
	dd

# TRILITERALS

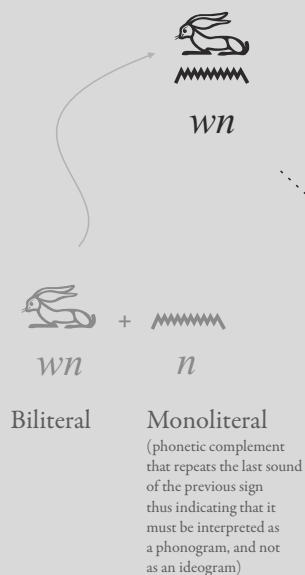
Hieroglyph	Modern Transliteration
	ḥnh
	w3ḥ
	nfr
	ntr

Hieroglyph	Modern Transliteration
	rwd
	ḥtp
	hpr
	šm

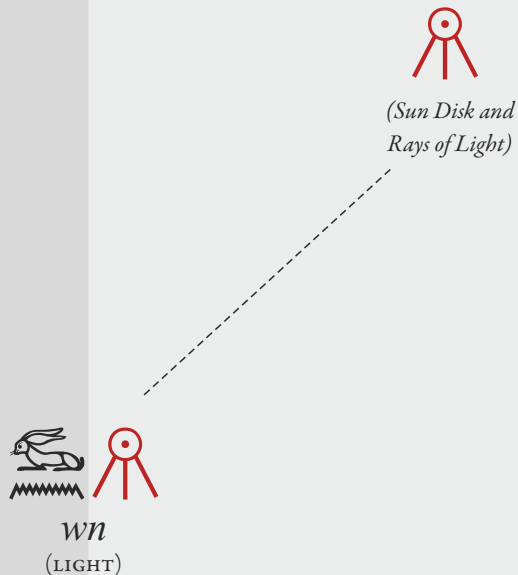


**Narmer Palette**  
*Egyptian Museum, Cairo*  
 CG 14716

## LOGOGRAM (IDEOGRAM OR PHONOGRAM)



## DETERMINATIVE



<i>wn</i> (HARE)	
<i>wn</i> (TO BE STRIPPED OFF)	
<i>wn</i> (HURRY BY)	
<i>wni</i> (HURRY BY)	
<i>wn</i> (FAULT, BLAME)	
<i>iwn</i> (UNITE, MERGE)	
<i>wn</i> (OPEN, UNCOVER)	
<i>wn</i> (CHILD)	
<i>wnwn</i> (TRAVEL ABOUT)	
<i>wnwn</i> (OBSERVE STARS)	

	<i>mšrw</i> (EVENING, TWILIGHT, DUSK)
	<i>stwt</i> (RAYS OF SUN)
	<i>sti</i> (SHINE)
	<i>wgb</i> (RISE OF SUN)
	<i>šwbyt</i> (SHADOW, SHADE)
	<i>šw</i> (TO DRY, DRY UP)
	<i>im3w</i> (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)

*drw*  
(KITE,  
BIRD OF PREY)



n.b. the names of many birds are determined with the sign of a goose with which they share a quality (flying)

*izrt*  
(TAMARISK  
TREE)



n.b. the names of trees are often determined with the sign of a generic tree.

### 3. Expressive Function by MIMESIS

By alluding visually to the word expressed by the phonograms.

*wn*  
(CHILD)



*iw*  
(OLD MAN)



### 4. Expressive Function by METAPHOR

By enriching the word expressed by phonograms with a metaphorical meaning.

*sti*  
(SHINE)



n.b. To shine  
«like the sun»

*hnty*  
(TO BE  
GREEDY)



n.b. To be greedy  
«as a crocodile»  
(Goldwasser: 25)

Cf.  To be greedy

*knd*  
(ANGER)



n.b. Angry  
«like a monkey»  
(Goldwasser: 25)

*dnd*  
(ANGER)



n.b. Angry  
«like a bull»  
(Goldwasser: 25)

*3ms*  
(TO SHOW  
SOLICITUDE)



n.b. Solicitude  
«like a cow nursing its calf»

	man, person
	woman
	child, young
	old man, old, lean on
	official, man in authority
	exalted person, the dead
	god, king
	king
	god, king
	goddess, queen
	high, rejoice, support
	praise, supplicate
	force, effort
	eat, drink, speak, think, feel
	weary, weak
	enemy, foreigner
	enemy, death
	lie down, death, bury
	mummy, likeness, shape
	head, nod, throttle
	eye, see, actions of the eye
	nose, smell, joy, contempt

	ear, states or activities of the ear
	force, effort
	envelop, embrace
	phallus, beget, urinate
	leg, foot, actions of the feet
	walk, run
	move backwards
	cattle
	skin, mammal
	bird, insect
	small, bad, weak
	fish
	snake, worm
	tree
	plant, flower
	sky, above
	sun, light, time
	star
	fire, heat, cook
	water, liquid
	bind, document
	writing





**Ivory label of pharaoh Den**

c. 3000 BC.

*In this scene the pharaoh is attacking a foreign enemy and the text says: "The first occasion of smiting the East". EA 55586.*



**Ebony label of pharaoh Den**

c. 3000 B.C.

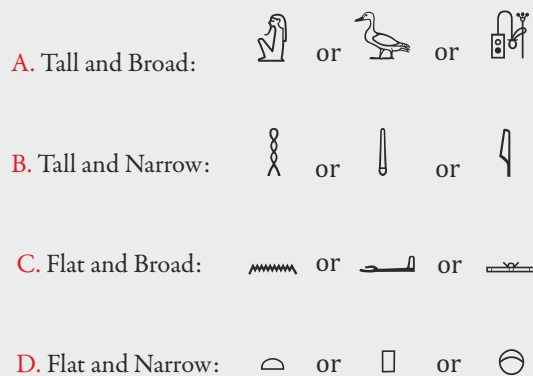
*This piece contains a series of linear and non-linear compositions, including references to the Sed Festival (top right), to events that happened in a given city (middle right), the illness of the pharaoh's daughter, etc. EA 32650.*

## 1. HORROR VACUI

One of the most noticeable features of Egyptian scriptural composition is the aversion to the empty space, which nowadays is called «horror vacui». The visual balance between spaces and hieroglyphs was a very important aspect of the aesthetics of hieroglyphic writing: in fact, this «fear of the vacuum» could change the orthography of words, the size and disposition of the signs.

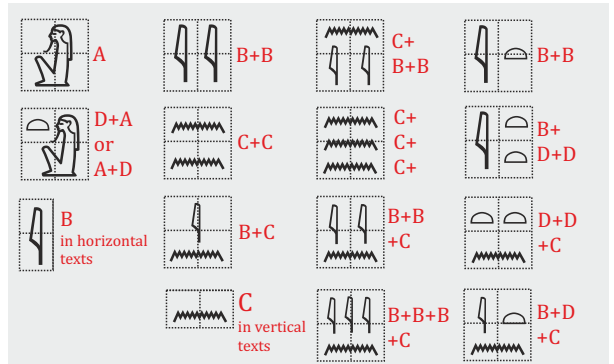
## 2. HIEROGLYPHS' SHAPES

Speaking generally, hieroglyphs had 4 basic shapes:



## 3. ARRANGEMENT IN SQUARES

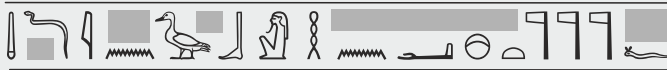
In order to avoid the empty space, and harmonize writing visually, hieroglyphs were arranged in imaginary squares (or rectangles):



These were the basic forms of arrangement in Middle Egyptian. In the Late Period, these groupings would change slightly. One must notice that this is not a rule, but a tendency. Variations did occur. Often the sequence of signs could change so as to be better adapted to this principle.

## 4. EXAMPLE

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

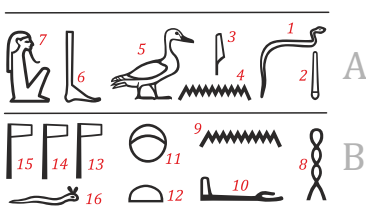


However, the text above has too many empty spaces (highlighted in grey). After being rearranged, this is how this same text would be written (the lines in red show the «squares»):

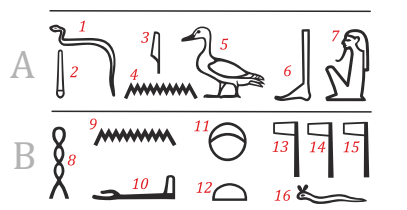


## 5. DIRECTION OF WRITING

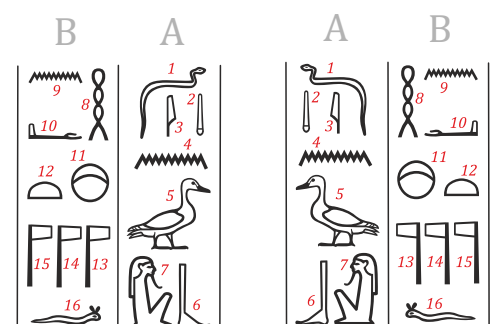
Hieroglyphs were very versatile: they could be written from top to bottom, from right to left and from left to right. Usually, the signs would be «facing» the point where the text would should start being read. (The principles of orientation of hieroglyphs are studied in depth by Fischer (1977) - who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



Horizontal lines, from right to left  
(the most frequent in Ancient Egypt)



Horizontal lines, from left to right  
(often employed in modern transcriptions)





**Book of the Dead of Hunefer ("Opening of the Mouth Ritual")**

*Thebes, Egypt 19th Dynasty, c. 1300 B.C.*

*The British Museum*



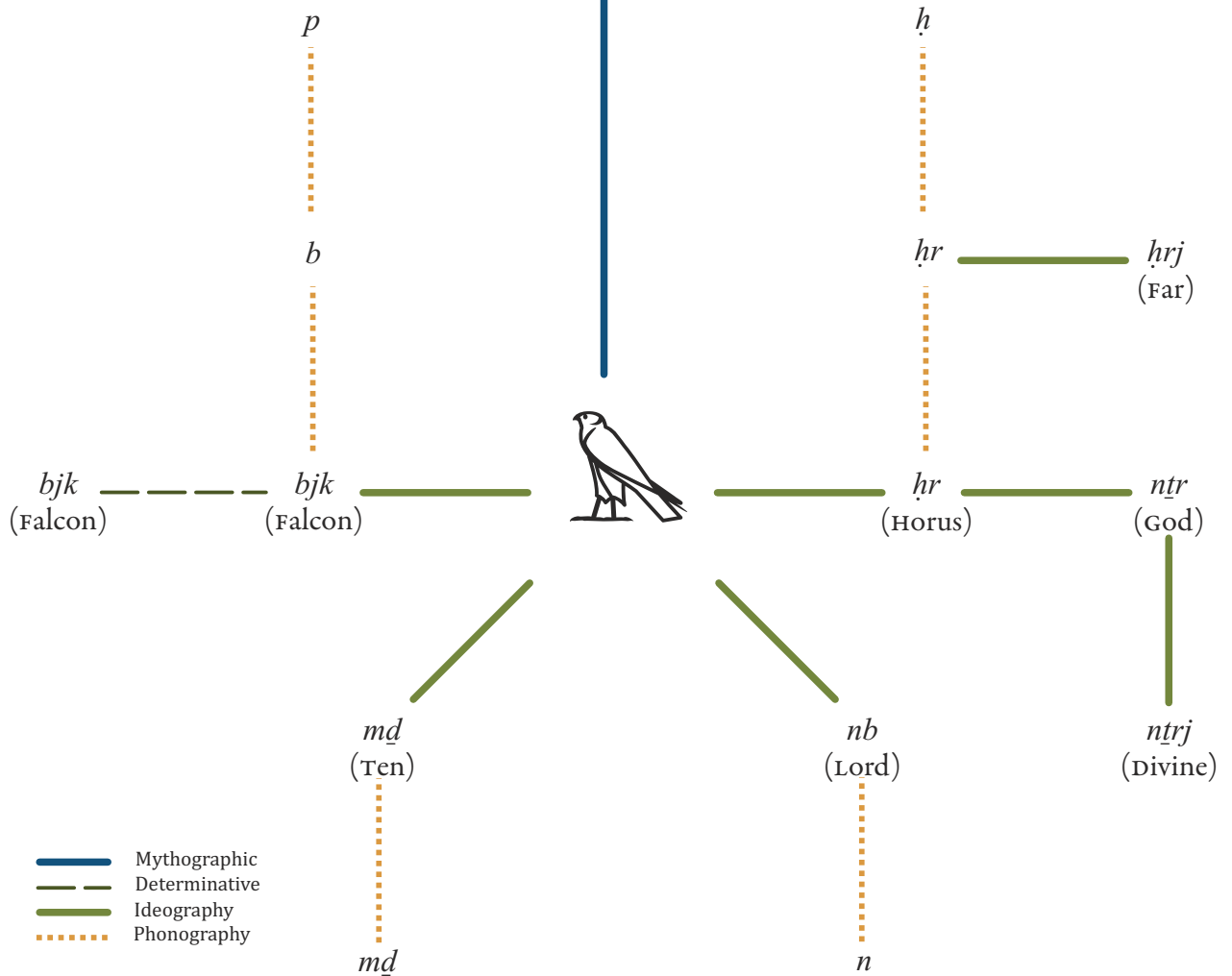
*Predynastic Period*

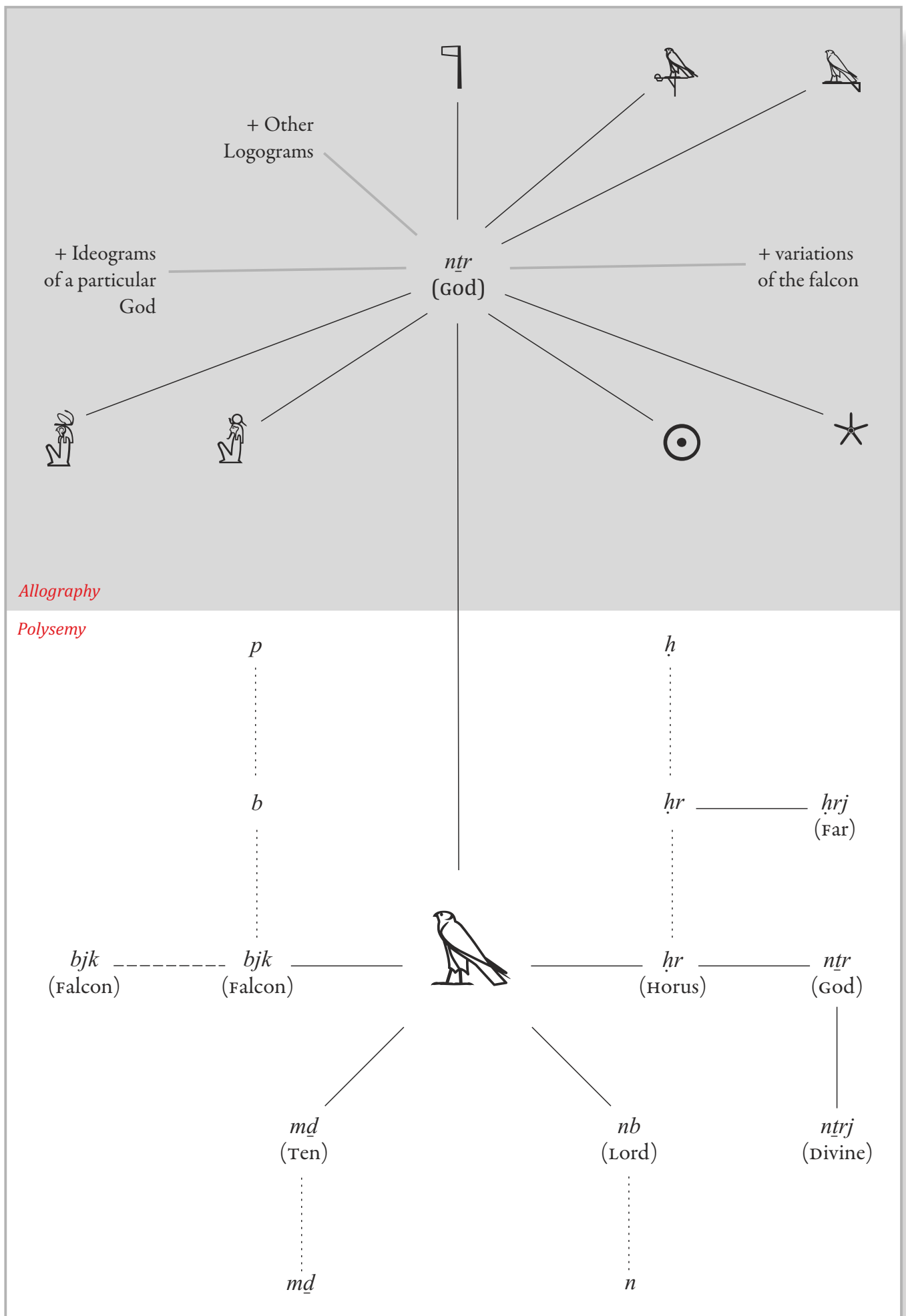


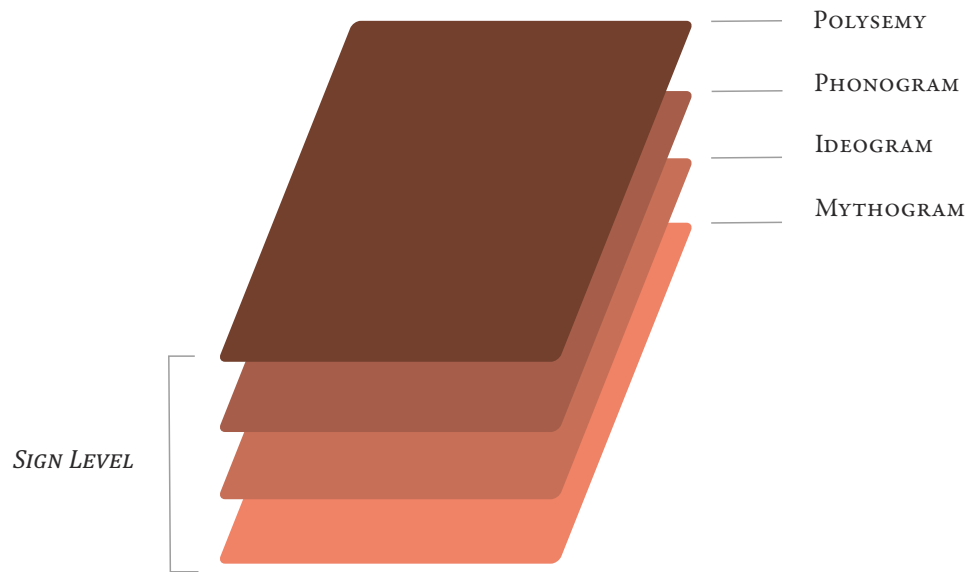
*Classical Hieroglyphic Writing*

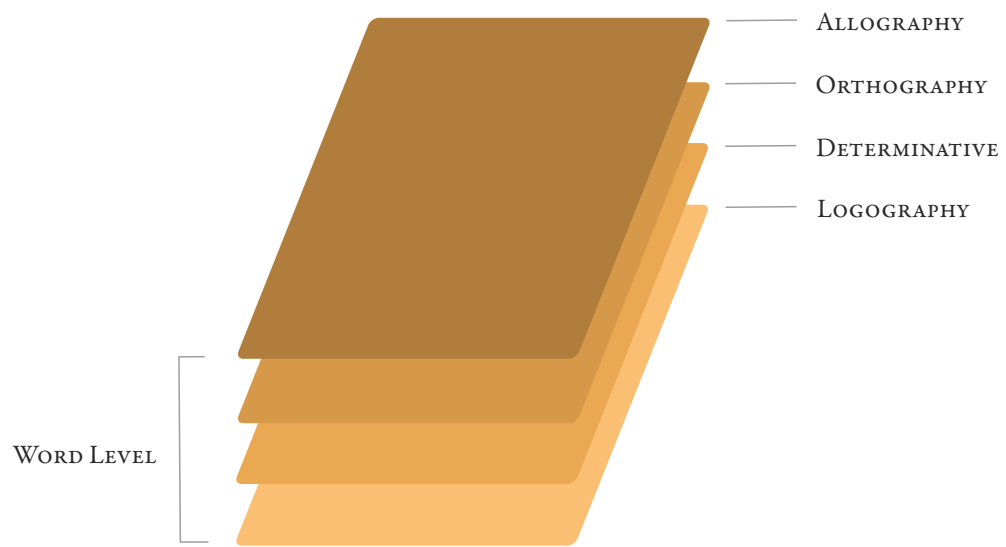


*Graeco-Roman Period*

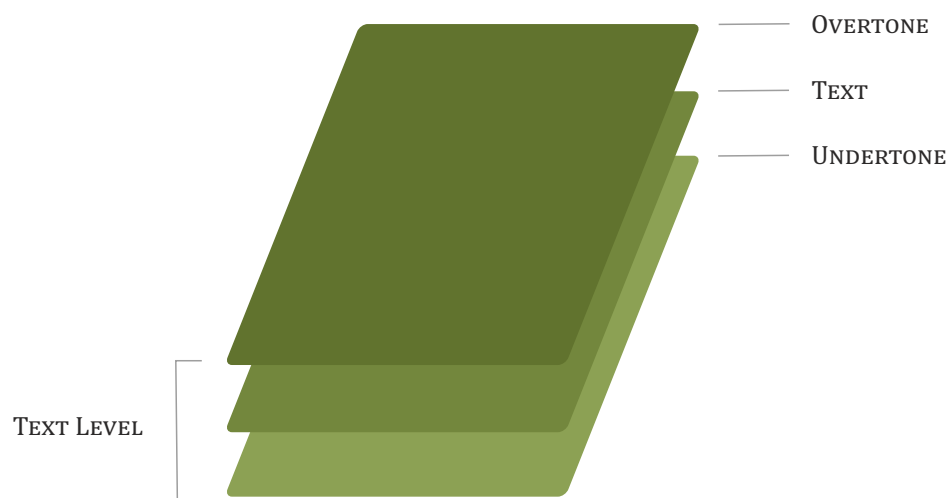
























<div>A</div> 					
	Ideographic value	VASE <i>hsi</i>	SUN <i>itn</i>	CAT <i>miw</i>	LORD <i>nb</i>
	Phonetic value (acrostic)	<i>hsi</i>	<i>i</i>	<i>m</i>	<i>n</i>
Meaning <i>hsi inm</i> « the favourite of Amun »					

<div>B</div> 					
	Ideographic value		STATUE	<i>tw</i>	
	Phonetic value (acrostic)	<i>d</i>		<i>t</i>	
	Meaning		<i>dt</i> « eternity »		

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.

<div>C</div> 					
	Ideographic value	SKY <i>pt</i>	LAND <i>t3</i>	HEH (god) <i>hh</i>	
	Phonetic value (acrostic)	<i>p</i>	<i>t</i>	<i>h</i>	
Meaning <i>pth</i> « Ptah » (god)					

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).

<div>D</div> 					
	Ideographic value	BOAT <i>w3</i>	CHILD <i>s3</i>	THE TWO GODDESSES	
	Phonetic value (acrostic)	<i>w</i>	<i>s</i>	<i>r</i>	
Meaning <i>wsr</i> « Osiris » (god)					

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 hieroglyph used to write the word «ka»:



**Fallen Obelisk of Hatshepsut III**

*Detail*

*Temple of Amun, Karnak*



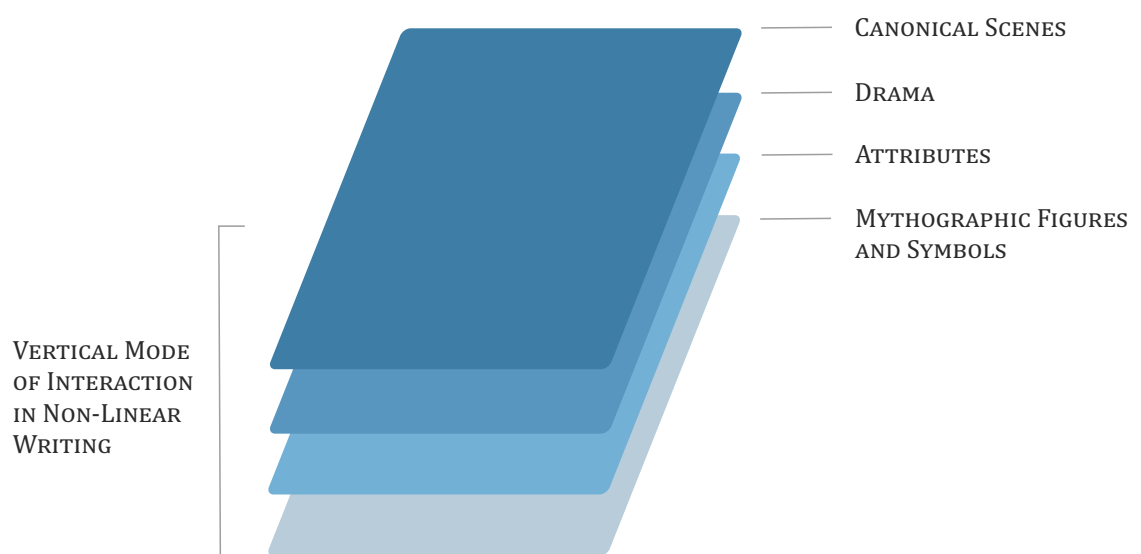
«(...) An example of the principle may be seen in the well-known statue of Ramesses II, where the king is shown as a young child sitting with a finger in his mouth in the pose which is always shown in the hieroglyph for mes or child. On his head the king wears a sun (re) disk, and with his left hand he holds a stylized su plant. Thus the statue not only physically represents the king, but also spells out his personal name – Ra-mes-su or Ramesses.» (Wilkinson, 1994: 152)



It is important to take into consideration that the hieroglyph for that plant was frequently used to write «king».

**Sculpture of Ramesses II, Child**

*Egyptian Museum, Cairo*



(BASIC) FIGURE + ATTRIBUTE = HIEROGLYPH



GOD



RA



OSIRIS



PTAH



KING OF LOWER EGYPT



WOMAN



ISIS



NEPHTHYS



MAAT



GREETING:  
salutation, welcome



COMMANDING:  
directing, signaling



STATUS:  
dominance, submission, respect



MUSIC:  
guidance of musicians



ASKING:  
requesting, pleading, praying



DANCE:  
ritual dance, mime



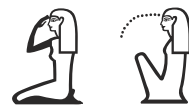
PRAISING:  
reverence, worship



REJOICING:  
celebration, victory



OFFERING



SORROW:  
sadness, mourning



SPEAKING:  
address, oration, recitation



SUPPORT:  
sustaining, strengthening



**Relief des Em-saef (Offering Scene)**  
*11 Dynasty, c. 2050-2000 B. C.*

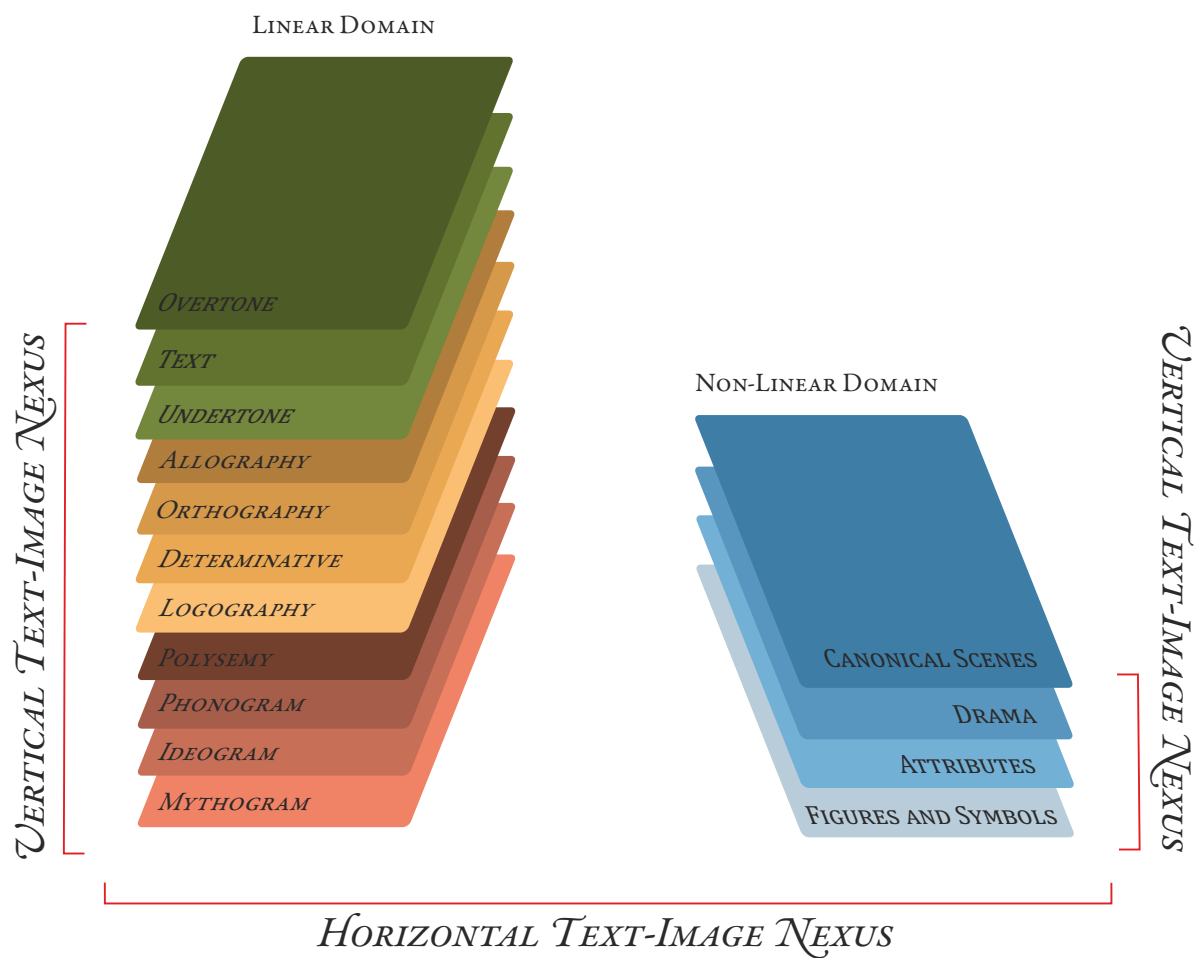


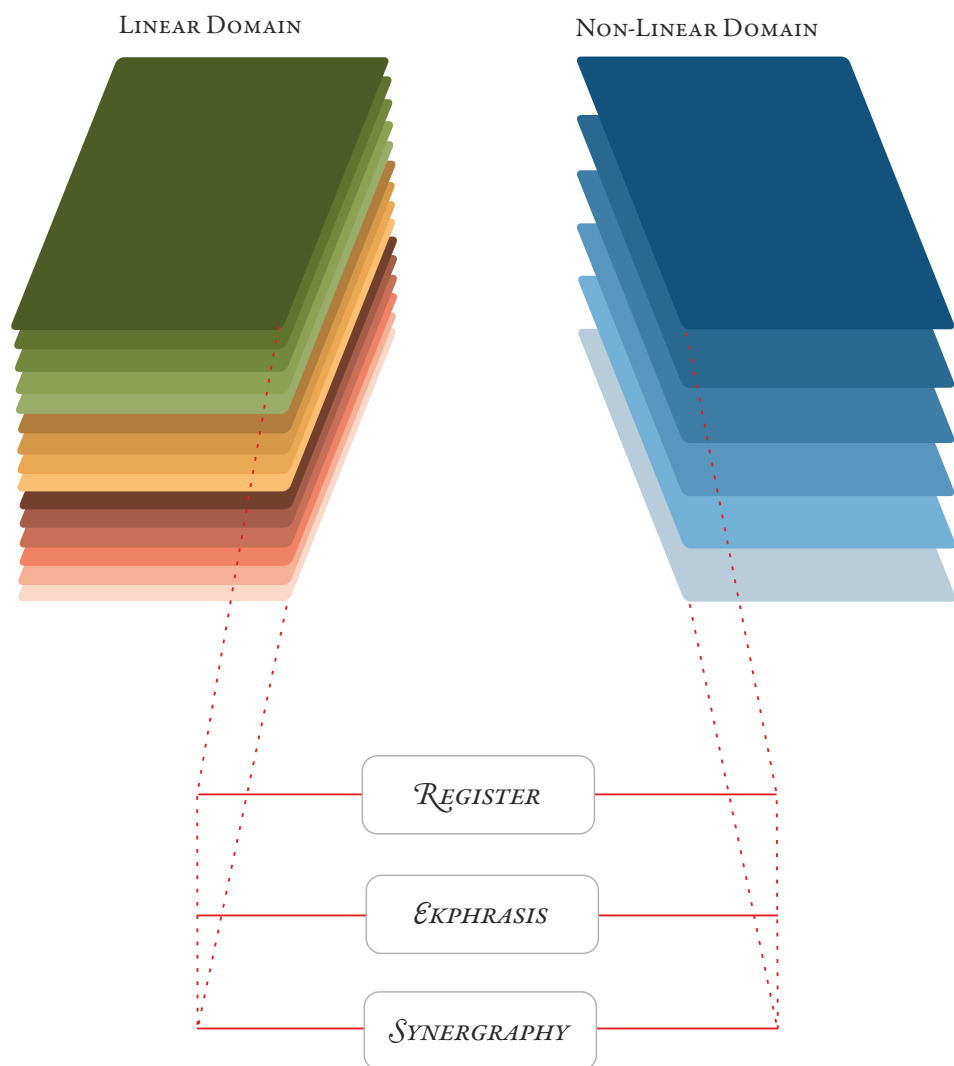


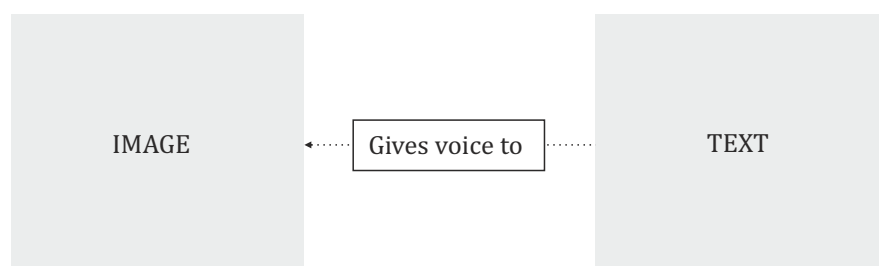
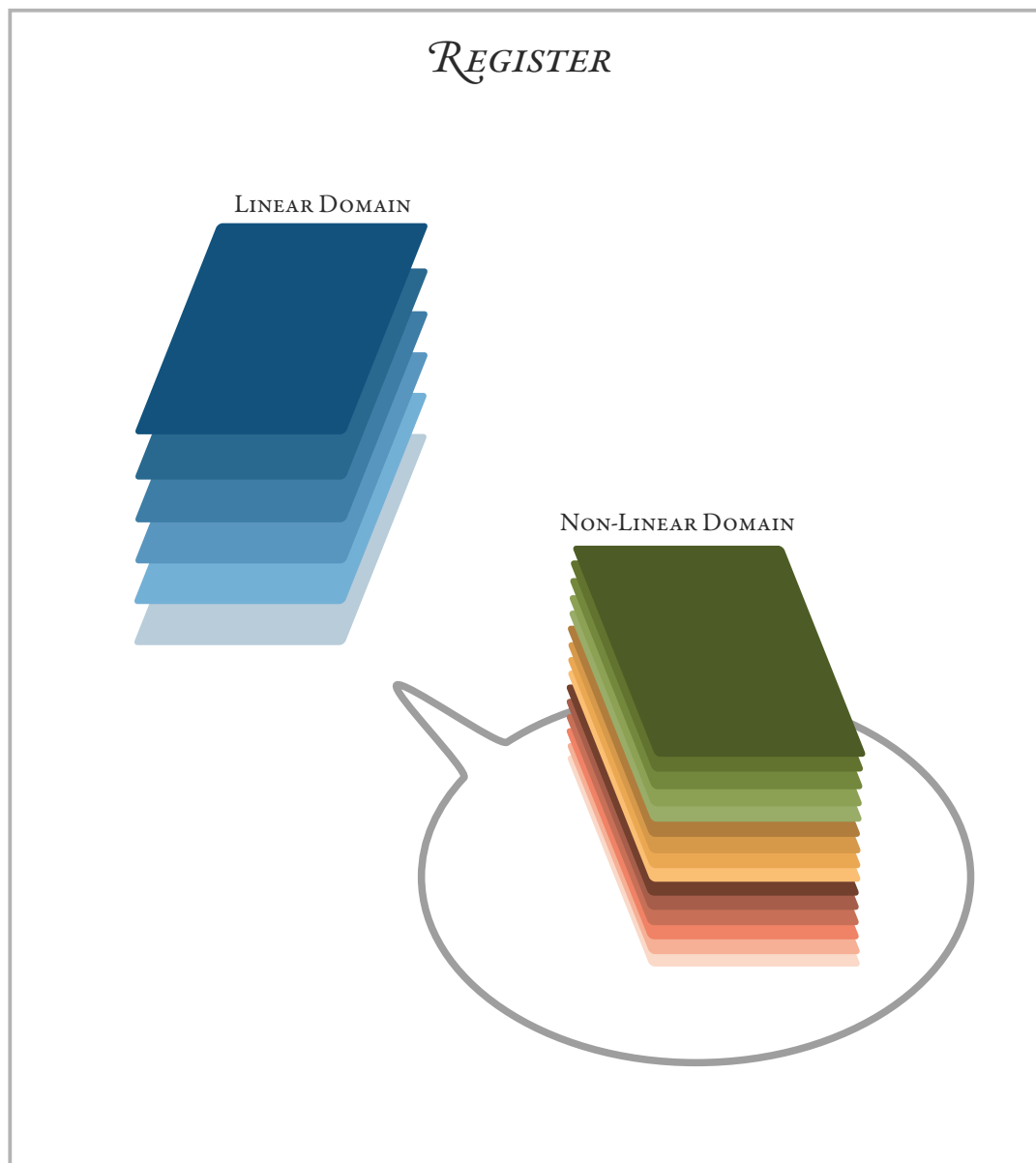
**Papyrus of Ani**  
*detail, weighing the heart ceremony*  
 The British Museum



