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***Rosetta Stone is one of the most famous objects in the world, attracting millions of visitors to the British museum ever 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***

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***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***

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***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***

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***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***

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Mesopotamia, dating back to  
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Stone, an Ancient Egyptian  
artifact which was instrumental  
in advancing modern  
understanding of Egyptian***



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***hieroglyphic writing. The stone is a Ptolemaic era stele with carved text made up of three translations of a single passage -- two in Egyptian language scripts (hieroglyphic and Demotic) and one in classical Greek. It was created in 196 BC, discovered by***

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***the French in 1799 at Rosetta  
and contributed greatly to the  
deciphering of the principles of  
hieroglyph writing. The author  
tells of the discovery of the Stone,  
and the story of how its mystery  
was solved.***

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***the decoding of Egyptian hieroglyphics, to which it offered the key.***

***The Rosetta Stone is a granodiorite stele inscribed with a decree issued at Memphis,***

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***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,***



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***and the lowest Ancient  
Greek. Because it  
presents essentially the  
same text in all three  
scripts (with some minor  
differences among them),  
it provided the key to the***

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***modern understanding of  
Egyptian hieroglyphs.  
Egypt had a developed  
view of the afterlife with  
rituals for preparing the  
body and soul for a  
peaceful life after death.***

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***Beliefs about the soul and afterlife focused mainly on preserving the body. This was because they believed that the ka (a part of a person's soul that was depicted as a***

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***bird with a persons head)  
was still living in the body  
after death and it was  
important for the ka to be  
reunited with the ba, the  
spirit or soul to form the  
akh. This meant that***

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***embalming and mummification were done, in order to preserve the person's identity in the afterlife. Originally the dead were buried in reed coffins in the hot***

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***sand, which caused the  
remains to dry quickly,  
and then were buried.  
Later, they started  
constructing wooden  
tombs, and the long  
process of mummification***

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***was developed by the  
Egyptians around the 4th  
Dynasty. All soft tissues  
were removed, and the  
cavities washed and  
packed with natron, then  
the outer body was buried***

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***in natron as well. The heart was the only organ left within the body as it was believed the heart had to be weighed in the underworld to see if the person was worthy of a***



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***peaceful afterlife. The other organs were placed in 'canopic jars' which had seals depicting the heads of the Gods that guarded the intestines: Imsety, an Egyptian man***

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***who guards the liver,  
Hapi, a baboon who  
guards the lungs,  
Duamutef, a jackal who  
guards the stomach and  
Qebehsenuf, a falcon  
who guards the***

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***intestines. After coming  
out of the natron, the  
bodies were coated inside  
and out with resin to  
preserve them, then  
wrapped with linen  
bandages, embedded with***

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***religious amulets and talismans. In the case of royalty, this was usually then placed inside a series of nested coffins. The outer layer of the coffins was a stone***

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***sarcophagus. Other creatures were also mummified, sometimes thought to be pets of Egyptian families, but more likely they represented the gods.***

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***They left the heart in place because they thought it was the home of the soul. The Book of the Dead was a series of almost two hundred spells represented as texts,***

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***songs and pictures  
written on papyrus. They  
were individually  
customized for the dead.  
They were buried along  
with the dead to make  
their passage into the***

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***underworld easier. After  
working their way  
through lakes of fire,  
spitting cobras, demon  
jackals and giant bugs  
their soul is led into a  
hall of judgment in Duat***



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***by Anubis (god of  
mummification) and the  
deceased's heart, which  
was the record of the  
morality of the owner, is  
weighed against a single  
feather representing***

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***Ma'at (the concept of truth, and order). A heart that weighed less than the feather was considered a pure heart. This resulted in a good outcome. A heart heavy***

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***with guilt and sin from  
one's life weighed more  
than the feather, and so  
the heart would be eaten  
by Ammit (Eater of  
Hearts)-part crocodile,  
part lion, and part***

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***hippopotamus. If the  
outcome was good, the  
dead are taken to Osiris,  
god of the afterlife, in  
Aaru, but the if the  
outcome was bad, the  
demon Ammit destroyed***

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***their heart which killed  
the soul. The person  
would then be placed in a  
special place with food  
just out of reach of their  
hands. If they ever got  
the food, demons would***

