THE MEDIUM/MESSAGE IS THE MESSAGE: INTERSEMIOTIC COMPLEMENTARITY IN JAMES HOGG’S THE PRIVATE MEMOIRS AND CONFESSIONS OF A (JUSTIFIED) SINNER

by

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Liberty University

A Dissertation Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in Strategic Media

School of Communication and the Arts

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ABSTRACT

This semiotic analysis identifies and characterizes how textual, compositional, and mathematical resources have been strategically articulated to project intersemiotic complementarity in The Private Memoirs and Confessions of a Justified Sinner; Written by Himself: With A Detail of Curious Traditionary Facts, And Other Evidence, By The Editor attributed to Scottish author James Hogg. Unlike other studies of The Confessions (1824), this study approaches the original 1824 edition as compositionally significant book—not as a text. An extension of media theorist Marshall McLuhan’s maxim The Medium Is The Message comprises the theoretical perspective and metatheoretical argument of this study: The Medium/Message Is The Message. Following a methodological approach based upon close reading within an analytical framework developed by semiotic theorist Terry Royce, this study reveals how intersemiotic complementarity appears to be a significant aspect of The Confessions (1824) and elaborate scheme of satirical parody that includes The Revelation in The Holy Bible (aka the King James Version). Toward investigating these aspects, this study includes chapters of analysis concerning intersemiotic complementarity within The Revelation as printed in the 1611 edition of The Holy Bible and subsequent editions (1655, 1662, 1806) that belonged to Hogg. Another chapter analyzes empirically evident instances of intersemiotic complementarity and related compositional significance in the original 1824 edition of The Confessions. The findings of this study evidence an extraordinary strategic interfusion of content and composition in The Confessions (1824) and suggest that ultimately, The Medium/Message Is The Message.

Keywords: semiotics, Marshall McLuhan, The Revelation, satire, parody
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CHAPTER ONE: INTRODUCTION

This chapter provides an overview of this semiotic analysis of the book The Private Memoirs and Confessions of a Justified Sinner; Written by Himself: With A Detail of Curious Traditionary Facts, And Other Evidence, By The Editor (The private memoirs and confessions, 1824; hereafter The Confessions, 1824). It explains how this qualitative study follows the semiotic tradition of communication theory and focuses upon instances of intersemiotic complementarity and related compositional significance inherent within the original 1824 edition of The Confessions. As this analysis shall evidence, The Confessions (1824) is an extraordinary book—a work of literary art and persuasion involving the strategic interfusion of content and composition. This chapter also explains the principal concern of this study: identifying and characterizing how textual, compositional, and mathematical resources have been strategically articulated to project intersemiotic complementarity, compositional significance, and ultimately meaning in the original 1824 edition of The Confessions (1824) as a book. Intersemiotic complementarity occurs whenever various semiotic modes converge and complement another to collectively constitute and project meaning (Royce, 2013, p. 63). The idea that The Confessions (1824) also involves satirical parody of instances of intersemiotic complementarity within the representation of The Revelation as printed in The Holy Bible (1611) is also introduced. Lastly, this chapter also backgrounds important historical, social, and theoretical aspects along with a description of the problem, purpose, and significance of this study. Key terms and concepts used herein are also defined.

Background

This study primarily concerns the analysis of intersemiotic complementarity and related forms of compositional significance in the original 1824 edition of The Confessions—one of the most distinguished books published in Scotland during the nineteenth century (Duncan, 2010; Rankin, 2008). Yet perhaps the most conclusive interpretation of The Confessions (1824) is that most interpretations of it have been inconclusive. Indeed, attempting to make sense of The Confessions (1824) often proves perplexing as several scholars have noted (Baldridge, 2011;
Campbell, 2017; Fielding, 2012; Hunter, 2001; Jones, 1988; MacKenzie, 2002; Manning, 1990; Velasco, 2006). Toward gaining a sense of clarity of scholarly studies of *The Confessions* (1824), Stout (2010) found that most literary approaches to *The Confessions* (1824) fit into two broad categories. One category includes studies that reckon *The Confessions* (1824) as a Gothic satire of Calvinism and predestination; while the other category includes studies that reckon the novel as a kind of performative critique of English nationalistic influence upon Scottish literary works, particularly among the Edinburgh literati (p. 535). Stout’s (2010) categorization provides a broad overlay of extant scholarship on the subject. However, this tidy categorization belies the complexities of approaching *The Confessions* (1824) and interpreting it with any sense of resolve, presuming of course that any singular approach or interpretation of *The Confessions* (1824) could prove definitive (Hunter, 2001).

**Judging a Book by Its Title Page**

Proverbial wisdom warns us about judging a book by its cover. But even the title of the novel defies straightforward interpretation. For example, the title of the book as printed on the title page of the original 1824 edition reads: *The Private Memoirs and Confessions of a Justified Sinner; Written by Himself: With A Detail of Curious Traditionary Facts, And Other Evidence, By The Editor* (*The Confessions*, 1824). From a semiotic perspective, the title signifies some of the literary peculiarities inherent in the book. If we rush to judgment and accept the title as written on the title page, then the memoirs seem to have been written by a *justified sinner* and further detailed by an unidentified Editor. The title page refers to a *justified sinner*, but the title consistently printed along the page headings refers to a *sinner*—not a justified one. Aside from soteriological implications (Gaetano, 2020), this curious discrepancy is just one of many contentions involving several aspects of the book, including the key premise of (justified) sinning along with the memoirs of a *justified* sinner and the narrative details offered by the Editor (Duncan, 2008, p. x). The discrepancy is further complicated by the broader circumstances concerning traditional orality, the production of modern literacy in Scotland, and the increasing influence of British styles and standards in the early nineteenth century (Bold & Gilbert, 2012; Fielding, 1996;
Hotchkiss, 2020). Along with these contentions and perplexities, a glance at the content of the (justified) sinner’s memoirs and the Editor’s narrative—as semiotic representations (Ribó, 2019)—suggests that *The Confessions* (1824) reads like a novelistic, parodic satire of misperceptions and misjudgments and the causes thereof. These causes appear to involve bigotry, hypocrisy, self-righteousness, and intransigence (*The Confessions*, 1824, p. 7; Rankin, 2008, p. xvi). The content of the novel also concerns religious fanaticism, predestinarianism, Calvinism, and antinomianism (*The Confessions*, 1824, pp. 21, 145, 185; Coyer, 2014; Faubert, 2018, McConnell, 2011; Newton, 2020). The many episodes of absurdity, irrationality, and devilish interventions are also difficult to ignore—as when the (justified) sinner character was “transformed” having met with “an agent of the devil” (*The Confessions*, 1824, pp. 181-182; Gide, 1947, p. xiv). The subsequent acts of homicide and suicide importuned by the devil-like character were confoundingly momentous as well (Duncan, 2010; Hunter, 2001).

**Challenges Toward Reckoning The Confessions** *(1824)*

In attempting to make sense of these perplexing aspects and the book, Jones (1988) explained that “perhaps what is most fascinating about *Justified Sinner* is the failure of its multiple narratives to add up to a whole” (p. 174). Likewise, Manning (1990) explained how in approaching *The Confessions* (1824) “every exegetical attempt leads straight into a cul-de-sac” (p. 83). In offering a similar conclusion, Baldridge (2011) underscored the “notorious obstacles to coherent interpretation” (p. 386). Regarding ways to approach “this most multifarious of novels,” Fielding (2012) explained how “one does not have to read far in the novel to realise that the conventional terms of literary analysis (...) are not going to be helpful in any straightforward sense” (p. 132). Further, in offering criticism that aptly describes the narrative content—and the state of extant research regarding it—Campbell (2017) posited that debates about *The Confessions* (1824) defy anything conclusive (p. 619).

**An “Anonymous” Author, Satirical Parody, Literary Hoaxes**

Adding to the complexity, *The Confessions* (1824) was first published anonymously in London in 1824, which likely challenged initial readers and critics in their attempts to make
sense of the book and determine its authorship and authenticity (Duncan, 2003, p. 93). As Guzmán and Martínez (2018) explained, anonymity is a complex multidimensional phenomenon that typically complicates any attempt toward understanding and interpretation. Although, critics rather quickly attributed The Confessions (1824) to Scottish author James Hogg, also known as “The Ettrick Shepherd” (Duncan, 2010; Gilkison, 2016; Hunter, 2001; Hogg, 1807; Richardson, 2009; Strout, 1946). One of the earliest reviews that attributed The Confessions (1824) to Hogg—and his crafty “Ettrick Shepherd” literary persona in Blackwood’s Magazine—was published on July 17, 1824 in The London Literary Gazette:

This is almost as strange a book as it has been our lot to peruse. Mystical and extravagant (and what we dislike still more, allegorical;) it is, nevertheless curious and interesting, a work of irregular genius, such as we might have expected from Mr. Hogg, the Ettrick Shepherd, whose it is. (Review of new books, 1824, p. 449)

The review further explained how The Confessions (1824) “seems to satirize the excess of that Calvinical or Cameronian doctrine, which rests the salvation of mankind entirely on faith without good works” (Review of new books, 1824, p. 449). Another early review of The Confessions (1824) published in The British Critic likewise attributed the book to Hogg and remarked about the devilish, mischievous, and impenetrable character of the book:

[…] we repeat that it cannot proceed from any pen but that of Mr. Hogg. No other writer could make himself so exactly in all points συかもしεξελος unless indeed there be a Gil-Martin [devil] in the present day, who professes identity with the Ettrick original. We are unable fully to penetrate the object of the work, but whatever this may be, its effect we fear it will be mischievous. (Art. V. the private memoirs…, 1824, p. 79)

These early reviews evidence sharp criticism of the narrative content of the book (Hughes, 1982; O’Halloran, 2016)—but also the oversight of characteristics of its composition. Such oversight seems to have precipitated an enduring trajectory of (mis)perceptions and (mis)interpretations concerning the compositional significance and fuller meaning of the book. Granted, critics acknowledged the book as a “work of irregular genius” (Review of new books,
Hogg was indeed a polymath. He was a shepherd, yet counted among the Scottish literati as a folklorist, songwriter, folklorist. He was also a poet championed by his friend Sir Walter Scott, and a regular contributor to Blackwood’s Edinburgh Magazine (Campbell, 2017, p. 606; Duncan, 2003; Duncan & Mack, 2012; Gide, 1947, p. x; Rankin, 2008, p. viii). But Hogg’s enigmatic personality and Ettrick Shepherd literary persona have not lent much clarity toward reckoning The Confessions (1824) with any sense of definitiveness or singular sense of purpose—which incidentally was one of many presumptions of interpretation and literary criticism that Hogg appears to have satirically parodied. Yet away from the attention of the literati, Hogg secretly admitted sole credit for The Confessions (1824) in a letter he wrote a to William Blackwood. Blackwood was the namesake publisher of Blackwood’s Edinburgh Magazine to which Hogg, his Ettrick Shepherd persona, and his fellow collaborators regularly contributed (Anthony, 2008; Duncan, 2003, p. 95; Jarrells, 2008). In his letter to Blackwood, Hogg referred to The Confessions (1824) as “mine” and alluded to a satirical parody and literary hoax:

[…] some one of our friends are likely to be the first efficient noticers of The Confessions [of a Justified Sinner] they will not notice them at all as mine but as written by a Glasgow man by all means and allude to the dedication of the lord provost there. This will give excellent scope and freedom. (Strout, 1946, p. 262; emphasis original)

**Hogg and Satirical Parody**

Feigning the authenticity of the dedication is just one aspect of satirical parody within The Confessions (1824). Satirical parody involves two significant aspects: satire and parody. Satire essentially involves subjecting a particular person, group of people, or phenomenon to humorous criticism or ridicule (Evans, 2020; Gilmore, 2017). As a form of human communication and expression, satire has long and rich history. As Evans (2020) explained, “If satire is meant to discipline and punish those who violate some kind of order or ideal, then the satiric impulse has probably existed for as long as humans have been human” (p. 1). Throughout the ages, satire has been produced through various means in various forms (Hodgart, 2010). These include poems, plays, books, music videos, stand-up comedy routines,
and social media memes (Evans, 2020; Gilmore, 2017). As these genres and media indicate, satire is a dynamic mode of artistic expression (Bogel, 2019) and strategic rhetoric whereby form and function determine its essential characteristics (Gilmore, 2017). In underscoring the significance of form and function, Gilmore (2017) explained how the idea that “the medium is the message” is pivotal since the production of effective satire depends upon the humorous intent of the satirist and an understanding audience receptive to its contextual form and medium (p. 2). Parody involves mimicry and transformational imitation (Chambers, 2010; Dentith, 2002; Rose 1979), but not necessarily satire (Gilmore, 2017, p. 11). However, if satire is a mode of artistic and strategic expression (Evans, 2020; Gilmore, 2017; Hodgart, 2010), then parody can be considered a technique thereof; a way of producing satire in a particular medium through imitation and transformation of characteristics of content and composition (Dentith, 2002).

Accordingly, satirical parody is defined within this current study as humorous critique, ridicule, or subversion (satire) through the imitation and transformation (parody) of the content, composition, or other key characteristics of an earlier literary work.

**Hogg and Literary Hoaxes**

With this conceptualization of satirical parody in mind, Hogg’s letter to Blackwell and mention of “excellent scope and freedom” regarding the feigned dedication and the overall intent of *The Confessions* (1824) seems even more elaborate. The letter reveals Hogg’s literary mischief and corroborates the attribution of *The Confessions* (1824) to him as mentioned in early literary reviews (*Review of new books*, 1824; *Art V. The private memoirs*, 1824). While the shroud of feigned anonymity may have been lifted, whether Hogg, his Ettrick Shepherd literary persona, or a devilishly elaborate commingling of both had authored *The Confessions* (1824) remains open for interpretation—along with suspicions about the identity of the unidentified (fictitious) Editor. Thus, the attribution to “Mr. Hogg, the Ettrick Shepherd” (*Review of new books*, 1824) seems to have precipitated further complications in trying to interpret *The Confessions* (1824).

**Hogg’s Satirical Parodies of Oral and Literal Communication**

More than 150 years later, these and other complications have become hallmarks of *The
Confessions (1824) as scholars have perplexedly noted (Baldridge, 2011; Campbell, 2017; Fielding, 2012; Manning, 1990; Velasco, 2006). As suggested by the title of the novel—whatever it may be—contentious aspects of oral and literary communication constitute a significant dimension of The Confessions (1824) and underpin many of its interpretive challenges. Significant aspects of writing, printing, and forms of literal and oral communications were depicted within the narratives of The Confessions (1824) along with more than a few episodes that seem to function as metacommentary about (mis)communication and (mis)perception. For example, and presuming Hogg was indeed the (sole) author of this extraordinary work, he depicted characters producing legal charters (The Confessions, 1824, pp. 274-275), obsessively writing letters (p. 17), and spitefully burning them as well (p. 281). The narrative content also includes an episode of satirical parody involving “printing devils,” as printers’ apprentices were known within the trade (see Kester, 1998; Wall-Randell, 2008). Rather symbolically, Hogg depicted the (justified) sinner working in the Queen’s printing house as a printer’s devil (pp. 340-341; see also Fang, 2004). This episode also satirically parodied the enterprise of literary production as the devil was depicted helping in the production and printing of the (fictitious) memoir upon which The Confessions (1824) was purportedly based (pp. 340-341).

As “a work of irregular genius, such as we might have expected from Mr. Hogg, the Ettrick Shepherd” (Review of new books, 1824, p. 449), The Confessions (1824) also involved satirical parody of other forms of communication including letter writing, manuscript editing, storytelling, taking an oath, and the act of offering literary interpretation. For example, in centuries past, letters helped acclimate readers to new forms of print media including the biography, the newspaper, the novel, and the periodical (King, 2018). Hogg seems to have exploited this phenomenon to add yet another dimension of parody and metareferentiality (see Arhip, 2012) to blur the lines between fact and fiction within the book. In 1823, the year before The Confessions (1824) was published, Hogg wrote a letter titled A Scots Mummy that was printed in Blackwood’s Edinburgh Magazine (Hogg, 1823, pp. 188-190; see also Duncan, 2003, p. 93; Fang, 2004; MacKay, 2010, p. 63). Adding layers of satirical parody within the fold of the literal and
actual, Hogg then satirically parodied this letter in *The Confessions* (1824). Hogg depicted the Editor character conspicuously questioning the authenticity of the letter as printed in *Blackwood’s Edinburgh Magazine* and wondering about the possibility of a literary hoax:

The letter from which the above is an extract, is signed James Hogg, and dated from Altrive Lake, August 1, 1823. It bears the stamp of authenticity in every line; yet so often had I been hoaxed by the ingenious fancies displayed in that [Blackwood’s] Magazine, that when this relation met my eye, I did not believe it […] (*The Confessions*, 1824, p. 376; emphasis added).

Further, Hogg’s *A Scott’s Mummy* (1823) letter reported the alleged discovery of the body of a suicide “who had hung himself” (*The Confessions*, 1824, p. 371). Aside from the implications that the suicide mentioned in the letter was the (justified) sinner in *The Confessions* (1824), this elaborate satirical parody exemplifies “Hogg’s awareness of the game he was playing in making his novel [*The Confessions*, 1824] about the difficulty of creating a novel, and establishing its relation to ‘fact’” (Campbell, 2017, p. 618; Duncan, 2010, p. xiv). The depiction of the Editor attempting to interpret a letter that Hogg himself wrote and published in *Blackwood’s Edinburgh Magazine* (Hogg, 1823) also demonstrates how Hogg satirically parodied the process of literary production and perceptions of intertextuality—while metareferentially satirically parodying himself and his other literary hoaxes. It seems that Hogg also satirically parodied the symbiotic influence of orality and literacy (Hotchkiss, 2020; Ong, 1982/2013). For example, in the closing section of *The Confessions* (1824), the Editor was depicted asking a “fellow collegian” in Edinburgh to consider the veracity of Hogg’s letter (*The Confessions*, 1824, p. 376). Drawing attention to the literary hoaxing within the pages of *The Confessions* (1824), the fellow collegian character was depicted replying:

> I suppose so. For my part I never doubted the thing, having been told that there has been a deal of talking about it up in the Forest for some time past. But, God knows! Hogg has imposed as ingenious lies on the public ere now. (*The Confessions*, 1824, p. 377; emphasis added)
Aversion to Satire, Parody, and Intersemiotic Complementarity

As these elaborate aspects suggest, The Confessions (1824) is an extraordinary literary work of art; a book rich with parodic satire, (meta-)referentiality, and compositional significance. However, along with interpretive challenges, there are theoretical and methodological obstacles as well. In discussing the theoretical limitations of satire and parody, Phiddian (2013) explained that “the great age for theory of satire stopped suddenly, shortly after 1970” (p. 44). In offering a similar metatheoretical retrospective of semiotic analysis, Royce (2013) concluded:

In the last century there has been a great deal of work in the analysis of linguistic communication, and in more recent years a body of work has also been built up describing the ways that visual modes project their meanings. However, there has been little work that specifically targets the nature of the intersemiotic semantic relationships between the visual and verbal modes, to explain just what features make multimodal text visually–verbally coherent. (Royce, 2013, p. 63)

Royce’s (2013) reference to the visual and the verbal follows the perspectives of semiotic theorists Roman Jakobsen (1959) and Roland Barthes (1964/1986; p. 30) among other scholars. The significance of the visual and the verbal also constitute the characteristics of the medium and the message according to philosopher and media theorist Marshall McLuhan (1964/2008). Toward explaining his popular theoretical maxim, The Medium Is The Message, McLuhan (1964/2008) posited that a medium of communication is an extension of human faculty. In demonstrating this theory, McLuhan and graphic designer Quentin Fiore (1967) illustrated many instances of the interfusion of content and composition and the significance of visual/verbal effects in The Medium Is The Massage (McLuhan & Fiore, 1967/2001). While McLuhan never explicitly referred to intersemiotic complementarity, he was clearly aware of the phenomenon. For example, McLuhan and Fiore (1967) illustrated the complementation of a visual photo of two thumbs holding a book with the verbal overlayed text “the book” (pp. 36-37). The photo of two thumbs holding a book reflects how a reader may be holding the book while
actually reading it (McLuhan & Fiore, 1967/2001, pp. 36-37) as shown in Figure 1. A photo of an
eye with the text “is an extension of the eye” (McLuhan & Fiore, 1967/2001, pp. 38-39) was
printed on the following pages of The Medium is The Massage (1967) as shown in Figure 2. Hence,
the phrase “the book extends onto the following pages that show a photo of an eye with the
words “is an extension of the eye…” (McLuhan & Fiore, 1967/2001, pp. 36-39)—and overtly
demonstrate intersemiotic complementarity involving visual and verbal aspects of the book.

Figure 1


*Note: A photograph of pages 36 and 37 as printed in The Medium Is the Massage (McLuhan &
Fiore, 1967/2001).*
Figure 2

*The Medium Is the Massage* (1967): “is an extension of the eye...”


To whichever extent art may imitate life or inhibit it as media (McLuhan, 1964/2008), instances of intersemiotic complementarity are not always conspicuously illustrated as in *The Medium Is The Massage* (McLuhan & Fiore, 1967/2001). In contrast, McLuhan (1964/2008) explained how we are often blindsided by media and how “it is only too typical that the ‘content’ of any medium blinds us to the character of the medium” (p. 9). Thus, according to McLuhan (1964/2008), recognizing the characteristics and compositional significance of visual
and verbal resources is essential toward understanding media, especially print media. It is also pivotal for understanding the interplay between the visual and the verbal, composition, and content, and ultimately the medium and the message. Yet considering the lack of perception regarding characteristics of the medium (McLuhan, 1964/2008), the theoretical aversion to satire and parody (Phiddian, 2013), and the lack of semiotic analysis of visual/verbal aspects of written forms of communication (Royce, 2013), it seems scholars may have overlooked aspects of intersemiotic complementarity and other forms of compositional significance in general. More particularly, it seems that scholars have overlooked key aspects of intersemiotic complementarity and related compositional significance inherent within the original 1824 edition of The Confessions.

The Visual and the Verbal: Kaleidoscopes, Magic Lanterns, and Dioramas

Some of the frustration involved in approaching The Confessions (1824) may stem from the oversight of significant visual/verbal aspects within the original 1824 edition of The Confessions. Indeed, instead of approaching The Confessions (1824) as a compositionally significant book, most studies have approached it as a text. Likewise, instead of closely examining the compositional characteristics inherent in the original 1824 edition of The Confessions and how it bears significance and meaning as a medium, most studies have relied upon sociohistorical and other extraneous aspects for exegeses. Further, and rather curiously, instead of examining compositionally significant visual/verbal aspects intrinsic within the original book, some studies have relied upon visual metaphors and associations with optical technologies to substantiate interpretations based upon subsequent versions of The Confessions as a text. For example, O’Halloran (2016) posited that the “parodical gestures and rhetorical shifts” in the text are best described as “kaleidoscopic”—after all, Hogg was friends with Sir David Brewster, the inventor of the kaleidoscope and lenticular stereoscope (O’Halloran, 2016, pp. 4-6). In taking up another optical metaphor, Leuner (2019) recognized O’Halloran’s (2016) kaleidoscopic perspective but argued that the magic lantern had a greater influence upon The Confessions (1824), which echoes a similar assertion offered by Bold (1996). Leuner (2019)
asserted that Hogg transformed Louis Daguerre’s (ca. 1824) “Ruins of Holyrood Chapel” diorama into the text of *The Confessions* (1824) since its characters seem to challenge reality via diorama-like illusions of Scotland’s past and present within the novel (p. 441).

**Approaching *The Confessions* (1824) as a Book (not a Text)**

Beyond visual metaphors and optical technologies, which speak to the significance of visual and verbal aspects of a book (McLuhan, 1964/2008; McLuhan & Fiore, 1967/2001), other studies claimed to have analyzed formal and structural aspects of *The Confessions* (1824). In what seems like a different kind of illusion, these studies analyzed versions of *The Confessions* (1824) as a text—but not the original 1824 edition of *The Confessions* (1824) as a book. For example, Bruder (1976) concluded that it is best to characterize *The Confessions* by its lack of coherence (p. 65). Although like other scholars, Bruder (1976) analyzed the text and not the original 1824 edition of *The Confessions* (1824) as a book. Haggerty (1969) also offered an analysis of “the original 1824 edition” of *The Confessions* (p. 82), but explained in a footnote that the analysis was based upon the text from Gide’s (1947) edition—not the original 1824 edition of *The Confessions* (p. 83). Gide’s (1947) edition thankfully rescued *The Confessions* (1824) from obscurity; however, it does not resemble the compositional form of the original 1824 edition. Likewise, subsequent scholarly editions have essentially reproduced the narrative, but none have faithfully reproduced the original compositional form of *The Confessions* (1824) as a book. Consequently, and quite paradoxically, subsequent scholarly editions have obfuscated the visual/verbal significance inherent within the original 1824 edition of *The Confessions*—and the materiality upon which many instances of satirical parody and intersemiotic complementarity were strategically and artfully articulated.

Thus, most extant scholarly studies of *The Confessions* share a troublesome commonality: they were not entirely based on the 1824 edition of *The Confessions* in its original form and contextual medium as a book. Granted, various approaches have found their own reflections within *The Confessions* (1824) as Fielding (2012) explained. But again, these were typically not based upon analysis of *The Confessions* as a book—that is, a semiotic representation (Ribó, 2019).
within a compositionally significant medium. Consequently, in following McLuhan’s (1964/2008) theoretical perspective, typical interpretive approaches have overlooked the compositional significance of the original 1824 edition of *The Confessions* (1824) as a book and its extraordinary characteristics as a medium.

Granted, scholars have noted how *The Confessions* (1824) says much “about how fiction is created and shaped” (Campbell, 2017, p. 618). However, despite the references to writing, editing, and publishing within its narratives, approaches to *The Confessions* (1824) continue to prove “both fecund and frustrating for readers: the novel does much to show us how literature works, but no context in which we can exhaust its meanings” (Fielding, 2012, p. 132). As this semiotic analysis demonstrates in chapter six, close reading and semiotic analysis of the original 1824 edition of *The Confessions* can reveal plenty of (missing) context. Taking a semiotic approach can also help contextually demonstrate how the original 1824 edition of *The Confessions* (1824) conveys significance and meaning through its extraordinary composition and astonishing instances of intersemiotic complementarity. As a byproduct of such analysis, this study also reveals a profound difference between reading *The Confessions* as a text—removed from its referents and its original compositionally significant form—and reading the original 1824 edition of *The Confessions* as a book.

**Intersemiotic Complementarity: The Word Seventeen on Page 17**

Before further discussion, it seems important to illustrate how intersemiotic complementarity may appear. As an example of the elaborate intersemiotic complementarity within *The Confessions* (1824), the word *seventeen* was printed only once in the entire book. As a hapax legomenon (see Mardaga, 2012), its singular use provides a narrative function and also alludes to greater compositional significance. Curiously, the word *seventeen* was printed on page 17. Even more significantly, it was printed within the phrase “nearly seventeen” at the end of line 16. Hence, the word *seventeen* was printed only once in *The Confessions* (1824) precisely on page 17—and even more precisely, in the phrase “nearly seventeen” at the very end of line 16 as shown in Figure 3.
Figure 3
The Confessions (1824): Intersemiotic Complementarity on Page 17

Martha’s information turned out of that nature, that prayers were said in the uppermost story of Dalcastle-house against the Canaanitish woman, every night and every morning; and great discontent prevailed there, even to anathemas and tears. Letter after letter was dispatched to Glasgow; and at length, to the lady’s great consolation, the Rev. Mr. Wringhim arrived safely and devoutly in her elevated sanctuary. Marvellous was the conversation between these gifted people. Wringhim had held in his doctrines that there were eight different kinds of Faith, all perfectly distinct in their operations and effects. But the lady, in her secluded state, had discovered other five,—making twelve in all: the adjusting of the existence or fallacy of these five faiths served for a most enlightened discussion of nearly seventeen hours; in the course of which the two got warm in their arguments, always in proportion as they receded from nature, utility, and common sense. Wringhim at length got into unwonted fervour about some disputed point between one of these faiths and Trust; when the lady, fearing that zeal was getting beyond its wonted barrier, broke in on his vehementasseverations with the following abrupt discomfiture:—“But, Sir, as long as I re-

Note: This illustration was based on a digital scan of an original 1824 edition of The Confessions (1824/2008) created by The University of California Libraries. It resembles a printed copy of The Confessions (1824) held by The National Library of Scotland (MMSID: 9930471443804341).
As this example demonstrates, reading *The Confessions* (1824) in its original compositional form can provide (missing) context and insight about the characteristics of its content and compositional significance. Such engagement can also reveal instances of intersemiotic complementarity involving textual, compositional, and mathematical resources and other forms of visual/verbal compositional significance. As this semiotic analysis shall explain in more detail, the instance of intersemiotic complementarity involving the word *seventeen* as printed on page 17 is far more elaborate and involves satirical parody of the content, composition, and intersemiotic complementarity within *The Revelation* as printed in *The Holy Bible* (1611, 1655, 1662, 1806). Further, as with other instances of intersemiotic complementarity, the instance involving the word *seventeen* is empirically *evident* within the original 1824 edition of *The Confessions*—yet empirically absent in subsequent scholarly editions as discussed in chapter six. While several interpretations of the text of *The Confessions* involved optical technologies, an explanation of the printing of the word *seventeen* on page 17 and other instances of intersemiotic complementarity—and the interfusion of the visual/verbal and content/composition—within *The Confessions* (1824) have yet to be identified in extant scholarly literature. As this study shall further demonstrate, taking a semiotic approach can reveal deftly precise articulations of intersemiotic complementarity and other forms of compositional significance toward analyzing the original 1824 edition of *The Confessions*—including aspects that have been overlooked in contemporary scholarship for nearly 200 years.

**Texts—Or Collections of Words With Forlorn Referents**

Quite paradoxically, and making inerrant compositionally aware interpretations practically impossible, scholarly editions of *The Confessions* have obscured key aspects of compositional significance and intersemiotic complementarity inherent in the original 1824 edition. Such a claim may seem naïve and overbearing if not bombastic. Yet perhaps such metatheoretical criticism cannot be overstated considering the extraordinary compositional intricacies inherent in the original 1824 edition—and their relation to the many episodes involving aspects of communication, writing, and media production. This metatheoretical
criticism is also unavoidable in situating the findings of this study within the context of extant research and contemporary scholarly practices. Subsequent scholarly editions of The Confessions (1824) have not fully reproduced the compositional significance of the original 1824 edition and extant scholarship typically concerns The Confessions as a text. However, in following the idea that The Medium Is The Message (McLuhan, 1964/2008), there is an important empirical distinction: unlike other studies, this study was based upon semiotic analysis of the original 1824 edition of The Confessions as a book. Thus, while the findings of this study derive from empirical evidence, they will likely seem aberrant and disconnected from extant research since this semiotic analysis was based upon the original 1824 edition of The Confessions as a book—not subsequent versions of its text.

Of course, scholars may agree or disagree with the findings of this analysis. But if this study prompts anything of merit, this semiotic analysis of The Confessions (1824) will hopefully promote greater awareness about the fundamental difference between reading a text and experiencing a book. Moreover, it is hoped that toward appreciating books as compositionally significant works, the practice of producing scholarly editions of texts without regard for intersemiotic complementarity and related compositional significance will be seen for what it is: an obfuscatory detachment of the scriptive signification of words from their referents within their original compositionally significant contextual medium (see Stewart, 2021, p. 4). To be emphatically clear, narrative texts extracted from books are at best remnants of compositional significance and lost keys toward unlocking greater interpretive meaning. Texts may carry forth the meaning of words in their narrative function but retain nothing of the meaning and significance as textual resources in their medial function or toward facilitating intersemiotic complementarity or other functions bearing compositional significance inherent within the materiality of a book as a printed medium (Stewart, 2021, p. 3). In this regard, no matter how faithfully reproduced, scholarly editions and other versions of narrative texts are incapable of fully representing the compositional significance of a book as an original work of literary art and strategic persuasion. In exemplifying this phenomenon, chapter six includes a semiotic
analysis along with several comparisons that demonstrate how instances of intersemiotic complementarity and related compositional significance in the original 1824 edition of *The Confessions* (1824) have been obfuscated in subsequent scholarly editions.

**The Significance of Visual/Verbal Semiotic Resources**

Reproducing a *text*—by extracting words and textual semiotic resources from their original medium—may obscure if not obliterate the significance of intersemiotic complementarity and related compositional characteristics. This may also distort how instances of intersemiotic complementarity function toward projecting meaning in satirical parody and literary hoaxing, which often depend upon non-textual elements and formal characteristics (Evans, 2020; Gilmore, 2017; Hodgart, 2010). As Fredal (2014) explained, “hoaxes do not deceive simply through the assertion of false statements (in fact, many hoaxes include no verbal content) but also through their implicit claim to be something that they are not” (p. 76). Since satirical parodies and literary hoaxes depend upon visual (non-verbal) aspects and various semiotic resources, removing words from their referents and altering their form and placement within a particular compositional form and medium can confound their significance (Stewart, 2021). Thus, extracting visual/verbal semiotic resources from their compositional medium may obfuscate their function and significance toward parody, satire, and hoaxing. Such extraction can be fundamentally detrimental toward significance and meaning considering how parody creates a kind of intertextual metafiction (Rose, 1979).

In drawing out the metafictive nature of parody, Dentith (2002) explained how parody creates fiction about fictions and thereby reflects its own parodic procedures (pp. 14-15). If we accept the theoretical arguments of Rose (1979) and Dentith (2002) concerning parody, then words also function as signs within their compositional medium to indicate and signify parodic metafiction and greater meaning beyond their narrative function as part of a *text*. Thus, whenever words—textual semiotic resources—are detached from their compositional referents within a particular medium, their significance becomes distorted (Stewart, 2021) and their (metafictional) significance toward satirical parody or literary hoaxing may be lost as well.
The word *seventeen* printed on page 17 within the 1824 edition of *The Confessions* exemplifies how its *significance* depends upon its semantic meaning and adjectival function—and its visual/non-verbal semiotic function. This instance will be discussed in more detail in chapter six. But it is important to mention that the precise articulation of the word *seventeen* on page 17—in the phrase “nearly seventeen” at the end of line 16 (*The Confessions*, 1824, p. 17)—and its visual characteristics constitute compositional significance and multifunctionality as part of satirical parody and literary hoax. Accordingly, the compositional significance of the word *seventeen* may only be apparent and decipherable within the original 1824 edition of *The Confessions*. That is, the multifunctionality, compositional significance, and meaning of *seventeen* on page 17 would be lost in any other compositional form or medium, such as an audiobook, for example. Since subsequent editions of *The Confessions* (1824) may obfuscate the referentiality of words and their function toward intersemiotic complementarity and related forms of compositional significance, it should hardly seem surprising that attempts to interpret *The Confessions* (1824) as a narrative *text*—extrapolated from its original form and composition—have been confounding and inconclusive. Without recognition of intersemiotic complementarity and related compositional significance and how they signify aspects of a satirical parody and literary hoaxing, most interpretations will likely prove (unnecessarily) inconclusive and disconnected from the compositional characteristics inherent in the original 1824 edition. Moreover, according to McLuhan’s (1964/2008) theoretical perspective, continued exclusive focus on the narrative content of *The Confessions* (1824) will continue to blind us to the character of its compositional significance.

**Ignoring Warning Signs and Extrapolating Words from Books**

The oversight of intersemiotic complementarity and compositional significance—and the extraction of *texts* from books—should seem problematic. It should also seem paradoxical considering that the memoir concluded with a warning from the (justified) sinner about altering its content and composition: “I will now seal up my little book, and conceal it; and cursed be he who trieth to alter or amend!” (*The Confessions*, 1824, p. 368) as shown in Figure 4.
Figure 4

_The Confessions (1824): The Warning at the End of the Memoir_

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CONFESSIONS OF A SINNER.

308  hour of repentance is past, and now my fate is inevitable—Amen, for ever! I will now seal up my little book, and conceal it; and cursed be he who trieth to alter or amend!

END OF THE MEMOIR.

WHAT can this work be? Sure, you will say, it must be an allegory; or (as the writer calls it) a religious PARABLE, showing the dreadful danger of self-righteousness? I cannot tell. Attend to the sequel: which is a thing so extraordinary, so unprecedented, and so far out of the common course of human events, that if there were not hundreds of living witnesses to attest the truth of it, I would not bid any rational being believe it.

In the first place, take the following extract from an authentic letter, published in *Blackwood’s Magazine* for August, 1823.

"On the top of a wild height called Cowanscroft, where the lands of three proprietors meet at one point, there has been for long and many

*Note: This illustration was based upon a photograph of an original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341). This photograph was taken by the researcher courtesy of the National Library of Scotland.*
The curse seems to have become as factive as it is fictive considering how critics, literary scholars, and book publishers seem to have overlooked the significance of the warning at the end of the memoir. It also seems that a key aspect of intertextuality involving the warning—and a similar warning at the end of The Revelation have been overlooked as well. The Revelation, as printed in *The Holy Bible* (1611), concluded with warnings of dire consequences to those who alter its content and composition whether by *adding to* and *taking away* from it. Revelation 22:18 warned “If any man shal adde unto these things, God shal adde unto him the plagues, that are written in this booke” (*The Holy Bible*, 1611). Revelation 22:19 warned against *taking away* from it: “And if any man shal take away from the wordes of the booke of this prophesie, God shal take away his part out of the booke of life” (*The Holy Bible*, 1611). The warnings in Revelation 22:18-19 as printed in the 1611 edition of *The Holy Bible* are shown in Figure 5.

**Figure 5**

*The Holy Bible* (1611): Warnings in Revelation 22:18-19

![Revelation 22:18-19](image)

*Note:* This excerpt was based upon a photograph of a 1611 edition of *The Holy Bible* held at The Rawlings Scriptorium at Liberty University in Lynchburg, Virginia. This photo was taken by the researcher, courtesy of The Rawlings Scriptorium, Liberty University.
From a semiotic perspective, these warnings—as signs—also draw attention to the inherent compositional significance of these books and the importance of preserving their content and composition. The warnings also indicate that *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611) are undeniably saying something as narratives. Yet at the same time, they are also metareferentially saying something about their compositional significance, as though following a conception of metareferentiality and metareferential significance according to Purgar (2017, p. 219). Likewise, as a sign within a greater sign system, the warning at the end of the memoir calls attention to the compositional significance of *The Confessions* (1824). For readers familiar with The Revelation as represented in *The Holy Bible* (1611, 1655, 1662, 1806), the warning in the memoir is significant by itself—and also significant of intertextual correspondence with The Revelation. Further, the warnings and intertextual correspondence between *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611, 1655, 1662, and 1806) may seem even more significant considering that the very first verse of The Revelation (*The Holy Bible*, 1611) metareferentially declares its semiotic significance as “the word of God, who fent and signified it” (Revelation, 1:1, *The Holy Bible*, 1611; emphasis added).

**Compositional Significance and Semiotics of Revelations and Confessions**

Hence, awareness of the significance of semiotic aspects, content, composition, and intersemiotic complementarity is key considering how *The Confessions* (1824) appears to satirically parody The Revelation and other books printed *The Holy Bible* (1611, 1655, 1662, 1806). Such awareness may also provide insight toward fuller interpretations, especially considering how *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611) put the semiotic production of revelation and belief revision on display. As several scholars have noted, *revelations* and *confessions* perform similar semiotic functions toward divulging previously hidden truths (Büttgen, 2021, 2020; Carr, 2013, p. 40; Foucault, 1980/1997; Taylor, 2009). As part of written communication and literary production, acts of revelation and confession prompt the revision of previously secreted aspects of the historical past (Ferris, 2010, p. 271; MacKenzie, 2002). Accordingly, the acts of revealing and confessing bear significance and meaning in the way they
rewrite and retell what was previously perceived to be factual and truthful. Therefore, aspects of the medium and the message are important and meaningful because signs bear significance to their compositional referents and potentially create a layer of metafiction—and thereby prompt revision of our (mis)perceptions and (mis)beliefs.

**Beyond Belief Revision; Confessing and Revealing as Semiotic Production**

From a broader sociocultural perspective, beliefs and belief systems must be challenged and revised as necessary, otherwise they become prone to fundamentalism (Sim, 2008, p. 174) or “fanaticism,” much like the depictions of religious fanaticism depicted in *The Confessions* (The Confessions, 1824, p. 142; Duncan, 2010; 2009). However, revelations and confessions are more than just prompts for belief revision and moral reflections of sociocultural phenomena because their manifestations bear significance as well. Ward (1993) compared the theological conceptions of signification put forth by the prominent theologians and philosophers Karl Barth (1933/1968, 1936; Barth & Johnson, 2019), Emmanuel Levinas (Levinas & Hand, 1989), and Jacques Derrida (1978). In considering their collective writings about revelation, Ward (1993) concluded that a revelation “becomes significant because as it is revealed it reveals; in its manifestation it becomes significant for us” (p. 176). In other words, a revelation prompts revision of previously known truth and bears significance as a sign in the way it manifests, revises, and reveals such truth. Thus, according to Ward’s (1993) conceptualization of revelation and belief revision, a written revelation bears significance in its content and composition, which in some way, would be apparent in the character of its message and its medium. Further, Ward’s (1993) concept about the manifestation of a revelation seemingly applies to the manifestation of a confession as well, since both involve the semiotic production of previously unknown truth (Carr, 2013). If we accept the positions of Carr (2013) and Ward (1993), then the extraction of revelations or confessions from their compositional form and medium would distort the character and significance of their manifestation. Subsequently, such extraction could confound attempts to fully understand or make sense of a written revelation or confession outside of their original composition, medium, or manifestation. Therefore, since a revelation
and confession become “significant for us” as they re-write and re-tell previously held truths (Ward, 1993, p. 176), removing the text of The Confessions (1824) from its original compositional form should seem questionable—as the warnings at the end of the memoir attest.

**Theoretical Background: A Different Approach**

As suggested by the warnings about altering the content and composition of The Confessions (1824) and The Revelation (The Holy Bible, 1611, 1655, 1662, 1806), this study theoretically presumes there is something significant about the content, composition, and the articulation of semiotic resources within the original 1824 edition of The Confessions (1824). It also considers the semiotic aspects related to the manifestation of revelations and confessions (Büttgen, 2021, 2020; Carr, 2013, p. 40; Foucault, 1980/1997; Taylor, 2009) and the way they prompt belief revision regarding secreted aspects of the past (Ferris, 2010, p. 271; MacKenzie, 2002; Ward, 1993). Given the significance of revelations and confessions and the immediate and metafictive nature of satirical parody, the blindness to characteristics of the medium (McLuhan, 1964/2008), the theoretical aversion to satire and parody (Phiddian, 2013), and the lack of semiotic analyses of visual/verbal aspects of written forms of communication (Royce, 2013), and the lack of a semiotic analysis of the original 1824 edition of The Confessions, an inductive semiotic analysis seems warranted.

Further, an inductive semiotic approach offers several advantages. For one thing, a semiotic approach permits sharper analytical focus on compositional aspects toward literary interpretation (Mangum & Estes, 2016, p. 20). A semiotic approach facilitates more comprehensive analysis of visual/verbal aspects. Also, a semiotic approach more readily facilitates examination of intersemiotic complementarity (Royce, 2013) within the original contextual form and medium of the original 1824 edition of The Confessions—and The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) which appears to be a significant source of satirically parody. As cursory analysis has indicated, the instances of intersemiotic complementarity and related compositional significance empirically evident within The Confessions (1824) and The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) appear to involve
an interfusion of content and composition—both *the medium* and *the message* according to McLuhan (1964/2008). Therefore, this study follows an inductive approach to semiotic analysis for the aforementioned reasons but also to avoid the interpretive pitfalls that often result whenever the content of a message blinds us to the character of the medium (McLuhan, 1964/2008, pp. 7-9; Strate, 2017, p. 246). The interpretive challenges and lack of conclusiveness in previous studies (see Campbell, 2017; Fielding, 2012; Baldridge, 2011; Velasco, 2006; Manning, 1990) indicate that such an oversight exists in extant scholarly literature pertaining to *The Confessions* (1824).

Toward helping to resolve interpretive challenges and provide insight concerning significant characteristics of both content and composition, this study aims to educate and illuminate instances of intersemiotic complementarity empirically evident within the original 1824 edition of *The Confessions*. Due to apparent instances of intertextuality and satirical parody of The Revelation (*The Holy Bible*, 1611) within *The Confessions* (1824), a semiotic analysis of intersemiotic complementarity and related compositional significance in The Revelation as printed in *The Holy Bible* (1611) will be conducted in chapter four. As Royce (2013) explained, few studies within the past century have examined intersemiotic relationships between the visual and verbal modes within print media—which inextricably involve aspects of *the medium* and *the message* from the theoretical perspective of McLuhan (1964, 2008). As briefly mentioned, McLuhan and Fiore (1967) illustrated and inventoried effects of deliberate articulations of visual/verbal compositional significance and intersemiotic complementarity in their book *The Medium Is The Massage* (1967). The pun speaks to McLuhan’s assertion that the medium is the *massage* considering how “all media work us over completely” (McLuhan & Fiore, 1967/2001, p. 26). Every page of *The Medium Is The Massage* illustrated compositional significance and intersemiotic complementarity in some way or another. Thus, it serves as a sourcebook for taking a semiotic approach toward identifying and understanding how articulations of the visual/verbal can project meaningful intersemiotic complementarity and related compositional significance inherent within *The Confessions* (1824) as a medium and message.
Theoretical Oversight and Aversion

Along with the oversight of visual/verbal significance, the lack of attention to intersemiotic complementarity (Royce, 2013) and the theoretical aversion to satire, parody, and other forms of literary deception (Phiddian, 2013) do not bode well for a vast, insightful corpus of scholarship concerning compositional significance and intersemiotic complementarity that may be inherent in historical books such as The Confessions (1824). If we accept McLuhan’s (1964/2008) premise, then it seems these circumstances have hindered understanding of compositionally significant books and other forms of printed media. Paradoxically, these circumstances have seemingly diverted scholarly attention away from the very books that demand the most attention toward recognizing how manipulations of visual/verbal aspects inherently project intersemiotic complementarity, compositional significance, and meaning. Such oversight seems especially confounding considering historical books that appear to involve extraordinary compositional significance and satirical parody—and even more perplexing when books are part of a literary hoax, as The Confessions (1824) exemplifies.

A Stockpile of Digital Facsimiles Waiting for Semiotic Analysis

Yet perhaps the most confounding aspect of contemporary research and scholarly practices involves yet another paradoxical circumstance. Thanks to remarkable efforts in digital humanities and digital archiving, a much wider contemporary audience has almost immediate access to digital facsimiles of sacred and secular texts documented in their historical and original compositional form. Despite such access, relatively few scholars have subjected digital facsimiles of historical literary works and printed media to semiotic analysis. Even fewer have subjected historical books and print media to intersemiotic analysis (Royce, 2013). So, it seems unlikely that current theoretical and methodological paradigms and approaches are going to yield greater insights and understanding of intersemiotic complementarity and related compositional significance within these historical works—including the original 1824 edition of The Confessions (1824) and The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806) which are the primary subjects of semiotic analysis within this study.
So long as contemporary scholarship remains theoretically preoccupied with narratological content and theoretically averse to matters of compositional significance that often characterize satirical parody and literary hoaxes, a more explicit and insightful understanding of the original 1824 edition of *The Confessions* (1824) seems unlikely to emerge from scholarly literature. Likewise, the ways in which *The Confessions* (1824) projects satirical parody of the compositional significance, instances of intersemiotic complementarity, and other significant characteristics of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) may likely remain elusive as well. These oversights should seem significant, not only given the sociohistorical context of *The Confessions* (1824) but also considering how *The Holy Bible* (1611) has often regarded as the most important book in modern history (Bloom, 2011; Burke et al., 2013; Daniell, 2003; Dreisbach, 2017; Duran, 2014; Fulton, 2021; Hamlin & Jones, 2010, p. 1; McGrath, 2008, p. 1; Salvador & Treacy, 2018; Wilson, 2020). Therefore, should current scholarly practices and theoretical aversions continue, scholarly understanding will likely remain limited to the textual content of these books and unaware how these books may require more than just narrative interpretation and literary analysis.

**Satirical Parody: A Sense of Humor and Other Senses Required**

As evidenced by his own letter and words, Hogg’s production of the original 1824 edition of *The Confessions* (1824) involved satirical parody as part of a literary hoax. As such, recognizing, understanding, and appreciating Hogg’s production requires more than a sense of humor. It also requires approaching *The Confessions* (1824) with an awareness of how and what Hogg satirically parodied. Regarding the visual/verbal aspects of satirical parody in the nineteenth and twentieth century, Rose (2020) explained that parody is “a device that has been used to renew older works of art in both humorous and imaginative as well as a meaningful and often self-reflexively meta-artistic manner” (p. 1). As a form of persuasive communication, satirical parody is kind of communicative behavior and semiotic production that imitates the traits and characteristics of the target or source of parody, in an altered way to produce humorous effects (D’Errico, 2016). As Campbell (2014) explained, parody may also evidence a
form of subversive literary theorization in practice to oppose previously established ideas and expectations of prose and poetics. Accordingly, *The Confessions* (1824) certainly qualifies as a satirical parody: it offers commentary and criticism through the imitation/ transformation of literary content, composition, and other characteristics of previous written works, including *The Revelation* as printed in *The Holy Bible* (1611). *The Confessions* (1824) also satirically parodies Hogg’s previous literary works—and metareferentially and multifunctionally, the words and writings of various characters within *The Confessions* (1824) as well.

As a form of satirical parody offering critique and commentary about religion, tradition, and literariness in early nineteenth-century Scotland, *The Confessions* (1824) belongs to a rich literary tradition dating back to ancient Greek and Roman forms. Within the more recent past, *The Confessions* (1824) harks the early eighteenth century works of satirist Johnathan Swift. Much like Swift’s *Gulliver’s Travels* (1726), or *A Short View of the State of Ireland* (1728), and other political writings that engaged the nuances of the Anglo-Irish sociopolitical context (Hayton & Rounce, 2018; SeyedehZahra, 2016), *The Confessions* (1824) also satirized matters of politics and religion while engaging the nuances of Scottish tradition and sociocultural history. Swift’s satirical parodies involved strategic if not cryptic manipulations of content and compositional significance to produce various literary effects and meaning (Child, 2011). Hogg appears to have done the same in *The Confessions* (1824). For example, the diatribe-turned-document dialogue of character Lawyer Linkum (pp. 274-275) resembles Swift’s *A Short View of the State of Ireland* (1728) as both works addressed the monarchy, wealth and land acquisition, and entitlement—and subjecting these institutions to satirical parody. Swift’s *A Short View of the State of Ireland* (1728) and the diatribe of Lawyer Linkum within *The Confessions* (1824) both rely upon (exhaustive) enumeration as a means of compositional form and a sign of satirical parody.