**Greenfield Papyrus, The Book of the Dead of Nesitanebtashru**  
*Detail, c. 950 BC*  
 The British Museum









# REGISTER



## ANALYSIS

### LINEAR DOMAIN

[text: "make room! Your hands are under us"]

### REGISTER

### NON-LINEAR DOMAIN

[image: the human figure that is shouting the text]



*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"*

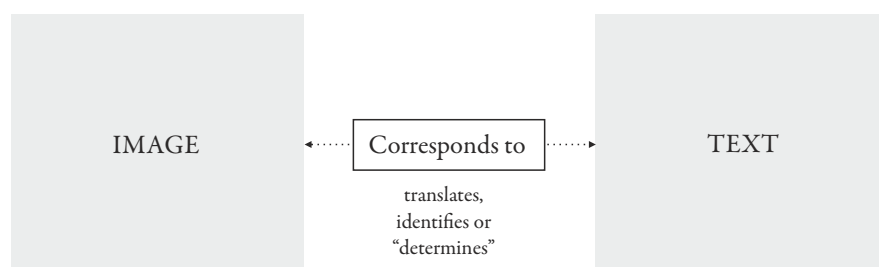
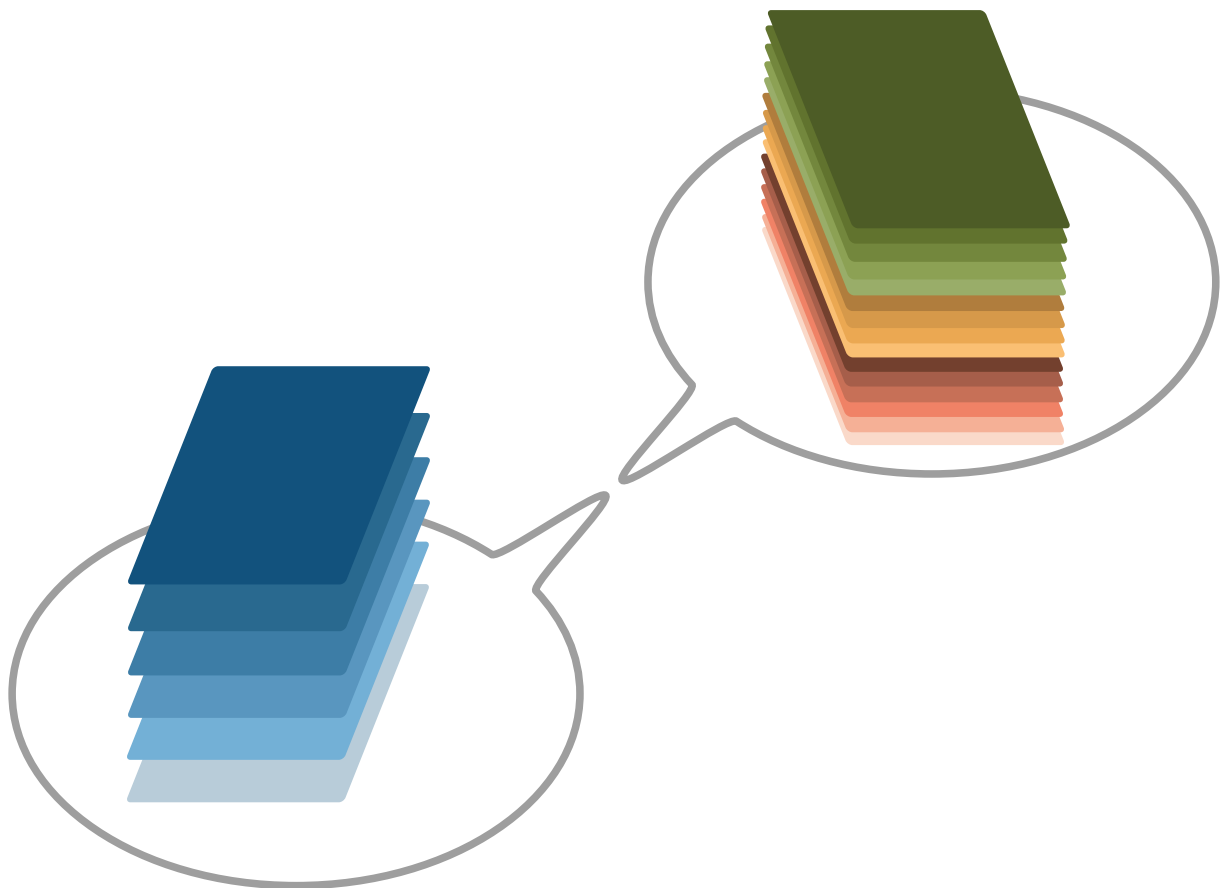
(Málek 2003: 75)





**Temple of Ramesses II, detail**  
*Abydos, Dynasty 19*

## *ΕΚΦΡΑΣΙΣ*



# ΕΚΦΡΑΣΙΣ



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

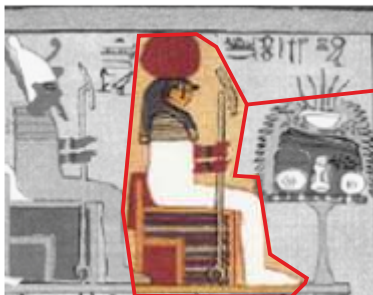
## ANALYSIS



### LINEAR DOMAIN

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

### EΚΦΡΑΣΙΣ



### 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*

ΕΚΦΡΑΣΙΣ



**Tomb Chapel of Raemkai: South Wall**  
*Old Kingdom*  
 c. 2446–2389 B.C.



LINEAR DOMAIN  
 [text: "lassoing the ibex by the hunter"]

EΚΦΡΑΣΙΣ

NON-LINEAR DOMAIN  
 [image: the scene is depicted]

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

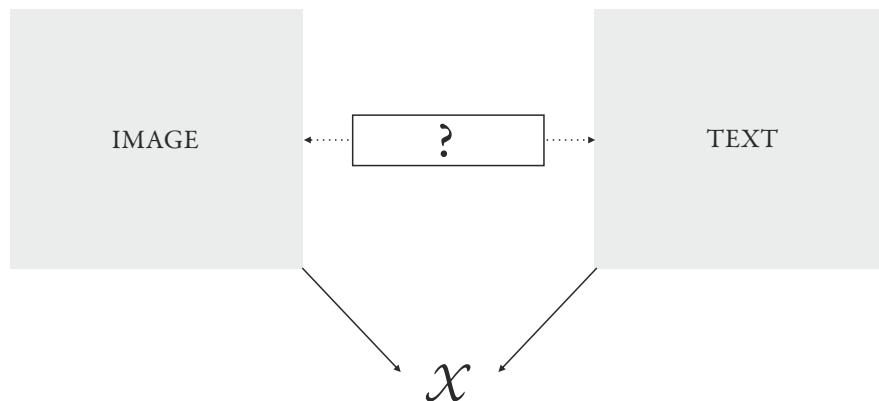
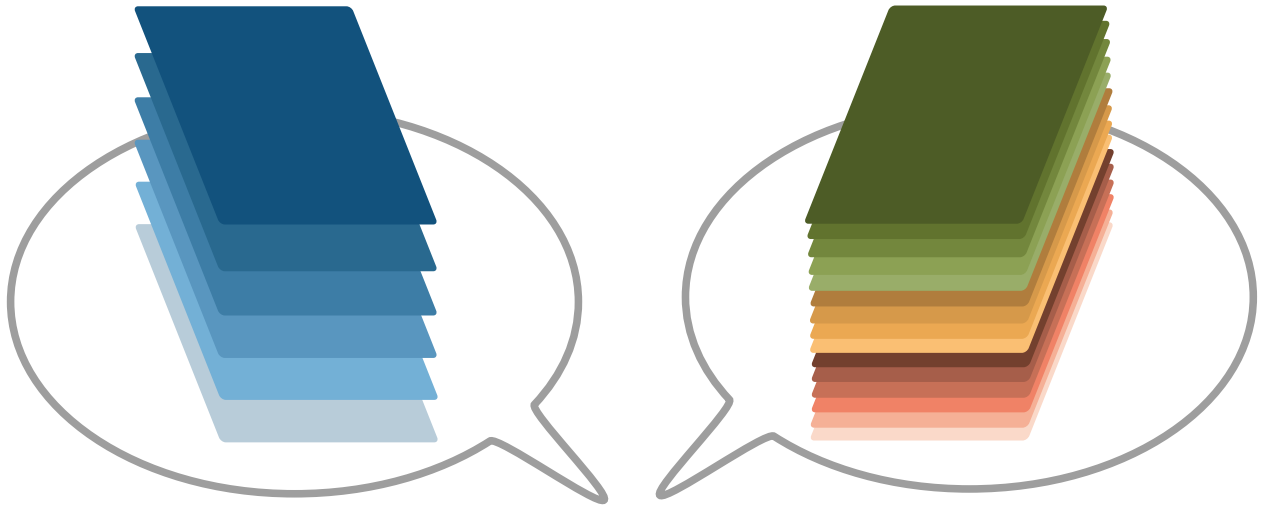


However, this same text written separately (in a linear sequence) would normally be written with a series of determinatives (cf. Fischer, 1977: 3):



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*





# SYNERGRAPHY



**Metternich Stela**  
(detail, top)  
c. 380-342 B.C.

NON-LINEAR DOMAIN  
[image: Horus as a triumphant child,  
assisted by Isis, Ra and Thoth]

?

LINEAR DOMAIN  
[text: "I have come from heaven at the command  
of Ra to protect thee on thy bed every day, and  
everyone who suffers likewise."]

EXEGESIS

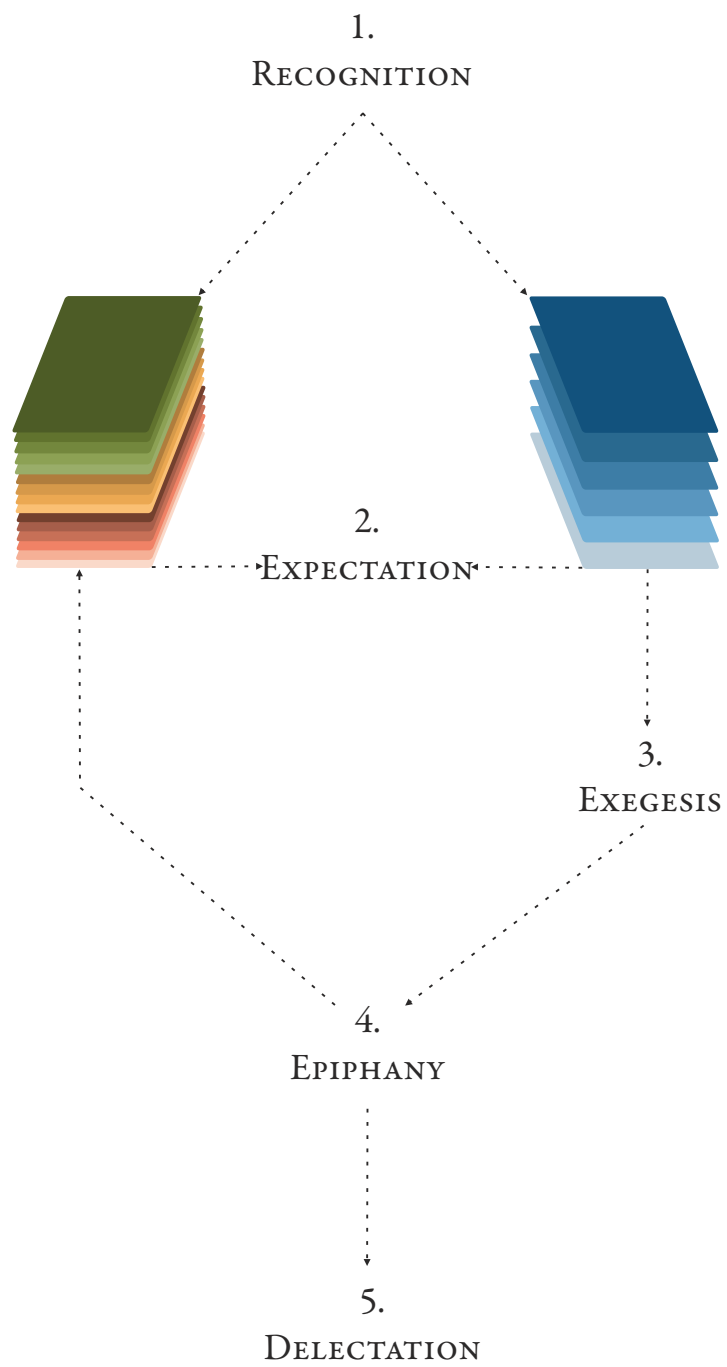
[This is the mythogram that correspond to the  
myth of Horus being attacked by poisonous  
creatures by Seth. He was saved by his mother  
with the help of Thoth]

SYNERGRAPHY

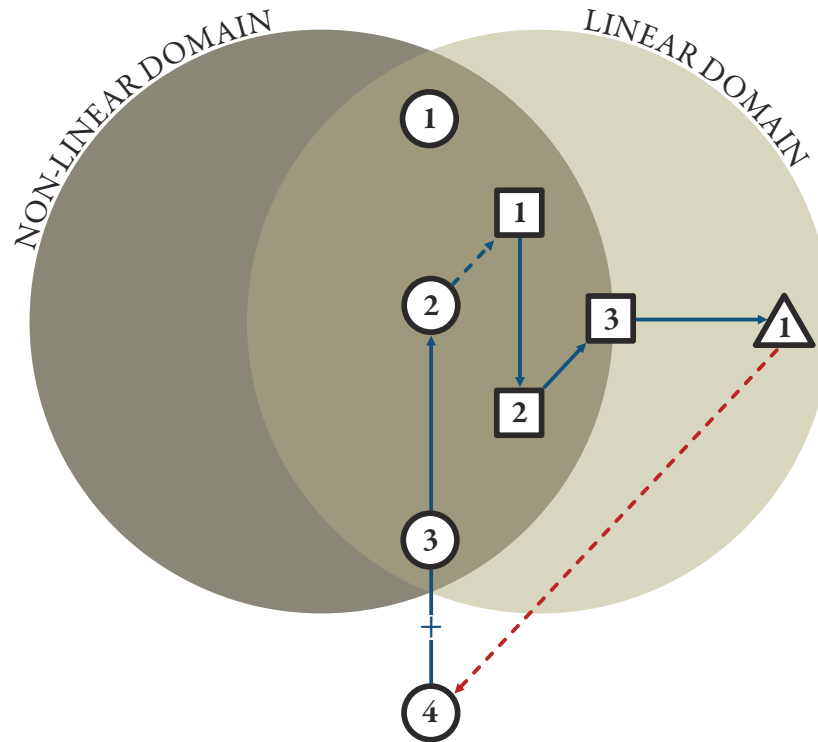
EPHIPHANY

[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  *zh<sup>3</sup>-n-mdw.w-ntr*
- ②  *tj.t*
- ③  *sš, or zh<sup>3</sup>*
- ④  *mdw-ntr*  
"liturgical language"

GREEK

- ①  *ιερά γράμματα*  
(term used by Egyptians  
in official documents)
- ②  *ιερογλυφικά γράμματα*  
(in the sense of sacred  
writings inscribed on walls)
- ③  *ιερογλυφικά*  
(little by little employed  
as a noun)

CONTEMPORARY

- ①  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.

Ramesseide bureaucracy texts.

#### (b) Demotic

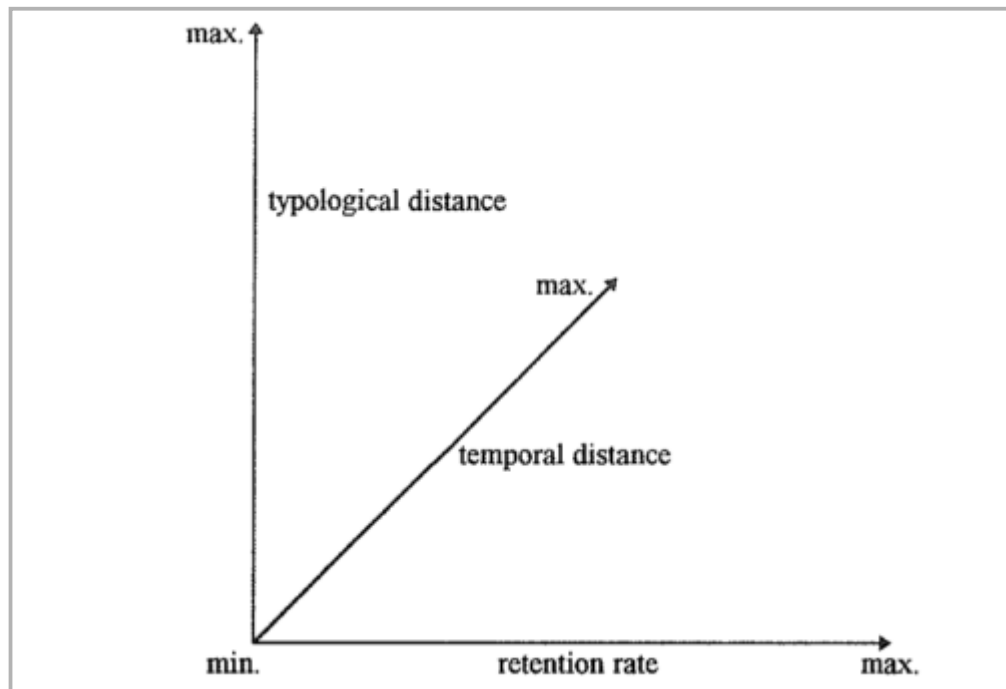
7th century B.C. to 5th century C.E.

The language of administration and literature during the Late Period

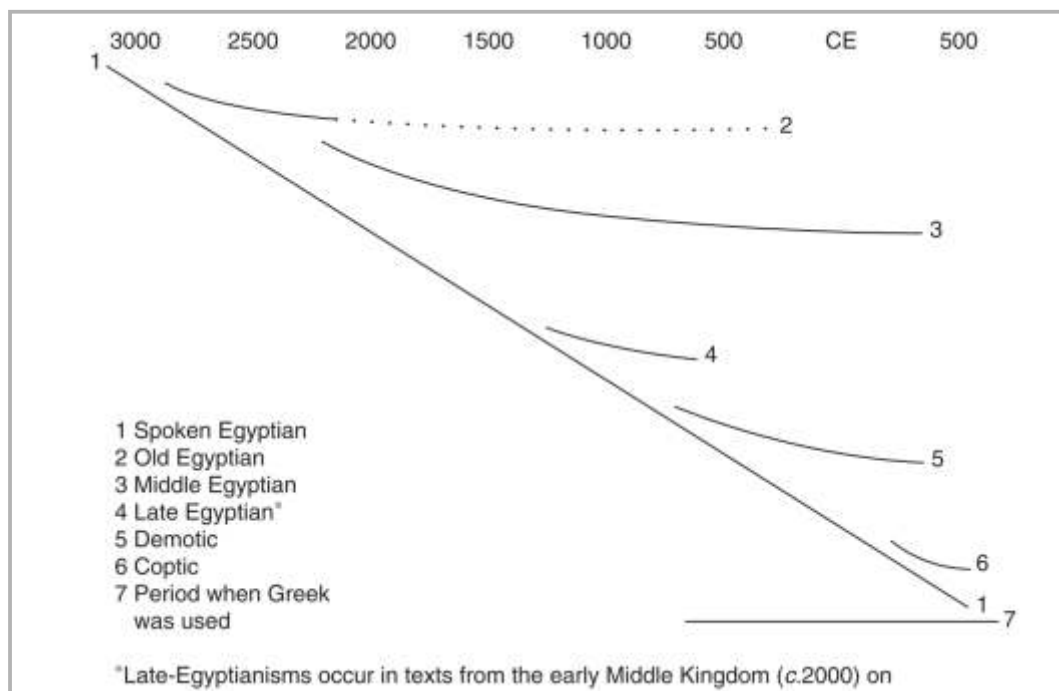
#### (c) Coptic

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

hieroglyphic	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
cursive hieroglyphic	official and major religious texts; scribal training
hieratic	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
demotic	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)

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 <sup>a</sup>	
	script form	language form	script form	language form
monumental inscriptions	hieroglyphic	Classical Egyptian	hieroglyphic; some demotic	Classical Egyptian; Demotic
scribal training	cursive hieroglyphic	Classical Egyptian	demotic <sup>b,c</sup>	Demotic
official religious texts	cursive hieroglyphic	Classical Egyptian	hieroglyphic; hieratic; demotic	Classical Egyptian
literary texts; religious and magical texts for everyday use	hieratic <sup>d</sup>	Classical and Late Egyptian	demotic	Demotic
business and administration	hieratic <sup>d</sup>	Late Egyptian	demotic	Demotic

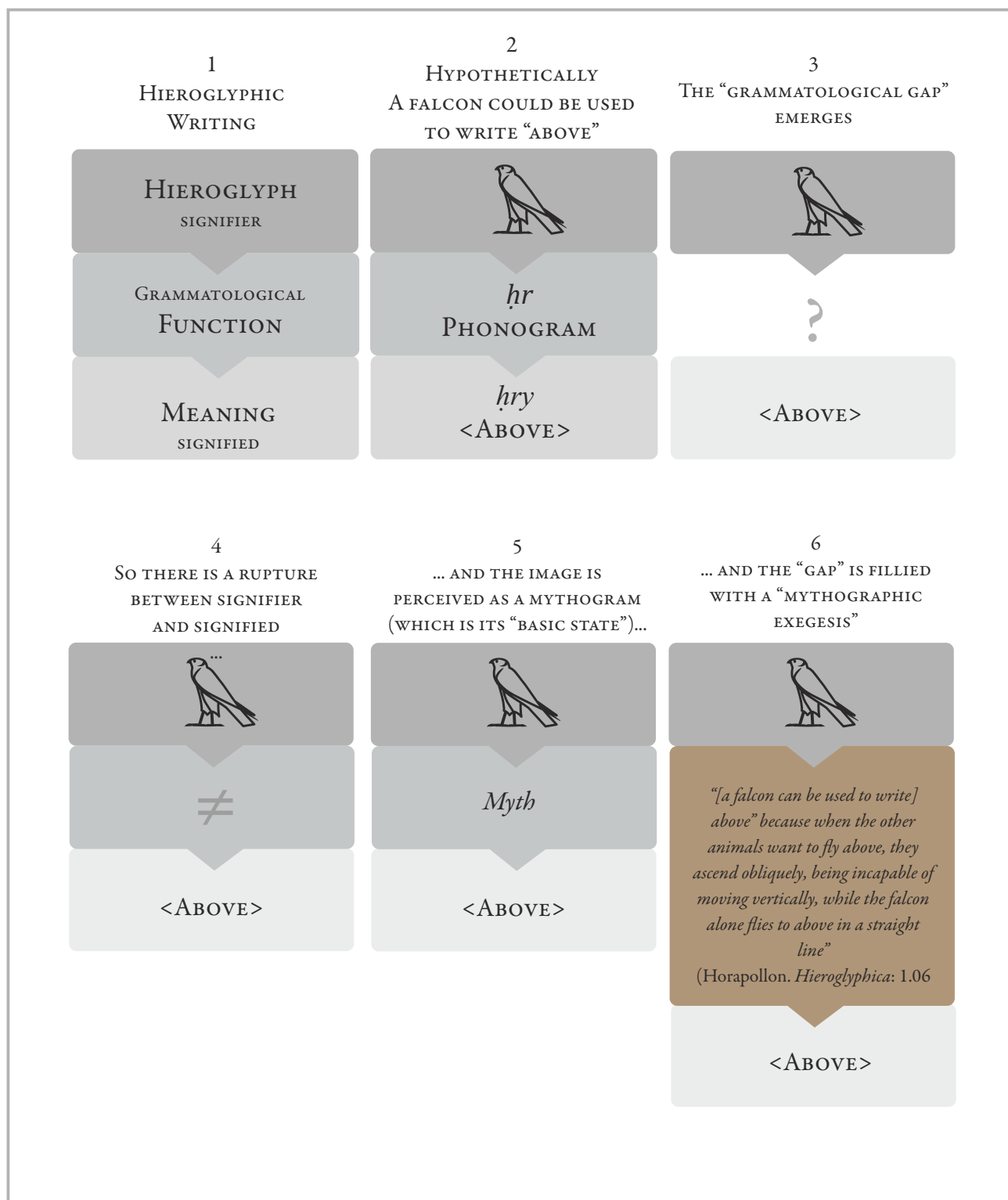
<sup>a</sup>Indigenous Egyptian literacy only; Greek was the predominant form of writing, but for a small proportion of the population.

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

<sup>c</sup>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.

<sup>d</sup>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



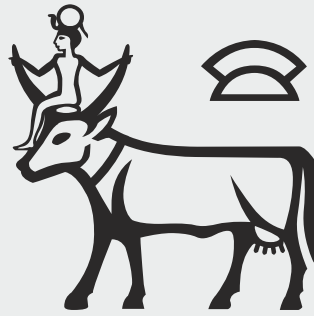


HIEROGLYPHIC				HIERATIC		DEMOTIC	

2700- 2600 B.C.	2500- 2400 B.C.	c. 1500 B.C.	500- 100 B.C.	c. 1900 B.C.	c. 1300 B.C.	c. 200 B.C.	400- 100 B.C.
-----------------------	-----------------------	-----------------	---------------------	-----------------	-----------------	----------------	---------------------

**Egyptian Parallel Scripts and their Development**  
Adapted from Moller G., *Zeitschrift des Deutschen Vereins  
für Buchwesen und Schrifttum*, ii (1919): 78



		Cow = Hathor = <i>nbw.t</i> , the golden one) > <i>nb</i> =	to appear in glory = <i>h<sup>c</sup>t</i> > <i>h<sup>c</sup>.w</i> =
RA	SON	LORD	DIADEMS

“The Son of Ra, the Lord of Diadems”

MEANING OF THE LINEAR TEXT

*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:*

Non-Linear Domain



Linear Domain

“The Son of Ra,  
the Lord of Diadems”

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

*Exegesis of the mythogram*

SYNERGRAPHY

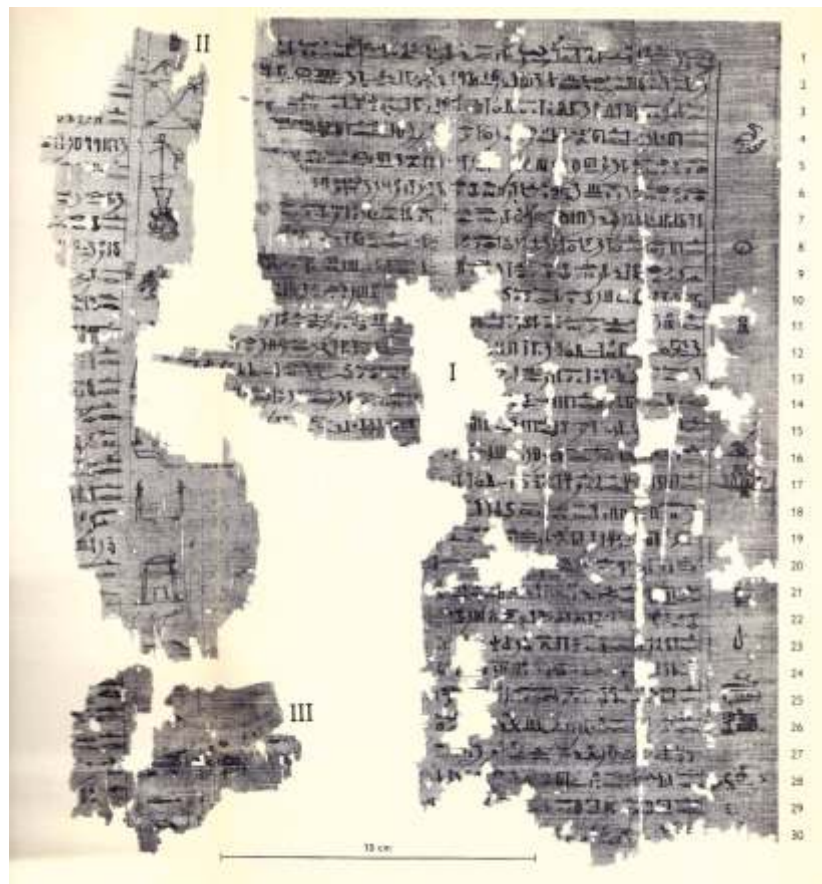
“Horus is the lord of  
the rising sun”

*Synergraphic effect*

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

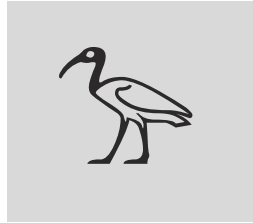
I.			
1.			Bee. (Sign of royalty in Lower Egypt.)
2.			Human being as child.
3.			Chief.
4.			Elder.
5.			Prince.
6.			Ruler.
7.			Old age.
8.			High.
9.			Fall.
10.			Speak.
11.			Adore.
12.			Turn back.
13.			Build.

**Tanis Sign Papyrus**  
*Transcription of Page 1*  
*Apud Griffith 1889: 7*



Papyrus Carlsberg VII  
*Apud Iversen 1958*

*Non-Linear Domain*



Ekphrasis

*Carlsberg 7 text*  
*Linear Domain*

“ibis”  
[h3bw]

*Non-Linear Domain*



?

*Carlsberg 7 text*  
*Linear Domain*

“A heart  
descends”  
[h3 ib]




















?


According to one of the  
Egyptian myths, Thoth is  
the heart of Ra. Also, the  
ibis is consecrated to  
Thoth.

*Exegesis*

Synergraphy

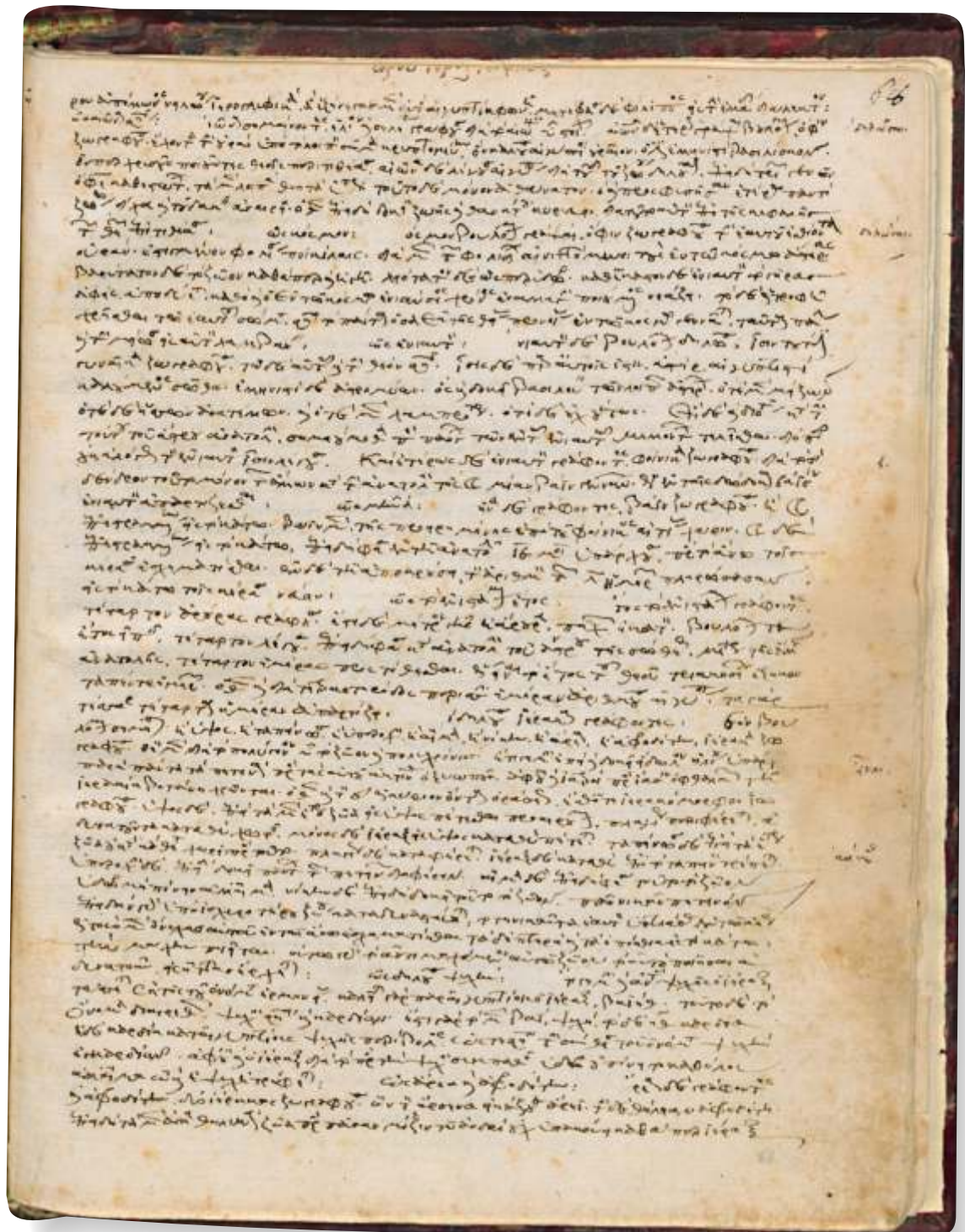
It is the god Thoth, who is  
the heart of Ra, and the  
ibis-god.

