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Guide to the Writing Systems of Ancient Egypt

Luc Gabolde

► **To cite this version:**

Luc Gabolde. Guide to the Writing Systems of Ancient Egypt. Stéphane Polis. Guide to the Writing Systems of Ancient Egypt, IFAO, pp.228-231, 2023, Les guides de l'IFAO, 978-2-7247-0873-8. hal-04350692

HAL Id: hal-04350692

<https://hal.science/hal-04350692v1>

Submitted on 23 Jan 2024

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Guide to the Writing Systems of Ancient Egypt

Stéphane Polis (ed.)

**Guide
to the Writing Systems
of Ancient Egypt**

In the same series:

Guillemette Andreu Lanoë, Dominique Valbelle, *Guide to Deir el-Medina*, 2023.

Note to the reader:

The essays in the present volume have been translated by Colin Clement, with the exception of nos. 6, 8, 15, 27–34, 36, 41–42, 49, which were originally written in English.

Photographs of the cover:

Cover: Tomb of Horemheb. © Dimitri Laboury / ULiège.

Back cover: Coptic papyrus (lettre P. Louvre R77/RE24; ca. 680 AD.

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Rabat: TT 82. © Alexis Den Doncker.

Graphical Charter: Fatiha Bouzidi

Adaptation and layout: Philippe Brulin

Cover layout: Philippe Brulin

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ISBN 978-2-7247-0873-8

Stéphane Polis (ed.)

Guide to the Writing Systems of Ancient Egypt

Translation into English
Colin Clement



LES GUIDES
DE L'IFAO



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

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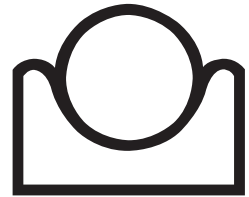
38. Writing as Monument

LUC GABOLDE

In a civilisation characterised by a vibrant figurative script and colossal architecture, these two modes of expression came together to compose—by way of monumental writing—a permanent liturgy in stone.

The monumentality of writing in Egypt can be seen on a scale as huge as the temples themselves. We can observe, for instance, that the sanctuaries dedicated to divinities with a marked solar character (Heliopolis, Tell el-Amarna, Tanis, etc.) are very precisely aligned to the point where the sun would rise on a particular date of its cycle. At Karnak, this was (and still is) aligned to the rising sun of the winter solstice (Fig. 130a). This deliberate orientation reflects the assimilation of the building in its entirety to a concept and the written expression of this concept: that of the horizon (*akhet*  in Egyptian), the interface and buffer between the terrestrial and celestial worlds and the point of contact between the divine and the human (Fig. 130b–c). This notion is made explicit in a text of Queen Hatshepsut, “For I know well that Karnak is the horizon () on Earth”, and is made manifest in a grandiose manner at Karnak by the sun rising on the solstice between the two piers of the first pylon.

In the same vein, the cult image of Amun in the eastern solar sanctuary of Karnak, redeveloped by Ramses II, was not a statue or a *naos* but none other than the gigantic single obelisk of Thutmose III and IV, currently standing in Piazza San Giovanni in Laterano in Rome (Fig. 131a). It originally functioned




= Akhet, “the horizon”
(the temple  is the interface between the human world and the divine world)

Fig. 130. (a) Sunrise at Karnak temple: photo taken at the winter solstice; (b) ideogram* of the horizon; (c) writing of *ꜥḫ.t* “the horizon”. © CNRS-CFEETK/A. Chéné.



as a monumental rebus, in that an obelisk 𓏏 is *per se* a monument (*mnw* in Egyptian) and thus can stand for the syllable *mn*, the two strong consonants in the word *Jmn*, the name of Amun (“The Hidden”) according to the reading of the well-attested $\text{𓏏} \text{𓎃}$ “Amun-Ra”. The solitary obelisk thus became at one and the same time the divine depiction and the name of the god Amun, to which the prayers of the believers could be directed (Fig. 131b).

A temple, like a tomb, can also be “read”. The scenes that follow one other along its walls, as well as the texts that accompany them, turn the edifice into a kind of monumental prayer book, a petrified ritual reflecting the successive phases of the liturgies to be performed, and the depictions of which ensure constant renewal.

