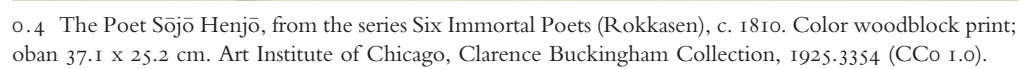


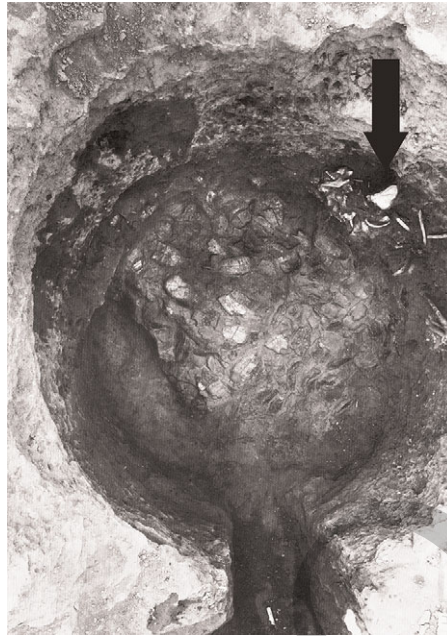


o.2 Johann David Nessenthaler (German, Augsburg ca. 1717–before 1766 Augsburg) Purchase, Mrs. John D. Gordon Gift, in memory of William M. Ivins, Jr., 1963, Accession Number: 63.513.9 (CCo 1.0).

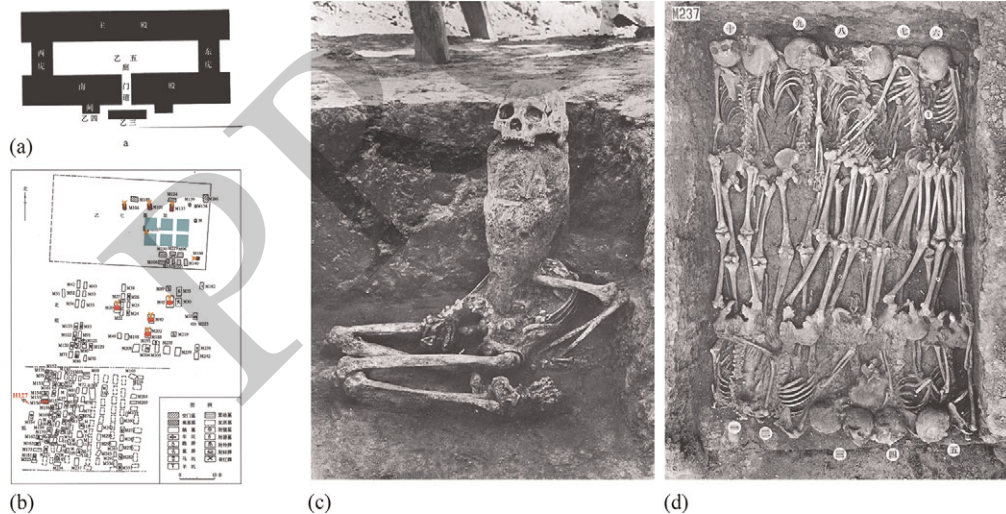


o.3 The letter "L," for planned church, Thomas Gobert, 1690, *Traité d'architecture, dédié à Louis XIV.* Bayerische Staatsbibliothek, BSB Cod.icon. 188, f. 38 (used with permission).





1.1 An oracle-bone deposit, H127, from the royal precinct at Anyang, with piles of inscribed shells and a human skeleton (arrow). The pit's location is indicated on Figure 1.2b. Probably early twelfth century BCE (after Shi Zhangru 1992: pl. 13).



1.2 An image of royal sacrifice. (a) A courtyard compound that was probably used as a royal temple (after Du Jinpeng 2010: 149). (b) Sacrificial remains just to the south of the temple. The arrows surrounding the six altars in the top indicate the directions that the five kneeling guards were facing; the arrows in the middle indicate the directions that the four chariots were facing (modified after Wu Hsiao-yün 2009: 105). (c) M168, containing a kneeling guard whose weapon shaft and shield have decayed away (after Shi Zhangru 1976: pl. 50). (d) M237, containing ten skeletons of beheaded victims (after Shi Zhangru 1972: pl. 65).