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

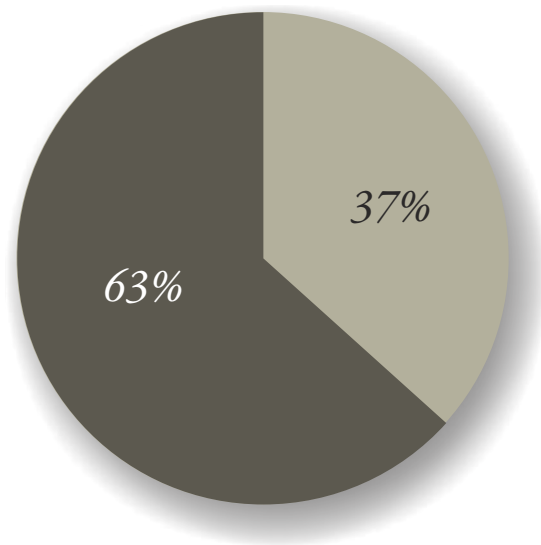

*Corresponding signs*

**Chaeremon's Hieroglyphs**  
*See Horst 1984: 25*

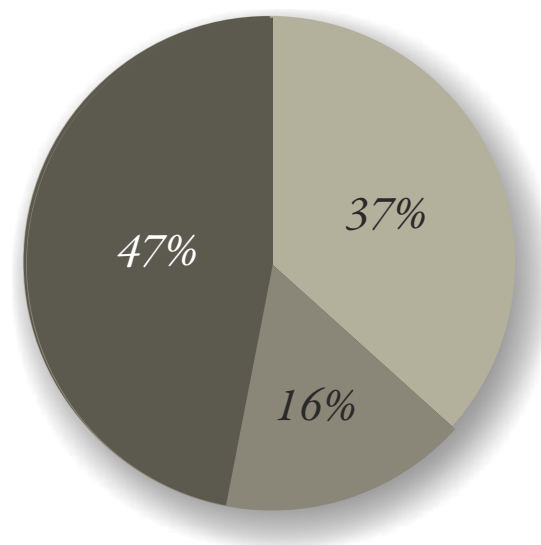




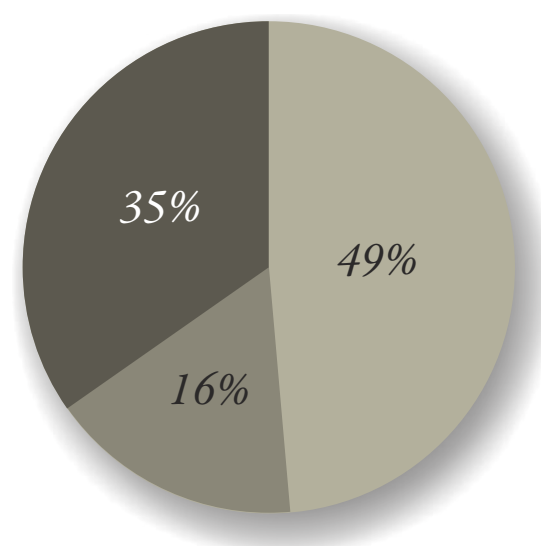
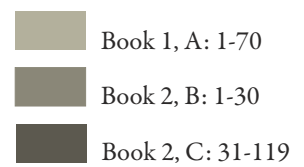
Horapollon's *Hieroglyphica*  
Bibliotheca Laurentiana Medicea (Florence):  
Plutei 69, Codex 27: 68r



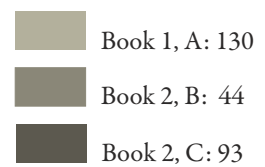
**Graphic 1**  
*Chapters per Book*



**Graphic 2**  
*Sections per Book*



**Graphic 3**  
*Entries per Sections*

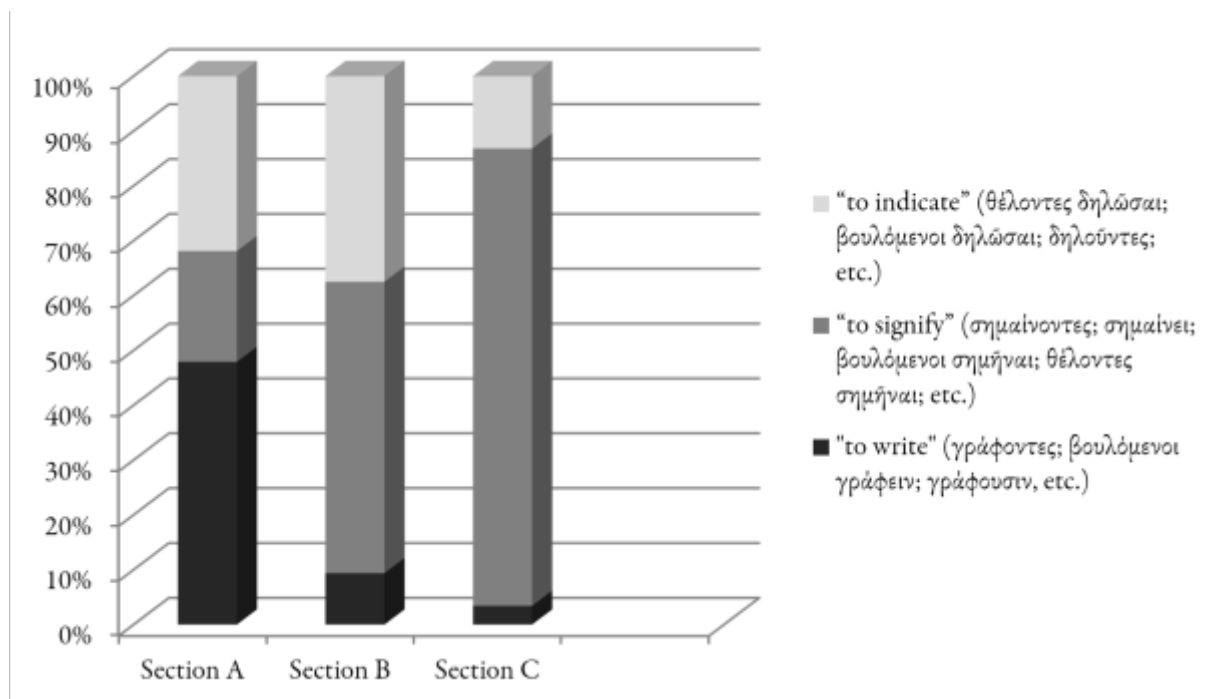


## SOME CRITERIA FOR THE DIVISION OF HIEROGLYPHICA'S SECTIONS

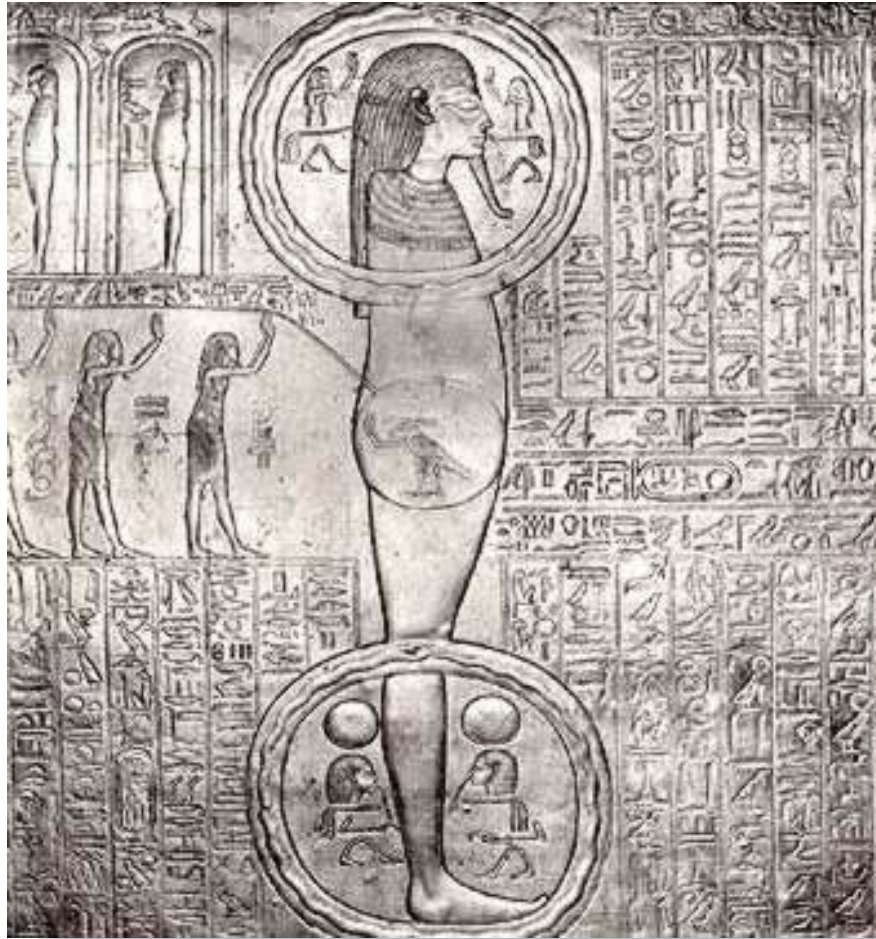
	A (book 1, 1-70)	B (book 2, 1-30)	C (book 2, 31-119)
Entries per chapter	May have many	Usually one, or a few	Usually one, or two
Exegesis	Frequent	Rare and very short (chapters 9; 10; 21; 25; 28)	Frequent, but short
Theme	In general: myths; gods; astrology; the Nile; writing and speech; knowledge and education; social structure (classes and occupation); moral; etc.	<i>Grosso modo</i> : astrology; conflict; etc.	<i>Grosso modo</i> : moral and behaviour; violence and enemies; etc.
Sources (exegesis)	Egyptian writing and mythology	Egyptian writing and mythology	Graeco-Roman and Alexandrian sources
Original Language	Coptic	Coptic? (to be verified)	Greek
Paronomasia	Yes	To be verified	No
Other			Some of the hieroglyphs (signifiers) described here are not attested at all in Ancient Egyptian iconography/writing.

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

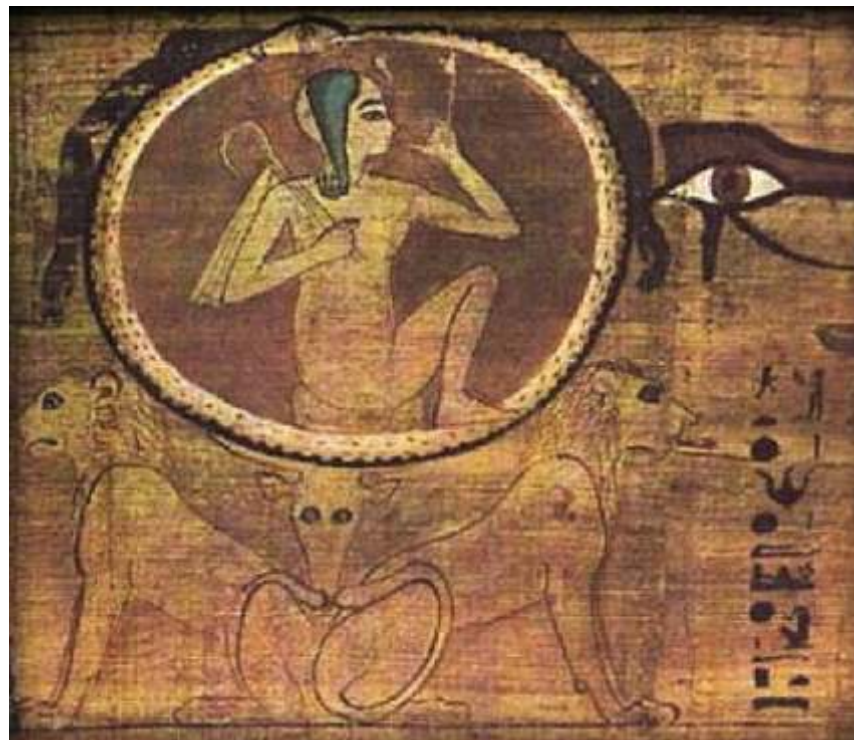
*N.B. The most frequent structure in Section A (γράφοντες, present participle, plural, of γράφω + concept) does not appear in Sections B and C.*







A



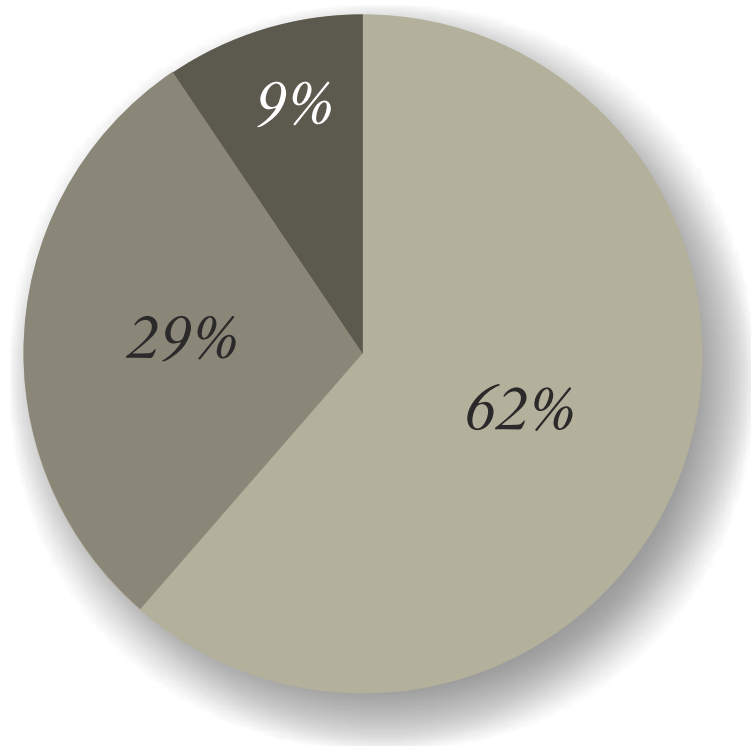
B



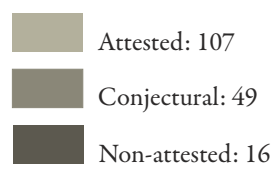
A



B



**Graphic 4**  
*"Authenticity" of the Hieroglyphs  
from Section A + B*








GOD <i>"The energies of God are Mind and Soul"</i>	
AION <i>"Lastingness and deathlessness"</i>	1. AION <i>"Hence, since it seems to have the power over life and death, they place it upon the head of the gods"</i>
COSMOS <i>"Restoration and the opposite thereof &lt;diminution?&gt;"</i>	2. COSMOS <i>"All the great things divine providence engenders in the cosmos are taken back again into it by [a process of] diminution"</i>
TIME [Increase and Decrease]	3. YEAR 4. MONTH 5. CURRENT YEAR
GENESIS [Quality]	10. GENESIS, Scarab 11. GENESIS, Vulture
	6. GOD 7. SOUL 8. ARES and APHRODITE 9. MARRIAGE 12. HEPHAESTUS 13. STAR, GOD, DESTINE 14. CYNOCEPHALUS 15. CYNOCEPHALUS 16. CYNOCEPHALUS

Comparison Between *Corpus Hermeticum, XI* and Horapollon's *Hieroglyphica* (first chapters)

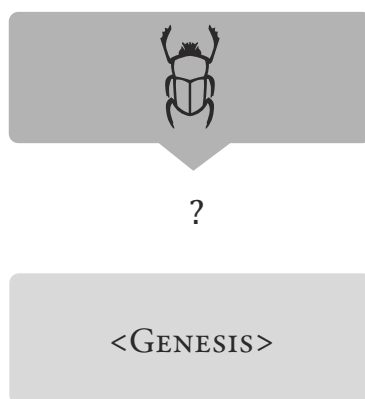
## 1. VERTICAL ANALYSIS OF SOME MEANINGS OF THE SCARAB HIEROGLYPH IN ANCIENT EGYPTIAN

Vertical  
Text-Image Nexus

HIEROGLYPH <i>SIGNIFIER</i>			
GRAMMATOLOGICAL FUNCTION	<i>hpr</i> IDEOGRAM	<i>hpr</i> IDEOGRAM (PUNNING)	<i>hpr</i> PHONOGRAM (ACRONYM)
MEANING <i>SIGNIFIED</i>	<SCARAB>	<TO BECOME>	< <i>h</i> >

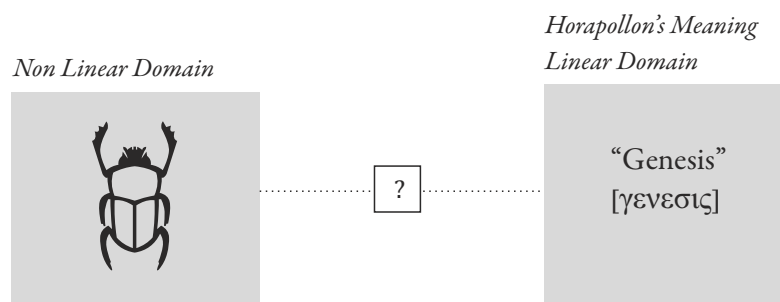
## 2. VERTICAL ANALYSIS OF ONE OF THE MEANINGS FOR SCARAB IN HIEROGLYPHICA

N.B. Attestation of the “Grammatological Gap”.

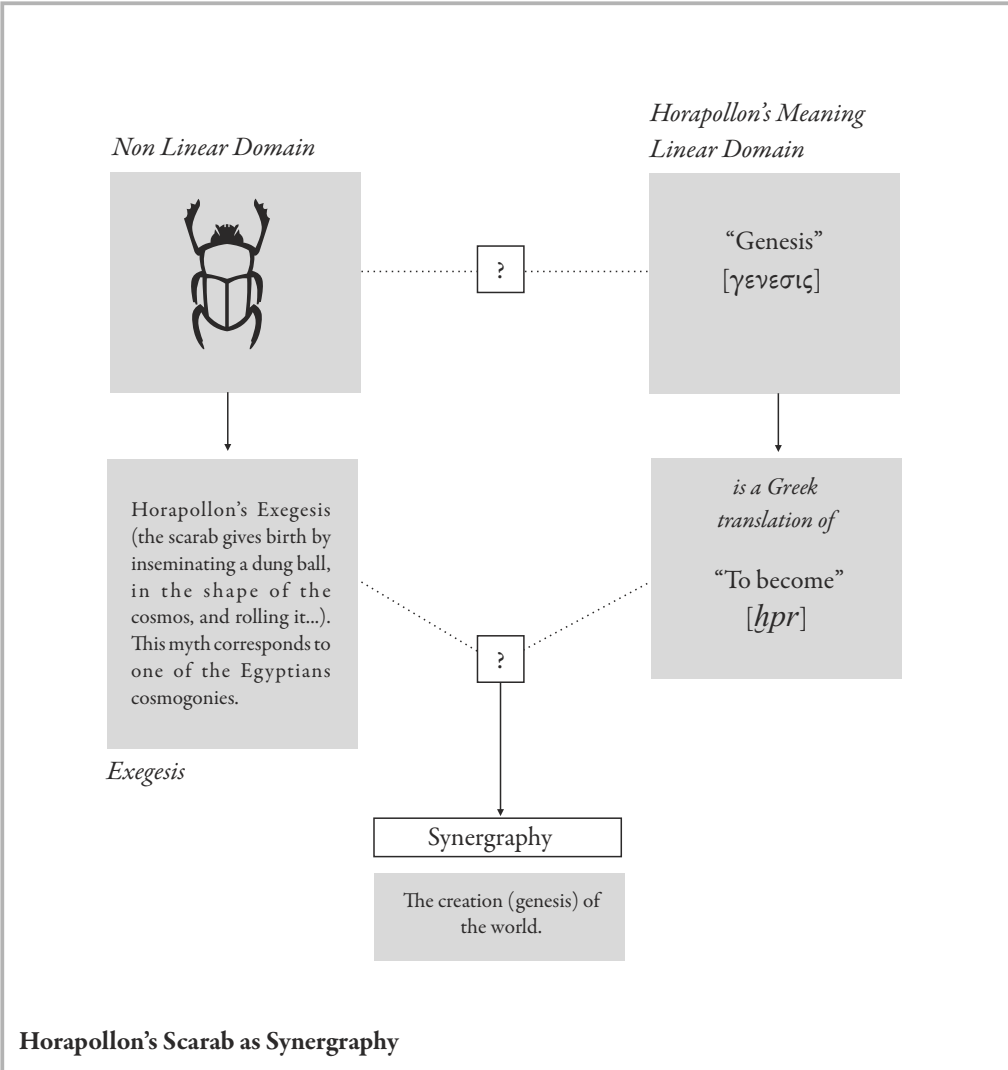


## 3. THE TRANSITION TO HORIZONTAL MODES OF INTERACTION

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.





*The Vector of Diffusion of Linear Writing*

--- From Hieroglyphs to the Roman Alphabet

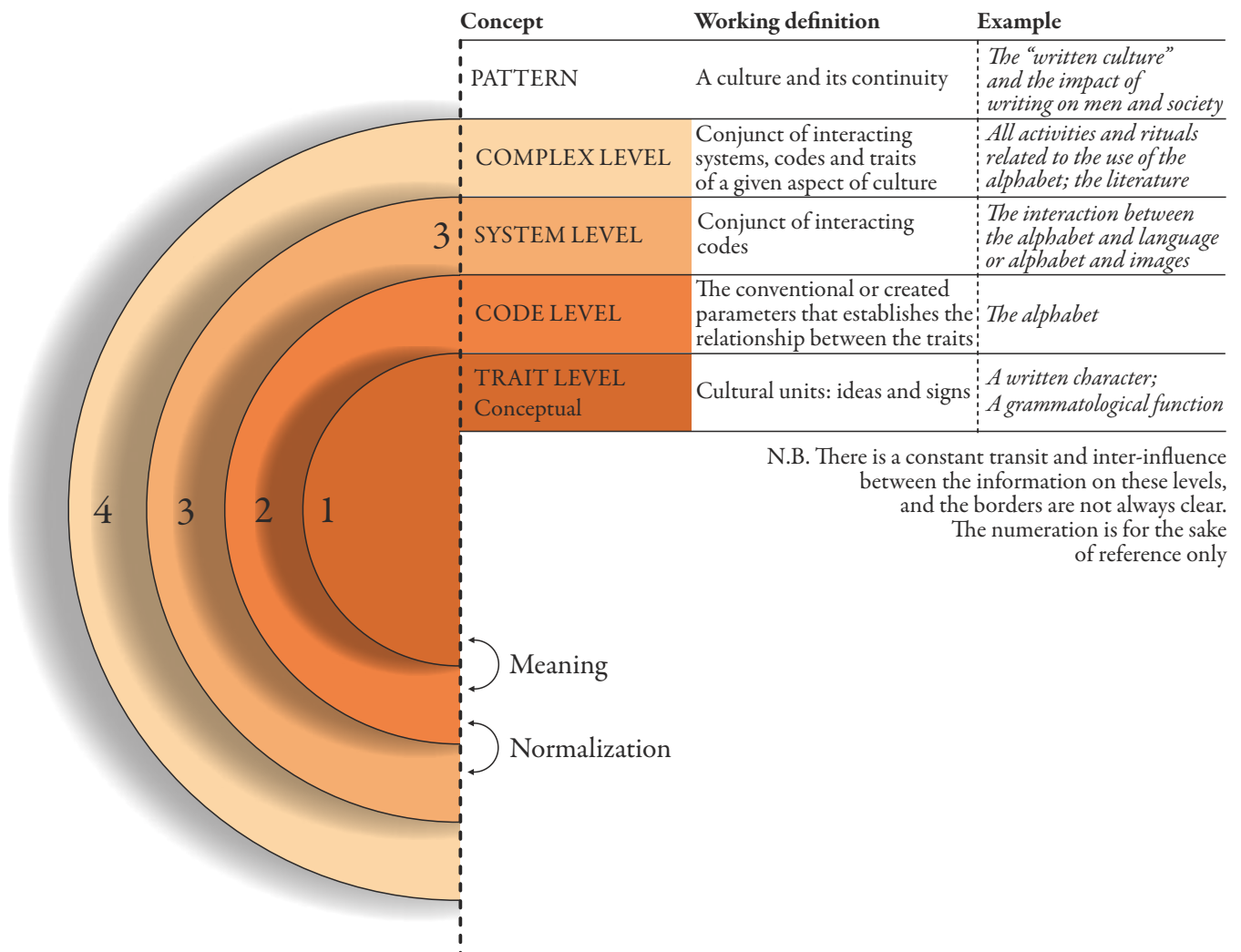
*The Vectors of Diffusion of Hieroglyphs in Early Modern Europe*

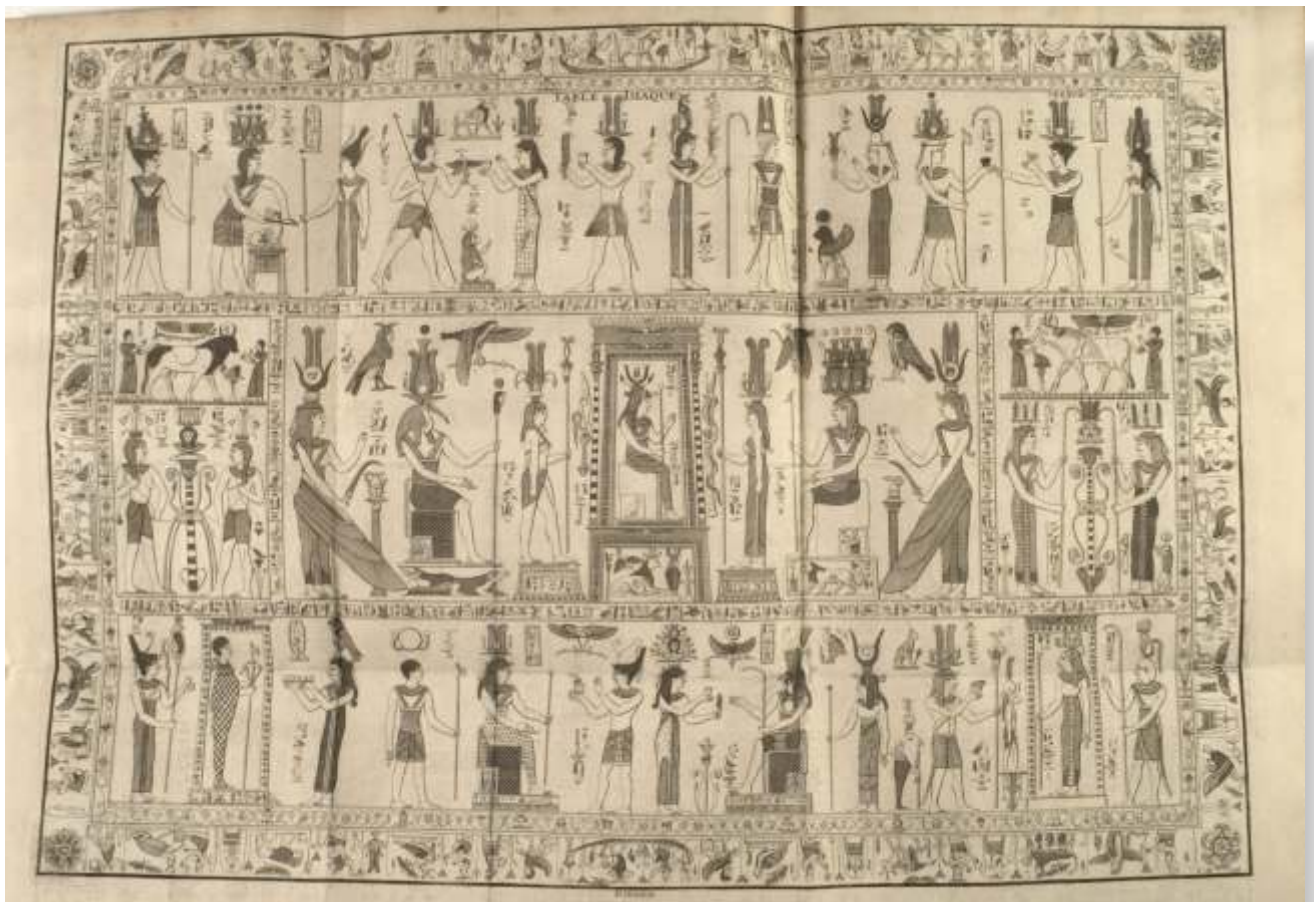
— Primary Source: Horapollon's *Hieroglyphica*

— Secondary Source: Graeco-Roman Accounts

— Egyptian Antiquities (and Expeditions)

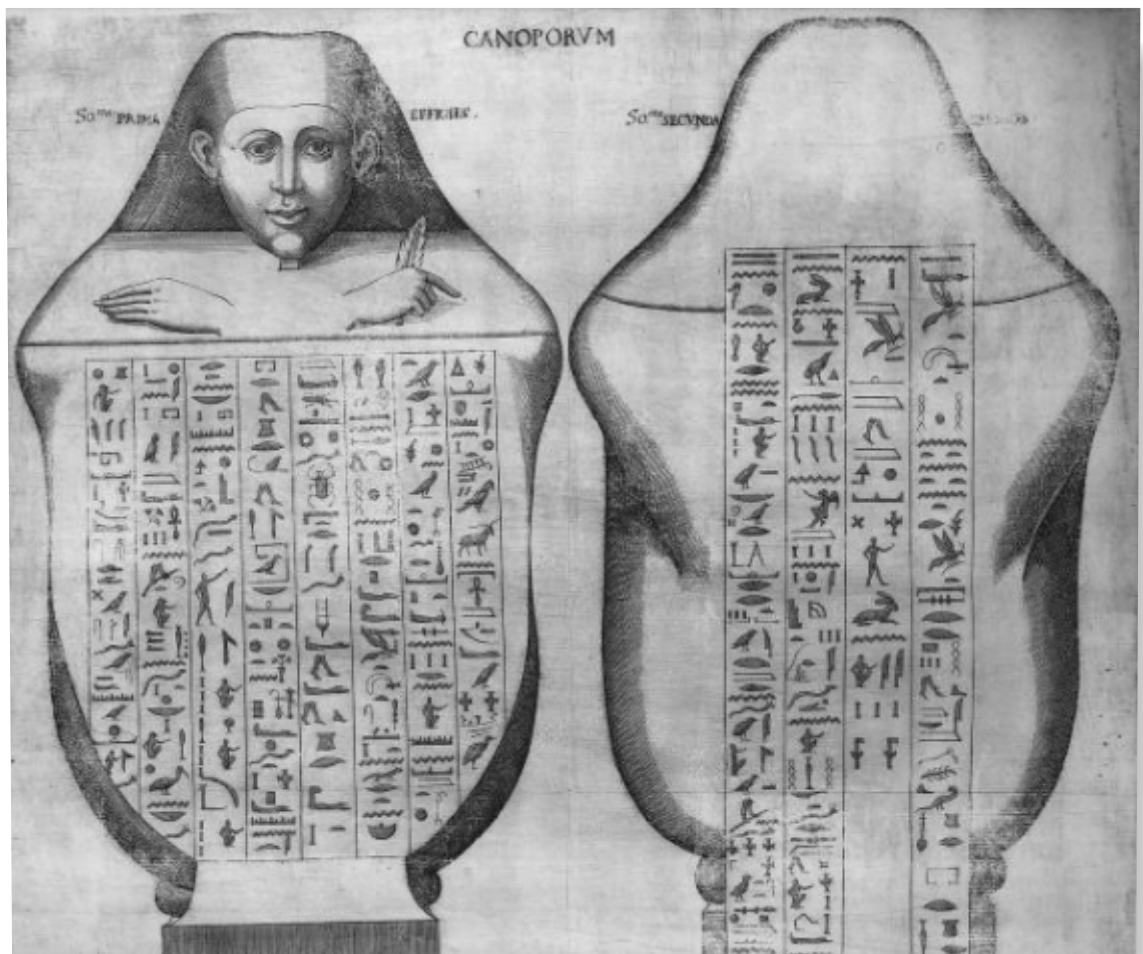
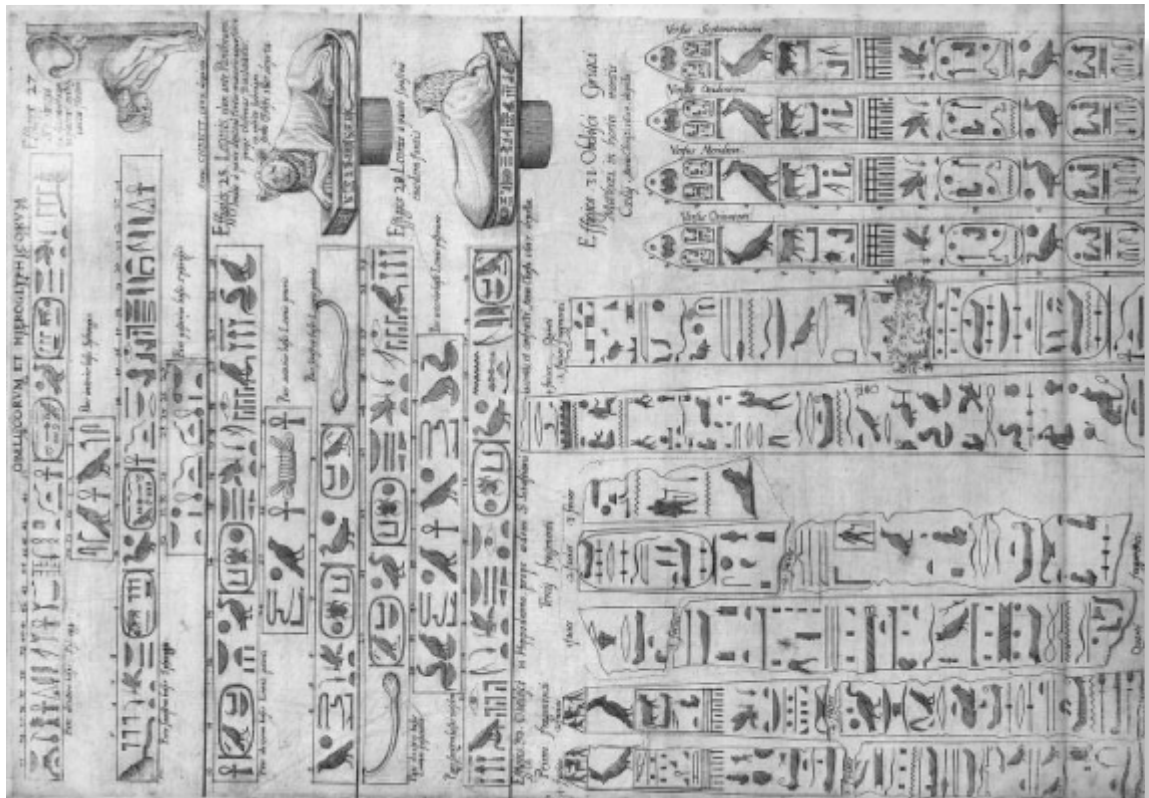
N.B. This is a conceptual map:  
places and routes are not exact.