The walls in the tombs of the Valley of the Kings provide eloquent examples of the “monumentalisation” of writing (§45). The *Amduat*, which governs the conditions for a deceased king’s resurrection, was in the beginning a ritual on papyrus of which a few private copies from the Third Intermediate

Fig. 131. (a) The single obelisk of Thutmose III and IV at Piazza San Giovanni in Laterano and (b) plan of the eastern temple with emplacement of the single obelisk instead of a cult effigy or naos. © L. Gabolde

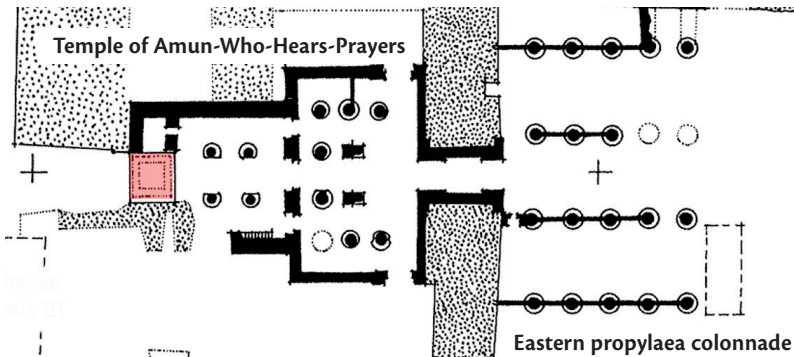


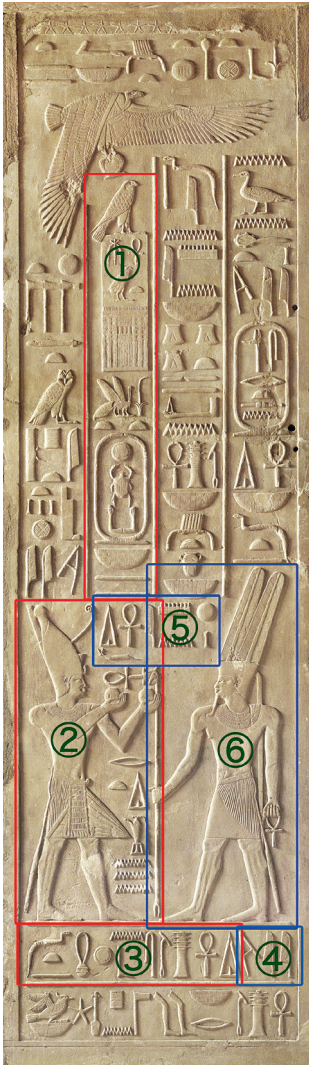


Fig. 132. Tenth hour of the *Amduat*. (a) Papyrus Louvre E 3451 (© 2004 Musée du Louvre, dist. RMN-Grand Palais/C. Décamps); (b) block from Tomb KV 20 of Hatshepsut (© photo Egyptian Museum, Cairo, 26-19/9); (c) wall of Tomb KV 34 of Amenhotep II (© S. Vannini); (d) wall of Tomb KV 9 of Ramses VI (© F. Mauric-Barberio).

Period give a precise idea (Fig. 132a). The book was copied on a small scale, just like a primitive book of spells, upon small blocks of limestone installed in Tomb KV 20 of Hatshepsut (Fig. 132b). It was then enlarged to cover entire walls in the tombs of Thutmose III and of Amenhotep II (Fig. 132c), before becoming great mural compositions in classic relief, as in the tombs of Seti I and Ramses VI (Fig. 132d), unfolding into a monumental funerary liturgy of stone.

The figures within many monumental scenes of ritual are designed as gigantic hieroglyphs (§22–24) that are to be read like the text that surrounds them. The pillars of the limestone chapel of Sesostris I are a good example (Fig. 133). It should be noted that the movement towards sculpted monumental writing was accompanied by new conventions designed to magnify the writing, like the use of bas-relief in covered spaces (Fig. 133) and sunken relief for inscriptions open to the sky (Fig. 131). The attention paid to the engraving of monumental texts, which included details barely visible to humans or that could only be glimpsed from afar (like the pyramidia of obelisks), or which could not be seen at all (in tombs), demonstrates that inscriptions had real performative value (what is written exists) and that they were above all intended for the gods and meant to be seen by them. Finally, it must be said that writing within architecture was designed as decoration in its own right, a living and meaningful ornamental frieze.





Order of reading	Content
1. Name of the king	“Horus Ankh-mesut, the King of Upper and Lower Egypt Kheperkare (= Sesostris I), Lord of the Two Lands”
2. Image of the king	Monumental ideogram of the king (classifier)
3. Epithet of the king	“Given life, stability, prosperity and health, eternally like Ra”
4. Epithet related to the god’s action (same orientation)	“Beloved of”
5. Designation of the god	“Amun-Ra who grants life”
6. Image of the god	Monumental ideogram of the god (classifier)

Fig. 133. Royal and divine images as monumental hieroglyphs inserted into the texts of the scene on a pillar of the White Chapel of Senusret I (CNRS-CFEETK 71861). © CNRS-CFEETK/A. Chéné.

