

Hieroglyphs 2

(with an Introduction to *Hieroglyphs-Extraordinary*)

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In Volume Two, we continue our exploration of graphic practices and linguistic ideologies in hieroglyphic writing systems in Egypt and beyond. This volume features an in-depth analysis of Maya glyphs that appear to intrude into the domain of picture, highlighting the rich tensions and interplay between text and image in the Maya world. It also includes a close study of gender markers in pre-Old Egyptian private stelae and an examination of digital approaches to the Sethian classifier in the Coffin Texts. The volume concludes with the second part of a study of hieroglyphs in the Renaissance, followed by a comparative analysis of functional parallels and divergences in sign usage between ancient Chinese and Egyptian hieroglyphic scripts.

Variation and idiosyncrasy are defining characteristics of hieroglyphic writing systems, extending far beyond the general paleographic variation seen in non-hieroglyphic scripts. The high degree of iconicity in hieroglyphs provides fertile ground for creative innovations—some of which may be repeated, while others remain unique. “*This sign*” and “*My sign*” mattered—crafted in a particular manner, at a specific time and place, they showcased a scribe or painter’s wit, virtuosity, and engagement with the surrounding texts and broader pictorial context.

With this second issue of *Hieroglyphs*, we are pleased to introduce a new section of the journal: *Hieroglyphs-Extraordinary*. Hieroglyphic peculiarities appear across monuments, in museums, and within both historical and modern publications. This new section serves as a platform for sharing and disseminating these endlessly captivating individual variations. The primary aim of *Hieroglyphs-Extraordinary* (edited by Niv Allon) is to document significant instances of variation—both in form and in aesthetic investment. Additionally, hieroglyphs that remain incompletely understood, whether in their form or function, can provide valuable contributions to this section.

The editors (April 6, 2025)

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