**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*

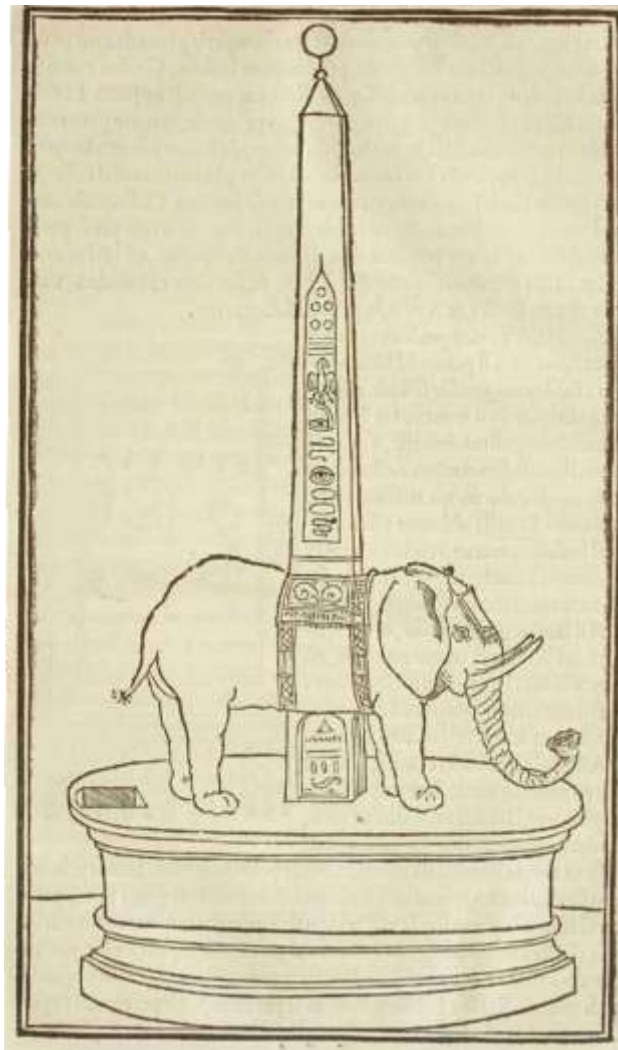


**Roman Temple Frieze**  
*Now at Capitolino Museum, Rome. Apud Hohenburg 1610  
 Gallica, Bibliothèque Nationale de France*



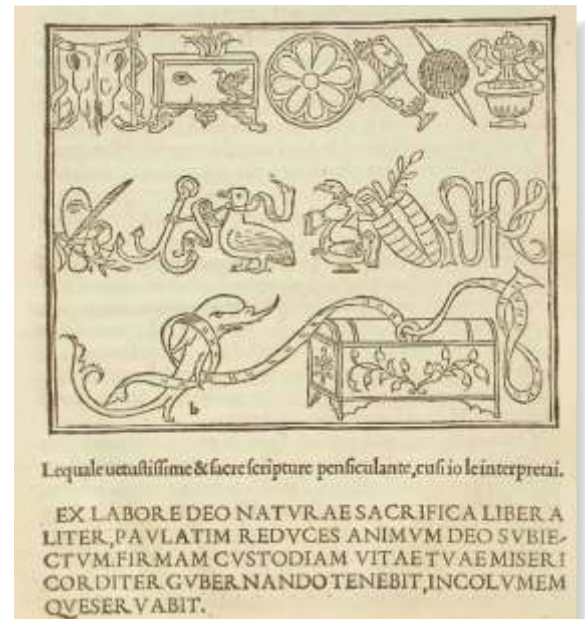
**Roman Temple Frieze**  
*Museo de Arte Romano, Mérida (Spain)  
 Author's photography*





fol. [b7<sup>r</sup>]

**Hypnerotomachia Poliphili (1499)**  
*HAB Wolfenbüttel*



Fol. c<sup>r</sup>



fol. [h7<sup>r</sup>]



fol. [p6<sup>v</sup>]



fol. [h7r]



fol. [h7v]



fol. [p6r]



fol. [p6v]



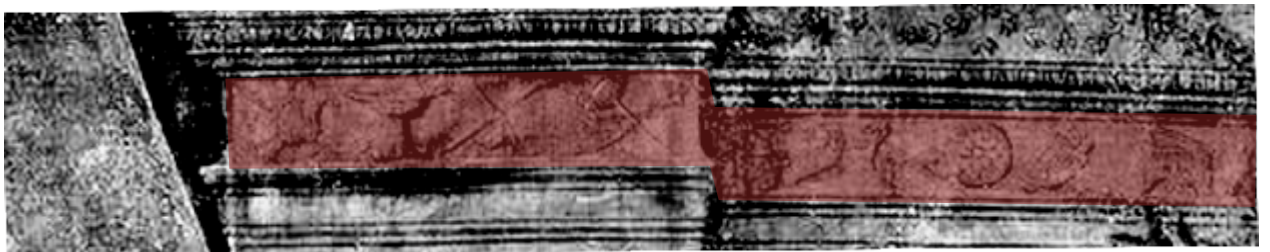
fol. [p7r]

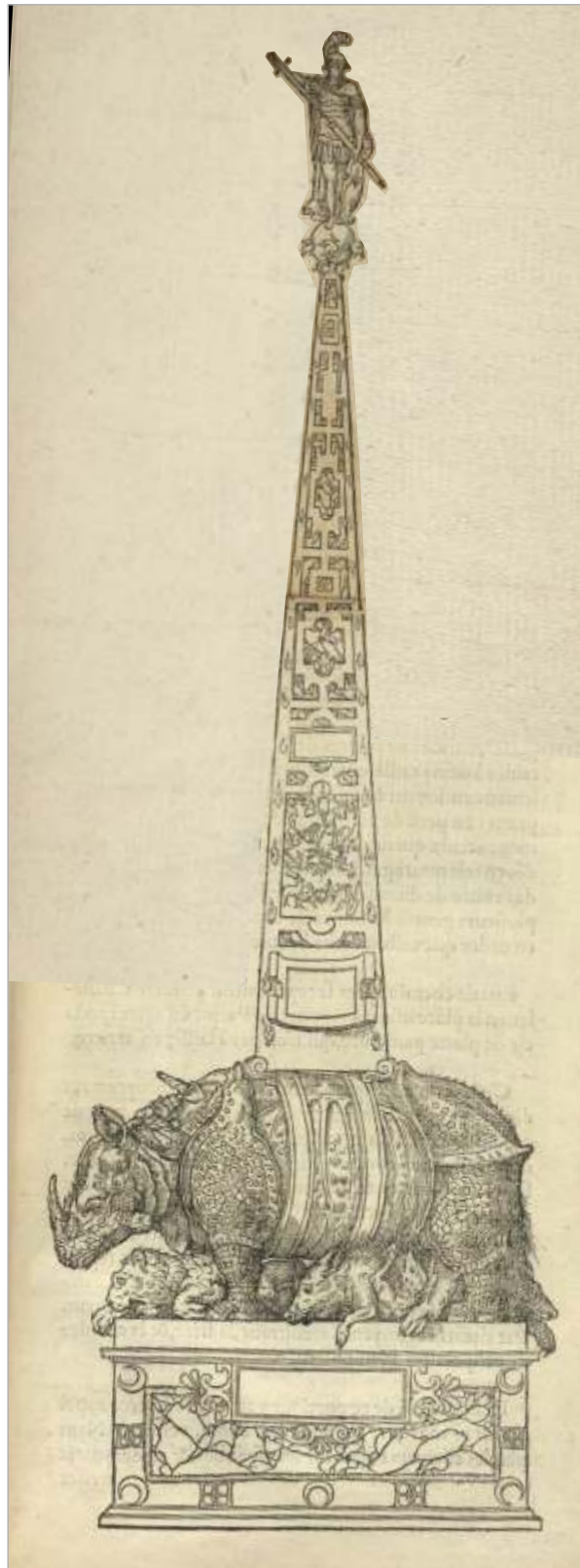




**Triumphs of Caesar, IX**  
*Andrea Mantegna*  
 Royal Collection

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 Roffet 1549*  
*British Library, Festival Books website.*



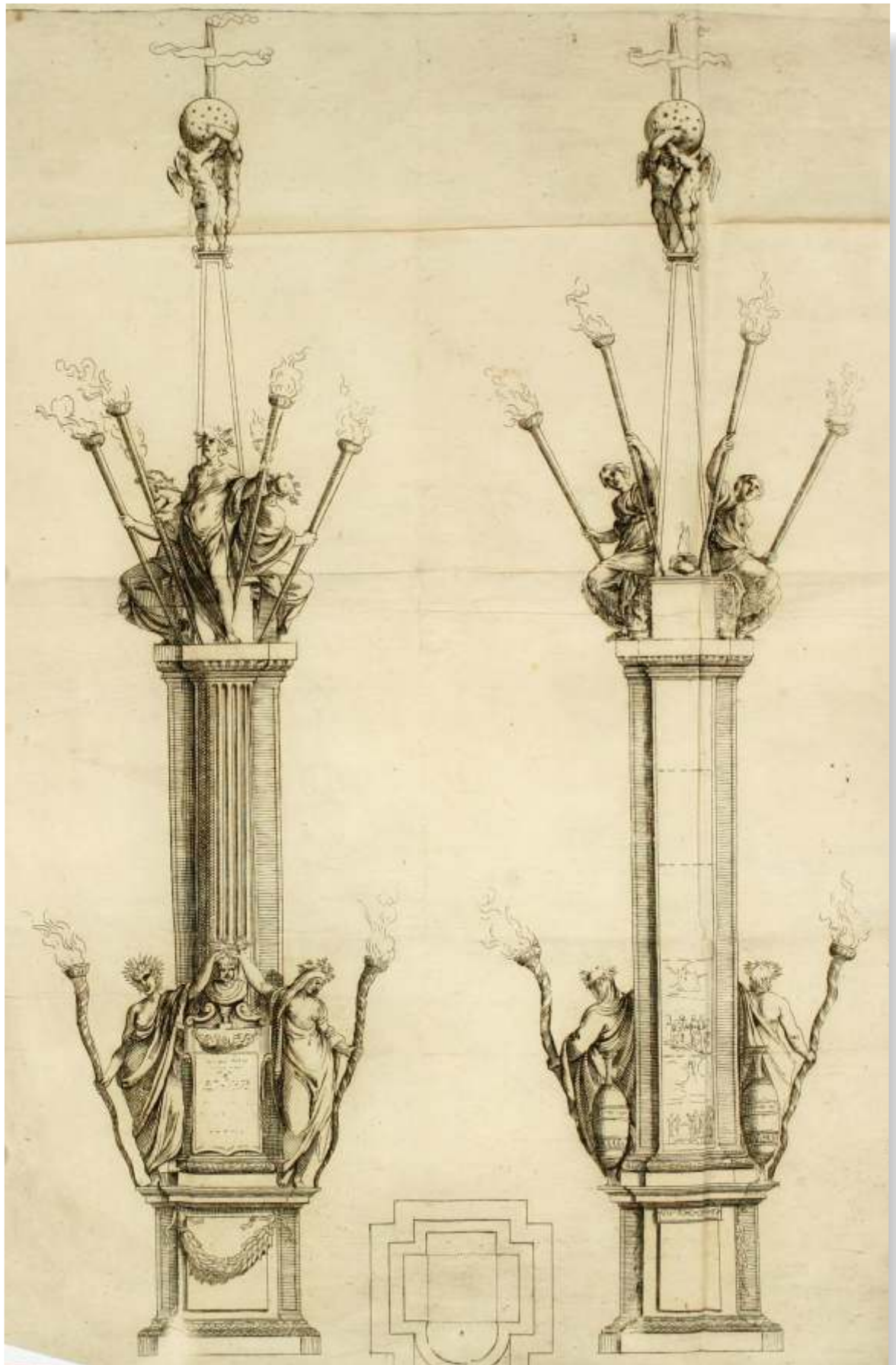


VITA BREVIS. FORMA DECIPIENS  
 PECUNIAE FLUXAE. IMPERIUM IN-  
 VISUM. BELLUM PERNICIOSUM. VI-  
 CTORIA ANCEPS. CONCORDIA  
 FALLAX. SENECTUS MISERA. MORS  
 FELICITAS. SAPIENTIAE FAMA  
 PERENNIS.

.....

*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 fame of  
 wisdom is immortal.*

**Gabriele Simeoni's Mausoleum**  
*Simeoni 1560: 203*  
*Internet Archive*



Agostino Carracci's Mausoleum  
Reni 1603  
*Internet Archive*



*The Spirit*                      *The Sky*  
    *Retains*  
*The Fame*                      *The Orb*  
    *Death is Conquered*

**Reni 1603: 9**

**A**



*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**

**B**



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

**Reni 1603: 17**

**C**



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

**Reni 1603: 26**

**D**

**Hieroglyphs from Agostino Carracci's Mausoleum**  
*Reni 1603*  
*Internet Archive*



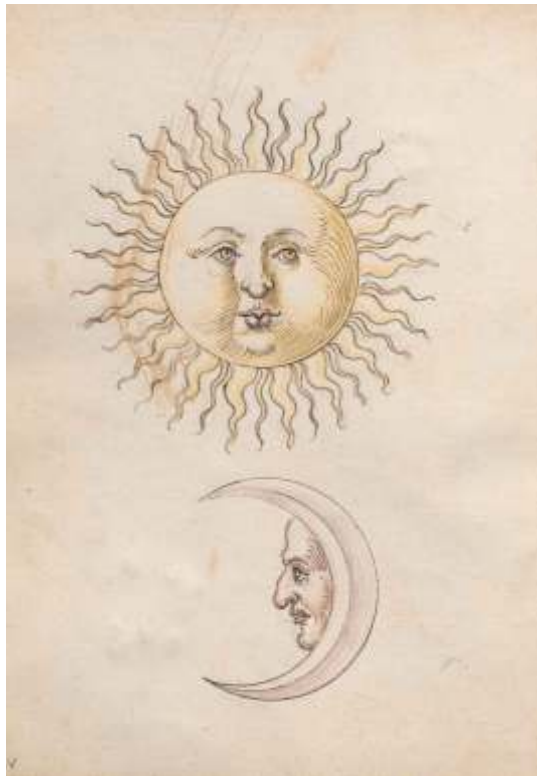


**Ogni Cosa Vince l'Oro** (1590 - 1595)

*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



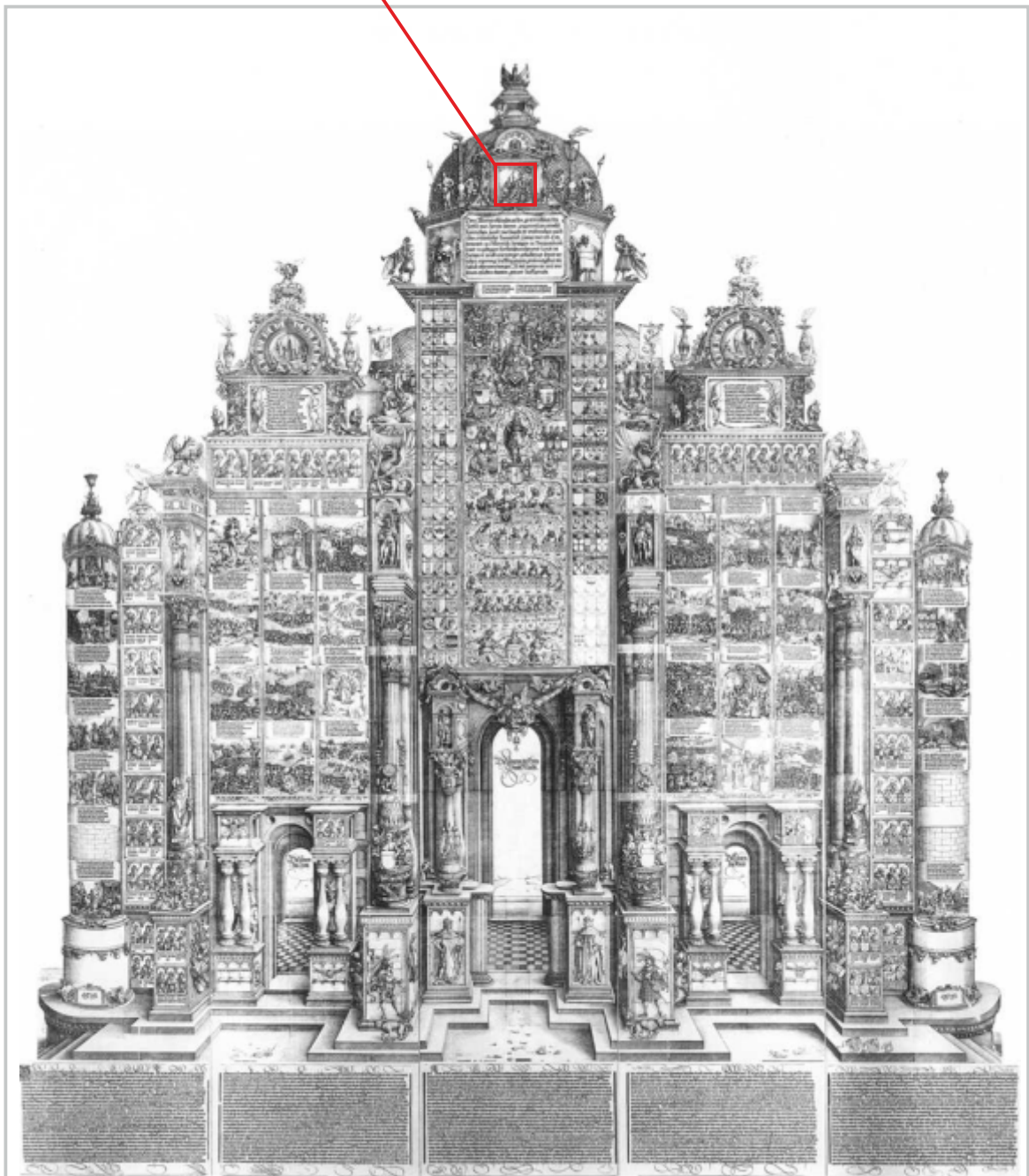


**Albrecht Dürer's Hieroglyphic Portrait of Maximilian I**  
*Österreichische Nationalbibliothek: MS Cod 3255*





Amplified detail  
Cf. Previous Plate



Dürer et al. *Triumphal Arch of Maximilian I*  
Creative Commons, Wikipedia

Dürer MS

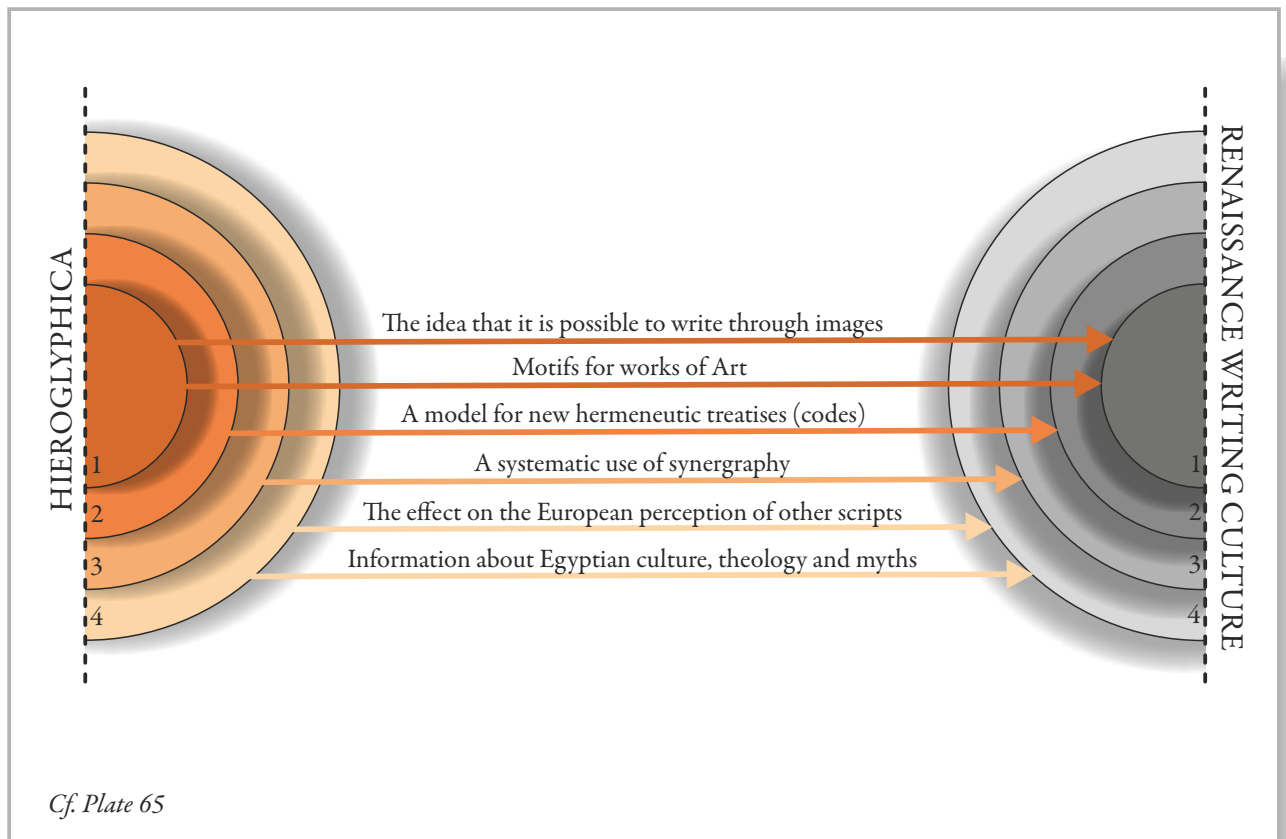


Paris: Kerver 1543



Rome: Franceschini 1599







# IO. PIERIVS VALERIA NVS AD COSMV M MEDI

CEM FLORENTINORVM DVCEM, DE HIS QVE PER  
LEONEM SIGNIFICANTVR EX SACRIS AEGY.  
PTIORVM LITERIS.



**M**VLTA quidem sunt, quae Leone super tam philosophi  
quam historici, neque non aruspices dilleruere: sed neque ue  
riora, neque admiranda magis ab eorum ullo, quam ab Aegy  
ptijs sacerdotibus & obleruata, & posteritati commenda  
ta sunt: tot ea scilicet extant, quae uiri illi totius ausim dicere  
arcanorum naturae consilij, super animalium ingenij ma  
ximè omnium diligenter explorauerunt. Eam uero esse in  
Leone praestantiam norint omnes, ut uel singula eius  
membra non eorum tantum sacerdotum inuentione, sed & gentium, aetatumque penè o  
mnium consensu, mystici alicuius significati argumentum praebuerint. Tot sunt uete  
rum monumenta, in quibus Leonina facies uarijs hieroglyphicis expressa nunc  
magnanimitatem, nunc animi corporisque uires, nunc Solem & terram, nunc na  
torum erga parentes obsequium, nunc animi domitorum significat: alijs mox pictu  
ris amoris petulantia, oratoriae partem facultatis, uigilantiam, custodiam, terri  
ficum hominem, dominatorem, Nili incrementum, clementiam, uindictam, & ple  
raque alia demonstrabat. Nulla tamè naturae uel admirabilior esse iudicatur, quam  
ipsa quae egregie pollet magnanimitate. Ab ea igitur primum omnium ordiemur,  
quam Aegyptij sacerdotes ea de causa per Leonem pictum intelligi uolebant, quod  
inter quadrupedes nullum aliud animal praestare magis animo exploratum habue  
re. Eam praeterea Leonis esse imaginem, ut magni & generosi animi simulacrum  
prae se ferat, ut in Physiognomorum observationibus inuenitur. Caput enim ma  
gnum habet, pupillas ignitas, faciem obrotundam, & ad radiorum similitudinem  
subas undecumque diffusas, quibus colla armosque uestiat. Id enim Leonum genus  
animosius esse theatra Romana saepius ostendere. Atque haec quidem, quod diffusae  
magis, uulnerum eò magis contemptum indicant. Eos Homerus *leontes* appellat:  
de quibus dicitur, leonem non terri laruis, neque a subula excipi. Quare Diogenes  
cum apud Xeniadem seruaret, amicis uolentibus eum redimere, negauit uelle se:  
an nescitis, inquit, Leones non ijs seruire à quibus aluntur, sed altores potius  
seruire leonibus? Pari magnanimitate Antoninus Demetrii filius cum uincen

De magnani  
mitate Leo  
nis.

CHAPTER HEADING  
Dedication and Subject of the Chapter

There are 58 books

INTRODUCTION  
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)

## Picrii Val. Leo, siue

in potest ate mortuū, & imitantur eum, qui Leo de tribu Iuda nuncupatur: atq; d  
hic demū ille ille homo est impaudus, qualem dari sibi Democritus postulat  
ad summi boni specimen, qui scilicet animum à terrore liberalet.

**A**lunt uero Admetū leonem & aprum iun  
xisse, ex quo illi animi corporisque uirtu  
tes copulasse intelligendū. Per leonem enim  
animi uim: per aprum, ut suo loco dictum, ro  
bur corporis interpretantur. Addit eum eo  
dem argumento Apollini atq; Herculi acce  
ptissimū fuisse, quos media sapientia & inge  
nitū cuiusdam uirtutis indole sibi cōcellat.  
Quinetiam Poetae feroces in bello uiros dū  
Alernū uocare consueuerunt.

ROBOR.

**E**t illud hieroglyphicum, per anteriora  
leonis robur significare, propterea quod  
in eo animalis membra illa robustiora sunt: ab  
excellenti enim uel quadam uniuersaliq; rei significata sua Aegyptij desumebant.  
Expressit robur hoc Lucret. Carus cum ita scripsit:

Principia genū acre leonum sanāq; secla

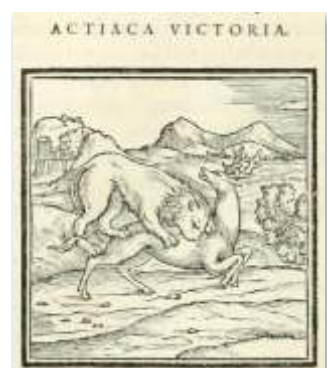
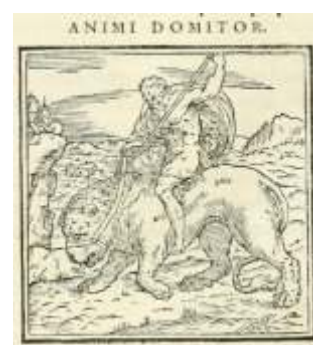
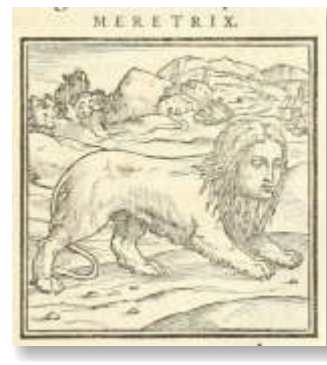
Tutata est uirtus. Neq; alia de causa leonem ecclo adscriptum multi prodide  
re, nisi quod Sol eo tempore quo signū id permeat, maximè sit ualidus atq; robu  
stus, moxq; degeneret in posteriora declinās. Quia uero, ut Pausanias ait, decet  
bellatorem hominem in conflictu aduersus hostem, omni posthabita mansuetu  
dine atq; clementia, seruire, Lacedaemonij Martem *deq; iud* appellauere: eoq; spe  
ctare Homericum illud ait de Achille dictum, *Non Pācē dū pōt' alio*. Cuiusmodi si  
gnum in Simandij Aegyptiorū regis nominatissimi sepulchro spectari solitū au  
tores tradūt, quem leonis specie figuratū hostes in fugam uertere uidisses, ut ex  
eo & animum & robur & uigilantiam regis perspicere liceret. Videre uero est in  
Neruae Traiani nummo fortitudinē hanc ita figuratā, ut claua leonino infideat  
capiti, per clauam fortitudinē significari dictum in Roboris cōmentario: per ca  
put uero leoninū animi generositatem interpretamur: utroq; enim opus est, qui  
Ducis inuicti nomē affectet sibi uēdicare. Quod uero pertinet ad leonis robur,  
tradunt auctores Hyllum Herculis filium, eo quod uiribus praestaret, Leonē Ci  
theronij cognominatū: quem cum Euechmus Arcas interfecisset, Rex à Mega  
rensis saluatus est, apud quos oraculū erat, eum sibi adfiscendum, qui leonē  
interfecisset. Quod simile fuit Diocletiani facto, qui tunc ad se rerum summam  
perueniunt acceperat ab oraculis, cum primū aprū interemisset: ob idq; cum plu  
rimos confecisset apros, queri per iocū debebat, se quotidie apros interficere, nun  
quā aut Imperatorē declarari, donec uirū nomine Aprum iugulasset. In nummo  
quodam pulcherrimo C. POBLICII Q. F. cernere est fortitudinis simulacrum,  
quod leonē suffocat claua à pedib; strata, pharetra cū sagittis anteposita. Hippo  
thoon Poeta robur hoc leoninū pulcherrimo descriptis senariolo, quē apud Io.  
Stobaeū inuenimus: *quēq; Martē q; pūctū dū pūctū nō pūctū*: cuiusmodi uerba senex ille di  
cit apud Aristophanē, Vespis. *Idē q; uideri nō pūctū dū pūctū*. Quis nō hanc uocem nō  
Leonis senectū maximè florente huiusmodi iuuentute meliorē esse scribit Hippo  
thoon: & senex ille Aristophanicus senectutē suam pubescenti multorū iuuenū  
uirtu

ANIMI CORPORISQVE VIRE.



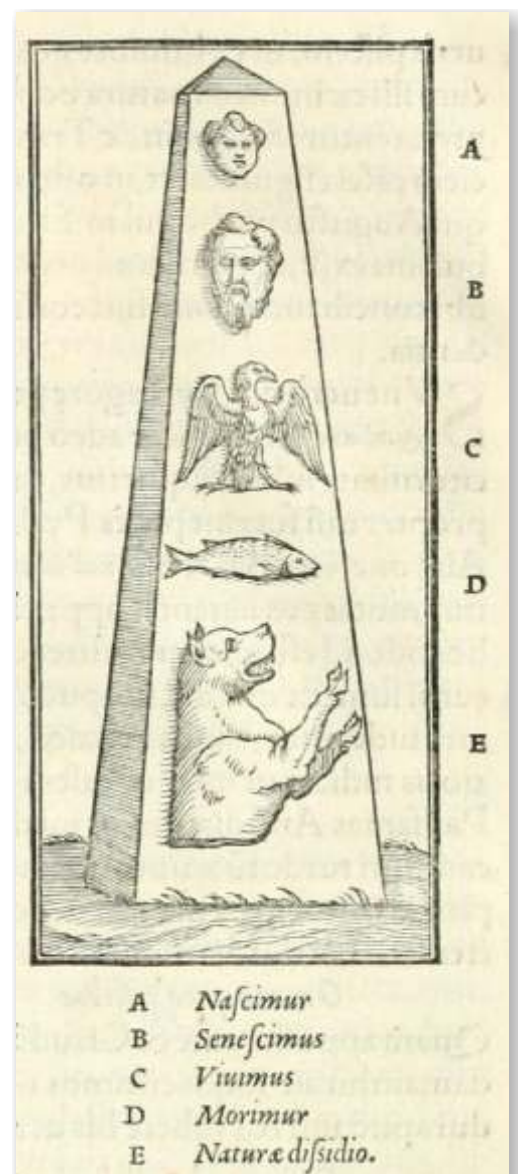
PICTURA  
Illustrations often  
occur with  
accompanying  
motto



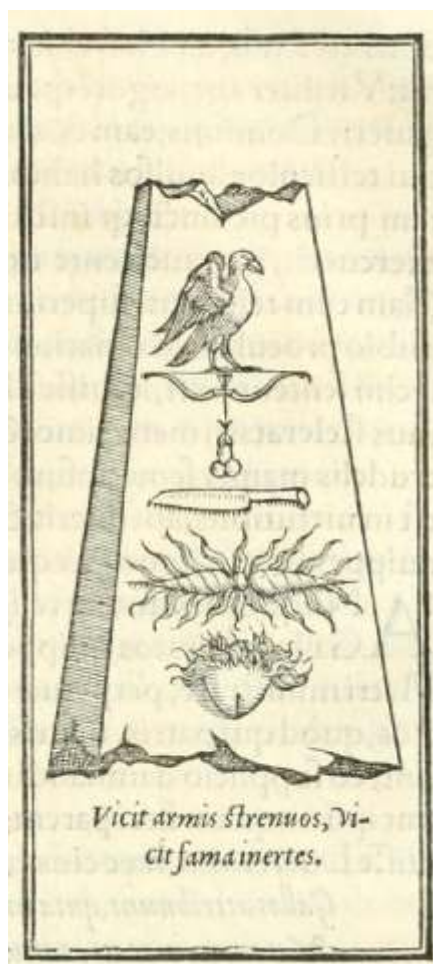




fol. 209r



fol. 219v



fol. 246r





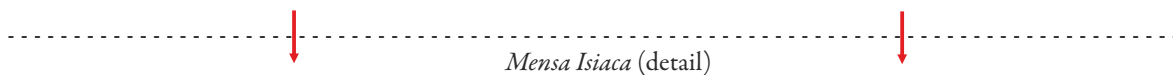
**Portrait of Andrea Doria**  
*Sebastiano del Piombo*  
*c. 1526*  
*Creative Commons, Wikipedia*



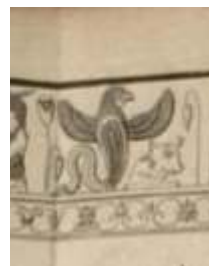
Gardiner I55



Gardiner I49



*Mensa Isiaca* (detail)



*Valeriano's Hieroglyphica* (1556)



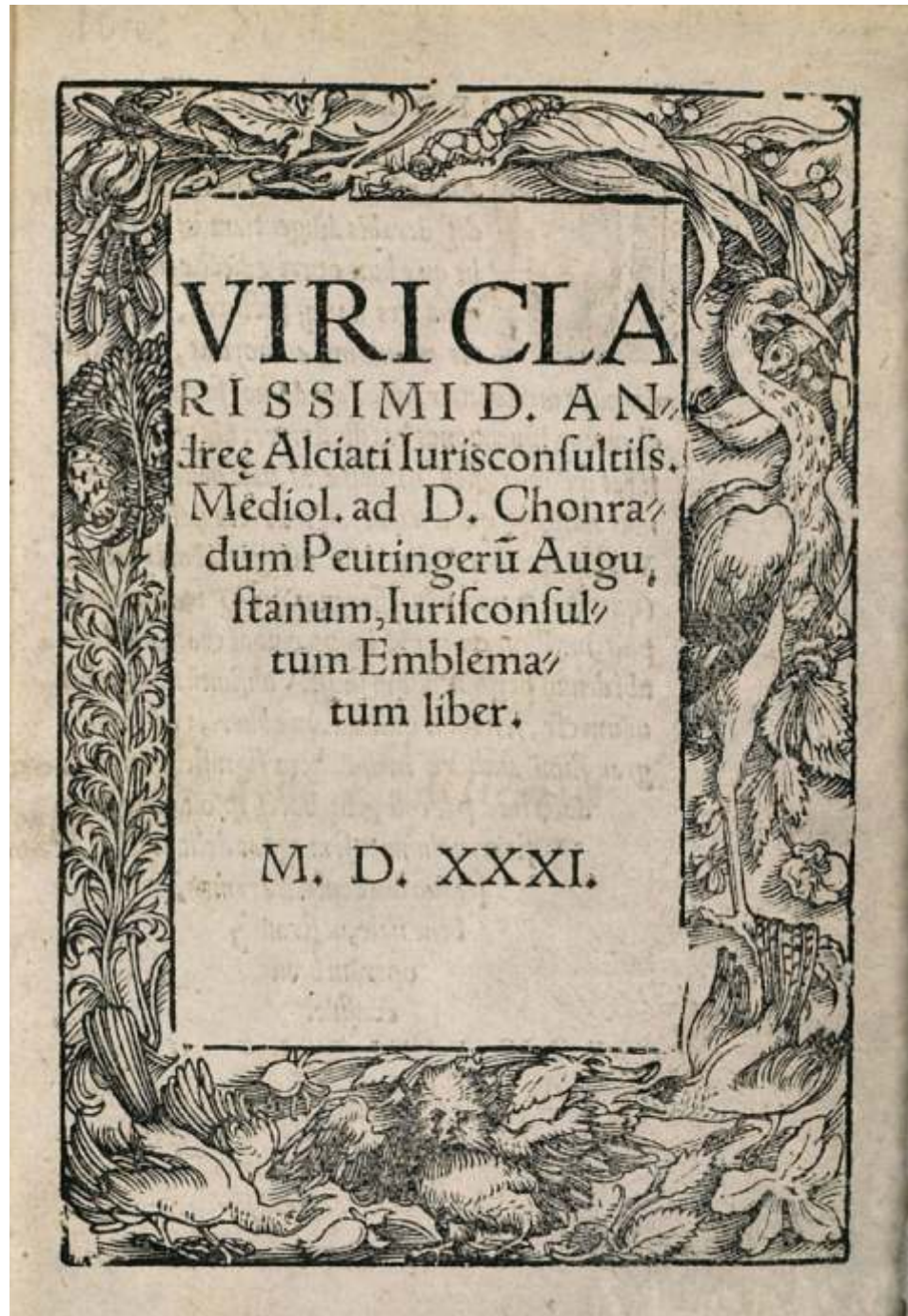
fol. 105r

N.B. The Egyptian white crown has been misinterpreted as the head of the Basilisk



fol. 105v

N.B. The head of this ureaus (basilisk) was misinterpreted as the head of a bird (falcon).



Alciato's *Emblematum Liber* (1531)

Frontispiece

University of Glasgow Library

Alciato at Glasgow Website



Traditional Nomenclature

INSCRIPTIO {

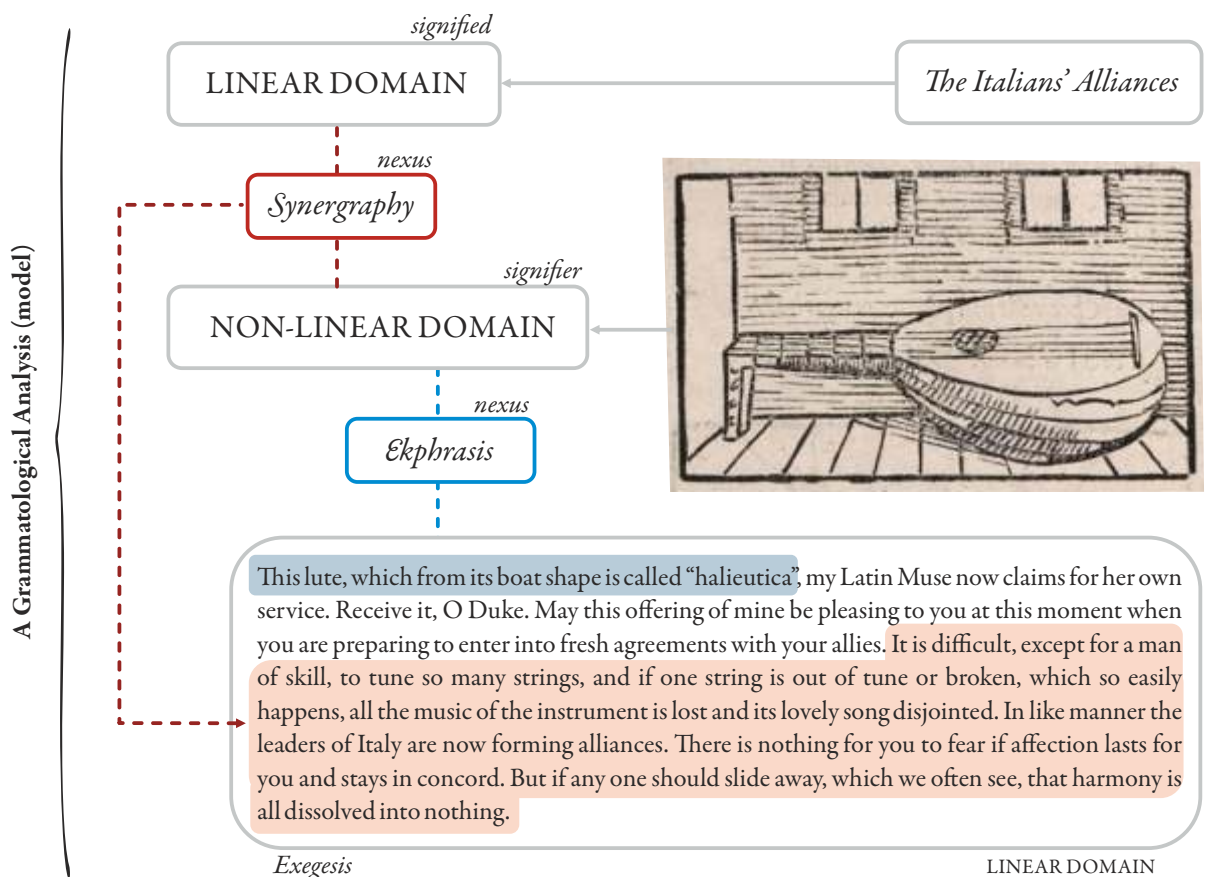
PICTURA {

SUBSCRIPTIO {



Alciato 1531: A2v  
detail

N.B. Translation from Alciato at Glasgow website



A



**Hypnerotomachia...**  
fol. [124<sup>v</sup>]  
Detail

*HAB Wolfenbüttel*

C



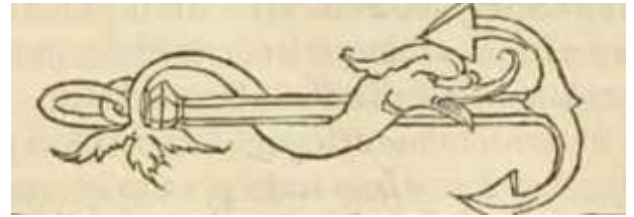
**Titus Vespasianus' Coin**  
AR Denarius, 80 C.E.  
Group IV, Rome  
(reverse)

D



**Aldus Manutius**  
Printer's Mark

E



**Hypnerotomachia...**  
fol. [b7<sup>r</sup>]  
Detail

B



**Alciato's Emblem**  
"The Prince Caring for the Safety of his Subjects"  
Emblematum Liber, 1531

*University of Glasgow Library*  
*Alciato at Glasgow Website*

F



**Alciato's Emblem**  
"The Prince Caring for the Safety of his Subjects"  
Emblematum Liber, 1531



Linear Domain (inscriptio)

"Immortality won through literary pursuits"

Synergraphy

nexus

NON-LINEAR  
DOMAIN

signifier

nexus

Ekphrasis

Ex literarum studijs immortalitas  
tem acquiri.



