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Guides readers to understand and transcribe hieroglyphics by presenting and explaining phonetic elements.

Here, adequately presented for the first time in English, is the fascinating story of a splendid culture that flourished thirty-five hundred years ago in the empire on the Nile: kings and conquests, gods and heroes, beautiful art, sculpture, poetry, architecture. Significant archeological discoveries are constantly being made in Egypt. In this revision Professor Steele has rewritten whole chapters on the basis of these new finds and offers several new conclusions to age-old problems.

An easy to use dictionary containing over 8,000 entries designed for the beginning student. An excellent companion to the author's "How To Read Egyptian Hieroglyphs - For High School Students." The Egyptian hieroglyphic "alphabet" is printed at the front of the book. The hieroglyphs are arranged in hieroglyphic order using Gardiner's familiar "A to Z" arrangement. MDCs and transliterations are intentionally left out since they tend to make it much more difficult for the beginning student to learn. An eBook version for the Kindle is also available.

This book is the preliminary part of a great work titled «THE BOOK OF THE EGYPTIAN: The beginning of the basic Egyptology or a key to the understanding of history, philosophy and world religion». Usually, the introduction is made in the form of a brief preface or foreword, but I got a whole book as the first step in a multi-volume publication of the study. The purpose of this specific introduction as the beginning of serious research - is right at the level of the opening to inspire a reader, showing him in a clear visual and comprehensible form, the whole true mechanism of the hieroglyphic writing. To achieve this, I will completely dispel the myth created by the modern science that hieroglyphs do not

convey any meaning (of words, the whole idea), but only individual sounds (letters), or their combination (syllables). This scientific myth will be finally deprived of the status of scientific knowledge, and the translation of the Phaistos disc, on the contrary, will be clearly shown, what is called «broken apart», and will be read in the ancient hieroglyphic language united by the principle of construction - in the language of the ancient Egyptians. I can say that it will not be two simultaneously existing systems of hieroglyphs translation, as well as two Egyptologies, one will be false, and the other - true! To prove the validity of the system of translation I wanted to give you immediately not only a complete translation of the text of the Phaistos disc, where the number of occurrences of each hieroglyph is not big (1 to 19 times), but the translation of the whole ancient Egyptian writing, because the number of times it is used in there is thousands, if not even millions. And each such use of each hieroglyph is translating in the same way, so it creates the full reading of the hieroglyphic texts - writing, which will be easily read by everyone with the dictionary of hieroglyphs in the future. The main reason why I wanted to do it - is because, at first, I read the ancient Egyptian texts and only then, by chance, came across with the hieroglyphs of the Phaistos disc. But then, I decided to set a different aim - to teach the reader to think, and not just to read hieroglyphs. Since we have no ancient Egyptian temple, and you're not its novice, the method of achieving the aims will be different than in the antiquity. First of all, I would suggest not a translation of ancient Egyptian hieroglyphs, but a complete translation of the Phaistos disc, and at the same time to give them a sort of test of common sense to modern science in the face of particular academies and universities of the world. Let them answer me the question, not knowing the translations of

ancient Egyptian texts, - whether they think this translation of the Phaistos disc is correct? So when I completely publish «The Book of Egyptian», it will become clear who they are and where do they lead all of you. As they always test the students, it's a time to test them as well. Will they pass the test, I do not know, but any way, you, my reader, will get to know about it, (in the main manuscript) and will be able to draw your own conclusions about their intellectual level. Therefore, I recommend you to take this message of the book, at least with the attention, because not every day the science gets a ready revelation, designed in the form of scientific study. And here the attention and common sense will help the reader to re-look the original, pure, uncomplicated meaning of the Hieroglyphs, which through the veil of delusion will finally begin to appear in their true, original and vibrant colors - and finally, get from the nether world - into the realm of the living!

Middle Egyptian introduces the reader to the writing system of ancient Egypt and the language of hieroglyphic texts. It contains twenty-six lessons, exercises (with answers), a list of hieroglyphic signs, and a dictionary. It also includes a series of twenty-five essays on the most important aspects of ancient Egyptian history, society, religion and literature. The combination of grammar lessons and cultural essays allows users to not only read hieroglyphic texts but also to understand them, providing readers with the foundation to understand texts on monuments and to read great works of ancient Egyptian literature in the original text. This second edition contains revised exercises and essays, providing an up to date account of current research and discoveries. New illustrations enhance discussions and examples. These additions combine with the previous edition to create a complete grammatical description of the classical language of an-

cient Egypt for specialists in linguistics and other fields.