Manipulating themes and words toward subversion and vitiation are perhaps more obvious kinds of parody, but many other characteristics of books, publishing, and written communication can be parodied as well (Dentith, 2002). For example, *The Confessions* (1824) also projects Gothic tropes within a peculiar Scottish Gothic style (Brewster, 2017) and has often
been regarded as a work of Gothic literature (Stout, 2010). As such, it emphasizes aspects of the strange, supernatural, and uncanny in offering commentary about politics, religion, and other established institutions which defines the genre (Howard, 1994). But *The Confessions* (1824) not only involved Gothic literary tropes (Glance, 1993; Stout, 2010); it satirically parodied them along with other generic aspects and contemporary literary practices including writing, editing, and publishing—and even Hogg’s own literary works.

In scanning literature of the era that involves similar semiotic and parodic functions, Jane Austen’s *Northanger Abbey* (1817/2006) stands out. Beyond textual parody, Austen’s *Northanger Abbey* (1817/2006) satirically parodied the style of Gothic romances and Austen’s other writings (Howard, 1994). *Northanger Abbey* (1817/2006) also satirically parodied its audience—including Austen’s own fans and avid readers of Gothic and other popular fiction novels (McMaster, 2016; Benedict, et al., 2006, p. xxv). Further, Austen’s *Northanger Abbey* (1817/2006) demonstrates how satirical parody can be complex, multisourced, and involve more than just words as her satirical parodies of the style of Gothic romances and her audience indicate. As this example indicates, satirical parody is a mode of expression and technique of an art that plays with art (Chambers, 2010) and may involve many resources, aspects, and characteristics of a literary work (Dentith, 2002; Rose, 2020) including its own production, style, audience, and author among the many possibilities.

As Dentith (2002) explained in defining the phenomenon of parody, “parodic imitation of another’s words is merely one possibility among the entire range of rejoinders that make up human discourse, and parodic imitation can itself take many forms” (p. 2; emphasis added). If we accept Dentith’s (2002) assertion, then the idea that *The Confessions* (1824) satirically parodies more than just words (textual semiotic resources) seems plausible. Given Hogg’s penchant and practice in producing compositions of poetry and music and his previous literary hoaxes and satirical parodies—including the *Translation from an Ancient Chaldee Manuscript* (*Translation from an ancient*, 1817; Strachan, 2017) which satirically parodied the Bible—the idea that *The Confessions* (1824) satirically parodies words and other semiotic resources should hardly seem
surprising. As cursory semiotic analysis has indicated, Hogg used words and other semiotic resources and characteristics of The Revelation and *The Holy Bible* (1611) for satirical parody. As this study shall evidence in chapter six, *The Confessions* (1824) satirically parodied the words, style, and other content within The Revelation (*The Holy Bible*, 1611)—and other aspects as well, including the schemes and patterns of intersemiotic complementarity and related compositional significance inherent in The Revelation as printed in *The Holy Bible* (1611).

**Compositional Significance and Intersemiotic Complementarity**

Suggesting that the production of *The Confessions* (1824) involved parody of the words and style of The Revelation (*The Holy Bible*, 1611) may seem hardly contentious. Although suggesting that *The Confessions* (1824) also parodied instances of intersemiotic complementarity involving textual, compositional, and mathematical resources and other forms of compositional significance within The Revelation in *The Holy Bible* (1611) may seem questionable, if not blasphemous to some. However, this study follows a theoretical perspective of revelation and confession as semiotic productions of communication involving the interfusion of the medium/message—and empirical evidence. As Klyukanov and Sigler (2019) explained, divine revelation may involve direct communication from God to humans, a self-revelation of God, or other significant forms (p. 83). As Sigler (2014) explained, a revelation involves an “unusual experience that the recipient interprets without a doubt to be a direct communication from God [...] regardless of whether the recipient understood/understands the meaning of the message clearly” (pp. 149-150). Such communication may involve words and signs, but may also involve feelings, perceptions, and sensations (Stark & Glock, 1974, p. 15) or just a sense of being in the presence of mysterious divine power (Klyukanov & Sigler, 2019, pp. 83-86). As with other forms of divine communication, a revelation is not limited to declarations, imperatives, or complete written sentences and may involve *signs* and other forms of communication and pre-existing knowledge (Klyukanov & Sigler, 2019, p. 83). So, the idea that a revelation or a confession may involve mysterious signs, mathematics, or other modes of communication and knowledge ought to seem plausible and not beyond a range of possibilities, which may very well include
intersemiotic complementarity and related forms of compositional significance.

However, the suggestion that *The Confessions* (1824) satirically parodied instances of intersemiotic complementarity involving textual, compositional, and mathematical resources in The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) presumes that such instances exist. Therefore, before analyzing instances of intersemiotic complementarity and related compositional significance within *The Confessions* (1824), a semiotic analysis of The Revelation as printed in *The Holy Bible* (1611) is required. Therefore, chapter four concerns the semiotic analysis of The Revelation as printed in *The Holy Bible* (1611) with a particular focus on intersemiotic complementarity involving textual, compositional, and mathematical semiotic resources. Textual and compositional resources may seem more apparent and self-evident than mathematical semiotic resources, which warrant brief consideration insofar as their multifunctionality and potential significance are concerned.

**Knowledge of God and Correlation to Knowledge of Mathematics**

The idea that numbers and mathematics are significant and meaningful within *The Confessions* (1824) as a satirical parody of The Revelation in *The Holy Bible* (1611) should seem plausible—especially considering how correlations between the knowledge of God and mathematics date back to ancient Greece and the Pythagoreans (Burkert, 1972; Morgan, 2019, p. 88). For example, Pythagoras and his followers composed books in hexameter verse according to mathematical principles and proportions, and a peculiar number of verses based on the cube of the number 216; or 6x6x6 (Lang, 2020, p. 651). Correlations between mathematics and the divine can also be traced to the work of Christian theologian St. Augustine (Parsons, 2008; Reichenbach, 2020, p. 288). According to Koetsier and Bergmans (2004), St. Augustine’s tome *de doctrina Christiana* (circa 397-426) evidences his principles of interpreting the Bible through signs. It also evidences St. Augustine’s attempt to prove how “the existence of eternal truth in mathematics implies the existence of the idea of Eternal Truth” along with the immortality of the human soul and the existence of God (Koetsier & Bergmans, 2004, p. 19). Incidentally, St. Augustine also wrote his own *Confessions* (Augustine, 2008; see also Toom, 2020); a partially
autobiographical book often regarded as one of the most important historical works in literature and Christian theology (Pollmann & Vessey, 2011; Teubner, 2017). Almost a thousand years later, Nicholas Cusanus explained in *Trialogus de possed* (circa 1460), his Neopythagorean deliberation of mathematics and theology (Albertson, 2014), that “If we have any knowledge of them [the works of God], we derive it from the symbolism and the mirror of [our] mathematical knowledge” (Elkins & Williams, 2008, p. 20; Watts, 1982, pp. 44-50).

**Numerical/Mathematical Functions in The Revelation (The Holy Bible, 1611)**

The pivotal writings of St. Augustine (ca. 397-426) and Cusanus (ca. 1460) show that numbers and mathematics have been significant consideration insofar as theology, philosophy, and semiotics are concerned. In considering The Revelation more specifically, bible scholar Henry Swete (1906) evidenced how the development and organization of The Revelation involved numerical formulations. For example, Swete (1906) explained how Andreas, the Archbishop of Cappadocian Caesarea in the sixth century, devised a plan to organize The Revelation “into 24 longer sections corresponding with the number of the Elders” with each section subdivided into three chapters reflecting “the three-fold nature of man” (p. xxix). In his treatise, Swete (1906) laboriously demonstrated how “The Apocalypse of John shares with other apocalyptic writings a partiality for symbolic imagery and the symbolical use of numbers” (p. cxxvi; emphasis added). However, perhaps the most conspicuous evidence of the significance of semiotic mathematical resources, mathematical knowledge, and divine communication can be found in *The Holy Bible* (1611) and the book of The Revelation. Aside from the book of Numbers, there are many references within *The Holy Bible* (1611) that indicate mathematical concepts and significance. For example, there is the principle that God has “ordered all things in measure, and number, and weight” as declared in the book of the Wisedome of Solomon (Wisdome, 11:20, *The Holy Bible*, 1611). There are also key references concerning the measure of time, as in Psalm 90:12—“teach me to number my days” (Psalms 90:12, *The Holy Bible*, 1611). There are also many numerical and mathematical references in The Revelation as printed in *The Holy Bible* (1611) that seem all but unavoidable. As Swete (1906)
concluded “No reader of our Apocalypse [The Revelation] can have failed to notice the frequent recurrence of numbers which appear to carry with them a certain symbolical meaning” (p. cxxx). For example, a recurring reference within The Revelation involves the measure of time according to “a time, and times, and half a time” as in Revelation 12:13 (The Holy Bible, 1611), which shall be discussed more thoroughly in chapter four.

**Numerical/Mathematical Multifunctionality**

Numbers within The Revelation (The Holy Bible, 1611) also appear to be symbolic and multifunctional, if not metaphysical. For example, Revelation 1: 20 demonstrates the cardinal function of numbers along with symbolic metaphysical significance: “The seven Starres are the Angels of the seven Churches: and the seven candlesticks which thou sawest, are the seven Churches” (The Revelation, The Holy Bible, 1611; emphasis added). There are also ordinal functions and symbolism, as with the declaration “I am Alpha and Omega, the first and the last…” in Revelation 1:10 (The Holy Bible, 1611; emphasis added), and the description of how “the first heaven, and the first earth were passed away” in Revelation 21:1 (The Holy Bible, 1611; emphasis added). There is also a symbolic nominal function of numbers that references a greater wisdom of mathematical knowledge and understanding as found in Revelation 13:17-18 (The Holy Bible, 1611) as with “the name of the beast, or the number of his name” and the proclamation “Here is wisedome. Let him that hath understanding, count the number of the beast: for it is the number of a man, and his number is, fixe hundred threefcor and fixe” (Revelation 13:17-18, The Holy Bible, 1611; emphasis added).

**Intersemiotic Complementarity Exemplified: Revelation 7:5**

The Revelation also includes numerical and mathematical references to the knowledge of God (Cusanus, ca. 1460; Elkins & Williams, 2008, p. 20; Koetsier and Bergmans, 2004; Parsons, 2008; Reichenbach, 2020, p. 288; St. Augustine, ca. 397-426; Watts, 1982, pp. 44-50). The representation of The Revelation as printed in The Holy Bible (1611) also appears to include correlations between textual, compositional, and mathematical semiotic resources. For example, the word *twelve* was first printed in Revelation, 7:5—and repeated 12 times. The repetition
reflects the magnitude of the tribes of “all the tribes of the children of Israel” (Revelation 7:4, The Holy Bible, 1611). Beyond symbolism, it also involves enumeration, one of the most basic mathematical operations (see Camina & Lewis, 2011). Enumeration involves counting, an a priori self-evident mathematical procedure—but the patterns and ways in which we count often “hide very sophisticated and powerful enumerative techniques” (Camina & Lewis, 2011, p. 1). Whether or not we accept that mathematical knowledge correlates to divine knowledge (Reichenbach, 2020, p. 288; Elkins & Williams, 2008, p. 20; Cusanus, ca. 1460; St. Augustine, ca. 397-426), significant enumerations involving twelve are empirically evident within chapter seven of The Revelation as printed in The Holy Bible (1611).

Before discussing mathematical significance further, is important to recognize a key distinction about The Revelation in The Holy Bible (1611) and characteristics of its content, composition, and medium. The Revelation is the word of God that was sent and signified by Jesus Christ and written by St. John as he experienced it while on the Isle of Patmos, as The Revelation itself proclaims (Revelation 1:1, The Holy Bible, 1611; Swete, 1906). However, The Revelation—as printed in The Holy Bible (1611)—is a particular idiosyncratic representation of the word of God by its translators and those responsible for designing and articulating its layout, typography, and other characteristics of its composition. As a written composition, The Revelation in The Holy Bible (1611) differs from other representations of it. It differs from versions of The Revelation in Greek, Latin, or Hebrew sources and it differs from audio or digital versions of it as well. Exploring the hermeneutical implications among these various representations of The Revelation is far beyond the scope of this study—which has been delimited to representations of The Revelation within The Holy Bible (1611) and subsequent derivative editions that once belonged to author James Hogg (The Holy Bible, 1655, 1662, 1806).

Again, the key distinction to bear in mind is that The Revelation as printed in The Holy Bible (1611) is a particular representation of The Revelation with idiosyncratic characteristics—including peculiar instances of intersemiotic complementarity involving textual, compositional, and mathematical resources. These will be discussed in greater detail in chapter four. For now,
insofar as multifunctionality and numerical and mathematical significance are concerned, it is important to recognize a few ways that intersemiotic complementarity has been articulated within The Revelation as printed in *The Holy Bible* (1611). For example—and further evidencing an elaborate scheme of intersemiotic complementarity involving textual, compositional, and mathematical resources—the word *twelue* (*twelve*) was first printed at Revelation, 7:5 in *The Holy Bible* (1611) and repeated 12 times thereafter, as previously mentioned. Yet note how the first printing of the word *twelue* also complements the chapter and verse number: (7+5=12). The composition of the repetitions of the word *twelue* in Revelation 7:5-8 as printed in *The Holy Bible* (1611) also seem peculiar and significant. The 12 repetitions of the word *twelue* were printed within four verses each containing three lines: 4x3=12. Hence, the word *twelue* was introduced at Revelation 7:5 (7+5=12), repeated 12 times (12x1=12), and printed within four verses consisting of three lines; (4x3=12). Evidently, this was not a haphazard expression or one-dimensional enumeration but an elaborate instance of intersemiotic complementarity articulated within the book of The Revelation as printed in *The Holy Bible* (1611) involving three correlated enumerative identities of *twelve*—perhaps as a sign referring to a trinity, should we consider hermeneutical aspects, which again, are beyond the scope of this study.

Granted, one instance does not substantiate a broader scheme of intersemiotic complementarity and strategic compositional significance within the production of a sacred or secular work. But should there be any doubt about this strategic and deliberate articulation of intersemiotic complementarity, consider that the word *twelue* was not printed again within The Revelation (*The Holy Bible, 1611*) until precisely chapter twelve. As another instance of intersemiotic complementarity, perhaps involving a more secreted enumerative identity (see Camina & Lewis, 2011, p. 1) or greater mathematical significance, the word *twelue* was not written again in The Revelation as printed in *The Holy Bible* (1611) until Revelation 12:1—whereby the chapter number (12) multiplied by the verse number (1) equals *twelue*: 12x1=12. Again, unraveling the hermeneutical significance of these apparent instances of intersemiotic complementarity is beyond the scope of this present study. However, it is hoped that this brief
example demonstrates how the production of The Revelation in The Holy Bible (1611) involved the conveyance of words and Biblical content—and also instances of intersemiotic complementarity derived from strategic articulations of textual, compositional, and mathematical semiotic resources—that Hogg appears to have satirically parodied in the original 1824 edition of The Confessions.

James Hogg’s Bibles

As Dentith (2002) explained, an author must have familiarity with a composition to subsequently parody it. Hogg was quite familiar with the Bible as several scholars have noted (Smith, 2018; Jack, 2011; Duncan, 2010; Hunter, 2001; Campbell, 1983). The Translation from an Ancient Chaldee Manuscript (1817) demonstrates Hogg’s familiarity with the literariness and compositional characteristics of The Holy Bible—and irrefutability evidences his experience in producing a satirical parody and literary hoax involving the content and composition of the Bible. Nonetheless, to substantiate the claim that Hogg observed and satirically parodied instances of intersemiotic complementarity within The Revelation, it is necessary to identify instances of intersemiotic complementarity within the editions of The Holy Bible that once belonged to Hogg—presuming he may have referenced them in producing The Confessions (1824).

Bibles That Belonged to Hogg: All Derivatives of The Holy Bible (1611)

Fortunately, several Bibles that belonged to Hogg have been identified and catalogued (Smith, 2018). In 1952, Hogg's great-grandchildren donated numerous books, manuscripts, and other printed materials written or kept by Hogg to the University of Otago, New Zealand (Smith, 2018). Among these items were two bibles that were printed before The Confessions was published in 1824: The Holy Bible: Containing the Old Testament and the New Testament (1655) and The Holy Bible: Containing the Old and New Testaments... With Marginal Notes by J. Canne (1662). In 2017, another descendant donated a Bible that belonged to Hogg to the University of Sterling in Scotland. This researcher attended the donation ceremony and spoke with Hogg’s descendant about this particular edition: The Holy Bible: Containing the Sacred texts of the Old and New Testaments and the Apocrypha at Large (1806). Accordingly, this study includes semiotic analysis
of The Revelation as printed in The Holy Bible (1611) and the bibles that once belonged to Hogg that were printed before The Confessions (1824) was published, namely: The Holy Bible: Containing the Old Testament and the New Testament (1655); The Holy Bible: Containing the Old and New Testaments... With Marginal Notes by J. Canne (1662); and The Holy Bible: Containing the Sacred texts of the Old and New Testaments and the Apocrypha at Large (1806).

Different Bible Editions; Same Instances of Intersemiotic Complementarity

While the subtitles, typography, layout, pagination, and many other characteristics of these bibles vary, the editions that once belonged to Hogg all share a significant commonality: they are all derivatives of The Holy Bible (1611). Since each of the subsequent editions of The Holy Bible (1655, 1662, 1806) that once belonged to Hogg derived from the 1611 edition of The Holy Bible, it seems likely that Hogg could have encountered instances of intersemiotic complementarity within any of these editions. Although even with evidence of Hogg’s familiarity with the Bible, we can only speculate whether Hogg’s satirical parody of The Revelation in The Confessions (1824) derived from these editions. There is no written evidence that Hogg declared “I, James Hogg, used this edition of the Bible to formulate parody…” or something of the sort. Due to this lack of evidence, we can only speculate whether Hogg consulted a particular Bible in producing the parodical hoax of the Bible in the Translation from an Ancient Chaldee Manuscript (1817) and later, The Confessions (1824).

However, there is empirical evidence indicating that every edition of the Bible that once belonged to Hogg derived from The Holy Bible (1611). We may never know the specific Bible(s) Hogg may have referenced. Although as the many quotes, intertextual paraphrases, and parodies within the narrative content of The Confessions suggest, it seems likely that Hogg referred to The Revelation and other books that were printed in The Holy Bible (1611) or a subsequent derivative thereof that belonged to him (The Holy Bible, 1655, 1662, 1806). If so, as the analyses in chapters four and five demonstrate, instances of intersemiotic complementarity within the 1611 edition of The Holy Bible can also be found in the editions that once belonged to Hogg (The Holy Bible, 1655, 1662, 1806).
While many aspects of the printing of The Revelation may differ in the editions of *The Holy Bible* (1655, 1662, 1806) that once belonged to Hogg, key aspects of compositional significance and instances of intersemiotic complementarity were found to be consistent, nevertheless. For example, and continuing with the previous example, the word *twelve* was also printed for the first time at Revelation 7:5 in all the editions of *The Holy Bible* (1655, 1662, 1806) that once belonged to Hogg. Likewise, the next occurrence of the word *twelve* precisely at Revelation 12:1 can be found in *The Holy Bible* (1611) and consistently within each edition of *The Holy Bible* (1655, 1662, 1806) that once belonged to Hogg as well. In fact, as evidenced in chapters four and five, most instances of intersemiotic complementarity apparent within The Revelation in *The Holy Bible* (1611) can be found in each version of the Bible that belonged to Hogg. Thus, if Hogg or perhaps anyone else involved in the production of *The Confessions* (1824) referred to The Revelation—as printed in *The Holy Bible* (1611) or practically any derivative editions of it printed thereafter—the many instances of intersemiotic complementarity and other forms of compositional significance can be found just the same.

**The Medium/Message Is The Message**

As indicated by cursory analysis, it appears that Hogg satirically parodied or otherwise manipulated words and literary characteristics of The Revelation as printed in *The Holy Bible* (1611) within *The Confessions* (1824). Yet beyond words, it seems that Hogg also satirically parodied the instances of intersemiotic complementarity involving textual, compositional, and mathematical resources as well. Toward exploring and empirically evidencing this phenomenon, this study aligns with a broader paradigm of qualitative content analysis (Berelson, 1952; Krippendorff, 2004; Krippendorff & Block, 2009; Mayring, 2015). More specifically, this study involves intersemiotic analysis following the semiotic tradition in the field of communication theory (Craig, 1999, 2009; Littlejohn et al., 2017, p. 41). As such, it follows an overall inductive theoretical approach (Creswell & Creswell, 2018, pp. 63-64). Granted, preparations for this study involved literary analysis and close readings of *The Confessions* (1824) and The Revelation (*The Holy Bible, 1611*). This researcher also published a
digital and print reproduction of *The Confessions* (Chaix, 2016). Having conducted such readings and analysis—and encountering apparent instances of intersemiotic complementarity within these books—this researcher’s mind is not entirely blank, as Armat et al. (2018) discussed toward reckoning confirmation bias and theoretical assumptions. Nor is the general theoretical approach of this study entirely uninformed or unguided (Creswell & Creswell, 2018, pp. 61-65; Harding 2013; Shreier, 2014). Nonetheless, this study does not follow a deductive evaluation of a particular hypothesis, but instead follows an inductive and broadly informed theoretical approach toward semiotic analysis.

**Intersemiotic Complementarity: The Message/Medium Is The Message**

Given the apparentness of compositional significance and instances of intersemiotic complementarity revealed during cursory analysis, this study begins with a general theoretical assumption based upon McLuhan’s (1964/2008) theory *The Medium Is The Message*. McLuhan’s popular theoretical maxim offers a broad theoretical explanation for the compositional significance and intersemiotic complementarity apparent in the original 1824 edition of *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806). Considering the dynamics of intersemiotic complementarity, however, an extension of McLuhan’s (1964/2008) theory seems necessary to explain the production and projection of compositional significance and intersemiotic complementarity in the original 1824 edition of *The Confessions* (1824). An extension also seems necessary to explain how *The Confessions* (1824) satirically parodies The Revelation (*The Holy Bible*, 1611) especially considering the significance of medium and form (Bogel, 2019; Chambers, 2010; Dentith, 2002; Evans, 2020; Gilmore, 2017; Hodgart, 2010; Rose, 2020, 1979). Further, the production of intersemiotic complementarity involving textual, compositional, and mathematical semiotic resources within printed media requires the convergence of composition and content—and the interfusion of both *the medium* and *the message* according to McLuhan’s (1964/2008) theoretical perspective. Due to such interfusion, *The Medium/Message Is The Message* provides a more precise theoretical explanation of the instances of intersemiotic complementarity observed within *The Confessions* (1824) and
The Revelation (The Holy Bible, 1611). Therefore, this study follows a broad theoretical premise that extends McLuhan’s (1964/2008) theory: The Medium/Message Is The Message. From this theoretical perspective, this study identifies and characterizes instances of intersemiotic complementarity and related compositional significance inherent within The Revelation as printed in The Holy Bible (1611) and subsequent editions that belonged to Hogg (The Holy Bible, 1655, 1662, 1806) and the original 1824 edition of The Confessions—with mention of some of the sociocultural, hermeneutical, and literary implications for context.

**Historical Context**

Despite the passing of nearly 200 years since the publishing of The Confessions (1824) and more than 400 years since The Revelation was printed in The Holy Bible (1611), a semiotic analysis of either of these books has yet to emerge from scholarly literature. Several historical trajectories have contributed to this lack of semiotic analysis. One historical trajectory involves the lack of studies concerning compositional significance and intersemiotic complementarity within the past century (Royce, 2013). Another involves the theoretical aversion to satire and parodic satire (Phiddian, 2013) and related phenomena including literary hoaxing. A third historical trajectory involves the practice of producing scholarly editions. Lastly, another trajectory involves media literacy and the seemingly atrophied skills and sensibilities in recognizing satirical parody and its various forms, registers, strategies, and articulations (Chambers, 2010; Dentith, 2000; Rose, 1979). These historical trajectories are intertwined with the troubled history of The Confessions (1824). Due to a lack of reliable sources, extant research about the origin and production of The Confessions (1824) is scant and drawn mostly from brief references from Hogg’s letters and correspondence (Benedict, 1983; Duncan, 2010; Groves, 2001; Strout, 1946). Although Groves (1991) claimed that Hogg wrote The Confessions (1824) in a few months between 1823-1824 and Duncan (2010) stated that the initial production likely consisted of 1,000 copies. After harsh criticism and relatively little attention otherwise, sales of the initial 1824 edition amounted to practically nothing in remuneration as Hogg himself explained (Strout, 1946, pp. 260-262). Nonetheless, subsequent revised editions followed.
The Suicide's Grave (1828)

According to Benedict (1983), the narrative of The Confessions (1824) was extrapolated and reproduced as The Suicide's Grave (1828). This edition substantially revised the text—and altered the form and composition of the original 1824 edition of The Confessions (1824). In correspondence with Blackwood, Hogg wrote that a Mrs. Hughes “insists on The Confessions of a Sinner being republished with my name, as she says it is positively the best story of that frightful kind that ever was written” (Benedict, 1983, p. 247). Hogg also offered an odd suggestion to Blackwood: “I think you must buy up the remaining copies [of the 1824 edition] and make an edition of them for a trial” (Benedict, 1983, p. 247). We can only speculate about Hogg’s suggestion and whether it concerned protecting his reputation, earning a profit, or some other rationale. While Hogg was aware of this reproduction, it remains unknown whether he explicitly sanctioned it beyond permitting The Suicide's Grave (1828) to bear his name (Benedict, 1983), or had other (devious) motivations in mind—toward furthering his literary hoax.

The Private Memoirs and Confessions of a Fanatic (1837)

In 1837, another significantly altered edition of the text was published with the title The Private Memoirs and Confessions of a Fanatic (Hill, 1837). Most other reprints and revised editions of the text of The Confessions (1824) during the nineteenth century appeared to have relied upon this edition according to Benedict (1983) and Groves (1991). These editions included garden variety revisions (Benedict, 1983; Groves, 1991) and distortions of the original 1824 edition. As Benedict (1983) remarked, “the ‘bowdlerization’ of Hogg’s novel throughout the 19th century gives a special importance to its initially published text under Hogg’s own supervision” (p. 247). The original 1824 edition should seem even more important considering how subsequent editions obfuscated the intersemiotic complementarity and related compositional significance inherent within the original 1824 edition of The Confessions (1824) in book form.

Hogg’s manuscript of The Confessions (1824) was typeset and printed by Edinburgh printers James Clarke & Co., who also printed Hogg’s two previous books (Benedict, 1983). The significance of the printing of the original book seems even more significant—and Hogg’s
deliberate articulations of intersemiotic complementarity more likely—considering that Clark printed the manuscript “accurately and without interference” in a manner that was “exceptionally faithful to Hogg’s intentions” (Duncan, 2010, p. xxxv; Garside, 1998).

Unfortunately, Hogg’s manuscript has never been publicly detailed and its whereabouts are unknown. Although Hogg’s daughter, Mary Garden, affirmed in 1895 that she had the manuscript written in her father’s hand (Garside, 1998). The importance of Hogg’s manuscript and its “exceptionally faithful” printing (Duncan, 2010, p. xxxv; Garside, 1998)—and the substantial revisions of subsequent editions—should prompt more than a few questions about the history of The Confessions (1824) as a book.

These circumstances also prompt questions about the fundamental assumptions of literary studies and media literacy. Curtius (1983) explained how books are symbols and how they have conveyed symbolic meaning since the Middle Ages. Therefore, it seems imperative to ask: At what point should we no longer consider a version of narrative text to be a reproduction of an original book? What does it mean to have read The Confessions (1824) if a reader has only read a revised edition of its narrative text and not the original book itself? If a reader has not experienced the compositional significance of the original book or a digital facsimile that preserves the visual and compositional integrity of its original form, can they claim to have actually read the book? A more probing question concerning literary criticism and media literacy also warrants attention: At what point does the criticism and study of a text no longer apply to the actual book wherefrom it was extrapolated? Or as question more specifically related to this study, at what point do we find narratological observations and theoretical concepts (Jacke, 2014; Jung, 2014; Hühn, 2014) based upon some version of the text no longer insightful and applicable toward characterizing the significance and composition of the original 1824 edition of The Confessions as a book?

These questions are pivotal toward making sense of any interpretation or reproduction of The Confessions (1824) and its historical literary development. From the theoretical perspective that The Medium/Message Is The Message, the subsequent editions of the narrative text are
important historical junctures and splits within the literary history of *The Confessions* (1824). *The Suicide’s Grave* (1828) marks the bifurcation of *The Confessions* (1824) as a compositionally significant book—and a subsequent version of its text. The publishing of *The Private Memoirs and Confessions of a Fanatic* (1837) is yet another bifurcation of extrapolated text from its compositionally significant context and medium as a book. To be emphatically clear, an extrapolated narrative text and a compositionally significant book are not the same (Stewart, 2021). From a broader perspective of media studies, communication theory, and semiotics, a text is a form of narrative representation (Arhip, 2012) and just one of many semiotic resources that constitute printed compositions and media (Royce, 2013). Text is also just one aspect among many that can be subjected to satire and parody (Chambers, 2010; Dentith, 2002; Rose, 1979).

Aside from substantially revising the narrative text, subsequent editions of *The Confessions* (1824) also represented a substantially altered form, composition, and contents of the original book. For example, the parodistic dedication to Glasgow’s Lord Provost originally at the front of the book was absent from many subsequent editions until it was more consistently reintroduced in yet another edition in the 1990s (Groves, 1991). The dedication was compositionally and strategically significant as Hogg explained in his letter to Blackwood (Strout, 1946). Hogg alluded to a literary hoax and strategic diversion from his actual authorship so that readers would mistakenly believe *The Confessions* (1824) was a book “written by a Glasgow man by all means and allude to the dedication of the lord provost there” (Strout, 1946, p. 262; emphasis original). Consequently, the removal of the dedication, which was absent from subsequent editions for more than 160 years, altered a key part of the satirical parody and compositional significance of the original 1824 edition of *The Confessions*.

In continuing to briefly overview the conflated, conflicted, and altered history of *The Confessions* (1824), earlier revised editions, namely the *Suicide’s Grave* (1828) and *Confessions of A Fanatic* (1838), hardly garnered widespread attention (Groves, 1991). But another edition introduced by Welby (1895) prompted “a modest revival of interest” in *The Confessions* (1824) (Duncan, 2010, p. xvi). The interest, however, was short lived as *The Confessions* (1824) resumed
its status as an underground classic and hidden source of inspiration, as with Robert Louis Stephenson in writing *Dr. Jekyll and Mr. Hyde* and *The Master of Ballantrae* (Duncan, 2010, pp. xvi-xvii). After languishing for more than century, *The Confessions* (1824) was rediscovered by French novelist André Gide to whom contemporary readers (including this researcher) and scholars are indebted (Duncan, 2010; Groves, 1991). Gide explained how he was struck “with a stupefaction and admiration that increased at every page” (1947; Groves, 2008, p. xv). Gide’s reproduction of the text published in 1947, the same year he coincidentally won the Nobel Peace Prize for Literature, undoubtedly helped to rescue *The Confessions* (1824) from obscurity (Benedict, 1983). Gide’s (1947) edition is undeniably responsible for the relative popularity of *The Confessions* (1824) today (Benedict, 1983; Duncan, 2010) and the recognition of it in literary circles “as one of the greatest novels of Scottish and world literature” (Groves, 2008, p. xvi).

**Sociocultural Context**

As McLuhan (1964/2008) asserted, sociohistorical and sociocultural dynamics define media inasmuch as media defines sociocultural dynamics. With this symbiosis in mind, it is important to consider the sociocultural context in which the original 1824 edition of *The Confessions* (1842) was produced. This context involves the sociocultural circumstances in Edinburgh in the early 1800s, Hogg’s literary associations, and the reception of his works. These and other aspects can help provide insight about why Hogg may have been compelled to produce such an elaborate parodic hoax. These aspects can also help explain the instances of intersemiotic complementarity, compositional significance, and satirical parody within the original 1824 edition of *The Confessions*. Toward gaining such insight, it is important to understand that Hogg perpetrated other literary hoaxes—including the *Translation from an Ancient Chaldee Manuscript* (1817): a satirical parody and literary hoax about the discovery of an ancient Biblical work. The *Translation from an Ancient Chaldee Manuscript* (1817) was published in *Blackwood’s Edinburgh Magazine*, which was sympathetic to evangelical revival in Scotland at the time, and in many ways reflected the so-called first Scottish Enlightenment (Jackson-Williams, 2020). The polarized reception of the *Translation from an Ancient Chaldee Manuscript* (1817)
literary hoax helped catapult Hogg’s popularity and notoriety (Strachan, 2017; Duncan, 2010). The controversy also helped (re-)establish the popularity of Blackwood’s Edinburgh Magazine (Richardson, 2017).

As Miller (2018) explained, forms of literary deception often question cultural authenticity. In many ways, the Translation from an Ancient Chaldee Manuscript (1817) and The Confessions (1824) criticized and warped the predominant expectations and judgment of literariness and authenticity among the Scottish and English literati (Duncan, 2010; Duncan, 2003, Hunter, 2001). Also, much like the Translation from an Ancient Chaldee Manuscript (1817), Hogg published The Confessions (1824) anonymously as well. In his letter to Blackwood, Hogg also explained a reason why he chose to anonymously publish The Confessions (1824): “It being a story replete with horrors, after I had written it I durst not venture to put my name to it: so it was published anonymously and of course did not sell very well” (Strout, 1946, p. 261). Whatever Hogg meant by horrors is not immediately discernable as Strout (1946) noted. The horrors could refer to the murders, suicide, and macabre Gothic tropes depicted within The Confessions (1824). The horrors could also refer to the criticism of theological and political concerns that pervade the narratives within the book. These horrors along with politics, theology, deep-rooted rural superstitions, and modern urban rationalization (Harris, 2011) were just some of the significant sociocultural aspects of the “holy mess of Scotland at the beginning of the eighteenth-century” (Hunter, 2001, p. 10; see also Chase, 2016; Duncan, 2010).

These aspects and circumstances also shaped the sociohistorical trajectory of Scotland and Scottish identity leading up to Hogg’s then-present situation as an aspiring author among the patronizingly fickle (Edinburgh) literati in the early 1800s (Duncan, 2010; Hunter, 2001). Hogg’s awareness of political, religious, and educational conflicts (see Sher, 1985), and their relation to Scottish national identity from the beginning of the 1700s through the early 1800s is exemplified by the ever-present historical aspects within the narratives of The Confessions (1824). Hogg’s satirical parody of them is also rather conspicuous (Duncan, 2010; Hunter, 2001). The fact that the narrative of The Confessions (1824) was entirely set within the borders of Scotland
also attests to Hogg’s awareness and attention to sociohistorical concerns, particularly traditions of Scottish identity in light of English influence and modernization (Duncan, 2010).

**James Hogg, The Ettrick Shepherd**

Closely related to matters of Scottish identity and tradition, the significance of Hogg’s identity as an author, the reception of his works, and their relation to broader sociocultural concerns can be found in his literary alter ego “The Ettrick Shepherd.” Hogg was indeed a shepherd in the Ettrick valley near Edinburgh and pursued a literary career after his agricultural enterprises failed (Duncan, 2010; Hunter, 2001). In 1817, Hogg began to contribute to and co-edit *Blackwood’s Edinburgh Magazine* along with John Wilson and John Gibson Lockhart, the son-in-law of Sir Walter Scott (Groves, 1991) as it became one of the most influential Scottish publications (Richardson, 2017; Anthony, 2008). *Blackwood’s Edinburgh Magazine* featured a colloquy series known as the “Noctes Ambrosianæ” to which Hogg contributed in the guise and character of “The Ettrick Shepherd” (Duncan, 2010; Gilkison, 2016; Hogg, 1807, 1817; Hunter, 2001; Rinaldi, 2020; Strout, 1946).

Although what likely began as jocularity and jest among Blackwood, Hogg, Wilson, and Lockhart seemingly transformed into more antagonistic disparagement of the Ettrick Shepherd character along with Hogg’s literary sensibilities (Duncan, 2010; Hunter, 2001). Hogg was initially a co-author of the “Noctes Ambrosianæ” but Wilson and Lockhart soon assumed authorship and editorial control. Subsequently, according to Duncan (2001), matters of Hogg’s esteem as an author and the attribution of his literary contributions to *Blackwood’s Edinburgh Magazine* became increasingly troubled:

[... ] the “Noctes” series eventually came under the exclusive control of the two Edinburgh men [Wilson and Lockhart]. Much to Hogg’s annoyance, they proceeded to make the Ettrick Shepherd character a buffoonish and reactionary figure, depicting him as a chronic drinker and gourmandizer. More damagingly still, articles and opinions began to appear in the magazine attributed to Hogg which he had not authored, while genuine contributions of his were rejected. (Hunter, 2001, p. 22)
Wilson and Lockhart personally and publicly undermined Hogg’s abilities as an author. They also misled and misinformed the *Blackwood’s Edinburgh Magazine* audience about the authenticity and authority of Hogg’s authorship and what was—or was not—a work contributed by Hogg or his Ettrick Shepherd character. Most introductions to scholarly editions of *The Confessions* (1824) discuss sociohistorical aspects of Hogg’s circumstances (Carey, 1969; Duncan, 2010; Gide, 1947; Hunter, 2001; Rankin, 2008). Relatively few discuss how *The Confessions* (1824) may have been a parodic hoax and means for Hogg to seek revenge against his editors and the judgmental Scottish and British literati (Duncan, 2010; Hunter, 2001). And none discuss how parodic hoaxing could have benefitted Hogg, the Ettrick Shepherd, or both.

More concrete explanations of Hogg’s philosophical, theological, and literary perspectives along with his contempt for certain political parties of his day can be found in *The “Life” of The Ettrick Shepherd Anatomized; In a Series of Strictures on The Autobiography of James Hogg Prefixed to The First Volume of the “Altrive Tales” By An Old Dissector* (1832). It was published eight years after *The Confessions* (1824), but nevertheless provides insight into the jibes, jocularity, hoaxing, and manipulations of texts, circumstances, and critics that define the character of Hogg’s literariness and his involvement in the production of *Blackwood’s Edinburgh Magazine*. For example, with regard to the publication of *The “Life” of The Ettrick Shepherd Anatomized...* (1832), one particular passage shows the kind of jocular metareferentiality that was often involved in Hogg’s work and his Ettrick Shepherd literary persona:

> The plan of publishing a series of Tales by the Ettrick Shepherd, under some such clap-trap title as that actually assumed, would seem to have been originally suggested by Mr Blackwood, manifestly with the view of benefiting the author alone, as several of the tales were already his own property; and the Shepherd, on his part, appears to have expected that Mr Blackwood would give effect to his own suggestion by becoming publisher of the great work. But, for reasons not explained, though easy to be guessed, Mr Blackwood declined, or at least delayed, to fulfil the expectations of his pastoral friend. (*The “Life” of The Ettrick Shepherd Anatomized*, 1832, pp. 3-4)
The episode also depicted Hogg, the Ettrick Shepherd, attempting to publish the work in London within a description full of sociopolitical innuendo:

The practical joke in the London Tavern followed; and Hogg found himself seated, for the first time in his life, among some tip-top Tory aristocrats, who buttered the poor creature’s vanity inch-thick, as a pretext for lauding themselves, their party, and their principles whilst the knowing ones, who had got up the farce, relishing the fun more than the politics, laughed outright both at their own “lion,” and at the titled noodles on whom they had palmed him off for such. Then came the newspaper puffs, most of them concocted in the same spirit of lurking derision, together with anecdotes of the newly-imported prodigy, sayings uttered or supposed to have been uttered by him in his own elegant vernacular, and engraved portraits as like the man himself as real talents are to his estimation of them. As John Bull is the biggest gudgeon in Europe, the bait caught; a junior publishing house in London, about a year old, swallowed it; and here, accordingly, is the grand Tale-piece, number first, intended, doubtless, to rival the Waverley Novels and the works of Byron, and modestly published at a price one fifth more than that of these standard and classical works. *(The “Life” of The Ettrick Shepherd Anatomized, 1832, pp. 4-5; emphasis original)*

Sifting through the snark, snigger, and speculation of these matters and related sociocultural aspects is far beyond the scope of this semiotic analysis. However, there are a few immediate parallels and coincidences to consider toward understanding the production of *The Confessions* (1824) and the characteristics of its medium, message, and meaning as a vengeful parodic hoax. For one thing, Hogg and his Ettrick Shepherd persona were disparaged among the pages of *Blackwood’s Edinburgh Magazine* by Wilson and Lockhart (Duncan, 2010; Hunter, 2001). Blackwood, Wilson, and Lockhart also promoted uncertainty about what Hogg or the Ettrick Shepherd authored, claimed to author, or did not author. Thus, in seeking revenge against his editors—and to possibly fool those who made a fool of him—it seems plausible that Hogg would *anonymously* author a book with an unidentified Editor character narrating the
story of a (fictitious) memoir written by questionable (justified) sinner as part of a satirical parodic hoax. Considering that Hogg had previously perpetrated a similar religious-themed literary hoax with the *Translation from an Ancient Chaldee Manuscript* (1817), such an endeavor should seem more likely. Further, and again as speculation, in producing a book with extraordinary compositional significance and intersemiotic complementarity, Hogg would have left his know-better editors, readers of *Blackwood’s Edinburgh Magazine*, and the literati at large to suffer or succeed according to their own awareness of compositional articulations and significance—or lack thereof. As part of the analysis in chapter six, more specific evidence of this idea can be found within the pages of *The Confessions* (1824) wherein the Editor character was depicted referring to Mr. L—t, whom several scholars believe could be Lockhart, the *Blackwood’s Edinburgh Magazine* editor (Carey, 1969; Groves, 1991).

In producing an elaborate parodic hoax that depends upon keen recognition of subtle yet nonetheless apparent hints of compositional significance and intersemiotic complementarity to make sense of it, Hogg would also have left his readers and critics to their own literary aptitude and acumen and subsequent (mis)interpretations and (mis)judgments of it. In this regard, the warning against *altering* or amending the memoir appears to be a sign reflecting the compositional significance of the entire book. It also appears to be a sign reflecting a kind of literary baiting to ensnare unwitting editors, publishers, and anyone else who *altered* Hogg’s work—as Wilson and Lockhart had done. Beyond plausibility and speculation, these actualities are depicted within the narrative of *The Confessions* (1824). Indeed, the unidentified Editor/narrator character was depicted ignoring the warning at the end of the memoir and *altering* its content and composition. The parallel to the ways in which Hogg’s literary works were ignored or *altered* by Wilson and Lockhart and subsequently misinterpreted by readers of *Blackwood’s Edinburgh Magazine* seems difficult to ignore.

Perhaps the most poignant sociocultural aspect in foisting a satirical parodic hoax about writing, literariness, and misinterpretation against the troubling historical backdrop of Scottish culture concerns how Hogg seems to have anticipated that *The Confessions* (1824) would be
misunderstood and subsequently altered. Yet beyond speculation, the unidentified Editor/narrator character was clearly depicted doing the same and presumably invoking the curse and the (literary) consequences thereof. Hogg may never have anticipated precisely how subsequent scholarly editions or practices of digital media production and consumption would alter and obfuscate the visual/verbal significance of The Confessions (1824) in its original medium. Nonetheless, it seems Hogg understood that altering the contents and composition of The Confessions (1824) would consequently precipitate misinterpretations of what it is and is not—as clearly depicted and indicated within the narrative content.

If Hogg had such an inkling, and his intent was to perpetrate a satirical parodic hoax toward revenge against his editors, readers, and critics, then it seems has succeeded in ways far beyond his immediate social context. Subsequently, and in no small part due to continued alterations of the content and composition of The Confessions (1824) in scholarly editions, Hogg has deceptively inspired the proliferation of inconclusive interpretations of The Confessions (1824) for the better of 200 years. If producing an intricate and elaborate hoax in book form was indeed part of Hogg’s deliberate literary deception as it appears to be, then Hogg has certainly had the last laugh. And perhaps especially so considering how The Confessions (1824) “has displaced the novels of Walter Scott, which for so long cast Hogg’s in their shade, to be the world’s favourite nineteenth-century Scottish novel” (Duncan, 2010, ix).

A Broader Sociocultural Concern: What Exactly Are We Reading?

Considering such esteem, the oversight of intersemiotic complementarity and other forms of compositional significance within The Confessions (1824) may seem to affect a relatively limited audience of literary scholars, students of English literature courses, and readers of Gothic novels and early 19th-century Scottish fiction. However, Hogg’s literary endeavors, particularly The Confessions (1824) and his contributions to Blackwood’s Edinburgh Magazine (Richardson, 2017), have influenced several important literary trajectories. These include the works of the Brontë sisters and Edgar Allen Poe (O’Halloran, 2016, p. 4). Poe’s parodic satire of “How to Write a Blackwood’s Article” (Poe, 1838), his conjuring of Gothic literary tropes, and
the parodic hoaxing perpetrated with his “Balloon Hoax” (Poe, 1844), suggest more than a few connections between Poe and Hogg (Dos Reis, 2010; Jarvis, 2021; Rigal-Aragón & González-Moreno, 2021). However, the oversight of intersemiotic complementarity within The Confessions (1824) and obfuscation of it within subsequent scholarly editions of The Confessions (1824) exemplify a more pervasive problem concerning scholarly practices and media literacy.

Both practically and philosophically, the oversight and obfuscation of intersemiotic complementarity within The Confessions (1824) draws into question what we understand about what it means to read or analyze a book. The crux of the problem exemplified by The Confessions (1824) involves the conflation of reading a version of the narrative text with reading the actual book as printed within its original contextual medium and compositional form. As Stewart (2021) discussed, there are distinctions within the book/text/medium triumvirate. Yet theoretical convenience and fanciful interpretations seem to be no match for such meaningful distinctions. The subsequent problems and implications extend far beyond the relatively limited sociocultural context of literary scholars and students to practically every context that concerns a literary work in its original medium—and a subsequent version of its text. Regarding manuscripts of The Revelation, which The Confessions (1824) draws upon in many ways, Allen (2020) pointed out how scholarly examinations of the text of The Revelation hardly amounted to any examination at all. In one case, a tome about the book of The Revelation consisting nearly 1,300 pages devoted just six pages to briefly discuss its composition (p. 4). Allen (2020) also pointed out a more pervasive and substantial problem: “few people consider the complex process that led to the shape of their modern Bibles” and question “the idea that the main text in a critical edition is proximate enough to an ‘original text’” (p. 4).

What Are We Missing?

Of course, not every historical book may bear extraordinary instances of intersemiotic complementarity that are apparent in The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806) and The Confessions (1824). But so long as reading an altered version of the narrative text can substitute for reading a book in its original composition and form, scholars and casual
readers alike may be missing out. Moreover, they may unknowingly contribute to further misinterpretations and obfuscation by overlooking original characteristics of the content and composition as McLuhan (1964/2008) cautioned. Due to a lack of semiotic analysis and awareness, instances of intersemiotic complementarity inherent in the original 1824 edition may continue to be overlooked. Consequently, without text-focused semiotic analyses concerning intersemiotic complementarity that may be found in historical books in their original form, scholars and other readers will likely continue to contend with (mis)interpretations and analyses that may have little to do with the actual book itself and its characteristics as a compositionally significant medium. Recognizing what a book is—and is not—may prove critical toward understanding satirical parodies, hoaxes, and other forms of literary deception and ultimately their medium, message, and meaning. The complications of overlooking the significance of visual/verbal aspects—and the characteristics of both the medium and the message—may prove frustrating as evidenced in previous scholarly attempts to reckon The Confessions (1824).

Further, key aspects of satirical parody and other forms of intertextuality may likely go unnoticed as well. The oversight of intersemiotic complementarity and related compositional significance along with the subsequent challenges of interpreting The Confessions (1824) evidence what seems to be a more widespread problem stemming from the oversight of the characteristics of the medium and the medium/message. Scores of historical books conveniently available in some altered edition may be consequently (mis)interpreted, (mis)understood, or otherwise muddled in interpretive confusion if scholars have not actually read or analyzed these books in their original compositional form and medium, or in a digital reproduction that preserves the integrity thereof. As the sociohistorical trajectory and literary history of The Confessions (1824) indicate, the oversight of intersemiotic complementarity and related compositional significance within the original 1824 edition—and the publication of altered subsequent editions and perplexed ensuing interpretations—that have already spanned generations, are likely to continue in the absence of semiotic inquiry.
Therefore, considering the theoretical notion *The Medium/Message Is The Message*, reading and analyzing the original 1824 edition of *The Confessions* in book form is absolutely critical toward recognizing and understanding:

1. the significance of its visual/verbal aspects and compositional characteristics;
2. how these aspects may involve textual, compositional, and mathematical semiotic resources that project intersemiotic complementarity;
3. how these ultimately function toward (metafictional) satirical parody;
4. and how the characteristics of the original 1824 edition of *The Confessions*, as a book, reflect the dynamics of the sociocultural context in which it was produced.

**Scholarly Editions and Disruption of Satirical Parody**

A key principle of McLuhan’s (1964/2008) notion *The Medium Is The Message* asserts that the production of media reflects the ideals, concerns, and aspirations of a particular generation, enterprise, or social milieu. The same can be said for the production of scholarly editions of historical books. Unfortunately, despite the best of intentions in producing and reading scholarly editions of historical books, it seems scholars have been blinded by the message and have overlooked the significance of the medium according to McLuhan’s theory and criticism (1964/2008). Insofar as the study is concerned, the problem is that in aspiring to divulge or gain insight regarding historical literary works and printed media, scholars may have altered and distorted the compositional significance and intersemiotic complementarity within the original printed editions, presuming that such instances exist. Adding to this oversight and subsequent confusion and confounded interpretations, is the pervasive assumption within the scholarly practices in the fields of literature, literary criticism, media studies, and communication that perhaps any faithful representation of the text of a narrative shall suffice as a substitute for reading the text in its original compositional form and context as a book.

**Substitution and the Obfuscation of Compositional Significance**

This conflated substitution seems quite problematic considering that even if readers and critics were attuned to satirical parody involving intersemiotic complementarity, they would
not be able to find it in scholarly editions that obfuscate the compositional significance of historical books in their original compositional form. The removal of Hogg’s dedication to the Glasgow provost serves as an unfortunate example of this and will be discussed further in chapter six. It also exemplifies what Genette et al. (1997) referred to as an excision: “the simplest, but also the most brutal and destructive” alteration to a literary composition (p. 229). By removing parts of a book or otherwise altering its content and composition, scholarly editions can distort and destroy the character of an original work of literary art (Stewart, 2021). This applies as much to removing or altering parts of a book as much as it does to overlooking and obfuscating characteristics of intersemiotic complementarity and related forms of compositional significance. Genette et al. (1997) detailed several paratextual signals that constitute a book or literary work: “a title, a subtitle, intertitles, prefaces, postfaces, notices, forewards, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic” (p. 3). Accordingly, Hogg’s dedication functions as a sign and key paratextual signal within the scheme of his literary hoax. Paratextual signals are not secondary to the narrative text or any other aspect of a book. The key point, regrettably exemplified by the alterations of narrative text and removal of the dedication in subsequent editions of The Confessions (1824), is that scholarly editions may distort the meaning and shared understanding of historical books.