Neptuni tubicen, cuius pars ultima cetum,  
Aequoreum facies indicat esse Deum.  
Serpentis medio Triton comprehenditur orbe,  
Qui caudam inserto mordicus ore tenet.  
Fama uiros animo insignes præclaraq; gesta  
Prosequitur, toto mandat & orbe legi.

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)

Exegesis (subscriptio)





Paradin's Device  
*Devises Heroïques* (1551)  
 © Emblems at Glasgow

A

MARQUE ET DIVISE  
 DE L'AUTEVR.  
 Pardurable, peu durable.

EXTRAICT de gens non gentilz, n'apparens,  
 Armes ie n'ay nobles de mes parens.  
 Mon pere eut nom A N E A V, ma mere, R o s e.  
 Du nom des deux ma marque ie compose.  
 L'Aneau, Serpent en foy se retordant,  
 Par cercle rond, queue en teste mordant:  
 Et en figure Hieroglyphique, Note  
 Qui en Aegypte Aeternité denote.  
 La Rose aussi, qui flaitrit, & perit:  
 Des le iour mesme auquel elle florit:  
 Mortalité represente. Et pourtant  
 Que d'ame, & corps est mon estre constant:  
 D'un corps mortel, & d'une ame immortelle:  
 Armes des noms ie porte, en marque telle.

Sur

Aneau's Device  
*Imagination Poétique* (1552)  
 Emblems at Glasgow

B





Emblem XVI  
*Pictura only*

A

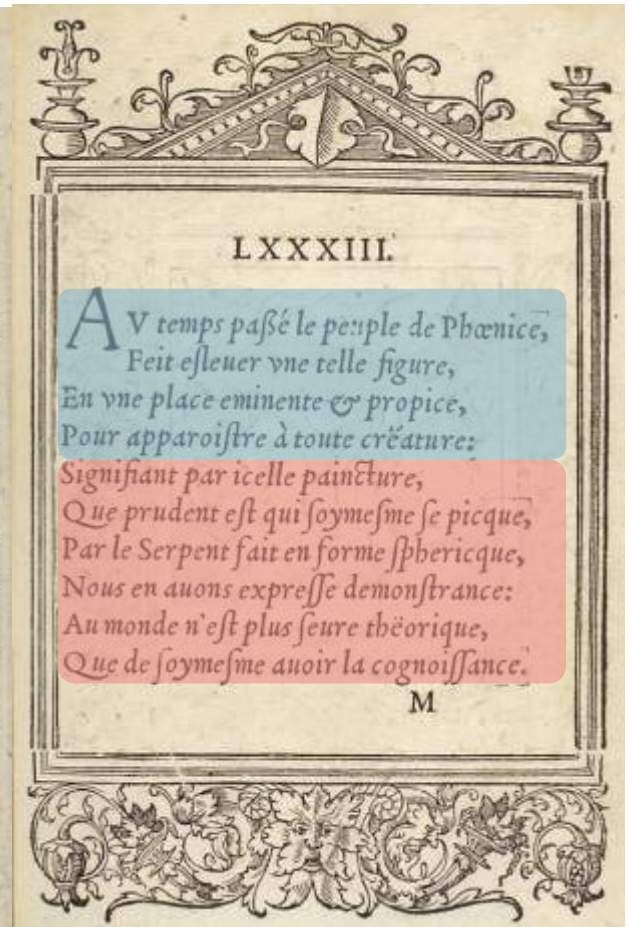


Emblem LXI  
*Pictura only*

B



Emblem LXXXIII  
*Digitally modified  
Emblems at Glasgow*



Ekphrasis

Synergraphy





Πῶς τέκνα δηλοῦσι μὴ βουλόμενα  
ταῖς μητέρας.

Τέκνα βουλόμενα ταῖς μητέρας συμῆναι βε-  
λόμενοι, ἐχιδναὶ ζωγραφοῦσιν αὐτῇ ᾧ εἰ τῇ  
οὐ γίνεται, ἀλλ' ἐκ βλάβος καὶ τῷ γα-  
στέρα μὴδὲς ἐκπρόβεται.

Quo modo liberos matribus  
insidiantes.

Liberos matri insidiantes ut demonstrent,  
viperam pingunt. Nam hæc non iuxta cætero-  
rum animantium naturam in lucem editur, sed  
exco diruptoque matris prodit utero.

Hieroglyph 2.59

Hieroglyphica. Kerver: 1551: 218

Internet Archive



Emblem 65

Emblems at Glasgow

65

TETRASTICHON.

Rumpitur ingratos pariendo Vipera foetus,  
Prolis & ad vitam suscipit illa necem:  
Pectoris arcanum dum profert garrula lingua,  
Dat vitam verbis, interitumque sibi.

QUATRAIN.

Quand le serpent de la Vipere sort,  
La mere meurt, & il vit par son aage:  
Qui parle trop se prepare à la mort,  
Et donne vie à son parler volage.



Gardiner 35  
(a heart and a trachea)  
"beauty", "goodness"

"The heart suspended by the trachea means  
the mouth of a good man"  
(Horapollon. *Hieroglyphica*: 2.4)



Emblem 97  
*Emblems at Glasgow*

97

TETRASTICHON.

Cur cordis medio radix? Cur tramite cæco  
Truncus in alta ruens fructibus ora replet?  
An quia (quodcunque est) cor nostrum concipit  
omne,  
Illius & mentem lingua disertare fert.

QUATRAIN.

Regarde & voy, que l'arbre de sagesse  
( Duquel conuient que l'homme soit  
instruit )  
Prent sa racine au cœur, & tât se dresse,  
Que par la bouche il fait sortir le fruit.



ORI APOLLINIS



Quo modo duas regis præcipuas  
virtutes.

Duas primarias regis virtutes depicto sceptro  
& supernè oculo, significabāt: sceptro quidem  
eximiam hominis potestatem, oculo providen-  
tiam innuentes, qua eum par est in populum in-  
tueri.

Hieroglyph

*Hieroglyphica. Kerver: 1551: 218*

*Internet Archive*

LE BON PRINCE VEILLANT  
A IUSTICE.



OSIRIS ROY d'Egypte, Prince iuste,  
Portoit vn œil dessus vn sceptre Auguste.

LE SCEPTRE, il est de Iustice la marque,  
Que porte en main tout Roy Prince, ou monarq̃.

ET L'OEIL ouuert, en leur Philosophie  
L'ESPRIT voyant, & veillant signifie.

DONNANT exemple aux Roys, & Potestatz:

Que le deuoir faisans de leurs estatz,

Par clair esprit, veillant à la notice

Du droict egal, distribuent Iustice,

Emblem

*Barthélemy Aneau*

*Imagination Poétique. 1552: 108*

*Emblems at Glasgow*



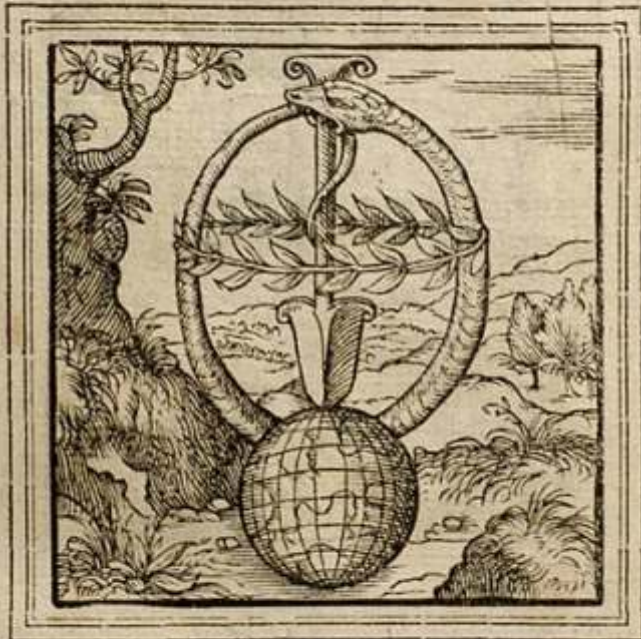


Emblem  
 Pierre Coustau  
 Pegma. 1555: 255  
 Emblems at Glasgow



Gloria immortalis labore parta.

*Ad reuerendiss. Cardinal. Granuellanum Ant. Perrenotam.*



*Tortilis, & caudum ore tenens hic termitè lauri  
Ambitur anguis, & ligonem circuit.  
Gloria continuos nunquam moritura labores  
Sequitur, virens'que in ore viuit perpetim.*

Femina improba.



*Cum ruit in venerè, blanditur Echidna marito,  
Mox satura insertum prascidit ore caput.  
Improba palpat, tentigine feruida coniunx;  
Continuò letum poscit anhela viri.*



**H**EERE *Phlegme* sits coughing on a Marble seate,  
 As Citie-usurers before their dore:  
 Of Bodie grosse, not through excesse of meate,  
 But of a Dropsie, he had got of yore:  
 His slothfull hand, in's bosome still he keepes,  
 Drinkes, spits, or nodding, in the Chimney sleepes.

Beneath his feete, there doth a *Tortoise* crall,  
 For slowest pace, Sloth's Hieroglyphick here,  
 For Phlegmatique, hates Labour most of all,  
 As by his course araiment, may appeare:  
 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/Raphelengius, 1608*  
*Google Books*



N.B. Without *subscriptio* here  
Internet Archive



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

9



ILLVSTR. IX.

Book. I.

**N** Owle (the Hieroglyphicke us'd for Night)  
Twixt Mercury and Pallas, here takes place,  
Vpon a crown'd Caduceus fixt upright;  
And, each a Cornucopia doth imbrace.  
Through which darke Emblem, I this Light perceiue;  
That, such as would the Wit and Wealth acquire,  
Which may the Crowne of approbation haue,  
Must wake by Night, to compassse their desire.  
For, this Mercurian-Wand, doth Wit expresse;  
The Cornu-copia, Wealthinesse implies;  
Both gained by a studious Watchfulness;  
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 Drowsinesse must shunne;  
But, Rashnesse, also, here is reprehended.  
Take Counsell of thy Pillow, (saith our Sawe)  
And, ere in waighty Matters thou proceede,  
Consider well upon them; lest they draw  
Some Afterclaps, which may thy Mischiefe breede.

I, for my seriou'st Muscs, chuse the Night;  
(More friend to Meditation, then the Day)  
That neither Noyse, nor Objects of the Sight,  
Nor bus'nesse, withdraw my Thoughts away,  
By Night, we best may ruminare upon  
Our Purposes; Then, best, we may enquire  
What Actions wee amisse, or well, haue done;  
And, then, may best into our Selves retire:

For, of the World-without, when most we see,  
Then, blindest to the World-within, are wee.

C

An

# Hierographia.

*Nobis est significatio rei aut personæ sacrati-  
or: notis, aut litteris: non tam expres-  
sa, quàm impressa.*

## SACRATIO.

Dicitur, non tantùm quòd inventio sacra sit: aut res ipsæ  
Paganis omnes ferè sacræ, imò plerunq; ritu divino  
habitæ; sed quod mysteriorum instar,  
plus abdant, quam pro-  
mant,

## NOTIS.

Picta, sculpta, celata intelligimus.

## LITTERIS.

Scripta, Scribuntur Literæ, Syllabæ, Voces, Sententiæ.

*Dividimus igitur Hierographiam*

In { Hieroglyphicon  
&  
Symbola } Id est { Picturam  
&  
Scripturam,

*Hæc annotasse distinctionis causa sufficerit.*

*Quæ duobus libris ad Imper. Rudolphum  
II. scripsimus.*



A 3 INDEX





HIEROGRAPHIA

HIEROGRAPHIÆ  
S. EVCHARISTIAE.

*Ita non in trivio, at Synodo Nicana, Sacramentum  
Corporis & Sanguinis Christi appellatur.*

*Huius I. Hierographia.*

**E**ST, ut licet cernere, pectus, nec indiget lumine, in medio luminis Phœbei: cuius luminibus obstruit superni Luminis fulgor. S. Spiritus, hoc enim mens, illo collucet oculis. Nam Pater lucem habet inaccessam, & in huius Lumine vidimus Lumen, in basi nomen est salutis plenum, & quod basis salutis nostræ, Iesus sit; merito eius, quam Majestati debemus, Laus, Gloria & Honor adscribitur.

*II. Hierographia est gemina, ut nismatum ferè.*

1. Prioris Hieroglyphicon est, cœlestis imber, Non enim aër, at Cœlum, aut verius cœli Rex, Manna pluit. Symbolon verò, ut ipse legas si illud obsecrum foret, cœlo sementem vindicat.

2. Posterioris Hieroglyphicon est Obeliscus; cui pro Pyropo, Crux dignius imposita est. Nam si lucis causa, ille apicem teneret olim; quanto sanctius, Crux Pyramidem fidei nostræ occupat? Alte enim radices egit; & licet ad vitam æternam cœlestemq; rapiat; memoriam mortis Christi semper renovat, Fidei verò nostræ robur si non satis notat hæc in concussa moles; Symbolon aperit, Consilio Dei quippe temeritas & furor nequidquam reluctantur.

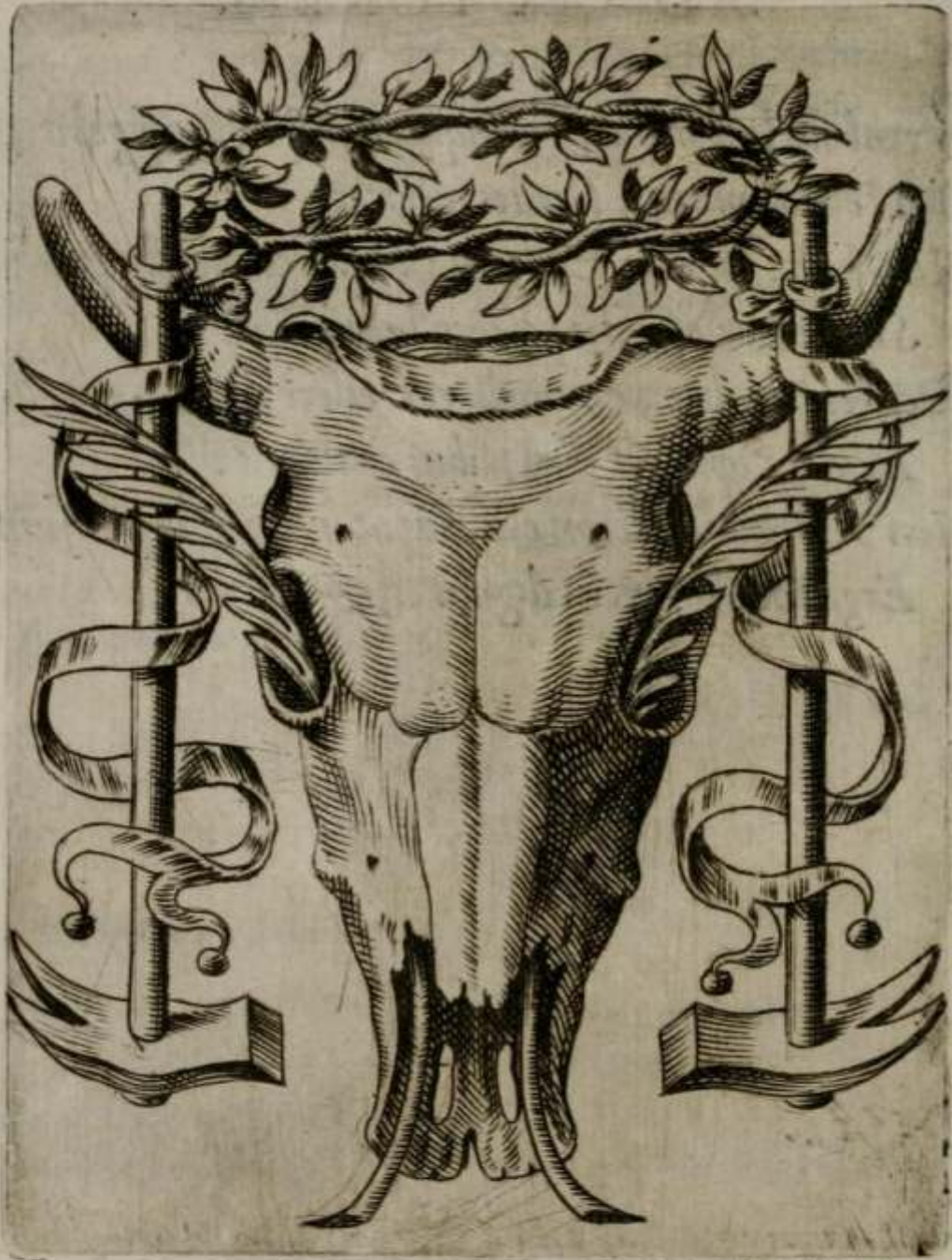
Typotius 1601: 7-8  
Internet Archive

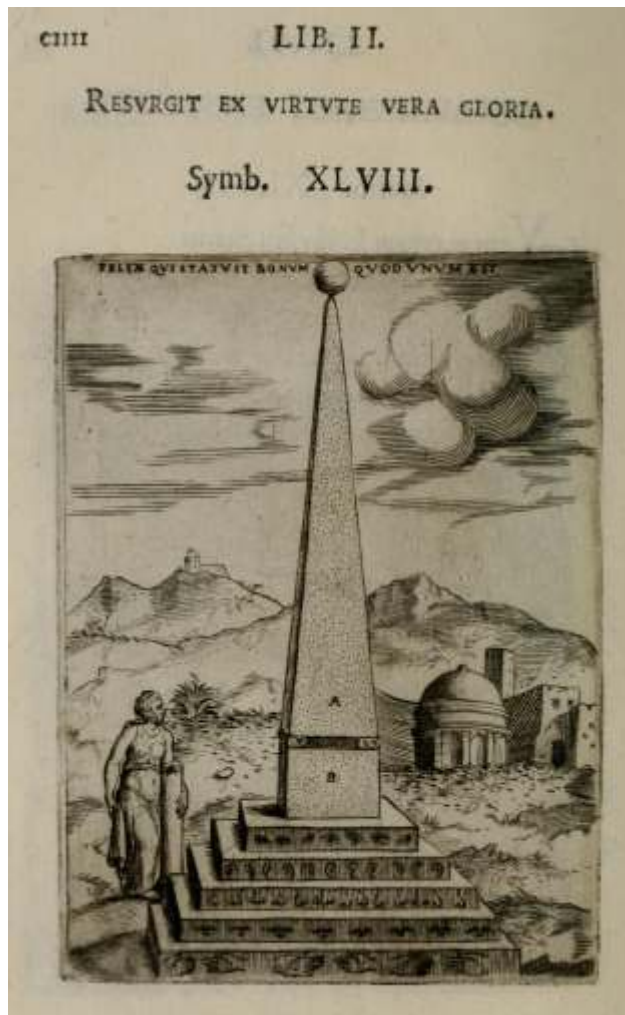




## VICTORIA EX LABORE

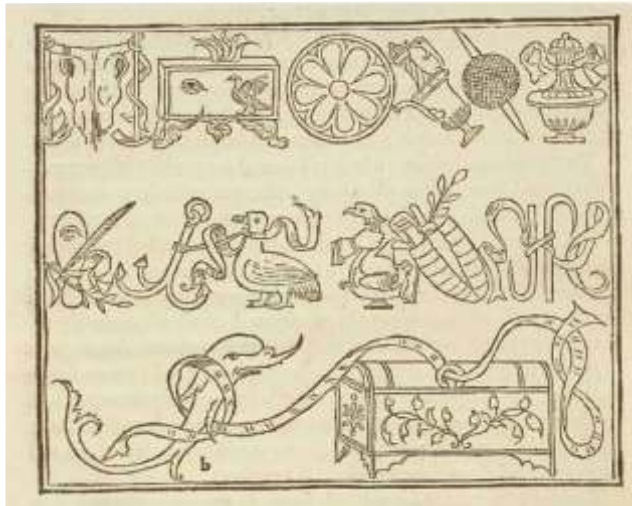
HONESTA, ET VTILIS.





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)*

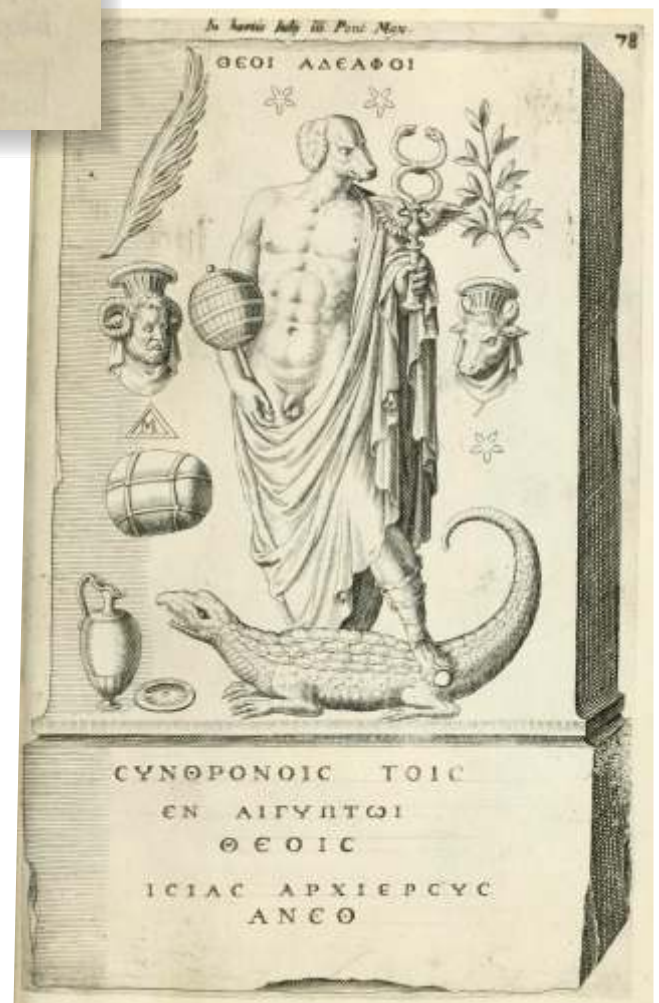


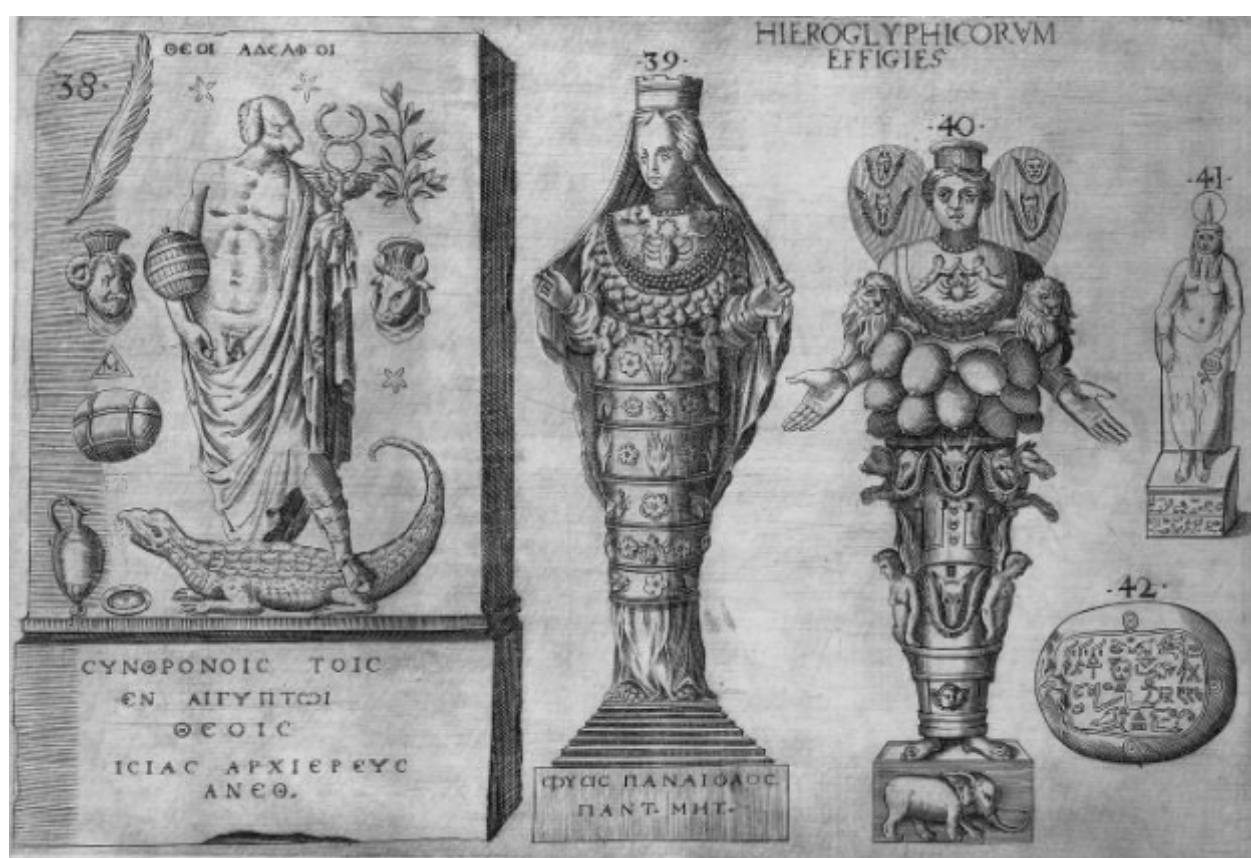
**Bocchi 1555: 344**  
*Internet Archive*  
*N.B. Subscriptio not included here.*



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

I. AB ADVLATORIBVS PESSVNDATVS.



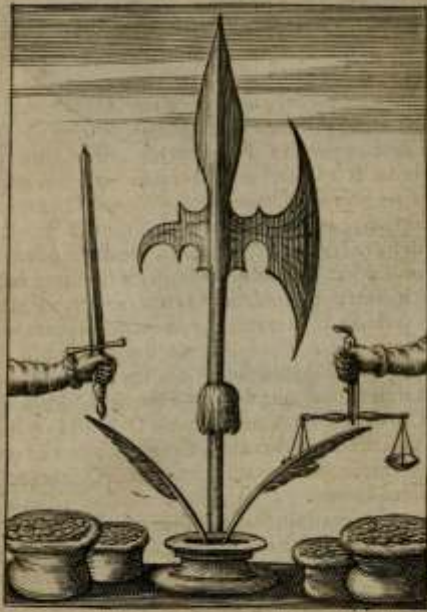
**O**Mnibus hoc natura parens mitissima Ceruis  
 Indidit ut suavi pastorum fistula captos  
 Contentu teneat: subeatque hinc tanta voluptas,  
 Graminis immemores secura ut mente stupefiant.  
 Capius incautum memora inter Cressia fixit  
 Pastor agens telis, liquitque volatile ferrum,  
 Securoq; hesit lateri lethalis arundo:  
 Quam vulnus, tantum aut potuit sperare laborem;  
 Non tamen ista minus reddunt ludibria letos  
 Conuiuas, sed praeda venit gratissima mensis.

**H**Aud secus astuto risus & fabula vulgo  
 Propositi, non absque malo per sepe fuerunt,  
 implicitas blandis nimium quos credula verbis  
 Illicit in fraudem, atque in aperta pericula mittit.

Emblem 1  
 Romaeius. *Cervus*: A3v  
 Internet Archive



EMBLEMA  
**ARGENTEAE HASTAE**  
pugnare.



*Ærea piscaris munuscula, & aurea praeestas,  
Quanta id (crede mihi) est fatuitatis opus.  
Munera captantes, eadem quoque munera dantes,  
Hos turpes simili crimine virosque puta!*

EMBLEMA  
**CVM TEMPORE ET**  
modo.



*Quisquis es in speculo tanquam tua discute facta:  
Et quid te deceat, discipe, quidue minus;  
Censorem alterius nunquam tu te oggere labis,  
Quin prius explores singula quaque tua.*

EMBLEMA  
**IVS IN MANIBVS**



*Flos ut odoris api mel præbet, lurida fella  
Ex quo sed contra toxica arachna bibit:  
Haud secus ex diuo probus haurit iure salutem,  
Per quod & iniustus iusta barathra subit.*

EMBLEMA  
**PATIENTIA VINCIT**  
omnia.



*Disce sed ex verbo mentem firmare lehoue,  
Rebus in aduersis rupis ut instar ouet:  
Grata Deo nulla est patientia, quam nisi firmet  
Ex verbo dius Spiritus ille suo.*



Obiter.  
Culter propriè  
Venatorum :  
gladius Gladia-  
torum ; J. Lipfi-  
us l. 2. faturnal.

a. nützlichen) Resp. Canes domestici, quorum fida  
est domus custodia; ceu loquitur lib. 2. de N. D. Cicero,  
vernulae Latinitatis purissimus fons. Non autem canes ad  
venandum, ut pulchrè canes venaticos πειθεσται Terentius  
Andr. act. 1. sc. 1. v. 30: qui sumtuosi.

Bartholom. Cassan. part. II. glor. mund. conf. 49.  
Est venatio, quæ fit vel propter necessitatem indigentia, ut,  
cum quis ex tali artificio sustentatur: vel propter necessita-  
tem violentia, ut, cum quis venatur feras, quæ vastant suos  
fructus, vel pecora: vel propter utilitatem, ut carnes habe-  
at in cibum, pelles ad vestimentum, plurima animalium  
membra ad medicamentum: vel denique propter recrea-  
tionem.

Vita placida  
favoris bonorū  
pararia.  
Ioach Camer.  
Emblem.  
Modesta juven-  
tus: honesta so-  
nectus.

## II. Agnus. ἀμνός.



Agnus 1. homines commo-  
dos signat & placidos: agno  
quippe nihil est placidius. Hinc  
sermo adagialis: *δενίς μάλα κώ-  
τερος*, agno mitior; apud Sto-  
bæum Serm. 12. N. 16.

2. Homines utiles, quorum  
operà possis uti ad multa: vix  
enim citò numeraveris utilita-  
tes, quas fundit agnus.

J. F. H.

*Tu tua mitis agis tranquille tempora vite,  
Nec fora caussidici litigiosa teris.  
Utilis atq. bonus degis sine crimine, cunctis  
Subsidium, auxilium suppeditare potes.*

[p. 52]  
Digital SLUB Dresden

A



[p. 102]  
Digital SLUB Dresden  
Cf. Plate 84: fol. 246r

B



## ACCIDIA. G. PRIMO.

Donna, qual sede colla mano su'l viso, con veste tarlata,  
 tenghi in terra vna colonna rotta, due libri, ed i pater no-  
 stri, e vicino quantità di neve, ò grandini; dall'altra par-  
 te vna tauola, sù la quale vi siano molti danari, ed appa-  
 rischi in disparte vn palaggio.



**L**'Accidia non è altro, solo vn certo tedio nell'oprare, e cer-  
 ta freddezza, e tepidezza di  
 spirito, secondo S. Tomaso, ò vero, *E. Tho. 1. 2.*  
 secondo S. Bernardo, è vn certo lan- *q. 23.*  
 guore, ò infermità dell'animo, che  
 A non



Palazzi 1679: "Hieroglyphum" 1  
*Internet Archive*





*Tempus erit.*

*will. Marshall. sculpsit.*

*To every thing there is an appointed time.*  
ECCLES. 3. 1.

*Time.*

*Death.*

*Time.* **B**ehold the frailty of this slender snuffe;  
Alas it hath not long to last:  
Without the helpe of either Thiefe, or puffe,  
Her weaknes knows the way to waite:  
Nature hath made her Substance apt enough  
To spend it selfe, and spend too fast:  
It needs the help of none,  
That is so prone  
To languish out, untoucht; and languish all alone.

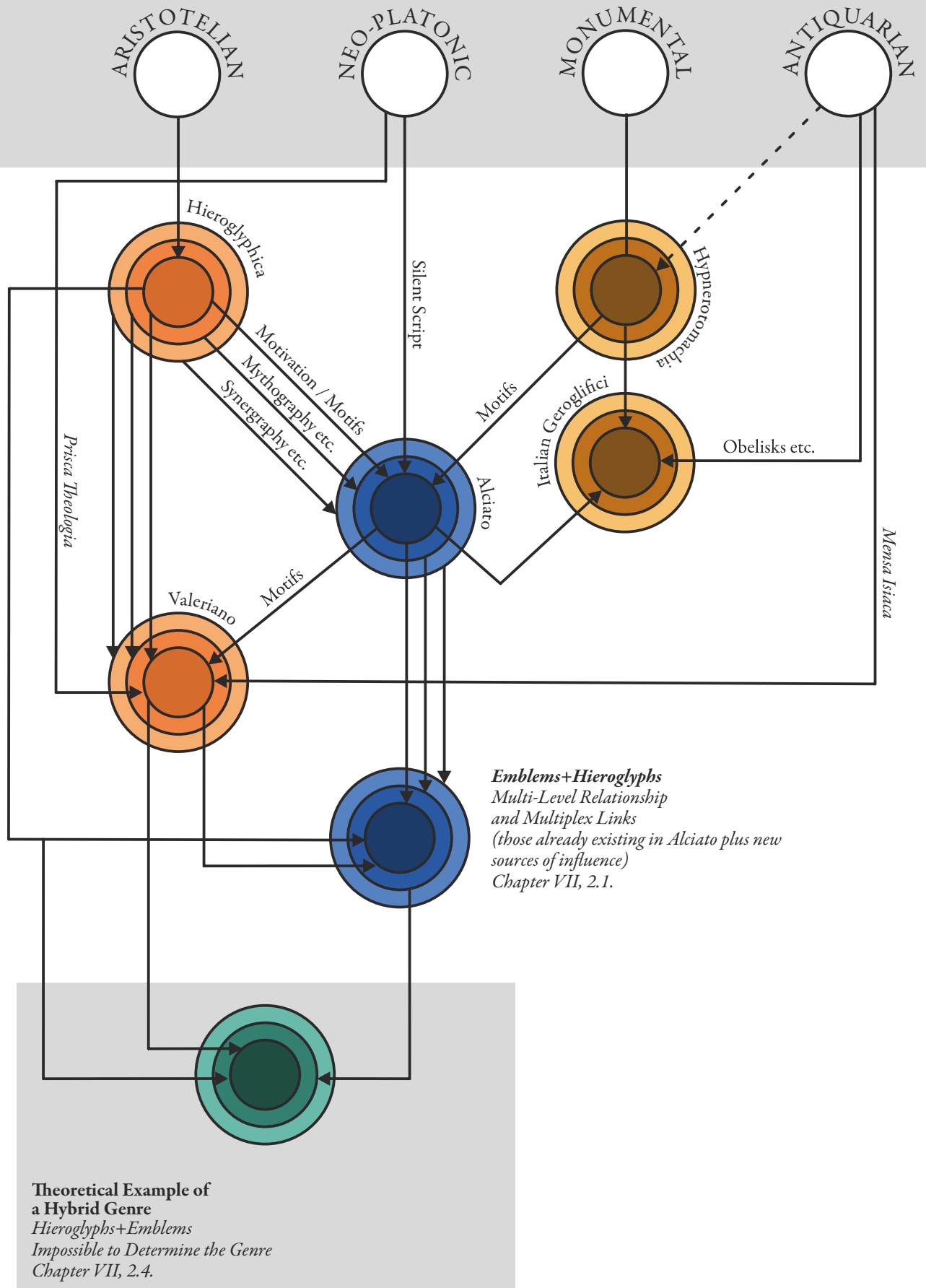
*Death.* *Time*, hold thy peace, and shake thy slow pac'd  
Thy idle Mimts make no way: (Sand;  
Thy glass exceeds her how'r, or else does stand,  
I can not hold; I can not stay;  
Surcease thy pleading, and enlarge my hand  
I surfer with too long delay:  
This brisk, this boldfac'd Light  
Does burne too bright;  
Darknes adorne my throne; my day is darkest

*Time.* Great Prince of darknesse, hold thy needles hand;  
Thy Captiv's fast, and can not flee: (night.  
What arme can rescue? Who can countermand,  
What pow'r can set thy Pris'ner free?  
Or if they could, what close, what forrein land  
Can hide that head, that flees from Thee?  
But if her harmeles light  
Offend thy sight, (thine at night?  
What needst thou snatch at noone, what will be  
I have

*Death.* I have outstaid my patience; My quick Trade  
Growes dull and makes too slow returne:  
This long-liv'd det is due, and should bin paid  
When first her flame began to burne:  
But I have staid too long, I have delayd  
To store my vast, my craving Vrne.  
My Patent gives me pow'r,  
Each day, each how'r, (ly Tow'r.  
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 shaft? *Time.* Or thou my  
*Death.* Tis I bid, doe: *Time.* Tis I bid, When.  
Alas, thou canst not make the poorest Flow'r  
To hang the drooping head, till then:  
Thy shafts can neither Kill,  
Nor strike, untill  
My power give them wings, and pleasure arme thy will:







Details from Panels 4, 5, 6 and 1  
 Creative Commons, Wikipedia  
 Cf. Plates 69 and 70



Ne rueret quondam proprio sub pendere coelum  
Atlantis fertur sustinuisse caput.  
Et suus est Sophiæ distinctus fidere circulus,  
Quem fulcit ventens nunc Silicea manus.