Traces the development of hieroglyphics, covers its alphabet, writing tools, pronunciation, vocabulary, and grammar, and explains how to read a cartouche.

"In 1799, a French officer was clearing debris from a military installation when he discovered a stele bearing three scripts: ancient Greek, hieroglyphic, and a third that could not be definitively identified. This artifact, which came to be known as the Rosetta Stone, has traditionally played the starring role in the history of decipherment, which has until now been understood as an instance of code-breaking, a kind of Bletchley Park avant la lettre. In *The Riddle of the Rosetta*, Buchwald and Josefowicz delve into a wide array of British and French sources as well as archival material to produce a comprehensive new history of the decipherment. More than a puzzle-solving exercise based on a single artifact, the decipherment engaged with the era's social, cultural and intellectual contexts. It grew in the midst of heated disputes about language, historical evidence, the status of the Bible, the nature of polytheism, and the importance of classical learning. Jean-François Champollion in France and his British rival, the medical doctor and polymath Thomas Young, approached the decipherment from different standpoints derived from their contrasting temperaments, educational experiences, and attitudes to antiquity. Imbued with reverence for Greek culture and raised a Quaker, Young disdained Egyptian culture and saw Egyptian writing principally as a way to uncover new knowledge about Greco-Roman antiquity. To him, the decipherment was akin to a challenge posed by a problem in mathematics or science. Champollion's altogether different motivations and attitude unfolded amidst the political chaos of Restoration France, in fierce response to the intrigues of opposing scholars aligned with throne and altar. Unlike Young, Champollion admired ancient Egypt, and this sympathy, coupled with his willingness to upend conventional wisdom about the enigmatic Egyptian signs, freed him to travel a path down which Young refused to go. A remarkable intellectual adventure reaching from the filthy back streets of Georgian London to the hushed lecture rooms of the Institut de France, from the forgotten byways of provincial France to the splendor of the Valley of the Kings, this book reveals the decipherment in its full historical complexity"--

The perfect notebook to help you learn Egyptian hieroglyphs This journal has graphed lines on the lefthand pages to help you learn to draw Egyptian hierog-

lyphs. The righthand pages are lined for you to write out the transliteration and translation of the hieroglyphs you wrote on the left. The layout and index help you keep your texts organized. 200 pages for practicing writing and translating ancient Egyptian texts - 100 graphed for hieroglyphs & 100 lined for your transliteration and translation Perfect for studying Egyptian hieroglyphs - but also could be used for other complex scripts Convenient 6x9" size is easy to travel with and similar in size to most Egyptian textbooks Includes an index to keep you organized Cover and interior pages include a quote in hieroglyphs from the ancient Egyptian sage Ptahotep Quote translates to: "Good speech is more rare than green stone, (yet) may be found (even) with the servants at the grindstone." In other words, eloquence is rare, but anyone can become eloquent, regardless of background - an appropriate sentiment for those of us learning a foreign language and writing system.

Ancient Egyptian hieroglyphs are renowned for their beauty and elegance, but they have also become a byword for writing which is very difficult to read. Although they represent people, animals, birds, reptiles, insects and various objects, they are not mere picture writing. They form a system with firmly established rules, just like any other script. *ABC of Egyptian Hieroglyphs* is intended both for young people and for museum visitors of any age who have an inquisitive mind and want to know more than the information provided on museum labels. It explains the main principles of hieroglyphic writing and the ancient Egyptian language. It contains lists of the most frequently occurring hieroglyphs and shows how they were used on examples of monuments in the Ashmolean Museum in Oxford. Simple exercises test the reader's understanding. The aim of the book is to improve everybody's knowledge of ancient Egyptian civilisation in a lively and entertaining way.

Read and interpret hieroglyphs as you learn about the intriguing world of the Ancient Egyptians. *Decoding Egyptian Hieroglyphs* interweaves a clear guide to deciphering this elegant picture language with vivid depictions of its origins and the people themselves. From farmers to pharaohs, uncover the beauty and mystery of the land that was Ancient Egypt.