The oversight and distortion of intersemiotic complementarity should seem paradoxical, especially when compared with scholarly practices in other fields involving visual media. Analogously—and perhaps overbearingly drawing out the significance of original compositional forms—few art critics and scholars would accept a reproduction of Leonardo Da Vinci’s (c. 1503-1506) painting Mona Lisa covered with footnotes, annotations, and other marginalia as the original or faithful facsimile of it (Judovitz, 1968). Nor are scholars likely to misconstrue or mistake an emoji resembling the Mona Lisa as the original (Leone, 2020). Accepting any substitution when analyzing inherent characteristics of the actual composition and medium of the Mona Lisa itself, as with an analysis of the ways that cracks affect her smile
(see Rubio, 2018), or analysis of mathematical aspects in the composition of the painting (see Atalay, 2006), or other elements and characteristics inherent in the original.

With these ideas about the characteristics and significance of an original composition in mind, when artist Marcel Duchamp famously subjected da Vinci’s (c. 1503-1506) Mona Lisa to satirical parody by drawing a mustache and goatee upon a reproduction of it, few art critics and scholars believed that Duchamp actually desecrated the original Mona Lisa. Instead, most critics and scholars perceived that Duchamp appropriated a reproduction as a form of criticism and symbol of the reinterpretation of art works and artistic production (Judovitz, 1968, p. 17). Although quite unlike the idea that there is only one true Mona Lisa, the idea of substituting a version of the narrative text for an original book has become a widely accepted—and a seemingly unquestioned scholarly practice.

Literary scholars, particularly classicists, have been keenly aware of deceptive forms of media, fakes, and dubious reproductions (Guzmán & Martínez, 2018). But concerns for originality and authenticity seem relaxed when it comes to the (re)production, interpretation, and analysis of scholarly editions of texts extrapolated from historical literary compositions. Of course, paintings and photographs communicate differently and involve different aesthetics than books. Nonetheless, they both involve visual representation (Mitchell, 2013; 1995) and as Diepeveen (2019) explained, paintings, poems, and other art forms tend to operate in similar registers following parallel aesthetic expectations of their audiences. However, Sells (2019) offered a conclusive and proximate appeal toward considering both visual and verbal aspects of written compositions, books, and other printed media particularly those involving parody and other forms of deceptive representation. In tracing the origins of parody as a critical Athenian discourse, Sells (2019) argued that a more insightful and flexible definition of the phenomenon of parody must consider not only verbal aspects according to traditional definitions, but visual aspects as well. Sells (2019) also argued that considering verbal and visual aspects of books and literary works in their original form and composition—especially those involving satirical parody—is essential because much like painting and other visual arts, there is no substitution
for literary works of art in their original form. Yet, whether for the sake of theoretical or methodological convenience, scholarly editions have become unquestioned substitutes—likely because they impart the kinds of knowledge and ideals that scholars esteem according to predominant theoretical paradigms within contemporary scholarship.

**Problem Statement**

The pervasive disregard for the compositional significance of an original work of literary art exemplifies what McLuhan (1964/2008) argued more than 50 years ago: contemporary scholarship has become preoccupied with the content of the *message*, and blinded to the characteristics and significance of the *medium*. As Royce (2013) explained, relatively few scholarly studies regarding compositional significance and intersemiotic complementarity have been published within the past century. Further, a theoretical aversion to satire, parody, and literary hoaxing has pervaded contemporary scholarship in the past 50 years as well (Gao, 2017; Karatza, 2020; Phiddian, 2013; Royce, 2013). For example, *Theories of Human Communication* (Littlejohn et al., 2017) has become a standard reference for teaching communication and media philosophy and theory. It has been used in academic settings for decades and republished in 11 editions. However, *satire*, *parody*, and *hoax* are not mentioned within its pages—not even once. This empirical fact clearly exemplifies the theoretical aversion posited by Phiddian (2013).

Consequently, while there are broader implications, one specific problem is that aspects of intersemiotic complementarity empirically evident in *The Confessions* (1824) have been overlooked in contemporary scholarship. Likewise, the ways in which these strategic articulations parody the instances of intersemiotic complementarity and other aspects of The Revelation (*The Holy Bible*, 1611) have been overlooked as well. Complicating matters even further, instances of intersemiotic complementarity and related compositional significance inherent in *The Confessions* (1824) as printed in its original 1824 edition have been obfuscated to some extent in every subsequent scholarly edition. In reverse chronological order, these editions include Duncan (2010); Rankin (2008); Garside (2002); Hunter (2001); Carey (1969); and Gide (1947). Therefore, without a semiotic analysis, it seems unlikely that scholars and future readers
will be able recognize aspects of intersemiotic complementarity apparent within *The Confession* (1824)—and appreciate its extraordinary compositional significance and production.

**Purpose Statement & Research Questions**

The theoretical premise *The Medium/Message Is The Message* also serves as a metatheoretical argument of this study. That is, so long as the significance of both content and composition—and the interfusion of the medium/message—are overlooked, scholars are likely to endure and produce partially informed approaches, interpretations, and scholarly editions of *The Confessions* (1824). Since studies concerning the semiotic analysis of intersemiotic complementarity and related compositional significance apparent in *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611) have yet to be identified in extant scholarly literature, this study aims to fill a gap in scholarly literature. More specifically, the purpose of this study is to identify and characterize how textual, compositional, and mathematical resources have been strategically articulated to project compositional significance, intersemiotic complementarity, and meaning in the production of *The Confessions* (1824).

Secondly, this study investigates how these articulations satirically parody or otherwise reflect instances of intersemiotic complementarity and compositional significance within The Revelation as printed in *The Holy Bible* (1611) and subsequent derivative editions that once belonged to author James Hogg. Accordingly, this study concerns the investigation of two primary research questions:

1. How have textual, compositional, and mathematical semiotic resources been strategically articulated in the production of *The Confessions* (1824) to project intersemiotic complementarity, compositional significance, and meaning?

2. How do these articulations satirically parody or otherwise reflect intersemiotic complementarity and compositional significance within The Revelation as printed in *The Holy Bible* (1611) and subsequent derivative editions that once belonged to author James Hogg?
Significance of This Study

In pursuing the investigation of these primary research questions, this study may prove to be significant because it identifies and characterizes instances of intersemiotic complementarity involving textual, compositional, and mathematical resources in *The Confessions* (1824) that have been previously overlooked in extant scholarly literature. This study may also prove significant since it evidences how the original 1824 edition of *The Confessions* (1824) includes elaborate instances of intersemiotic complementation—and the satirical parody of intersemiotic complementarity, related compositional significance, and other characteristics of the content and composition of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806). In demonstrating the analysis and findings of this study—and substantiating the metatheoretical argument that *The Medium/Message Is The Message*—this study will hopefully provide a worthwhile contribution to scholarly literature considering its potential empirical, methodological, practical, and theoretical significance.

Empirical Significance

Royce (2013) explained that relatively few studies in the past century have focused upon the visual/verbal dynamics of written compositions or aspects of intersemiotic complementarity therein. Yet within the past decade, several scholars have contributed important studies involving multimodality and intersemiotic complementarity including Jewitt (2014); Jewitt et al., (2016); Karatza (2020); Leonzini, 2013; and Royce (2015). Unfortunately, within the broader scope of communication theory and semiotic studies, their efforts comprise a rather scant and isolated flourish at best. Hopefully, this study can help expand the relatively limited scholarly studies concerning intersemiotic complementarity.

This semiotic study may also prove to be empirically significant considering how it identifies aspects of compositional significance and intersemiotic complementarity within the original contextual medium of *The Confessions* (1824) as a book, which have likely been overlooked in literary criticism for more than 200 years. Aside from contributing to the field of semiotics, communication, media studies, and literary criticism, this study also partly concerns
The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) and therefore, may prove empirically significant toward future theological scholarship as well.

**Methodological and Practical Significance**

This study is based upon close reading within a methodological framework for analyzing intersemiotic complementarity developed by Royce (2013). Other studies have applied Royce’s (2013) methodological framework; however, these studies typically involve the analysis of relatively shorter works. These include reading comprehension exams (Karatza, 2020); cartoons (Al-Momani et al., 2016; Royce, 2015); advertisements (Hodoroea, 2015); magazine articles (Leonzini, 2013; Royce, 1999); and tickets to tourist attractions (Bowcher & Liang, 2013). Few of these studies involve books or novels consisting of 300 pages or more. Therefore, this study could prove significant as a demonstration of an application of Royce’s (2013) framework to book-length secular and sacred works since The Revelation (*The Holy Bible*, 1611) consists of 22 chapters spanning 18 pages, and *The Confessions* (1824) involves 390 pages of narrative text. In more practical terms, this study demonstrates the importance of reading and analyzing printed works in their original compositional medium, or digital facsimiles that preserve the original compositional characteristics of the original work. This study may prove significant considering the practical questions it prompts concerning the reading of a subsequent version of a narrative text as a substitute for reading an original edition of a book. As this study demonstrates, oversights, misperceptions, misinterpretations, and frustrations may result from accepting narrative texts as substitutes for compositionally significant books. For scholars in the fields of communications, media studies, literary criticism, and semiotics, this study may also prove significant since it demonstrates the usefulness of semiotic analysis and analysis of intersemiotic complementarity toward revealing deeper insights about characteristics of the content and composition of a book and its medium/message—which may substantially differ from reading subsequent versions of its narrative text especially in different forms and media.
Theoretical Significance

Regarding theory and semiotic production, compositionally significant books do more than convey a narrative. Articulations of compositional significance and intersemiotic complementarity in printed media require a strategic approach to composition beyond narratological concerns. As the semiotic analyses in chapters four, five, and six exemplify, The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) and *The Confessions* (1824) apparently involve elaborate, strategic articulations of textual, compositional, and mathematical resources. This may also apply to other historical books. Therefore, theoretical approaches may require more than “conventional terms of literary analysis” (Fielding, 2012, p. 132). The findings of this study will hopefully underscore how theoretical approaches to *The Confessions* (1824) as an example of approaching historical books in general, may require a re-examination of theoretical assumptions regarding texts as substitutes for books in their original compositional form and medium. In light of McLuhan’s theoretical notion that *The Medium Is The Message*, and the theoretical extension of it posited herein—*The Medium/Message Is The Message*—as this study shall demonstrate, *The Confessions* (1824) appears to bear extraordinary instances of intersemiotic complementarity and related compositional significance. It is hoped that this study will help encourage a reconsideration of current theoretical approaches to historical books and the practice of producing scholarly editions in ways that may obscure intersemiotic complementarity and further contribute to the oversight of visual/verbal characteristics and the significance of the medium/message.

Scope of This Present Study

This study proceeds with a review of pertinent literature concerning theoretical and methodological aspects in chapter two. A more precise discussion and outline of the methodological procedures is provided in chapter three. Chapter four consists of a thorough semiotic analysis of The Revelation as printed in *The Holy Bible* (1611) with particular attention devoted to instances of intersemiotic complementarity involving textual, compositional, and mathematical resources. These instances within the 1611 edition of *The Holy Bible* are compared
with subsequent editions of *The Holy Bible* (1655, 1662, 1806) that once belonged to Hogg in chapter five. With evidence of instances of intersemiotic complementarity within *The Revelation* as printed in *The Holy Bible* (1611, 1655, 1662, 1806), chapter six proceeds with a semiotic analysis of the original 1824 edition of *The Confessions* with particular attention devoted to aspects of intersemiotic complementarity found within *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806) and other forms of compositional significance and satirical parody involving textual, compositional, and mathematical resources. This analysis consists of four main parts:

1. the frontispiece, title page, and dedication at the front of *The Confessions* (1824);
2. The Editor’s Narrative;
3. the private memoirs and confessions of the (justified) sinner;
4. and the Editor’s recapitulation.

The findings and implications of this study, along with a perspective based upon a Christian worldview, and recommendations for further study are discussed within chapter seven.

**Definition of Key Terms**

1. **Intersemiotic complementarity**

Royce (2013) defined intersemiotic complementarity as a phenomenon which occurs whenever various semiotic modes converge and complement another to form and project meaning (p. 63). For example, McLuhan and Fiore (1967) manipulated visual and verbal elements to produce an inventory of effects in their book *The Medium is the Massage* (1967), which include many examples of intersemiotic complementarity. As briefly discussed within this introduction, the printing of the word *seventeen* precisely on page 17 within the original 1824 edition of *The Confessions* is an example of intersemiotic complementarity as is the printing of the word *twelve* [*twelve*] in Revelation 12:1 within *The Holy Bible* (1611, 1655, 1662, 1806). Although sameness and likeness are commonly found among instances of intersemiotic complementarity, complementation involving contrast and opposition may be found as well (Royce, 2013).
2. Multimodality

In the broadest sense, multimodality refers to simultaneously communicating meaning in more than one way or mode of communication (Jewitt, et al., 2016). More specifically and more closely related to this study, multimodality involves the combination of two or more semiotic modes which collectively constitute a greater semiotic construct (Kress & van Leeuwen, 2001). For example, an audiovisual recording is multimodal since it combines visual and audio elements. Reading along as someone reads aloud is multimodal since it involves the combination of written and spoken language. While multimodality may involve a variety of communication modes and various media, in this study, it refers to the ways that elements from two or semiotic modes combine and constitute meaning within printed compositions.

3. Paratextuality and Paratextual Significance

Genette et al. (1997) exemplified myriad examples significance derived from paratextual resources which include “a title, a subtitle, intertitles, prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic” (p. 3). Paratextual resources include the page headings, chapter summaries, and references to other books and verses within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). Paratextual resources within The Confessions (1824) include the frontispiece, the title page, and page headings as well. Paratextual significance concerns the phenomena and things to which a paratext resource refers.

4. Metareferentiality

While this term has been used in several ways in extant scholarly literature, here it refers to the phenomenon of a narrative text referring to itself whether through paratextual comments, narrative remarks of characters, or other means involving compositional significance or intratextuality. For example, Hogg’s depiction of fictitious characters within The Confessions (1824) referring to himself as a character is a kind of
metareferentiality. Likewise, Hogg’s depiction of fictitious characters interpreting his actual literary works are also examples of metareferentiality.

5. Metafunctionality

As with polysemy (Nerlich et al., 2011), metafunctionality, concerns how a sign may simultaneously represent more than one thing and bear significance in more than one way. It concerns how words and other signs in written dialogue may perform more than one communicative function (Bunt, 2011), and their semantic and semiotic possibilities.

6. Satirical Parody

Satirical parody is a form of expression that humorously subjects a target to criticism, ridicule, or subversion (satire) through imitation of its form and characteristics (parody). The criticism or ridicule may be aimed at a particular phenomenon, person, or a group of people. Satirical parody can be found in various forms, genres, and media. However, within the scope of this current study, satirical parody principally concerns the production of humorous criticism involving the transformative imitation of the content, composition, or other characteristics of an earlier literary work.

Summary

This chapter introduced the scope of this qualitative analysis of intersemiotic complementarity within the original 1824 edition of The Confessions (1824) as a book. It also introduced how instances of intersemiotic complementarity and other forms of compositional significance within The Confessions (1824) appear to be part of a satirical parody and literary hoax. Along with words, the satirical parody also appears to involve the compositional significance, intersemiotic complementarity, and other literary aspects of The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). As briefly discussed, critical gaps in scholarly literature have been identified as a semiotic analysis of The Confessions (1824) or The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) have yet to be identified in extant scholarly literature. Examples of intersemiotic complementarity involving textual, compositional, and mathematical resources in these books were also mentioned, which specifically included the word seventeen
printed on page 17 in *The Confessions* (1824); and the word *twelve* being repeated 12 times starting in Revelation 7:5 (*The Holy Bible*, 1611, 1655, 1662, 1806).

This chapter discussed how the oversight of these and other instances of intersemiotic complementarity in *The Confessions* (1824) stems from the lack of awareness and research concerning intersemiotic complementarity and related compositional significance (Royce, 2013). The theoretical aversion to satire and parody (Phiddian, 2013) and literary hoaxing that has pervaded contemporary scholarship for the past 50 years is another sociohistorical trajectory that has contributed to such oversight. From the perspective of McLuhan’s (1964/2008) theoretical maxim *The Medium Is The Message*, this chapter also discussed how scholars have been preoccupied with content and far less concerned with matters of composition.

As briefly discussed in this introduction, in attempting to account for the elaborate compositional significance and instances of intersemiotic complementarity in *The Confessions* (1824), McLuhan’s (1964/2008) theoretical notion, *The Medium Is The Message* requires a more befitting adaptation. Considering the nature of intersemiotic complementarity, the idea that *The Medium/Message Is The Message* more readily explains the extraordinary articulations of both content and composition in *The Confessions* (1824). This over-arching theoretical perspective readily facilitates a different approach toward *The Confessions* (1824): an inductive semiotic approach following the tradition of semiotics within the field of communication theory and media studies. This permits analysis focused upon visual, verbal, and non-verbal aspects of the book toward investigating the two primary questions of this study:

1. How have textual, compositional, and mathematical semiotic resources been strategically articulated in the production of *The Confessions* (1824) to project compositional significance, intersemiotic complementarity, and meaning?

2. How do these articulations satirically parody or otherwise reflect intersemiotic complementarity and compositional significance within The Revelation as printed in *The Holy Bible* (1611) and subsequent derivative editions that once belonged to author James Hogg?
Toward investigating these questions, this chapter also briefly introduced the methodological framework for the analysis of intersemiotic complementarity established by Royce (1998, 1999, 2013, 2015) along with a brief description of its inheritance from the analysis of multimodal discourse and other developments within the semiotic tradition of communication studies. As Royce (2013) explained, in the past century, relatively few scholarly pursuits have specifically concerned intersemiotic relationships in written texts (p. 63). As the warnings in The Confessions (Anonymous, 1824, p. 368) and The Revelation (Revelation 22: 18-19, The Holy Bible, 1611), indicate, there is something significant about the content and composition of these books—a kind of compositional significance indicating that in reading The Confessions (1824) and The Revelation (The Holy Bible, 1806), The Medium/Message Is The Message.
CHAPTER TWO: LITERATURE REVIEW

This chapter provides an overview of literature pertinent to the analysis of intersemiotic complementarity in the original 1824 edition of *The Confessions* (1824). Since *The Confessions* (1824) appears to satirically parody The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806), this chapter also reviews literature concerning The Revelation as well. In addition to literature pertaining to the primary sources of this study, this chapter also reviews literature related to several theoretical and methodological aspects, including: McLuhan’s (1964/2008) theory *The Medium Is The Message*; the situation of this theoretical concept within the broader field and historical trajectory of semiotic theory; the development of semiotics toward multimodal inquiry; intersemiotic complementarity as a theory and methodology; and the significance of enumeration, mathematical composition, and related aspects.

A Caveat Regarding Scope

As with any literature review, this review is defined by the sources it includes and by the sources it excludes. This literature review is not immediately concerned with narratological, theological, or literary interpretations of *The Confessions* (1824) or The Revelation (*The Holy Bible*, 1611). Therefore, this review does not primarily include narratological, theological, hermeneutical, or critical sources related to *The Confessions* (1824) or The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). Scholarly studies concerning these topics are relevant, but are beyond the immediate scope and purpose of this semiotic analysis and its focus upon intersemiotic complementarity.

The Medium Is The Message

The field of human communication consists of diverse theories and theoretical approaches (Littlejohn, 2009; Littlejohn et al., 2017). Yet they are all connected to varying degree since they must somehow reckon the same fundamental aspects of communication: the sender, the receiver, the medium, and the message (Littlejohn et al., 2017, p. xi). Amid all the theoretical and practical activity, media and media production continue to attract scholarly studies and continued theorization about past, present, and emerging forms of media and communication
according to Chan (2017); Deuze & Prenger (2019); Dwyer (2019); Griffey (2020); Michelakis (2020); Ruddock (2017), and Turner (2020) to name a few. As Littlejohn et al. (2017) explained, “without question, structural features of various media, apart from media content, affect how we think about and respond to the world” (p. 146). Meanwhile, message formulation and the strategic use of messages have also been major concerns for communication scholars (Berger, 2016; Littlejohn et al., 2017, p. 120). Accordingly, the conveyance of communication (the medium), and the content and purpose of communication (the message) are important theoretical concerns within the field of contemporary communication theory.

This study concerns aspects of both the medium and the message, and more precisely, the medium/message regarding intersemiotic complementarity within The Confessions (1824) as printed in its original form. Toward analyzing these aspects, this study follows a general theoretical approach based upon one of the most popular theories to emerge from contemporary communication scholarship (Littlejohn et al. 2017, p. 146): The Medium Is The Message (McLuhan 1964/2008, p. 7). This theory was introduced by philosopher and media theorist Marshall McLuhan (1964/2008) in the early 1960s. It has since become a shorthand in the fields of communication and media studies to emphasize the significance of production or effects of a particular communication medium or aspect of materiality (Littlejohn et al. 2017). Much like this present study, this phenomenon can be observed by use of the phrase in titles of scholarly studies within various fields including Garrett (2020); Kurlansky (2021); and Oren-Yagoda and Aderka (2021).

According to McLuhan’s (1964/2008) theory, cultures, societies, and generations are ultimately influenced by the (technological) nature of a medium more than any message communicated within that medium (p. 8). Granted, a particular medium may impose wide-ranging sociotechnological and sociopsychological implications (McDougall & Pollard, 2019, p. 102). While McLuhan’s theory The Medium Is The Message was based upon broad sociotechnological concerns, it also applies to more intimate and interpersonal contexts of media engagement, as with reading, studying, or praying from the Bible or cherishing a
handwritten love letter (Janning, 2018). This suggests that in both theory and practice, *the visual* and *the verbal* may converge and potentially complement another forming a more extraordinary kind of significance (Royce, 1998, 1999, 2013, 2015) and an interfusion of the medium/message.

While McLuhan (1964/2008) never specifically referred to this interfusion of composition and content as *intersemiotic complementarity*, his book *The Medium Is The Massage* (McLuhan & Fiore, 1967/2001) clearly demonstrated that he was aware of the phenomenon. McLuhan and graphic artist Quentin Fiore provided remarkable examples of intersemiotic complementarity in their illustrations of how *The Meaning Is The Message* and how “all media work us over completely” (McLuhan & Fiore, 1967/2001, p. 26). Their manipulations of visual/verbal aspects illustrated many of the various effects we may experience in reading, engaging, and perceiving printed compositions and page-based articulations (Downing, 2015, p. 4; see also Oliver et al., 2020). They also demonstrated how pages and page spreads could be manipulated as syntagms (Barthes, 1964/1977; Bennett et al, 2019, p. 44; Bullock, 2018) or as frames for visual/textual design spaces (see Brath, 2020) to illustrate the significance of *the medium* and *the message*—and *the medium/message* as well insofar with regard to intersemiotic complementarity.

For example, McLuhan and Fiore (1967/2001) illustrated a quote from John Dewey that was printed backwards on the printed page and appears incomprehensible (pp. 54-55). However, when reflected in a mirror it appears normal and can be easily read. The cube-like illustration complements the reference to the word *compartmentalization* within the quote. The peculiar format of the print complements the (altered) perspective of the philosophical content of the quote as well (McLuhan & Fiore, 1967/2001, pp. 54-55). Due to its backward printing, McLuhan and Fiore (1967/2001) have forced us to confront the book as a reflection of ourselves both *literally* and *actually* to make sense of it. Figure 6 shows the illustration of Dewey’s quote in *The Medium Is The Massage* (McLuhan & Fiore, 1967/2001, pp. 54-55).
Figure 6

*The Medium Is The Massage (1967): Excerpt*

Note: A photograph of pages 54 and 55 from a printed copy of *The Medium Is the Massage* (McLuhan & Fiore, 1967/2001). The text can be read normally when held in front of a mirror.

McLuhan and Fiore (1967/2001) illustrated another perspective-shifting instance of intersemiotic complementarity featuring text printed upside-down with an image of a face as though warped by a mirror (pp. 56-57). For most readers, attempting to read and make sense of this illustration requires shifting the orientation of the book. McLuhan and Fiore (1967/2001)
have forced readers to either manipulate the book or change their perspective to read and make sense of the illustration printed upon the page. This example is shown in Figure 7.

Figure 7

The Medium Is The Massage (1967): Another Excerpt

Note: A photograph of pages 56 and 57 in a printed copy of The Medium Is the Massage (McLuhan & Fiore, 1967/2001). The pages can be read by turning the book 180 degrees counterclockwise. Although no matter the orientation, either the picture or the text will appear upside down in this contentious juxtaposition of the visual and the verbal.
These and other pages from *The Medium Is The Massage* (1967/2001) quintessentially demonstrate intersemiotic complementarity, a specific kind of multimodal compositional significance involving strategic and artful manipulation of visual and verbal semiotic resources (Royce, 1998, 1999, 2013, 2015). These examples also demonstrate how multimodal complementation constitutes a combined semiotic construct that may project greater significance and meaning than just words printed upon a page in ordinary fashion (Kress & van Leeuwen, 2001). It is also important to note that McLuhan and Fiore (1967/2001) illustrated the possibilities of intersemiotic manipulations of the visual and the verbal in ways that follow the theoretical concepts of other scholars in the field of semiotics including Jakobsen (1959), Barthes (1964), and later Royce (1998, 1999, 2013, 2015) among others. Also, and perhaps most importantly, McLuhan and Fiore (1967/2001) also demonstrated how significance and meaning may depend upon articulations of intersemiotic complementarity involving various kinds of semiotic resources—and how altering just one of these resources may distort the potential meaning manifested by other resources. That is, reproducing only the text of *The Medium Is The Massage* (McLuhan & Fiore, 1967/2001)—and extrapolating it from its contextual medium as a printed book—would clearly misrepresent its compositional significance and likely precipitate misperceptions and misinterpretations.

**The Need for Theoretical Extension**

Clearly, McLuhan (McLuhan & Fiore, 1967/2001) was aware of the possibilities and significance that manipulating the intersemiotic complementarity and the interfusion of the medium and the message could manifest. However, McLuhan’s (1964/2008) theory, *The Medium Is The Message*, does not fully account for the dynamic significance and meaning that intersemiotic complementarity may project. That is, McLuhan’s (1964/2008) theoretical reckoning does not fully account for his own manipulations and demonstrations of melding of the medium/message toward intersemiotic complementarity as illustrated in *The Medium is the Massage* (McLuhan & Fiore, 1967/2001). McLuhan’s (1964/2008) theory does not immediately recognize the intersemiotic dynamics and potential significance that the interfusion of the
medium and the message may project in page-based texts (Royce, 2013, p. 63; Bateman, 2008). Therefore, in light of multimodal dynamics, and more specifically the phenomenon of intersemiotic complementarity that McLuhan himself demonstrated (McLuhan & Fiore, 1967/2001), McLuhan’s (1964/2008) notion that The Medium Is The Message, seems to require an extension. In considering the significance projected by the interfusion of the medium and the message necessary to manifest intersemiotic complementarity, it seems The Medium/Message Is The Message may be more accommodating and accurate.

The Medium/Message Is The Message

As a theoretical extension of McLuhan’s (1964/2008) popular theoretical premise, The Medium/Message Is The Message can more readily help explain the significance of intersemiotic complementarity while generating awareness of the interfusion necessary toward understanding the production and perception of it. This theoretical extension can also help reckon how intersemiotic complementarity and other forms of compositional significance apparent in The Confessions (1824), The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) and possibly other books may bear extraordinary significance in a sociosemiotical sense. The idea that The Medium/Message Is The Message can also help characterize how instances of intersemiotic complementarity within The Confessions (1824) appear to satirically parody the instances of intersemiotic complementarity within The Revelation (The Holy Bible, 1611). As McLuhan (1964/2008) remarked, the medium bears greater significance than any particular message. Analogously, books that involve the strategic interfusion of the medium/message seem to be bear greater significance than any particular articulation of satirical parody or intersemiotic complementarity and greater compositional significance overall as well.

As a theoretical re-configuration, The Medium/Message Is The Message has been introduced here to help explain the phenomena and characteristics that manifest whenever compositions (media) and content (messages) of communication are strategically manipulated to demonstrate intersemiotic complementarity and project significance and meaning. Granted, a medium can exist without a message (Klyukanov & Sinekopova, 2019). However, a message
cannot exist without a medium. This implies that at least to some degree, a message is dependent upon its medium and inherits, if not embodies, the characteristics thereof (Strate, 2017, p. 247). The Medium/Message Is The Message also underscores how intersemiotic complementarity requires a remarkable genius for articulating semiotic resources while simultaneously manipulating aspects and characteristics of both the medium and the message.

**Criticism of The Medium Is The Message**

The Medium/Message Is The Message is inescapably a criticism of McLuhan’s (1964/2008) theory, but this extension does not aim to undermine McLuhan or his theory. Other scholars however, have offered fervent support and criticism of The Medium Is The Message (Carey, 1968) with much of it focused upon sociocultural and sociotechnological aspects and implications. As Grosswiler (1998) explained, criticisms of the ad hominem variety have been offered by critical theorists and Marxist scholars of various stripes who “attacked McLuhan for failing to include essential elements of the social process in his writing” and “at their least vitriolic, McLuhan’s critics labeled him a Catholic conservative” (p. 3). The criticisms of Raymond Williams (1968, pp. 188-191) and James Carey (1968, pp. 270-308; 1989, pp. 142-172) are especially noteworthy for influencing similar critical interpretations of McLuhan’s theoretical perspective, as noted by Nancy Shaw (1999). Consequently, as James Striegel (1978) explained, “McLuhan has been misquoted, misapplied, and misunderstood since he began writing about communication techniques and technologies over 25 years ago” (p. 2). Despite Striegel’s advisement, more than 20 years later, Lapham (1994) reflected that among the many critics of McLuhan and his ideas, far too few of them “…understood what it was that he was trying to say” (p. x). Therefore, while the extension of McLuhan’s (1964/2008) theory, The Medium/Message Is The Message, is technically a criticism of sorts, it is not concerned with the broader sociocultural issues or debates. Instead, it is limited to the need to extend McLuhan’s The Medium Is The Message—on its own terms—toward better explaining the kind of significance and meaning projected by the interfusion of the medium/message that McLuhan (McLuhan & Fiore, 1967/2001) himself demonstrated with his own elaborate illustrations of intersemiotic complementarity.
**Presumptions of Differentiation Between the Medium and the Message**

Nonetheless, criticisms of McLuhan’s (1964/2008) theory remain. Within the scope of this study, perhaps the most important contention is that a message may not have a different meaning in different mediums. As Klyukanov & Sinekopova (2019) explained, the phrase “it is raining” does not have fundamentally different meaning whether the declaration is spoken or written (p. 5). Further, as an example of a broad swath of criticism of McLuhan’s (1964/2008) theoretical perspective related to differentiation or the lack thereof, semiotician Umberto Eco (1986) posited that McLuhan’s perspective of media requires “troubling” equivocations because the *channel* (the medium), the *message* (content of communication), and the *code* (the system and rules of their combination) are not differentiated” (Eco, 1986, pp. 136-138, 234; Klyukanov & Sinekopova, 2019, p. 5). This critical insistence upon *differentiation* should seem curious—especially since Eco (1986) and other scholars including Ferdinand de Saussure (1916/2013), Charles Peirce (1977), Roman Jakobsen (1956/1985), and Roland Barthes (1964/1977; 1964/1986) have developed theoretical frameworks in pursuit of structural semiotics (Chandler, 2019, p. 5). To varying degrees of complexity, their frameworks parse and *differentiate* various elements of communication, semiotics, significance, and meaning.

For example, Peirce (1983-1984, 1977) determined in 1903 that signs are part of an infinite semiosis that can be *divided* according to three trichotomies: universe, man, and culture with each having their respective subordinate, tripartite elements (Sørensen, et al., 2019, pp. 289-291). Saussure (1971), in formulating his theoretical approach to *semiology*, a term he coined from the Greek *sēma*, relied upon a critical *division* to explain how a “linguistic sign does not unite a thing and a name, but a concept and a sound image” (Saussure, 1971, p. 98; see also Stawarska, 2020). Saussure also emphasized that “in language [*langue*] there are only differences” (Saussure, 1976, p. 166; and 1993, p. 118; see also Saunders, 2004). In formulating yet another paradigm based upon differentiation and parsing, Jakobsen (1956/1985; 1960) identified how the function of language involves six *different* factors: context, addressee, message, addressee, contact, and code.
The Medium/Message: A Form of Unity not Differentiation

The idea that The Medium/Message Is The Message leaves the criticism of Eco (1976, 1979, 1986) and other scholars unresolved. However, considering the unifying character of intersemiotic complementarity—and the deliberately convergent articulations required to produce it—intersemiotic complementarity fundamentally defies the linguistic differentiation, parsing, and segmentation that Eco (1976, 1984), Saussure (1916), Peirce (1977), Jakobsen (1956/1985) and other scholars and semioticians have presumed and theoretically overemphasized. In attempting to explain the dynamic and different parts of communication and meaning, it seems scholars have overlooked the phenomenon of intersemiotic complementarity (Royce, 2013). It also seems that much theorization has avoided the possibility that various aspects of the medium and the message may deliberately be interfused and manipulated to coalesce.

Amid all the extrapolation and differentiation of linguistic and semiotic elements, intersemiotic complementarity nevertheless demonstrates the interfusion of the medium and the message. In contrast to differentiation—and in direct opposition to Eco’s (1986) criticism and Saussure’s (1976) claim that there are only differences—intersemiotic complementarity demonstrates that semiotics also involves significance related to precisely how semiotic resources coalesce and interfuse. Therefore, theoretical presumptions that overemphasize how written language should be taken apart (Eco, 1976, 1979, 1984, 1986; Saussure, 1916; Peirce, 1977; Jakobsen, 1956/1985) should seem antithetical to the fundamental nature and characteristics of intersemiotic complementarity. As the instances of compositional significance and intersemiotic complementarity illustrated by McLuhan and Fiore (1967/2001)—as with a photo of two thumbs holding the pages of a book like an actual reader (pp. 34-35)—have more to do with convergence, coalescence, and unity than differentiation. As McLuhan and Fiore (1967/2001) illustrated, intersemiotic complementarity involves the articulation of the message in ways that inextricably coalesce and interfuse with the medium; one cannot be extracted from the other without loss of significance and meaning. Therefore, the criticism that McLuhan’s theory lacks
differentiation appears to be somewhat of a non sequitur insofar as intersemiotic complementarity and the unifying interfusion of the medium/message are concerned.

That said, suggesting the extension that *The Medium/Message Is The Message* could still be reckoned as a kind of criticism of McLuhan’s (1964/2008) theoretical maxim *The Medium Is The Message*. But again, this is not an attempt to supplant the sociocultural importance of it. Rather, it follows the reconsideration of the medium/message that McLuhan’s oxymetaphor invites (Gozzi, 1999; Strate, 2012). For example, in considering biosemiotics, Logan (2008) configured a similar adaptation in declaring “the medium is the message is the content” (p. 213). Likewise, Grosswiler (1999) offered another variation in an article titled *The Method is the Message*. These variations and extensions exemplify Strate’s (2012) assertion that McLuhan’s theory compels us to rethink whether other aspects may at times be more or less significant. Strate (2012) also posited that McLuhan’s theory depends upon revision considering how characteristics of the medium and the message may perceptibly differ from one another—or not. After all, McLuhan himself demonstrated how “it is only too typical that the ‘content’ of any medium—that is, the message—blinds us to the character of the medium” (McLuhan, 1964/2008, p. 9).

**Differentiation and the Obscurity of Intersemiotic Complementarity**

Yet beyond critical (mis)readings, whether scholars have overlooked aspects of the medium in paying too much attention to the message remains debatable. However, the relative paucity of extant studies regarding intersemiotic complementarity in the past century (Royce, 2013) exemplifies that scholars have indeed overlooked the characteristics involving the interfusion of the medium/message whether by focusing upon one more than the other or presuming that language and written communication always involve significant differentiation of some kind. In challenging the presumption of differentiation, Strate (2012) questioned “whether there is erroneous elementalism at work resulting in false division, in the same way we mistakenly divide mind from body, or the rational from the emotional” (p.1). As the paucity of research regarding intersemiotic complementarity suggests, it seems semiotic theorists and communication scholars have been preoccupied with differentiation as Strate (2012) contended.
Insofar as divisions between the medium and the message are concerned, the idea that *The Medium/Message Is The Message* may also help reckon such false divisions or erroneous *elementalism* as Strate (2012) identified it. Considering that McLuhan’s (1964/2008) notion refutes division and insists upon cohesion—the medium *is* the message—extending it to the idea that *The Medium/Message Is The Message* more attentively follows McLuhan’s’ theory on its own terms. This extension also accounts for the convergent manipulations illustrated in *The Medium Is The Massage* (McLuhan & Fiore, 1967/2001) and it helps reckon some of the presumptive theoretical arguments against unity and coalescence, insofar as intersemiotic complementarity and other forms of compositional significance and interfusion are concerned.

Moreover, the theoretical notion that *The Medium/Message Is The Message* aligns with broader and more unifying concepts of convergence. For example, Barthes (1964/1977) identified three kinds of visual/verbal or image/text relations. Accordingly, *anchorage* explains how text focuses and narrows the potential meanings of an image. *Illustration*, which, as we commonly understand, occurs when an image illustrates a text. *Relay* describes the complementary functionality between an image and text according to Barthes (1964/1977, p. 38). In following Barthes’ (1964/1977) conception of the relations between the visual and the verbal within a book, intersemiotic complementarity fits within the conception of *relay*, but not necessarily to the exclusion of *anchorage* or *illustration*. Hence, theoretical approaches that presume or depend upon difference and differentiation would likely prove inefficient and problematic in attempting to reconcile the apparent instances of intersemiotic complementarity in the original 1824 edition of *The Confessions*.

**Media as an Extension of Human Faculty**

Albeit in more philosophical terms, Barthes (1977) and other scholars recognized complementarity and the ways that semiotic resources and elements may enhance our perception and cognition of significance and meaning through a sense of unity and unification. Obviously, McLuhan (1964/2008) recognized the idea—and explained how media are complementive and like an extension of human faculty. The idea that media are extensions of
human faculties hardly belongs to McLuhan (1964/2008) and can be traced to perhaps the earliest surviving philosophical record of media theory in Western history: Plato’s *Phaedrus* (Hackforth, 1972). The dialogue in *Phaedrus* suggests that media are inventions of thought (Hackforth, 1972) and therefore of paramount importance in thinking and postulating—the very enterprise of philosophical inquiry (Haase, 2020). As Haase (2020) explained in reckoning Plato’s philosophical perspective concerning media, “Media are understood as productions of the medium of thought, which is why Plato reaches the conclusion that the structural elements of media also underlie thought itself” (p. 118).

Returning to McLuhan (1964/2008), as a medium, a printed book is an extension of our faculties to see, think, and comprehend. If the book is an extension of the eye from the theoretical perspective that *The Medium is The Massage* as McLuhan (McLuhan & Fiore, 1967/2001) contended, then it follows that intersemiotic complementarity within a book is an extension of our faculties to perceive and understand *significance*: ergo, *The Medium/Message Is The Message*. Yet there is another dimension of McLuhan’s broader social-cultural theorization worth citing:

> All media work us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the massage. Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments. All media are extensions of some human faculty—psychic or physical. (McLuhan & Fiore, 1967/2001, p. 26)

**Overlooking Compositional Significance**

Along with the psychic or physical, the spiritual could be considered as well. While not as visually elaborate as the illustrations of intersemiotic complementarity designed by McLuhan and Fiore (1967/2001) in *The Medium Is The Massage*, there are articulations of intersemiotic complementarity involving textual, compositional, and mathematical resources apparent within the original 1824 edition of *The Confessions* and The Revelation as printed in *The Holy Bible* (1611,
1655, 1662, 1806). However, these instances of intersemiotic complementarity are at risk of being forgotten as fewer and fewer readers engage these books in their original compositional form. For example, Ford et al. (2019) identified a group of Bible-centric digital millennials who preferred to engage and interact with “paper Bibles” than digital ones (p. 85). However, Phillips (2019) concluded that a new, more popular kind of Bible engagement has emerged in digital culture and social media along with a frighteningly abridged canon that rarely includes original historical editions, if at all. This new engagement is conspicuously characterized not by introspective interaction with historical editions, or digital versions of historical editions of the Bible, or recognizing the significance of the intersemiotic complementarity therein, or even referencing The Revelation at all for that matter. Rather, the popular kind of Bible engagement is more of a therapeutic and less evangelical social performance involving the copying/pasting/virtue-signaling of a relatively limited set of popular Bible verses shared in snippet form on social media (Phillips, 2019, pp. 111-113). Considering such practices, the possibility that the intersemiotic complementarity within The Revelation (The Holy Bible, 1611) and the satirical parody of it within The Confessions (1824) will be recognized seems to ironically follow another of McLuhan’s quips: “Our only hope is Apocalypse” (McLuhan, 1999, p. 57).

If the Bible was born in literacy as McLuhan (1999) argued—and more specifically, if The Holy Bible (1611) was developed against the historical backdrop of book production during the era of the long Renaissance (Pettegree, 2010)—the new forms of digital and social media engagement are not necessarily a progressive advancement, but more like a digitally inspired return to the practices of much earlier times, when engagement with the Bible was fragmented, more intermediated, and more social than personal. But all hope is not lost as there are tremendous opportunities for greater social significance and meaning. Although this depends upon whether scholars and casual readers consider differences and complementarities in their search for significance and meaning. Regarding this study, such consideration requires awareness and recognition of signs and their significance within The Confessions (1824) and The Revelation (The Holy Bible, 1611) which it appears to satirically parody. Without such awareness
and the recognition of signs, semiotic activity, and aspects of intersemiotic complementarity, *The Confessions* (1824) cannot be (re)considered, (re)interpreted, or held up to a broader, more compositionally aware sociocultural or theological reckoning. The same applies to other compositionally significant books as well.

**Meaning in Form and Composition**

As Kress (2010) posited, it is difficult to make sense of multimodal texts based upon linguistic elements without understanding compositional and linguistic aspects that contribute to their meaning and significance (p. 337). Paradoxically, while few studies focused on intersemiotic complementarity have been published in the past century (Royce, 2013), this circumstance coexists alongside the widely accepted idea that there is meaning in form and composition. Aside from the intense focus on form and meaning that has pervaded college writing courses for decades (Fleming, 2011), the field of (formal) semantics is predicated upon meaning and significance in form and composition (Meulen et al., 2011; Zimmerman & Sternefeld, 2013). The theoretical conception that meaning derives from the way expressions are formed and combined can be found in some of the seminal works of modern composition, such as *The Principle of Semantic Compositionality* attributed to Frege (1884). However, as Pelletier (2001) explained, a more precise reading of Frege (1884) reveals that *contextuality* also matters in determining meaning, particularly in the composition of sentences along with intent and *a sense of reference* (Bar-Elli, 2013; Munton, 2017). As Munton (2017) emphasized in discussing Frege (1884), contextuality was essential for interpreting signs and determining meaning especially in dealing with mockery both within and beyond the fictional realm.

Beyond semantics, contemporary scholars of literary criticism, media studies, and communication have defined and discussed genres according to their formal and compositional characteristics for decades (Littlejohn, et al., 2017). These characteristics typically inform our sensibilities and awareness in our attempts to identify and define media as well. As Ryan (2017) flatly stated, “it is easy to tell a novel from a weather report” (p. 20). These characteristics also inform our perceptions of form and meaning—and ultimately our interpretations and sense of
understanding of specific and related works. For example, Kitto (2014) investigated similarities in form and meaning in the composition of Greek dramas and Shakespeare’s *Hamlet*. Likewise, in discussing the importance of the structure and form of documentary films, Spence and Navarro (2011) argued that documentary films typically have an overall structure and *sense of organization* that help us understand the sociohistorical implications of the messages of documentaries (p. 114). Further, and beyond plainly obvious written media, Meyer (1956) echoed Richards (1923, 1928) and explained how feeling emotion and understanding meaning inherent in the forms and patterns of music ultimately depend upon “two pillars”: an account of value, and an account of communication” (Meyer, p. viii).

The idea that meaning and significance are inherent in composition and form—and that formal structures are composed of signs—are fundamental philosophical presumptions of semiotic inquiry (Hébert, 2020). The context and the contextual medium also matter (Munton, 2017). Although matters of composition, context, and meaning should seem even more important when parody and satire are involved. As Dentith (2002) explained, parody is a form of communication and a manner of manipulating the composition within a medium along with the imitation and transformation of another’s words (p. 4). However, imitating and transforming words are just one aspect of parody, which may involve the imitation of any cultural production, practice, phenomenon, or artifact toward allusion or polemical engagement (Dentith, 2002, p. 9; Gennette, 1982; Rose, 2020, 1979).

Like the notion that media are extensions of human faculties, the art and practice of parody and satire can be traced to ancient Greece as well. The earliest known use of the term *parodia* was attributed to Aristotle (Dentith, 2002, p. 10). As Genette (1982) exhaustively demonstrated, parody and satire can take on many forms with the imitation of words being just one form of intertextual allusion within printed media (Dentith, 2000). Hence, intertextual allusion—and the signs and semiotic resources that constitute them—are pivotal toward recognizing and understanding parody, which also pertains to the possibility of satirical parody of The Revelation (*The Holy Bible*, 1611) in *The Confessions* (1824. Recognition of these aspects is
pivotal especially when satirical parody involves significant verbal and visual resources—and even more so when satirical parody involves intersemiotic complementarity.

**Semiotics**

Taking a semiotic approach toward investigating semiotic phenomena in the original 1824 edition of *The Confessions* should seem obvious and necessary since the book involves both satirical parody and intersemiotic complementarity. However, toward insightful and productive semiotic inquiry, an inductive theoretical and methodological approach should also consider the works according to their own terms, characteristics, and modes of communication (Littlejohn, et al., 2017). Therefore, toward investigating the primary questions of this study, it makes sense to evaluate the applicability of any theoretical or methodological approach to *The Confessions* (1824) according to its inherent characteristics. This is hardly an exercise in confirmation bias. Instead, such consideration can help preclude the frustratingly unproductive study of approaching a novel as a weather report, to borrow from Ryan (2017, p. 20)—and avoid the problems related to interpreting an extrapolated text instead of an original book.

During cursory readings of *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) empirical evidence of intersemiotic complementarity was observed within their respective pages. Perhaps the most conspicuous evidence concerning intersemiotic complementarity and related compositional significance can be drawn from the fact that the memoir section of *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611) both end with warnings against altering their respective contents and composition. These warning signs metareferentially draw attention to their compositional significance and semiotic activity. A semiotic approach seems even more necessary considering how the first chapter of The Revelation (*The Holy Bible*, 1611), which was apparently parodied within *The Confessions* (1824), explicitly referred to the act of *signifying*. The Revelation also implicitly referred to signs, sign-systems, and (metaphysical) intersemiotic activity: “The Revelation of Jesus Christ, which GOD gave unto him, to shew unto his servants things which must shortly come to passe; and he sent and signified it by his Angel unto his servant John” (*The Holy Bible*, 1611; Rev. 1:1; emphasis
added). The second verse also attests to intersemiotic activity: “Who bare record of the word of God, and of the testimonie of Jesus Christ, and of all things that he faw” The Holy Bible, 1611; Rev. 1:2; emphasis added). This continued in the verse that followed: “Blesed is hee that readeth, and they that heare the words of this prophesie, and keepe thofe things which are written therein…” The Holy Bible, 1611; Rev. 1:3; emphasis added).

Clearly, the first verses of The Revelation involved aspects of signification, media, and communication. To wit, the first verses indicate how a revelation was sent and signified to reveal the future while simultaneously revising the past. The first verses also indicated that The Revelation involved divine and human intermediaries, the significance of the visual and the verbal, and references to multimodal communication through seeing, hearing, and reading. The initial verses of The Revelation also portrayed the production of the message and means of communication: “… and what thou feerst, write in a booke, and fend it unto the feuen Churches which are in Afia…” (The Holy Bible, 1611; Rev. 1:11; emphasis added). Insofar as metaphysical aspects of semiotics are concerned, The Revelation as printed in The Holy Bible (1611) concluded with Jesus Christ telling Saint John to “write the things which thou haft feene, and the things which are, and the things which fhall be hereafter” (The Holy Bible, 1611; Rev. 1:19; emphasis added). Further, and more closely related to semiotic phenomena, the first chapter of The Revelation (The Holy Bible, 1611) also provided a semiotic description of metaphysical signs signifying something. For example, Revelation 1:20 (The Holy Bible, 1611) (metaphysically) described symbols and their referents:

“The mysterie of the feuen Starres which thou fawest in my right hand, and the feuen golden Candlesticks. The feven Starres are the Angels of the feuen Churches: and the feuen candlestickes which thou fawest, are the feuen Churches.” (The Holy Bible, 1611; Rev. 1:20; emphasis added)

The Revelation as printed in The Holy Bible (1611) appears to involve more than just messages in metaphysical form, and (meta-)narration of semiotic phenomena. It also involved strategic manipulations of its very form and composition according to semiotic and
mathematical correlations and schemes of intersemiotic complementarity as the analysis in chapter four shall demonstrate. These appear to have been recognized and satirically parodied in *The Confessions* (1824). In broad theoretical and metafunctional terms, the instances of intersemiotic complementarity in these books ultimately speak to their form and function to reveal and conceal knowledge about religious beliefs. These instances also indicate the metafunctionality of signs as instruments that communicate “knowledge of the future or of a hidden past” (Manetti, 2009, p. 15). Accordingly, *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806) are both written manifestations that reveal and revise knowledge about the past and the future through the use of signs, referents, and signification. Therefore, as the warnings and other significant characteristics apparent within the pages of *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) suggest, semiotic inquiry seems valid, necessary, and arguably long overdue.