1.4 Bronze *fanglei* with an inscription cast inside the neck. The vessel originally had a lid. Height 53 cm. Twelfth or eleventh century BCE (vessel courtesy of Shanghai Museum; inscription by Kyle Steinke).



1.5 Rhinoceros-shaped bronze *zun* with an inscription cast inside the body. Height 22.9 cm. Eleventh century BCE. Brundage Collection, Asian Art Museum of San Francisco (B6oB1 +) (photographs courtesy of Asian Art Museum of San Francisco).



1.6 *Shi Qiang pan*, with a long inscription recording a scribe-official's family history over several generations, prefaced with a list of Zhou kings. Tenth century BCE (photograph courtesy of the Baoji Museum of Bronzes).



1.8 Two hardstone covenant tablets inscribed in vermilion from Houma. Both sides of the one on the right are shown. Heights 16.6 and 18 cm (after Shanxi Sheng Wenwu Gongzuo Weiyuanhui 1978: color pl. 2).



1.9 One of a set of seven *Wangzi Wu ding* (with ladles) from Tomb 2 at Henan Xichuan Xiasi, originally belonging to a minister of the Chu state. Height 62 cm. Sixth century BCE (photograph courtesy of Henan Provincial Museum).



(a)

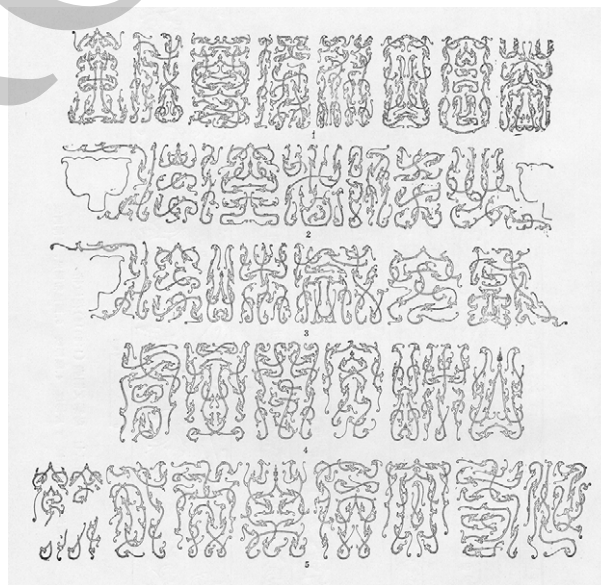


(b)

1.12 Two bronzes belonging to the same king of Chu, Yinzhang (r. 488–432 BCE). (a) A *ge* with gold-inlay, length 22.3 cm (photograph courtesy of the Palace Museum, Beijing). (b) Bell donated by Yinzhang to the funeral of a neighbor ruler, from the tomb of Marquis Yi of Zeng (d. 433 BCE) at Hubei Suzhou. Height 92.5 cm (photograph courtesy of Zhang Changping).



1.14 Three bronzes belonging to Marquis Yi of Zeng (d. 433 BCE), all from his tomb (weapons after Cao Jinyan and Wu Yiqiang 2014: 573 and 576, courtesy of Cao Jinyan; bell courtesy of Zhang Changping).



1.16 Bronze *hu* from Tomb 1 at Hebei Mancheng. Height 44.2 cm. Second century BCE. Photograph courtesy of the National Museum of China. On the right is a hand copy of the inscription (after Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo 1980: vol. 1, p. 46).