In 1802, Jean-Francois Champollion was eleven years old. That year, he vowed to be the first person to read Egypt's ancient hieroglyphs. Champollion's dream was to sail up the Nile in Egypt and uncover the secrets of the past, and he dedicated the next twenty years to the challenge. James

Rumford introduces the remarkable man who deciphered the ancient Egyptian script and fulfilled a lifelong dream in the process. Stunning watercolors bring Champollion's adventure to life in a story that challenges the mind and touches the heart.

"A fascinating, easy-to-read yet highly informative introduction to hieroglyphs suitable for all novice Egyptologists. Angela McDonald makes learning the language of the pharaohs fun."--Joyce Tyldesley, author of *Egypt*

The Hieroglyphic Dictionary is part of Museum Tours' series "The Essentials" ... books that anyone serious about the study of Egyptology will find useful. It has been created to fill a need for a low cost, yet comprehensive, translation aid to hieroglyphs that is convenient to use. Its emphasis is on words found in monumental inscriptions, as opposed to words found strictly in papyri. The words it contains are most likely to be encountered on the monuments in Egypt or in museums. It contains a about 4,000 entries. This compares favorably to the 2,500 entries in the vocabulary of Alan Gardiner's "Egyptian Grammar", and the 5,000 plus entries in Raymond Faulkner's "Dictionary of Middle Egyptian". The volume's convenient size makes it ideal for everyday use anywhere one happens to be, a local museum or the monuments in Egypt. It is a "must have" for any serious student, Egyptologist or Egyptophile. From Museum Tours Press.

This is a practical, modern introductory grammar for classroom and self-instruction. Unlike Alan Gardiner's monumental *Egyptian Grammar*, this is not intended as a reference work, and it is designed to be as user-friendly as possible by, for example, presenting simplified forms of genuine texts rather than diving straight into the originals. It is suggested the the 16 lessons be spread over about 30 weeks study. The book is widely used in North American courses.

The Rosetta Stone is a granodiorite stele inscribed with a decree issued at Memphis, Egypt, in 196 BC on behalf of King Ptolemy V. The decree appears in three scripts: the upper text is Ancient Egyptian hieroglyphs, the middle portion Demotic script, and the lowest Ancient Greek. Because it presents essentially the same text in all three scripts (with some minor differences among them), the stone provided the key to the modern understanding of Egyptian hieroglyphs. The stone is believed to have originally been displayed within a temple, possibly at nearby Sais. It was probably moved during the early Christian or medieval period, and was eventual-

ly used as building material in the construction of Fort Julien near the town of Rashid (Rosetta) in the Nile Delta. It was rediscovered there in 1799 by a soldier named Pierre-Francois Bouchard of the Napoleonic expedition to Egypt. It was the first Ancient Egyptian bilingual text recovered in modern times, and it aroused widespread public interest with its potential to decipher this previously untranslated ancient language. Study of the decree was already under way when the first full translation of the Greek text appeared in 1803. It was 20 years, however, before the transliteration of the Egyptian scripts was announced by Jeas-Francois Champollion in Paris in 1822; it took longer still before scholars were able to read Ancient Egyptian inscriptions and literature confidently. Major advances in the decoding were recognition that the stone offered three versions of the same text (1799); that the demotic text used phonetic characters to spell foreign names (1802); that the hieroglyphic text did so as well, and had pervasive similarities to the demotic (Thomas Young, 1814); and that, in addition to being used for foreign names, phonetic characters were also used to spell native Egyptian words (Champollion, 1822-1824).

Details the contributions to the science of decipherment made by theorists and practitioners, exploring the intellectual developments that led to their extraordinary achievements, and presents the analysis of such scripts as the Palmyra script, Sassanid Persian, Egyptian hieroglyphs, and many others. Original.