Lorenzo San Pedro 1579  
*Apud Bouza 1998*



Contener del mundo todo  
Toda la alte<sup>za</sup> y la cumbre,  
Su poder fue mansedumbre.



Hermosos pimpollos dexa,  
Donde se conserue, y vna,  
El que oy la muerte derriba.



Queriendo tan fuerte escudo  
Tan de veras ampararme,  
Ninguno podra tocarme.



Tua el ayre serenando;  
Por do quiera que passaua  
Con el buelo que llenaua.

# Hieroglyphs

Society of Jesus (College, Madrid) 1603

Internet Archive



del Beato D. Tomas. 99  
**DE GERONYMO MARTINEZ**  
*de la Vega Presbytero Valenciano,*  
**GEROGLYFICOS,**  
*Al Beato don Tomas de Villanueva.*

Geroglyfico primero.



Solo agora la enseñe.

**P**latafe, en este Geroglyfico, la umildad de nuestro Santo, sinificada por el Pavon: pues mientras bivio, enseñó tan solamente los pies

del Beato D. Tomas.

101

Geroglyfico segundo.



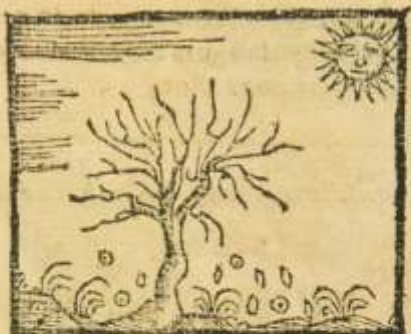
Omnibus affluenter.

**V**NA de las virtudes en que mas resplande cio nuestro Beato don Tomas, fue la fer vorosa caridad, i copiosa limosna con que acudia generalmente a todos, como buen Prelado, Pastor, i Padre; imitando a su Ma yoral Dios, *Qui dat omnibus affluenter*. Sinificase

del Beato D. Tomas.

103

Geroglyfico tercero.



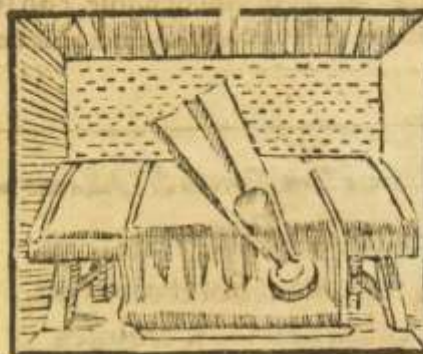
Vberiores feram.

**P**ARA denotar, que la causa de ser tan li beral con los pobres este Santo, asta que dar, por ellos, destituido de todos los bie nes temporales; nacia de la firme fe, i cierta con fiança d' el retorno, que en la otra vida (como en fertil primavera) esperaba alcan-

del Beato D. Tomas.

105

Geroglyfico cuarto.



Omnia æqualiter.

**E**Nñanos este Geroglyfico su justicia, e igualdad en el gobierno, todo el tiempo de su Arçobispado; juzgando igualmente, i sin agravio, al pobre i rico, al bueno i malo, sin excepcion de personas inviolablemente, con aquella santa libertad eclesiastica, i otras





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*





**D**Iscurso infera el llanto  
Lo GRANDE de tu renombre.  
Quanto fuisse como hombre,  
Si como polvo eres tanto!  
Tu muerte descubre quanto;  
Pues à la vna peregrina  
De tus cenizas, destina  
Dos mundos, en que te alaben,  
Y en dos mundos, aun no caben  
Los polvos de tu ruina.



***H**Eu quanto Hispaniæ mœrore  
PHILIPPVS MAGNVS decedit!  
Verum euge, quanto incedis  
Carolus parvus amore!  
En solatium cum angore  
Voce iungitur in vna;  
Nam, qui mœret à lacuna  
Patris Sepulchro, opportunis  
Solatur Caroli cunis,  
Quæ Hispanicè sunt: LA CVNA.*

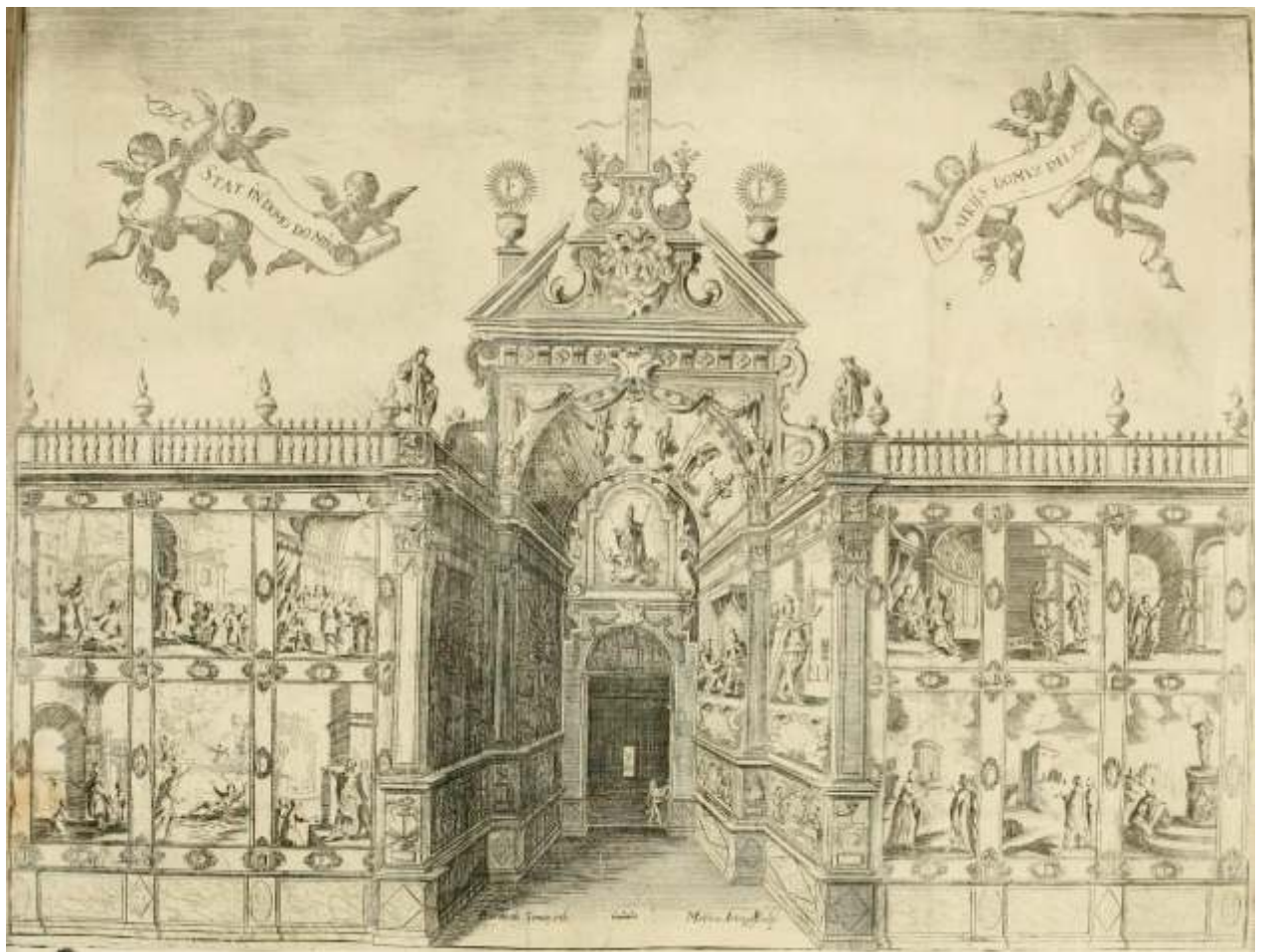


**A** Qui iace vn Rey, Soldado  
De la Torre pertrechada  
En la Gracia edificada,  
Sin brecha para el pecado.  
Defendiola con cuidado,  
Sirviola con valentia;  
Y si atendemos el dia,  
Que le apagò mortal ielo,  
Diremos: que entrò en el cielo  
Dando el NOMBRE de MARIA.



**M**Vfco diestro cantaste  
En tanto glorioso assunto,  
Y puestas en este punto  
Por letras à Roma embiaсте.  
No solo las alcançaste;  
Mas consiguiò tu desvelo,  
Que ninguno en todo el suelo  
Te estorbasse con hablar.  
Quien tan bien supo cantar  
Serà musico del cielo.

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



**Façade Decorated with Paintings and Hieroglyphs**  
*Seville Cathedral*  
*Internet Archive*





NON-LINEAR  
DOMAIN

*signifier*

*nexus*

*Ekphrasis*

*nexus*

*Synergraphy*

*nexus*

*Register*

El Primero [hieroglyph] contenia un Braço Armado de las Pieças competentes. En la Mano, que tambien estava Calçada de la Manopla, empuñava una Espada, semejante à la de Nuestro Glorioso SANTO. Del Lado Contrario salia otro Braço desnudo, esgrimiendo un Alfange Morisco, cruzado à la Espada; Sobre esta dominava una Corona Real, y sobre aquel, un Turbante rodeado de Tocas Africanas. Significando assi, que de la Complicacion de aquestas Armas resultò la mejor Vida del Moro, y la Mayor Gloria del Santo Rey, cuya Claridad se adelantava con el Mote:

UTRIQUE SALUS

Cruza, Moro, que esta Cruz,  
Que haze mia la Victoria  
Harà de entrambos la Gloria.

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

(Torres Farfán 1672: 43)



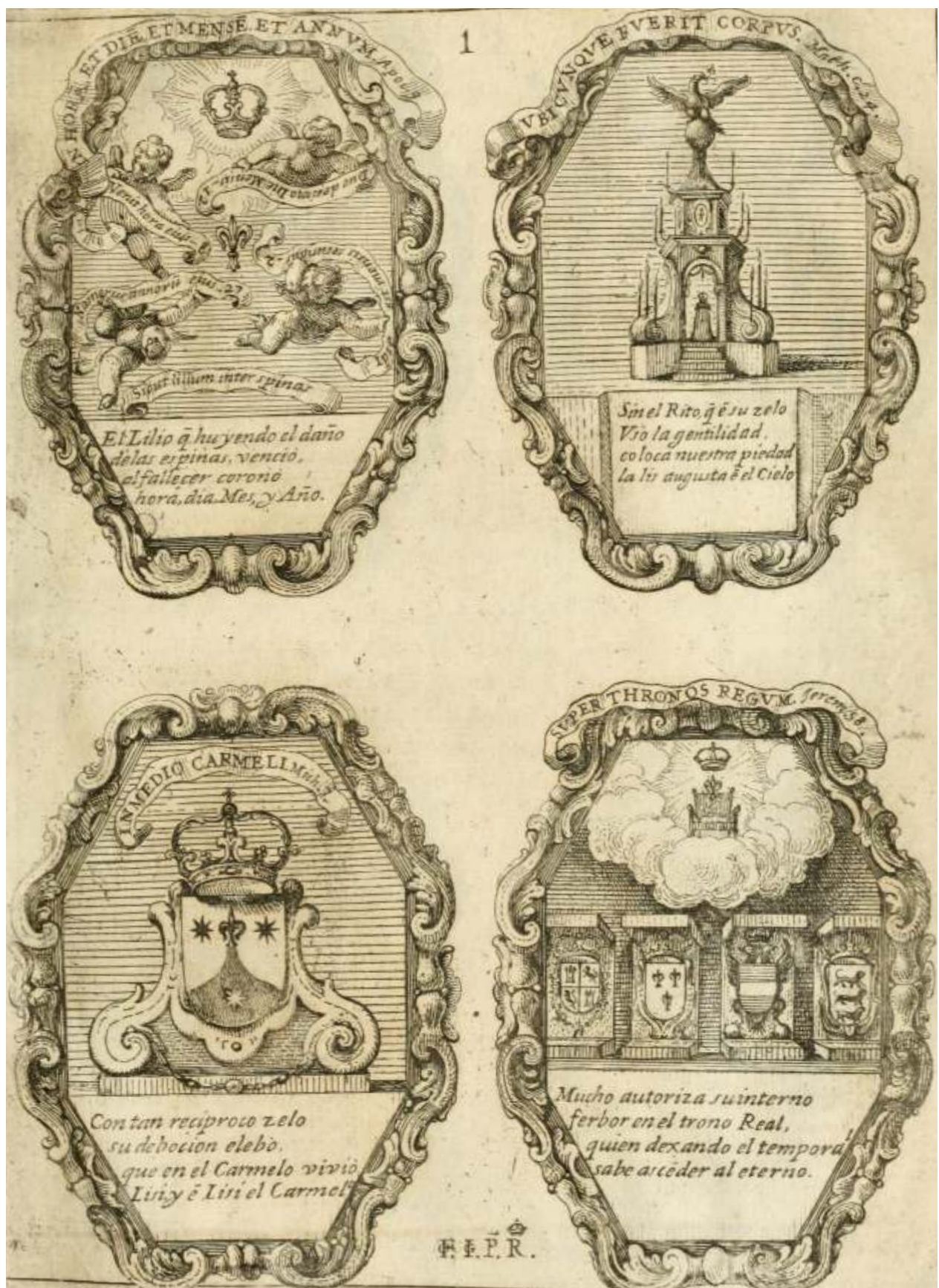
A



B







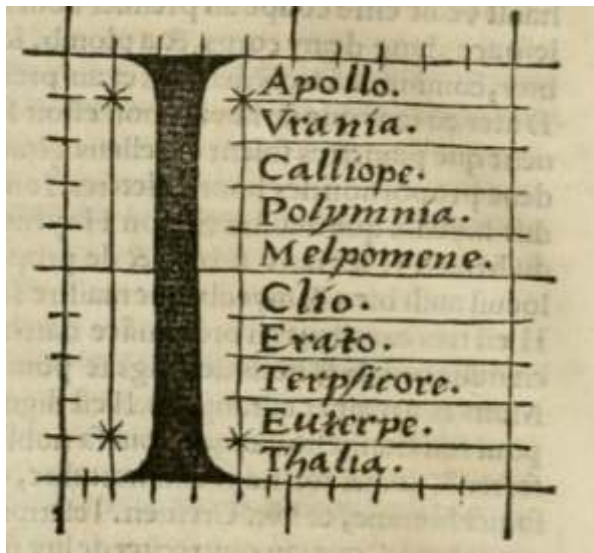
Tassis y Villaroel 1690: Hieroglyphs 1, 2, 3 and 4  
Internet Archive



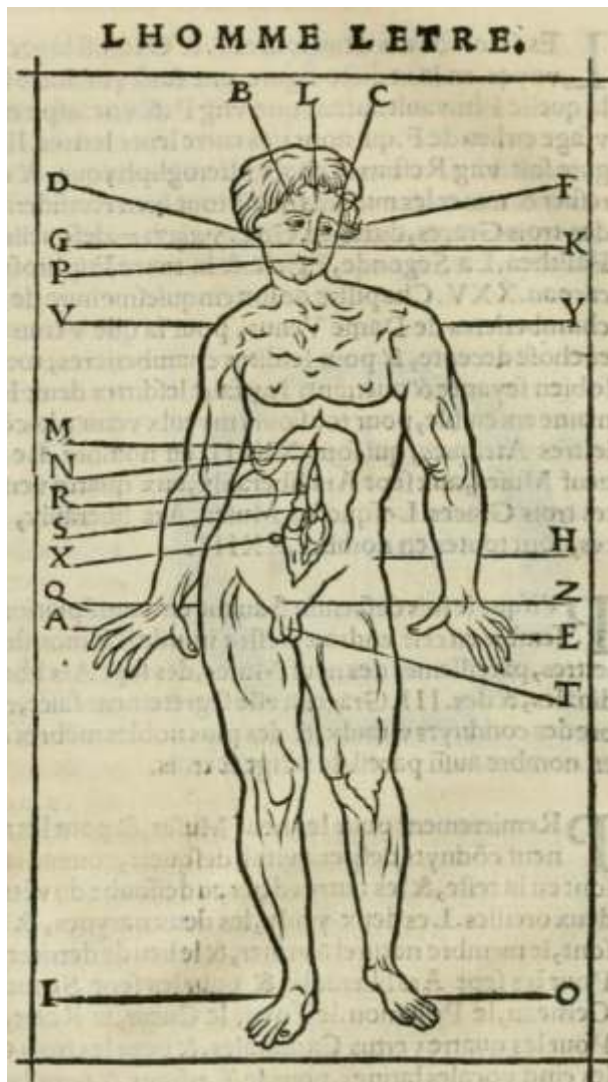
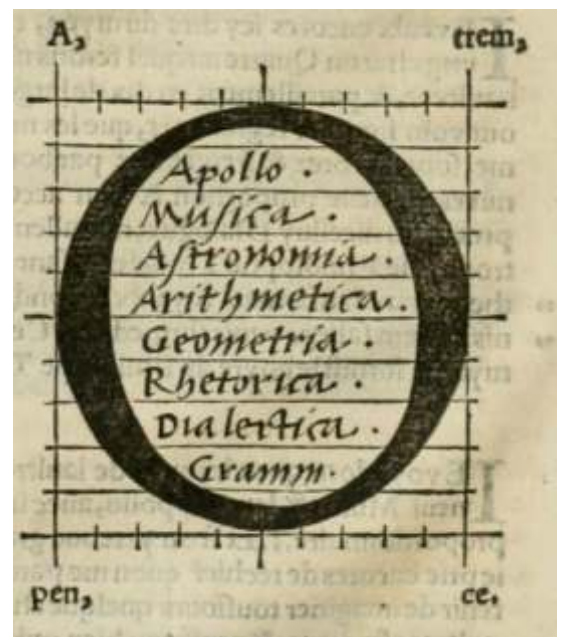


Iglesia 1659: Hieroglyph 1  
*Internet Archive*





Exegesis of Letters  
Tory 1529: 14v  
Archive.org



The Letter Man  
Tory 1529: 22r  
Internet Archive

B. Vrania. Loeuil dextre.  
C. Calliope. Loeuil senestre.  
D. Polymnia. Loreille dextre.  
F. Melpomene. Loreille senestre.  
G. Clio. La narine dextre.  
K. Erato. La narine senestre.  
P. Terpsicore. La bouche.  
Q. Euterpe. Le lieu pour decharger le ventre.  
T. Thalia. Le membre naturel a yriner.

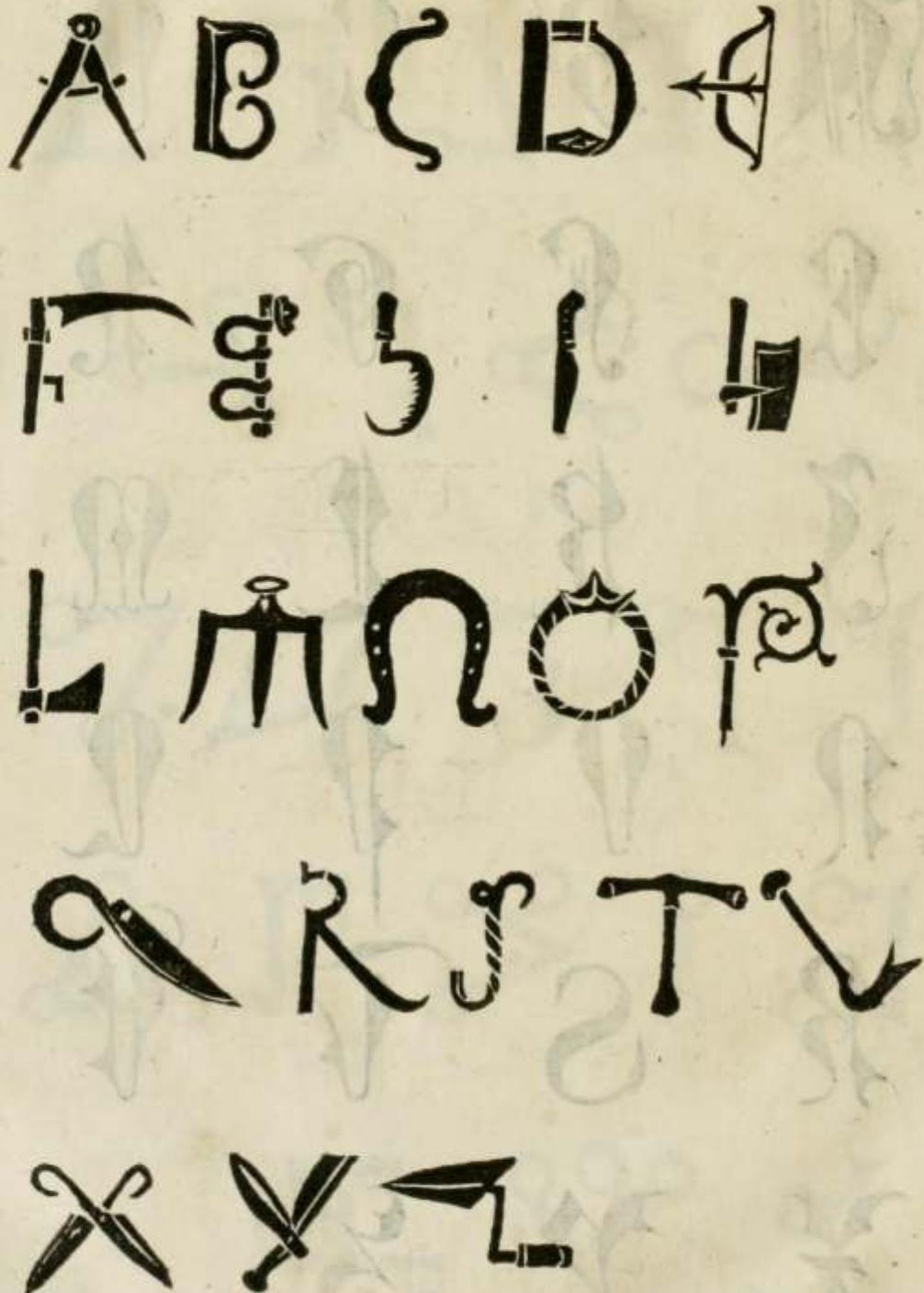
L. Musica. Le Cereveau.  
M. Astronomia. Le poulmon.  
N. Arithmetica. Le foye.  
R. Geometria. Le cueur.  
S. Rhetorica. La ratte.  
X. Dialectica. Le nombryl.  
Z. Grammatica. Le penyl.

A. Iusticia. La main dextre.  
E. Fortitudo. La main senestre.  
I. Prudentia. Le pied dextre.  
O. Temperantia. Le pied senestre.

V. Pasythea. Lespaule dextre.  
Y. Egiale. Lespaule senestre.  
H. Euphrosyne. Le cropion.

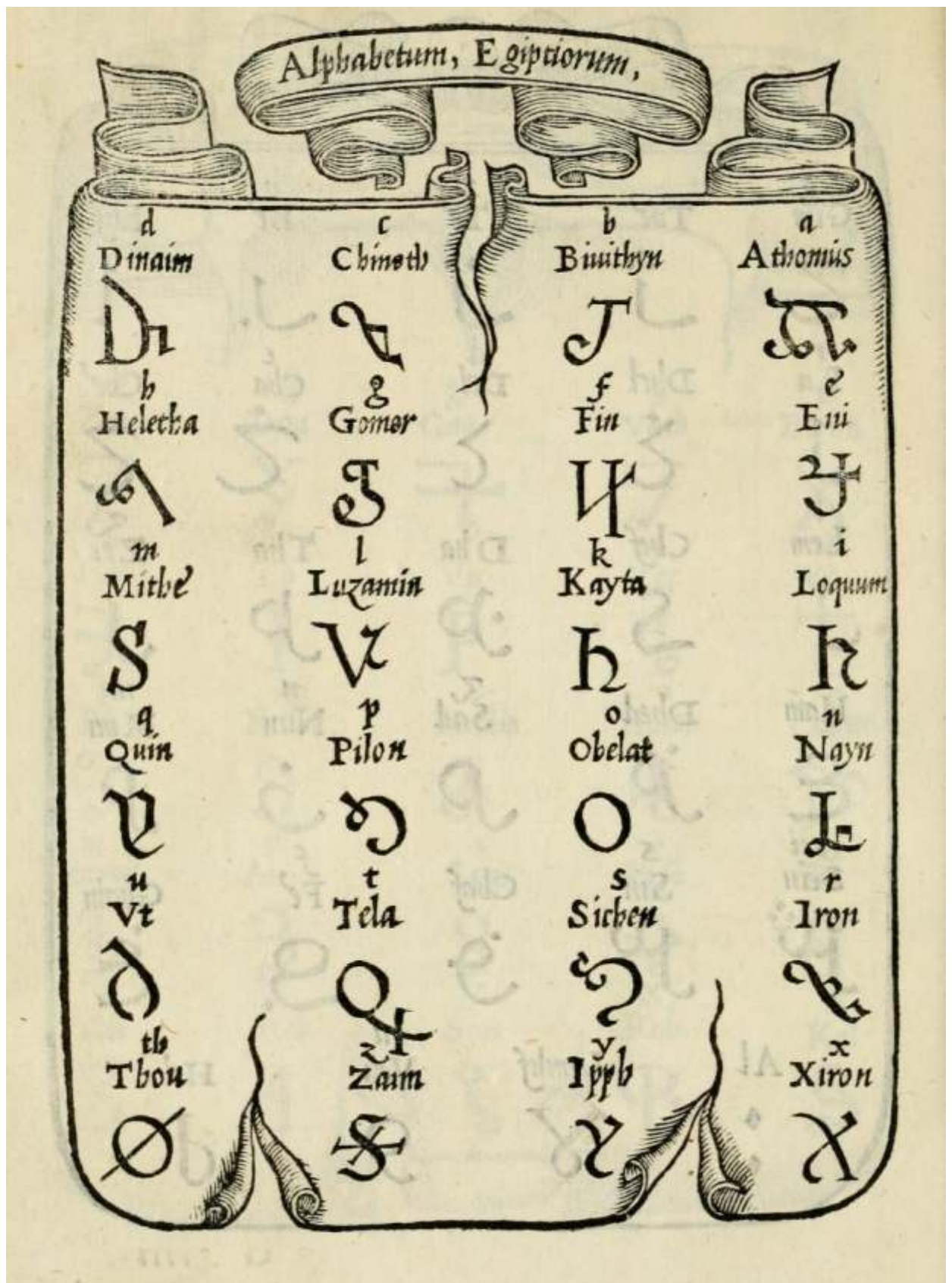
Correspondence: Letters, muses, arts and virtues, and parts of the human body  
Tory 1529: 22r, 22v  
Internet Archive

LETTRES FANTASTIQUES.



Fantastic Letters  
Tory 1529  
Internet Archive





The Alphabet of the Egyptians  
Palatino 1540  
Internet Archive



SONETTO.

D  DEL  MO  QVEL  

  R   N DI DI 

D   AVE  TO E  TEL 

CHE FV D  VAL  P  NE N 

Don'è del fermo pie' quella sant'orma  
col ballar pellegrin pien di diletto?  
don'è 'l soave' canto, et l'intelletto,  
che' fu d'ogni ualor prestante' norma'?



# A

**A**rbore de vetita Pater út gustarit ADAMVS,  
 Et fatale suis traxerit inde jugum,  
 Edocet hoc sacris descripta scientia libris,  
 Litteraque ætheriæ nuncia mentis habet.  
 Debemur studijs certè nos nostraque, namque  
 Remigio tali mens adit ipsa DEVM.  
 Quin age, si studijs tantum latet artis in istis.  
 Protinus hac animos fingimus arte rudis?



*Letter A*  
*De Bry and De Bry 1595*  
*Biblioteca Nacional (Brasil)*



De Bry and De Bry 1596  
 Goettingen State and University Library








BEATISSIMO PATRI ET DOMINO NOSTRO PAPAE PAVLO V. FEL. PERPET.

[illegible]













*Primaeva literarum Aegyptiarum fabrica, q; institutio facta, à Tauto suo Mercurio Trismegisto.*







Character Zoographus.	Figura literarum vulgaris.	Græcorum ad eas affinitas.
I. 	Α ἀγαθος δαίμων dicitur, id est, Bonus Dæmon.	A
II. 	Γ γὰρ dicitur, id est, Norma.	Γ
III. 	Δ ἀγαθὸς dicitur, id est, Bonus ager.	Δ

G IV. Pro-

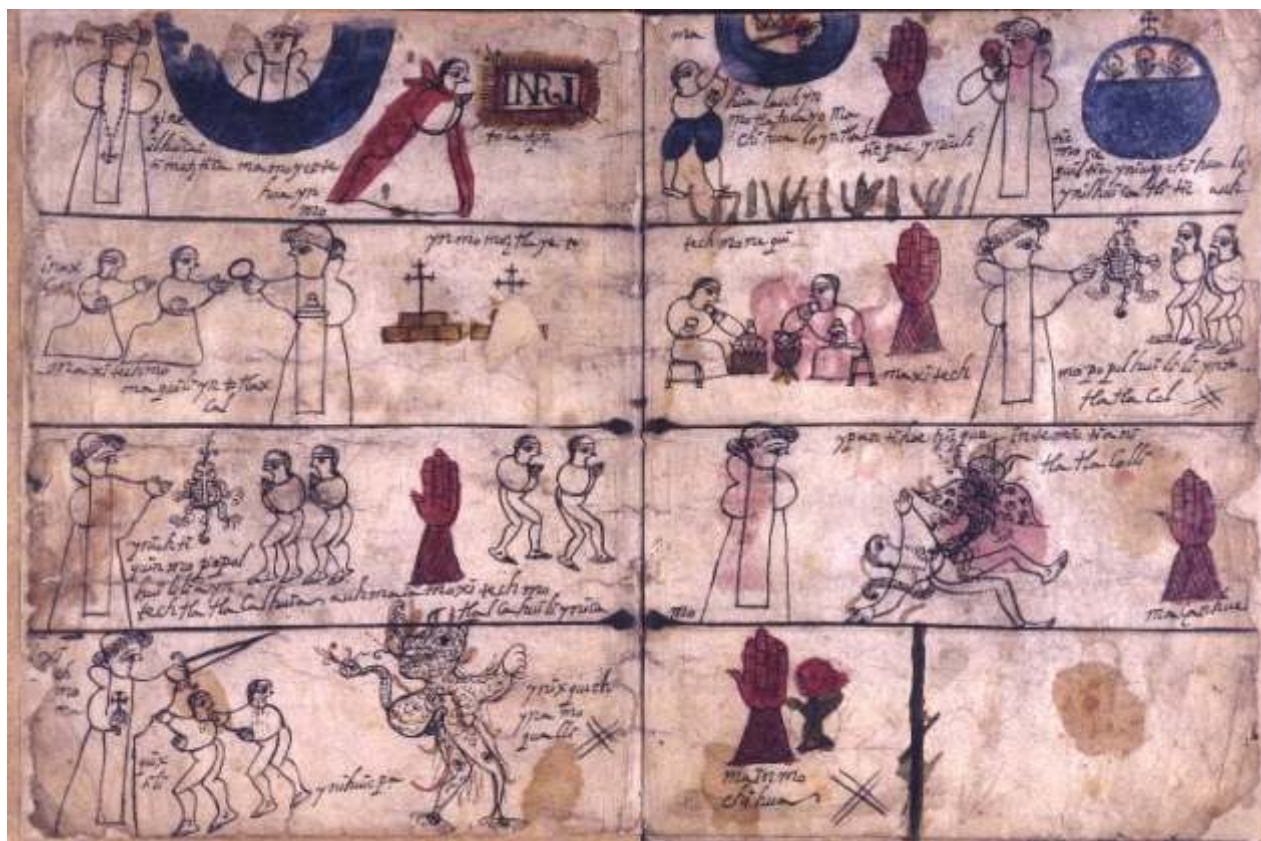
48 OEDIPI AEGYPTIACI

IV.		Υ Processus inferiorum ad superiora symbolum est.	Υ
V.		Ο ὁ φεῖ dicitur, id est, Mundi Dominus.	Ο
VI.		Λ λαβὼν dicitur, Processus superiorum ad inferiora.	Λ
VII.		Χ Processus animæ mundi ἐκ τῆς ἀνδρῶν.	Χ
VIII. IX.		Σ Lunæ symbolum. □ π Ο magnum.	Σ Ω
X.		Θ ὁ φεῖ dicitur, id est, Visio.	Θ Σ
XI.		Β βαρύν dicitur, id est, Fecunditas.	Β β
XII.		Ζ ζῆντα dicitur, id est, Vita.	Ζ