**Origins of Signs as Knowledge of the Past, Present, and Future**

The practice of manipulating signs—and implicating “something hidden or non-present from something perceptible or present” yet preserving it—can be traced to the earliest media artifacts in Western history including Mesopotamian divinatory tablets dating to the third millennium BCE (Manetti, 2009, p. 13). The tablets indicate a scheme of manipulating signs toward inferential facts. The sign schemes and strategies of Mesopotamian divination informed the predominant model of inspirational divination found in ancient Greek culture, whereby a god speaks from someplace otherworldly through a prophet or personified medium to humankind in the human world about matters of the past, present, and the future (Manetti, 2009). This kind of intermediation was depicted in The Revelation (*The Holy Bible*, 1611) as the word of God being sent, written by John, and delivered to the churches in Asia. It was also depicted within the narratives of *The Confessions* (1824) in several ways, including how the character Gil-Martin—a prophet-like character presumed to be an agent of the devil if not the devil personified—instructs the character Robert Wringhim and possesses him (*The Confessions*, 1824, pp. 181-182; 195-196; see also Duncan, 2010; Gide, 1947, p. xiv; Hunter 2001).
Sēma and Signification in Ancient Greece

In further considering signs and signification in ancient media, the word semiotics can be traced to the Greek word σῆμα, meaning a mark or sign, and its plural form σῆματα (Nagy, 1996, p. 203). The ancient Greek concept of σῆμα informed the definition of semiotics as defined by Peirce (1977), and semiology as defined by Saussure (1916; see also Houser, 2009, p. 89; Nöth, 1990). The word σῆμα also meant sign, signal, symbol and had multiple meanings according to the ancient Greeks much like the way that signs can indicate different things and serve multifunctional purposes (Nagy, 1996). In addition to σῆμα meaning a mark, sign, signal, and symbol, it also meant tomb. Even more profoundly, and conveying a sense of the past, present, and future, σῆμα also meant “tomb of a hero,” as in a cultural hero who should be honored and worshipped after death. Similarly, the Greek verb σημαίνειν meant to depict or symbolize by way of a σῆμα in various senses of temporality (Nagy, 2020, p. 150). As the meanings of σῆμα suggest, words may represent different things and different phenomena—even at the same time.

Metareferentiality and Multifunctionality: Early Examples from The Iliad

Perhaps the oldest written description of σῆμα and its multifunctional and metareferential semiotic significance can be found in The Iliad (Homer, 1898, II. 23). The Iliad possibly originated in written form circa 900 B.C.E and is therefore one of the oldest compositions and epic poems in the Western tradition (Silk, 2004). Much like the use of signs as allusions to revealed or concealed knowledge in The Revelation (The Holy Bible, 1611) and The Confessions, an allusive episode within The Iliad depicts the hero Nestor advising his son Antilokhos about how to win a chariot race. The episode demonstrates one of the earliest writings about a sign [σῆμα] and its allusive and allegorical significance. The episode also demonstrates multifunctionality and polysemy: the capacity of a sign to represent multiple things and bear multiple meanings (Bunt, 2011; Genette et al., 1997; Nerlich et al., 2011). This episode also demonstrates how a verbal explanation about how a sign bears visual significance (Nagy, 2020, pp. 150-195). The passage in The Iliad that situates the metafunctional significance of a sign regarding the past, the present, and the future reads accordingly:
326 I [ = Nestor] will tell you [ = Antilokhos] a sign [sēma], a very clear one, which will not get lost in your thinking. 327 Standing over there is a stump of deadwood, a good reach above ground level. 328 It had been either an oak or a pine. And it hasn’t rotted away from the rains. 329 There are two white rocks propped against either side of it. 330 There it is, standing at a point where two roadways meet, and it has a smooth track on both sides of it for driving a chariot. 331 It is either the tomb [sēma] of some mortal who died a long time ago 332 or was a turning point [nussa] in the times of earlier men. 333 Now swift-footed radiant Achilles has set it up as a turning point [terna plural]. 334 Get as close to it as you can when you drive your chariot horses toward it, […]

340 […] But be careful not to touch the stone [of the turning point], 341 or else you will get your horses hurt badly and break your chariot in pieces. 342 That would make other people happy, but for you it would be a shame, yes it would. 343 So, near and dear [philos] as you are to me, you must be sound in your thinking and be careful. (Nagy, 2020, p. 151; see also Nagy 1990, 1983; Iliad, XXIII, 326-343)

From the Ancient Greek Sign [sēma] to Modern-day Semiotics

An episode from The Iliad involving references to a sign [sēma] may seem irrelevant to this present study. However, in its evolution from ancient Greek origins, scholars have recognized semiotics as one of several important traditions of theoretical scholarship within the field of communication theory (Craig, 1999, 2009; Littlejohn et al., 2017, p. 40). As such, semiotics involves the study of signs, which are essential prerequisites for communication, meaning, and understanding (Chandler, 2019, p. 1; Nagy, 1996, p. 203). Some of notable theorists in the field of modern semiotics include Ferdinand de Saussure (1916/1993), Charles Sanders Peirce (1977; 1982-1984), Charles Morris, Louis Hjelmslev (1943), Roman Jakobson, Roland Barthes (1964), Algirdas Greimas (1987), Umberto Eco (1984, 1976), and Michael Riffaterre (1983, 1981, 1978) to name a few (Chandler, 2019, p. 5). Their contributions have greatly advanced semiotic theory, although most discussions about the field of semiotics
typically involve at least some discussion following the theoretical trajectories of Saussure and Peirce (Chandler, 2019).

*From Saussure’s Linguistics and Peirce’s Logic Toward Multimodality and Intersemioticity*

Most discussions of the modern history of semiotics follow a distinction between the development of semiotics between Saussure in Europe and Peirce in The United States (Chandler, 2019). Aside from geo-political and cultural boundaries, it is more important to recognize the primary concerns of their semiotic pursuits. Saussure was more concerned with linguistic aspects, whereas Peirce was more concerned with logical ones (Chandler, 2019). Saussure’s (1916/2013) theoretical perspective helped establish the field of modern linguistics. Saussure’s work also contributed to the integration of structuralist methods in the humanities and greatly influenced communication theory (Starwasaka, 2020). Meanwhile, Peirce is often considered the first modern semiotic theorist (Chandler, 2019). He is often credited with helping to establishing the logical idea of a triangular relationship from which the meaning of signs or symbols derive: the sign itself; the object the sign represents; and the mind and understanding of the person interpreting the sign (Littlejohn, et al., 2017, p.102).

*Semiotics: An Abundant Field of Applications*

The theoretical approaches of de Saussure and Peirce contributed to the development of contemporary semiotics (Chandler, 2019). However, their respective theoretical trajectories hardly coalesced toward a culmination of mutual understanding. In attempting to reconcile these different trajectories, Parret (1984) explained how the traditions of Saussure and Peirce developed separately, without integration, and were influenced by distrust among the followers of each respective tradition. Amid such theoretical conflict, and in many ways because of it, semiotics has often been defined by its application in theory and in practice (Chandler, 2019). For example, in surveying extant literature studies involving various applications can be found including experimental semiotics (Galantucci, et al., 2012), medical semiotics (Karimullah, 2020), political semiotics (Makarychev, 2020), and functional semiotics (Mazzola, 2020). There are also studies that concern semiotics of a subject such as the semiotics of destruction (Björkvall & Archer,
2021); the semiotics of collective memories (French, 2012); the semiotics of living memorials (Kosatica, 2020); or the semiotics of food (Stano, 2016). These studies indicate part of the problematic scope and definition of semiotics, which as a field, is often defined by the people who consider themselves practitioners—according to what they practice (Solomonick, 2017 p. 4).

Toward a Definition of Semiotics

As with many scholarly activities, semiotics is not a singular theory or practice (Hébert, 2020). However, variety often belies commonality: while particular semiotic studies may seem idiosyncratic, most involve the recognition and function of signs and symbols in some way or another (Chandler, 2019). Accordingly, even seemingly disparate semiotic studies typically share a common connection in seeking to contribute to a broader account of human communication, experience, logic, and perception—along with the objects, ideas, emotions, and circumstances that signs and symbols represent (Chandler, 2019; Leeds-Hurwitz, 1993; Littlejohn, et al., 2017, p. 41; Pablé & Hutton, 2015). Pursuing a more detailed, straightforward definition of semiotics becomes increasingly more complicated. As Chandler (2019) explained, semiotics is a varied practice of various practitioners who typically have their own theories toward generalities:

No treatment of semiotics can claim to be comprehensive because, in the broadest sense (as a general theory of signs), it embraces the whole field of signification, including ‘life, the universe, and everything’, regardless of whether the signs are goal-directed (or interpreted as being so). (p. xvi)

Therefore, it should hardly seem curious that Chandler (2019) offered a broad, widely applicable definition of semiotics: “the study of signs” (p. 1). Although the broad definition that Chandler (2019) posited hardly lends itself to any particular insight about the purposeful application of semiotics. In contrast, Hébert (2020) defined semiotics as the study of signs—and how they function and bear significance (p. 273). In considering how signs belong to sign systems, Solomonick (2017) defined semiotics as: a science of signs, sign-systems, and semiotic activity (p. 4).
The Importance of Semiotic Activity

Solomonick’s (2017) definition is more applicable to this study because semiotic activity can be found in the narrative content and composition of the original 1824 edition of *The Confessions*. Moreover, it is semiotic activity—the use of signs to signal signification—that contribute to the apparency of intersemiotic complementarity and other forms of compositional significance within *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611). Accordingly, this study aligns with Solomonick’s (2017) definition due to its component of semiotic activity, which is key toward understanding how textual, compositional, and mathematical semiotic resources project intersemiotic complementarity within *The Confessions* (1824) and its parodic intertextual correspondence with The Revelation as printed in *The Holy Bible* (1611).

Further, semiotic activity, particularly between visual and verbal semiotic modes, makes intersemiotic complementarity and other forms of compositional significance recognizable and meaningful (Barthes, 1964; Royce, 1998, 2013, 2014). Yet Solomonick’s (2017) definition also reflects a broader perspective of the field of semiotics and the design of this study as well. That is, semiotics does not primarily concern what signs mean but how signs function and bear significance and meaning (Littlejohn, et al., 2017, p, 101; Nagy, 1996, p. 203). The idea that signs function to create meaning in visual and verbal modes (Barthes, 1964; Royce, 1998, 2014) constitutes an underlying principle of intersemiotic complementarity according to Royce (1998, 1999, 2013, 2015) and subsequently, this study as well. With these aspects in mind—the metafunctionality of signs, the historical development of semiotics as a field of inquiry, and the importance of semiotic activity—this study approaches the original 1824 edition of *The Confessions* (1824) as compositionally significant book. From this semiotic perspective, this study considers *The Confessions* (1824) to be a sign system: a field of semiotic activity wherein visual and verbal signs function toward projecting significance and meaning (Barthes, 1964/1977; Chandler, 2019; Greimas, 1987; Halliday, 1978, 1985; Hébert, 2020; Hodorogea, 2015; Jewitt & Oyama, 2001).
Semiotics: From Linguistic and Logical Origins Toward Multimodality

Further, to situate this study within the field of semiotics, it is also important to review the development of ideas about the functionality and modality of signs. The modern tradition of semiotics is deeply rooted in linguistics, following the seminal works of Saussure (1916). It is also rooted in philosophy and logic, in following Peirce’s focus (Short, 2007, p. 28). For Peirce, the relations between signs were fundamental to his theoretical conceptualization of sign relations, or semiotics resulting from semiosis, the process and activity of signs in producing meaning. Peirce may have never intended semiotics to be more of an expansive explanation beyond the logical and philosophical. However, it seems that after his foray into semiotics, he soon realized that an interpretant, whether oneself or another social being, was an intrinsic element of the triadic semiotic model of a sign, an object, and interpretant (Short, 2007, pp. 29-30). Saussure (1916) was more focused on linguistic concerns, yet also recognized that signs must be considered beyond linguistics within a broader sense of communication and human experience and understanding (Chandler, 2019; see also Pablé & Hutton, 2015). More recently, other scholars, such as Barthes (1957/1972) recognized the need for a more comprehensive and socially aware “semiological science” that considered various forms of media, signs, and signification (p. 112). Likewise, Jakobsen (1985/1956) insisted that “language must be investigated in all the variety of its functions” to better understand the logical, linguistic and others aspects of semiotics, along with the possibilities of meaning (p. 113). Moreover, Jakobsen (1985/1956) argued that verbal messages hardly serve just one function considering how language involves multimodal functionality: a level of object language, but also level of metalanguage which pervades everyday language use.

Tarski: Finding Truth Through Object Language and Metalanguage

Jakobsen (1960) also considered the function of metalanguage [German: metasprache] as defined by mathematician, logician, and philosopher Alfred Tarski (1936). In the 1920s, Tarski, pursued a logic to define the concept of a “true sentence” toward solving the Liar’s Paradox and other self-referential philosophical puzzles (Maudlin, 2004; Pinder, 2018). According to Tarski
(1936, 1956/1983), “a true sentence” exists when a sentence is “fully interpreted”; that is, when all the meanings of a sentence prove either true or false. To account for the process of doing so, Tarski defined and demonstrated two kinds of language: object language (saying something) and metalanguage (saying something about saying something). According to Tarksi (1936, 1956/1983), metalanguage always consists of object language along with linguistic, theoretical, and mathematical elements that refer to the object language as well.

Like Peirce, Tarski was substantially more focused upon logical and mathematical operations. Nonetheless, Tarski’s (1936, 1956/1983) logical/extra-logical distinction suggested that language, signs, and systematic sign-to-sign relationships are multifunctional and multimodal from a more contemporary perspective (Duncker, 2018). Insofar as intersemiotic complementarity is concerned, Tarski also explained the significance of unity and incongruity between the object language and the extra-logical metalanguage of a sentence. If we accept Tarski’s (1936, 1956/1983) concept of metalanguage, then we cannot fully interpret nor find truth in the sentences of The Confessions (1824) unless we consider both object language (narrative content)—and extra-logical metalanguage, that is, its metareferential content.

Tarski also discussed the multifunctional dimensions of narrative language (what a sentence says) and metalanguage (what a sentence says about itself). This aligns with a similar logic posited by Jakobsen (1956/1985), who further distinguished objective language and metalanguage (Torop, 2008, p. 379). Of course, there are more than a few historical trajectories of linguistics and semiotics that can be traced from early twentieth-century formalistic perspectives toward the more socially aware and multifunctional contemporary perspectives. However, as the perspectives of Jakobsen (1956/1985), Tarski (1936, 1956/1983), and others suggest, multifunctionality and metafunctionality have developed in the field of semiotic theory. In retrospect, these theoretical concepts, along with greater social awareness involved in producing and perceiving meaning, seem to have coalesced in the development of Systematic Functional Linguistics (SFL) (Halliday & Matthiessen, 2014).
The Metafunctional and the Social: Systematic Functional Linguistics (SFL)

SFL was pioneered by British linguist Michael Halliday (1973, 1978, 1994) and his colleagues (Halliday and Hasan, 1976, 1985; Halliday & Matthiessen, 1999, 2014; Martin, 1992; Martin & Rose 2003). SFL prompted a paradigmatic shift toward more socially aware theoretical conceptualizations of language and meaning through multimodality, metafunctionality, and intersemiotic multimodality (Jewitt, 2009; Kress & van Leeuwen, 2006; O’Toole, 1994). Halliday was a student of linguist John Rupert Firth, who perceived the social and contextual complexities of signs, signification, and meaning. For example, Firth (1964) explained how “meaning is a property of the mutually relevant people, things, events in the situation”—but also cautioned that “some of the events are the noises made by the speakers” (p. 111). Firth (1957, 1964) also recognized the motivations of earlier linguists such as Louis Hjelmslev (1943), a leader of linguistics in Europe during the early twentieth century who sought to develop a “semiotic calculus” (Bache, 2010). Hjelmslev (1943) also understood that logic and formality alone could not account for all the possibilities of language and meaning. While Firth (1957, 1964) did not explicitly offer such a critique, his position nonetheless reckoned how a linguistic calculus of philosophical/mathematical truth is unavoidably subject to personal and social interpretation, despite the genius of Tarski’s (1936) approach. Although quite explicitly, Firth posited that instead of another layer of greater logic or abstraction, as with a semiotic calculus, a greater awareness of contextual and social aspects of meaning and linguistics was far more important and necessary (Butt, 2019, p. 14; Firth, 1957, p. 140).

In following Firth, Halliday (1978) developed a theory of linguistics that imported substantial components from Hjelmslev’s theory of glossematics that shifted toward a more social and contextual orientation (Hjelmslev & Uldall, 1936). Halliday departed from the predominantly formal orientation and logical insistence of glossematics but did not forsake its theoretical underpinnings. Instead, Halliday (1978) focused upon a key aspect of Hjelmslev’s (Hjelmslev & Uldall, 1936) glossematics theory: that language is of itself and functions via relationships, and that language inextricably connects linguistic elements with social contexts.
In focusing on these key theoretical notions of glossematics, Halliday derived a more functional theory that posited language as a “social semiotic” (Halliday, 1978; Halliday & Hasan, 1985). Instead of rules and laws, Halliday (1985) theorized that language developed in response to social-functional necessity. For Halliday (1985), meaning extends from the function of language within a social context. Thus, in developing SFL, Halliday formulated a theoretical perspective of linguistics that moved beyond the formal and syntactical toward the functional, semantical, and social while coalescing these aspects as well.

**Ideational, Interpersonal, and Metafunctional Aspects of Language**

In many ways, Halliday integrated the social aspects of semiotics in following Saussure (1916) and Hjelmslev (Hjelmslev & Uldall, 1936), and integrated ideas of metafunctionality according to Tarski (1936, 1956/1983). More specifically, toward advancing the theoretical underpinnings of SFL, Halliday (1985) posited that all language involves three principle metafunctions: the ideational; the interpersonal; and the textual (p. 53). Halliday’s metafunctional principle soon became a key aspect of SFL. According to Halliday’s (1985) metafunctional principle, the ideational metafunction constitutes our perception and understanding of experiential and logical meaning. The ideational metafunction is the semiotic mechanism that relates to our life experiences, knowledge of the world around us, and the logical connections we perceive in it. The interpersonal metafunction constitutes our perception and understanding of our relations with others and the influence of attitudes and behaviors. The textual metafunction constitutes our interpretation and understanding of textual meaning and our sense of organization and coherency of a message (Halliday 1978; O’Halloran, et al., 2019).

Another theoretical and analytical concept of the textual metafunction that is pivotal to this study concerns the approach and definition of text. According to SFL, a text is a metafunctional construct; an amalgam of ideational, interpersonal, and textual meanings (Halliday 1978, p. 48). Halliday (2006) also explained that the textual function of language “creates a semiotic world of its own: a parallel universe, or ‘virtual reality’ in modern terms” (p.
This aligns with Rose’s (1979) idea of the metafictive intertextuality that parody manifests. It is this parallel universe and related metafictive intertextuality within the original 1824 edition of *The Confessions* (1824) that this study aims to explore.

**Simultaneity, Metafunctionality and Multimodality**

However, before delving into semiotic analysis, it is important to understand another key aspect of Halliday’s (1978, 2006) conception of SFL, one that is critical toward understanding the projection, significance, and meaning of instance of intersemiotic complementarity. According to Halliday’s (1978, 2006) conception of SFL, the three primary metafunctions collectively create three kinds of meaning *simultaneously*. Hence, language and other semiotic systems do not produce meaning in a singular sense but produce multiple meanings at the same time (O’Halloran, et al., 2019). For Halliday (1978, 1985, p. 53), simultaneity, multiplicity, and metafunctionality constitute and inform the dynamic potential of possible meanings and ultimately understanding of signs and sign systems (see also Halliday and Matthiessen, 2014; Muntigl & Ventola, 2010, p. 107). This theoretical perspective can help account for the visual and verbal aspects of signs and their significance—and how these aspects converge and coalesce to project intersemiotic complementarity. Further, in following Halladay’s (1978, 2006) theoretical perspective, the possibilities of significance and meaning may become even more complex in producing and perceiving satirical parody. In this regard, the awareness of the meanings derived from the original text enrich the significance and meaning of the source and the satirically parodied version of it (Chambers, 2010; Dentith, 2002). Subsequently, the simultaneous metafictive and metafunctional possibilities for potential meaning become even more complex considering how parody reflects its own parodic procedures and creates fiction about fictions (Chambers, 2010; Dentith, 2002; Rose, 1979).

**Systematic Functional Multimodal Discourse Analysis (SF-MDA)**

Toward more fully accounting for the socio-semiotic aspects of language and meaning, SFL developed into a dynamic approach for analyzing language and interpreting multimodal texts (Bloor 2013; O’Halloran et al., 2019). This approach became known as Systemic Functional
Multimodal Discourse Analysis (SF-MDA) (Jewitt, 2014; O’Halloran, 2008; O’Halloran & Lim-Fei, 2014; Unsworth, 2008). SF-MDA allows for the contextual analysis of the multimodal realities and possibilities that ideational, interpersonal, and textual metafunctions socioculturally generate. SF-MDA, and variations based upon it, have been applied in various socio-semiotic contexts. For example, Unsworth (2008) demonstrated the usefulness of applying multimodal semiotic functional analysis in educational contexts. O’Halloran & Smith (2011) explained how scholars, teachers, and other practitioners have applied multimodal analysis to various contexts including advertisements, cartoons, and museums (Bednarek & Martin, 2010; Jewitt, 2009; Ventola & Moya, 2009). This broad applicability is one reason why SF-MDA has developed across various disciplines. Its broad theoretical perspective has prompted substantial interdisciplinary growth as well. A key theoretical principal of SF-MDA reckons that multimodality encompasses all the various signs, media, modes, and resources that people use to communicate with one another. Indeed, in everyday communication practices, representation and meaning involve more than linguistics, logics, or even language itself, which is just one kind of semiotic system according to SF-MDA (O’Halloran, 2019). In these and other applications, SF-MDA “provides an unrivaled platform for modeling, analyzing, and interpreting multimodal texts, interactions, and events involving language and other resources such as images, scientific symbolism, sound, embodied action, and so forth” (O’Halloran, 2019, 2011; Jewitt, 2014).

**Royce’s Framework for Analyzing Intersemiotic Complementarity**

Considering the inherent characteristics of *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611), both SFL and SF-MDA could serve as an insightful methodological approach to this study. However, the framework for analyzing intersemiotic complementarity developed by Royce (2013) provides a more specific theoretical and methodological model for investigating *The Confessions* (1824)—and how, at least in part, *The Confessions* (1824) appears to satirically parody The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806). Royce (1998) followed an approach based upon SF-MDA to examine how producers and readers
engage and interact with printed, page-based texts in ways that are both socially multimodal and metafunctional (p. 66). Royce (2013) used SF-MDA as a basis to build a framework for analyzing intersemiotic relationships to explain the characteristics that make multimodal, page-based text visually and verbally coherent and significant (p. 63). Royce’s (2013) framework draws upon Halliday’s (1978) four aspects that constitute the realm of the “social semiotic” perspective of language: the functional; semantic; contextual; and semiotic. These four aspects can be traced back to glossematics and even earlier ideas about how the function and meaning of language and signs derive from relationships (Caputo, 2010, p. 84). Royce’s (2013) framework focuses theoretically and analytically upon intersemiotic dynamics of visual and verbal interplay in page-based texts (Royce, 2013, p. 63). The framework integrated Royce’s earlier works, including his doctoral dissertation, *Visual-verbal intersemiotic complementarity in The Economist Magazine* (1999) and his paper “Synergy on the page: Exploring intersemiotic complementarity in page-based multimodal text” (1998). It also integrated ideas about visual/verbal semiotic interplay emphasized in related works including Jewitt & Oyama (2001); Kress & van Leeuwen (1990, 1996) and O’Toole (1994, 1995). In these and other ways, Royce’s (2013) framework also appears to reflect McLuhan’s (1964/2008) theoretical assertion that “the book is an extension of the eye” (McLuhan & Fiore, 1967/2001, pp. 34-37).

While Royce (2013) integrated and expanded upon ideas that can be traced to SF-MDA and even earlier developments, it is worth noting that Halliday considered *textual* features as part of textual metafunctionality. Royce (2013) found this concept and the label to be limiting and considered the term *compositional* to be more encompassing “because it seems to capture more fully the sense of two [visual/verbal] modes within one page interacting with each other to provide coherent intersemiotic message” (p. 67). Even more explicitly—and more closely related to aspects of this study—Royce (2013) reckoned that the term *compositional* also relates to “the text’s positioning within a whole magazine or book, as well as in a particular section or department” (p. 67). Due to its focus on the dynamic interplay between visual and verbal semiotic resources, its page-based analytical frame, and accommodation of metafunctionality
and metareferentiality, Royce’s (2013) framework for analyzing intersemiotic complementarity provides a useful theoretical perspective and methodological framework for this study.

**Numerical and Mathematical Significance**

Another important aspect of Royce’s (2013) analytical framework is its flexibility to accommodate the analysis of various semiotic resources. This is important for this study since it concerns textual, compositional, and mathematical semiotic resources. Given that the semiotic analysis of textual and compositional resources is perhaps more common and self-evident, it is necessary to briefly consider literature pertaining to numerical and mathematical significance and patterns of composition regarding The Revelation (*The Holy Bible, 1611*), which *The Confessions* (1824) appears to have satirically parodied. Numbers are an important aspect of the Bible (Davis, 1968) and more specifically, a significant aspect of The Revelation and The New Testament (Cole, 2017).

Several scholars have noted that perhaps more than any other form of knowledge, numbers and mathematics demonstrate the very characteristics we associate with the divine (Koetsier & Bergmans, 2005, p. 13). Koetsier and Bergmans (2005) posited that much like belief in God, mathematics was a belief system that helped establish other beliefs. For example, the *Elements* (ca. 300 BCE), often attributed to Euclid, begins with a book of mathematical definitions, postulates, axioms, and a priori concepts that must be believed and accepted without proof (Koetsier & Bergmans, 2005, p. 5). Koetsier and Bergmans (2005) also discussed how St. Augustine attempted to prove how the existence of God could be determined with as much certainty as our understanding of geometry and how mathematical and spiritual correlations were important for the Pythagoreans, the Platoists, and New-Platonists (p. 19).

**Numerical Compositional Schemes During the Renaissance**

As Röstvig (1966) explained, few scholarly pursuits have proven to be as illusive and elusive than searching for numerical patterns in Renaissance poetic forms and other written compositions (p. 6). Yet there is substantial evidence that numerical devices and patterns where integrated into Renaissance poetry and other forms of written composition, which
coincidentally occurred during a rather peculiar time when the medium of printed books was becoming more widely developed (Pettegree, 2010). Some older writings, such as the epic poem *Beowulf*, indicate numerical composition (Kisor, 2010), and exemplify the broader significance of numerical symbolism during medieval times. Later, according to Röstvig (1966) and Hunt (2011), symbolic/compositional numerology following a pre-determined numerical or mathematical scheme as a structural element or pattern of symbolic content was prevalent in sixteenth- and seventeenth-century English literature. Hunt (2011) discussed examples of numerical composition schemes in the works of Milton, Spenser, and Shakespeare, just to name a few (p. 228). Similar symbolic/compositional schemes were important before the Renaissance (Zorach, 2017), during the Renaissance (Röstvig, 1966, 1967)—and extended well into the eighteenth century and beyond (Benjafield, 2001).

**The Development of Numbered Chapters and Verses in *The Holy Bible* (1611)**

In relation to this study, which concerns how *The Confessions* (1824) appears to satirically parody *The Revelation* (*The Holy Bible*, 1611), perhaps the most obvious yet oversimplified aspect of numerical composition can be found in the organization of The Revelation according to numbered chapters and verses as printed in *The Holy Bible* (1611, 1655, 1662, 1806). The numbered chapters and verses in The Revelation and other books printed within *The Holy Bible* (1611, 1655, 1662, 1806)—as a means of organization and composition—are a culmination of developments inherited from previous English versions of the Bible. In-depth study of the historical development of *The Holy Bible* (1611) is far beyond the scope of this study (and the expertise of this researcher). However, insofar as content and organization is concerned, it is important to note that *The Holy Bible* (1611) inherited much of its content and compositional significance from *The Geneva Bible* (1560) as Miller (2017) and Molekamp (2011) have explained. Toward a visual/verbal recognition of this inheritance, Figure 8 shows the first pages of The Revelation as printed in *The Geneva Bible* (1560) and how it was organized according to numbered chapters and verses.
Figure 8

The Geneva Bible (1560): First Pages of The Revelation

Note: A digital photograph of the first pages of The Revelation as printed in a first edition copy of The Geneva Bible (1560) held by The Rawlings Scriptorium at Liberty University in Lynchburg, Virginia. This photograph was taken by the researcher courtesy of The Rawlings Scriptorium.

Numbers, Mathematics, and Divine Harmony

The numbering of chapters and verses within The Geneva Bible (1560) reflects the purpose and significance of numbers in a practical sense. However, numbers were also significant in other ways as representations of the possibilities and realities among the limited and unlimited, the singular and the many, the finite and the infinite toward epistemological, philosophical, and
theological ideas and concepts. As Graham (2014) explained, this broader notion of numbers within the Renaissance appears to parallel Pythagorean philosophy. According to Graham (2014), the idea of the limited and unlimited and related significance can be traced to Philolaus of Croton, the progenitor of Pythagorean philosophy in the fifth century and the first Pythagorean to write a book. Graham (2014) also explained that in following Pythagorean philosophy, beyond the will of divine beings and their knowledge there are two fundamental realities: limited things (perainonta) and unlimited things (apeira).

In addition to these two principles, Philolaus recognized how harmony (harmonia) allows the limited and the unlimited to be “fitted together” (harmochthé) (Graham, 2014, p. 51). Graham also noted how the Pythagorean notion that “all is number” may be an overstatement or misinterpretation developed from Aristotle and afterward in light of a fragment attributed to Philolaus: “And indeed all things that are known have number. For it is not possible that anything whatsoever be understood or known without this” (Philolaus, fr. 4; Graham, 2014; p. 54). In reckoning this concept of limiting and Philolaus’ idea that “without limit, there could be no knowledge of things,” Graham (2014) explained that:

We could, presumably, have primitive perceptual knowledge of things, or rather sense data: hot here, cold there. But without limiters there would not even be particular things delimited from other things, nor types and classes of things. There could be no scientific knowledge, no understanding of complex objects and their connections to one another. For science to be possible there must be structures, patterns and hierarchies. (p. 54)

Graham (2014) further explained how Philolaus’ arguments served as a theoretical source for scientific and philosophical ideas about the extent of human understanding, apart from divine knowledge. Graham (2014) also discussed how Philolaus provided us with perhaps the earliest written predication to understand how numbers enable the understanding and characterization of the principal concerns of semiotics—namely the representation, significance, and understanding of complex objects, realities, and possibilities between one thing and another, or the idea of a multitude of things. Thus, beyond matters of practicality such as
numbering chapters and verses, numbers may bear significance in other complex and deeply meaningful ways from a semiotic perspective.

**Numbers, Harmochthé, and Semiotic Unity**

Since the early twentieth century, linguists, communication theorists, and semioticians seem to have been preoccupied with extrapolating, abstracting, and differentiating elements of communication. As Royce (2013) argued, it seems they have overlooked how semiotic resources converge and complement one another. As suggested by the relatively limited studies of intersemiotic complementarity, the ways that numerical and mathematical compositional schemes have been used to fit together semiotic resources in the sense of harmochthé appear to have been widely overlooked. More specifically, studies that investigate the semiotic significance and patterns of composition involving textual, compositional, and mathematical semiotic resources in the original 1824 edition of *The Confessions* (1824) or The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) have yet to emerge from scholarly literature.

However, several works have mentioned the significance of numerical composition as a strategy regarding the organization of The Revelation in forms and translations that preceded the printing of it in *The Holy Bible* (1611). For example, as Swete (1906) explained, Andreas, the Archbishop of Cappadocian Caesarea, formed a plan in the sixth century for organizing The Revelation. Swete (1906) explained how Andreas, “in the fashion of his age,” organized The Revelation into 24 longer sections according to the number of the Elders and subdivided each of the sections into three chapters. The arrangement that Andreas devised follows the three-fold nature of man” according to Swete (1906, p. xxix). In detailing manuscripts of The Revelation along with its overall organization of its composition, Swete (1906) concluded that “no theory with regard to the sources of the Apocalypse can be satisfactory which overlooks the internal evidence of its essential unity” (p. xlvii; emphasis added).

Swete (1906) examined The Revelation from Greek and Latin sources—not The Revelation as printed in *The Holy Bible* (1611) or any subsequent editions that once belonged to author James Hogg; namely the 1655, 1662, and 1806 editions of *The Holy Bible* that shall be
examined in this study. Nonetheless, Swete (1906) provided a significant key about reading and analyzing The Revelation that clearly recognized the intersemiotic nature of its content:

We are in the hands of a prophet, who sees and hears things that elude the eyes and ears of other men; the simple narrative of the Evangelist has given place to a symbolism which represents the struggle of the Apocalyptist to express ideas that lie in great part beyond the range of human thought (p. vii; emphasis added).

According to Swete (1906), the content of The Revelation involves extraordinary symbolism. In further considering the significance of numbers and composition—insofar as principles of art, creativity, and composition are concerned—numeric and mathematics have long been sources of inspiration and form particularly in scripture as well (Rockwell, 1897). For example, there is the self-evident concept of stichometry, which can be traced to the epic hexameter; the 15-syllable form of a line in The Iliad, which served as standard of ancient writing practices in poetry and prose (Kennedy, 2010). However, considering the extraordinary symbolism of The Revelation, including ideas beyond the range of human thought as Swete (1906) posited, the symbolic, non-numerical significance of numbers can be traced throughout the history of Western religion and superstition (Batts, 1964, p. 462; Menninger, 1969).

The Visual/Verbal: And the Textual, Compositional, and Mathematical

Toward unraveling the extraordinary symbolism in The Revelation (Swete, 1906) and the numerical and non-numerical significance of numbers, Royce (2013) explained how semiotic resources influence each other when combined. The resulting effects may temper, intensify, or multiply their collective significance and meaning as Lemke (1998) demonstrated. Toward understanding combinations of the visual, verbal, numerical, and mathematical and other semiotic resources, it is important to note how perception and meaning ultimately depend upon the faculties of the reader (Dyrvold & Ribeck Nyström, 2019). Dyrvold and Ribeck Nyström (2019) explained that while contributions regarding the subject language of mathematics have been made, specifically in the works of Morgan and Tang (2016) and O’Halloran (2005), plenty of work remains to be done, including further examining the metafunctional significance of
numbers from a semiotic perspective. The works of Lemke (1998), Dyrvold and Ribeck Nyström (2019), Morgan and Tang (2016), and O’Halloran (2005), along with other works concerning semiotics and mathematics typically involved mathematical expressions through words, signs, or symbols—the kind one would expect to find within a mathematics textbook, exercise book, or mathematical proof (see Rotman, 1988, 2000). However, regarding the use of numbers and numerical/mathematical patterns and schemes of composition within The Confessions (1824)—which appears to satirically parody similar patterns within The Revelation (The Holy Bible, 1611)—while these may be apparent, there is no overt symbolization or indication to prompt a mathematical operation or semiotic function. There is no overt sign to add this, subtract that, or multiply these just to be emphatically clear. As Dyrvold and Ribeck Nyström (2019) suggested, recognizing the numerical/mathematical elements, patterns, and forms of compositional significance and intersemiotic complementarity within The Confessions (1824) and The Holy Bible (1611) depends upon the faculties of the reader—and the reader’s perceptibility of the characteristics of content and composition and the medium and the message, which follows McLuhan’s (1964/2008) notion that media are extensions of human faculties.

Considering that unlike typical contexts of mathematics, such as a math class or reading a mathematics textbook, signs that interrelate textual, compositional, and mathematical resources to form instances of intersemiotic complementarity within The Revelation (The Holy Bible) and The Confessions (1824) may exceed the typical register of reading a narrative or performing basic mathematical operations, as Duval and Campos (2017) have defined them. Nonetheless, textual/numerical patterns and instances of intersemiotic complementarity involving textual, compositional, and mathematical semiotic resources are perceptible and can therefore be subjected to semiotic analysis. As the semiotic analyses in chapters four, five, and six shall demonstrate, the referents of numerical and mathematical significance may extend beyond “the human range of thought” as Swete (1906) explained, or the realm of the unlimited according to Pythagorean beliefs. However, as signs—that is, as semiotic resources—numbers and other signs of mathematical concepts may be apparent if not empirically self-evident. As
identified and discussed in the analyses in chapters four, five, and six, within many instances of intersemiotic complementarity involving mathematical semiotic resources, their function or the suggestion of their function can be recognized according to identities and basic procedures of enumeration such as those discussed by Behr (2014) and Camina and Lewis (2011).

As O’Halloran (2004) explained, mathematics is a multimodal semiotic discourse involving three key resources: language, mathematical symbolism, and visual display. O’Halloran (2004) also demonstrated how these resources function individually and collectively to constitute our mathematical understanding of the world (p. 91). In following O’Halloran (2004) and considering numbers as signs and mathematics as semiotic discourse, SFL and SF-MDA would adequately facilitate semiotic analysis of numerical and mathematical resources in *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611). As Kress and van Leeuwen (2006, p. 20) explained, Halliday’s initial theoretical conceptualization of SFL accommodates analysis of various modes of semiotic representation. As an extension of it, SF-MDA seems better suited for analyzing the functionality of multimodal discourse and the interplay between textual, compositional, and mathematical resources—and their visualization. However, since this study is concerned with only a limited set of semiotic resources and identifying and briefly characterizing how they constitute instances of intersemiotic complementarity, Royce’s (2013) framework is a better suited methodological approach.

**Summary**

This chapter discussed several of these aspects which are germane to this present study involving a semiotic analysis of the original 1824 edition of *The Confessions* and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806), which *The Confessions* (1824) appears to satirically parody, at least in part. The fundamental theoretical premise of this study derived from McLuhan’s (1964/2008) notion that *The Medium Is The Message* was briefly discussed and illustrated. The necessary theoretical extension *The Medium/Message Is The Message* which guides this study was also discussed. In considering literature pertinent to the theoretical development of linguistics and semiotics, the preoccupation with differentiation was briefly highlighted to
help explain how such developments likely hindered more extensive examination of aspects of harmonization and complementation within written communication.

Literature and some of the key historical developments of the bewildering field of semiotic theory and practice were discussed as well. In a broad sense, the development of semiotics from its theoretical roots in logic (Peirce 1982-1984; 1977) and linguistics (Saussure 2013/1916) toward theoretical perspectives that were more aware of functional and social significance were highlighted. Of particular importance were the theoretical developments that integrated the multifunctionality of signs and their capacity as a conveyance for diverse kinds of meaning on different planes, as with Jakobsen’s (1985/1956) synthesis of Tarski’s (1936) model of metalanguage which exemplified how signs function toward object language and metalanguage. These metafunctional aspects along with greater awareness of the social construct of meaning coalesced in the development of the Systematic Functional Linguistics (SFL) and the work of Halliday (1973, 1978, 1994) and his colleagues (Halliday and Hasan, 1976, 1985; Halliday & Matthiessen, 1999, 2014; Martin, 1992; Martin and Rose 2003). SFL led to further theoretical developments which enabled theoretical inquiry of intersemiotic complementarity possible. These include the theoretical conceptualizations of language and meaning through multimodality, metafunctionality, and intersemiotic multimodality (Jewitt, 2009; Kress & van Leeuwen, 2006; O’Toole, 1994). Such theoretical conceptualization focused on key aspects of intersemiotic complementarity, which include simultaneity, metafunctionality, and of course multimodality.

Collectively, these theoretical concepts helped promote greater awareness of the dynamic potential of our faculties toward recognizing and understanding signs, their (meta)functionality, and the potentiality of their (simultaneous) meanings across various modalities (Halliday, 1978, 1985, p. 53; Halliday and Matthiessen, 2014; Muntigl & Ventola, 2010, p. 107). In further developing Systematic Functional Multimodal Discourse Analysis (SF-MDA), several scholars helped establish a theoretical and methodological framework for understanding intersemiotic complementarity, a particular kind of multimodal discourse. These
developments included the works of Karatza (2020), Leonzini, (2013), and especially Royce (1998, 2013, 2015). Granted, the study of intersemiotic complementarity may seem relatively limited. This is due to a paradox of sorts; while intersemiotic complementarity is one of the most common forms of (multimodal) communication, relatively few studies concerning intersemiotic complementarity have been published in the past century (Royce, 2013). This literature review also highlighted how characteristics of content, composition, and numerical significance have eluded substantial scholarly inquiry as the writings of McLuhan (1964/2008), Royce (2013) and others suggest. Toward helping to fill this gap in extant scholarly literature, this review also traced how this study inherited many of the developments of semiotics, SFL, SF-MDA, and intersemiotic complementarity toward investigating instances of intersemiotic complementarity in the original 1824 edition of The Confessions.
CHAPTER THREE: METHODOLOGY

This chapter explains the research design and methodology of this study. The overall methodology involves close reading and (inter)semiotic analysis. However, unlike close reading analyses that typically focus on narratological aspects (Federico, 2016), the close readings within this study are primarily focused upon aspects of semiotics—and more specifically, intersemiotic complementarity. The methodological approach of this study was inspired by and depends upon the methodological framework for analyzing intersemiotic complementarity developed by Royce (1998, 1999, 2013, 2015; Royce & Bowcher, 2007). These works provide guidelines for the page-based analyses of the two primary sources of this study: the original 1824 edition of The Confessions and The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). The adaptation of close reading methods and Royce’s methodological framework to accommodate analysis of intersemiotic complementarity involving textual, compositional, and mathematical resources are also be discussed. This chapter also outlines the methodological procedures of this study.

Research Design

This study investigates two principal research questions: how have textual, compositional, and mathematical semiotic resources been strategically articulated in the production of The Confessions (1824) to project intersemiotic complementarity, compositional significance, and meaning?; and how do these articulations satirically parody or otherwise reflect intersemiotic complementarity and compositional significance within The Revelation as printed in The Holy Bible (1611) and subsequent derivative editions that once belonged to author James Hogg? Toward investigating these questions, this study is guided by the theoretical notion that The Medium/Message Is The Message—an extension of McLuhan’s (1964/2008) popular theory The Medium Is The Message. The application of this over-arching theoretical perspective toward investigating the primary research questions requires a methodology that facilitates the analysis and description of visual and verbal aspects—or the analysis of characteristics of both the medium and the message from McLuhan’s (1964/2008) theoretical
perspective. This is necessary, least of all, considering how satirical parody inextricably
depends upon humorous intent and the awareness of an understanding audience receptive to
its form (Gilmore, 2017, p. 2). This concept underscores the necessity of examining satire in its
original compositional form and medium—and why this study involves the semiotic analysis of
the original 1824 edition of The Confessions. Considering the possibilities of research design and
methodological approaches (see Guthrie, 2010), qualitative research serves four categorical
purposes; to describe, interpret, verify, or evaluate qualitative data (Tang, 2020, p. 217). Since
this study aims to identify, characterize, and describe aspects of intersemiotic complementarity
and the interfusion of the medium and the message in The Confessions (1824), a qualitative
approach is therefore appropriate. As qualitative research, this study relies upon close reading
to facilitate the analysis of intersemiotic complementarity within historical books; it does not
involve ethnography, surveys, or interpersonal engagement with research participants. Instead,
this study is a kind of qualitative, content analysis (Tang, 2020, p. 215; Terrell, 2016, p. 146) that
unobtrusively examines artistic, qualitative data (Creswell, 2018, p. 179) consisting of signs and
intersemiotic sign systems (Royce, 1999, p. 117) within the original 1824 edition of The
Confessions (1824) and The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806).

Royce’s (2013) Framework for Analyzing Intersemiotic Complementarity

Investigating the primary research questions of this study requires a methodological
framework that facilitates the analysis of intersemiotic complementarity concerning textual,
compositional, and mathematical resources along with satirical parody and metareferentiality.
The methodological framework for analyzing intersemiotic complementarity developed by
developed his analytical framework over time, it is perhaps most clearly defined in the book
Royce co-edited with Bowcher (Royce & Bowcher, 2013), particularly in the chapter titled
“Intersemiotic Complementarity: A Framework for Multimodal Discourse Analysis” (Royce,
2013). Royce’s (2013) framework enables page-based analysis concerning how visual and verbal
semiotic resources project intersemiotic complementarity in print media. Such analysis has been
demonstrated in Karatza (2020); Hodorogea (2015); Leonzini (2013); and Bowcher and Liang (2013). Royce’s (2013) methodological framework is also flexible and can be adapted and applied to various kinds of semiotic resources.

Adapting Royce’s Methodological Framework

In developing a methodological framework for analyzing intersemiotic complementarity, Royce (2015) acknowledged how the basic framework he adopted from Systematic Functional Linguistics (SFL) may require modification for more complex layers of meaning in social semiotic systems:

While the multimodal analysis reveals that a straightforward application of this analytical framework is useful in and of itself, it is argued that the framework needs to be extended to also account for further and more complex layers of represented meaning. (p. 719)

As suggested by cursory analysis, the instances of intersemiotic complementarity in the original 1824 edition of *The Confessions* and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) appear to involve compositional resources such as the design and content of particular chapters and verses—aspects of the visual according to Royce (2013) and McLuhan (1964/2008). The instances of intersemiotic complementarity within these books also appear to involve textual semiotic resources—or aspects of the verbal. These instances also appear to involve mathematical aspects as well. Procedurally, beyond intersemiosis in mathematics (O’Halloran, 2003), this study involves questioning whether a semiotic resource bears a mathematical correlation or complementation to other semiotic resources. This study does presume that mathematical correlations or complementations exist. Rather, whenever an apparent numerical description or mathematical sign is encountered, as with the words *seventeen* or *proportion* in *The Confessions* (1824), or the word *twelve* within The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806), this study examines whether these textual resources somehow complement compositional or mathematical resources—or not. As to be expected, some semiotic resources may appear to intersemiotically complement other resources while others may not.
Social and Contextual Aspects

As a qualitative semiotic analysis of historical books printed centuries ago, this study obviously has no direct connection to the people involved in their production (Given, 2008). There is also no immediate overlap to the socio-historical context in which these books were produced. Therefore, this is an unobtrusive research study (Babbie, 2017) and does not involve any participants other than the researcher/author of this study, nor does this study depend upon any particular social (physical) site or context. The context, site, or environment of the research essentially involves this researcher’s engagement with these printed books in their original printed editions and digital facsimiles thereof that preserve their compositional form. While this study focuses on the production of The Confessions (1824)—and not matters of interpretation within a particular socio-historical milieu—it inextricably involves another social aspect of communication and media production. As Royce (1999) explained in adopting another key presumption of SFL: people make choices about intersemiotic communication drawing from combinations of verbal, visual, and other resources. Subsequently, in adopting Royce’s methodology, this study likewise presumes that printed compositions are representations of the choices made by the people involved in their production—and their communication options, choices, persuasive tactics, and purpose (Hasan, 1981: p. 107; Royce, 1999, p. 125). In this regard, The Confessions (1824) and The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) can be considered artefacts shaped by choices, strategic articulations, and other practices toward some communicative purpose (Barton, 1991, 2017; Botha, 2012). As Barton (1991) explained, literacy practices are social practices that serve other purposes:

In general, people do not read in order to read, or write in order to write; rather, people read and write in order to do other things, in order to achieve other ends … The importance of viewing reading and writing in terms of social practices is that we see the purpose behind the activities; we also see how intertwined the written words is with other forms of communication, especially spoken language. (p. 8)

If we follow Barton’s (1991, 2017) perspective, then The Confessions (1824) can be
reckoned as a product and consequence of specific communication choices and strategic purpose. As Hogg’s own letters attest (Strout, 1946), we can presume that *The Confessions* (1824) is the result of the many choices of its author—who strategically articulated textual, compositional, and mathematical resources to project intersemiotic complementarity—“to achieve other ends” according to Barton (1991, p. 8). However, we can only speculate how satirical parodying of *The Revelation* (*The Holy Bible*, 1611) served Hogg’s communication goals toward strategically challenging and influencing others. Nevertheless, this study aims to identify and characterize instances of intersemiotic complementarity and related compositional significance within *The Confessions* (1824) and thereby enable further consideration of “other ends” (Barton, 1991) in future research.

**Close Reading**

This semiotic analysis of intersemiotic complementarity begins with an admittedly underwhelming procedure: reading. More precisely, this study proceeds with a close reading (see Brummet, 2019; Federico, 2016; Greenham, 2019; James, 2020) of *The Revelation* as printed in *The Holy Bible* (1611) and subsequent editions that belonged to Hogg (*The Holy Bible*, 1655, 1662, 1806), followed by a close reading and semiotic analysis of the original 1824 edition of *The Confessions*. Close reading involves a kind of reading aligned toward analytical observations of the characteristics of writing (Brummet, 2019; Greenham, 2019, p. 3). As a form of literary analysis, close reading enables us to better understand the contextual meaning of words and other semiotic resources within a written composition (Brummet, 2019). Nicholson (2017) posited that close reading can reveal the characteristics of a text and contextually situate meaning within broader artistic and socio-cultural practices. Greenham (2019) explained how close reading can help us better understand the meaning of words and other aspects of writing within a specific context (pp. 2-5).

As Greenham (2019) and Nicholson (2017) posited, close reading can help us understand how words bear significance in both immediate and broader contexts. Yet beyond matters of contextualism (Conrad & Petrus, 2017; Ichikawa, 2017), discourse contextualism (Silk, 2016),
and semantic and pragmatic aspects of words and meaning (Borg, 2012), close reading can help reveal how words—as signs and textual semiotic resources—can be articulated to project intersemiotic complementarity, compositional significance, and meaning as demonstrated by Royce (2013, 2015). Hence, close reading can help identify how words—as signs—bear significance and constitute meaning within various sign systems within their printed medium, which relates to the overall theoretical premise of this study: The Message/Medium Is The Message.

**Attenuation to Ungrammaticality and Intersemiotic Complementarity**

Close reading is not limited to any particular aspect or focus (James, 2020, p. 7). That is, one could conduct a close reading paying particular attention to aspects of grammar and style. One could also conduct a close reading focusing on how relationships among characters are portrayed within the composition or focusing on any other dynamics. This study is unconcerned with narrative interpretation; however, it is almost exclusively concerned with identifying instances of intersemiotic complementarity involving textual, compositional, and mathematical semiotic resources. Accordingly, the close readings and analyses within this study focus upon how semiotic resources appear to deviate from an ordinary grammatical sense or scheme of things (Abrusán, 2019; Nelson, 1996, pp. 146-148; Riffaterre, 1983).