Dogon cosmology provides a new Rosetta stone for reinterpreting Egyptian hieroglyphs • Provides a new understanding of Egyptian hieroglyphs as scientific symbols based on Dogon cosmological drawings • Use parallels between Dogon and Egyptian word meanings to identify relationships between Dogon myths and modern science In *The Science of the Dogon*, Laird Scranton demonstrated that the cosmological structure described in the myths and drawings of the Dogon runs parallel to modern science--atomic theory, quantum theory, and string theory--their drawings often taking the same form as accurate scientific diagrams that relate to the formation of matter. Scranton also pointed to the close resemblance between the keywords and component elements of Dogon cosmology and those of ancient Egypt, and the implication that ancient cosmology may also be about actual science. *Sacred Symbols of the Dogon* uses these parallels as the starting point for a new interpretation of the Egyptian hieroglyphic language. By substituting Dogon cosmological drawings for

equivalent glyph-shapes in Egyptian words, a new way of reading and interpreting the Egyptian hieroglyphs emerges. Scranton shows how each hieroglyph constitutes an entire concept, and that their meanings are scientific in nature. Using the Dogon symbols as a "Rosetta stone," he reveals references within the ancient Egyptian language that define the full range of scientific components of matter: from massless waves to the completed atom, even suggesting direct correlations to a fully realized unified field theory.

The Rosetta Stone is one of the most popular artefacts in the British Museum. Containing a decree written in Greek, Demotic and hieroglyphics, it proved to be the key to deciphering Egyptian hieroglyphics. This concise study traces the history of 'the most famous piece of rock in the world' to become a modern icon and tells the story of the race to use it to decipher Egypt's ancient script by Jean-François Champollion and Thomas Young. Also includes a translation of the text.

Throughout the pharaonic period, hieroglyphs served both practical and aesthetic purposes. Carved on stelae, statues, and temple walls, hieroglyphic inscriptions were one of the most prominent and distinctive features of ancient Egyptian visual culture. For both the literate minority of Egyptians and the vast illiterate majority of the population, hieroglyphs possessed a potent symbolic value that went beyond their capacity to render language visible. For nearly three thousand years, the hieroglyphic script remained closely bound to indigenous notions of religious and cultural identity. By the late antique period, literacy in hieroglyphs had been almost entirely lost. However, the monumental temples and tombs that marked the Egyptian landscape, together with the hieroglyphic inscriptions that adorned them, still stood as inescapable reminders that Christianity was a relatively new arrival to the ancient land of the pharaohs. In *Egyptian Hieroglyphs in the Late Antique Imagination*, Jennifer Westerfeld argues that depictions of hieroglyphic inscriptions in late antique Christian texts reflect the authors' attitudes toward Egypt's pharaonic past. Whether hieroglyphs were condemned as idolatrous images or valued as a source of mystical knowledge, control over the representation and interpretation of hieroglyphic texts constituted an important source of Christian authority. Westerfeld examines the ways in which hieroglyphs are deployed in the works of Eusebius and Augustine, to debate biblical chronology; in Greek, Roman, and patristic sources, to claim that hieroglyphs encoded the mysteries of the Egyptian priesthood; and in a

polemical sermon by the fifth-century monastic leader Shenoute of Atripe, to argue that hieroglyphs should be destroyed lest they promote a return to idolatry. She argues that, in the absence of any genuine understanding of hieroglyphic writing, late antique Christian authors were able to take this powerful symbol of Egyptian identity and manipulate it to serve their particular theological and ideological ends.

The surprising and compelling story of two rival geniuses in an all-out race to decode one of the world's most famous documents—the Rosetta Stone—and their twenty-year-long battle to solve the mystery of ancient Egypt's hieroglyphs. The Rosetta Stone is one of the most famous objects in the world, attracting millions of visitors to the British museum every year, and yet most people don't really know what it is. Discovered in a pile of rubble in 1799, this slab of stone proved to be the key to unlocking a lost language that baffled scholars for centuries. Carved in ancient Egypt, the Rosetta Stone carried the same message in different languages—in Greek using Greek letters, and in Egyptian using picture-writing called hieroglyphs. Until its discovery, no one in the world knew how to read the hieroglyphs that covered every temple and text and statue in Egypt. Dominating the world for thirty centuries, ancient Egypt was the mightiest empire the world had ever known, yet everything about it—the pyramids, mummies, the Sphinx—was shrouded in mystery. Whoever was able to decipher the Rosetta Stone, and learn how to read hieroglyphs, would solve that mystery and fling open a door that had been locked for two thousand years. Two brilliant rivals set out to win that prize. One was English, the other French, at a time when England and France were enemies and the world's two great superpowers. *The Writing of the Gods* chronicles this high-stakes intellectual race in which the winner would win glory for both himself and his nation. A riveting portrait of empires both ancient and modern, this is an unparalleled look at the culture and history of ancient Egypt and a fascinating, fast-paced story of human folly and discovery unlike any other.