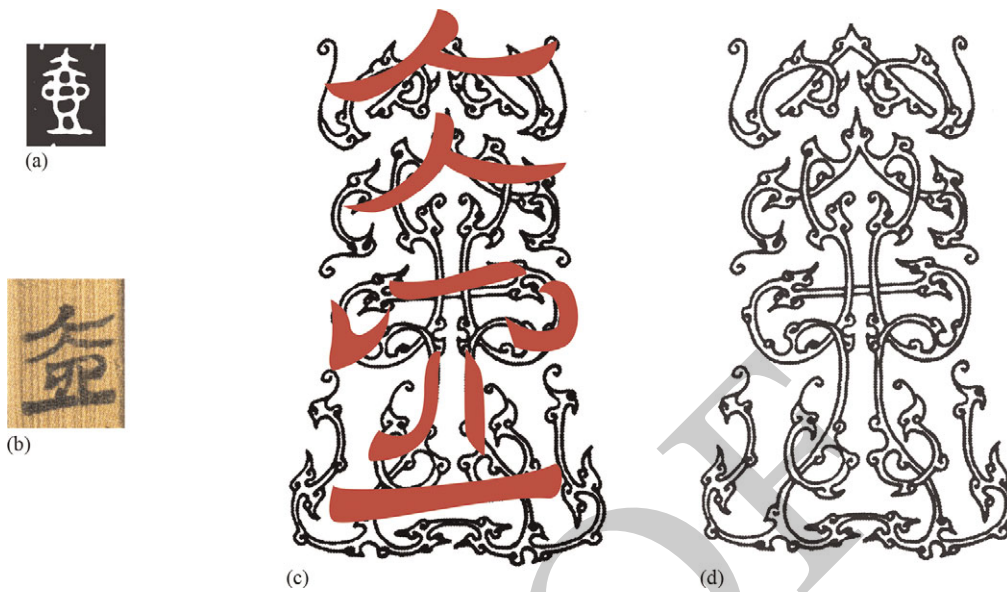


(a)



(b)

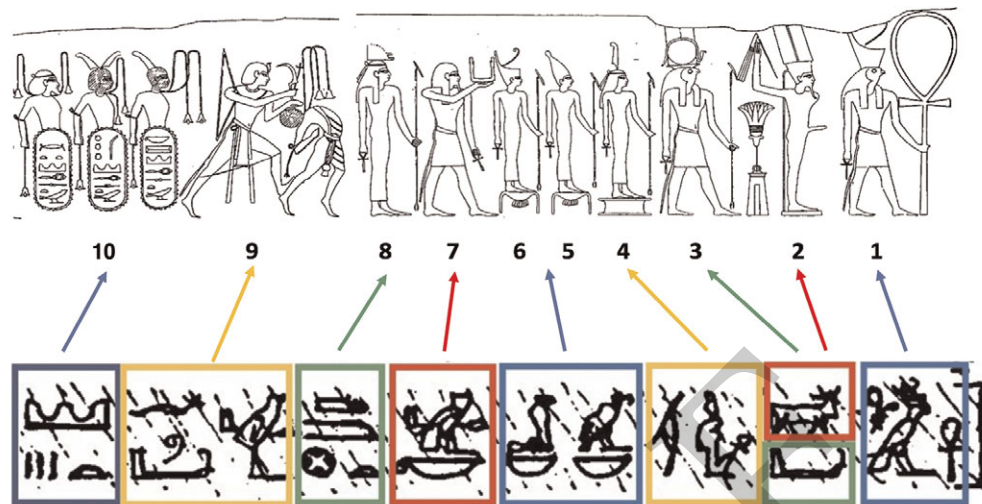
1.17 Two wine vessels. (a) Bronze, from Tomb 1 at Hebei Mancheng. Height 51.5 cm. Probably third century BCE (after Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo 1980: vol. 2, color pl. 5). (b) Lacquer, from Tomb 1 at Hunan Changsha Mawangdui. Height 51.5 cm. Second century BCE (after Hunan Sheng Bowuguan 1973: vol. 2, pl. 158).



1.18 Various forms of the character “hu.” (a) From the *Zeng Bo Qi hu*, eighth or seventh century BCE (copied after Yin Zhou jinwen jicheng 1984–1994: no. 9712.4). (b) From a bamboo strip found in Tomb 1 at Hunan Changsha Mawangdui, second century BCE (after Qiu Xigui 2014, vol. 2, p. 236, strip 171). (c) and (d) are the same character from Figure 1.16.



1.19 Pen box, wood with tortoiseshell and mother-of-pearl inlay, made in Turkey, eighteenth century. Length 35.6 cm (Collection of Vahid Kooros. Photograph courtesy of the Museum of Fine Arts, Houston).