As literary theorist Riffaterre (1978, 1981, 1983) explained, ungrammaticality involves semiotic aspects of written compositions that do not seem to conform to immediate grammatical necessity. Ungrammaticality also involves how words seemingly defy the typical logic of written language (Del Pinal, 2017), or how words may seem “weird” (Abrusán, 2019). Further, in what sounds like a reiteration of McLuhan’s (1964/2008) caution about the overemphasis on the message (content) and lack of emphasis on the medium (composition), Riffaterre (1983) offered a metatheoretical argument about the methodological procedures of literary criticism:

(...) the goal of all criticism is, or should be, to show what characterizes the literary work of art. But critics too often look for this characteristic in the author and in his psychology, which they reconstruct more or less well, and they do not often enough look for it in the work and in its form, which is everything. (p. 125)
Criticism of Close Reading Attuned To Ungrammaticality and “Weird” Significance

Riffaterre’s metatheoretical perspective and methodological insistence regarding ungrammaticality as an aspect of text production were often criticized and all but swept to sea by the wave of postmodern literary criticism. For example, Norris (1984) described Riffaterre’s (1983) book *Text Production* as a product of an old-style formalist whose theoretical approach is far from revolutionary, and more (self-)serving of traditional interpretations. Norris (1984) asserted:

The literary text, for Riffaterre, is an object of patient and erudite close-reading, a ‘monument’ whose utterly distinctive character the critic sets out to describe and explain. At bottom, there is not much difference between this kind of ‘structuralist’ activity and the techniques of verbal analysis perfected by ‘old’ New Critics like Wimsatt and Brooks. (p. 16)

Yet perhaps too quickly and too conveniently, Norris’ criticism overlooks important theoretical contrasts between Riffaterre (1983) and early practitioners of New Criticism. For example, Riffaterre and older practitioners of New Criticism share the notion that close reading and rigorous formal analysis is necessary as the structure and meaning of a text are *inextricable*. However, Norris and others have overlooked a key point: unlike earlier theorists and practitioners, Riffaterre does not affirm that literary analysis should be conducted to the exclusion of the author’s intent or the reader’s response. In fact, as Riffaterre (1983) clearly explained, the primary point about literary analysis is that the text is not just text: “The literary phenomenon is not only the text, but also its reader and all of the reader’s possible reactions to the text—both énoncé and énonciation” (p. 6).

This study is primarily concerned with identifying and characterizing compositional significance and instances of intersemiotic complementarity within *The Confessions* (1824) and how it satirically parodies The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806); it is not concerned with the meaning of such significance nor exploring the potentiality of a reader’s reaction to it. However, the focus of this study does not preclude nor prohibit further
consideration of a reader’s perception or reaction to these books. To the contrary, in following Riffaterre’s (1983) methodological concerns and notion of ungrammaticality along with McLuhan’s (1964/2008) theoretical maxim, paying attention to the characteristics of both content and composition—the *medium* and the *message*—can facilitate richer, more meaningful interpretations.

**Methodological Principles Concerning Intersemiotic Complementarity**

Toward enabling richer and hopefully more meaningful interpretations, the close readings and semiotic analyses within this study follow a few rules, particularly concerning mathematical and numerical aspects. These rules follow observations drawn from cursory analysis of *The Confessions* (1824) and The Revelation (*The Holy Bible*, 1611) and inform the methodological procedures followed herein toward minimizing research bias and confirmation bias. Generally speaking, mathematical procedures can be formulated and manipulated to yield just about any textual/mathematical correlation. However, the possibilities become limited considering how this study focuses upon intersemiotic complementarity involving the triangulation of textual, compositional, and mathematical resources. While a researcher could devise a quite fanciful textual/mathematical correlation as theoretical or exegetical device, the identification of intersemiotic complementarity requires apparenty and empirical evidence—and the triangulation of textual, compositional, and mathematical resources inherent within the book itself. For example, the word *seventeen* (textual resource) was printed only once within the original 1824 edition of *The Confessions*—precisely on page 17 (compositional resource). Likewise, it is an empirical fact that the word *twelve* (textual resource) was repeated twelve times (mathematical resource) beginning at Revelation 7:5 (compositional/mathematical resource; 7+5=12) as printed in *The Holy Bible* (1611, 1655, 1662, 1806). In following an inductive approach and the general procedure of this study, the identification of this instance of intersemiotic complementarity follows the observation of empirical evidence of apparent textual and compositional resources inherent in *The Confessions* (1824) and The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806)—and subsequent consideration of a
mathematical complementation. Methodologically, this study does not proceed otherwise, as with conjuring a significant mathematical correlation and then seeking exemplification of it by reconfiguring textual and compositional resources.

Further, as observed during cursory analysis, the textual/mathematical correlations in The Confessions (1824) and The Revelation (The Holy Bible, 1611) appear to have been limited to basic mathematical operations and enumerative identities involving addition, subtraction, multiplication, and division. As Corry (2015) explained in discussing the history of writing numbers, fewer symbols and procedures helps facilitate mathematical activity and understanding, whereas a greater number of symbols and procedures makes mathematics more difficult (p. 20). Continuing with the example of intersemiotic complementarity involving the word twelue in The Revelation, the word twelue was first printed in The Revelation within The Holy Bible (1611) at chapter seven, verse five. This requires only one step to account for the mathematical aspect of intersemiotic complementarity: namely, the addition of the number of the chapter (7) with the number of the verse (5); 7+5=12. The methodological procedure of this study avoids elaborate, multi-step operations toward investigating and identifying textual/mathematical correlations and those that lack complementation of compositional resources. For example, the word twelue could be explained according to the following multistep operation: (12x3x2x2) ÷ (95-83)=12. The numerals 95 and 83 may make sense in the aforementioned calculation. However, the numbers 95 and 83 are not printed in chapter seven of elsewhere in The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). While valid, such an operation does not correlate or triangulate with other semiotic resources inherent in The Revelation—and is therefore invalid following the methodological approach of this study.

Methodological Procedure

This section outlines the overall methodological procedure of the analysis of intersemiotic complementarity within The Confessions (1824) and The Revelation as printed in The Holy Bible (1611) and subsequent derivative versions of The Holy Bible (1655, 1662, 1806) known to have been in the possession of James Hogg (Smith, 2018). The primary focus of this
study concerns the original 1824 edition of *The Confessions*. However, since it appears to satirically parody The Revelation (*The Holy Bible* (1611)) which predates it, this study begins with a close reading and semiotic analysis of The Revelation as printed in *The Holy Bible* (1611). A comparative analysis of instances of intersemiotic complementarity within The Revelation in 1611 edition of *The Holy Bible* and the 1655, 1662, 1806 editions that once belonged to Hogg will be conducted. A close reading and semiotic analysis of the original 1824 edition of *The Confessions* follows in chapter six.

**Step One: Close Reading/Analysis of The Revelation (*The Holy Bible*, 1611)**

Toward identifying and characterizing instances of intersemiotic complementarity, this initial procedure involves a close reading and semiotic analysis of the representation of The Revelation as printed in *The Holy Bible* (1611) from its first verse to its last, as demonstrated in chapter four of this present study. Attention has been given to apparent instances ungrammatical features (Riffaterre, 1983)—*articulations that appear out of the ordinary*—along with apparent instances of intersemiotic complementarity. While this step involves close reading it also involves *viewing*: that is, paying close attention to apparent visual and verbal semiotic aspects (Royce, 2013, p. 66). This step also involved determining whether textual resources complement a compositional or mathematical semiotic resource in ways that appear ungrammatical or beyond descriptive or adjectival functions. These instances will be identified and characterized.

**Step Two: Compiling A Set of Instances of Intersemiotic Complementarity**

Having conducted a close reading and semiotic analysis of The Revelation (*The Holy Bible*, 1662), ten instances of intersemiotic complementarity were randomly selected as a control set for comparative analysis of the 1611 edition of *The Holy Bible* with the subsequent 1655, 1662, and 1806 editions of *The Holy Bible* that once belonged to author James Hogg. The control set was then organized according to the order in which these instances of intersemiotic complementarity were printed in The Revelation (*The Holy Bible*, 1611) following the typical sequence whereby a reader would encounter them in reading from the beginning to the end.
Step Three: Comparative Analysis of Bibles That Belonged to James Hogg

This step involves comparing the control set of instances of intersemiotic complementarity within The Revelation as printed in The Holy Bible (1611) and subsequent derivative versions of The Holy Bible (1655, 1662, 1806) that scholars identified were in Hogg’s possession at some point during his lifetime (Smith, 2018). More specifically, the control set of ten instances of intersemiotic complementarity identified during the initial close reading of The Revelation as represented and printed in The Holy Bible (1611) were compared with three specific editions known to have belonged to Hogg, namely: The Holy Bible (1655); The Holy Bible (1662); and The Holy Bible (1806). The similarities and discrepancies of the control set of instances of intersemiotic complementarity among these editions of The Holy Bible (1611, 1655, 1662, 1806) are identified and briefly discussed in chapter five.

Step Four: Close Reading/Semiotic Analysis of The Confessions (1824)

With an awareness of the content and compositional significance of The Revelation as printed in The Holy Bible (1611) and subsequent versions that once belonged to author James Hogg (The Holy Bible 1655, 1662, 1806), this step involves a similar close reading and semiotic analysis of the original 1824 edition of The Confessions. Particular attention has been given to apparent intersemiotic complementarity along with other related aspects of compositional significance. This close reading and semiotic analysis was informed by and attuned to patterns and instances of ungrammaticality and the kinds of intersemiotic complementarity identified within The Revelation as printed in The Holy Bible (1611). Comparative analysis of instances of intersemiotic complementarity and related compositional significance within representations of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) were integrated into this step as well. As demonstrated in chapter six, this step also integrated the comparison of instances of intersemiotic complementarity found within the original 1824 edition of The Confessions and how these may or may not be present in subsequent scholarly editions. Due to the length of The Confessions, which consists of 390 pages of narrative text, the identification, characterization, and comparison of instances of intersemiotic complementarity have been provided as they would
have occurred in reading the original 1824 edition from the front cover to the back. It is hoped that this procedure will make future comparative analysis and the verification of the findings of this study more efficient. The analysis of the original 1824 edition of *The Confessions* follows the structure of the book from cover to cover from the first printed page to the last. In so doing, this semiotic analysis consists of four main parts:

1. the frontispiece, title page, and dedication;
2. The Editor’s Narrative;
3. *The Confessions* and memoirs of the (justified) sinner;
4. and the Editor’s recapitulation.

**Step Five: Discussion of Analytical Findings**

Having conducted close readings and analyses of intersemiotic complementarity of both *The Confessions* and *The Revelation* as printed in *The Holy Bible* (1611) and subsequent editions that belonged to Hogg (*The Holy Bible*, 1655, 1662, 1806), the findings will be discussed in chapter seven. Tables, figures, and excerpts based upon photographs of the pages within *The Confessions* (1824) and *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806) have been provided to illustrate aspects of intersemiotic complementarity and other related instances of compositional significance. A summary of the analytical findings follows wherein the empirical, theoretical, and practical implications of the findings of this study are discussed. Lastly, recommendations for future research have been provided with consideration given to the delimitations and limitations of this study.

**Trustworthiness, Validity, and Credibility**

This analysis involved empirical data: *The Confessions* as printed in its original 1824 form and composition and a digital facsimile that preserves the compositional integrity of the original. Digital facsimiles of *The Revelation* as printed in *The Holy Bible* (1611) and subsequent editions have been compared with other printed copies of these editions. The analyses of this study were based upon historical books and empirical data printed therein. While the findings and page-based contextual analyses of intersemiotic complementarity within these printed
books should prove immediately subject to verification, this does not automatically ensure validity or credibility. Therefore, by design, several measures have been taken to help bolster the credibility and validity of this study, which include close reading substantiated by thick description (Creswell, 2018, p. 200). Also, toward bolstering the trustworthiness, validity, and credibility of this study, illustrations of intersemiotic complementarity have been presented within contextual medium of the original 1824 edition of *The Confessions* (1824) and representations of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) following the page-based analytical framework of Royce (1998, 1999, 2013, 2015; see also Bateman, 2008, p. 9). By conducting analysis and evidencing instances of intersemiotic complementarity following Royce’s (2013) page-based analytical frame—within the contextual medium of the books themselves—it is hoped that such observations will be more immediately subject to further empirical evaluation. It is hoped that illustrating the analytical observations using copies of specific pages will enable future readers to more readily confirm, deny, or debate the findings of this study within the same context wherein these instances of intersemiotic complementarity were originally printed.

**Transferability: A Methodological Antithesis of This Study**

Regarding transferability, the analysis of intersemiotic complementarity within the original 1824 edition of *The Confessions* (1824) hardly transfers to other editions. In fact, as this study argues, subsequent scholarly editions have obfuscated the compositional significance and intersemiotic complementarity within the original edition. Moreover, no scholarly edition examined herein preserves the instances of intersemiotic complementarity and related compositional significance found within the original edition—and no scholarly version of *The Confessions* conforms to another. Likewise, the instances of intersemiotic complementarity observed within The Revelation as printed in *The Holy Bible* (1611) are not entirely the same and in some cases, differ completely with other versions of the Bible. That is, much like the way that the content and composition of a version of the Bible may differ especially considering earlier versions in Greek, Hebrew, and Latin, the instances of compositional significance and
intersemiotic complementarity will expectedly differ as well.

Therefore, the findings of this study which concern representations of The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806) will likely differ from analyses of other editions of the Bible such as the English Standard Version, the New English Bible, or earlier Greek, Hebrew, and Latin versions. Also, reading or analyzing the text of The Confessions (1824) or The Revelation as printed in other editions, forms, or interfaces will likely not transfer either. Considering the importance of The Medium/Message Is The Message, reading a version of the text of The Confessions on a smartphone or listening to an audiobook will not resemble nor prove to be the same as the experience of reading The Confessions (1824) as printed in its original book form—as many of the instances of intersemiotic complementarity within their page-based contexts will be distorted if not lost. If we accept McLuhan’s (1964/2008) theoretical assertion that The Medium Is The Message and his claim that the “the book is an extension of the eye” (McLuhan & Fiore, 1967/2001, pp. 34-37)—and moreover, the theory that The Medium/Message Is The Message, then we must accept that reading the text of a book beyond its original print medium may distort our sense of visual perception of compositional significance and intersemiotic complementarity. Therefore, attempts to transfer the analytical findings of this study of the original 1824 edition of The Confessions and the representations of The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806) to other versions or formats thereof should seem antithetical to the fundamental theoretical and methodological principles of this study.

The Method Transfers (But not the Results)

The method and procedure of intersemiotic analysis used in this study can be applied to books and print media. For example, several scholars have already proven how Royce’s (2015, 2013, 1999) model can be applied or adapted to various kinds of page-based print compositions (Bowcher & Liang, 2013; Hodoroge, 2015; Karatza, 2020; and Leonzini, 2013). Of course, the analysis of different books will yield different results. Likewise, using the same method to analyze different versions of the same narrative text of a book will yield different results depending upon revisions and alterations. Thus, it should not be expected that the analysis of
intersemiotic complementarity within a particular book will automatically match or resemble the results of an altered or different version of the text.

Data Sources

This researcher has reviewed and analyzed printed copies of the original 1824 edition of The Confessions and representations of The Revelation as printed in copies of the 1611, 1655, 1662, and 1806 editions of The Holy Bible examined herein. However, to enable more immediate scrutiny and verifiability of this study, widely accessible digital facsimiles based upon photographic digital scans of the original printed edition of The Confessions (1824) and The Revelation in printed editions of The Holy Bible (1611, 1655, 1662, 1806) have also been used for illustration. These digital facsimiles are available in Portable Document Format (PDF) format from widely accessible digital repositories such as the Internet Archive (archive.org). The PDF versions used as qualitative data sources for this study consist of digital photographic scans of the pages in original edition of The Confessions as printed in 1824 in book form, along with digital scans of The Revelation as printed in 1611, 1655, 1662, and 1806 editions of The Holy Bible.

The Confessions (1824)

The semiotic analysis of The Confessions (1824) in this study was based upon a printed version of an 1824 original edition held by The National Library of Scotland (The Confessions, 1824; National Library of Scotland, MMSID: 9930471443804341). This researcher analyzed and documented this printed copy during a cursory analysis and comparison in April 2017. This copy has been compared with a digital PDF (Portable Document Format) facsimile of The Confessions available via the Internet Archive (Hogg, 1824/2008). The University of California Libraries digitized and contributed this widely available digital facsimile to the Internet Archive (archive.org) on March 13, 2008. This digital PDF version visually matches the printed copy of an 1824 original edition held by The National Library of Scotland.

The Revelation in the 1611, 1655, 1662, and 1806 Editions of The Holy Bible

This analysis of a representation of The Revelation was based upon a printed copy of an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
It was compared with a printed facsimile of another 1611 edition held by The Rawlings Scriptorium at Liberty University as well. These editions were further compared with a digital PDF of *The Holy Bible* (1611) available from the Internet Archive (archive.org) last modified on March 26, 2012 and contributed by Library Genesis (Bodó, 2018). The digital PDF file available via the Internet Archive correlates with the printed copy of the 1611 original edition and facsimile of *The Holy Bible* (1611) held by The Rawlings Scriptorium at Liberty University.

This study also involves digital facsimiles of other versions of The Revelation as printed in the subsequent 1655, 1662, and 1806 editions of *The Holy Bible*. The 1655 and 1662 editions used for illustration within this study are widely available through ProQuest. The digital facsimile of the 1655 edition of *The Holy Bible* was based upon a copy held by the British Library that was digitized and made available via ProQuest (ProQuest Document ID 2240870579). The 1662 edition was also based upon the edition held by The British Library and made available through ProQuest (ProQuest Document ID 2248499418). The quality of these digitally scanned editions is less than ideal, but they nonetheless facilitate broad access. Regarding the 1806 edition of *The Holy Bible*, this researcher has examined the actual printed copy that once belonged to James Hogg that was gifted to the University of Stirling in 2017. Unfortunately, however, there is no widely available digital facsimile of the 1806 edition of *The Holy Bible* that once belonged to Hogg. The illustrations of this edition used within this study were provided courtesy of the University of St. Andrews Library Special Collections Division.

**Scope of Data**

The Revelation as printed in *The Holy Bible* (1611) consists of 22 chapters, each with their own set of respective verses, spanning 18 pages. The original 1824 edition of *The Confessions* (1824) consists of 390 pages of printed text, plus a frontispiece facsimile, title page, and dedication. *The Holy Bible* (1611) consists of books, chapters, and verses and as a novel, *The Confessions* (1824) consists of episodes, paragraphs, sentences, phrases, and even smaller linguistic elements. However, the basic cohesive unit of data here is the printed page, considering from a semiotic perspective how these books are page-based compositions. As
McLuhan and Fiore illustrated (1967), it is within the context of page-based compositions that verbal and visual aspects—and textual, compositional, mathematical semiotic resources—manifest. This page-based approach aligns with the page-based analytical approach of Jakobsen (1956/1985; 1960) and Barthes 1964/1977) and the methodological framework for analyzing intersemiotic complementarity followed by Royce (1998, 1999, 2013, 2015) and Royce and Bowcher (2007). Aside from visual, page-based analysis of instances of intersemiotic complementarity, a fractional part of the supporting data in this study is quantitative. The scope of quantitative data consists mostly of word frequencies (Altmann & Köhler, 2015; Bybee, 2006; Dicle, 2018; Popescu & Altmann, 2009; Tang, 2020, p. 230). A systematic iterative approach will be taken to assure accuracy of the limited quantitative involved in this study. For example, each word frequency will be tallied, verified, and verified once again using a corroborative digital application, such as Voyant-Tools (volant-tools.org), or other widely available resource for conducting word frequency analysis. The results of such analyses will be integrated as needed.

**Methodological Context**

Digital facsimiles of The Revelation and *The Confessions* have been used for analysis and illustration of compositional significance and intersemiotic complementarity in these books. However, digital methods or tools are not necessarily required for qualitative research in a digital environment (Caliandro and Gandini (2017). The digital facsimiles used in this study serve as visual representations of printed compositions—not sources of digital data. Therefore, methodological studies involving digital methods and digital data are not immediately applicable or necessary to reproduce the findings of this study concerning compositional significance and intersemiotic complementarity. This includes most methods drawn from the digital methods paradigm (Hutchison, 2016; Rogers, 2013), methods established in the digital humanities (Berry, 2012), or other digital tools for qualitative research (Paulus et al, 2014).

**Role of the Researcher**

To minimize implicit research design bias and personal bias and enable an empirical see-for-yourself semiotic analysis, this researcher assumed the role of a facilitator rather than an
interpreter. That is, toward fulfilling the purpose of this study, this researcher aimed to remain focused on the identification and characterization of empirical evidence of instances of intersemiotic complementarity as printed in *The Confessions* (1824) and *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806). This role avoids exhaustive interpretation of potential meaning. However, it aims toward providing detailed, thick description of instances of empirical evidence to minimize the effects of bias inherent in any analysis (Creswell & Creswell, 2018). As a facilitator, this researcher aims to first identify and characterize instances of intersemiotic complementarity as a contribution to extant scholarly literature in a way that is unencumbered by potentially far-reaching interpretations that may distract from the findings of this study.

Moreover, the role of facilitator permits the identification of textual, compositional, and mathematical semiotic resources—*signs*—without overcomplications. This is necessary particularly since comprehensive identification, characterization, and discussion of the instances of intersemiotic complementarity within *The Confessions* (1824) have yet to be identified in extant scholarly literature. Ultimately, this role follows a basic theoretical premise of semiotic inquiry concerning *how signs function* rather than *what they signify* (Chandler, 2019; Hébert, 2020; Solomonick, 2017). Within the broader context of scholarly inquiry, this role also follows the procedure that a sign and its semiotic function(s) must be identified *before* the significance and potential meaning(s) of a sign can be more thoroughly explored. In assuming such a role as a facilitator, hopefully implicit bias will be subsequently limited to the identification and characterization of empirically evident characteristics of intersemiotic complementarity inherent in the original 1824 edition of *The Confessions* and representations of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806).

As previously discussed, this study is broadly informed by the theoretical notion that *The Medium/Message Is The Message*. It is hoped that illustrating the page-based analytical findings within the contextual medium of *The Confessions* (1824) and *The Revelation* as printed in *The Holy Bible* (1611, 1655, 1662, 1806) will allow future readers to judge the empirical evidence more readily for themselves. Moreover, it is hoped that future scholars will scrutinize
the analytical findings of this study and formulate their own conclusions about potential meaning(s). Hopefully, facilitating the identification of instances of intersemiotic complementarity will help generate awareness of the phenomenon—and the deliberate lack of exhaustive interpretation will foster greater engagement with the findings of this study.

Summary

This chapter explained the research design and methodological framework for analyzing intersemiotic complementarity based upon Royce (1998, 1999, 2013; Royce & Bowcher, 2007, 2013). The ways in which the methodological procedure of this study enable investigation of the primary research questions were briefly discussed, along with the need to adapt the methodology developed by Royce (1998, 1999, 2013; Royce & Bowcher, 2007, 2013) to accommodate not only visual, and verbal semiotic resources, but mathematical ones as well. Since this is essentially a semiotic analysis of qualitative data, and a text-based study of historical books, the limits of the contextual scope of this study and its unobtrusive approach were also considered. The procedural steps involved in this analysis of intersemiotic complementarity were outlined, which follow the method of close readings and semiotic analysis of Royce’s (2013) analytical framework. This chapter also highlighted how this researcher assumed the role of a facilitator toward identifying and characterizing instances of intersemiotic complementarity within The Confessions (1824) and The Revelation (The Holy Bible, 1611). This role follows the design of this study and semiotic inquiry in general and aims to help limit researcher bias. Hopefully, the methodology and findings of this study will provide future readers and researchers with a starting point to pursue exegetical, hermeneutical, or narratological studies themselves.
Chapter Four: Semiotic Analysis of the Revelation (The Holy Bible, 1611)

To understand how Hogg may have satirically parodied or otherwise used semiotic resources from The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) within The Confessions (1824), it is important to first examine the representation of The Revelation as printed in The Holy Bible (1611)—the source from which the subsequent editions of the Bibles that once belonged to Hogg derived. Toward investigating the research questions of this study, and with the theoretical notion The Medium/Message Is The Message in mind, the semiotic analysis based on close reading in this chapter focused on how textual, compositional, and mathematical resources were strategically articulated to project intersemiotic complementarity and related compositional significance within the Revelation as printed in The Holy Bible (1611), more popularly known as The King James Bible (see Bloom, 2011; Burke et al., 2013; Campbell, 2010; Norton, 2010, 2011). The analysis in this chapter is not immediately concerned with hermeneutics or interpreting the content of The Revelation as printed in The Holy Bible (1611). Instead, this close reading focuses on aspects of semiotics: signs, sign functions, semiotic production, metareferentiality, and instances of intersemiotic complementarity. Within this focus, the purpose of this close reading and semiotic analysis in this chapter is to identify and characterize signs—not fully explore their significance and referentiality or exhaustively discuss their (potential) meaning(s).

Semiotic Analysis

This analysis proceeds with a page-by-page close reading and semiotic analysis of a representation of The Revelation as printed in the 1611 edition of The Holy Bible. Accordingly, the chapters and verses that were printed upon each page will be sequentially analyzed and discussed. However, before analyzing each chapter, a few general observations are worth noting. The book of The Revelation consists of 18 pages. The first page was printed on the right opposite the final page of the Book of Jude (on the left). As with other books of The Holy Bible (1611), a heading appears at the top of each framed page. The heading consists of three parts: a reference to a significant things and ideas aligned with the left margin that were printed in the
left-side column of print; alternating reference to “Reuelation,” and the number of the principal chapter printed upon the page; and a reference to significant things and ideas aligned at the right margin that were printed in the right-side column of text. Two typefaces were used in the printing of The Revelation (The Holy Bible, 1611): roman and gothic. Roman typeface was used for paratext, and gothic typeface was used for the (narrative) content of The Revelation—the word of God. This indicates that the use of different typeface was compositionally significant and purposeful and a reflection of the ecclesiastical tradition of book production and printing (Benton & Gutjahr, 2009, p. 19). At times, several interpolated words appear in a different, smaller roman typeface which appear to identify translated words and phrases not found in the original Latin and Greek sources. Referential and rhetorical punctuation marks appear to consist of periods, commas, and colons, and semicolons. Two kinds of hyphenation dashes are also apparent. The roman typeface features a single-line dash; and the gothic typeface features a double-lined hyphenating dash.

Chapter and Verse Numbers in Additive and Subtractive Form

The book of The Revelation within The Holy Bible (1611) consisted of 22 numbered chapters spanning 18 pages—without page numbers. However, each chapter number was printed in roman type using roman numerals, such as III, XII, XXI. The chapter numbers indicate a mixture of additive and subtractive notation of sign values (Menninger, 1969). For example, chapter four of The Revelation is noted in additive form as “CHAP. III.” (Revelation 4, The Holy Bible, 1611); whereas chapter nine is noted in subtractive form as “CHAP. IX” (Revelation 4, The Holy Bible, 1611). Evidently, numerical identities for the chapters were formed and printed according to both additive and subtractive numerical forms. Western Arabic numerals, such as 3, 4, 21, identify the verse numbers. The number of verses in the chapters of The Revelation (The Holy Bible, 1611) range from eight to 29.

Metareferentiality

As with other books printed in The Holy Bible (1611), The Revelation included paratextual references to other books, chapters, and verses within The Holy Bible. There are also
paratextual metareferences to other verses within The Revelation itself (The Holy Bible, 1611). These references typically involve symbols interposed within the Biblical content of The Revelation, such as * and || and correspond to a paratextual reference within the margin. These signs refer to and potentially prompt the importation of related content and significance into the reading of The Revelation—and create an intertextual and intratextual reading experience. Yet at least some degree, the importation of content from other verses interrupts the flow of reading the Biblical content and require the reader to: notice or ignore the referential symbol; observe and follow the paratextual reference(s); find and read the referential material; and return to the verse within The Revelation. Indeed, these (meta)references may disrupt reading continuity, or may serve as an interpolation of enlightenment, or may be ignored.

The Revelation: Page One

The Revelation consisted of 18 pages. The first page included several components: a page heading; an illustrated band of motifs; the title; and two columns of text. Regarding Biblical content, the first page consisted of the verses one through 17 and part of verse 18 (out of the 20 total verses of the first chapter). The title of “THE REUELATION of S.Iohn The Diuine.” spans the framed two-column layout of textual Biblical content that follows. Paratextual references to previous books, chapters, and verses within The Holy Bible (1611) along with occasional explanations appear in the margin columns beside the columns of textual content.

CHAP. I

The first column of print identified the chapter number: “CHAP. I.” It includes a summary and the first seven verses of the chapter, concluding with the word Amen (Revelation 1:7, The Holy Bible, 1611). Incidentally, the summary highlights some of the numerical and metaphorical significance that pervades the chapter and the rest of The Revelation: “the feuen churches in Asia” which were "signified by feuen golden Candlesticks" (Revelation 1, summary, The Holy Bible, 1611). Figure 9 shows the first page of The Revelation as it was printed in The Holy Bible (1611).
Figure 9

The Holy Bible (1611): First Page of The Revelation

Note: The first page of The Revelation in a 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University. This photograph and all other photographs in this chapter were taken by the researcher courtesy of The Rawlings Scriptorium.
Sent and Signified: The Introduction of Revelation 1:1-7

The first seven verses, introduce The Revelation (Swete, 1906). As printed in this edition, the first seven verses comprise the first column of text on the first page. The first two verses clearly identified the semiotic operation and significance of The Revelation itself:

1 “The Reuelation of Jefus Chrif, which GOD gave unto him to fhewe his fervants things which muft shortly come to pass; and he fent and signified it by his Angel unto his fervant John,

2 Who bare record of the word of God, and of the teftimonie of Jefus Chrif, and all of the things that he faw. (Revelation 1:1-2; emphasis added)

These verses indicate that The Revelation was John’s record of the word of God—which was sent and signified to Jesus Christ along with Jesus’ testimony and the things that John saw in experiencing The Revelation itself (Revelation 1:1-2). This indicates that The Revelation involves aspects of the visual and the verbal and serves as a conveyance from the oral and the experiential to the literal (Ong, 1982/2013). Further, the first and second verses also evidence the importance of signification and how a revelation “becomes significant because as it is revealed it reveals; in its manifestation it becomes significant for us” according to Ward (1993, p. 176). The third verse expands upon such significance and draws in the importance of literacy and multimodality in reading and hearing what John saw in his experience of The Revelation.

3 Bleffed is hee that readeth, and they that heare the words of this prophetie, and keep those things which are written therein: for the time is at hand. (Revelation 1:3; The Holy Bible, 1611; emphasis added)

The significance and manifestation of The Revelation as printed in The Holy Bible (1611) was partly intertextual. After establishing The Revelation as the word of God who sent and signified it—and the importance of reading, hearing, and remembering what was written—Revelation 1:4 introduced a dimension of intertextual significance as well. In explaining how The Revelation was the word of God to be written to the seven Churches in Asia (Revelation 1:4, The Holy Bible, 1611) the symbol * and “’’Exo. 3.14.’’ function as a sign—a paratextual
reference to Exodus 3:14. This forms a (metareferential) complementation considering how both Revelation 1:4 and Exodus 3:14 depict God engaging in divine communication about what should be said unto others. Revelation 1:4 explained how God spoke to Saint John telling him what to say to the Churches in Asia. Likewise, Exodus 3:14 explained the significance of the earthly name of God so Moses could tell it to the children of Israel. Incidentally, there also appears to be a kind of numerical complementation: Exodus 3:14 and Revelation 1:4 both include the numerals 1 and 4. Within Exodus 3:14, the phrase “I am” is repeated three times and consists of three letters. The numerals, 3, 1, and 4 in Exodus 3:14 could also form a kind of enumerative mathematical complementation considering how 3+1=4 makes mathematical sense, as does the reverse: 4-1=3.

Granted, this could be a coincidence. However, Revelation 1:4 also appears to be significant because it marks the first interpolation of a reference to another part of the Bible. This verse also marks the first instance of a number within The Revelation, which in this case is feuen (seven). The word feuen is repeated twice in Revelation 1:4, which forms an apparent complement. John was instructed to write to the seven Churches in Asia by “him **” and from the seven spirits which are before God’s throne. The complementation also appears to involve the chapter and verse number as well. To wit, the word seven was printed twice within Revelation 1:4. If (chapter) 1 (verse) 4 is reckoned as signification of 14, this appears to be a mathematical complement to the word seven being repeated twice: feuen (7) + feuen (7)=14.

Revelation 1:7 concludes the first column of text of the first printed page of The Revelation as printed in the 1611 edition of The Holy Bible. It concludes with “Amen” which appears to complement its visual and compositional conclusion at the end of the column (Revelation 1:7; The Holy Bible, 1611). Revelation 1:7 also references semiotic significance related to visual perception as it commands the leaders of the seven Churches to “Behold he commeth with clouds, and euery eye shall see him, and they also which pearced him” (Revelation 1:7, The Holy Bible, 1611; emphasis added). Clearly, this verse demonstrates how visual and verbal aspects were significant in the telling of The Revelation.
Compositional Significance: A New Column; A New Voice

Revelation 1:8 was printed at the top of the second column on the first page of The Revelation. Notably, this verse marks a new column of text—and a new voice as John referred to what the Lord said to him. This appears to be a complementation between the introduction of a new voice precisely at the beginning of a new column. The two columns of print also seem to separate a divine introduction to The Revelation in the first column, from the rest of The Revelation that follows wherein John revealed what he saw and heard. The complementation also appears to have greater depth considering the significance of seven, as in the seven Churches and the seven Spirits: the first column of text involves precisely the first seven verses. This appears to be a complementation involving textual, numerical, and compositional elements as the first column includes references to the number seven as in seven churches—and consists of precisely seven verses.

The Manifestation of The Revelation: “faith the Lord”

In Revelation 1:8, the reference to “faith the Lord,” indicates that John is now speaking, which is made clear in the following verse, with the remark “I John” (Revelation 1:8-9, The Holy Bible, 1611). Revelation 1:8 also bears a relation to an ordinal and everlasting sense of God: “I am Alpha and Omega, the beginning and the ending, faith the Lord” (Revelation, 1:8, The Holy Bible, 1611). In Revelation 1:9-12 John told of his situation at the “Isle that is called Patmos, for the word of God, and for the testimonie of Jesus Christ” (Revelation 1:9, The Holy Bible, 1611). Verse 10 appears to bear significance as John tells how he figuratively heard “a great voice, as of a trumpet,” (Revelation 1:10, The Holy Bible, 1611). In reciting what he heard, and echoing Revelation 1:8, John explained that the voice said “I am Alpha and Omega, the firft and the laft” thereby reiterating the significance of creation and everlasting in an ordinal sense (Revelation 1:10-11, The Holy Bible, 1611).

Verse 11 includes a command to John that clearly bespeaks the significance of the visual/verbal and the production of The Revelation as a book—a significant medium: “what thou seest, write in a booke, and send it unto the seuen Churches which are in Asia” (Revelation
1:11, *The Holy Bible*, 1611; emphasis added). The seven Churches in Asia were then enumerated: Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Loadicea. Verse 12 exemplifies another instance of visual/verbal intersemiotic significance. In following God’s command to write “what thou seest” (Revelation 1:11, *The Holy Bible*, 1611), John turned “to see the voice that spake with mee” (Revelation 1:12, *The Holy Bible*, 1611; emphasis added). In *seeing the voice* that spoke to him, John revealed that he “saw seuen golden Candlesticks” (Revelation 1:12, *The Holy Bible*, 1611).

The episode of the intersemiotic experience of what John *saw* and *heard* continued in the verses or Revelation 1:13-16 (*The Holy Bible*, 1611). Amid the seven candlesticks, John encountered “one like unto the Sonne of man” (Revelation 1:13-14, *The Holy Bible*, 1611). The figurative language continues in verse 14 with the description of a kind of metamorphic state: “his head, and his haires were white like wooll, as white as snow, and his eyes were as a flame of fire” (Revelation 1:13-14, *The Holy Bible*, 1611; emphasis added). The description continued beyond the head, to “his feet like unto fine brasse, as if they burned in a furnace: and his voice as the found of many waters” (Revelation 1:15, *The Holy Bible*, 1611). Revelation 1:16 continues the description with the hands and face and numerical references: “and hee had in his right hand seuen starres: and out of his mouth went a sharpe two edged fword: and his countenance was as the Sunne shineth in his strength” (Revelation 1:16, *The Holy Bible*, 1611; emphasis added).

Verses 17-18 and "The Firft, and the Laft"

Verses 17 and 18 explain how John fell at the feet of the “one like unto the Sonne of man” (Revelation 1:13, *The Holy Bible*, 1611), who then placed his right hand upon John telling him not to fear. Revelation 1:17 references and potentially imports Esay 41.4 and 44.6 ending with another ordinal reference to “the firft, and the laft” (Revelation 1:13, *The Holy Bible*, 1611). Verse 18 details how Jesus Christ was “hee that liueth, and was dead: and behold, I am alive for euer-”—followed by the lead of the page turn “more” which conspicuously marks the end of the phrase and the end of the page. The continuation of Jesus Christ as “alive for ever-more” appears to be complemented in a compositional sense by the continuation of the turn of the
Incidentally, this hyphenated treatment of the word *euer-more* resembles the rendering of it at the second to last line within “The Genealogies of Holy Scriptvres” at the beginning of *The Holy Bible* (1611) as shown in Figure 10.

**Figure 10**

*The Holy Bible* (1611): Genealogies of Holy Scriptvres

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Note: A photograph of “The Genealogies” as printed in a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
The Revelation: Pages Two and Three

The second and third pages of comprise the first double-page spread of The Revelation (The Holy Bible, 1611). The overall scope of viewing The Revelation spans two pages as shown in Figure 11. Accordingly, while this is a page-based semiotic analysis, the analysis herein involves consideration of each page as an analytical frame. Yet it also considers the viewpoint of engaging The Revelation from this double-page perspective as well.

Figure 11
The Holy Bible (1611): The Revelation, Pages Two and Three

Note: A photograph of the second and third pages of The Revelation as printed in a copy of the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
CHAP. I. Verses 18-20: "Mysterie" and Signification

The second page of The Revelation (The Holy Bible, 1611) begins with the continuation of Revelation 1:18: “more, Amen, and have the keyes of hell and of death” Revelation 1:18 (The Holy Bible, 1611). Revelation 1:19-20 repeated the command to John to write what he has seen with an elaboration of temporality:

(19) Write the things which thou haft seene, and the things which are, and the things which fhall be hereafter,

(20) The myftery of the feuenftarres which thou faweft in my right hand, and the feuen golden Candlestickes. (Revelation 1:19-20, The Holy Bible, 1611)

As these verses demonstrate, the first chapter of The Revelation concluded with a metareferential verse telling of the significance of a mystery involving numbers. It also explicitly evidences semiotic production involving signification and numbers in the description about how “The seven Starres are the Angels of the seven Churches: and the seven candlesticks […] are the seven Churches” Revelation 1:20 (The Holy Bible, 1611).

Textual, Compositional, and Numerical/Mathematical Significance: Seven and Two

The only cardinal numbers printed in the first chapter of The Revelation were feuen [seven] and two, along with the ordinals first and last. The word one was also printed in the first chapter, however, as the roman type suggests, it appears to be more of a reference to an individual or singular entity than a cardinal number functioning as a description (Revelation 1:13, The Holy Bible, 1611). Within the Biblical content, the word seven was repeated 12 times and printed six times on the first page and six times on the second page of the first chapter of The Revelation (1:1-20, The Holy Bible, 1611). The 12 occurrences of the word feuen—six times on the first page and six times on the second—appears to be a kind of compositional complement. Incidentally, there are references to seven other Biblical books within the first chapter. This could be happenstance. However, it could also be another kind of complementation given the significance of the number seven throughout the first chapter of The Revelation as printed in The Holy Bible (1611).
CHAP. II

The second chapter of The Revelation begins an episodic series of what John was commanded to write to each of seven Angels of the seven Churches in Asia. These were enumerated and addressed one by one. Chapter two addressed four of the seven Angels (ministers) of the churches (Ephesus, Smyrna, Pergamos, and Thyatira). Chapter three addressed the remaining three Angels of the remaining churches: Sardis, Philadelphia, and Laodicea. Each address appeared to follow a similar four-part pattern. The introduction of each address consisted of the phrase “unto the Angel of the Church of ... write.” The introduction was followed by an identification of Jesus beginning with the phrase “thee things faith...” with varied, figurative descriptions of Jesus Christ. The phrase “I know thy workes...” marked the second part of each address whereby a judgment of the church is proclaimed. The third and fourth parts of each address involved a reference to those “that overcommeth” and “hee that hath an eare, let him heare...” (Revelation 2-3; The Holy Bible, 1611). In what appears to be an inversion, on the second page of The Revelation, on the left, the third part of the addresses to the churches refer to those “that overcommeth” followed by the fourth part of “hee that hath and ear...” (Revelation 2, The Holy Bible, 1611). Whereas on the third page and thereafter, the references were printed in reverse order: those “that overcommeth” followed by “hee that hath an eare...” (Revelation 3, The Holy Bible, 1611). In other words, on the second page, an overcommeth/hath an ear pattern was printed. On the third page, as though a mirror-like reflection, the phrase was reversed with an hath an ear/overcommeth pattern.

Verse 2:10; The Word Tenne

At Revelation 2:10, the word tenne was printed for the first time. Beside the words one, two and seven, no other numerical references occurred so far within the Biblical text of The Revelation as printed in this 1611 edition of The Holy Bible. Revelation 2:10 also appears significant because it marks the first printed reference to the deuill (devil) in the Revelation, which follows the reference to Satan in the preceding verse, Revelation 2:9. Incidentally, as part of a visual/verbal complementation, the word tenne was written precisely underneath the
numeral 10 marking the verse number. Evidently, there appears to be a textual, compositional, and mathematical complementation involving the number 10, the word *tenne*, and verse 10 as shown in Figure 12.

**Figure 12**

*The Holy Bible (1611): Revelation 2:10, the Word Tenne*

![Image of Revelation 2:10 from the 1611 edition of The Holy Bible]

*Note:* An excerpt of Revelation 2:10 as printed in a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.

**John’s References to Jesus**

Each of the addresses to the seven churches were printed within the two-page spread, although part of the content of the final address to Laodicea continued on the next page. The references to Jesus Christ seem to form another compositionally significant pattern. John did not address Jesus by name but used a series of metareferential figurative descriptions. The diversity of these descriptions—and evidence that none were repeated—suggest a kind of significance involving *significance* and the importance of signs, metaphors, and descriptions in identifying the divine.
Table 1

John’s References to Jesus in The Revelation (The Holy Bible, 1611)

<table>
<thead>
<tr>
<th>Verse</th>
<th>Church</th>
<th>Introduction</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:1</td>
<td>Ephesus</td>
<td>he that holdeth the feuene ftarres in his right hand, who walketh in the midft of the feuene gold-en Candlesticks:</td>
</tr>
<tr>
<td>2:8</td>
<td>Smyrna</td>
<td>the firt and the laft, which was dead, and is alive,</td>
</tr>
<tr>
<td>2:12</td>
<td>Pergamos</td>
<td>hee, which hath the fharpe fword with two edges:</td>
</tr>
<tr>
<td>2:18</td>
<td>Thyatira</td>
<td>the Sonne of God, who hath his eyes like unto a flame of fire, and his feete are like fine braffe:</td>
</tr>
<tr>
<td>3:1</td>
<td>Sardis</td>
<td>he that hath the feuene Spirits of God, &amp; the feuene ftarres;</td>
</tr>
<tr>
<td>3:7</td>
<td>Philadelphia</td>
<td>he that is holy, he that is true, he that hath the key of David, he that openeth, and no man fhutteth, and thutteth, and no man openeth;</td>
</tr>
<tr>
<td>3:14</td>
<td>Laodicea</td>
<td>the Amen, the faith-full and true witneffe, the beginning of the creation of God:</td>
</tr>
</tbody>
</table>

CHAP. III

Chapter three, which incidentally began on the third page of The Revelation in this edition, involved what John was to write and send to the three churches of Sardis, Philadelphia, and Laodicea. This appears to be a complementation involving the chapter number (III) and the number of churches (three). Revelation 3:1 included a reference to Jesus as “he that hath the feuene Spirits of God, and the feuene ftarres.” This suggests a complementation considering how the “feuene Spirits” bear significance to the “feuene ftarres” (Revelation 3:1, The Holy Bible, 1611). Further, Revelation 3:2 suggests the importance of watching for signs in remarks to the “Angel of the Church in Sardis” with an advisement to “be watchfull” (Revelation 3:1-2, The Holy Bible, 1611). Whether this is toward watching for signs for the coming of God or observing acts to “strengthen the things that remaine” (Revelation 3:2, The Holy Bible, 1611), or both, seems open for interpretation. Further suggesting the importance of significance, Revelation 3:3 indicated the consequences to “those thou fhalt not watch” (Revelation 3:3, The Holy Bible, 1611).
The Book of Life and the Synagogue of Satan

Insofar as significance and writing are concerned, Revelation 3:5 explained how Jesus “will not blot out” the names of those who overcome their tribulations “out of the booke of life.” This verse also involved a metareference to Revelation 20:12 and Philippians 4:3. In following the reference to Revelation 20:12—and breaking the continuity of reading the rest of the third chapter—Revelation 20:12 imports John explaining how he saw the dead being judged before God; and that books were opened along with “the booke of life”; and that the dead were judged “according to their works” (Revelation 3:5, The Holy Bible, 1611). In the margin adjacent to Revelation 20:12 there a reference back to Revelation 3:5 was printed. This marks the first time that a verse in The Revelation intratextually refers to another verse in The Revelation. This also appears to be a complementation considering how the Biblical content mentioned opening books and “the booke of life” and following a reference to Revelation 20:12, which requires the further opening of the book of The Revelation. After the reference to Revelation 20:12, Revelation 3:5 continued to explain that instead of having their names blotted out, those who overcome will find salvation as Jesus proclaimed, “I will confess his name before my Father, and before his Angels” (Revelation 3:5, The Holy Bible, 1611).

Revelation 2:9 and 3:9: Patterns of Openeth/Shutteth and “Synagogue”

In addressing the Angel of the Church in Philadelphia, Revelation 3:7 identifies Jesus as the one who “is holy, he that is true, he that hath the key of David, he that openeth, and no man shutteth” but also in reversing the phrase, as the one who “shutteth, and no man openeth” (Revelation 3:7, The Holy Bible, 1611). The inversion of the pattern openeth/shutteth to shutteth/openeth resembles the inversion of the pattern of overcommeth/hath an ear on the second page to hath an ear/overcommeth on the third page. Incidentally, the alliterative reference to “the synagogue of Satan” in Revelation 3:9 (The Holy Bible, 1611) appears to involve a compositional complementation as well. That is, “the Synagogue of Satan” was first printed at Revelation 2:9 and repeated only at Revelation 3:9. Further, the word synagogue was printed only in the ninth verse of the second and third chapters (The Holy Bible, 1611). This indicates an awareness and
span of complementation beyond a particular chapter toward the composition of The Revelation as a whole. Incidentally, there appears to be an instance of intersemiotic complementarity insofar as synagogue—a nine-letter word—was printed only within the ninth verse of chapter two and chapter three.

**The Writing of Names and the Name of God**

Revelation 3:12 marks the first instance of Jesus directly referring to God. It also conspicuously involved writing, as Jesus proclaimed, “I will write vpon him the Name of my God, and the name of the Citie of my God, which is New Hierufalem … and I will write vpon him my New name” (Revelation 3:12, The Holy Bible, 1611). Aside from the first printing of the word God spoken by Jesus, it was repeated four times within Revelation 3:12. This could be another intersemiotic complementation considering the numerals of Revelation 3:12 (3, 12) and the four (4) instances of God. As an identity of enumeration, the numbers 3, 4, and 12 could be reckoned as $3 \times 4 = 12$. Yet in whichever way the mathematical complementation may be reckoned, this is nonetheless significant as it is the only verse wherein God was repeated four times. There is perhaps yet another aspect of intersemiotic complementarity considering that the word God consists of three letters and was repeated four times in Revelation 3:12: $3 \times 4 (\text{repetitions}) = 12$. The third page ends at Revelation 3:14 with the phrase, “the beginning of the creation of God.” (Revelation 3:14, The Holy Bible, 1611). This appears to be a complementation as “the beginning of the creation of God” leads to the beginning of a new page within The Revelation.

**The Revelation: Pages Four and Five**

The fourth and fifth pages comprise the second double-page spread of The Revelation. The Biblical content included the conclusion of chapter three; chapter four; chapter five; and the first 12 verses of chapter six. Chapters four, five, and six began with illustrated initials of the letter A, but with different illustrated motifs. The page headings reflect significant content within particular columns printed on each page. Figure 13 shows the fourth and fifth pages of The Revelation as printed in The Holy Bible (1611).
Figure 13

The Holy Bible (1611): The Revelation, Pages Four and Five

Note: A photograph of the fourth and fifth pages of The Revelation as printed in a copy of the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 3:15-16: "Neither cold or hot"

While there have been more than a few references to visions and visual aspects, at the beginning of the fourth page, Revelation 3:15, introduced the dimension of temperature in the rebuking of the Church at Laodicea, or the Laodiceans, for being “neither cold or hot” (Revelation 3:15, The Holy Bible, 1611). The word Lukewarme was printed in the page heading. The significance of this idea was detailed in Revelation 3:16: “So then because thou are lukewarme, and neither cold nor hot, I will spew thee out of my mouth” (Revelation 3:15, The Holy Bible, 1611). Incidentally, the Biblical content at verse 3:15 refers to “neither cold or hot” and 3:16 refers to “neither cold nor hot” (Revelation 3:15-16, The Holy Bible, 1611). However, the summary of “Chap. III.” on the previous page introduced this idea as “neither hote nor colde”—printed in a different order than Revelation 3:15 and 3:16, which evidences yet another complement of inversion.

Revelation 3:18-22: The Visual and the Verbal

Revelation 3:18 indicated the significance of apparency. The remarks about “gold tried in fire” and “white raiment” speak to the significance of gold and white, but also how the white raiment provides clothing so “that the flame of thy nakednesse doe not appeare” (Revelation 3:18, The Holy Bible, 1611). This followed by an advisement to the Church of Laodicea to “anoint thine eyes with eye salve, that thou mayest fee” (Revelation 3:18, The Holy Bible, 1611). While this verse emphasized the visual, Revelation 3:20-22 introduced the metaphor of doors and opening them with reference to the verbal. Revelation 3:20 states “Behold, I stand at the doore, and knocke: if any man heare my voyce…” (The Holy Bible, 1611). Revelation 3:22 strengthened the focus on the verbal with the reference to “Hee that hath an eare, let him heare what the Spirit faith unto the Churches” (The Holy Bible, 1611).

CHAP. III

The metaphor of the opening of doors continued into chapter four along with the emphasis of the visual/verbal with John seeing a door that was opened and hearing one of several voices. After hearing the voice, John was in the spirit and beheld a throne in heaven,
with God sitting upon the throne described in colors of jasper and sardine. There was also a rainbow around the throne, “in light unto an Emeralde” (Revelation 4:2-3, The Holy Bible, 1611).