History.

This brief guide was prepared for those inquiring about how to enter into Hieroglyphic studies on their own at home or in study groups. First of all you should know that there are a few institutions around the world which teach how to read the Hieroglyphic text but due to the nature of the study there are perhaps only a handful of people who can read fluently. It is possible for anyone with average intelligence to

achieve a high level of proficiency in reading inscriptions on temples and artifacts; however, reading extensive texts is another issue entirely. However, this introduction will give you entry into those texts if assisted by dictionaries and other aids. Most Egyptologists have a basic knowledge and keep dictionaries and notes handy when it comes to dealing with more difficult texts. Medtu Neter or the Ancient Egyptian hieroglyphic language has been considered as a "Dead Language." However, dead languages have always been studied by individuals who for the most part have taught themselves through various means. This book will discuss those means and how to use them most efficiently.

Contains six previously published titles brought together in a single volume.

With the help of Egyptologists Collier and Manley, museum-goers, tourists, and armchair travelers alike can gain a basic knowledge of the language and culture of ancient Egypt. Each chapter introduces a new aspect of hieroglyphic script and encourages acquisition of reading skills with practical exercises. 200 illustrations.

Hieroglyphs were far more than a language. They were an omnipresent and all-powerful force in communicating the messages of ancient Egyptian culture for over three thousand years; used as monumental art, as a means of identifying Egyptian-ness, and for rarefied communication with the gods. In this exciting new study, Penelope Wilson explores the cultural significance of the script with an emphasis on previously neglected areas such as cryptography, the continuing decipherment into modern times, and examines the powerful fascination hieroglyphs still hold for us today. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Exploring the Egyptian mind and culture through 100 hieroglyphs

'Man perishes; his corpse turns to dust; all his relatives pass away. But writings make him remembered' In ancient Egypt, words had magical power. Inscribed on tombs and temple walls, coffins and statues, or inked onto papyri, hieroglyphs give us a unique insight into the life of the Egyptian mind. Egyptologist Toby Wilkinson has freshly translated a rich and diverse range of ancient Egyptian writings into modern English, including tales of shipwreck and

wonder, obelisk inscriptions, mortuary spells, funeral hymns, songs, satires and advice on life from a pharaoh to his son. Spanning over two millennia, this is the essential guide to a complex, sophisticated culture. Translated with an Introduction by Toby Wilkinson

DIV20 Egyptian texts — c. 2400 BC to 250 BC — printed in hieroglyphics together with transliterations and a complete vocabulary. "The Tale of Two Brothers," "The Possessed Princess of Bekhten," more. /div

Hieroglyphic Key For the last two and a half hundred years, many Egyptologists have been searching and deciphering the Egyptian hieroglyphics and claiming that they have deciphered the hieroglyphics signs. But the truth is that not a single Egyptologist has been able to read even a single hieroglyphic sign. All their claims are false and wild guesses. This book contains the key from which you can unlock the mystery not only of Hieroglyphics but also the origin of Alpha-beta and any script of the world. You will know for the first time the true meaning of hundreds of words like Km.t, Mummy, Cairo, Ra, Eye of Horus and Ptolemy. Gardiner's sign list (D30) phonetic is 'nachb-kAw' means 'god Nehebkau'. It is neither two-headed snake nor the two arms raised in the prayer. The hieroglyph is based on Sanskrit homonyms word na-th-h which means 'A rope passed through the nose of a draft ox or any pet. The other meanings are 'a lord, master, protector, leader, God, husband. This hieroglyph was used mostly for 'the lightning god'. (M22) Phonetic is 'nichb' means 'sedge, reed'. Neither the hieroglyph is showing sedge or a reed. Actually, the pictograph was sketched to show the furrow in a field. The two side arms, which are declared 'a set of leaves' by European Egyptologists, these arm type lines are not leaves but showing the ridges like letter V between a furrows. The upper turn shows to come back for next furrow. Based on Sanskrit, the word is sh-mb-h which means 'Lightning: ploughing of a field and makes furrow, track or line as the lightning uses to plough the clouds. Other meanings are 'To go, move, happy, fortunate'. Alan Gardiner declared this hieroglyph logogram U1 as a 'sickle' without knowing the Egyptian culture. Though, his searching of phonetic sound of first letter of the word 'ma' was correct. Next diphthong ng was forgotten by Copts. Alas! Egyptologists would have searched the ancient boats of Egypt. The Egyptian hieroglyph Gardiner sign listed no.U1 is a Sanskrit based Egyptian word m-ng which means 'the head or front of a boat'. (E26) Transliteration '3b, 3bu, eb' by European Egyptolo-