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***put them into a hole to  
make it harder for them.  
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Explanation of the***

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The Story of the Rosetta  
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## ***Hieroglyphs***

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Rosetta Stone Conferring***



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Ptolemy V Epiphanes,  
203-181 B.C., with  
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a Short History of the  
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Egyptian Hieroglyphs,***

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***and an Appendix***

***Containing Translations  
of the Stelae of Sâh -  
Tanis - and Tall Al-  
Maskhûṭah  
Korn Shell / Ksh***

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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

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history of 'the most famous  
piece of rock in the world'  
to become a modern icon and  
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to use it to decipher  
Egypt's ancient script by  
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Young, Champollion, other scholars;  
much more. 23 photographs.

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\*Includes pictures. \*Explains how the  
Rosetta Stone was deciphered and  
includes a translation of it. \*Includes a  
bibliography for further reading.

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Despite the fact Ancient Egyptian history happened so long ago and covered an immense span of time, Egyptologists are able to learn an incredible amount about different periods through reading the surviving texts now preserved in museums

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throughout the world and in the many temples and tombs in Egypt. Egyptologists know that the language of ancient Egypt went through many phases and was written in a variety of different scripts, such as the well-known hieroglyphic script and the

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cursive versions known as hieratic and demotic. But this was not always so, and the key to unlocking it all took place with one groundbreaking discovery. Until about 200 years ago the writing of the ancient Egyptians was an enigma to world, but that



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changed when an ancient Egyptian monument known today as the Rosetta Stone was discovered (or rediscovered serendipitously) by French soldiers in Egypt in 1799. Now one of the most famous monuments in the world, the Rosetta Stone is a

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black granite stele that was inscribed with texts in Greek and two different scripts of the ancient Egyptian language: demotic and hieroglyphs. Stelae like the Rosetta Stone were monuments that ancient Egyptian kings inscribed texts on, usually to

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proclaim a battle victory or a legal decree. Since the kings who commissioned stelae to be built believed that the information they contained were important, they were usually large, as is the case with the Rosetta Stone. The discovery of the

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Rosetta Stone finally provided researchers with a way of reading the Egyptian language based on an understanding of the Greek translation. The texts on the Rosetta Stone were written during the reign of Ptolemy V in 196 B.C. Ptolemy V was

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descended from Ptolemy Lagos, who took control of Egypt after the death of his close friend, Alexander the Great, in 323 BC (Lloyd 2000, 396). Like their pharaonic Egyptian predecessors, the Ptolemies ruled Egypt as a royal dynastic family, and

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as time went on they even assumed the traditional royal Egyptian titles of kingship. Although not one of the most important of the Ptolemaic rulers, Ptolemy V's reign was important for a couple of reasons. Most of his rule was marked by

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rebellion of the native Egyptians against their Greek overlords; no matter what the Ptolemies did to try to appear as Egyptians, they were still viewed as foreign by many who wanted to restore a native born ethnic Egyptian dynasty to power. A native

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Egyptian named Ankhwenefre led the rebellion against Ptolemy V, but it ultimately failed and was suppressed in 186 B.C. (Chauveau 2000, 11). The Rosetta Stone, which conferred benefits to the native Egyptian priests, was commissioned 10 years later by



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the king in order to appease the important religious class (Lloyd 2000, 415). Other than suppressing that rebellion and commissioning the Rosetta Stone, Ptolemy V is perhaps best known for having Cleopatra I as his queen. The historical importance

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of the Rosetta Stone as a primary source of events during a turbulent period in Egyptian history cannot be minimized, but its true importance was as a tool that scholars used to unlock the language of ancient Egypt. This was not lost on the Europeans at

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all, as the discovery and subsequent translation of the Rosetta Stone not only opened the door for the development of modern Egyptology but also proved to be an important chapter during the period known as the Enlightenment. The possession of

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the Rosetta Stone and the race to be the first to translate it was such a matter of national pride that the monument became a pawn in the battle for prestige between the colonial powers of Great Britain and France.