**Revelation 4:4—The Word Foure**

In reading from the beginning, the words *four* or *foure* have not been printed in The Revelation. However, the word *foure* was printed in the summary of chapter four: “4 The foure and twentie Elders” (Revelation 4, The Holy Bible, 1611). Within the Biblical content, there appears to be a complementation in that the word *foure* was introduced precisely at Revelation 4:4. This also appears to follow the pattern of introducing a textual/numerical reference at a corresponding verse number as with the word *tenne* at verse 10 in the second chapter of The Revelation. Revelation 4:5 exemplified another signification whereby “there were seven lampes of fire… which are the feuen Spirits of God” (Revelation 4:5, The Holy Bible, 1611). Revelation 4:6 introduced the “foure beaestes full of eyes before and behinde” (Revelation 4:5, The Holy Bible, 1611). These four beasts were enumerated in Revelation 4:7 as a complementation: only one beast was enumerated on each of the four lines of the verse. That is, the first beast was described on the first line, the second beast on the second line, the third on the third line, and the fourth beast was described on the fourth line. Each description involved a metaphor as well: the first beast was like a lion, the second a calf, the third “had a face as a man,” and the fourth was like a flying eagle (Revelation 4:7, The Holy Bible, 1611). The heading of the page column reads “foure beaests” and appears to complement as it was printed on page *four* of The Revelation (Revelation 4, The Holy Bible, 1611).

While not immediately correlated within the Biblical content, Revelation 4:8 explained how the four beasts were “full of eyes within” and each had six wings, or 24 in total. This resembles the same number of the “four and twenty” (24) elders (Revelation 4:8, The Holy Bible, 1611). While “four and twenty” describes the number of Elders, it also marks the first direct reference to a mathematical operation: the addition of “four and twenty” (4+20=24). The remaining verses of chapter four involve significance through gesture in that the four beasts gave glory and honor to God on the throne, the four and twenty elders fell down and
worshipped God upon the throne and cast aside their crowns. Incidentally, the word *foure* was repeated in four verses within the fourth chapter: verses 4, 6, 8, and 10.

CHAP. V

In chapter five, John explained seeing “him that fate on the Throne” with “a booke… sealed with feuen feales” (Revelation 5:1, *The Holy Bible*, 1611). This exemplifies yet another instance whereby John referred to God via signification. The chapter also evidences the significance of writing, reading, and books along with the idea of the worthiness required to open a book and obtain wisdom therefrom. This chapter also situates the reader in a peculiar stance regarding books as John encountered another significant book—while telling of his seeing, hearing, and experiencing The Revelation that he was writing about in a book to the seven churches in Asia. Revelation 5:1 detailed an episode wherein John sees the book with seven seals in the “right hand of him that fate on the Throne” as an angel called out to anyone worthy to open the book (Revelation 5:1-2, *The Holy Bible*, 1611). But “no man in heaven nor in earth, neither under the earth, was able to open the booke, neither to look thereon” (Revelation 5:2-3, *The Holy Bible*, 1611). Much can be said about the theological significance of this verse. However, for this semiotic study, this verse demonstrates the *significance* of books and how the ability to access knowledge and wisdom therein is qualified. The fourth page ended with the fourth verse of chapter five, which appears to set up another complementation. That is, the fifth page of The Revelation began precisely with the fifth verse of the fifth chapter (Revelation 5:5, *The Holy Bible*, 1611). The complementarity of the fifth verse of the fifth chapter beginning precisely on the fifth page of The Revelation also appears to reflect the Biblical content of Revelation 5:5: (*The Holy Bible*, 1611). Revelation 5:5 explained how one of the elders declared that Jesus “hath prevailed to open the booke and loose the feuen feales thereof” (Revelation 5:5, *The Holy Bible*, 1611). The idea of opening the book in the Biblical content reflects the position and reading Revelation 5:5 which was printed at the top of page 5—in the middle of the open, double-page spread of pages four and five. The verses that follow continued to establish a pattern of John *hearing* a voice and *seeing* or experiencing something.
Thus, John witnessing The Revelation—and his writing about it—involves intersemiotic phenomena. This also evidences how the telling of The Revelation was based upon a pattern of an aural experience followed by a visual one. In Revelation 5:6 John explained how he saw among the four beasts and 24 elders “a Lambe as it had beene flaine” (Revelation 5:6, The Holy Bible, 1611). In tandem with the metaphysical and spiritual significance, this verse demonstrates another instance of semiotic complementation as the Lambe was described having “feuen hornes and feuen eyes, which are the feuen Spirits of God, fent forth into all the earth” (Revelation 5:6, The Holy Bible, 1611; emphasis added).

Verses seven through nine detailed how the Lambe “came, and tooke the booke out of the right hand of him that fate upon the Throne” (Revelation 5:7, The Holy Bible, 1611) and how the four beasts and the four and twenty elders with harps and golden vials of incense (the prayers of Saints) sang and praised the worthiness of the Lambe to take the Booke and open the seales (Revelation 5:7-10, The Holy Bible, 1611). Revelation 5:9 introduced another significant medium as the four Beasts and the four and twenty Elders “fung a new song, faying, Thou art worthy to take the Booke, and to open the seales thereof” (Revelation 5:9, The Holy Bible, 1611). Revelation 5:11 described another multimodal experience of John hearing a voice and beholding a vision. The verse also involved an enumeration of the “voyce of many Angels” and how “the number of them was ten thousand times tenne thousand, and thousands of thousands” (Revelation 5:11, The Holy Bible, 1611). This is another instance whereby the Biblical content of The Revelation references a mathematical operation. In this case, the reference to “ten thousand times tenne thousand” involves multiplication (Revelation 5:11, The Holy Bible, 1611; emphasis added). The operation of addition was also involved: “and thousands of thousands” (Revelation 5:11, The Holy Bible, 1611; emphasis added). This appears to be an implication of their multitude derived through mathematical operations rather than an explicit number. Further, it suggests that the process and understanding of mathematics was also significant. Chapter five concluded with the Angels and every creature in heaven, on earth, under the earth, and in the sea saying blessings and bestowing honor unto God and Jesus Christ (Revelation 5:11, The Holy Bible, 1611).
CHAP. VI

The heading of “CHAP. VI.” was printed at the bottom of the first column on the fifth page of The Revelation. The summary stated that this chapter involved the opening of the seals “and what followed thereupon, containing a prophesie to the end of the world” (Revelation 6, The Holy Bible, 1611). The Biblical content started at the top of the second column of the page marked by an illustrated initial of the word And—as with many of the chapters and verses within The Revelation as a mark of continuity. Revelation 6:1 indicated another intersemiotic experience as John explained how he “fawe when the Lambe opened one of the seales” and “heard as it were the noife of thunder” (Revelation 6:1, The Holy Bible, 1611; emphasis added). The noise of thunder was “one of the foure beastes, laying, Come and fee” (Revelation 6:1, The Holy Bible, 1611). This verse illustrates the intersemioticity involved in John’s experience of The Revelation—and writing about intersemiotic phenomena.

Revelation 6:1-8: The Four Horsemen

Much has been said about Revelation 6:1-8 and the first four seals, which correspond to the Four Horsemen of the Apocalypse as they are commonly known (Glaspey, 2015, p. 60). The sequence of the first four seals involved one of the four beasts saying to John “come and see” followed by a description of a distinctly colored horse (white, red, black, and pale). Each horseman was described according to what they had and what they were given. The third part of each description involved the symbolic actions each horsemen pursued. This pattern was used throughout the enumeration of the four horsemen and their respective prophetic significance. The fourth horsemen, Death, who sat upon a pale horse with hell following him, has been widely referenced in literature, film, and other arts (Glaspey, 2015, p. 160). However, the verses involving the third horsemen upon the black horse and the cryptic “paire of balances in his hand” are significant due to their paratextual correspondence (Revelation 6:5-6, The Holy Bible, 1611). The reference in Revelation 6:6 interjects a paratextual reference to explain “The word chanix. signifieth a measure of containing one wine quart, and the twelfth part of a quart” (Revelation 6:6, The Holy Bible, 1611; emphasis original). The allusion to maintaining balance in life and “not
hurting” the oil and the wine and other extravagances seems difficult to ignore (Revelation 6: 6, *The Holy Bible*, 1611). Moreover, this verse requires the reader to consider the significance of a word (*chanix*) referenced in the margin with their reading of the Biblical content of this verse. While several (meta-)references to other verses of the Bible have been referenced in The Revelation, this is first instance whereby the translators interject an explanation that notably involved mathematical calculations insofar as measure and proportion are concerned. Further, chapter six involves what appears to be another complementation. This may seem like happenstance or confirmation bias skewing the perception of printed phenomena. However, quite factually, only the first six seals were opened in chapter six. Also, the word *siet* (*sixth*) was introduced and printed in chapter six at Revelation 6:12 (*The Holy Bible*, 1611).

As in Revelation 6:6, Revelation 6:8 included another conspicuous fractional measure of proportion: “and power was giuen || vnto them, ouer the fourth part of the earth...” (Revelation 6: 8, *The Holy Bible*, 1611). Revelation 6:9-11 involved the opening of the fifth seal and “the foules of them that were flaine for the word of God, and for the te testimony which they held” along with their judgment and means of salvation (Revelation 6:9-11, *The Holy Bible*, 1611). Verse 12 was printed at the bottom of second column of page five: “And I beheld when he had opened the fiixt feale, and loe, there was a”—the passage was interrupted by a page turn (Revelation 6:12, *The Holy Bible*, 1611). As a kind of complementation, the opening of the sixth seal involves opening the book of The Revelation to the sixth page.

**The Revelation: Pages Six and Seven**

The sixth and seventh pages of The Revelation consisted of the conclusion of chapter six, along with chapter seven, chapter eight, and the first eight verses of chapter nine. Pages six and seven mark a notable change in the format of the paratextual page headings. The headings of previous pages consisted of three parts: a reference to the Biblical content within the left column; a reference to the title of the book or key chapter, and a reference to the Biblical content within the right column. However, on page six, the heading consisted of a phrase that spanned both columns: “The number [Reuelation.] of the sealed.” (Revelation 7, *The Holy Bible*, 1611). On
The medium/message is the message. The page seven, the heading also consisted of a phrase that spanned both columns: “Seuen Angels [Chap.viiix.] found trumpets.” (Revelation 8, The Holy Bible, 1611). This evidences how the page headings apparently reflect significant content in each column—or the entire page depending upon the span of significance. Figure 14 shows the sixth and seventh pages of The Revelation as printed in the 1611 edition of The Holy Bible.

Figure 14

The Holy Bible (1611): The Revelation, Pages Six and Seven

Note: A photograph of the sixth and seventh pages of The Revelation as printed in a copy of the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
The Conclusion of Chapter Six

Upon turning to page six, the content of Revelation 6:12 continued with a noticeable shift to events or consequences. This involved figurative description of the celestial and the natural and the personification thereof. For example, Revelation 6:12 described a “great earthquake, and the Sunne be-came black as fackelcloth of haire, and the Moone became as blood” (Revelation 6: 12, The Holy Bible, 1611). Revelation 6:13-14 continued to metaphorically describe how the stars fell from heaven to the earth as figs falling from a fig tree when “shaken of a mighty winde” (Revelation 6:13, The Holy Bible, 1611). Notably, a metaphor for the rolling of a scroll—a conveyance of writing and keeping knowledge—was invoked in Revelation 6:14: “And the heaven departed as a crowle when it is rolled together, and every mountaine and island were moved out of their places” (Revelation 6:14, The Holy Bible, 1611).

In verses Revelation 6:15-16, the Biblical content resumed focus on humans who were enumerated and described trying to hide themselves in the dens and rocks of mountains. Various kinds of communication have been described in The Revelation, including communication between the divine and humans and beast-like spirits and humans, however, Revelation 6:16 involved communication between humans and natural objects. In Revelation 6:15, the “kings of the earth, and the great men, and the rich men and chiefe captaines...” were depicted having “faid to the mountaines and rockes, * fall on vs, and hide vs from the face of him that fitteth on the throne, and from the wrath of the Lambe” (Revelation 6:16, The Holy Bible, 1611). Chapter six concluded with the revelation that “the great day of his wrath is come” and questioning “who shal be able to fstand” (Revelation 6:17, The Holy Bible, 1611).

CHAP. VII

The Biblical content of chapter seven began with John describing the four Angels standing on the four corners of the earth “holding the foure winds” so that the wind would not blow on the earth, the sea, or any tree (Revelation 7:1, The Holy Bible, 1611). Accordingly, there could be a potential thematic complementation involving the four horsemen, the four Angels, the four corners, and the four winds. In the next two verses, Revelation 7:2-3, John described
seeing another Angel ascend from the East, “having the feale of the living God” (Revelation 7:2, *The Holy Bible*, 1611). John described how this Angel cried out to the Angels at the four corners to withhold their wrath upon the Earth until “wee have sealed the servants of our God in their foreheads” (Revelation 7:2-3, *The Holy Bible*, 1611). Revelation 7:4 identified the number of those who were sealed: “an hundredth and fourty and foure thousand, of all the tribes of the children of Israel”; or 144,000 (Revelation 7:2-3, *The Holy Bible*, 1611). There appears to be mathematical signification as the names and number of the tribes—and their proportion of the multitude—were identified and enumerated Revelation 7:5 through 7:8.

*The Word Twelue in Revelation 7:5*

As previously mentioned in the introduction of this study, the word *twelue* [*twelve*] was first printed in Revelation 7:5 (*The Holy Bible*, 1611). This appears to be a mathematical complementation considering how the chapter number (7) plus the verse number (5) equal 12: 7+5=12. As such, it exemplifies what appears to be a pattern of word numbers being introduced within a particular verse that corresponds and complements that word/number. In the enumeration of the 12 tribes, the word *twelue* [*twelve*] was repeated 12 times in the verses of Revelation 7:5-8. This enumeration formed a pattern and another complementation: three tribes were enumerated in each of the four verses; 3x4=12. Further, the enumeration seems to be even more significant as John explains in Revelation 7:9, that the sealed were “a great multitude, which no man could nüber [number],” (Revelation 7:9, *The Holy Bible*, 1611). Accordingly, if we accept John’s description, then the enumeration was not done by humankind but the divine. Hence, the verses of Revelation 7:4-9 as printed in *The Holy Bible* (1611) evidence a kind of divine mathematics: an enumeration of a multitude that no man could number. This episode also demonstrates how the divine were capable of mathematics and a measure of number which humans were not capable of reckoning. This also evidences a difference in perspective, and one specifically involving the perspective of numbers. Whereas John beheld “a great multitude” (Revelation 7:9, *The Holy Bible*, 1611), the contrasting complement evidences how the divine understood an exacting number of those of who were sealed and offered salvation.
In the remaining verses, Revelation 7:10-17 involved an offering of salvation unto those who were sealed. Revelation 7:12 appears significant beyond its Biblical content as it exemplifies another instance whereby John heard others saying something that was written. This also demonstrates the transference of the oral to the literal. Further, Revelation 7:15 indicated another example of metareferentiality as the marginal reference cited Revelation 21.3 and Ephesians 49.10 (The Holy Bible, 1611). In what appears to be a paratextual inversion, Revelation 7:17 reversed the order of the references citing Ephesians 25.8 and Revelation 21:4—which refers to Revelation 7:17. Hence, reading The Revelation involves more than linear and circular intratextuality. Lastly, in what appears to be the conforming of content within a spatial context, chapter seven concluded precisely at the bottom of the second column on page six.

CHAP. VIII

The printing of chapter eight begins at the top of the right column on page seven. The page heading reads “Seuen Angels Chap.viij.ix. found trumpets.” The heading reflects the sounding of the seven trumpets within the Biblical content of the chapter spans the entire page, not just a particular column. The page heading of “Seuen Angels … found trumpets” appears to complement the fact that it was printed on page seven of The Revelation in this representation of it in The Holy Bible (1611). The complementation appears to be more elaborate and significant as the Biblical content printed on the page involves the opening of the seventh and last seal as John explained that he “sawe the seven Angels which stood before God, and to them were given seuen trumpets” (Revelation 7:2, The Holy Bible, 1611).

Revelation 7:1 explained that when the seventh seal was opened, “there was silence in heaven a-bout the space of halfe an houre” (Revelation 7:2, The Holy Bible, 1611). The significance of this reference does not immediately appear to correspond to other semiotic resources upon the page. Yet it still seems peculiar as it involves a measure of time within hours, and more specifically, only a portion thereof. In telling what he saw, John described seeing seven angels that were given seven trumpets, followed by another angel that came and stood at the altar before the throne of God (Revelation 7:2-3, The Holy Bible, 1611). This angel
was given much incense, which was offered with the prayers of all the saints. In so doing, the prayers ascended from the hand of the angel, which the angel filled with fire from the altar and cast it upon the earth (Revelation 8:3-5). In complementing what he saw as another Angel “tooke the censer and filled it with the fire of the altar,” John described what he heard, saw, and experienced—which from a semiotic perspective, reads like a multimodal calamity: “voyces, and thunderings, and light-nings, and an earthquake (Revelation 8:5, The Holy Bible, 1611).

**Proportion: “The Third Part”**

In the verses that followed, descriptions of the sounding of the first four angels were given with each angel bringing forth a disaster upon the earth. The sounding of the angels appears to follow a pattern enumeration and description, as with the opening of the seals. Notably, the sounding of the angels involved destruction upon the earth measured in proportion, or fraction. Accordingly, John described that when the first angel sounded, there was hail, fire mingled with blood—and “the third part of trees was burnt up, and all greene grasse was burnt up” (Revelation 8:7, The Holy Bible, 1611; emphasis added). When the second angel sounded, a burning mountain was cast into the sea—“and the third part of the sea became blood...” and the third part of the creatures in the sea died, and “the third part of the ships were destroyed” (Revelation 8:8-10, The Holy Bible, 1611; emphasis added). After the third angel sounded, a star fell from heaven and “fell vpon the third part of the rivers” and upon the fountains (sources) of waters (Revelation 8:10, The Holy Bible, 1611; emphasis added). While each sounding of the angels clearly involved figurative description, the sounding of the third also involved a significant name; “the name of the star is cal-led Wormwood, and the third part of the waters became wormwood” (Revelation 8:11, The Holy Bible, 1611). Revelation 8:11 appears even more significant considering that “many men dyed of the waters because they were made bitter” was a combinatorial metamorphic consequence involving the divine, the celestial star named “Wormwood,” the earthly plant wormwood, and poisoned waters (Revelation 8:11, The Holy Bible, 1611).
Revelation 8:12 described the sounding of the fourth angel and the consequences thereof: “the thirde part of the Sunne was smitten,” along with a third part of the moon and the stars, causing the day to shine for only a third, “and the night likewise” (Revelation 8:12, The Holy Bible, 1611; emphasis added). The Biblical content of this verse indicates a numerical complementation involving proportion as “the thirde part” of the sun was darkened along with “the third part” of the moon, “the third part” of the stars, and that “a third part” of the day and the night did not shine (Revelation 8:12, The Holy Bible, 1611). Complementation via mathematical proportion is empirically evident within the Biblical content of this verse. Revelation 8:13 also seems pivotal as it foretold the woe unto the earth in anticipation of the three angles that have yet sounded. It also referenced an extraordinary medium of communication and the visual and the verbal as John told “I beheld, and heard an Angel flying through the midst of heaven, say-ing with a loude voice, Woe, woe, woe, to the inhabiters of the earth, by reason of the other voyces of the trumpet of the three Angels which are yet to sound” (Revelation 8:13, The Holy Bible, 1611). The Biblical content forewarned of woe and suffering that each of the three remaining angels shall bring forth. This appears to indicate a complementation and the semiotic production of significance. That is, the verse referenced “Woe woe, woe”—the repetition of the word woe three times—“by reason of the other voyces of the trumpet of the three Angels which are yet to sound” (Revelation 8:13, The Holy Bible, 1611). This appears to signify and enumerate the woe that each of the three Angels shall bring forth, as told in the following chapters, with each of the three woes corresponding to one of the three angles.

CHAP. IX

Chapter nine continued to enumerate and describe the sounding of the fifth and sixth angels and the woes they brought forth. John described the sounding of the fifth angel and the falling of a star from heaven to earth. The angel was given the key to the bottomless pit, which was opened, and let out smoke that darkened the air and sun. This also brought forth “the Scorpions of the earth” that were commanded to only hurt and torment men without the seal of God on their foreheads (Revelation 9:2-4, The Holy Bible, 1611). The duration of their torment
appears peculiar: “they should be tormented five moneths, and their torment was as the torment of a Scorpion, when he itriketh a man” (Revelation 9:5, *The Holy Bible*, 1611). In what appears to be another complement, the word *fifth* was previously printed in Revelation 6:9 and within the first verse of this chapter. However, the word *fiue* [five] was not and was introduced in Revelation 9:5. This appears to be a complement involving the word *five*, a textual resource, and the verse number five (5), a compositional resource.

Incidentally, like the duration of “five moneths” of torment, the tail of a scorpion consists of five segments. This could be another kind of metaphorical complementation or just a coincidence. Revelation 9:6 described the metaphorical agony of the torment of five months, wherein those days, men shall seek death but not find it as “death shhall flee from them” (Revelation 9:6, *The Holy Bible*, 1611). The verses of Revelation 9:7-10 metaphorically described the locusts using metaphorical enumeration. In verses seven and eight, John described the locusts like horses. Personification was also used in describing their crowns of gold and faces of men, with hair of women, and teeth of lions (Revelation 9:7-8, *The Holy Bible*, 1611). The Biblical content of the page ended with Revelation 9:8 at the bottom of the right column (Revelation 9:8, *The Holy Bible*, 1611).

**The Revelation: Pages Eight and Nine**

The double-page spread of the eighth and ninth pages of The Revelation (*The Holy Bible*, 1611) consist of the conclusion of chapter nine, the entirety of chapters 10 and 11, and the heading, summary, and part of the first verse of chapter 12. The heading of page eight reads “One woe is pafs. Reuelation. The booke eaten” (*The Holy Bible*, 1611), which further indicates the significance of “The Book of Life.” The heading of page nine reads “The two witneses. Chap.xj.xij. An earthquake.” (The Revelation, *The Holy Bible*, 1611). Figure 15 shows the eighth and ninth pages of The Revelation as printed in the 1611 edition of *The Holy Bible*. 
Figure 15

The Holy Bible (1611): The Revelation, Pages Eight and Nine

Note: A photograph of the eighth and ninth pages of The Revelation as printed in a copy of the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
CHAP. IX Continued

Revelation 9:9 was printed at the top of page eight and continued the metaphorical description of the locusts. John described how the locusts had iron breastplates, and wings that sounded like chariots of many horses running into battle. The locusts also had tails like scorpions and stings in their tails with the power to hurt men for five months. (Revelation 9:9-10, *The Holy Bible*, 1611). The sounding of the fourth angel culminated at Revelation 9:11 with the personification and identification of the king over the locusts, “the Angel of the bottomleffe pit whose name in the Hebrew tongue is Abaddon, but in the Greeke tongue hath his name Apollyon” (Revelation 9:11, *The Holy Bible*, 1611). The printing of the paratextual symbol integrates the paratextual explanation at the left of the verse in the margin: “That is to say, A de-ftroyer” (Revelation 9:11, *The Holy Bible*, 1611). Along with the explanation of the signification of names, the description of the Angel of the bottomless pit in both Hebrew and Greek references two source languages from which *The Holy Bible* (1611) was translated according to *The Translators to the Reader* in the introduction of *The Holy Bible* (1611).

The rest of the ninth chapter involved the sounding of the sixth angel, the consequences thereof, and the nature of the second woe. John described how a voice from the four horns before the golden altar in heaven called out to the sixth angel to free the four angels “bound in the great river Euphrates” (Revelation 9:13-14, *The Holy Bible*, 1611). The Biblical content bears significance and symbolism beyond the scope of this study, however, once again there appears to have been an identification involving numbers. That is, a voice from the four horns calls out to the sixth angel to free the four angels bound in the Euphrates. Revelation 9:15 indicates a peculiar estimation of time measured by different units of time—precisely an hour, a day, a month, and a year—“to slay the third part of men” (Revelation 9:15, *The Holy Bible*, 1611). The measurements, proportions, and numerical significance intensified as “the number of the armie of horfemen were two hundred thou-fand thoufand: and I heard the num-ber of them” (Revelation 9:16, *The Holy Bible*, 1611). This suggests that John heard and understood the number of the army not as a vague multitude, but as 200,000,000. While the significance of this
number and the duration of their preparation do not appear to be immediately recognizable, or may prove unreckonable, once again this episode demonstrates the importance of numbers within The Revelation and an instance of a mathematical operation. The identification and enumeration of “the number of the armie of the horfemen”—a multitude—alludes to multiplication: “two hundred thousand thousand” (Revelation 9:16, The Holy Bible, 1611). This equates to 200,000x1,000; 200,000,000.

In the verses of Revelation 9:17-19, John described the metaphoric and zoomorphic characteristics of the horsemen and their horses. John also described how he “fawe the horfes in the vifion”; that is, a revelatory vision. Revelation 9:18 explained how “thefe three”—the fire, the smoke, and the brimstone, from the mouths of the lion-headed horses of the horsemen—killed the “third part of men” (Revelation 9:18, The Holy Bible, 1611). The ninth chapter concluded with the fate of “the reft of the men which were not killed” or the remaining two-thirds of men. Of particular significance, the remaining two-thirds did not repent their deeds or worship of devils and idols (of gold, silver, brass, stone, and wood); neither their murders, sorceries, fornication, nor thefts (Revelation 9:20, The Holy Bible, 1611). From the semiotic purview of this study primarily concerned with textual, compositional, and mathematical resources, it is important to note a third of mankind has been killed, and the remaining two-thirds are impenitent. The remaining two-thirds who did not repent, if considered as a proportion and a percentage, bear the equivalence of .666..., which resembles the number of the name of the beast as revealed in Revelation 13:18 (The Holy Bible, 1611).

CHAP. X

The heading for the tenth chapter and the first two sentences of its summary were printed at the bottom of the first column on page eight. The Biblical content of chapter ten begins at the top of the second column on the page. In Revelation 10:1-2, John described seeing an angel come from heaven “and hee had in his hand a little booke open” (Revelation 10:2, The Holy Bible, 1611). The angel symbolically set one of his feet, as a pillar of fire, upon the sea and the other upon the earth, and cried out “as when a Lion roareth” followed by seven thunders
uttering their voices (Revelation 10:3, *The Holy Bible*, 1611). The seven thunders could be seen as a complement to other things which involve the number *seven*, such as the seven churches, the seven candlesticks, the seven stars, the seven spirits of God, the seven angels, and the seven seals. A case could also be made for yet another complementation involving a mathematical encoding of the word *feuen* (*seven*) and the chapter and verse number. That is, the chapter number (10) minus the verse number (3) equals seven: 10-3=7; or 7+3=10.

**Revelation 10:4—The Significance of Writing and “Write Them Not”**

Revelation 10:4 reveals part of the process of the production of The Revelation. That is, Revelation 10:4 is a verse that told of John writing about *writing*—and experiencing a divine interruption: “And when the feuen thunders had vttered their voices, I was about to write: and I heard a voice from hea-ven, faying unto mee, Scale up those things which the feuen thunders vttered, and write them not” (Revelation 10:4, *The Holy Bible*, 1611). While this verse exemplifies the significance of John writing about *writing*, it also reveals the significance of what John did not *write* as the voice told John “write them not” (Revelation 10:4, *The Holy Bible*, 1611). In the verses that followed, John revealed that “in the dayes of the voice of the feuenth Angel, when he shall begin to sound, the mysterie of God should be finishe, as hee hath declared to his fer-vants the Prophets” (Revelation 10:7, *The Holy Bible*, 1611). In Revelation 10:9, John explained “And I went unto the Angel, and faid unto him, Give me the little booke” (Revelation 10:9, *The Holy Bible*, 1611). The angel responded metaphorically, instructing John to take it and eat it up, which “shall make thy belly bitter, but it shal bee in thy mouth fweete as hony” (Revelation 10:9, *The Holy Bible*, 1611).

The idea of John having been commanded to take the book from the Angel and “eat it up” (Revelation 10:9, *The Holy Bible*, 1611) demonstrates the significance of *writing* and a book as a medium. In Revelation 10:10, John described how he took the little book from the hand of the angel and ate it up and how “it was in my mouth fweet as honie: and as foone as I had eaten it, my belly was bitter” (Revelation 10:10, *The Holy Bible*, 1611). Chapter 10 concluded at the bottom of the right column of the page with “And he fayd unto me, Thou muft prophesie againe before
many peoples, and nations, and tongues, and kings” (Revelation 10:11, The Holy Bible, 1611). Whether the idea that John ate up the book is an actual description or euphemism for a consummate reader and orator is beyond the scope of this study. However, regardless of whatever interpretation a reader may devise, Revelation 10:10 involved a book—a conveyance of written knowledge—in a particularly significant figurative description.

CHAP. XI

Chapter 11 began at the top of the ninth page of The Revelation. Aside from its spiritual and metaphoric significance, this chapter included another mathematical procedure. John was told in Revelation 11:1 to “measure the Temple of God, and the Altar, and them that worship therein” (Revelation 11:1, The Holy Bible, 1611). Revelation 11:2 explained an exception, as John was not to measure the “Court which is without the Temple” or “caft out” as the marginal reference marked by a cross explained. The court that John was not to measure was “given unto the Gentiles, and the holy citie shall they tread under foote fourty and two moneths” (Revelation 11:2, The Holy Bible, 1611). This verse marks another instance whereby John is not to do something: what he is not to measure, which followed the instance of a voice telling John what not to write. This verse also marks another instance of a measurement of time within The Revelation, in this case in the measure of months.

Mathematical Complementarity in The Measure of Months and Days

Revelation 11:3 explained how the two witnesses shall prophesy for “a thousand two hundred and threehcore dayes clothed in sackcloth” (Revelation 11:3, The Holy Bible, 1611). The measure of time “fourty and two moneths” in Revelation 11:2 appears to complement the measure of “a thousand two hundred and threehcore dayes” in Revelation 11:3. The measure of "fourty and two moneths" (42 months) equals 1,260 days—which is also the equivalent of “a thousand two hundred and threehcore dayes” (Revelation 11:2-3, The Holy Bible, 1611), following the idea that there are 30 days in a month. This presumption of 30 days per month is not arbitrary; it follows the reckoning of days of the year according to “The Table and Kalender” at the beginning of The Holy Bible (1611). To accommodate for the order of reading psalms, “The
Table and Kalender” explained how the psalter should be read once every month and that because some months are longer than others, it is “thought good” to make them even: “to every moneth shall be appointed (iuft thirtie dayes” (The Holy Bible, 1611). The measurement of time in Revelation 11:2-3 (The Holy Bible, 1611) appears significant as it demonstrates two different mathematical expressions or enumerations.

Revelation 11: 4—Two Witnesses, Two Olive Trees, and Two Candlesticks

The expressions of measurement and time in Revelation 11:2-3 were followed by another apparent complementation of parity between the “two olive trees, and the two candletickes, standing be-fore the God of the earth” as John explained in Revelation 11:4 (The Holy Bible, 1611). While there could have been any number of things, a parity was described involving two olive trees and two candlesticks. A case could also be made for the complementation between the verse number (4) and the total number of two olive trees and the two candlesticks: two (2) olive trees plus two candlesticks equal four (2+2=4), which also complements the verse number of Revelation 11:4. Revelation 11:5-13 detailed the significance, power, and symbolism of the two olive trees and two candlesticks particularly over those who “hurt them” (Revelation 11:5, The Holy Bible, 1611). Those who “hurt them” were destined to spew fire from their mouths and be killed in the same manner (Revelation 11:5, The Holy Bible, 1611). The two olive trees and two candlesticks were described having the power to shut heaven, hold back rain during the days of the prophecy, turn waters into blood, and smite the earth with plagues (Revelation 11:6, The Holy Bible, 1611). According to Revelation 11:7, their power shall end with the ascension of the beast out of the bottomless pit: “And when they shall have finifhed their testimonie, the beaft that af-cendeth out of the bottomlesse pit, shall make warre against them, and fhall o-vercome them, and kill them” (The Holy Bible, 1611). Revelation 11:8-10 explained how the bodies of those so killed “fhall lie in the fstreet of the great citie, which fpiri-tually is called Sodome and Egypt, where also our Lord was crucified” (Revelation 11:8, The Holy Bible, 1611). Accordingly, Revelation 11:8 evidences a complement of place whereby the place of the crucifixion of Jesus Christ shall also witness the dead bodies.
Complementation In Twice A Time, A Time, and Half A Time

There also appears to be another textual and mathematical complementation involving the duration of time for which the bodies will be displayed: “three days and an halfe” (Revelation 11:9, The Holy Bible, 1611). This peculiar number of days corresponds to the number of days of the crucifixion and resurrection of Jesus Christ. The description of “three days and an halfe” also appears to be a mathematical key. That is, the number three, as a numerical identity, can be enumerated as three ones, or two plus one, or six halves, etc. With such permutations in mind, “three dayes and an halfe” could also be a sequence of precisely decreasing each a quantity by half: two days, plus one day, plus half a day; or in other words, twice a time, plus the time, plus half the time \((2+1+.5=3.5)\). This calculation may seem arbitrary, or perhaps even worse, it may seem to be a calculation that conveniently accommodates researcher bias or confirmation bias. However, this same calculative sequence also accounts for the measurement of “fourty and two moneths” in Revelation 11:2. That is, the mathematical key of \(2+1+.5\) can reckon the sum of “fourty and two moneths” as well: 24 months (2 years) + 12 months (1 year) + .5 year (6 months); \(24+12+6=42\) months.

The Ascension of the Two Prophets and The Sounding of The Seventh Angel

Revelation 11:11-12 explained the ascension of the two prophets into heaven in a cloud beholden by their enemies. Revelation 11:13 described how in the same hour, there was another earthquake—and another proportional measurement as “the tenth part of city fell, and in the earthquake were flaine of men feuen thousand: and the remnant were affrighted, and gave glory to the God of heaven” (Revelation 11:13, The Holy Bible, 1611). Revelation 11:14 marked the passing of the second of the three woes and cautioned that the third and final woe “commeth quickly” (Revelation 11:14, The Holy Bible, 1611). The remaining verses of the chapter, Revelation 11:15-19, explained the sounding of the seventh angel with great voices in heaven declaring “The kingdomes of this world are become the kingdomes of our Lord, and of his Christ, and he shall reign for ever and ever (Revelation 11:15, The Holy Bible, 1611). The four and twenty elders worshipped God and gave thanks for his reign. As the heavenly Temple of God was opened,
the Temple of the Arke of his Testament was seen—and in complementation to the previous events—there “were lightnings, and voyces, and thunderings, and an earth-quake, and great haile” (Revelation 11:19, The Holy Bible, 1611).

CHAP. XII

The ninth page of The Revelation concluded with heading of chapter 12, its summary, and the initial part of the first verse. Notably, the first clause of the first verse stated, “And there appeared a great \|\ wonder in heaven,” which was explained by the marginal reference as “\|\ Or, signe.” (Revelation 12:1, The Holy Bible, 1611). From a semiotic perspective, signification—and the overt appearance of the word sign within a paratextual explanation—can be found yet again within The Revelation (The Holy Bible, 1611). The sign or “wonder in heaven” appears to bear significance in the form of figurative language describing a woman “clothed with the Sunne” and with “the Moone under her feete” (Revelation 12:1, The Holy Bible, 1611). This description and the initial part of Revelation 12:1 concluded the Biblical content of the ninth page of The Revelation (The Holy Bible, 1611).

The Revelation: Pages Ten and Eleven

The headings of tenth page of The Revelation indicated “Satan cast out.” and “Satans rage” (The Holy Bible, 1611). The heading of page 11 indicated “The Lambe flaine.” and “A new song.” (The Revelation, The Holy Bible, 1611). Page ten consisted of the conclusion of chapter 12 and the first seven verses of chapter 13. Page eleven included the remaining verses of chapter 13 and the first 10 verses of chapter 14, along with part of the eleventh verse, Revelation 14:11. While many verses of The Revelation begin with the word “And,” the tenth and eleventh pages show how the initials were distinctly illustrated: the illustrated initial of chapter 13 resembles the illustrated initial of chapter 14, but also distinct. Figure 16 shows the tenth and eleventh pages of The Revelation as printed in The Holy Bible (1611).
Figure 16

The Holy Bible (1611): The Revelation, Pages Ten and Eleven

Note: A photograph of the tenth and eleventh pages of The Revelation as printed in a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
CHAP. XII Continued

*The Word “Twelue” [Twelve] in Revelation 12:1*

Within the continuation of Revelation 12:1, the words “her head a Crowne of twelve starres” were printed at the top of the first column. Here, the word *twelue* (twelve) within the first verse of chapter 12 appears to be a complementation. The word *twelue* was first printed at Revelation 7:5, \(7+5=12\)—and was not printed again until precisely this verse, whereby the chapter number (12) multiplied by the verse number (1) complement the word *twelue*. As an operation of multiplication, chapter twelve (12), if multiplied by the verse number (1), equals *twelue*: 12x1=12. As another enumerative identity, the counting of one twelve times bears equivalence as well: \(1+1+1+1+1+1+1+1+1+1+1+1=12\).

*Revelation 12:3—Another || (Sign) with Numerically Significant Description*

Revelation 12:2 explained that the woman was “with childe, cried travailing in birth, and pained to be de-livered” (Revelation 12:2, *The Holy Bible*, 1611). The following verse, Revelation 12:3, referred to “another || wonder in heaven,” which was again explained as “|| Or, a signe” in the paratextual reference within the margin (Revelation 12:3, *The Holy Bible*, 1611). The sign || and its significance involved a numerical complementation as John described “a great red dragon, having with seuen heads, and ten hornes, and seuen crownes vpon his heads” (Revelation 12:3, *The Holy Bible*, 1611). The symbolic description—and numerical and mathematical significance—continued with the tail of the red dragon drawing the *third part* of the stars of heaven and casting them to the earth thereafter standing before the woman “to devoure her childe as soone as it was borne” (Revelation 12:4, *The Holy Bible*, 1611). Revelation 12:5 explained how instead of suffering the fate of the serpent, her born son was “caught up to God, and to his Throne” (Revelation 12:4, *The Holy Bible*, 1611).

*Revelation 12:6—Another Peculiar Measure of Time*

In Revelation 12:6, John explained how the woman sought refuge in “a place of prepared of God” in the wilderness. The duration of her refuge, where “they shoulde feed her,” referenced another peculiar measure of time: “a thousand, two hundred, and threefcore days”; or 1,260
days. (Revelation 12:6, *The Holy Bible*, 1611). While not entirely precise, there could be a complementation between the chapter number (12), the verse number (6), and the duration of time expressed as a numeral (1,260), which include the numbers 1, 2, 6. However, this measure of time—“a thousand, two hundred, and three score days”—can be reckoned according to the same mathematical key (2+1+.5) used in previous measurements in Revelation 11:9 and 11:2 (*The Holy Bible*, 1611).

**Revelation 12:7—Deceptive Communication and Significance**

To say that the verses of Revelation 12:7-9 appear significant would be an understatement as they mark a pivotal turn in prophesy of The Revelation. While hermeneutical and theological aspects are not the primary concern of this study, it is important to note that these verses demonstrate deceptive forms of communication and semiotic production. In Revelation 12:7, John told of a great war in heaven, as Michael and his angels fought the dragon and the dragon’s angels (Revelation 12:7, *The Holy Bible*, 1611). The dragon and his angels did not prevail; “the great dragon was cast out, that old serpent, called the devil and Satan, which deceiveth the whole world: hee was cast out into the earth, and his angels were cast out with him” (Revelation 12:9 *The Holy Bible*, 1611; emphasis added). This verse shows how The Revelation referred to truth and wisdom, but also deceptive communication.

**The Significance of Testimony**

In Revelation 12:10, John described how he heard a voice in heaven proclaim that salvation and strength of the kingdom of God and power of Christ has come. This also referenced communication as “the accuser of our brethren is cast down, which accused them before our God day and night” (Revelation 12:10, *The Holy Bible*, 1611). Regarding significance, the accusations—a mode of oral communication—were overcome “by the blood of the Lambe, and by the word of their Testimony, and they loved not their lives unto the death” (Revelation 12:11, *The Holy Bible*, 1611; emphasis added). Regarding visual/verbal aspects, this episode emphasizes the significance of both deeds and words as the reference to “their Testimony” suggests (Revelation 12:4, *The Holy Bible*, 1611)—and the consequences of (false) accusations.
Revelation 12:12—A Pivotal Distinction in Composition

Revelation 12:12, aside from the significance of its Biblical content, appears to involve compositional significance and complementation. Every verse of chapter 12 began with the word And. However, unlike the other verses of the chapter, and within a verse whereby the chapter and verse share the same number (12), Revelation 12:12 began with “Therefore reioyce” [rejoice] (Revelation 12:12, The Holy Bible, 1611). Coincidentally, yet not diverting into hermeneutics, this verse marks a dichotomy between the heavens and the earth as expressed in the Biblical content: “Therefore reioyce, yee heavens, and yee that dwell in them; woe to the inhabiters of the earth, and of the sea” (Revelation 12:12, The Holy Bible, 1611). As an instance of rhetorical punctuation with differentiated typography, a semicolon printed in roman type—not the gothic type used for the printing of Biblical content within the verses—accentuated the dichotomy between rejoicing in heaven and woe upon the earth.

Revelation 12:13—Perceiving the Perceptions of Other Beings

In a study concerned with visual and verbal aspects of communication, Revelation 12:13 should seem significant. This verse explained a visual realization, or a perception of a consequence. In Revelation 12:13, the dragon—Satan, the devil, the old serpent—was described by John accordingly: “And when the dragon saw that he was caft vnto the earth, hee perfecu-ted the woman which brought foorth the man childe” (Revelation 12:12, The Holy Bible, 1611; emphasis added). In this verse John described not just what he saw, but he described his observation of what the dragon saw. While this verse seems theologically and hermeneutically significant, in maintaining the semiotic focus of this study, this verse demonstrates how perception—and the perception of what other things perceived—was significant in the telling of The Revelation.

Revelation 12:14—“A Time, and Times, and Half a Time” Revealed

Revelation 12:14 appears significant for its symbolic and metamorphic reference to the woman being given two wings of a great eagle and the allusion that “shee might flee into the wildernesse to her place” (Revelation 12:14, The Holy Bible, 1611). Yet this verse is also significant
as it explained the duration of her time in the wilderness away from the “face of the serpents” for “a time, and times, and half a time” (Revelation 12:14, The Holy Bible, 1611). This resembles the equation of \(2x+1x+.5x\) that appeared to be a key to previous measurements of time, although stated in a different order—\(1x+2x+.5x\)—following “a time, and times, and half a time.” Nonetheless, in whichever order, the equation would produce the same result. From a broader perspective, this exemplifies yet another instance of measurement and specific calculation of time according to a similar equation. Moreover, it evidences how a mathematical key “a time, and times, and half a time” was revealed within the Biblical content and how it can reckon several referential measures of time within The Revelation. Table 2 shows the application of the mathematical key following “a time, and times, and half a time” expressed as \(2x+1x+.5\) applied to the measurements of time in Revelation 11:2, 11:9, 12:4.

### Table 2

\(2x + 1x + .5x\): Measures of Time in Revelation 11:2, 11:9 and 12:4

<table>
<thead>
<tr>
<th>Measure of Time</th>
<th>Calculation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“fourty and two moneths”</td>
<td>(42) months = (24+12+6) months; or (2+1+.5) years</td>
</tr>
<tr>
<td>(Revelation 11:2)</td>
<td>(24+12+6=42) months (3.5 years)</td>
</tr>
<tr>
<td>“three days and an halfe”</td>
<td>(3+.5) days = (2+1+.5) days</td>
</tr>
<tr>
<td>(Revelation 11:9)</td>
<td>(2+1+.5=3.5) days</td>
</tr>
<tr>
<td>“a thouland, two hundred, and threecore days”</td>
<td>(1,260) days = (2x1.5) years (365 days per year); or (24+12+6) months=42 months (3.5 years)</td>
</tr>
</tbody>
</table>
Revelation 12:15-17—Multiple References to the Same Entity

The Biblical content of the remaining verses of chapter 12, Revelation 15-17, foretold how the serpent cast a flood out of his mouth to carry the woman away in the floodwaters (Revelation 12:15, The Holy Bible, 1611). Yet, John explained how the earth helped the woman: “the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth” (Revelation 12:16, The Holy Bible, 1611). The “dragon” was previously identified as “the serpent,” “Satan,” and “the devill,” which demonstrates the use of varied allusive forms, identities, and figurative descriptions of the same being. While signs may be metareferential and multifunctional bearing significance toward different entities at the same time, Revelation 12:15 shows how the same being may be referred to using different names and descriptions. Lastly, in returning to the conclusion of the Biblical content of chapter 12, in verse 17 John explained how the devil was seeking revenge: “the dragon was wroth with the woman.” This was complemented by “Satans rage” printed in the page heading (Revelation 12:17, The Holy Bible, 1611). The verse also explained that the dragon made war with “the remnant of her seed, which keep the Commandements of God, and have the testimony of Jesus Christ” (Revelation 12:17, The Holy Bible, 1611). Here, the significance of forms of communication were also evidenced in the keeping of “the Commandements” and the “testimony” of Jesus (Revelation 12:17, The Holy Bible, 1611).

CHAP. XIII

The Significance of Multiple Heads and Horns

Chapter 13 began within the second column of page 10 of The Revelation. It spanned the page crease and concluded in the first column of page 11. As a study focused upon visual/verbal aspects and textual, composition, and mathematical semiotic resources, Revelation 13:1 should seem important as John explained how he saw a beast rise from the sea. As yet another description involving enumeration, John described the beast as having seven heads and ten horns and “upon his horns ten crownes, and upon his heads, the || name of blasphemie. The || symbol refers to a modifier in the marginal paratext that reads “|| Or,
names” (Revelation 13:1, The Holy Bible, 1611). The description resembled that of the great red dragon—“the old serpent, called the devill and Satan” as identified in Revelation 12:9 and described in Revelation 12:3. The description also alluded to a complement: the red dragon—that is, Satan or the devil—was described “having seven heads, and ten hornes, and seven crowns upon his heads” (Revelation 12:3, The Holy Bible, 1611). The beast that John saw rise up out of the sea in Revelation 13:1 likewise has “seven hornes, and ten hornes” (Revelation 13:1, The Holy Bible, 1611). The descriptions of the red dragon and the beast of the sea differ in that the red dragon has seven crowns upon its seven heads; whereas at the beast of the sea has 10 crowns upon its 10 horns. Table 3 shows the numerical correlations of the heads, horns, and crowns of the red dragon and the beast of the sea.

Table 3
Numerical Correlations of Heads, Horns, and Crowns

<table>
<thead>
<tr>
<th></th>
<th>Heads</th>
<th>Horns</th>
<th>Crowns</th>
</tr>
</thead>
<tbody>
<tr>
<td>“great red dragon”;</td>
<td>7</td>
<td>10</td>
<td>7 “upon his</td>
</tr>
<tr>
<td>“that old ferpent,</td>
<td></td>
<td></td>
<td>heads”</td>
</tr>
<tr>
<td>called the devill</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and Satan”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sea beast</td>
<td>7</td>
<td>10</td>
<td>10 “upon his</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>hornes”</td>
</tr>
</tbody>
</table>

The difference between the number of crowns and their placement is not immediately apparent, and would require interpretive speculation of the Biblical content, which is beyond the scope of this close reading and this study. However, aside from the number of crowns, and their different placement, the sea beast also had the name(s) of blasphemy upon its heads as well. These appear to function as a sign or signs of communication against God or the deceptive communication of assuming divine attributes.

Blasphemy and Deceptive Communication

In what appears to be an allusion to seductive powers of blasphemy and deceptive communication, the verses of Revelation 13:3-6 described how “all the world wondered after
the beast” and how the dragon and Satan, who gave the beast power and authority, were worshipped by many (Revelation 13:2-4, The Holy Bible, 1611). In further evidencing the significance of verbal communication, Revelation 13:5 explained how the beast was given “a mouth speaking great things and blasphemies” (Revelation 13:5, The Holy Bible, 1611; emphasis added). Incidentally, the power to continue to proliferate such blasphemies, “Or, to make warre” as the paratextual reference interjects, was limited to the peculiar duration of “fortie and two moneths” (Revelation 13:5, The Holy Bible, 1611). This complements the previous expressions of this particular duration of time. It also complements the other time references that can be reckoned according to the mathematical key evidenced in Revelation 12:14 as “a time, and times, and halfe a time” (Revelation 12:4, The Holy Bible, 1611).

Avoiding a venture into epistemological matters, particularly authority, judgment, and belief is admittedly necessary for this particular close reading and intersemiotic analysis. Although regarding visual, verbal, and mathematical resources, it is worth noting that this episode involved the complementation and repeated calculation of time—precisely within an episode concerning a beast granted authority by Satan to speak blasphemies against God, his name, tabernacle, and those who dwelled in heaven (Revelation 13:6, The Holy Bible, 1611). Revelation 13:7-9 detailed the power and influence of such blasphemy over those “whose names are not written in the booke of life of the Lambe” (Revelation 13:8, The Holy Bible, 1611; emphasis added). These verses evidence the significance of oral communication in “speaking great things and blasphemies” (Revelation 13:8, The Holy Bible, 1611; emphasis added). This verse also referenced the significance of written communication as evidenced by “the booke of life of the Lambe” (Revelation 13:8, The Holy Bible, 1611; emphasis added).

Arguably, The Revelation concerns how things are communicated and what is communicated considering that both the message and the means of conveyance seem significant. Yet whether or not demonstrating the significance of oral and written forms of communication was a primary purpose of The Revelation, communication and signification are certainly key aspects of its Biblical content. As Revelation 13:10 suggests, the consequences of
what one says or does can be existentially dire. In yet another episode of communication from the divine to humans, the verses of Revelation 13:9-10 figuratively detailed how those who have an ear are to hear the fate of those who forsake the commandments. These verses also foretold how those who lead others to captivity shall be kept in captivity; and those who kill with a sword shall be killed with a sword (Revelation 13:10, *The Holy Bible*, 1611).

Insofar as signs and signification are concerned, the remaining verses of chapter 13, Revelation 13:11-18, included John witnessing “another beast com-ing up out of the earth, and hee had two hornes like a lambe, and hee spake as a dragon” (Revelation 13:11, *The Holy Bible*, 1611). This appears to complement the emergence of the first beast that rose from the sea. The complement between the beasts seems reinforced considering how the second beast deceived the earth and those who dwell upon it to worship the first beast by wonders and (false) miracles (Revelation 13:11-13, *The Holy Bible*, 1611). Also, the beast was described as having “two hornes like a lambe” in Revelation 13:11 (*The Holy Bible*, 1611). Considering the chapter and verse number, 13 and 11 respectively, it seems peculiar that the description of “two hornes” would occur given how (chapter) 13 minus (verse) 11 equals 2 (13-11=2). Likewise, there could be a complementation considering how 2+11=13 as well. Both equations may indicate yet another intersemiotic complementation involving textual, compositional, and mathematical resources.