THEATRVM HIEROGLYPHICVM. 49

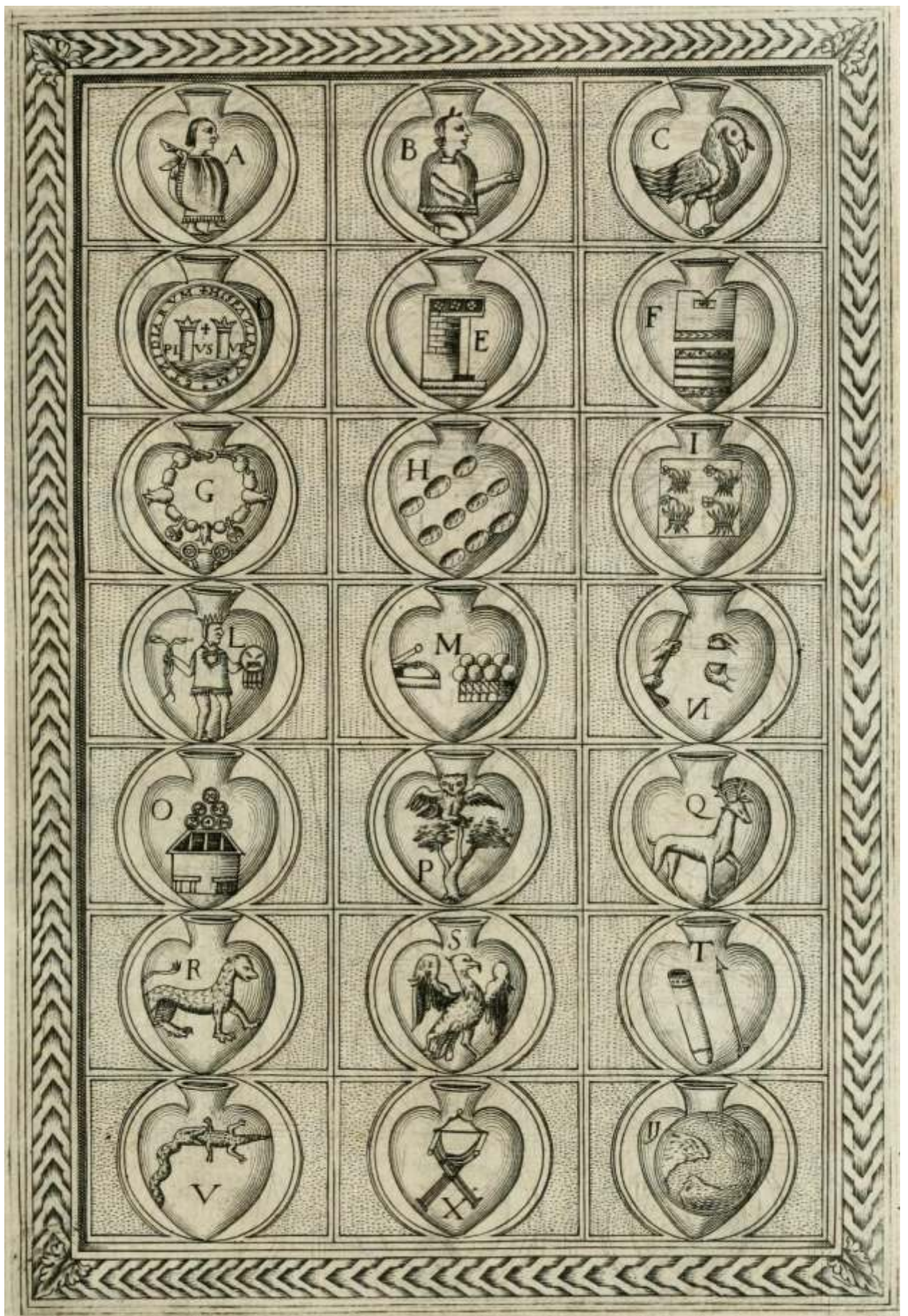
XIII.		Θ ὁ φεῖ dicitur, id est, Litera Thoth.	Θ ° Thita.
XIV.		Φ φύλο dicitur, id est, Amor.	Φ °
XV.		Μ ἄντα Aqua, Litera est αὐτοῦ αὐτοῦ τῶ ὕδατος.	Μ μ
XVI.		Ξ ἐκ τῆς dicitur, id est, Catena.	Ξ ξ
XVII.	N	N Litera, id est, ac processus rerum elementarum, αὐτοῦ αὐτοῦ, siue vegetabilium processus.	N ν
XVIII.	P	P περὶ αὐτοῦ ἀπὸ τοῦ Figura desumpta ex harpa- gone, quo Othridis corpus ex vndis extractum.	P π
XIX.		Ο Sol.	Ο
XX.		Σ Luna. Signa αὐτοῦ αὐτοῦ.	Σ
XXI.	T T T	Τ αὐτοῦ Litera Thoth siue Tauti Dei, Thau Hebræorum.	T

Kircher's Origin of the Egyptian and Greek Letters  
*Oedipus Aegyptiacus*: III, 47, 48, 49  
 Google Books



Testierian Manuscript  
Am1962,03.213  
British Museum





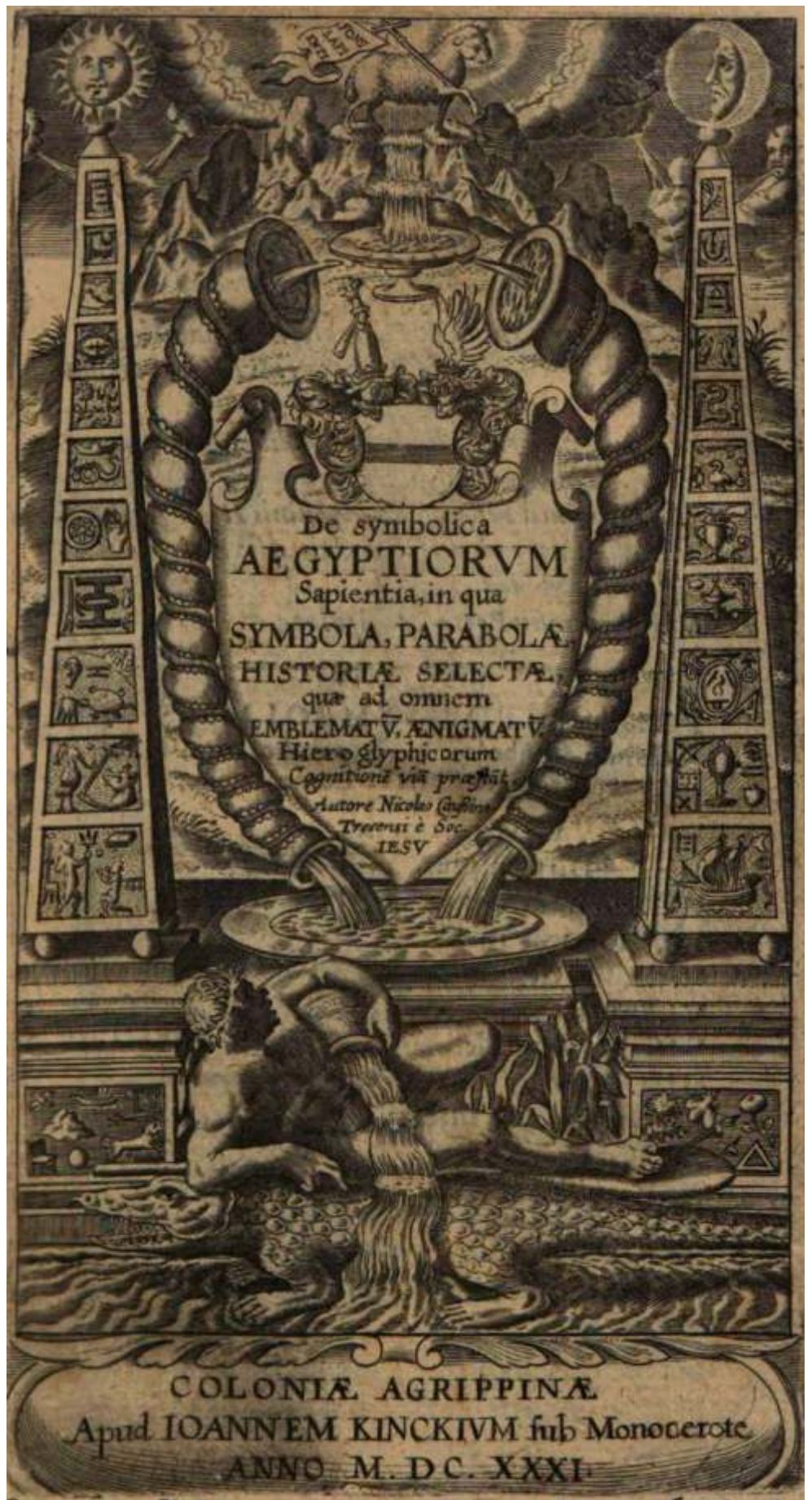
Valadés' Alphabet  
*Rethorica Christiana*, 1549  
 Internet Archive





Frontispiece  
Iconologie, 1636  
Internet Archive

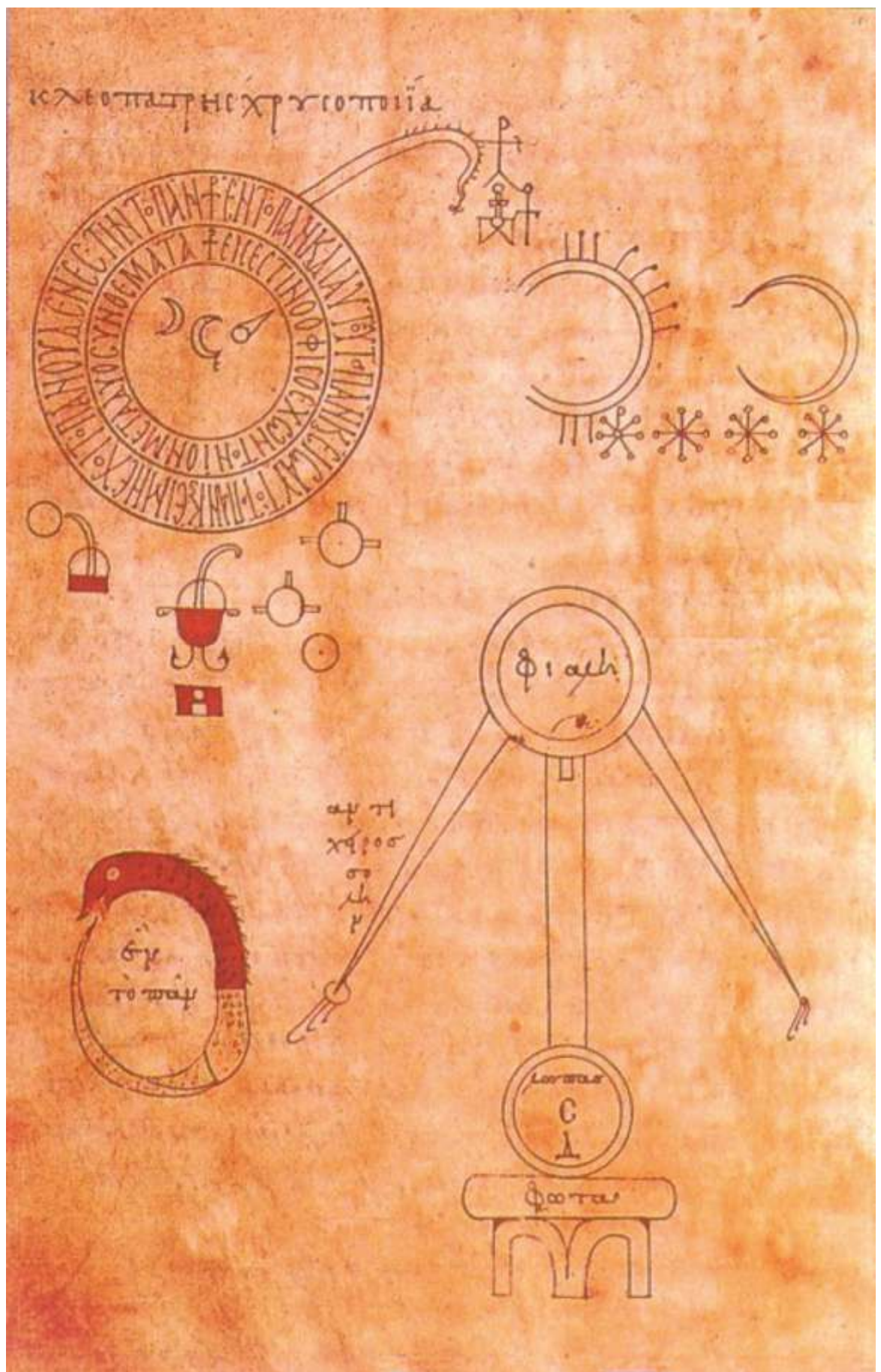




**Frontispiece**

*De Symbolica Aegyptiorum Sapientia* (Cologne: Johann Kinckius, 1631)  
 Bavarian State Library





**Chrysopoeia of Cleopatra, illustrations**  
*Codex Marcianus Graecus 299*  
*Biblioteca Marciana, Venice*





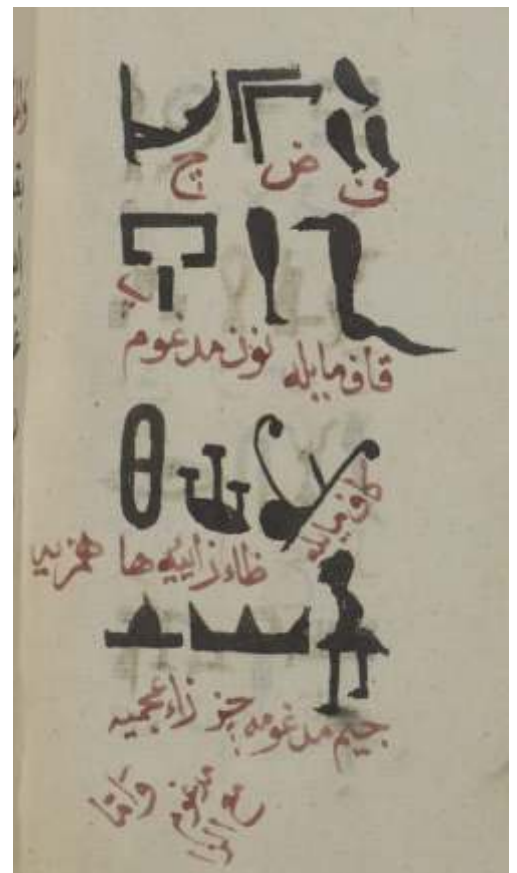
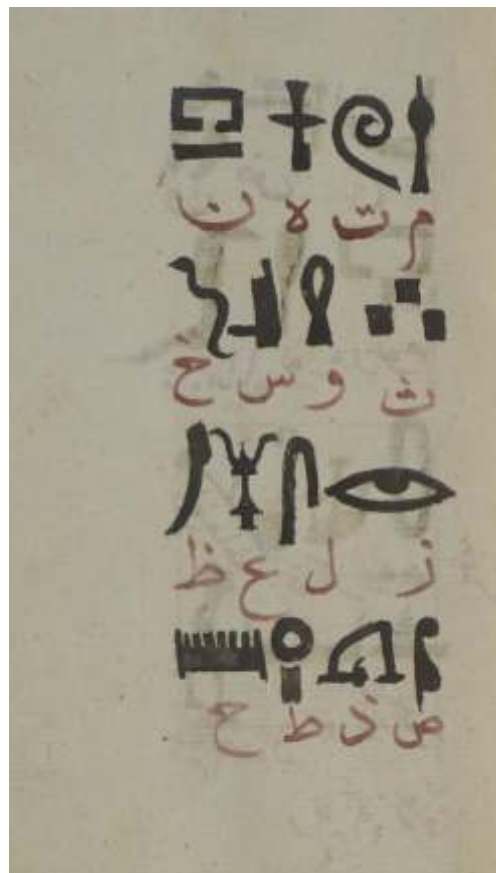
Details from the Ceiling of the Temple of Hathor  
Dendera Temple Complex



Zosimos of Panopolis  
*Tome of Images: fol. 99a*  
*Abt 2007: 85*



Ideograms  
Fol. 57ab



Phonograms  
Fol. 93ab





**The Letter from the Sun to the Moon**  
*Ibn Umayl's The Silvery Water*  
 Manuscript, c. 1339  
 Topkapi Palace Library, Istanbul

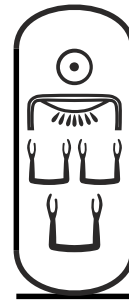


**Figure 5**  
 Aurora Consurgens  
 (MS. Rhenoviensis 172)  
 Zürich Zentralbibliothek





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 k3w r<sup>c</sup>*  
*Translation: Kas of Ra are Golden*

ⲁ	ⲓ	ⲏ	ⲙ	ⲙ	ⲙ	ⲙ	ⲙ	ⲙ	ⲙ
خ	ا	و	ت	ا	ا	ش	ا	ه	ه
c	i	w	d t>d?	i	i	š	i	h	h

#### 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 HIERO- GLYPHICA IOANNIS

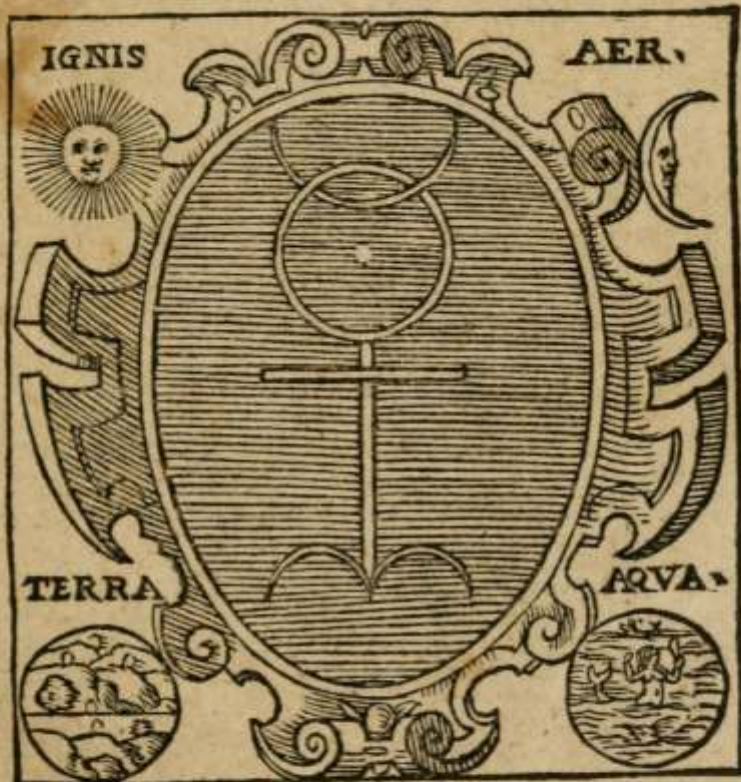
DEE, LONDINENSIS,

AD

MAXIMILIANVM, DEI  
GRATIA ROMANORVM, BO-  
HEMIÆ ET HVNGARIÆ RE-  
GEM SAPIENTISSIMVM.

A V T T A C E A T,

QVI NON INTELLIGIT,



A V T D I S C A T.

De rore cæli, & pinguedine terræ, det tibi Deus.  
*Genes. cap. 27.*

FRANCOFVRTI  
Apud Ioannem Wechelum & Petrum  
Fischerum consortes,

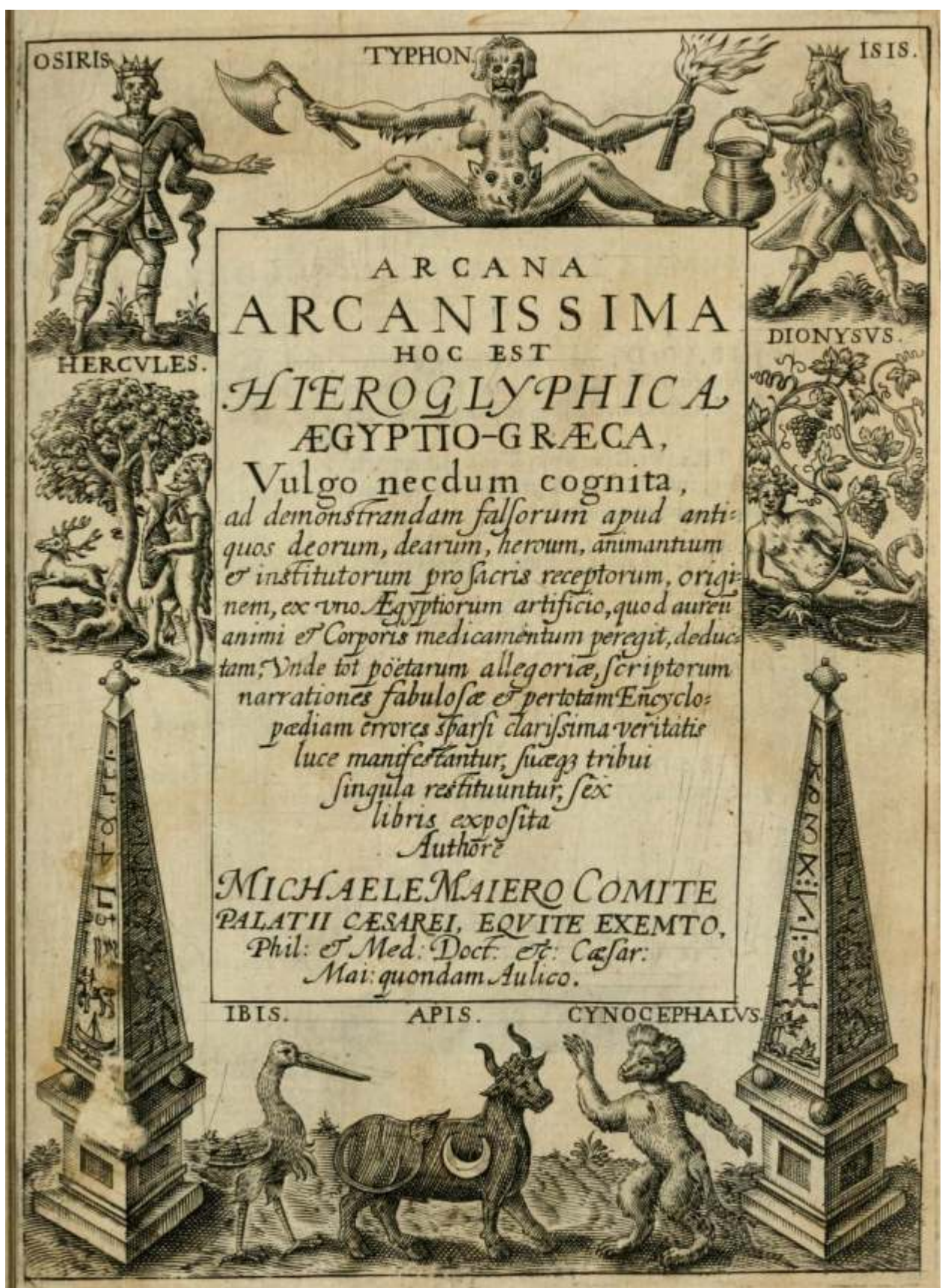
M D X C I.





**Rotulum Hieroglyphicum...**  
*Also known as Ripley Scrowle*  
 Getty Institute  
 Manly P. Hall Collection 950053





Frontispiece  
 Maier's *Arcana Arcanissima* (1613)  
 Internet Archive





Altus' *Mutus Liber* (1677): 5-8  
Swiss Electronic Library



*In Olyfio figne.*  
*Das ist das ein groß wunder und ein helende list,*  
*Das in dem fiftigen drayen die fift h. medicin ist*  
  
*Sexta figna*  
*Hoc maximum miraculum*  
*Astus res referta*  
*Summum Draconis pharmacum*  
*Inge uirtute!*



*Mercurius recte et chymice precipitatus uel sublimatus,*  
*et in sua propria aqua resolutus, et rursus coagulatus.*

Book of Lambspring: Figure 6  
 University of Salzburg Library: MS. MI 92

64 FUGA XIV. in 8. infrà.  
 Diß ist der Drache welcher sein eigenen Schwantz auffrißt.

*Atalanta Fugiens.*  
 Dira fames Polypus docuit sua rodere crura-  
 ra Humana que homines se nutriſſe dape.

*Hesperien. Equent.*  
 Dira fames Polypus docuit sua rodere  
 crura Humana que homines se nutriſſe dape.


*Pomona. Maer.*  
 Dira fames Polypus docuit sua rodere crura  
 Humanaque homines se nutriſſe dape.

XIV. Epigrammatu Latinu verſio Germanica.

Der Hunger zwingt dem vielſäßigen Fiſch ſein Züß zu verſchreien!  
 Und daß Menſchen mit Fleiſch von Menſchen offi ſich neſſen!  
 Also dem Drachen ſein Schwanz zu beißen und ſchlengen nicht verdräiſſ!  
 Daß er ein Theil ſeines Labs für ſeine Speiß genießet! (ſei)  
 Daß ſelbe zu zähmen iſt durch Schwerdt! Hunger und gefänglich haſſet!  
 Wiß er ſich ſelb gang und ſpeit ſich todt und das Leben ſchafft.

EMBLEMA XIV. De ſecretis Natura.  
 Hic eſt Draco caudam ſuam devorans.

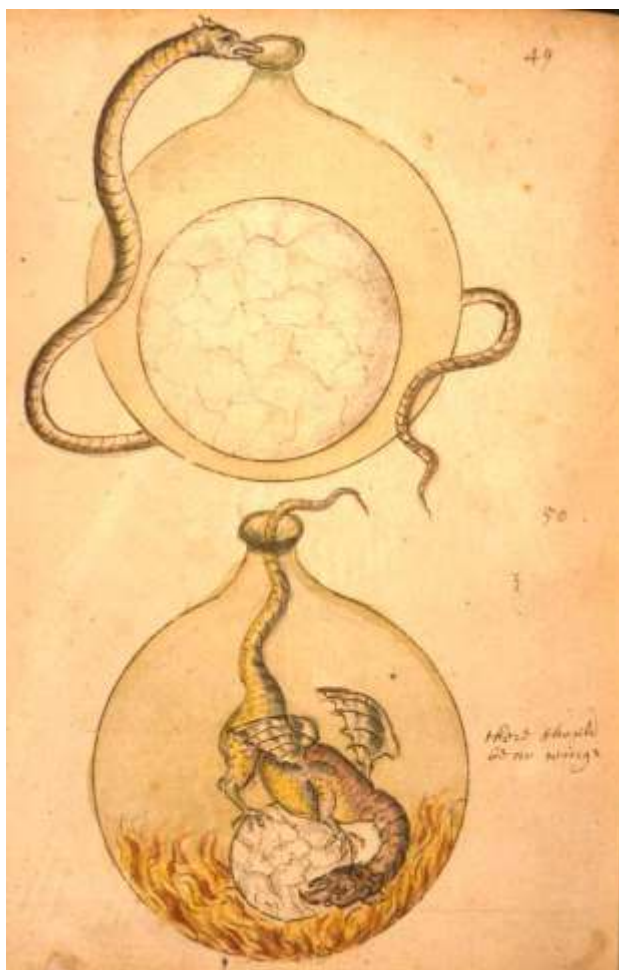
65



EPIGRAMMA XIV.  
 Dira fames Polypus docuit ſua rodere crura,  
 Humanaque homines ſe nutriſſe dape.  
 Dente Draco caudam dum mordet & ingerit alvo,  
 Magna parte ſui ſit cibus ipſe ſibi.  
 Ille domandus erit ferro fame, carcere, donec  
 Sevoret & revomat ſe necet & pariat.

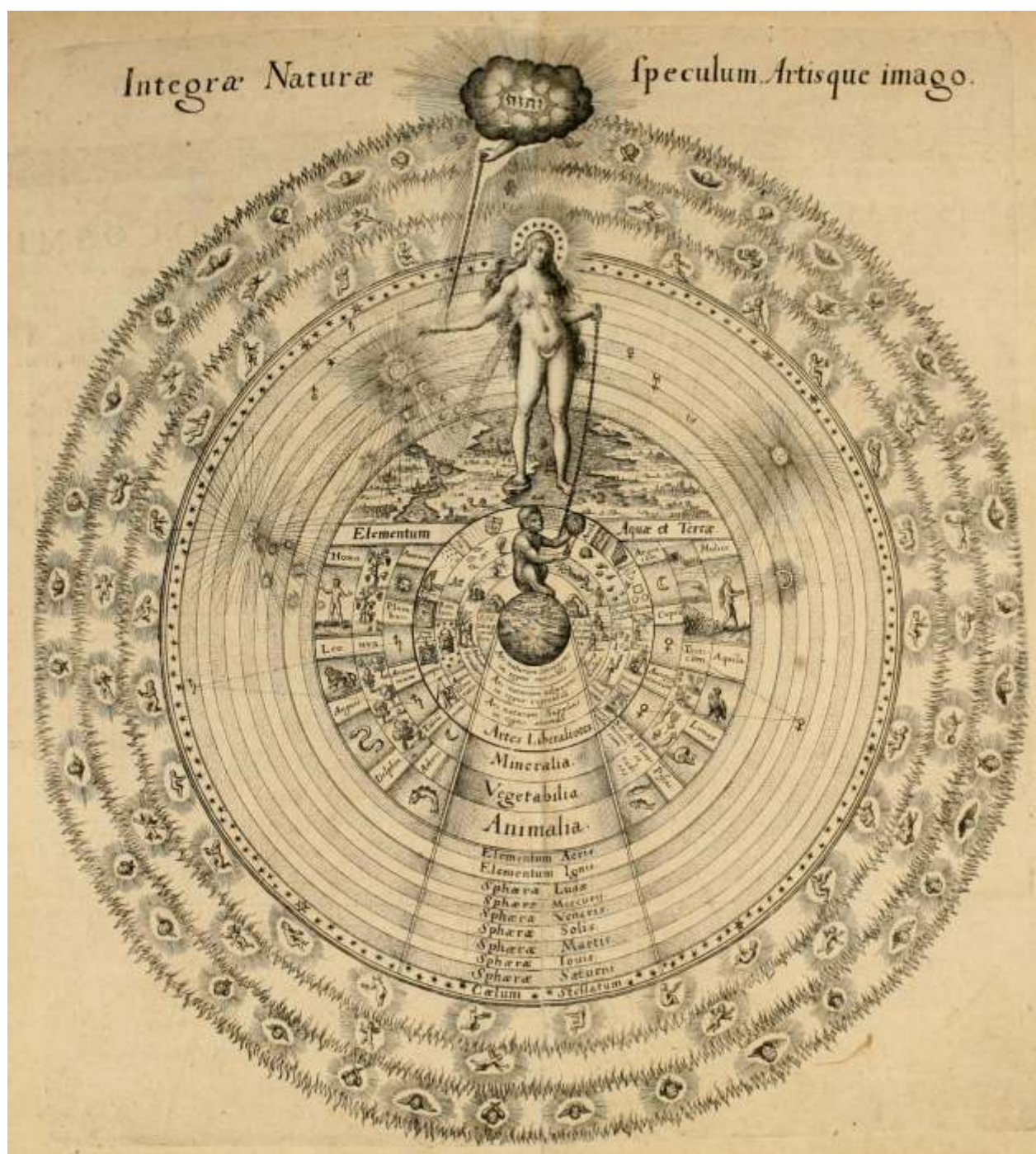
Emblem XIV  
 Maier's Atalanta Fugiens  
 Herzog August Bibliothek  
 cf. Previous Plate.





**Emblems 49, 50, 67**  
*Emblemata seu hieroglyphica chymica enigmatica*  
*[Coronatio Naturae]*  
*University of Glasgow Library, MS Ferguson 253*

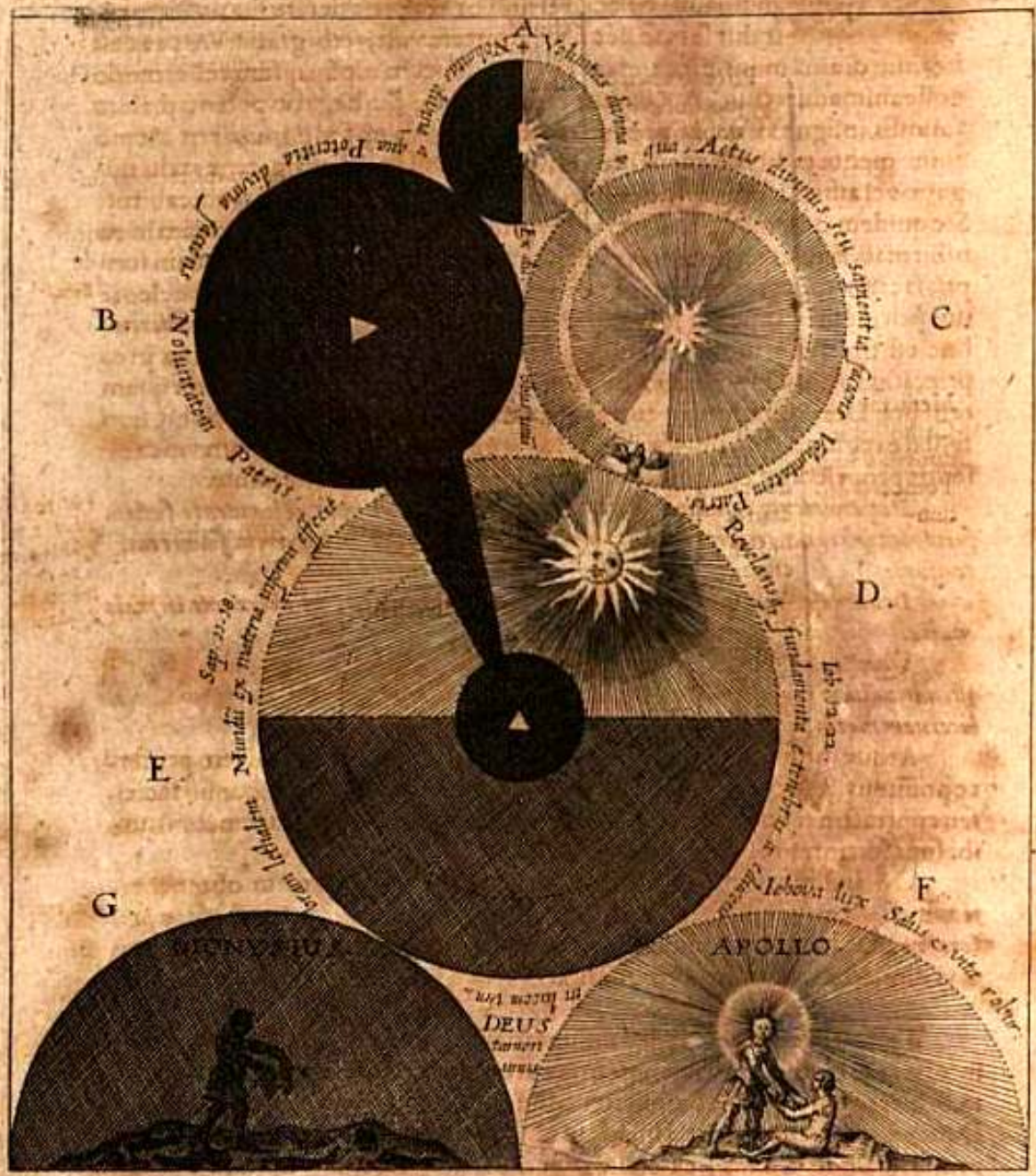




Mirror of the Entire Nature and Image of the Art  
 Fludd 1617  
 Internet Archive



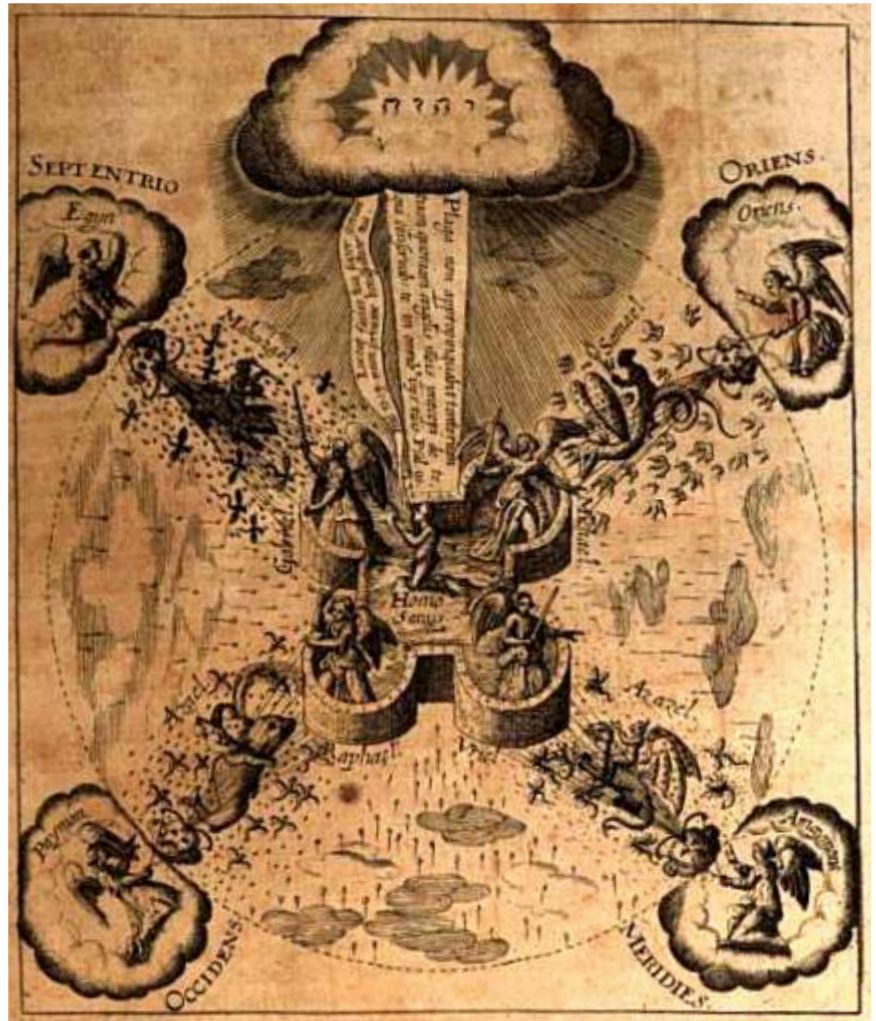
**EMBLEMA HIEROGLYPHICVM TOTIVS**  
**Medicinæ Catholicæ Myſterium explicans,**



