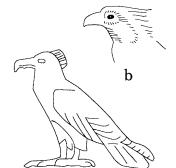
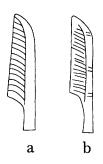
## The alphabetic (monoconsonantal) signs

## ⚠ G1 EGYPTIAN VULTURE, 1.



The outline is most easily controlled if one begins with the head, then draws the front of the bird, continuing with the rearward leg. If this much is correctly executed, it is relatively easy to add the rest. Note the sharp angle at the back of the head, which is explained by the fact that the feathers in that region tend to stand out, particularly if fanned by a breeze. The facsimile shows this detail in an Old Kingdom example, accompanied by the same detail as seen from a living specimen (Figure b).

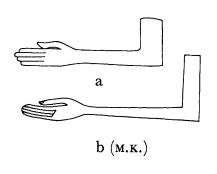
## M17 FLOWERING REED, i.



The upper part widens slightly at the bottom. Old Kingdom examples (and those of later date) often represent the flowering portion as a series of striations; the joints in the stem were rarely indicated in the Old Kingdom (Figure b), but appeared more frequently thereafter.

#### — D36 ARM, €.

1



The Old Kingdom form shows the full breadth of the palm. Later the palm tended to be slightly cupped, as in Gardiner's version. Even in the New Kingdom all the fingers are clearly distinguished in the most detailed examples (e.g. Ken-Amūn, pl. 13), but this is also true of signs such as (D39). And the most detailed New Kingdom examples often show the hand as in the Old Kingdom (e.g. Ramose, pl. 42).

# G43 QUAIL CHICK, w. The most difficult of the bird-hieroglyphs. The shape is easier to control if the angularity of the body is emphasized. If drawn quickly, the head tends to be summarized, and this summarization actually occurs in semi-cursive writing: D. The indication of the wing is optional. D<sub>5</sub>8 FOOT, b. dle Kingdom was often shorter than the full height of the line. STOOL OF REED MATTING, p. The height is normally greater than the width. Old Kingdom examples often show the detail of matting, and from this period, down to the end of the New Kingdom, it was sometimes stylized as \lambda: Egyptian Studies I, pp. 109 ff. Ιg HORNED VIPER, f. The rise of the body is slight, and the tail remains flat on the ground.



Of all the bird-hieroglyphs, this one is the easiest to draw, and it is therefore a good choice for the beginner to practice. The procedure is the same as has been suggested for the Egyptian vulture (G1). The owl is distinguished from all the other birds in that its head is turned to one side, and is viewed full-face. Another distinctive feature is the fact that the hind toe (which is reversible) does not appear. The indication of the wing is optional; so too the summarization of the eyes and beak. Gardiner cites Keimer and Newberry for

#### SIGNS ARRANGED ALPHABETICALLY

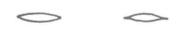
discussions, but does not supply the references: Keimer, Annals of the Faculty of Arts, Ibrahim Pasha University, Cairo, 1 (1951) pp. 73-83; Newberry, JEA 37 (1951) pp. 72-74. The word from which the phonetic value is derived is \$\lambda \subseteq \lambda \lambd

#### $M_{35}$ WATER, n.

······

The number of angular ripples is variable, but the two ends always slant downward. These terminal strokes may be a little longer than the others.

#### → D21 MOUTH, r.



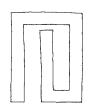


When carefully executed, this sign often shows a pronounced narrowing at the corners, as in the Old Kingdom example illustrated here, and the top is more curved than the bottom (cf. Davies, *BMMA*, March 1918, Sect. II, p. 18).

#### O<sub>4</sub> COURTYARD, h.

8





In the Old Kingdom this sign is often taller than it is wide, although it may also resemble the square Gardiner version. This is one of the signs that is most apt to change its proportions, depending on the amount of space available; compare the group (Caminos, Buhen II, pls. 18, 23, 35, etc.), (ibid., pl. 47; I, pl. 70), (II, pl. 86).

## V28 WICK, ħ.





lamp and wick

The procedure shown here is ultimately easier than drawing a series of loops, one above another, and it is closer to ancient examples. The uppermost loop is often larger than the others. The use of the twisted flax is well illustrated by an Old Kingdom lamp.