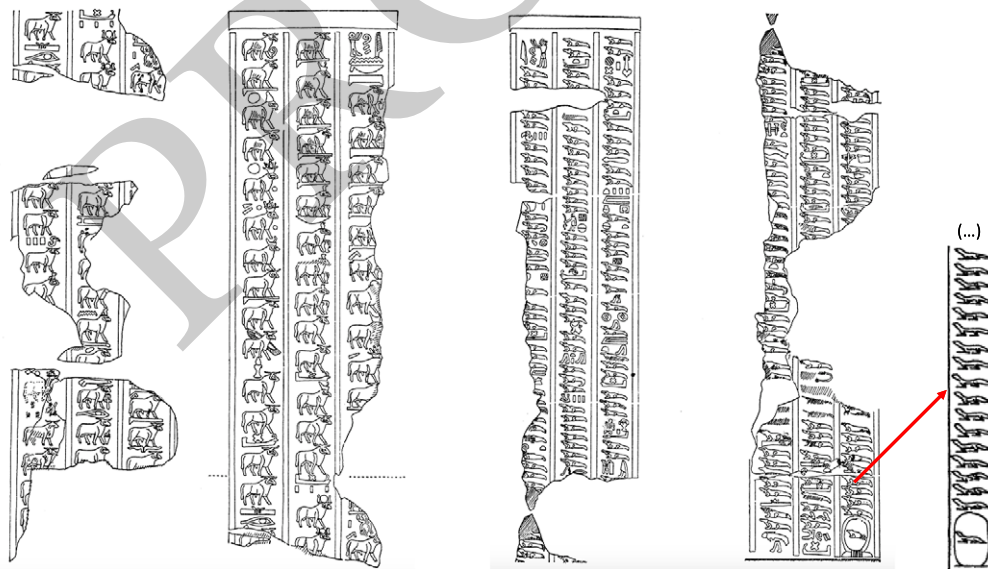
2.1 Luxor temple, first court: beginning of the enigmatic inscription on the eastern architrave (above; first sign outside the box not to be read) and the same in regular writing on the western architrave (below) (after Drioton 1940 and Kitchen 1968: 612; Klotz 2020: 64–66):

¹nh ²hr ³k3 ⁴nh ⁵mr ⁶m3 ⁷t

⁸nbt ⁹mk ¹⁰kmt ¹¹w'f ¹²h3swt (...)

“¹Live the Horus: ²Victorious-³bull-⁴beloved-of-Maat,

⁵⁻⁶Two-Ladies: ⁷Protector-⁸of-Egypt-⁹who-subdues-¹⁰the-foreign-lands (...)”



2.2 Two hymns to Khnum (after Esna II: 204 and 235). To the right, close-up of the end of the crocodile hymn as seen by R. Lepsius in the 1840s (LD Text IV: 19, cf. Leitz 2001: 274).



2.3 Sais Decree, Thonis-Herakleion stela, whole and col. 6-8, extract (after von Bomhard 2012: 16, fig. 2-2; photo C. Gerick, © Franck Goddio/Hilti Foundation).



3.1 Full-figure Maya glyphs, glyphs on belly of crocodile or iguana climbing a tree?, c. 700 CE, Mexico, 13.5 cm long (Miller and Martin 2004: pl. 71, photograph Jorge Pérez de Lara, used with permission).



3.3 Letters h to l, p to r, Model Book of Giovannino de' Grassi, f29v, c. 1398 (Biblioteca Civica, Bergamo, Ms. VII.14, used with permission).



4.1 Hosios Loukas, Greece, Panagia church, south wall, detail showing cloisonné brickwork (photograph by Anna Sitz).



4.2 Tiles with black and white Kufic writing of al-Mulk. Underglaze painted. Kubadabad palace, late thirteenth century (Ank and Ank 2008: 359, fig. 379 [used with permission]).



4.3 Tiles with reserve painted Kufic writing of al-Mulk. Underglaze painted. Kubadabad palace, late thirteenth century (Ark and Arik 2008: 357, fig. 377 [used with permission]).



4.4 Tiles with reserve painted Kufic writing of al-Mulk. Underglaze painted. Kubadabad palace, late thirteenth century (Ark and Arik 2008: 357, fig. 378 [used with permission]).



4.5 Tile with black and white Kufic writing of al-Mulk. Underglaze painted. Kubadabad palace, late thirteenth century (Ark and Arik 2008: 358 [used with permission]).