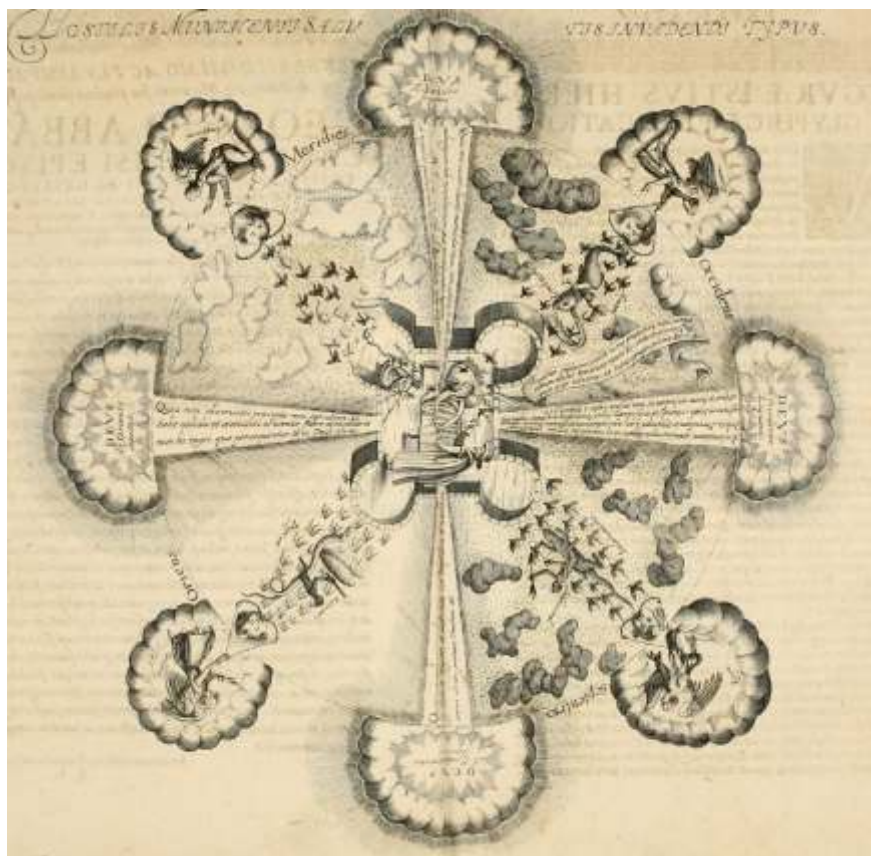
*Ego occidam & vivere faciam, percutiam et ego sanabo et non est qui de manu mea possit eruiere. Deut: 23.*  
*Deus est qui Vulnerat & medetur, percutit et sanat. Iob: 5.*  
*Vitæ et mortis habet Dominus potestatem qui deducit ad portas mortis & reducit. Sap: 16. 13.*

The hieroglyphic emblem that explains the totality  
of the Mystery of Catholic Medicine  
Fludd 1627  
Google Books



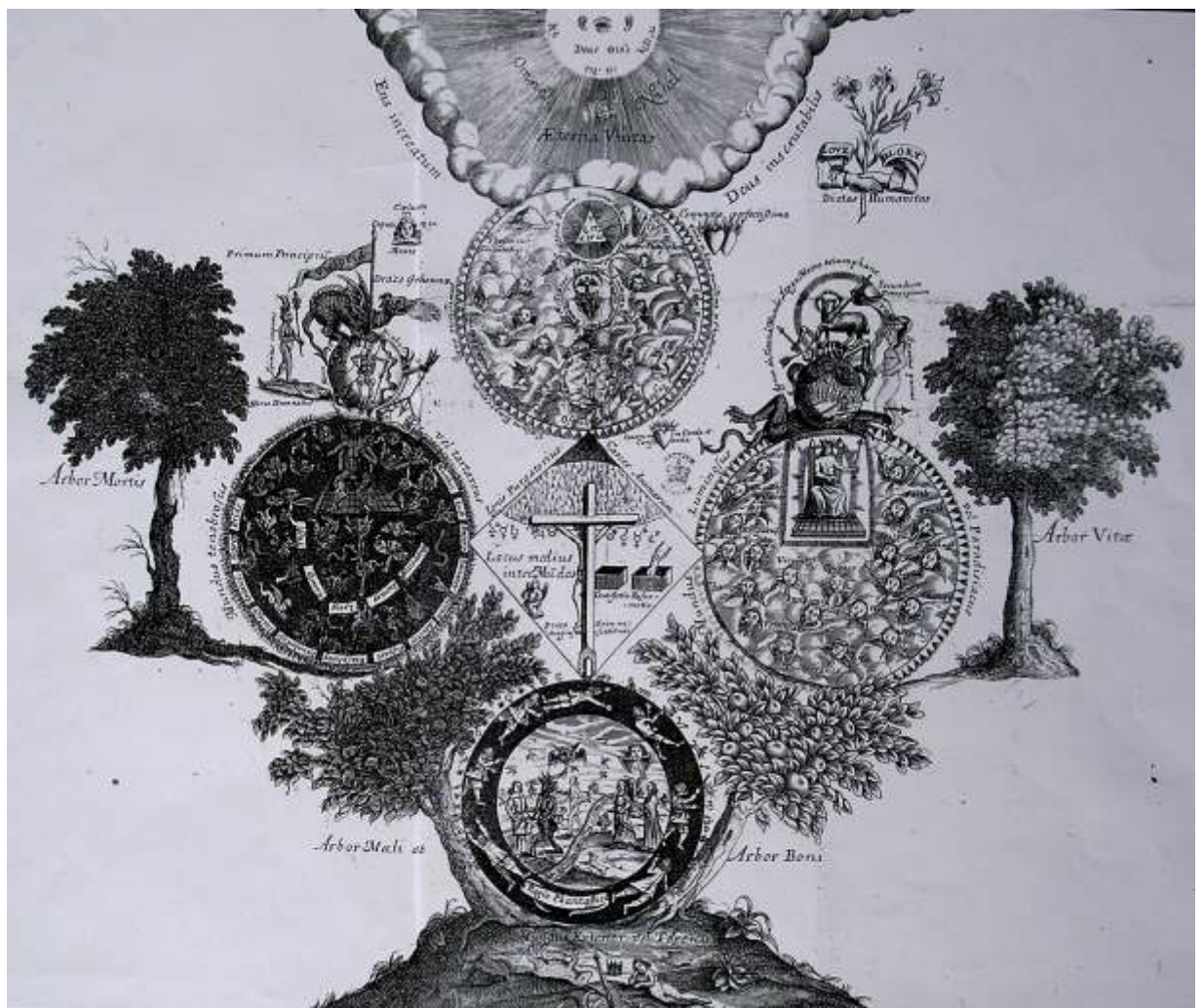


A  
 Hieroglyphic description  
 of the mystic Defense of health  
*Fludd's Medicina Catholica, I*  
*Google Books*



B  
 Figure  
 hieroglyphically explained  
*Fludd's Medicina Catholica, II*  
*Internet Archive*





**Hieroglyphical Figure**  
*Pordage 1659*  
*British Library*





71



*From whence is this & that,  
if not out of the Center?*

76

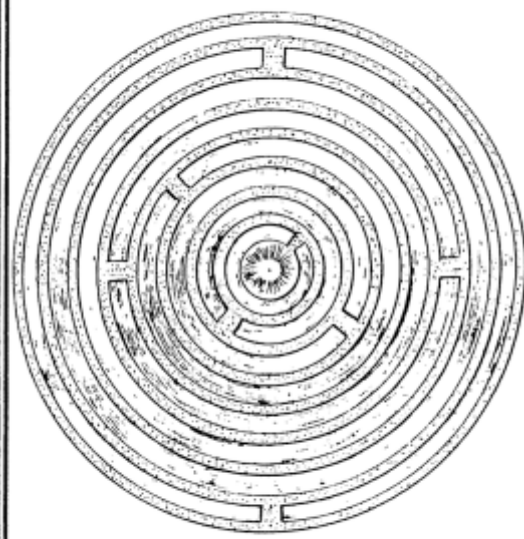
*What Thou hast of One yield  
to that One again, if thou intend-  
est to keep it.*



*Only by so doing canst thou be  
a perpetuum Mobile*

113

*There is no coming to the  
One with one jump;*



*and none, without going about*

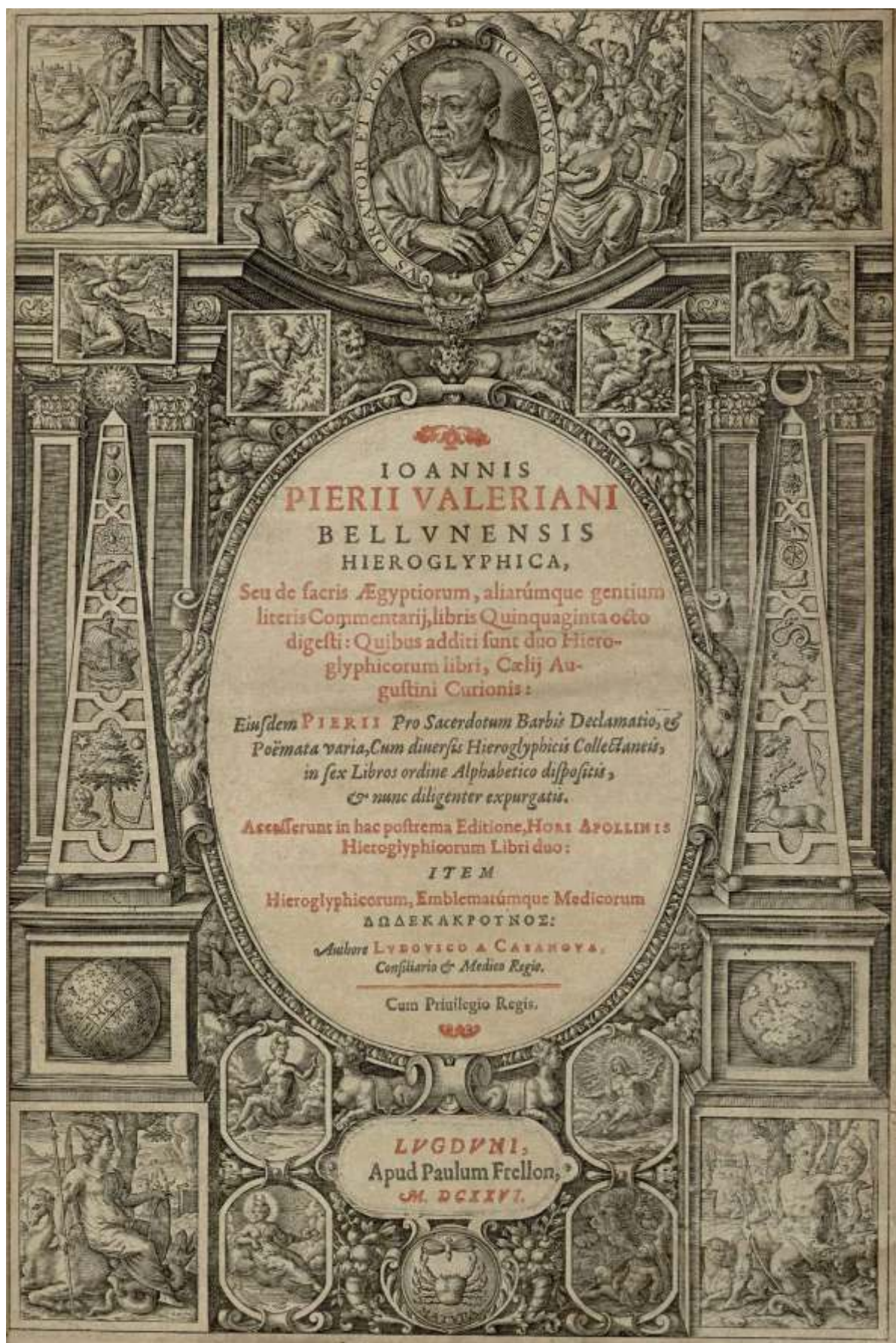
139



*It is finished when Seven  
are One.*

**Hieroglyphs**  
Freher's Paradoxa Emblemata  
Freher and McLean 1983



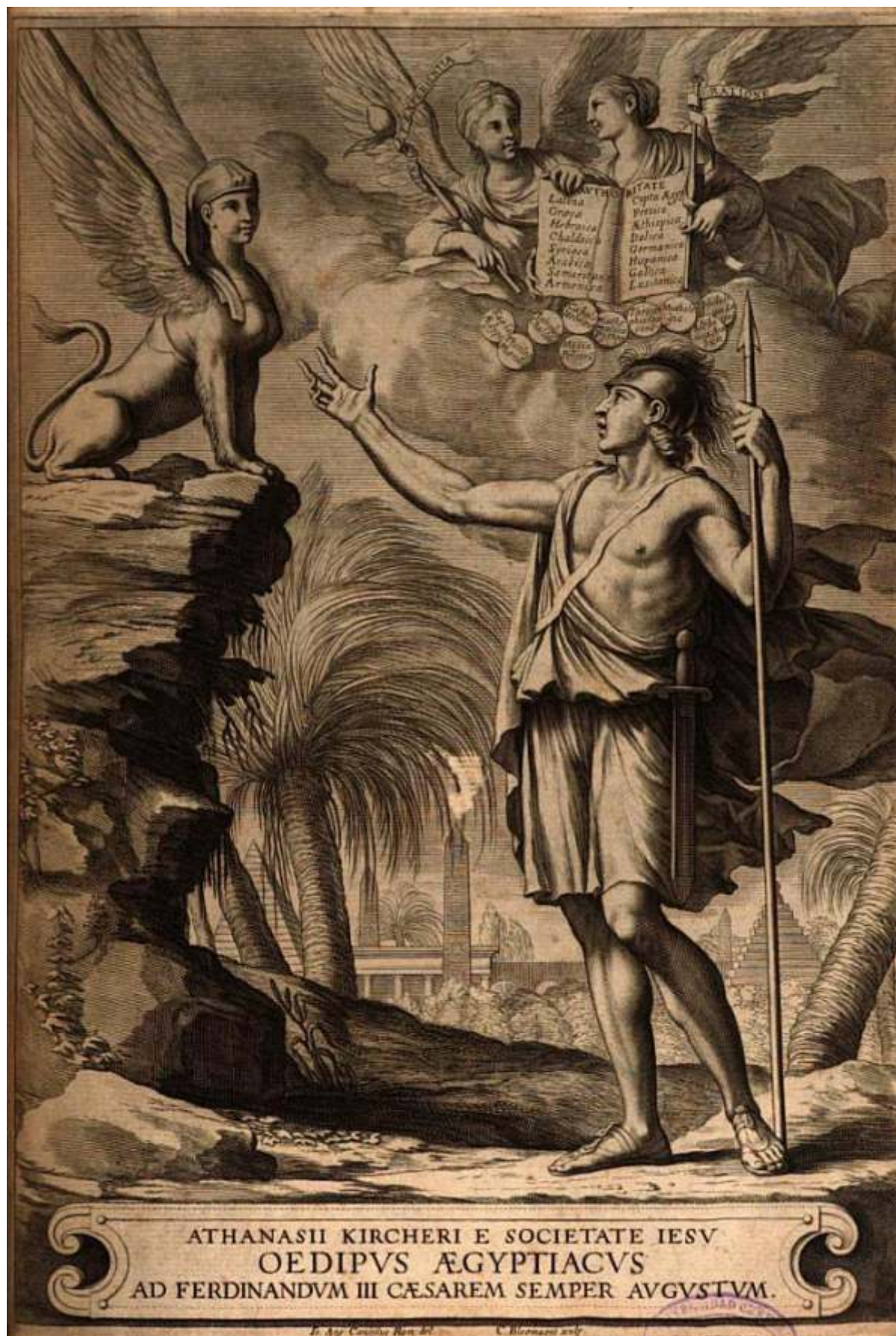


Frontispiece  
 Valeriano et al. 1626  
 Internet Archive









Frontispiece  
 Kircher's Oedipus Aegyptiacus (1652-54)  
 Google Books



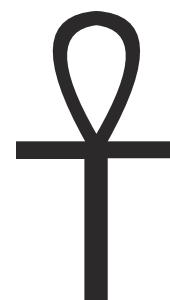
A



**Monas Hieroglyphica**  
*Dee 1564*



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



**Egyptian Ankh**  
*nh*

B

PLATE  
147



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



**Second "Alchemical Secret"**  
*Kircher 1653: II, 420*  
*Google Books*





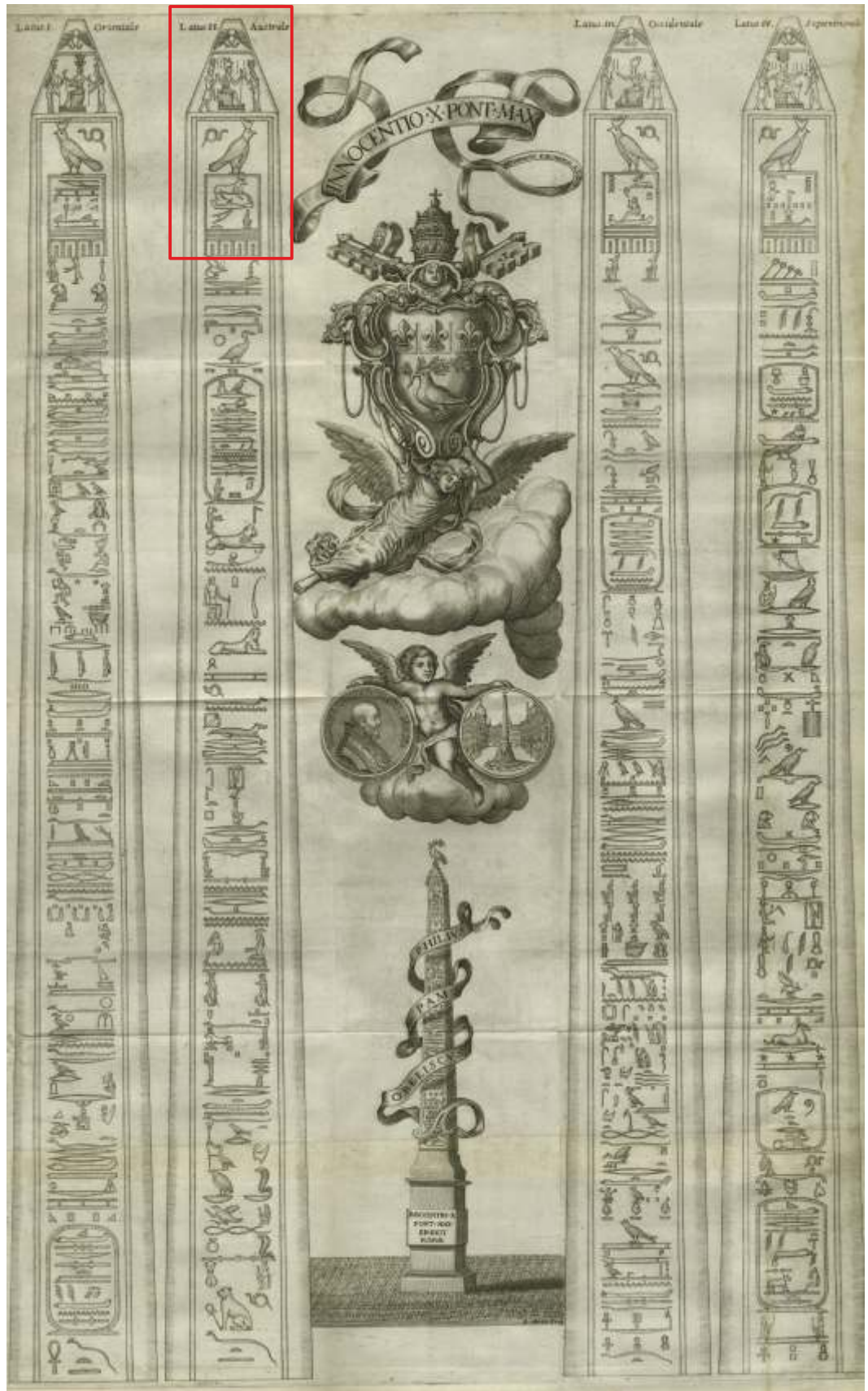
Emblem, "The Pantheon of the Samaritans"  
Kircher 1652: I, 367  
Google Books





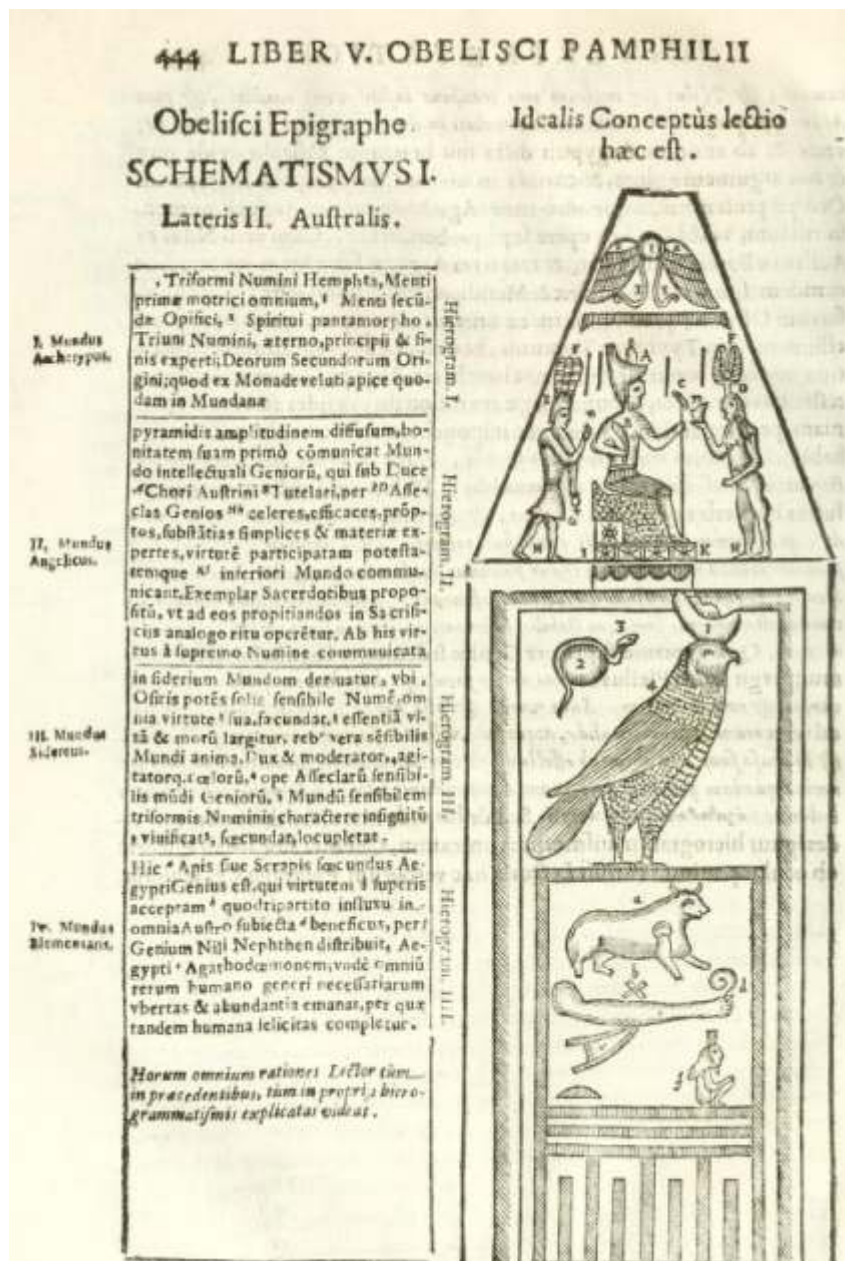
**Frontispiece**  
*Kircher's Obeliscus Pamphilus (1650)*  
*Internet Archive*





Pamphili Obelisk  
Kircher 1650  
Internet Archive

\* See next Plate



Translation:

*N.B. Kircher interprets not only the figures, but also their attributes/components.*

The winged sun with uraeus

The sky (ideogram)

The emperor (Domitian) making offerings to Amun and Maat

The hieroglyph for god/Ra (sun disk with uraeus)

A *serekh*

(cartouche for royal names)

containing the following epithet:

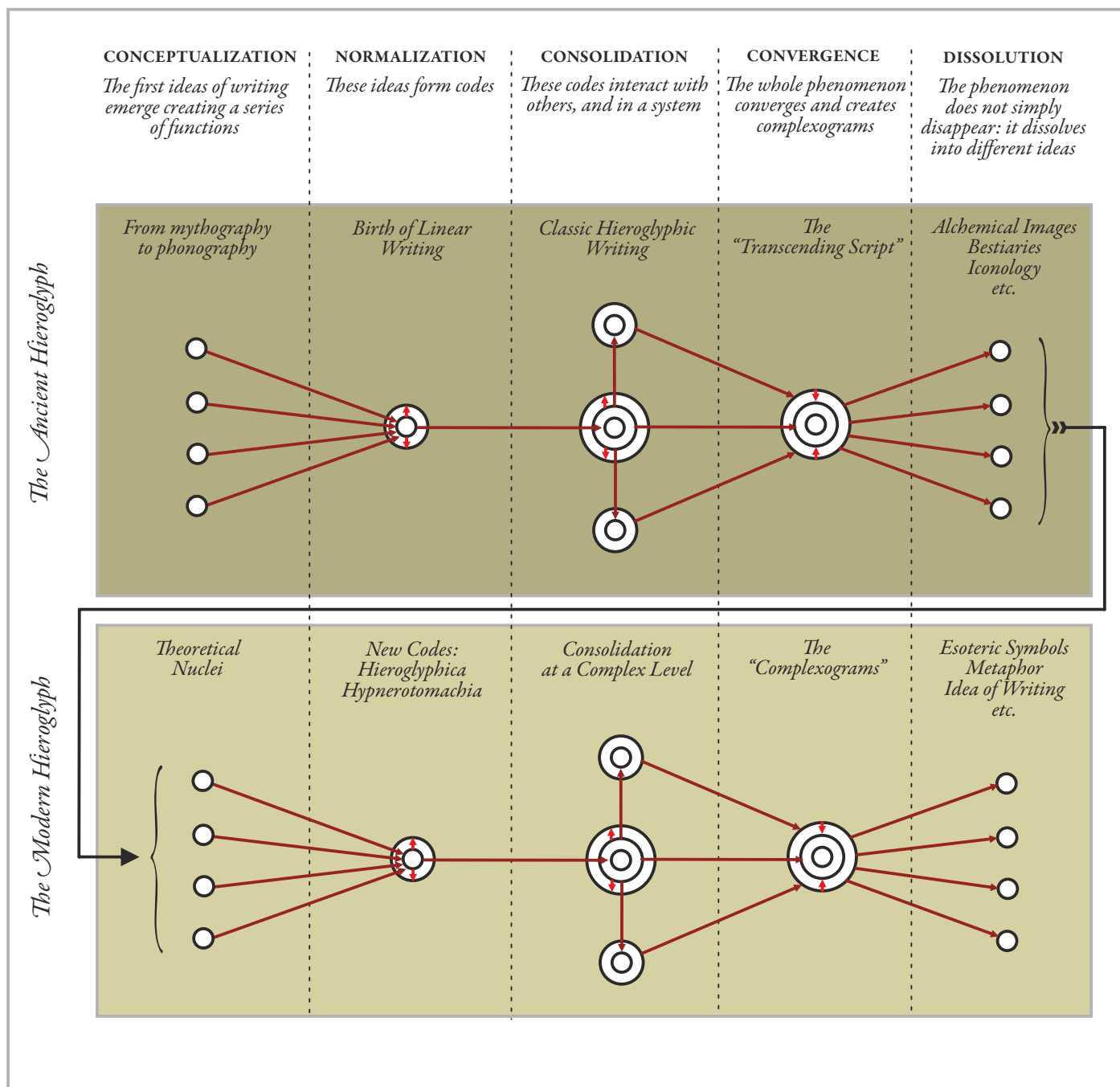
*"Horus, the Strong Bull, Beloved of Maat"*

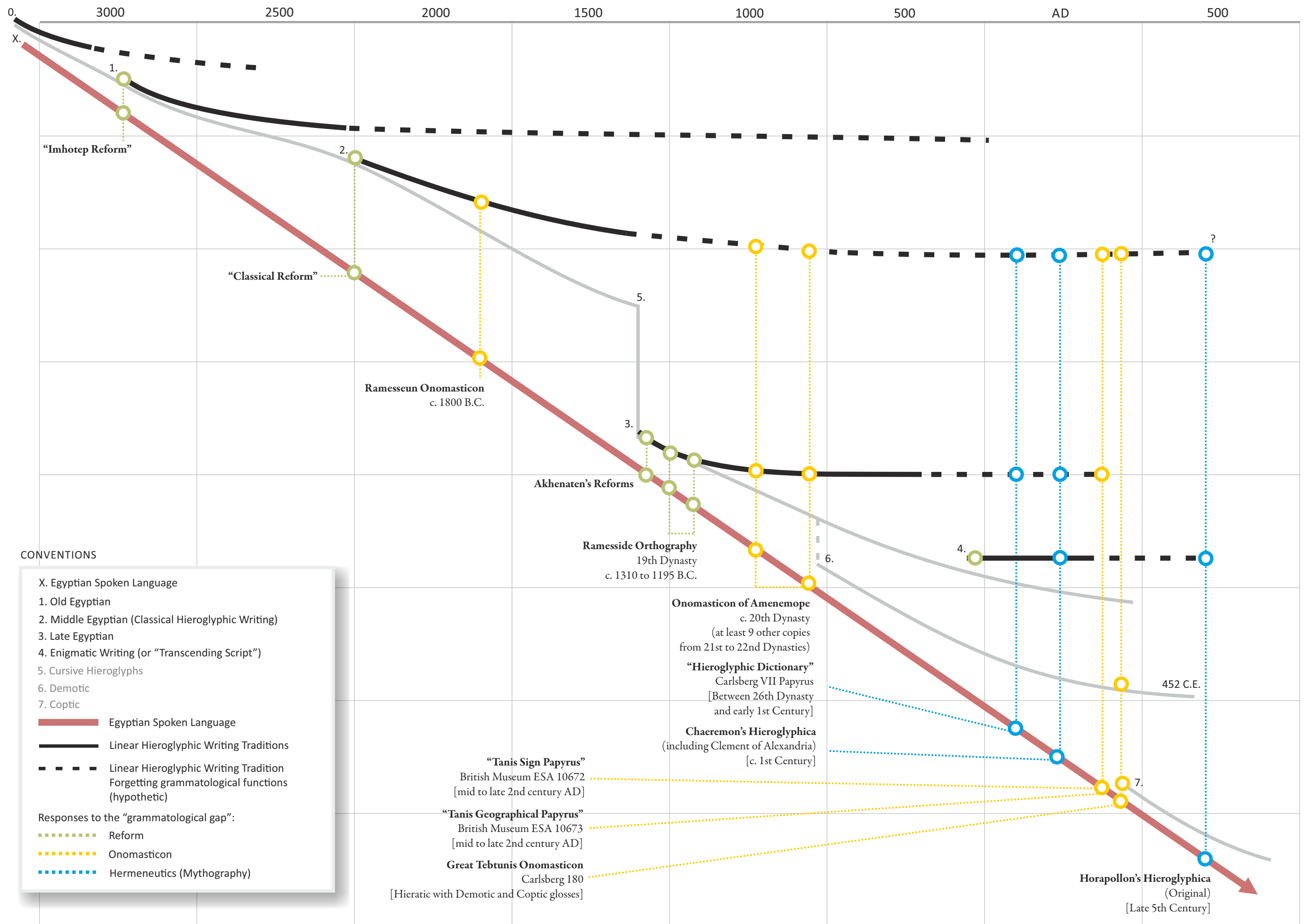
**Ideal Reading of the Upper part of Obelisk Pamphili's Southern Side**  
*Kircher 1650: 444*

### KIRCHER'S "IDEAL READING"

"To the Triform Divinity Hemphtha—first Mind, motor of all things; second Mind, craftsman; pantamorphic 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 generous Apis or Serapis, fertile Genie 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)









PREDYNASTIC

EARLY DYNASTIC  
(*LINEAR HIEROGLYPHS*)

MIDDLE EGYPTIAN  
(CLASSICAL HIEROGLYPHS)

GRAECO-ROMAN  
(*"ENIGMATIC" HIEROGLYPHS*)

BYZANTINE  
(*HIEROGLYPHICA*)

Θεὸν βουλόμενοι σημῆναι, ἢ ὕψος, ἢ ταπείνωσιν, ἢ ὑπεροχὴν, ἢ αἶμα, ἢ νίκην, [ἢ Ἀρεα, ἢ Αφροδίτην], ἱέρακα ζωγραφοῦσι.

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

---

*hr*  
HORUS>

---

*hry*  
ABOVE>

## BELOW>

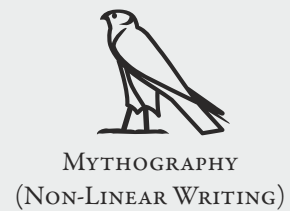
# hry

## <FEAR>

▶ *Hrw hr nbtī*  
<TRIUMPH>


*ntr*  
<GOD>

?  
BLOOD>



BIRTH OF LINEAR WRITING

IDENTIFIER/  
DETERMINATIVE



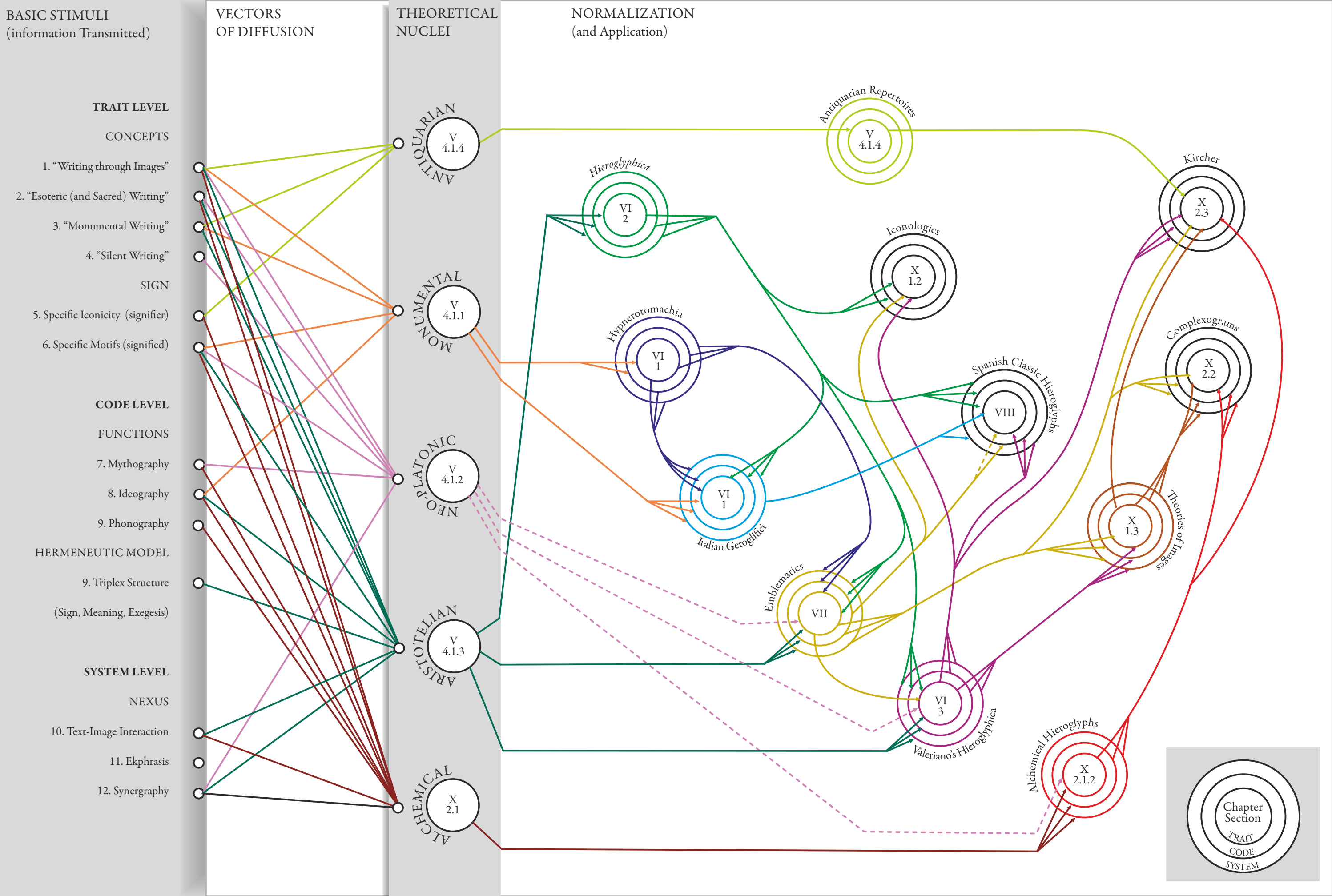
IDEOGRAM



*PHONOGRAM*

GRAMMATOLOGICAL GAP

A Story of the Falcon Hieroglyph | Infographic 2







✧ MANET ✧