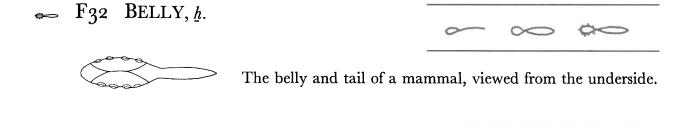
#### Aai PLACENTA (?), b.

O34 BOLT, z.

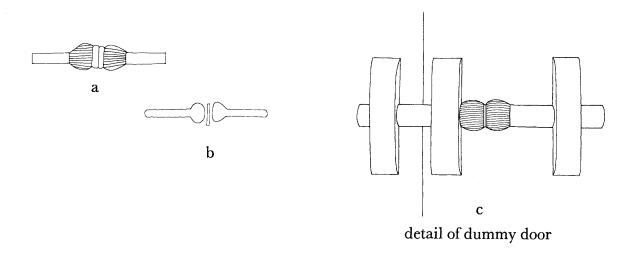
(1971) pp. 148 ff.



The striations should be horizontal, as is usual in examples down to the end of the New Kingdom. The second form (as in the Theinhardt font) occurred only rarely before the Libyan Period: Caminos and Fischer, *Epigraphy and Palaeography*, p. 49, note 78. The third form, with crosshatched detail, is typical of the Archaic Period but recurred occasionally in the Old Kingdom (Fischer, *Coptite Nome*, p. 20). The interpretation of the sign is disputed by Curto, *Aegyptus* 39 (1959) pp. 226–261.



Most Egyptologists use the form shown here, although the ancient Egyptians summarized the protuberances by using a pair of rounded dots rather than two short strokes. The operation of the bolt is shown in Figure c: the protuberances at the center limit the degree to which it can slide back and forth between the two fastenings at the right; when the bolt is pushed leftward, beneath the third fastening, the door is locked. Some Old Kingdom examples (Figure b) seem to show a string placed between the protuberances, but it is doubtful that the bolt was ever secured in this fashion; see Graefe, MDIK 27



#### S29 PIECE OF CLOTH, s.



This may be drawn with a single line, beginning at the bottom, but a more controlled result may be obtained by drawing the longer part downward, then adding the remainder. For the interpretation of this sign cf. MMJ 10 (1975) pp. 14-16.

### 





The second form (as in the Theinhardt font) was rarely used in hieroglyphic inscriptions until the Late Period, but it is known from hieratic of the Old Kingdom and later, and occurred occasionally in semi-cursive hieroglyphs of that date. The detailed Old Kingdom example (Gardiner's N39) shows vertical ripples of water.

#### $\triangle$ N29 HILL, k.



To draw this sign properly, one must visualize it as a single crest and slope in the hieroglyph for:

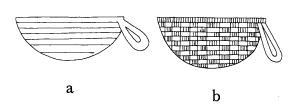
mountain (N26)

mountain range \( \square \( \cdot \

It must be conceded, however, that Old Kingdom examples are sometimes more triangular, i.e. less rounded at the top.

## Significant Strain S

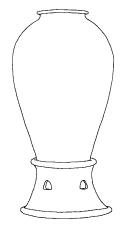




The handle is drawn in terminating the lower contour. Old Kingdom examples often reduce the basketry pattern to a series of horizontal lines. The checkered detail was added much more rarely in that period, but not infrequently thereafter.

#### WII RINGSTAND, g.





The Old Kingdom form generally shows the bottom edge straight as well as the top one:  $\square$  (W12). The later form (very rarely evidenced in the Sixth Dynasty: Fischer, *Dendera*, p. 89 [9]) shows the bottom curved, as though viewed from above. This implement was used for "seating" round-bottomed pots, as shown in the accompanying figure.

jar on a ringstand

#### $\triangle$ XI LOAF, t.

 $\cap$   $\cap$ 

Almost a hemisphere.

#### ₩ V13 TETHERING ROPE, t.

Draw the loops first.

#### ⇒ D46 HAND, d.



The first alternative is usually preferred by Egyptologists, and something like this was used by the ancient Egyptians in semi-cursive hieroglyphic texts.

## Tio COBRA, d.



The back thickens towards the point where the tail curves downward. This effect may also be obtained simply by raising the line of the back at the same point.