*The Semiotic Production of Deceptive Communication*

Revelation 13:14 detailed semiotic production and signification as the second beast of the earth deceived by “fayying to them that dwell on the earth, that they shoulde make and Image to the beast which had the wound by a sword, and did live” (Revelation 13:14, *The Holy Bible*, 1611). To whatever extent Revelation 13:15 involves perceived reality or metaphor, it also seems to involve the semiotic power and persuasive influence of the visual. While theologians may be more concerned with the concept of worshiping false idols as suggested within Revelation 13:15, from a semiotic perspective, the verse indicates semiotic influence as “the Image of the beast shoulde both spake and caufe” those who did not worship the image of the beast to be killed (Revelation 13:15, *The Holy Bible*, 1611; emphasis added). Revelation 13:15 involved
semiotic production and the significance in telling what the image of the beast should “speake and caufe” (Revelation 13:15, The Holy Bible, 1611; emphasis added). The following verse further portrayed semiotic production as the second beast “caufeth all, both small and great, rich and poore, free and bond, to receiue a marke in their right hand, or their foreheads” (Revelation 13:16, The Holy Bible, 1611). The mark seems significant according to the Biblical content as “No man might buy or fell” without the mark, or “the name of the beaft,” or “the number of his name” according to Revelation 13:17 (The Holy Bible, 1611).

Revelation 13:18—The Significance of The Number of a Man

In limiting analytical interpretation here, these verses evidence how signs and identities within The Revelation involve names—but also numbers of a name, which indicate another kind of complementation between name, number, and numerical identity. This is perhaps most clearly expressed in Revelation 13:18, the final verse of chapter 13. This verse revealed the number of the name of the beast as a form of knowledge: “Here is wisedome. Let him that hath understanding, count the number of the beaft: for it is the number of a man, and his number is, fixe hundred threeefcore and fixe” (Revelation 13:18, The Holy Bible, 1611). In contemporary numerical form, the number is equivalent to 666 as derived from “fixe hundred” (600), “threeefcore” (3x20; 60), and “fixe” (6); (600+60+6=666) according to Revelation 13:18 (The Holy Bible, 1611). Aside from mathematics, this verse indicates a complementation of names and numbers ostensibly toward a kind of understanding and wisdom derived from numeric and mathematical significance through counting, as those with such understanding are commanded “to count the number of the beaft” (The Holy Bible, 1611).

Regarding the number itself, and the allusion that the beast has divided those with the mark from those without, the division of any number by two-thirds (.666) produces a number and a remainder consisting of an unresolved, infinite repetition of (three) numbers. Further, perhaps the most significant aspect of this number is that “it is the number of a man”—a distinction which separates it from other kinds of numbers, such as those of the divine or numbers understood in a spiritual sense beyond the understanding of man. Further, there
seems to be another complementation between verse 18 and the number 666 considering how an enumerative identity of 18 is 6+6+6.

**CHAP. XIII**

The heading “CHAP. XIII.” and four lines of the summary of chapter 14 were printed at the bottom of the right column on page 10 of The Revelation (*The Holy Bible*, 1611). At the top of the right-side column, Revelation 14:1 explains how John looked on the mount of Zion to see “an hundredth forty and foure thousand” having the name of God written in their foreheads (*The Holy Bible*, 1611). The numbers mentioned in Revelation 14:1 amount to 144,000. Note that the chapter number, verse number, and numerical amount mentioned within the Biblical content of this verse involved numbers within a particular set (0, 1, 4). In Revelation 14:2-4, John explained how he heard voices from heaven using metaphors similar to those he previously had written: “And I heard a voice from heaven, as the voice of many waters, and as the voyce of a great thunder” (*Revelation* 14:2, *The Holy Bible*, 1611). However, this time John explained how he heard the voice of harpers singing “as it were a new fong before the throne, and before the foure beafts, and the Elders” (*Revelation* 14:3, *The Holy Bible*, 1611). This “new fong” was also referenced in the heading at the top of the page wherein “A new fong” was printed (*Revelation* 14:3, *The Holy Bible*, 1611). Within the Biblical content of the verse, the new song bears significance as “no man could learne that fong but the hundredth and fourtie four thou-fand, which were redeemed from the earth” (*Revelation* 14:3, *The Holy Bible*, 1611). Note that the twelve tribes enumerated at Revelation 7:5-9 were referred in this verse by their number, which in modern notation is equivalent to 144,000.

*Revelation 14:4-5: Blasphemy, Or The Significance of What Was Not Said*

In following what appears to be a pattern within The Revelation of John introducing something then describing it, the 144,000 redeemed from the earth are those who “were not defiled with women” according to Revelation 14:4 (*The Holy Bible*, 1611). As John explained, they also did not blaspheme against God for “in their mouth was found no guile; for they are without fault before the throne of God” as explained in Revelation 14: 5 (*The Holy Bible*, 1611). It
is important to note that among the 144,000 there is a significance regarding not what they said, but what they did not say. More specifically, and in contrast to those who worshipped and idolized Satan, the 144,000 who were sealed did not blaspheme as John described that “in their mouth was found no guile” (Revelation 14:5, The Holy Bible, 1611).

The Semiotics and Significance of Worshipping Images

In Revelation 14:6-8 John told of hearing the voices of angels in heaven. Again, by a pattern of introduction followed by elaboration and enumeration, John heard an angel tell of giving glory to God for the hour of judgment has come (Revelation 14:7, The Holy Bible, 1611). Another angel declared that Babylon had fallen “because she made all nations drink of the wine of the wrath of her fornication” (Revelation 14:8, The Holy Bible, 1611). In Revelation 14:9-11, a third angel was introduced. Signs and significance were overtly referenced in the Biblical content of The Revelation as the third angel spoke of worshipping the beast—“and his image”—and how those who received the mark of the beast on their forehead or hand “shall drinke of the wine of the wrath of God” (Revelation 14:9-10, The Holy Bible, 1611). To be emphatic, these verses clearly demonstrate understanding and judgment based upon a mark or symbol and an “image”—which are important aspects of both semiotic production and perception. Thus, there is further evidence of signs, sign production, and sign perception within the verses of The Revelation as printed in The Holy Bible (1611). Collectively, these aspects indicate metareferentiality and multifunctionality of the Biblical content of The Revelation in ways that involve more than communicating through descriptive symbolism and metaphor. The idea of worshipping the image of the beast and describing those with a mark describes semiotic activity.

Following this description of semiotic activity, there appears to be a demonstration of it as well. The first line of Revelation 14:11 was printed at the bottom page 10: “And the smoke of their torment […] ascendeth” (Revelation 14:9-10, The Holy Bible, 1611). Perhaps contrived, the ascension of the smoke complements the ascension of the reader’s eyes to the top of the following page. This could be a complementation between compositional significance and the experience of reading The Revelation as a significant contextual medium and printed composition.
The Revelation: Pages Twelve and Thirteen


Figure 17

The Holy Bible (1611): The Revelation, Pages Twelve and Thirteen

Note: A photograph of the twelfth and thirteenth pages of The Revelation (The Holy Bible, 1611) held by The Rawlings Scriptorium at Liberty University.
CHAP. XIII (Continued)

Revelation 14:11 continued at the top of page 12, with the reference to “ascendeth up for ever and ever” (Revelation 14:11, The Holy Bible, 1611). John further detailed how those “who worship the beast and his image” and received the mark of Satan shall have no rest day or night (Revelation 14:11, The Holy Bible, 1611). This appears to be a complement, albeit in contrast to the patience of the saints that kept the commandments of God and the faith of Jesus in Revelation 14:12 (The Holy Bible, 1611). The description seems to involve a further contrast as John heard a voice in heaven that commanded him to “write, Blessed are the dead which die in the Lord ‖‖ from henceforth, yea, faith the Spirit, that they may rest from their labours, and their workes doe follow them” in Revelation 14:13 (The Holy Bible, 1611; emphasis added). Here again, the significance of writing was put on display within the content of The Revelation. In Revelation 14:14, John explained how he saw a white cloud and “one like unto the fonne of man, hauing on his head, a golden crowne, and in his hand a sharpe fickle” (Revelation 14:14, The Holy Bible, 1611). In Revelation 14:15-19, John described three angels telling “him that fete on the cloud” to “Thruft in thy fickle and reape” in an elaborate metaphor involving “the harvest of the earth” (Revelation 14:15, The Holy Bible, 1611). The metaphor turned toward “the vine of the earth,” the grapes thereof, and “the great wine-preffe of the wrath of God” (Revelation 14:16-19, The Holy Bible, 1611). This metaphorical episode culminated in Revelation 14:20 with the vine of the earth being cast into the winepress of the wrath of God “And the winepreffe was trodden without the citie, and blood came out of the winepreffe” (Revelation 14:20, The Holy Bible, 1611).

Revelation 14:20—The Winepress and a Peculiar Calculation

The metaphor resolved in what appears to be a calculation of the amount of blood, “even unto the horse bridles, by the space of a thousand and five hundred furlongs” (Revelation 14:20, The Holy Bible, 1611). In modern measurement, a furlong follows the standard of 220 yards in length, or 1/8 of a mile. The signification of this measurement or its complement to textual, compositional, mathematical, and other semiotic resources is not immediately apparent. Nonetheless, it signifies a sense of an enormous expanse. Considering that it measured the
amount of blood that “came out of the winepress of the wrath of God” (Revelation 14:19, The Holy Bible, 1611), it should seem exceedingly profound to say the least. Regarding Biblical significance, and also numerical and mathematical significance, this episode suggests the second coming of Jesus and the power and judgment of God to prevail over Satan and blasphemy. Yet it would be difficult to imagine that such a symbolic episode would culminate in a verse with such measurement and calculation—if mathematics were not significant in the telling of The Revelation (The Holy Bible, 1611).

CHAP. XV
The Recognition of “Sent and Signified” Signs

Chapter 15 had eight verses: the least of all the chapters within The Revelation (The Holy Bible, 1611). Although from a semiotic perspective, this chapter is one of the most significant as it demonstrates how John recognized signs. Revelation 15:1 appears to be a complement to Revelation 1:1—which explained how The Revelation of Jesus Christ was “sent and signified” by God to Jesus to John (Revelation 1:1, The Holy Bible, 1611). As a complement, Revelation 15:1 indicates that John clearly perceived the significations and signs, including those with numerical significance: “And I saw another sign in heaven great and marvellous, seven Angels having the seven last plagues, for in them is filled up the wrath of God” (Revelation 15:1, The Holy Bible, 1611; emphasis added). Clearly, within the Biblical content of The Revelation, there is unmistakable evidence of the semiotic communication process: God “sent and signified” The Revelation as explained in the first verse—and now it is clear that John recognized signs as he confirmed that he “saw another sign in heaven” as evidenced in Revelation 15:1 (The Holy Bible, 1611). Ostensibly, the translators of The Holy Bible (1611) had at least some awareness of the semiotic production inherent in The Revelation and the importance of signs and significance in communicating its Biblical content. Attempts to evidence the awareness of the translators more specifically would require substantial conjecture. However, Revelation 15:1 provides prima facie evidence that God signified The Revelation (The Holy Bible, 1611) and that John perceived and could understand signs. This also indicates that the translators and perhaps others involved
in producing The Revelation must have had some awareness of semiotic production—and the processes of communicating significance as well. To be emphatically clear, Revelation 15:1 establishes that John perceived and interpreted signs; he was not offering merely a fable or allegory, should we accept his word and the word of God. Hence, The Revelation speaks of significance—and the process of producing, communicating, and interpreting significance.

Along with figurative description, the integration of semiotic production and significance continued in Revelation 15:2. John explained that he “faw as it were a Sea of glaffe, mingled with fire, and them that had gotten the victorie over the beaft, and over his image, and over his marke, and over the number of his name, fand on the fea of glaffe, having the harpes of God” (Revelation 15:2, The Holy Bible, 1611). Accordingly, John explained how those who were victorious in overcoming the beast also overcame his image, his mark, and the number of his name—the likeness, the sign, and numerical signification and enumerative identity of the beast. The verses of Revelation 15:3-8 bespoke the praise unto the Lord and God and those of faith. Incidentally, Revelation 15:4 is the only verse of the chapter that did not begin with the word And. Instead, Revelation 15:4, which included a direct address to the Lord, began with “* Who fhall not feare thee, O Lord” (Revelation 15:4, The Holy Bible, 1611).

In Revelation 15:5, John wrote that he witnessed how “the Temple of the tabernacle of the testimony in heaven was opened” (Revelation 15:5, The Holy Bible, 1611). This was followed in Revelation 15:6-8 by a complement involving seven angels. The seven Angels had the seven plagues and were given “feuen golden vi-als, full of the wrath of God” (Revelation 15:6-7, The Holy Bible, 1611). The significance of these verses was referenced in the page heading which reads “Vials of wrath” (Revelation 15, The Holy Bible, 1611). In Revelation 15:8, the final verse of chapter 15, John explained how the Temple full of smoke from the glory of God could not be entered by no man until the “feuen plagues of the feuen Angels were ful-filled” (Revelation 15:8, The Holy Bible, 1611). Regarding composition and complementation, the last three verses of chapter 15 seem complementary as each one referenced the seven Angels (Revelation 15:6-8, The Holy Bible, 1611).
The heading, summary, and first three verses of chapter 16 were printed at the bottom of the second column on page 12 of The Revelation. In Revelation 16:1 another sequential episode involving the seven angels was introduced as they were commanded by the voice of God to pour out their vials of wrath upon the earth (Revelation 16:1, *The Holy Bible*, 1611). With regard to the semiotics of compositional rhythm and arrangement (see Hébert, 2020), as with other sequences in The Revelation, this episode appears to follow a quick succession telling of the first three angels, with a protraction and greater number of verses between the fifth, sixth, and seventh angels. In this manner, this part of chapter 16 complements the progression of previous sequential episodes.

**Table 4**

*The Semiotic Narrative Speed of the Sounding of the Angels*

<table>
<thead>
<tr>
<th>Angel</th>
<th>Verse</th>
<th>Verses in Between</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>16:2</td>
<td>—</td>
</tr>
<tr>
<td>Second</td>
<td>16:3</td>
<td>—</td>
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<tr>
<td>Third</td>
<td>16:4</td>
<td>—</td>
</tr>
<tr>
<td>Fourth</td>
<td>16:8</td>
<td>4</td>
</tr>
<tr>
<td>Fifth</td>
<td>16:10</td>
<td>2</td>
</tr>
<tr>
<td>Sixth</td>
<td>16:12</td>
<td>2</td>
</tr>
<tr>
<td>Seventh</td>
<td>16:17</td>
<td>5</td>
</tr>
</tbody>
</table>

The episodes of the angels pouring out their vials told of the affliction of those who had the mark of the beast and those who worshipped his image—both of which involve semiotic phenomena—and the multimodal experience of a “noysome and grievous fore” (Revelation 16:2, *The Holy Bible*, 1611). John explained how the second and third vials were poured out and transformed the sea to be the blood of a dead man and killed every soul in the sea, while the third vial turned rivers and fountain heads into blood as well (Revelation 16:3-4, *The Holy Bible*, 1611).
1611). Between the episodes involving the third and fourth angel, Revelation 16:7 interposed a justification for the plagues poured from the vials, as John explained: “And I heard another out of the altar say, Euen so, Lord God Almightye, true and righteous are they judgments” (Revelation 16:7, The Holy Bible, 1611). As an instance of semiotic production, Revelation 16:7 demonstrated communication and justification among the divine as heard by John.

In further evidencing significance, the fourth angel poured another vial upon the sun to scorch the unrepentant (Revelation 16:8, The Holy Bible, 1611). The fifth angel poured a vial upon the throne of the beast filling his kingdom with darkness and pain upon the tongues of those who worshipped the beast (Revelation 16:10, The Holy Bible, 1611). Whether metaphorical or spiritually envisioned by John, it is worth noting that blaspheming the name of God without repentance appears to have been the crux of the cause and the justification for the pouring of the vials and the plagues that followed, as Revelation 16:10 suggests (The Holy Bible, 1611). Here, blasphemy—a communication act involving speaking against the divine—seems significant. This also accounts for the fifth plague upon those who worshipped within the kingdom of Satan who consequently “gnawed their tongues” in pain (Revelation 16:10, The Holy Bible, 1611).

The Sixth Vial, Frogs, and Parody in Form and Number

John told of the pouring of the sixth vial and the plague that dried up the waters of the Euphrates River and prepared a way for the “Kings of the East” (Revelation 16:12, The Holy Bible, 1611). While direction has been mentioned before within The Revelation, it is important to note that Revelation 16:12 marks the first time that people have been identified by a direction or an orientation of the four corners of the earth (Revelation 16:12, The Holy Bible, 1611). In Revelation 16:13-16, John wrote about seeing “three unclean spirits like frogs come out of the mouth of the dragon and out of the mouth of the beast, and out of the mouth of the false prophet” (Revelation 16:13, The Holy Bible, 1611). Thus, three frog-like spirits came out of the mouth of the dragon, the beast, and the false prophet—which are “the spirits of devils” (Revelation 16:14, The Holy Bible, 1611). In conjuring the description that John offered in Revelation 16:13, it is difficult to avoid how it suggests scorn and ridicule, if not parody.
Without veering off into the interpretation of signs, it is important to at least mention what may be a sense of parody, or at least stark contrast between the profound voices and proclamations from heaven, and the pouring out of the sixth vial that caused “uncleane spirits like frogs” to come out of the mouth of the dragon, the beast, and the false prophet (Revelation 16:13, The Holy Bible, 1611; emphasis added). The idea may also seem ridiculous considering how the frog-like spirits of devils worked miracles and gathered the kings of the earth to battle on the “great day of God Almighty”—which contrasts and coincides with the return of Christ “as a thiefe” and the gathering of the watchful and faithful at Armageddon (Revelation 16:14-16, The Holy Bible, 1611). To whichever extent such figurative language reflects parody or not, in emphasizing the significance of the verbal, John then told of the seventh angel pouring out the seventh vial into the air and hearing a great voice from the throne of heaven “saying, It is done” (Revelation 16:17 The Holy Bible, 1611). Yet again, in contrast to the three frog-like spirits of devils, upon the pouring of the seventh vial, there were “voices, and thunders, and lightnings” and a great earthquake unlike any other (Revelation 16:17-18, The Holy Bible, 1611).

*The Great City of Babylon*

In Revelation 16:19, John explained how the “great Citie” of Babylon “was divided into three parts” (Revelation 16:18, The Holy Bible, 1611). There was no explicit description of the calculation for such division; nonetheless, division—a mathematical operation—was referenced in Revelation 16:19 (The Holy Bible, 1611). Incidentally, along with the division of Babylon into three parts, the difference between chapter number (16) and verse number (19) is precisely three (16+3=19). The verses of Revelation 16:20-21 concluded the chapter and explained how after the pouring of the seventh vial, every island and the mountains disappeared. Revelation 16:21 described a great hail that came out of heaven, with every hail stone “about the weight of a talent, and men blasphemed God, because of the plague of the hayle: for the plague thereof was exceeding great” (The Holy Bible, 1611; emphasis added). Hence, this is another instance of measure within The Revelation, this time involving weight.
CHAP. XVII

The thirteenth page of The Revelation concluded with the printing of Chapter 17 and its first seven verses. As with other chapters, chapter 17 appears to follow several patterns. For example, the chapter began with the word *And*. It also involved a numerical complementation and further evidenced the multimodal experience of things that John *saw* and *heard*. Revelation 17:1 stated “And there came one of the feuen Angels, which had the feuen vials,” which appears to repeat the complement of the seven angels with the seven vials (Revelation 17:1, *The Holy Bible*, 1611). The Biblical content of the verse further explained how John *heard* a voice and that an angel will *show* him “the judgment of the great whore, that fitteth upon many waters” (Revelation 17:1, *The Holy Bible*, 1611). John was carried “in the Spi-rit into the wildernesse” where he saw a woman upon a scarlet-colored beast “full of names of blasphemy, having feuen heads, and ten hornes” (Revelation 17:3, *The Holy Bible*, 1611). Once again, names—which are spoken to signify something or someone—accompany a description involving numbers: “fe-uen heads, and ten hornes” (Revelation 17:3 *The Holy Bible*, 1611). The seven heads and ten horns appear to complement the chapter number as the sum of the seven (7) heads and ten (10) horns equals 17 (7+10=17). Revelation 17:4-5 described how “the woman was arayed in purple and scarlet colour, and decked with gold and precious ftone” (Revelation 17:4, *The Holy Bible*, 1611). This follows a pattern whereby metaphors involving the natural world described the divine phenomena John experienced.

*The Significance of Writing About What Was Written*

Revelation 17:5 demonstrates a complement of the writing upon the forehead of the woman—and the typographical differentiation of it in the printing of The Revelation in *The Holy Bible* (1611). This appears to be part of a compositional strategy to distinguish the Biblical content John had written himself from what he saw in writing elsewhere, which in this case was “MYSTERY, BABYLON THE GREAT …” (Revelation 17:5, *The Holy Bible*, 1611). In this representation of The Revelation within *The Holy Bible* (1611), the writing upon the forehead of the women sitting upon the beast was printed in roman type with capital and small capital characters. The
use of capital and small capital lettering also differentiates what was written upon her forehead from the content of the chapter summaries, whereby roman type was also used but with both uppercase and lowercase characters. As shown in Figure 18, those involved in the production of The Revelation (The Holy Bible (1611)) seemed aware of the significance of different modes of writing and the need to distinguish the Biblical content that John wrote—from what John saw as written by others.

Figure 18
The Holy Bible (1611): Revelation 17:5, Distinct Typography

Note: This excerpt was based on a photograph of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
The use of typography to distinguish between what John had written from what he saw in writing seems to be an important and significant distinction regarding sources of the written communication. Revelation 1:1 stated clearly that The Revelation was the word of God who sent and signified it (The Holy Bible, 1611). While we could speculate about the source of the writing upon the forehead of the woman upon the beast, the typographical distinction sets it apart from the word of God according to John. Incidentally, a similar typographical distinction occurred in Revelation 19:16. Revelation 17:6 The Holy Bible, 1611) alludes to the seductive power of Mystery, or Great Babylon as the page heading suggests. As John explained, “when I saw her, I wondered with great admiration” as she was drunken with the blood of the Saints, and Martyrs of Jesus (Revelation 17:6, The Holy Bible, 1611). The page heading “GreatBabylon” complements the name written upon her forehead as explained in this verse “Mystery, Babylon, The Great...”—and how John wondered with “great admiration” when he saw her (Revelation 17:6, The Holy Bible, 1611). Page 13 concluded with the first line of Revelation 17:7, which was printed at the bottom of the second column and continued on the following page. Revelation 17:7 provides another instance of communication with the divine as John wrote “And the Angel saide unto mee” (Revelation 17:7, The Holy Bible, 1611).

The Revelation: Pages Fourteen and Fifteen

Chapter 17 of The Revelation as represented in the printing of The Holy Bible (1611) continued on page 14. The first 12 verses of chapter 18 were also printed on the page. The heading at the top of page 14 reads “Of the Beait. Reuelation. Babylon is fallen” (The Holy Bible, 1611). The heading of page 15 reads “Babylon deftroyed. Chap xix. The lambe married” (The Holy Bible, 1611). Page 15 consisted of the remaining verses of chapter 17 (verses 13-24) and the first 11 verses of chapter 19. The fourteenth and fifteenth pages of The Revelation as printed in The Holy Bible (1611) are shown in Figure 19.
Note: A photograph of the fourteenth and fifteenth pages of The Revelation as printed in a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
CHAP. XVII (Continued)

As Revelation 17:7 continued, John told how the angel questioned “Wherefore didn’’t thou marvel” regarding how John looked upon Babylon (Revelation 17:5, *The Holy Bible*, 1611). The angel then proceeded to tell John of the mystery of Babylon and the beast that carried her. The reference to the beast with “ſeven heads, and ten horns” at Revelation 17:7 seems to be an instance of intersemiotic complementarity as the word *ſeven* was printed precisely within verse seven.

*Revelation 17:8—Parenthetical Significance*

In Revelation 17:8, the angel revealed to John the peculiar existence of the beast: the beast that John saw “was, and is not, and yet is” (Revelation 17:8, *The Holy Bible*, 1611). Regarding the Biblical content, this appears to be a contrasting complementation with the existence of God as “I am” from the importation of Exodus 3:14 referenced in Revelation 1:4. The angel further elaborated upon the existence of the beast as it “ſhall ascend out of the bottomlesſe pit, and goe into perdition” (Revelation 17:8, *The Holy Bible*, 1611). Aside from the extraordinary significance of the Biblical content of the verse, Revelation 17:8 included the first parenthetical remark in gothic type within the Biblical content of The Revelation as printed in *The Holy Bible* (1611). The parenthetical remark appears to qualify and explain how those who dwell on the earth “whole names were not wri-ten in the booke of life from the founda-tion of the world” shall wonder when they behold the beast “that was, and is not, and yet is” (Revelation 17:8, *The Holy Bible*, 1611). This parenthetical remark appears significant for its rhetorical punctuation—and how it refers to what was written or not written in “the booke of life” (Revelation 17:8, *The Holy Bible*, 1611). As printed in this manner, the use of parenthesis appears to complement the idea of the absence of the names who were not written. It also evidences another example about the significance and unusual presentation of writing about writing, or more specifically in this case, the parenthetical treatment of writing about what *was not written* in “the booke of life” as represented in the production and printing of The Revelation in *The Holy Bible* (Revelation 17:8, *The Holy Bible*, 1611).
The Mind Which Hath Wisedome: Recognizing Metaphoric Numerical Complementation

In Revelation 17:9-13, the angel further explained the mystery of Babylon with numerical/mathematical descriptions. Revelation 17:9 again speaks of knowledge of numbers and numerical complementation: “And here is the mind which hath wisedome. The feuen heads are the feuen mountaines, on which the woman fit-teth” (Revelation 17:9, The Holy Bible, 1611). According to this verse, wisdom involves an understanding of figurative and metaphoric numerical complementation: the seven heads are the seven mountains. In the verse that followed, the angel told John of an enumeration as “there are feuen Kings, fiue are fallen, and one is, and the other is yet to come: and when he commeth, he muſt continue a short ſpace” (Revelation 17:10, The Holy Bible, 1611). The angel then explained to John that there are seven Kings and enumerated their existence, yet also told of the extraordinary existence of the beast, which “was, and is not” (Revelation 17:11, The Holy Bible, 1611).

However, Revelation 17:11 also reveals a numerical/mathematical complementation: “the beaſt that was, and is not, euen he is the eighth, and of the feuen, and goeth into perdition” (Revelation 17:11, The Holy Bible, 1611). Accordingly, we have seven Kings who are fallen. “The beaſt” is the eighth—yet is of the seven—which draws the nature of the existence of the beast into question (Revelation 17:11, The Holy Bible, 1611). Clearly, there is more to be understood and interpreted from the significance of this verse beyond semiotics. But for the purposes of this study, Revelation 17:11 demonstrates the significance of numbers and mathematical expression and a sense of being that seems to follow a kind of mathematical understanding as the idea of “the mind which hath wisedome”—that is, mathematical wisdom—suggests (Revelation 17:8, The Holy Bible, 1611). The reference to wisedome in this verse complements the conclusion of chapter 13 of The Revelation whereby another significant numerical/mathematical description was offered toward those with understanding to “count the number of the beaſt” (Revelation 13:18, The Holy Bible, 1611). Therefore, the understanding of numbers, mathematics, and enumeration appears to be a significant kind of “wisedome” according to the Biblical content of The Revelation (The Holy Bible, 1611).
Revelation 17:12 detailed the significance of the “tenne horns” of the beast with Babylon, which through another metaphoric mathematical complementation “are ten kings, which have recei-ued no kingdom as yet” (Revelation 17:12, The Holy Bible, 1611). This verse also demonstrates another measurement of time in stating that the ten kings without a kingdom receive power as kings with “one houre with the beast” (Revelation 17:12, The Holy Bible, 1611). In drawing this episode involving the revealing of the kings, the reference “these have one minde” in Revelation 17:13 could be read as a bookend-like complement to the reference of “here is the mind which hath wisedom” in Revelation 17:9 (The Holy Bible, 1611). That is, the earlier verse introduced the episode whereby the existence and numerical/mathematical descriptive complementations of the beast and kings begin, whereby the latter appears to bring the episode within these verses to a close.

The conclusion of Revelation 17 through verses 14 through 18 explained the metaphoric and spiritual significance of Jesus Christ, the kings, the beast, and the woman Babylon. Revelation 17:15 metaphorically explained how the waters that John saw, “where the whore fitteth, are peoples, and multitudes, and nations, and tongues” (The Holy Bible, 1611; emphasis added). The angel then explained to John that “the ten hornes which thou fawest upon the beast, these shal hate the whore, and shall make her desolate, and naked, and shal eate her fleshe, and burne her with fire” (Revelation 17:16, The Holy Bible, 1611). Revelation 17:17 also appears to be metaphorically significant as the kings have given their kingdoms to the beast until “the words of God shall be fulfilled”—which speaks to the significance of prophesy as well. Chapter 17 culminated with another metaphoric description, as the angel revealed to John that “the woman which thou fawest, is that great Citie which reig-neth over the kings of the earth” (Revelation 17:16, The Holy Bible, 1611; emphasis added). To be emphatically clear, this verse demonstrates another instance of semiotic significance in written communication through metaphoric complementation: the woman with the sign “Mystery, Babylon the Great...” that was written upon her forehead (Revelation 17:5, The Holy Bible, 1611) “is that great Citie that reigneth over the kings of the earth” (Revelation 17:18, The Holy Bible, 1611; emphasis added).
CHAP. XVIII

The heading and summary of chapter 18 were printed at the bottom of the first column of page fourteen. The summary, printed in roman text, referenced Revelation 18:2 and indicated that “Babylon is fallen.” This was also printed within the page heading above the right-side column. The Biblical content of Revelation 18:1 began at the top of the right-side column as John explained seeing another angel come down from heaven and lighting the earth with his glory. The angel cried out that “Babylon the great is fallen, is fallen, and is become the habita-tion of deuils, and the hold of euery foule spirit, and a cage of euery uncleane and hatefull bird:” (Revelation 18:1-2, The Holy Bible, 1611). Revelation 18:2 included a paratextual reference back to Revelation 14:8, which echoes the phrase “Babylon the great is fallen, is fallen” forming a complement and metareferential loop. Revelation 18:3 further explained how all nations along with the kings and merchants of the earth have partaken “of the wine of the wrath of her fornica-tion” (The Holy Bible, 1611).

In Revelation 18:4, John told of hearing another voice that commanded the people of God to leave Babylon to avoid partaking of her sins and be spared of “her plagues” because “her finnes have reached unto heaven, and God hath remembred her iniquities” (Revelation 18:4-5, The Holy Bible, 1611). The verses of Revelation 18:6-7 involved the telling of vengeance against sin as a matter of proportion. The voice that John heard tells of rewarding her “even as shee rewar-ded you, and double unto her double ac-cording to her works: in the cup which she hath filled, fill it to her double” (Revelation 18:6, The Holy Bible, 1611). This indicates yet another calculated measure using the multiplier double. Given the mention of merchants in the Biblical content of the chapter, while this verse specified a precise measure, it may also allude to a kind of calculated exchange.

Revelation 18:7—A Quote from “A Queene”

In what appears to be an interpolated quote of Babylon’s boastfulness, the voice from heaven spoke of Babylon and “how much shee hath glorified her self, and liued delicioufly, fo much tor-ment and sorrow give her: for the faith in her heart, I fit a * Queene, and am no
widow, and shall see no sorrow” (Revelation 18:7, *The Holy Bible*, 1611). Thus, a voice from heaven told John of a quote Babylon boastfully said about herself—“I sit a Queene…” (Revelation 18:7, *The Holy Bible*, 1611). While things that John saw in *writing* were printed in different type, this verse shows how remarks that were *spoken* were printed in roman typeset as with other Biblical content of the verse (Revelation 18:7, *The Holy Bible*, 1611). Accordingly, things that have been said or told to John within The Revelation were printed in gothic type, while the things that John saw in writing were printed with roman type in the representation of The Revelation as printed in *The Holy Bible* (1611). Further, the interjection about what Babylon had *said* was printed in gothic type and contrasts with what was *written* upon her forehead in Revelation 17:5—which was printed in roman type with uppercase and small capital letters.

*The Coming of Judgment*

Following the “I sit a Queene…” remark (Revelation 18:7, *The Holy Bible*, 1611), Revelation 18:8 resumed the telling of judgment against her as the adverb *therefore* overtly implies: “Therefore shall her plagues come in one day […] for strong is the Lord God who judgeth her” (Revelation 18:8, *The Holy Bible*, 1611). Revelation 18:10-19 described the consequences of the judgment against Babylon. The verses that described the mourning, loss of riches, and enumeration of various commodities and merchandise are bookended by similar expressions. Revelation 18:10 told of the judgment of Babylon: “Alas, alas, that great citie Babylon, that mighty citie: for in one houre thy judgement come” (Revelation 18:10, *The Holy Bible*, 1611). Notably, this verse included another reference to a particular measure of time. This was followed by an enumeration of the commodities and “merchandise” of merchants, shipmasters, and sailors that shall be found “no more at all” in Babylon in Revelation 18:11-12, which continued across the page fold in verses 13, 14, and 15. The “alas, alas…” phrase was repeated at Revelation 18:16 in describing the cloth and colors of Babylon. In the closing of this episode, the phrase “Alas, alas” in Revelation 18:19 could be read as a complement to the previous remark: “… Alas alas, that great citie, wherein were made rich all that had ships in the sea, by reason of her costliness, for in one houre is she made defolate” (Revelation 18:19, *The
Holy Bible, 1611). While slightly different, verse 10 and verse 19 have a similar structure: both started with the epizeuxis of the word alas, followed by a reference to the (false) greatness of Babylon, and concluded with the reference to the judgment and fall of the city. Further, both verse 10 and 19 concluded with references to “one hour”—which was not mentioned in any verses in between, which suggests a kind of compositional/mathematical complementation.

Revelation 18:20 involved communication among heaven and the holy apostles and prophets who should rejoice as “God hath avenged you on her” (Revelation 18:20, The Holy Bible, 1611). In Revelation 18:21, a mighty angel cast a great stone into the sea and told of the violence with which Babylon shall “bee thrown downe, and shall bee found no more at all” (The Holy Bible, 1611). The phrase “no more” functions as an epiphora in verses 22 and 23, in telling how musicians, craftsmen, or merchants shall be “no more” along with the figurative light of the candle, the sound of the millstone, and voice of the bridegroom and bride shall be no more—“for by their forceries were all nations deceiued” (Revelation 18:21-23, The Holy Bible, 1611). Further, phrases involving “no more” and “no… any more” within Revelation 18:21-23 were repeated six times, which conjecturally, could bear significance even the referents are not immediately apparent. Chapter 18 concluded at the bottom of the first column with the profound declaration of the fall of Babylon: “And in her was found the blood of Prophets, and of Saints, and of all that were flaine upon the earth” (Revelation 18:21-23, The Holy Bible, 1611).

In accordance with the “Babylon destroyed” printed within the heading of the page, verse 23 appears to conclude the destruction of Babylon (Revelation 18:23, The Holy Bible, 1611)—at the end of the first column as though a textual/compositional complementation.

CHAP. XIX

The heading and summary of chapter 19 were printed at the top of the right-side column of page 15—a complementation of a new chapter beginning in a new column. In Revelation 19:1-3, John explained how he heard “a great voyce of much people in heaven” giving praise and power “unto the Lord of our God” for righteous judgment of “the great whore” Babylon (Revelation 19:1-3, The Holy Bible, 1611). The episode began with the voice “faying “Al-leluia:
salvation, and glorie, and honour, and power unto the Lord our God” in Revelation 19:1 and concluded with “And againe they sayd, Alleluia:” in Revelation 19:3 (Revelation 19:1-3, The Holy Bible, 1611). This explained what John heard. Yet, the episode started and ended with phrases Alleluia—and evidences a pattern of communication and complementation.

*The Word Foure in Revelation 19:4*

Revelation 19:4 indicates another complementation between a verse number and word/number. No specific numbers were mentioned in Revelation 18 or within the first three verses of Revelation 19. However, precisely at Revelation 19:4 the word/number *foure* was printed: “And the *foure* and twentie El-ders, and the *foure* beaſts fell downe, and worhipped God that sate on the throne, sayng, Amen, Alleluia” (Revelation 19:4, The Holy Bible, 1611). Granted, the word *foure* forms the number 24 in this verse but the word *foure* was also mentioned in a separate reference to the number four as well.

*The Depicted Significance of Fine Linen*

Within the verses of Revelation 19:5-8 John told of hearing another voice “out of the throne” and “voice of a great multitude” give praise “for the Lord God omnipotent reigneth” (Revelation 19:5-6, The Holy Bible, 1611). The verses told of the marriage of the Lambe, and how the wife of the Lambe was “arrayed in fine linnen, cleane and white: for the fine linnen *is* the righteounesse of Saints” (Revelation 19:7-8, The Holy Bible, 1611; emphasis added). To whatever extent these verses are interpreted metaphorically, figuratively, or spiritually, they evidence semiotic function and significance considering how the “fine linnen *is* the righteounesse of Saints” (Revelation 19:8, The Holy Bible, 1611; emphasis added). This complements other references that explain how something *is* (significant of) something else—as in Revelation 1:20, which explained how “the feuen Starres *are* the Angels of the feuen Churches: and the feuen can-dleſtickes which thou fawest, *are* the fe-uen Churches (The Holy Bible, 1611; emphasis added). This instance of semiotic function could also be read as a primer for the significance detailed in the verses that followed.
The Voice of a Great Multitude

In Revelation 19:9 John explained how the voice of a great multitude told him what to write: “And hee faith unto mee, Write, *Blessed are they which are called un-to the marriage fupper of the Lambe" (The Holy Bible, 1611). The asterisk (*) indicated a paratextual reference to Matthew 22:2. Revelation 19:9 concluded with a remark that intensifies the significance of truthful divine communication: “And he faith unto mee, These are the true sayings of God” (The Holy Bible, 1611). Upon hearing these words, John explained that he “fell at his feete to worship him…” (the voice). John also explained how the voice told him not to worship: “And he saide unto me, * See thou doe it not: I am thy fellow servant, and of thy brethren, that have the teftimonie of Jesu, Worship God: for the teftimonie of Jesu, is the spirite of the pro-pecie” (Revelation 19:10, The Holy Bible, 1611; emphasis added). John used metaphoric descriptions to explain significance before, such as how the fine linen is the righteousness of Saints (Revelation 19:8). Here, however, there seems to be tremendous significance as the testimony of Jesus is the spirit of the prophecy (Revelation 19:10, The Holy Bible, 1611). Page 15 concluded with the eleventh verse wherein John explained how he saw heaven opened and a white horse and that “hee that sate upon him [the horse] was called faithful and true, and in righteousness hee doth judge and make warre” (Revelation 19:11, The Holy Bible, 1611; emphasis added). Such remarks seem to emphasize the significance and personification of faith, truth, and righteous judgment.

The Revelation: Pages Sixteen and Seventeen

Chapter 19 of The Revelation continued and concluded on page sixteen, which also contained 12 of the 14 verses of chapter 20. The heading of page 16 included “The sharpesword. Reuelation. Satan loofed.” The heading of page 20 included “A new heaven. Chap.xxj. Holy Ierufalem.” This page seems remarkable in that it does not have any paratextual references within the right-side margin. This only occurred on the seventh page of The Revelation at chapter 9, otherwise, all other pages of The Revelation included paratextual references. Figure 20 shows pages 16 and 17 of The Revelation as printed in the 1611 edition of The Holy Bible.
The description of “hee that fate upon” the white horse was continued in Revelation 19:12 with the figurative simile that described how his eyes which were “as a flame of fire” and the many crowns upon his head (Revelation 19:12, The Holy Bible, 1611). Revelation 19:12 also provides an important glimpse into the understanding of names and writing. John described that the horseman “had a name written, that no man knew but he himselfe” (Revelation 19:12, The Holy Bible, 1611). The next verse intensified the profundity of this signification as John
explained “*And hee was clothed with a ve-ſture dipt in blood, and his name is cal-led, The word of God” (Revelation 19:13, The Holy Bible, 1611). Of course, there are many hermeneutical and epistemological aspects to consider with such a declaration. Although for this study, an important aspect of this verse concerns how the horseman had a *written name, but a name that “no man knew but he himſelfe” (Revelation 19:12-13, The Holy Bible, 1611). Also, whether figurative or not, the idea that “his name is called, The word of God” speaks volumes about identity and identification according to prophecy, testimony, and the significance of words (Revelation 19:12-13, The Holy Bible, 1611). As the reference to the sharp sword of his mouth suggests, Revelation 19:14-15 seemingly allude to the identity of the white horseman as Jesus Christ, thereby making the reference to the name of “The word of God” (Revelation 19:13, The Holy Bible, 1611) even more significant.

Revelation 19: 16—Another Instance of Distinct Typography to Illustrate What John Read

Revelation 19:16 further established the identity of the horseman and the significance of his written name. The verse also evidences another instance whereby something that was written and perceived by John was printed in different type. Again, while the things that John saw and heard were set in gothic type throughout The Revelation, the writing that John observed, as in this verse, has been set in capital and small capital roman type. The verse also has a paratextual reference to Revelation 17:14—which in turn refers to I Timothy 6:15 and back to Revelation 19:16, as well. This paratextual referencing appears to be a complementation as these verses loop and establish the identity of the “Lord of Lords and King of kings” at Revelation 17:14—which was written in reverse as “King Of Kings, and Lord Of Lords” in Revelation 19:16. Moreover, this appears to reflect a complementation involving the spoken name in Revelation 17:14 and the written name in Revelation 19:16. Figure 21 shows how typography was once again used to distinguish writing that John saw and read in Revelation 19:16 as printed in The Holy Bible (1611).
Figure 21

*The Holy Bible (1611): Revelation 19:16, Distinct Typography*

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Chapter 19 of The Revelation concluded with verses 17-21 in this representation of it as printed in *The Holy Bible* (1611). In Revelation 19:17, John explained how he “saw an Angel standing in the Sunne” that cried out to all the souls “that flie in the midft of heaven” to gather for “the fupper of the greate God” (Revelation 19:17, *The Holy Bible*, 1611). The figurative description continued with enumerative detail: “yee may eate the flefh of Kings, and the flefh of Captaines, and the flefh of mighty men, and the flefh of horses, and of them that fit on them, and the flefh of all men both free and bond, both small and great” (Revelation 19:18, *The Holy Bible*, 1611). In Revelation 19: 19, John revealed seeing the beast, the Kings of the earth and their armies gather to wage war against Jesus Christ, who was described as “him that fate on the horfe, and againfth his armie” (Revelation 19:19, *The Holy Bible*, 1611).

*The Signs and Image of Deceptive Communication*

Significance and the semiotic production of deceit and deceptive communication are apparent in Revelation 19:20, which involved the beast and the false prophet—who “deceived them that had receiued the marke of the beaft, and them that worshipped his image”—and were both “caft alive into a lake of fire burning with brim-fe-tone” (Revelation 19:20, *The Holy Bible*, 1611). Such description greatly contrasts the “true sayings of God” revealed in Revelation 19:9 and the name of the one upon the white horse as “The word of God “in verse 13 (*The Holy Bible*, 1611). This description also demonstrates how communication and semiotic production can be used for truth or deceit, as the beast and the false prophet deceived those with the *mark* of the beast and those who worshipped his *image*. Amid the allusions to deceitful blasphemy of Satan and the truthful prophecy of God, Jesus Christ, and the faithful, chapter 19 concluded with the figuratively significant description of the followers of the beast and the false prophet being “flain of the fword of him that fate upon the horfe, which fword proceeded out of his mouth: and all the foules were filled with their flefh” (Revelation 19:20, *The Holy Bible*, 1611).

Consideration of the multifunctionality of signs, such description appears to say as much about the resolution of the war waged by the beast and kings of the earth against Jesus Christ and his followers, as it does about the triumph of true prophesy over deceitful blasphemy.
CHAP XX

The title and summary of chapter 20 were printed at the bottom of the first column of page sixteen of The Revelation (The Holy Bible, 1611). The Biblical content of chapter 20 started at the top of the right-side column, whereby once again, a new chapter began within a new column. In the first verse, John explained seeing an Angel, which came down from heaven with the key to the bottomless pit and “a great chaine in his hand” (Revelation 20:1, The Holy Bible, 1611). After the enumeration of the identities of “the dragon that old serpentine, which is the deuill and Satan,” the angel imprisoned Satan for a peculiar measure of time: a thousand years. The angel “set a feal” upon the devil, as in chained and locked him, so that he could not deceive nations until the thousand years had been fulfilled, whereafter he must be loosened from the chains for “a little feafon” (Revelation 20:3, The Holy Bible, 1611).

The Significance and Interpretation of Signs

The Biblical content of Revelation 20:4 may seem shocking and consequently may obscure a significant distinction—one that demonstrates how signs and symbolism function, which is the crux of semiotic inquiry. Revelation 20:4 does not evidence semiotic production as overtly as other instances within The Revelation. However, it demonstrates the significance of John telling how he “saw the foules of them that were beheaded for the witnesse of Jesus and for the word of God, which had not worshipped the beast, neither his image, neither had received his marke upon their foreheads, or in their hands; and they lived and reigned with Christ a thousand yeeres” (Revelation 20:4, The Holy Bible, 1611; emphasis added). While this episode does not overtly indicate the semiotic production of signs, nevertheless, it clearly evidences the significance and profound interpretation of signs within The Revelation. That is, a pivotal distinction was based upon the semiotic production of the devil in promoting the (false) worship of his image and deceiving those who received his mark upon their foreheads or their hands. This contrasts with those who did not receive the mark and instead “lived and reigned with Christ for a thousand yeeres” (Revelation 20:4, The Holy Bible, 1611). The verses of Revelation 20:5-7 indicated another profoundly significant aspect of this semiotic distinction:
“the rest of the dead lived not again until the thousand yeeres were finisht. This is the firft
resurrection” (Revelation 20:5, The Holy Bible, 1611). Hence, signs distinguished “the rest of the
dead” from those who were “blessed and holy” and part of the first resurrection and “I shall be
Priests of God, and of Chrift, and I shall reigne with him a thousand yeeres (Revelation 20:5-6, The
Holy Bible, 1611; emphasis added). Incidentally, the fifth and sixth verses are the only verses in
chapter 20 that did not begin with the word And. Verses five and six began with the words But
and Blessed, respectively. These are also the only two verses within chapter that explicitly
referenced the “first resurrection” (Revelation 20:5-6, The Holy Bible, 1611).

The Significance of A Thousand Years

Revelation 20:7 explained that “when the thousand yeers are expired, Satan I shall be
loosed out of his prifon (Revelation 20:7, The Holy Bible, 1611). In addition to the significance of
the Biblical content, this is the fifth verse wherein thousand years was referenced. Whether or not
the phrase denotes precisely 1,000 years or a long time in a more general sense is not
immediately clear. Nevertheless, a thousand years was written once in each of the five
consecutive verses from Revelation 20:2 through Revelation 20:7. The significance of such
repetition is not immediately apparent. However, the first reference to “a thousand yeres”
occedurred in the telling of how Satan was imprisoned in Revelation 20:2 (The Holy Bible, 1611. The
reference was repeated in each verse until Satan is “loosed out of his prison” in Revelation 20:7
(The Holy Bible, 1611. The reference to a thousand yeres or yeeres is not repeated again thereafter.
Revelation 20:8 explained the consequences of Satan being released from his prison and a
peculiar measurement: Satan “I shall goe to deceive the nations at the “four parts of the
earth, * Gog & Magog, to gather them together to battell: the number of whom is as the land of
the sea” (Revelation 20:8, The Holy Bible, 1611). The simile “the number of whom is as the land of
the sea” alludes to an innumerable multitude, whereas Revelation 20:9-10 explained their
entirety and how “fire came down from God out of heaven, and devoured them” (Revelation
20:9, The Holy Bible, 1611). Along with the simile of a multitude, or an innumerable number of
those of the deceived nations, Revelation 20:10 alludes to their torment for eternity and a
complement of an innumerable measure of time in describing how the devil was cast into the lake of fire and brimstone along with the beast and the false prophet—to “be tormented day and night for ever and ever” (Revelation 20:10, The Holy Bible, 1611). Thus, Revelation 20:8 and 20:10 demonstrate calculations of number and time, and further exemplify the significance of numbers and measurement within the Biblical content of The Revelation (The Holy Bible, 1611).

Albeit more subtly expressed, numerical significance can also be found in a contrast found within Revelation 20:4 and 20:11 and thrones. Revelation 20:4 involved the “thrones” of those judged by Jesus Christ, whereas in Revelation 20:11 involved a singular “great white throne” of Jesus (The Holy Bible, 1611). Notably, those who were deceived and judged had many thrones, whereas as Jesus Christ had a singular throne. Also, the number of those of the nations deceived by Satan were innumerable like “ſand of the sea” (Revelation 20:8, The Holy Bible, 1611) and “compaſſed the campe of the Saints about” (Revelation 20:9, The Holy Bible, 1611). While the description “campe of the Saints about” in Revelation 20:9 (The Holy Bible, 1611) does not refer to a particular number, it is nonetheless a delimitation. There is also much to be said about “the first resurrection” (Revelation 20:5, The Holy Bible, 1611), and “the second death” (Revelation 20:14, The Holy Bible, 1611), although such discussion veers toward theological interpretation far beyond the primary concern this study. However, taken together, these various contrasts seem to be part of an underlying scheme of enumeration and delimitation within chapter 20.

Revelation 20:12—The Opening of Books

Revelation 20:12 further exemplifies the significance of written communication and books. Revelation 20:12 began on page 16 and continued across the spread to page 17, as John explained that he saw the dead being judged before God: “the books were opened: and another *booke was opened, which is the booke of life: and the dead were judged out of those things which were written in the books, according to their works” (Revelation 20:12, The Holy Bible, 1611). Note that many “books were opened” and another singular book was opened as well—the “booke of life” (Revelation 20:12, The Holy Bible, 1611). John revealed how “the dead were judged out of those things which were written in the books” (Revelation 20:12, The Holy Bible,
1611; emphasis added). However, the singular “booke of life” seems most existentially profound as the conclusion of chapter 20 declared: “whosoever was not found written in the book of life, wascaft in-to the lake of fire” (Revelation 20:15, The Holy Bible, 1611; emphasis added). Clearly, writing, books, and semiotic production were described within the Biblical content of The Revelation as exemplified by the books based upon the works of “everyman” and the significance of judgment based upon the names of those “written in the booke of life” (Revelation 20:15, The Holy Bible, 1611; emphasis added). The significance and importance of these aspects of The Revelation cannot be overstated in a study concerned with the semiotic analysis of written communication.