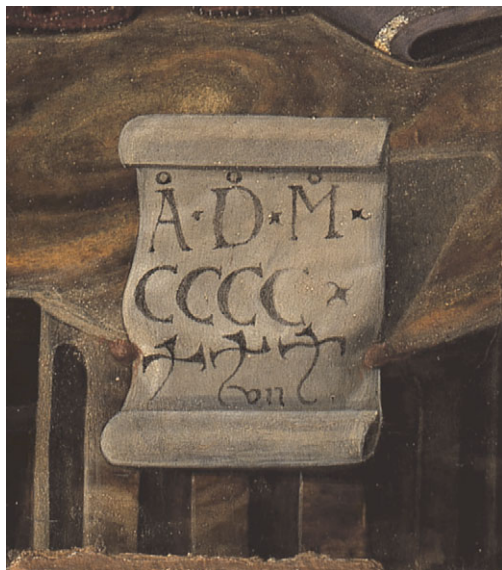
4.7 Exterior view of magic-medical bowl, copper alloy, Nour Foundation, London. Dated 565/1169–1170 and made for Zangid Sultan Nur al-Din Mahmud ibn Zangi (Maddison and Savage-Smith 1987: 83, fig. 26 [used with permission]).



4.8 Fals (copper coin) of Sultan Nur al-Din Mahmud ibn Zangi (r. 1146–1174) imitating a folles (copper coin) of Byzantine Emperor Constantine X Doukas (r. 1059–1067). Obverse: Constantine and Eudocia holding a cross. To the left of the cross, al-'Adl. To its right, Nur al-Din. Reverse: Standing nimbate Christ. To the left, Malik al-Umara, to the right Mahmud. Dumbarton Oaks coin collection BZC.2006.33 (used with permission).



5.1 Filippo Lippi, *Tarquinia Madonna*, 1437. Galleria Nazionale d'Arte Antica of Palazzo Barberini, Rome. Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY.



5.2 Filippo Lippi, *Tarquinia Madonna*, detail: scroll.



5.3 Antonio da Fabriano, *Saint Jerome in His Study*, 1451. Walters Art Museum, Baltimore.



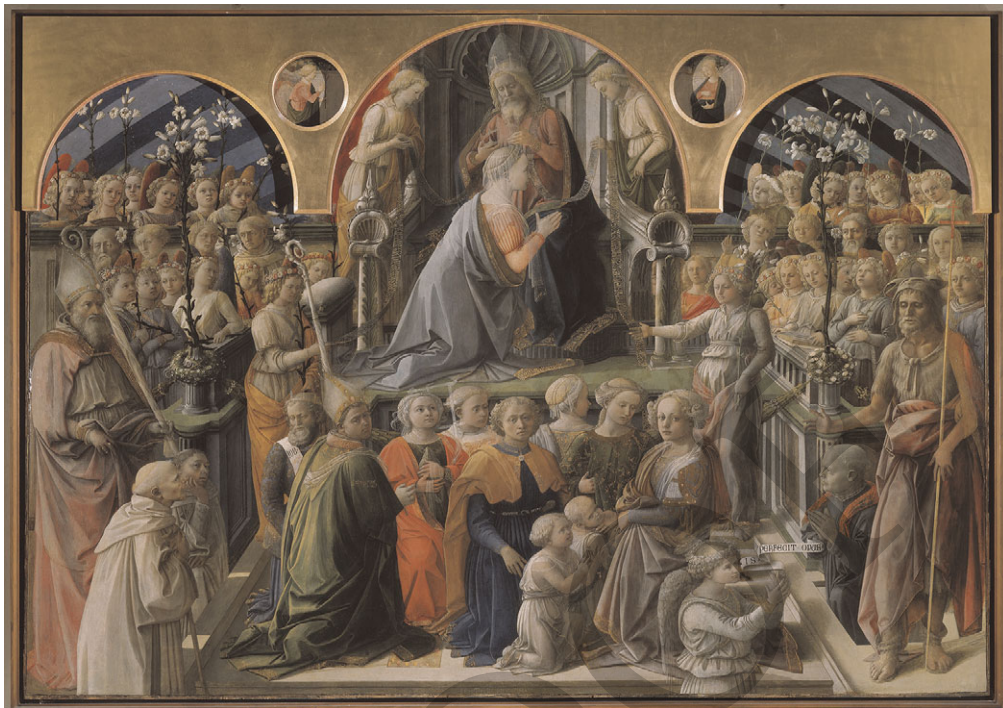
5.4 Filippo Lippi, *Adoration in the Wilderness* (Palazzo Medici), late 1450s. Gemäldegalerie, Berlin. bpk Bildagentnr/Gemäldegalerie/Joerg P. Anders/Art Resource, NY.