gist is not correct. Only Sanskrit has its correct word e-bh-h which means 'an elephant as well as cloud'. The other synonyms for an elephant are 'g-j h-sti m-tn-g, ku-mbhi, m-d-k-l g-je-ndr, ku-nj-r, dwi-p, va-r-n, k-ri-sh'. This hieroglyph of an elephant could be used for all synonyms words which mean 'an elephant as well as cloud. 'Opening of the mouth' ceremony or ritual --- (F- 13) phonetic is 'wp, jp' means 'horn'. But the real Sanskrit's word is shri-nga which means 'the horn'. (D-21) phonetic is 'r, rr, p (kh) ar' means 'mouth'. But true word of Sanskrit is r-nh which means 'talkative, speaking. Often the first letter r of this hieroglyph has used in Egyptian texts. Egyptologists have misinterpreted the above hieroglyphic description as 'opening of the mouth'. The Sanskrit complete word of Shri-nga of F13 and first letter r of D21 (r-nh) is taken. Thus the complete conjunctive word is Shri-nga+r which means 'A fragrant for dress or body, to make up, adornment of body'. This refinement by makeup of mummy (shabti) was ritual. The term Shri-nga-r (makeup) is for both the living and the dead person. Guessing to see the open horns means 'opening of the mouth ceremony' is wild guess. Not only this, the key given in this book is Australian aborigine and also reveals the mysteries of the language of the Kenya and the tribal of Africa. The key given in this book opens the locks of hidden secrets of every ancient religion, culture and civilization of the world, not just Peru, Inca and Maya.

The ancient Egyptians used thousands of hieroglyphs to record their history. But only a handful of people knew what these symbols meant! Learn more about this ancient form of writing and discover what the ancient Egyptians had to say.

"Until the Rosetta Stone was finally translated and the decoding of hieroglyphic writing made possible, much of Egyptian history was lost. The author has done a masterful job of distilling information, citing the highlights, and fitting it all together in an interesting and enlightening look at a puzzling subject." —H. "The social and intellectual history here are fascinating. A handsome, inspiring book." —K. Notable Children's Books of 1991 (ALA) Notable 1990 Children's Trade Books in Social Studies (NCSS/CBC) Children's Books of 1990 (Library of Congress) 100 Books for Reading and Sharing (NY Public Library) Parenting Honorable Mention, Reading Magic Award Offers a straightforward and concise introduction to the language of Ancient Egypt. Hieroglyphs, the picture signs used in the famous pyramid texts, and the hieratic

script derived from them are both covered in this manual. Dr Kamrin updates and revitalises this handbook by adding a new introduction, creating bi-directional glossaries and adding more hieroglyphs to the text. Recognising the complexity of the Egyptian language, Mercer devotes a full chapter to each main grammar point and includes exercises to reinforce the material. Extracts from pyramid texts and passages from Ancient Egyptian writing give

the students valuable reading practice.

This book is written for high school students and beginners. It avoids using complicated grammar. The examples are kept simple. In many cases the hieroglyphs are "unrolled" - each hieroglyphic word is presented to the student one hieroglyph at a time, just as we write an English word one letter at a time. Each hieroglyph is treated as if it were a letter. This makes it much easier for the beginning student. Volume 1 consists of a series of simple lessons which

when completed will enable the student to read many simple hieroglyphic sentences and significant parts of more complex sentences. The grammar presented is "Middle Egyptian" which is the most common version taught. It is not necessary to have previously studied any other foreign language. In many ways, learning ancient Egyptian will be easier for the student who has never studied a foreign language before.