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The scholarly literature on the ancient Egyptian writing system and scripts is very rich. On the coexistence of different scripts in ancient Egypt, one might profitably consult the complementary works of Parkinson (1999), Baines (2012), von Lieven, Lippert (2016), and Stauder (2020b). For a general introduction to the hieroglyphic writing system, the reader can turn to Davies (1987), Altenmüller (2010) or Winand (2020), each of whom has his own perspective. Several great figures of Egyptology are inextricably linked to the study of writing in Egypt, and it would be difficult to single out one particular book or study given that their thinking has come to be invested in such a broad array of publications: Wolfgang Schenkel and Pascal Vernus have explored the workings of hieroglyphic writing; Henry George Fischer and Dimitri Meeks have analysed many questions of palaeography, spatiality, and lexicology; Orly Goldwasser, Frank Kammerzell, Antonio Loprieno, and Ludwig Morenz have investigated the semographic and phonographic dimensions of Egyptian writing in semiotically informed frameworks. Many useful recent references can be found in the *Handbook* by Davies, Laboury (eds., 2020).

As a result of this wealth, the authors of each article had to make a restricted selection from the numerous available works, opting for classic studies as well as recent and original papers that might serve as useful entries into further enquiries.

1.	Buchwald, Josefowicz 2020; Dewachter, Fouchard (eds.) 1994; Farout 2016; Faure 2004; Loprieno 1995; Parkinson 1999; Regulski 2020; Solé, Valbelle 1999
2.	Baines 2010; Bussmann 2020; Darnell 2017; Dreyer 1998; Houston (ed.) 2004; Kahl 1994; Morenz 2011; Regulski 2010; Stauder 2022; Vernus 2016b; Wengrow 2008; Woods (ed.) 2010
3.	Goldwasser 2017; Loprieno 2007; Polis 2018; Meeks 2004; Schenkel 2003; Vernus 2018; Winand 2013 (ed. 2020)
4.	Polis, Rosmorduc 2015
5.	Cauville 2001; Cauville 2002; Dumas (ed.) 1986–1995; Derchain-Urtel 1999; Fairman 1943; Fairman 1945; Junker 1903; Kurth 2007–2015; Leitz 2002; Leitz 2004 (ed. 2006); Quack 2010b; Sauneron 1982; Wilson 1997
6.	Ali 2001; Ali 2020; Allam 2007a; Konrad 2018; Lucarelli 2020



7.	von Bomhard 1998; Goedicke 1988; Gülden, van der Moezel, Verhoeven (ed.) 2018; Marciniak 1974; Möller 1909–1912 (ed. 1927–1936); Polis 2020; Posener 1972; Verhoeven 2001; Wimmer 1995
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11.	Abrahami, Coulon 2008; Goren et al. 2004 ; Isre'el 1997; Isre'el 2001; Rainey (aut.), Cochavi-Rainey (ed.) 2014
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20.	Collombert 2007
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22. & 23.	Beaux, Pottier, Grimal 2009; Fischer 1986; Vernus 1990; Vernus 2016a
24.	Angenot 2018; Farout 2013; Morenz 2008; Taterka 2012; Taterka 2015

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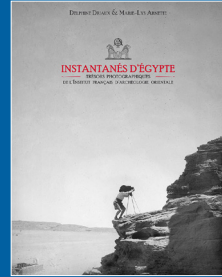
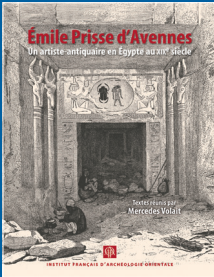
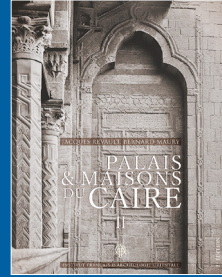
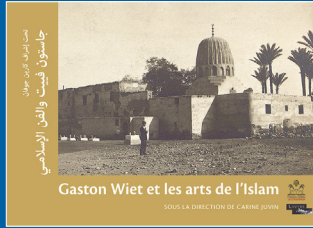
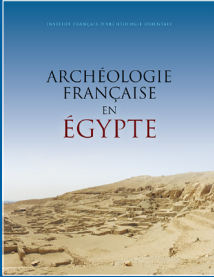
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Ministère de l'Enseignement supérieur et de la Recherche, Paris
A publication of the Institut Français d'Archéologie Orientale
Printed at the IFAO Press, 37 Sheikh Ali Youssef Street, Cairo
Dépôt légal: 2nd semester 2023; No éditeur: 7247