5.5 Filippo Lippi, *Annalena Adoration*, mid-1450s. Uffizi, Florence. Erich Lessing/Art Resource, NY.



5.6 Filippo Lippi, *Annalena Adoration*, detail: Angels with scroll.



5.7 Filippo Lippi, *Coronation of the Virgin*, 1439–47. Uffizi, Florence. Scala/Art Resource, NY.



5.8 Filippo Lippi, *Annunciation* (for Le Murate), mid-1440s. Alte Pinakothek, Munich. bpk Bildagentur/
Alte Pinakothek/Sybille Forster/Art Resource, NY.



5.9 Filippo Lippi, *Annunciation* (for Le Murate), Detail: Pseudoscript.



5.10 Filippo Lippi, *Annunciation*, mid-1440s. Galleria Nazionale d'Arte Antica of Palazzo Barberini, Rome. Scala/Ministero per i Beni e le Attività culturali/Art Resource, NY.



(a)

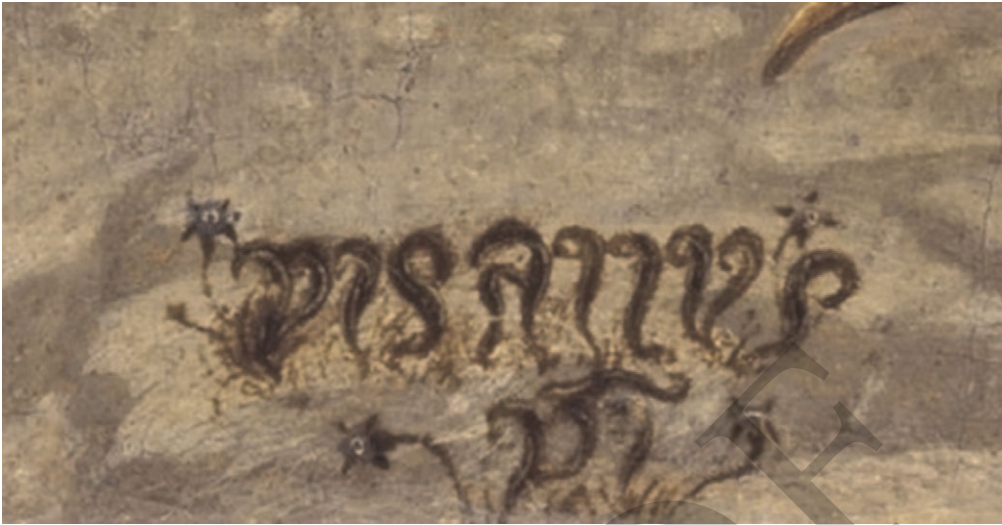


(b)