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The Rosetta Stone remains one of the world's most recognizable ancient artifacts, and has come to symbolize not only Egypt, but also the art of translation. Dating from the Macedonian Ptolemaic era in Egypt (ca 196 BC), the Rosetta Stone

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contains a royal decree by King Ptolemy V, set out in three languages: in hieroglyphic (suitable for a priestly decree), demotic (the native script used for daily purposes), and Greek (the language of the administration). By the fourth century AD, all

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knowledge and understanding of hieroglyphs had been lost by the mixed-race population, and it was only some 1400 years later, after the discovery of the Rosetta Stone, that scholars were able to use the Greek inscription on the stone as the

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deciphering key. Thomas Young, an English physicist, was the first to show that some of the hieroglyphs on the Rosetta Stone wrote the sounds of a royal name, that of Ptolemy. The French scholar Jean-Fran ç ois Champollion then realized that



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hieroglyphs recorded the sound of the Egyptian language and laid the foundations of our knowledge of ancient Egyptian language and culture. In this work, EA Wallis Budge, perhaps the British Museum's most famous Egyptian section curator

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of all time, tells the story of the stone and exactly how it was eventually deciphered. Starting with the events surrounding the stone's discovery-by French forces under Napoleon Bonaparte-and its capture by the British army and its transportation to

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London, Budge then discusses the slow process through which the hieroglyphic part of the stone was eventually deciphered. The majority of the booklet is given over to a graphic explanation of the logical process used to translate the Rosetta

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Stone, and how, by cross-referencing it with the Coptic language and by using other clues the mystery of the ancient Egyptian's written language was eventually unlocked. Finally, Budge provides a fascinating transcript of what the Rosetta Stone

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actually says.

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*display in the British Museum.*

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army engineers made a discovery that opened the floodgates of history, rousing the gods of the Nile after two thousand years. In a crumbling castle on the banks of the Nile, the engineers found an unusual



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chunk of dark, chiseled debris. It was the Rosetta Stone, and it would change civilization forever. Discovery of Rosetta is the first book to tell the story of the Rosetta Stone—how it fell into British hands, the battle over

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who would be the first to successfully decipher it, and how it came to sit where it is today, in the British Museum. The Rosetta Stone is much more than a rock—it is the key to an ancient civilization and a modern symbol

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The mere sneeze of a bug triggers a chain reaction involving, among others, cows, turtles, policemen, and an entire circus parade.

Describes the discovery and deciphering of the Rosetta

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Stone, and explores the culture  
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The Rosetta Stone in the British  
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Explores the discovery and



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importance of the Rosetta Stone in unlocking some of the mysteries of ancient Egypt, and includes hieroglyphics for writing and decoding.

Napoleon's troops

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discovered a granitoid slab in the village of Rosetta in the western Delta in 1799. The Rosetta Stone was to become one of the most famous Egyptian antiquities in the world

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as well as an instantly  
recognizable icon of  
script and decipherment.  
In this exciting,  
beautifully illustrated  
work, Richard Parkinson  
tells the story of the

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Stone's discovery and the so-called battle of the decipherers that it inspired. Published to accompany a major exhibition at the British Museum celebrating the

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bicentenary of the Stone's discovery, and including a selective catalog of the exhibits, this book also examines the wider issues of script and writing in ancient Egypt and beyond.

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The Rosetta Stone is a fragment of a stela inscribed with a priestly decree in honor of Ptolemy V. The main significance of the text lies not in its content, however, but

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in the fact that it is written in three scripts--hieroglyphic, demotic, and ancient Greek. Early Orientalists recognized immediately the potential of the Stone for

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the decipherment of  
Egyptian hieroglyphs.  
Thomas Young made great  
advances, especially with  
the demotic text, but it  
was Jean-Francois  
Champollion who made the



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final breakthrough in 1822. In so doing he cracked much more than two Egyptian scripts: He opened up Egyptian culture as a whole to historians. Among the subjects

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discussed in Cracking  
Codes are the relationship  
between hieroglyphs and  
art, the social prestige  
of literacy, and the power  
of writing and its  
practical aspects (scribal

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equipment and training). A brief description of other decipherments is also given, drawing on examples such as Linear B and Meroitic--a language which remains to be read. A

