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How does a sign represent something other than itself? How do we understand the meaning of a written symbol? Can clothes be a sign? Can sounds? Signs and symbols represent ideas and objects and, over time, these marks and gestures have multiplied

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The Vigenère cipher is an improvement of the Caesar cipher, by using a sequence of shifts instead of applying the same shift to every letter. A variant of the Vigenère cipher, which uses numbers instead of letters to describe the sequence of

shifts, is called a Gronsfeld cipher. Gronsfeld ciphers can be solved as well through the Vigenère tool.

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Cipher Identifier (online tool) | Boxentriq

The pigpen cipher (alternatively referred to as the masonic cipher, Freemason's cipher, Napoleon cipher, and tic-tac-toe cipher) is a geometric simple substitution cipher, which exchanges letters for symbols which are fragments of a grid. The example key shows one way the letters can be assigned to the grid.

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Pigpen cipher - Wikipedia

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Signs and symbols represent ideas and objects and, over time, these marks and gestures have multiplied into a complex network of images. This handy pocket-book combines scholarship, documentary evidence and fantastic illustrations to provide the story of how we have interacted with signs and symbols across the ages.

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9780500300879: Signs, Symbols and Ciphers: Decoding the ...

Signs and symbols represent abstract ideas and concrete objects, providingn a sense of number, danger, value, distances in time and space, and even love. Over time, these marks and gestures have multiplied into an immense and complex network of images, pictures and emblems - pictographs and logographs, maps and charts, letterforms, colours and patterns.

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To communicate, people have always used signs and symbols: marks, gestures, and words that represent abstract ideas and concrete objects. Over time, these have multiplied into an immense and complex network of images, figures, emblems. We use signs to measure such difficult concepts as number, danger, value, distances in time and space, and even love. How does a sign represent the thing for which it substitutes? How do we come to understand the meaning of a written symbol? What happens when a sign crosses international borders of language and culture? Chapter by chapter, Georges Jean conducts us through the fascinating realm of maps, pictograms, logographs, letterforms, patterns, signals, codes, and facial expressions.

More than a pretty face designed to identify a product, a logo combines powerful elements super boosted with sophisticated branding techniques. Logos spark our purchasing choice and can affect our wellbeing. Lovingly detailed, researched and honed to deliver a specific intention, a logo contains a unique dynamic that sidesteps our conscious mind. We might not know why we prefer one product over another but the logo, designed to connect the heart of the brand to our own hearts, plays a vital part in our decision to buy. The power of symbols to sway us has been recognised throughout history. Found in caves and in Egyptian temples they are attributed with the strength to foretell and create the future, connect us with the divine and evoke emotions, from horror to ecstasy, at a glance. The new symbols we imbue with these awesome powers are

our favourite brand logos. □ Discover the unconscious effect of these modern symbols that thrust our most successful global corporations into the limelight and our lives. □ Learn to make informed choices about brands. □ Find out how a logo reflects the state of the brand and holds it to account.

The book covers African communication systems, discussing modes and forms of communication across West, East and Southern Africa and comparing them with traditional and new media. African Communication Systems and the Digital Age contextualizes communication by bringing to the table African contributions to the field, examining the importance of African indigenous forms of communication and the intersection of African communication systems and the digital age. The book covers various concepts, models, theories and classifications of African communication systems, including instrumental communication, types of African music and their communication properties, indigenous writing systems, non-verbal communication, and mythological communication. Through careful analysis of communication in Africa, this book provides insights into the various modes of communication in use prior to the advent of traditional and new media as well as their continued relevance in the digital age. African Communication Systems and the Digital Age will be of interest to students and scholars of African communication.

Henri Michaux is both a recognised poet and visual artist, arguably one of the greatest 'double artists' of the twentieth century. This book presents the first detailed examination of a particular interdisciplinary aspect of his production, namely, the innovative experimentation with signs contained in four works: *Mouvements*, *Par la voie des rythmes*, *Saisir* and *Par des traits*. Questions arise concerning their literary and visual status as, in their attempt to render interior rhythm and dynamism, they occupy an interstitial space between writing and drawing, between the book and the canvas, between the Western alphabet and Chinese characters. This study addresses these questions by analysing the conception, production and reception of Michaux's signs and the literary and artistic contexts in which they were produced.