5.11 Filippo Lippi, *Annunciation*. (a) Detail: pseudoscript signature, (b) drawing for clarity.



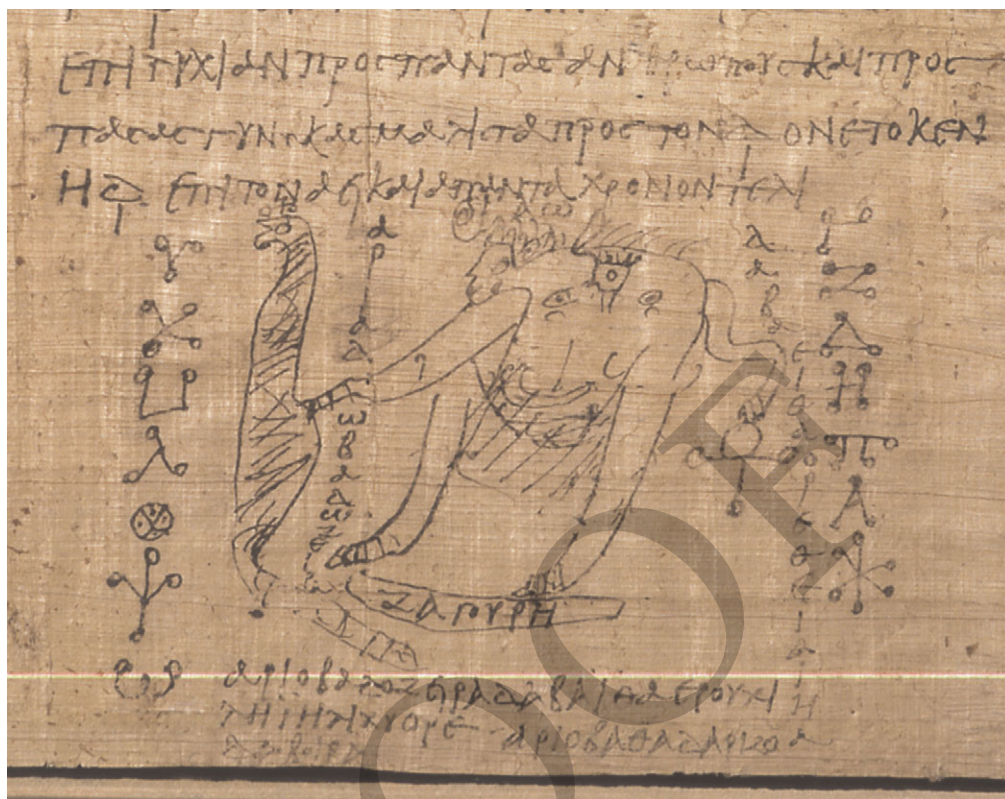
5.12 Pisanello, *Virgin and Child with Saints Anthony and George*, 1435–1441. © The National Gallery, London



5.13 Detail: Pisanello, *Virgin and Child*, Detail: Signature.



5.16 Filippo Lippi, *Annunciation*, Detail: Virgin's Hem.



9.2 Magical text from Egypt, fourth century, P.Oslo I 1, c.2. Courtesy of the University of Oslo Library Papyrus Collection.



9.4 Early Byzantine gold earring with an invocalational monogram (θεοτόκε βοήθει). Providence, RISD Museum, no. 19.015. Courtesy of the RISD Museum, Providence, RI.



9.5 Early Byzantine gold pendant with the ΦΩΣ-ΖΩΗ monogram. New York, Metropolitan Museum of Art, acc. no. 17.190.1660.



9.7 Capital with Emperor Justinian's monogram (IOYCTINIANOY) from Hagia Sophia, Constantinople (photo by the author).



9.8 Chancel screen with Pope John II's monogram in the Church of San Clemente, Rome (photo by the author).



10.1 Mon-as-decorative on the side of an ox-drawn carriage (from *Nihon no emaki taisei*, 1977).



12.1 Our Father, Padcoyo Community (photo by author).



(a)



(b)

12.3 (a) The ten prayers to memorize. The first is the Our Father, situated on the left of the entrance to the Padcoyo community's old church. Photo by author; (b) Children and adults seated around the rezo (photos by author).



12.4 Anticlockwise spiral arrangement of figures on the disc (photo by author).



12.5 Figurine representing the Virgin Mary (photo by author).



12.6 A feather to represent the Holy Ghost (photo by author).



12.7 Sin (photo by author).



12.8 The new doctrinera in Tirahoyu teaches a rezo using his cane (2017). The former doctrinero (standing on her right) explains to her the value of certain signs (photo by author).



(a)



(b)

12.9 (a) Saint Peter and Saint Paul; (b) Ex-voto in the form of a triptych, painted details of a chiveada (top part of the panels on the left and right), Naunaca community, Mojocoya area (photo used with permission of Cloris Lambertín).



12.10 Ewes in their pen and an adjacent loom (photo by author).



12.11 Sunchu flower bushes (photo by author).



12.12 The Ave Maria has a particularly large number of objects made with wool (photo by author).



12.13 Easter celebrations, Holy Saturday, Padcoyo community (photo by author).



12.14 Ritual consumption of alcohol during the making of the *rezos*, Tambo Moq'o community (photo by author).



12.15 Tirahoyu church (photo by author).



(a)



(b)

12.16 (a) A well-arranged rezo; (b) A less harmonious rezo (photo by author).