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to decipher ancient  
Egyptian hieroglyphs, set  
against the backdrop of  
nineteenth-century Europe  
In 1799, a French Army  
officer was rebuilding the  
defenses of a fort on the

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banks of the Nile when he discovered an ancient stele fragment bearing a decree inscribed in three different scripts. So begins one of the most familiar tales in

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Egyptology—that of the Rosetta Stone and the decipherment of Egyptian hieroglyphs. This book draws on fresh archival evidence to provide a major new account of how

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the English polymath  
Thomas Young and the  
French philologist Jean-  
François Champollion vied  
to be the first to solve  
the riddle of the Rosetta.  
Jed Buchwald and Diane



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Greco Josefowicz bring to  
life a bygone age of  
intellectual adventure.  
Much more than a decoding  
exercise centered on a  
single artifact, the race  
to decipher the Rosetta

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Stone reflected broader  
disputes about language,  
historical evidence,  
biblical truth, and the  
value of classical  
learning. Buchwald and  
Josefowicz paint

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compelling portraits of  
Young and Champollion, two  
gifted intellects with  
altogether different  
motivations. Young  
disdained Egyptian culture  
and saw Egyptian writing

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as a means to greater knowledge about Greco-Roman antiquity.

Champollion, swept up in the political chaos of Restoration France and fiercely opposed to the

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scholars aligned with throne and altar, admired ancient Egypt and was prepared to upend conventional wisdom to solve the mystery of the hieroglyphs. Taking

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readers from the hushed  
lecture rooms of the  
Institut de France to the  
windswept monuments of the  
Valley of the Kings, The  
Riddle of the Rosetta  
reveals the untold story

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behind one of the  
nineteenth century's most  
thrilling discoveries.  
The Race to Decode the  
Rosetta Stone

Discovery at Rosetta

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The British Museum Book of  
the Rosetta Stone  
Cracking Codes

Describes how the discovery and  
deciphering of the Rosetta Stone  
unlocked the secret of Egyptian  
hieroglyphics.



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Tells of the discovery of the Rosetta Stone, and the story of how its mystery was solved. Includes a translation of text, a hieroglyphic alphabet, and a brief illustration of the ancient Egyptian language. Fascinating account of great

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linguistic detective story — discovery of Stone, history of the decipherment of Egyptian hieroglyphics; work of Young, Champollion, other scholars; much more. 23 photographs. Bibliography.

The Oxford Handbook of Egyptian

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Epigraphy and Palaeography  
The Decrees of Memphis and  
Canopus: The Rosetta stone  
Facsimile Drawing  
The Ancient Stone that Unblocked  
the Mysteries of Ancient Egypt  
The Riddle of the Rosetta

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Explains how the hieroglyphic writing system of the ancient Egyptians began and how the discovery of the Rosetta stone helped break its code.

The unique relationship between word and image in ancient Egypt is a defining feature of that ancient culture's records. All hieroglyphic texts are composed of

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images, and large-scale figural imagery in temples and tombs is often accompanied by texts. Epigraphy and palaeography are two distinct, but closely related, ways of recording, analyzing, and interpreting texts and images. This Handbook stresses technical issues about recording text and art and interpretive questions about what

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we do with those records and why we do it. It offers readers three key things: a diachronic perspective, covering all ancient Egyptian scripts from prehistoric Egypt through the Coptic era (fourth millennium BCE-first half of first millennium CE), a look at recording techniques that considers the past, present,

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and future, and a focus on the experiences of colleagues. The diachronic perspective illustrates the range of techniques used to record different phases of writing in different media. The consideration of past, present, and future techniques allows readers to understand and assess why epigraphy and palaeography is or was

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done in a particular manner by linking the aims of a particular effort with the technique chosen to reach those aims. The choice of techniques is a matter of goals and the records' work circumstances, an inevitable consequence of epigraphy being a double projection: geometrical, transcribing in two dimensions an object



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that exists physically in three; and mental, an interpretation, with an inevitable selection among the object's defining characteristics. The experiences of colleagues provide a range of perspectives and opinions about issues such as techniques of recording, challenges faced in the field, and ways of reading and

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interpreting text and image. These accounts are interesting and instructive stories of innovation in the face of scientific conundrum.