This major textbook for a growing area of study provides the reader with the framework necessary for understanding the implications of communication in the global media marketplace. Using practical examples, Newsom offers students and media professionals an indispensable guide to mastering the art of international and intercultural communication. Key features include: Addresses an important subject that few other books do: how to communicate in the global media marketplace at both the interpersonal and public level Explores mass modes of communication including advertising, public relations, the Internet, news, and magazines Rich with real life examples, chosen to appeal to students Draws on the author's experiences teaching media and public relations across Asia, Africa, and Europe Examines the factors that are influencing cross-cultural communication, bringing together practical, philosophical, and theoretical approaches to various types of interaction. *Bridging the Gaps in Global Communication* is accompanied by an instructor's manual, available at [www.blackwellpublishing.com/newsom](http://www.blackwellpublishing.com/newsom).

For many years now there has been an upsurge in revelation stories and alternative viewpoints on man's history. People such as Graham Hancock and Lawrence Gardner have brought to light many new ideas and many new problems. Now there is a new theory which is all-encompassing and clearly brings into focus a more sinister reason behind the emergence of civilisation. In his theory on Atlantis Graham Hancock is receiving much admiration and academic acclaim. Standard academic thought is more towards the spontaneous eruption of civilisation across the globe, with little or no explanation of why there are so many similarities between the cultures. Now, Philip Gardiner, in his new book *THE SHINING ONES* is set to turn even this upon its head. The theory is so simple that it begs the question, why has it not been thought of before? The reason for universal similarity of architecture, language, art, travel and religious belief is quite simply an ancient and secret religious brotherhood who have hidden themselves deep within the symbols, ciphers and codes of our ancient texts for hundreds of years. They held a secret knowledge and power base which spread with them across the globe. The very title that they have given themselves is hidden within the standard text and religious books we use every day -- *The Shining Ones*. Put like this, the whole thing can sound like an X-Files conspiracy theory. However the author has invested huge amounts of time and energy checking, researching and seeking the advice of academics. Now the theory is attracting the attention of historians who can see that the patterns are as subtle as this author proposes. The fact is, this theory does explain away all the problems with dating and variations that people such as Hancock have come up against. Many academics and especially Egyptologists are now turning to this way of thinking and with Gardiner's spirit and broad knowledge in history and language the history of the ancients and the secrets that they hold are becoming more clear. There are of course dissenters. The author has been accosted for his standpoint and there are still those hardened academics and even non-academics who refuse to even listen. However, there is a major TV documentary in pre-production stages and with interviews planned across the nation on radio and TV the message may soon be accepted as a credible theory.

*Essays on Language, Communication and Literature in Africa* explores language choice questions, together with domain-driven lingua-communicative and literary resources situated within the discourses of law, culture, medicine, visual art, politics, the media, music and literature in Africa. It identifies the distinctive African paraphernalia of these discourses, and foregrounds their real-world and mediated cultural and societal values, and highlights the Western presence through the inclusion of aspects of Shakespearean perspectives which bear universal tidings and speak to the African gender tradition. The chapters' attention to verbal and visual artistic communicative mechanisms underlines such engagements as multilingualism policies, socio-political declension, social dynamism and cultural interventions that characterise the African setting. These realities are discussed in impressive detail, authoritative scholastic depth and effective stylistic tones that reflect the authors' familiarity with the facets of African societies deducible from language, communication and literature.

For centuries, the people of the Wabanaki Nations of the northeastern United States and eastern Canada used signs, symbols and designs to communicate with one another. As Native Peoples became victims of European expansion, the Wabanaki were separated by war, the search for work and intermarriage, as well as by hiding their identities to avoid persecution. In this diaspora, their visual language helped them keep their teachings and culture alive. Their designs have evolved over time and taken on different meanings, and they are now used on objects that are considered art. While their

beauty is undeniable, these pieces cannot be fully appreciated without understanding their context. Tribal member Jeanne Morningstar Kent sheds light on this language, from the work of ancient Wabanaki to today's artists--like David Moses Bridges, Donna Sanipass and Jennifer Neptune--once again using their medium to connect with their fellow Wabanaki.

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