**CHAP. XXI**

Chapter 21 is the penultimate chapter of the book of The Revelation. The first 22 verses of 27 were printed on page 17, and the last five verses were printed on page 18—the final page of The Revelation. The heading of page 17 referenced “A new heaven. Chap.xxj. Holy Ierufalem.” The phrase “a new heaven” relates to the first verse of chapter 21: “And I faw a new heaven, and a new earth: for the firft heaven, and the firft earth were paffed away, and there was no more fea” (Revelation 21:1, The Holy Bible, 1611; emphasis added). The reference to Holy Jerusalem appears related to the second verse: “And I John faw the holy City, new Hierufalem comming down from God out of heaven, prepared as a bride adorned for her husband” (Revelation 21:2, The Holy Bible, 1611). As with other chapters and episode, Chapter 21 involves aspects of the visual and the verbal with John explaining what he had seen and heard—which further demonstrates the significance of multimodal communication within the content of The Revelation. After telling how he “faw a new heaven and a new earth” and the holy city of the New Jerusalem (Revelation 21:1-2, The Holy Bible, 1611), John explained that he heard a great voice out of heaven saying, “Behold, The Tabernacle of God is with men…” (Revelation 21:3, The Holy Bible, 1611). Verses four and five explained the end of the plagues and pain, which are marked by the voice telling John “Write: for these words are true and faithful” (Revelation 21:5, The Holy Bible, 1611). These verses within The Revelation further exemplify semiotic production
and the significance of truthful communication in a *written* medium—and therefore
demonstrate how both the *medium* and the *message* are significant.

*The Significance of Ordinal Numbers*

Revelation 21:6 seems to function as a complement in that it reprised the declaration of
God: “It is done: “I am Alpha and Omega, the beginning and the end...” (Revelation 21:6, *The
Holy Bible*, 1611). The paratextual reference reflects previous verses within The Revelation
whereby this phrase was invoked, namely Revelation 1:8 and 2:13 (*The Holy Bible*, 1611).
Likewise, the declaration about those who “overcommeth shal inherit all things...” in
Revelation 21:7 appears to reflect and re-emphasize a distinction made in Revelation 20:8 about
those who did not overcome. Further, Revelation 21:8 seems to function as an enumeration in
making this distinction: “But the feareful, and unbeleeving, and the abominable, and
murderers, and whoremongers, and foercers, and idolaters, and all lyars, shal have their part
in the lake which burneth with fire and brimftone: which is the secon death” (Revelation 21:8,
*The Holy Bible*, 1611). This verse concluded the Biblical text at the bottom of the left-side column
of page 17. Incidentally, the first sentence of the first verse mentioned the “firft heaven, and the
firft earth” (Revelation 21:1, *The Holy Bible*, 1611). Revelation 21:8—the last verse at the bottom of
the column—ended with the clause “which is the secon death” (Revelation 21:8, *The Holy Bible*,
1611). No other numbers were printed in the first column. Accordingly, the first sentence of the
printed column referred to “the firft heaven and the firft earth” (Revelation 21:1, *The Holy Bible*,
1611) and the last sentence ended with “the secon death” (Revelation 21:8, *The Holy Bible*,
1611)—precisely before the beginning of the second column on the page.

*One of the Seven Angels with Seven Vials Full of the Seven Last Plagues*

At the top of the right-side column, Revelation 21:9 began a new episode whereby John
explained how one of the seven angels with the seven vials full of the seven last plagues came
to show him “the Bride, the Lambes wife” (Revelation 21:9, *The Holy Bible*, 1611). The reference
to the *seven* angels, with *seven* vials full of the *seven* last plagues is difficult to overlook as a
complementation, or at least a correlated description involving the word/number *seven*. Further
compositional or mathematical significance does not appear immediately recognizable. Although in the phrases that follow—and much like the figurative language describing Babylon as a woman yet also a great city—John revealed how the angel carried him in the spirit “to a great and high mountaine, and shewed me that great citie, the holy Hierufalem, descending out of heaven from God” (Revelation 21:10, The Holy Bible, 1611).

**Numbers, Mathematics, and The Measurement of the New Jerusalem**

After describing the city through simile involving precious stones like jasper and crystal (Revelation 21:11, The Holy Bible, 1611), the figurative language shifted to more precise and exacting details and measurements. John described how the city “had a wall great and high, and had twelue gates, and at the gates twelue Angels” (Revelation 21:12, The Holy Bible, 1611). As a complement—and exemplification of the significance of writing, names, and signs—John explained that there were “names written thereon, which are the names of the twelue tribes of the children of Israell” (Revelation 21:12, The Holy Bible, 1611). Hence, there is a complement of 12 gates, 12 angels, and the names of the twelue tribes. There is also an intersemiotic complement as the word twelue was first written in chapter 21 precisely in verse 12. The word twelue was printed in Revelation 21:14 and 21:16. However, in what appears to be another complement, the word twelue was last printed in this chapter at verse 21:12—whereby the numbers of the chapter and verse form a palindrome. The significance of the number twelve can also be found in a similar enumerative complementation in Revelation 21:13 as John described how on each side of the city had three gates: “On the East three gates, on the North three gates, on the South three gates, and on the Weft three gates” (Revelation 21:13, The Holy Bible, 1611)—the total number of gates amounts to 12. This projects architectural symmetry and compositional complement as each of the four sides has three gates: 4x3=12. In bearing even greater significance involving the number twelve, John explained how “the wall of the citie had twelue foundations, and in them the names of the twelue Apostles of the Lambe” (Revelation 21:14, The Holy Bible, 1611).

The complements involving the number 12—and numerical significance in architectural form and written composition—continued as John described that the angel “had a golden reede
to measure the citie, and the gates thereof, and the wall thereof” (Revelation 21:15, *The Holy Bible*, 1611). John explained how the city was formed: “the city lieth four square, and the length is as large as the breadth” (Revelation 21:16, *The Holy Bible*, 1611). Measurements and enumeration continued in Revelation 21:16 as John explained how the angel “measured the with the reed, twelue thousand furlongs: the length, and the breadth, and the height of it are equall” (Revelation 21:16, *The Holy Bible*, 1611). Further complementation involving *twelve* continued as the city had: *twelve* gates; with *twelve* angels; along with the names of the *twelve* tribes of the children of Israel; and *twelve* foundations; with the names of the *twelve* Apostles; and measured *twelve* thousand furlongs. Along with equality and symmetry there was also enormity in its form as 12,000 furlongs equals 1,500 miles according to modern standards. The city would measure 1,500 miles wide, 1,500 miles long, and 1,500 miles high. In the last measurement of the city, John told how the angel “measured the wall thereof, an hundred, and fourtie, and foure cubites, according to the measure of a man, that is, of the Angel (Revelation 21:17, *The Holy Bible*, 1611). This appears to be a complementation as 144 cubits correlates to the number of the 12 tribes of 12,000 which total 144,000 as enumerated in Revelation 7:5-9. This also correlates to the the city insofar as the measure of twelve by twelve equals 144 (12x12=144).

**Revelation 21:21—The Repetition of The Word Twelve**

After the enumeration of the twelve foundations of the wall garnished with precious stones, Revelation 21:21 explained how “the twelue gates were twelve pearles” (Revelation 21:21, *The Holy Bible*, 1611). It seems peculiar that the last two occurrences of the word *twelue* within the chapter were printed in Revelation 21:21, which written backwards forms 12:12. Revelation 21:21 was the last complete verse printed on page 17—and the last time numbers were written in the chapter; the remaining six verses did not include numbers. A closer examination reveals that the ordinals *first* and *second* were printed in the first column of page sixteen, and cardinal numbers were only printed in the second column. The first clause of verse 22 completed the final portion of text on page 17 within chapter 21 of The Revelation as printed in *The Holy Bible* (1611).
The Revelation: Page Eighteen, the Final Page

The final page of The Revelation, page 18, is significant in several ways. For one thing, the last page of The Revelation is also the last and final printed page of *The Holy Bible* (1611). The blank page opposite the final page of The Revelation appears to contrast and intensify the significance of its finality as well. Figure 22 shows the printing of Chapter 22 on the last and final page of The Revelation and *The Holy Bible* (1611).

**Figure 22**

*The Holy Bible* (1611): The Revelation, Page Eighteen (Final Page)

*Note:* A photograph of chapter 22 and the final page of The Revelation and the 1611 edition of *The Holy Bible*. This printed copy of *The Holy Bible* (1611) was held by The Rawlings Scriptorium at Liberty University.
CHAP. XXII

Twelve and The Significance of The Tree of Life

Chapter 22, the last chapter, was printed on page 18 of The Revelation (The Holy Bible, 1611). In the first verse, John explained how an angel showed him “a pure river or water of life, cleere as Chryftall, proceeding out of the throne of God, and of the Lambe” (Revelation 22:1, The Holy Bible, 1611). In the second verse, John explained “in the middeſt of the street of it, and of either fide of the river, was there the tree of life…” (Revelation 22:2, The Holy Bible, 1611). The second verse continued the figurative language and involved a number a complementation involving twelve: the tree of life “bare twelue manner of fruits, and yielded her fruit every moneth: and the leaves of the tree were for the healing of the nations” (Revelation 22:2, The Holy Bible, 1611). This appears to be a complement as the tree of life bears 12 kinds of fruit every month, or twelve times a year. Since the leaves were for the healing of the (12) nations, there seems to be another aspect of complementation involving 12 different fruits, 12 times a year presumably for the sustenance and life of the 12 nations or tribes.

Conjecturally, there is also the possibility of a complement between the number of harvests and the number of the tribes: there are 12 different fruits yielded 12 times a year, which equals 144 harvests; and there were 12 tribes each of 12,000, or 144,000 in Revelation 7:4. While not overt, there could be a complement involving the printing of the word twelue at Revelation 22:2. That is, considering the addition of the chapter number (22) and verse number (2) equals 24, and how the tree of life was in “the middest of the street and of either side of the river” (Revelation 22:2, The Holy Bible, 1611)—as though dividing it—24 divided by two equals 12. Albeit speculative, it is difficult to ignore how such a mathematical correspondence could be possible given the several other significant complementations involving twelue throughout The Revelation as printed in the 1611 edition of The Holy Bible. Regarding significance, this verse—which specifically involved the number twelue—marks the last mention of a cardinal number within The Revelation; no other cardinal numbers appear thereafter.
Faces, Names, and Deception

After a declaration about how the curse shall be no more and that only the throne of God and Jesus Christ and his followers remained (Revelation 22:3, *The Holy Bible*, 1611), Revelation 22:4 exemplified semiotic production. That is, John explained how the servants of the Lambe shall serve him, and shall see his face—“and his name shall be in their foreheads” (Revelation 22:4, *The Holy Bible*, 1611). This detail, offered in the *fourth verse* of chapter 22, appears to be a contrasting complement to the mark of the beast on the foreheads and hands of those deceived by the devil and the false prophet—which was depicted in the *fourth verse* of chapter 20 (Revelation 20:4, *The Holy Bible*, 1611). Revelation 22:5 reiterated the idea that there was no darkness or night within the city of the New Jerusalem. This was previously mentioned in Revelation 21:23. Revelation 22:5 included a paratextual reference to Revelation 21:23, which was printed near the top of this same column on the same page.

Faithful and Truthful Communication

The sixth and seventh verses also appear to complement and reinforce the verity and truth of what John had been told and had written: “And hee said unto mee, Thesfe sayings are faithful and true” (Revelation 22:6, *The Holy Bible*, 1611). Revelation 22:6 also illustrated semiotic production: “And the Lord God of the holy Prophets sent his Angel to shew unto his servants the things which must shortly be done” (Revelation 22:6, *The Holy Bible*, 1611; emphasis added). In further supporting the significance of the visual and the verbal, Revelation 22:7 explained: “Behold, I come quickly: Blessed is he that keepeth the sayings of the prophecie of this booke” (Revelation 22:7, *The Holy Bible*, 1611). Revelation 22:7 concluded the Biblical content of the first column printed on the final page.

Intersemioticity; What John Saw and Heard

Revelation 22:8 was printed at the top of the final column of Biblical content. John further explained the importance of the visual and the verbal and intersemiotic significance: “And I John saw these things, and heard them. And when I had heard and seene, I fell downe, to worship before the feet of the Angel, which shewed me these things” (Revelation 22:8, *The Holy
Bible, 1611; emphasis added). Aside from the antimetabole, this verse appears to bring a complement of the phenomenological to the epistemological nature of Revelation 22:7. That is, the prophecy explained in Revelation 22:7 was also seen and heard—intersemiotically experienced—by John himself as he explained in Revelation 22:8 (The Holy Bible, 1611).

**Significance and The Sealing of The Prophesy**

Revelation 22:10 reads somewhat like a contrasting complement with Revelation 10:4. In Revelation 10:4, John was commanded to “Seal up those thofe things which the feuen thunders uttered, and write them not” (Revelation 10:4, The Holy Bible, 1611). In Revelation 22:10, John explained how the angel “faith unto mee, Seale not the sayings of the prophesie of this booke: for the time is at hand” (Revelation 22:10, The Holy Bible, 1611). Granted, Revelation 10:4 referred to what the seven thunders had “uttered” and not the entirety of “the prophesie” of The Revelation and seemingly occurred before the second death. Nevertheless, Revelation 22:10 indicates the significance of the prophesy and the book of The Revelation—a medium—and how it is not to be sealed but shared.

**Warns To Those Who Shall Alter The Book of The Revelation**

Revelation 22:11-13 explained the nature of judgment of the prophecy followed by a summation of it in the words of Jesus at Revelation 22:16: “I Jesu have sent mine Angel, to teftifie unto you these things in the Churches” (Revelation 22:16, The Holy Bible, 1611). This is reinforced in Revelation 22:18 with the testimony of Jesus Christ, which also emphasized the intersemiotic significance of the book itself: “For I teftifie unto every man that heareth the wordes of the prophesie of this book...” (Revelation 22:18, The Holy Bible, 1611). The significance of the book—as a significant medium in printed form—was underscored in Revelation 22:18-19. The verses of Revelation 22:18-19 appear to function as a warning to protect the significance of both the content and the composition of The Revelation as printed in The Holy Bible (1611). More specifically, Revelation 22:18 warned “If any man fhall adde unto these things, God fhall adde unto him the plagues, that are written in this booke” (Revelation 22:18, The Holy Bible, 1611; emphasis added). Similarly, Revelation 22:19 warned against taking away from The Revelation:
And if any man shall take away from the wordes of the book of this prophesie, God shall take away his part out of the booke of life, and out the holy citie, and from the things which are written in this booke. (Revelation 22:19, The Holy Bible, 1611; emphasis added)


Summary

The Revelation tells of the prophecy of God—a message that was sent and signified by God unto Saint John The Divine (Revelation 1:1, The Holy Bible, 1611; Allen, 2020; Swete, 1906, p. xiii). The Revelation also explained how John was commanded to write what he saw and heard “in a booke”—a significant medium—(Revelation 1:11, The Holy Bible, 1611). In this way, the Revelation revealed the prophesy of God and metareferentially revealed the significance of its own production as a book (within the medium of a printed book). In so doing, The Revelation (The Holy Bible, 1611) demonstrates key aspects of communication and semiotics. These aspects include many instances of intersemiotic complementarity and related compositional significance. The strategic interfusion of the medium and the message required to produce such extraordinary instances of intersemiotic complementarity within The Revelation as printed in The Holy Bible (1611) suggests that ultimately, The Medium/Message Is The Message.

Modes of Communication

From a broad perspective of communication phenomena, The Revelation as printed in The Holy Bible (1611) demonstrates various modalities of communication within its Biblical
content and *message*, and its composition within the *medium* of a printed book. For example, *communication among the divine* was demonstrated in the verses of Revelation 7:1-2, *(The Holy Bible, 1611)* wherein an Angel spoke with the four Angels at the four corners of the earth. The Revelation also demonstrated *human communication with the divine* (see Littlejohn, et al., 2017, p. 210). For example, in Revelation 1:4, John told of hearing the voice of God and being commanded to write to the seven churches in Asia *(The Holy Bible, 1611)*. There are also many instances whereby John heard a voice from heaven or an angel speaking to him as in Revelation 4:1, 5:11, 6:1, 7:4 *(The Holy Bible, 1611)*.

**Blasphemy and Deceptive Communication**

The Revelation also involved blasphemy and other communication acts that speak against or show contempt for God or the word of God. For example, Revelation 16:20 explained how “men blasphemed God” because of the plague of hail *(The Holy Bible, 1611)*. Revelation 13:8 explained the significance of “speaking great things and blasphemies” *(The Holy Bible, 1611)*. The significance of the *names of blasphemy* was also mentioned in Revelation 17:3 *(The Holy Bible, 1611)*. Further, The Revelation *(The Holy Bible, 1611)* also depicted not only disparaging communication, but deceptive forms of communication as well. Revelation 12:9 is an example of this as it explained how “the great dragon was cast out, that old serpent, called the deuill and Satan, which deceiued the whole world: hee was cast out into the earth, and his angels were cast out with him” *(The Holy Bible, 1611; emphasis added)*. Revelation 19:20 explicitly told of deceptive communication and semiotic significance regarding how the beast and the false prophet—“deceived them that had received the marke of the beast, and them that worshipped his image” *(Revelation 19:20, The Holy Bible, 1611; emphasis added)*. Instances of deceitful forms of communication between the devil, the beast, the false prophet, and those who they have deceived can be found within the verses of Revelation 12:9 and 20:4 *(The Holy Bible, 1611)*.

**Multimodal and Intersemiotic Communication**

The Revelation *(The Holy Bible, 1611)* also exemplified the significance of multimodal and intersemiotic communication involving *visual* and *verbal* aspects. These included numerous
(meta-)references to what John saw and heard in experiencing The Revelation (Revelation 22:8, The Holy Bible, 1611). For example, in fulfilling what he had been told to write and send to the seven churches in Asia (Revelation 1:4, The Holy Bible, 1611), the verses of Revelation 1:1-7 demonstrated the significance of the visual and the verbal (The Holy Bible, 1611). More specifically, the second verse explained the significance of the visual as John was to “bare record of the word of God, and of the testimonie of Jefus Chrift, and all of the things that he [John] saw (Revelation 1:2, The Holy Bible, 1611). The next verse, Revelation 1:3, clearly explained the significance of the verbal as it referred to those who read and hear the words of The Revelation (The Holy Bible, 1611). Throughout the rest of The Revelation, numerous episodes referenced intersemiotic communication in what John saw or heard or otherwise experienced—and thereby further exemplified the multimodal and intersemiotic nature of The Revelation.

Insofar as multimodality and intersemiotic significance are concerned, every chapter of The Revelation included at least one reference to what John saw and heard. In some instances, intersemiotic communication appears overt. For example, in Revelation 4:1 John saw a door in heaven open as he heard a voice like a trumpet (The Holy Bible, 1611). Likewise, Revelation 22:8 clearly demonstrated the significance of multimodality in what John experienced: “And I John saw these things, and heard them. And when I had heard and seen, I fell downe, to worship before the feet of the Angel, which shewed me these things” (Revelation 22:8, The Holy Bible, 1611; emphasis added). Overall, there are more than 90 instances that referenced the visual, the verbal, and intersemiotic phenomena throughout The Revelation (The Holy Bible, 1611) as illustrated in Table 5.
Table 5

*Multimodal Communication in The Revelation (The Holy Bible, 1611)*

<table>
<thead>
<tr>
<th>Verse</th>
<th>“saw,” “behold”</th>
<th>“heard”/*heare”</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:10</td>
<td>I was in the Spirit on the Lords day, and heard behind me a great voice, as of a trumpet</td>
<td></td>
</tr>
<tr>
<td>2:11</td>
<td>He that hath an eare, let him hear what the Spirit saith vnto the churches…</td>
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<tr>
<td>3:18</td>
<td>… anoint thine eyes with eye salve, that thou mayest see.</td>
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<tr>
<td>3:20</td>
<td>if any man hear my voyce, and open the doore,</td>
<td></td>
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<tr>
<td>3:22</td>
<td>Hee that hath an eare, let him hear what the Spirit saith vnto the Churches.</td>
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<tr>
<td>4:1</td>
<td>After this I looked, and behold, a doore was opened in heauen: and the first voice which I heard, was as it were of a trumpet,</td>
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<tr>
<td>4:4</td>
<td>I saw foure and twenty Elders sitting,</td>
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<tr>
<td>5:1</td>
<td>And I saw in ye right hand…”</td>
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<tr>
<td>5:2</td>
<td>And I saw a strong Angel… proclaiming with a loude voice…</td>
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<tr>
<td>5:11</td>
<td>And I beheld,… and I heard the voyce of many Angels</td>
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<tr>
<td>5:13</td>
<td>and all that are in them, heard I, saying,</td>
<td></td>
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<tr>
<td>6:1</td>
<td>And I sawe when the Lambe opened one of the feales,… and I heard as it were the noise of thunder, one of the foure beastes, saying, Come and fee.</td>
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<tr>
<td>6:2</td>
<td>And I saw, and behold, a white horfe,</td>
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<td>6:3</td>
<td>I heard a seconed beaft lay, Come and fee.</td>
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<td>6:5</td>
<td>I heard the third beaft lay, Come and fee…</td>
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<td>6:6</td>
<td>And I heard a voice in the middft of the foure beafts lay,</td>
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<td>6:7</td>
<td>I heard the voice of the fourth beaft say, Come and fee.</td>
<td></td>
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<tr>
<td>6:8</td>
<td>And I looked, and behold, a pale horfe</td>
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<tr>
<td>Verse</td>
<td>“saw,” “behold”nika</td>
<td>“heard”/“heare”nika</td>
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<tr>
<td>6:9</td>
<td>I saw under the altar,</td>
<td>And I heard the number of them</td>
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<tr>
<td>7:1</td>
<td>I saw four Angels</td>
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<tr>
<td>7:2</td>
<td>And I saw another Angel</td>
<td></td>
</tr>
<tr>
<td>7:4</td>
<td>And I beheld</td>
<td>and heard an Angel</td>
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<tr>
<td>7:9</td>
<td>After this I beheld</td>
<td></td>
</tr>
<tr>
<td>8:2</td>
<td>And I sawe the feuen Angels</td>
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<tr>
<td>8:13</td>
<td>And I beheld,</td>
<td>And I heard the number of them.</td>
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<tr>
<td>9:1</td>
<td>And the fift Angel founded, and I saw a starre fall from heaven unto the earth:</td>
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<tr>
<td>9:12</td>
<td>One woe is past, and behold there come two woes more hereafter</td>
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<tr>
<td>9:13</td>
<td>And the fift Angel founded, and I heard a voyce from the four horns…</td>
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<tr>
<td>9:16</td>
<td>And thus I sawe the horses in the vision,</td>
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<tr>
<td>9:17</td>
<td>And thus I sawe the horses in the vision,</td>
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<tr>
<td>9:20</td>
<td>which neither can see, nor heare, nor walke:</td>
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<tr>
<td>10:1</td>
<td>And I saw another mighty Angel come down from heaven,</td>
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<tr>
<td>10:4</td>
<td>I was about to write: and I heard a voice from heaven,</td>
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<tr>
<td>10:5</td>
<td>And the Angel which I saw stand upon the sea,</td>
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<tr>
<td>10:8</td>
<td>And the voice which I heard from heaven spake vnto me againe,</td>
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<tr>
<td>11:11</td>
<td>and a great fear fell vpon them which saw them</td>
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<td>11:12</td>
<td>And they heard a great voyce from heaven,</td>
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<tr>
<td>11:14</td>
<td>The second woe is past, and behold,</td>
<td></td>
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<tr>
<td>12:3</td>
<td>And there appeared another wonder in heaven, and behold a great red dragon,</td>
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<tr>
<td>12:10</td>
<td>And I heard a lowd voyce faying in heaven,</td>
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<tr>
<td>Verse</td>
<td>“saw,” “behold”</td>
<td>“heard”/*heare”</td>
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<td>-------------------------------------------------------------------------------</td>
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<tr>
<td>12:13</td>
<td>And when the dragon saw that he was cast vnto the earth,</td>
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<tr>
<td>13:1</td>
<td>and saw a beast rife vp out of the sea…</td>
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<tr>
<td>13:2</td>
<td>And the beast which I saw,</td>
<td></td>
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<tr>
<td>13:3</td>
<td>And I saw one of his heads…</td>
<td></td>
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<tr>
<td>13:9</td>
<td>If any man haue an eare, let him heare:</td>
<td></td>
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<tr>
<td>13:11</td>
<td>And I beheld another beast</td>
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<tr>
<td>14:2</td>
<td>And I heard a voice from heauen […] and I heard the voyce of harpers,</td>
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<tr>
<td>14:6</td>
<td>And I saw another Angel flie</td>
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<tr>
<td>14:13</td>
<td>And I heard a voyce from heaven,</td>
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<tr>
<td>15:1</td>
<td>And I saw another signe</td>
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<tr>
<td>15:2</td>
<td>And I saw as it were a Sea of glaffe,</td>
<td></td>
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<tr>
<td>16:13</td>
<td>And I saw three vnceleane spirits</td>
<td></td>
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<tr>
<td>16:15</td>
<td>Behold, I come as a thiefe. Bleffed is he that watcheth, and keepeth his garments, least hee walke naked, and they fee his fame.</td>
<td></td>
</tr>
<tr>
<td>17:1</td>
<td>…and talked with me, faying vnto mee, Come hither, I will heu vnto thee the judgment</td>
<td></td>
</tr>
<tr>
<td>17:3</td>
<td>and I saw a woman</td>
<td></td>
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<tr>
<td>17:6</td>
<td>And I saw the woman […] and when I saw her, I wondred with great admiration</td>
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<tr>
<td>17:8</td>
<td>The beast that thou sawest</td>
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<tr>
<td>17:12</td>
<td>And the tenne hornes which thou sawest,</td>
<td></td>
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<tr>
<td>17:15</td>
<td>The waters which thou sawest</td>
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<tr>
<td>17:16</td>
<td>And the ten hornes which thou sawest upon the beast,</td>
<td></td>
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<tr>
<td>17:18</td>
<td>And the woman which thou sawest</td>
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<tr>
<td>18:1</td>
<td>And after thefe things, I saw another Angel</td>
<td></td>
</tr>
<tr>
<td>18:4</td>
<td>And I heard another voice from heaven, faying,</td>
<td></td>
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<tr>
<td>Verse</td>
<td>“saw,” “behold”</td>
<td>“heard”/“heare”</td>
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<tr>
<td>18:7</td>
<td>and I shall see no sorrow</td>
<td>And the voyce of harpers and multions, and of pipers, and trumpetters, I shall bee heard no more. [...] and the found of a millstone I shall be heard no more at all in thee:</td>
</tr>
<tr>
<td>18:18</td>
<td>And cryed when they saw the smoke</td>
<td></td>
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<tr>
<td>18:22</td>
<td>And the voyce of harpers and multions, and of pipers, and trumpetters, I shall be heard no more at all in thee:</td>
<td>And the voyce of harpers and multions, and of pipers, and trumpetters, I shall be heard no more at all in thee:</td>
</tr>
<tr>
<td>18:23</td>
<td>And after these things I heard a great voyce</td>
<td>And after these things I heard a great voyce</td>
</tr>
<tr>
<td>19:1</td>
<td>And I saw the beaft,</td>
<td>And I heard as it were the voice of a great multitude</td>
</tr>
<tr>
<td>19:11</td>
<td>And I sawe heaven opened, and behold a white horse,</td>
<td></td>
</tr>
<tr>
<td>19:17</td>
<td>And I saw an Angel standing in the Sunne,</td>
<td></td>
</tr>
<tr>
<td>19:19</td>
<td>And I saw the beaft,</td>
<td></td>
</tr>
<tr>
<td>20:1</td>
<td>And I saw an Angel come down from heauen,</td>
<td></td>
</tr>
<tr>
<td>20:4</td>
<td>And I sawe the dead,</td>
<td></td>
</tr>
<tr>
<td>20:11</td>
<td>And I saw a great throne,</td>
<td></td>
</tr>
<tr>
<td>20:12</td>
<td>And I saw the dead,</td>
<td></td>
</tr>
<tr>
<td>21:1</td>
<td>And I saw a new heauen</td>
<td></td>
</tr>
<tr>
<td>21:2</td>
<td>And I saue heauen</td>
<td></td>
</tr>
<tr>
<td>21:3</td>
<td>And I sawe heauen opened, and behold a white horse,</td>
<td>And I heard a great voice out of heauen, laying, Behold,</td>
</tr>
<tr>
<td>21:22</td>
<td>And I saw no Temple therein:</td>
<td></td>
</tr>
<tr>
<td>22:4</td>
<td>And they shall see his face,</td>
<td></td>
</tr>
<tr>
<td>22:8</td>
<td>And I sawe these things, and heard them.</td>
<td>And when I had heard and seene,</td>
</tr>
<tr>
<td>22:9</td>
<td>See thou doe it not</td>
<td></td>
</tr>
<tr>
<td>22:17</td>
<td>And let him that heareth,</td>
<td></td>
</tr>
<tr>
<td>22:18</td>
<td>For I teftifie vnto euery man that heareth the wordes of the prophelie of this booke,</td>
<td></td>
</tr>
</tbody>
</table>
Significance of Books and The Revelation as a Medium

In addition to the significance of various kinds of communication and messages and multimodal and intersemiotic depictions within the Biblical content of The Revelation (The Holy Bible, 1611), the significance of books seems difficult to overlook. The Revelation unfolds with the opening of the seals of “the booke of life” (Revelation 3:5, The Holy Bible, 1611). The “booke of life” was sealed with seven seals that could only be opened by Jesus Christ, who was also the only one who could read its contents (Revelation 5, The Holy Bible, 1611). Further, the word booke (book) was printed in 24 verses throughout The Revelation (The Holy Bible, 1611). Aside from referencing “the booke of life,” which was introduced at Revelation 3:5 (The Holy Bible, 1611), the word booke was used as a metareference to book of The Revelation itself in verses 1:11; 22:7; 22:9, 22:10; 22:18; 22:19 (The Holy Bible, 1611). The word booke seems significant within the overall composition of The Revelation from the perspective of The New Testament in The Holy Bible (1611) overall. The word booke was printed within 37 verses in The New Testament—and 24 (65%) of these verses are part of The Revelation.

Paratextuality

Beyond the word booke, The Revelation also exemplifies significant modes of written communication and complementation. These modes include paratextual (meta-)referentiality, intertextuality (Allen, 2022; Baron, 2019; Hibbard, 2019; Graham, 2000) and intratextuality (Harrison, et al., 2018). Each of these modes evidence and substantiate the idea that The Medium/Message Is The Message. However, the metareferential intratextuality—the paratextual references whereby verses of The Revelation referred to other verses in The Revelation—inherently demonstrate the significance of particular Biblical messages and The Revelation as a medium. Paratextuality (see Allen, 2020; Silva, 2020; Batchelor, et al., 2018; Jansen, 2014; and Betancourt, 2018 for more) is just one aspect of a broader mode of communication between those involved in the production of The Revelation (The Holy Bible, 1611) and the reader. Paratextuality also reveals what the translators and producers of The Revelation (The Holy Bible, 1611) found to be significant within the Biblical content adding another dimension of
significance, interpretation, and meaning.

**Page Headings as Paratextual Complementation**

As paratexts, page headings indicated significant phenomena within the Biblical content printed upon a particular page of The Revelation. Some headings followed a two-part format, whereby: the left side of the heading referred to the Biblical content within the left-side column of printed text; and the right side of the heading referred to the Biblical content printed within the right-side column. For example, the left-side heading on the first page of The Revelation referred to “Kings and Priests” (The Revelation, *The Holy Bible*, 1611). Revelation 1:6, printed within the left-side column, explained how Jesus Christ “made vs Kings and Priests unto God and his Father” (Revelation 1:6, *The Holy Bible*, 1611). Likewise, the right side of the heading referred to “Firſt and laſt,” which was printed in Revelation 1:11 within the right-side column of page as shown in Figure 23. In other cases, the page headings refer to an idea that spanned both columns. For example, on page six, the number of the sealed began in the left column and continued in the right. The heading “The number [...] of the sealed” across the page heading appears to complement this compositional arrangement as illustrated in Figure 24.
Figure 23

*The Holy Bible (1611): The Revelation, Page Heading Complementation*

Note: This illustration was based on a photograph of The Revelation as printed in a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Figure 24

The Holy Bible (1611): The Revelation, Page Six, Heading Complementation

Note: This illustration was based upon a photograph of a copy of an original 1611 edition of The Holy Bible taken by this researcher courtesy of The Rawlings Scriptorium at Liberty University.
Thus, as illustrated in Figures 23 and 24, the paratextual headings illustrated either the respective Biblical content in each column of printed text, or an idea that spanned the entire printed page. This compositional arrangement and the paratextual complementations within the headings suggest that The Revelation as printed in The Holy Bible (1611) was not the result of haphazard composition or unintentional typesetting of a Biblical narrative. Instead, the complementation and particular alignment of the page headings with Biblical content indicate strategically significant composition and articulation.

**Heading complementation as anticipatory signal and mnemonic device**

The page headings also seem multifunctional considering how they serve as a kind of anticipatory signal for first-time readers. In this way, as a paratextual means of signaling what to anticipate, the headings function much like modern-day cinematic title sequences or episodic paratexts (Betancourt, 2018). For those who have already read The Revelation, the headings may also serve as a mnemonic device or reminder about the significance of the Biblical content within a particular chapter, column, or page. This seems particularly important considering how The New Testament was to be read three times a year according to “The order how the rest of holy Scripture (beside the Psalter) is appointed to bee read” which specified that “The New Testament…shall be read ouer orderly euery yeere thriſe” (The Holy Bible, 1611). Also, much like cinematic paratexts (see Betancourt, 2018), the headings also contextualize the particular episodes printed within The Revelation and help situate the reader within the Biblical content of the page(s). As a kind of literary complement, since page numbers were not printed within The Holy Bible (1611), the paratextual headlines may have also identified particular episodes within The Revelation as well.

**Paratextual (Meta-)referentiality**

Paratextual significance and complementation was not limited to page headings. There were also many paratextual references within the margins of The Revelation to other chapters and verses printed within The Holy Bible (1611). There were also metareferences printed within The Revelation to other verses within The Revelation itself. Hence, the paratextual references
were intertextual and intratextual. The paratextual (meta-)references indicate how the content of a particular verse was complemented by the content of another verse. Further, these paratextual (meta-)references become an intersemiotic experience involving gesture as the reader must turn to another page within The Revelation or elsewhere in The Holy Bible (1611) to reference a particular chapter or verse—and return to The Revelation to continue reading.

**Intertextuality**

Interpolative paratextual references with The Revelation also indicated the importation of Biblical content from other verses in other books within The Holy Bible (1611). These may add another layer of metareferentiality and evidence yet another mode of discourse in reading The Revelation through intertextuality. For example, Revelation 1:5 referenced I Corinthians 15:21 and Colossians 1:18 (The Holy Bible, 1611). This indicates that the Biblical content of Revelation 1:5 was interpolated by the paratextual reference to I Corinthians 15:21 and Colossians 1:18 (The Holy Bible, 1611). These paratextual references could be seen as interruptions. Whether these references are ignored or followed, they function as signs prompting the reader to locate and import the content of other verses into the reading experience of The Revelation. The moment the reader begins to follow an intertextual reference, the experience of reading The Revelation becomes even more intersemiotic because the reader must manipulate the book of The Holy Bible (1611) to find a referenced verse and return to The Revelation to continue reading.

**Intratextuality**

Within The Revelation (The Holy Bible, 1611), there were several instances of intratextuality whereby a particular verse within The Revelation referred to another verse within The Revelation. Along with the gesturing and manipulation involved in turning pages to reference specific chapters and verses, this kind of metareferentiality situates the reader in an intratextual dialogue within The Revelation. For example, Revelation 3:5 referenced Revelation 20:12—and reciprocally, Revelation 20:12 referenced Revelation 3:5. These reciprocal references may form a proleptic/analeptic loop—and a complementation beyond the narrative sequence of the telling of The Revelation according to John. Hence, this paratextual function adds a
metalinguistic layer of reading The Revelation—one that may flash forward and flash back—in following the verse-to-verse reading of the narrative of the Biblical content. This further substantiates the idea that The Revelation as printed in The Holy Bible (1611) involved more than just the telling of a narrative. The paratextual metareferences indicate complementation through intertextuality and intratextuality (for distinctions see Allen, 2002; Chandler, 2019) and facilitate the importation of significant messages into the reading of the book of The Revelation (The Holy Bible (1611)). The paratextual references also add another dimension of metalinguistic discourse and meaning beyond the narrative and Biblical content of The Revelation. Thus, if The Revelation (The Holy Bible, 1611) was not intended to be a significant medium with inherently significant messages, there seems to be hardly any purposeful logic to explain why one verse referenced another. However, the idea that The Medium/Message Is The Message partly accounts for the paratextual referencing and complementarity of Biblical content within The Revelation (The Holy Bible, 1611)—and can help account for its production, significance, and meaning.

Significance of Writing

In addition to paratextual (meta-)referentiality, the Biblical content of The Revelation (The Holy Bible, 1611) demonstrates the significance of written communication. For example, the significance of The Revelation was made overtly clear in the first chapter: “Blesſed is hee that readeth, and they that heare the words of this prophefie, and keep thoſe things which are written therein” (Revelation 1:3, The Holy Bible, 1611; emphasis added). This verse indicates the conveyance of the prophesy of The Revelation—and its semiotic production as well. This was made overtly clear in Revelation 1:11 wherein God commanding John: “what thou seest, write in a booke, and send it unto the seven Churches...” (Revelation 1:11, The Holy Bible, 1611; emphasis added). This verse also exemplifies intersemiotic communication as John was commanded to write what he sees (and hears) as an intermediary. In addition to Revelation 1:11 (The Holy Bible, 1611), several verses throughout The Revelation involved commands about what John must write as indicated in Table 6.
### Table 6

**Instances of the Word Write in The Revelation (The Holy Bible, 1611)**

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:11</td>
<td>Saying, I am Alpha and Omega, the first and the last: and what thou seest, write in a booke,</td>
</tr>
<tr>
<td>1:19</td>
<td>Write the things which thou hast seen, and the things which are, and the things which shall be</td>
</tr>
<tr>
<td>2:1</td>
<td>Unto the Angel of the church of Ephesus, write.</td>
</tr>
<tr>
<td>2:8</td>
<td>And unto the Angel of the Church in Smyrna, write. These things faith the first and the last, which was dead, and is alive;</td>
</tr>
<tr>
<td>2:12</td>
<td>And to the Angel of the Church in Pergamos, write. These things faith hee, which hath the ward with two edges:</td>
</tr>
<tr>
<td>2:18</td>
<td>And unto the Angel of the church in Thyatira, write. These things faith the Sonne of God, who hath his eyes like unto a flame of fire, and his feetes are like fine brafe:</td>
</tr>
<tr>
<td>3:1</td>
<td>And unto the Angel of the Church in Sardis write. These things faith he that hath the euen Spirits of God, &amp; the euen starres; I know thy workes, that thou hast a name that thou liuest, and art dead.</td>
</tr>
<tr>
<td>3:7</td>
<td>And to the Angel of the Church in Philadelphia write. These things faith he that is Holy, he that is true, he that hath the key of Dauid, he that openeth, and no man shuttest, and shuttest, and no man openeth;</td>
</tr>
<tr>
<td>3:12</td>
<td>Him that overcommeth, will I make a pillar in the Temple of my God, and he shall goe no more out: and I will write vpon him the Name of my God, and the name of the Citie of my God,</td>
</tr>
<tr>
<td>3:14</td>
<td>And unto the Angel of the Church of the Laodiceans, write. These things faith the Amen, the faithfull and true witnesse, the beginning of the creation of God:</td>
</tr>
<tr>
<td>10:4</td>
<td>And when the euen thunders had vttered their voices, I was about to write: and I heard a voice from heauen, laying vnto mee, Seale vp thole things which the euen thunders vttered, and write them not.</td>
</tr>
<tr>
<td>14:13</td>
<td>And I heard a voyce from heauen, laying vnto me, Write. Blessed are the dead which die in the Lord, from henceforth, yea, faith the Spirit, that they may rest from their labours, and their workes doe follow them.</td>
</tr>
<tr>
<td>19:9</td>
<td>And hee faith vnto mee, Write. Blessed are they which are called vnto the marriage supper of the Lambe. And he faith vnto mee, These are the true sayings of God.</td>
</tr>
</tbody>
</table>
These 13 verses suggest an inherent awareness of The Revelation as a form of written communication. More specifically, these verses exemplify what John was commanded to write—and not to write—in conveying The Revelation. While atypical, Revelation 10:4 metareferentially indicates John’s own involvement in the production of The Revelation and what he was about to write and commanded not to write: “I was about to write; and I heard a voice from heaven, saying unto me, Seal up those things which the seven thunders uttered, and write them not (Revelation 10:4 The Holy Bible, 1611; emphasis added). In applying Tarski’s (1936, 1956/1983) concept of metalanguage, this verse exemplifies how The Revelation contains object language (its Biblical content) and extra-logical metalanguage about its Biblical content and the semiotic production thereof. Along with instances of paratextual (meta-)referentiality, writing about writing, and metalanguage, the significance of The Revelation as a message and a medium seems even more profound considering the warnings in the last chapter. The warnings in Revelation 22:18-19 foretell the consequences of altering the content and composition of The Revelation. In light of the notion that The Medium/Message Is The Message, these warnings appear to function as signs to prevent the distortion and misinterpretation of the content, composition, and ultimately the significance and meaning of The Revelation as printed in The Holy Bible (1611).

Significance of Writing That John Saw

Further, the significance of the medium and the message was expressed through references to writing—and also how written communication was represented within The Revelation, or not. The wisdom and understanding required to interpret various forms of writing were also demonstrated within The Revelation. For example, none of the purported contents of the holy book of life were reproduced within The Revelation, which follows the idea that the book of life could only be understood by Jesus Christ (Revelation 3:5, The Holy Bible, 1611). In contrast to such divine written communication and wisdom, Revelation 17:5 explicitly and distinctly reproduced what John saw written upon the forehead of the woman sitting upon the beast, as shown in Figure 25. Revelation 19:16 exemplifies another instance of the reproduction of writing that John saw, as shown in Figure 26.
Figure 25

The Holy Bible (1611): Revelation 17:5—Distinct Typography

Note: This illustration was based on a photograph of Revelation 17:5 as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.

Figure 26

The Holy Bible (1611): Revelation 19:16—Distinct Typography

Note: This illustration was based on a photograph of Revelation 19:16 as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
These verses illustrate the distinct articulation of visual and the verbal aspects through a kind of intersemiotic complementarity: what John saw in writing was printed in different type. This differentiation suggests a kind of function and significance that differs from the narrative Biblical content conveyed throughout The Revelation (The Holy Bible, 1611). In highlighting distinctions involving the Biblical content (the message) and production of The Revelation (The Holy Bible, 1611) as a medium, the use of roman capital and small capital type to illustrate what John saw in writing differs from the gothic type of the Biblical content of The Revelation (The Holy Bible, 1611). This also differs from the roman type of the page headings, (meta-)references to other chapters and verses, and other paratextual material. From a semiotic perspective, this also illustrates an awareness of different sign systems and the importation of writing in one form into the context of another. Thus, the differentiated typesetting that illustrates what John saw in writing seems to be graphical representation of intertextuality.

**Numerical Significance**

As this close reading has evidenced, The Revelation (The Holy Bible, 1611) included many (figurative) descriptions involving numbers in telling of the apocalypse and prophecy of God. Aside from references such as few, many, and multitude, 135 verses of The Revelation referenced a cardinal, ordinal, or nominal number. These verses also included multipliers, such as double in Revelation 18:6 (The Holy Bible, 1611). For example, Revelation 1:4 is just one of many verses with description involving a cardinal number: “the feuen Churches in Aßia” (The Holy Bible, 1611). Revelation 1:11 involved ordinal numbers that described “the firft and laft” (The Holy Bible, 1611). Likewise, Revelation 4:7 included the descriptive enumeration of the “firft... second ... third ... and fourth beaft” in (The Holy Bible, 1611). In Revelation 13:18, a peculiar nominal number “fixe hundred threecore and fixe” identified “the number of the beaft” (The Holy Bible, 1611). Overall, The Revelation consisted of 404 verses—and 135 verses referred to a cardinal, ordinal, or nominal number or a multiplier. Thus, about one-third of the verses of The Revelation involved numbers. These verses are identified in Table 7.
Table 7

Verses With Numerical References in The Revelation (The Holy Bible, 1611)

<table>
<thead>
<tr>
<th>Reference</th>
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<tbody>
<tr>
<td>1:4</td>
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<td>1:11</td>
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<td>1:13</td>
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<td>18:8</td>
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<td>9:18</td>
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<td>2:1</td>
<td>7:1</td>
<td>10:3</td>
<td>15:2</td>
<td>19:4</td>
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<td>2:8</td>
<td>7:2</td>
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<td>15:6</td>
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<td>5:14</td>
<td>8:13</td>
<td>13:3</td>
<td>17:11</td>
<td>22:2</td>
</tr>
</tbody>
</table>
Enumeration

This close reading analysis also evidenced how numerical descriptions perform enumerative functions within The Revelation (The Holy Bible, 1611). Enumeration was used as part of the composition and sequence of episodes and chapters within The Revelation (The Holy Bible, 1611). For example, chapter two involved John being commanded to write to the angels of four of the seven churches of Asia—Ephesus, Smyrna, Pergamos, and Thyatira—with each one having been enumerated and addressed. Chapter three involved enumerative addresses to the remaining three churches—Sardis, Philadelphia, and Laodicea. Enumeration also served as a compositional scheme for the episodes involving the seven seals. The opening of the first seal coincided precisely with the beginning of chapter six: “And I saw when the Lamb opened one of the seals…” (Revelation 6:1, The Holy Bible, 1611). The opening of the seventh seal coincided with the beginning of chapter eight, and was followed by another enumerative sequence involving the sounding of seven angels and seven trumpets (Revelation 8:1, The Holy Bible, 1611). After the sounding of the first four angels, the sounding of the remaining three involved a subset of sequential enumeration involving the three woes as a complementation of the three angels. The enumeration and complementation of the three woes and the three angels was indicated in Revelation 8:13: “Woe, woe, woe, to the inhabitants of the earth, by reason of the other voices of the trumpet of the three Angels which are yet to sound” (The Holy Bible, 1611).

Within The Revelation, enumeration also served as means for the sequential organization of several verses. For example, Revelation 7:4 explained how John heard the number of those who were sealed within the prophesy which were “an hundredth and fourty and foure thousand of all the tribes of the children of Israel” (The Holy Bible, 1611). The number of each of the tribes were then enumerated following a pattern: “Of the tribe of… were sealed twelue thousands” (The Holy Bible, 1611). The 144,000 described in Revelation 7:4 were enumerated in the verses that followed with each of the 12 tribes having 12,000 servants of God (Revelation 7:4-8, The Holy Bible, 1611). Enumeration served as a means to organize sequential descriptions within a particular verse. For example, Revelation 4:7 detailed the figurative
descriptions of the four beasts according to ordinal enumeration: “And the firft beast was like a Lion, and the second beast like a Calfe, and the third beast had a face as a man, and the fourth beast was like a flying Egle” (The Holy Bible, 1611). Revelation 21:12 suggests a similar micro-level scheme involving enumeration and complementation in telling how the city of New Jerusalem “had a wall great and high, and had twelve gates, and at the gates twelue Angels” which were complemented by the “names written thereon, which are the names of the twelue tribes of the children of Ifrael (Revelation 21:12, The Holy Bible, 1611). In Revelation 21:13, a similar scheme of enumeration was used to coordinate directions and the number of gates on each side of the city: “On the Eaft three gates, on the North three gates, on the South three gates, and on the Weft three gates” (Revelation 21:13, The Holy Bible, 1611). Thus, enumeration and sequential complementation appear to have been part of a macro-level compositional strategy for ordering and articulating episodes spanning chapters and verses, and a micro-level compositional scheme within particular verses throughout The Revelation as printed in The Holy Bible (1611).

**Numerical Complementation**

As evidenced in this close reading, enumeration and numerical descriptions were used to form instances of numerical complementation. For example, Revelation 1:1 referenced the “feuen Churches” and the “feuen fpirits” before the throne (The Holy Bible, 1611). Revelation 1:20 explained a more elaborate and metaphoric complementation involving numbers in telling of the seven stars, seven golden candlesticks, seven stars, and seven churches: “The myysterie of the feuen Starres which thou fawest in my right hand, and the feuen golden Candlestickes. The feuen Starres are the Angels of the feuen Churches: and the feuen candlestickes which thou fawest, are the feuen Churches” (The Holy Bible, 1611). Numerical complementations such as the “foure and twentie fames” and the “four and twentie Elders” occurred in Revelation 4:4 (The Holy Bible, 1611), followed by the “feuen lampes of fire... which are the feuen Spirits of God” in Revelation 4:5 (The Holy Bible, 1611). The Revelation also told of the “foure Angels standing on the foure corners of the Earth, holding the foure windes” (Revelation 7:1, The Holy Bible, 1611).
Numerical complementations also appeared to function as the underpinnings of metaphors and signification as evidenced by the expression of the “ſeven lampes of fire... which are the ſeven Spirits of God” (Revelation 4:5, The Holy Bible, 1611; emphasis added). These exemplify more obvious instances of numerical complementarity, particularly in metaphorical form. However, there are other instances of intersemiotic complementarity within The Revelation that involve more elaborate articulations of textual, compositional, and numerical/mathematical resources.

**Intersemiotic Complementarity: The Medium/Message**

As a book, The Revelation (The Holy Bible, 1611) reveals the prophecy of God—and aspects of its production and significance as a *message* and a *medium*. In so doing, The Revelation (The Holy Bible, 1611) demonstrates various modes of communication including multimodal and intersemiotic communication and various forms of paratextual metareferentiality, intertextuality, and intratextuality. The Biblical content of The Revelation also demonstrates the significance of books as a medium—and the significance of writing and differentiation of things that were previously written. As this close reading has evidenced, the Revelation also involved many instances of numerical significance, enumeration, and complementation involving cardinal, ordinal, and nominal numbers—along with various aspects of mathematics including enumeration, proportion, and measurement. These were made clear, for example, with the enumeration of the 12 tribes of Israel beginning at Revelation 7:5, the proportional references to the “third part” of the sea, the rivers, the moon and stars within Revelation 8; and the remarks to “*count* the number of the beast” at Revelation 13:18 (The Holy Bible, 1611; emphasis added), and the command to “*Rise and measure* the Temple of God” at Revelation 11:1 (The Holy Bible, 1611; emphasis added). The Biblical content of The Revelation (The Holy Bible, 1611) also including a mathematical formula for the measurement of time—“*a time, and times, and half a time*” (also 2x+1x+.5x; Revelation 12:14, The Holy Bible, 1611). The Biblical content of The Revelation also involved the semiotic production and acknowledgement of signs and their significance, as in the instance whereby John beheld the appearance of “*a great wonder* in heaven... Or, *ligne*” in Revelation 12:1 (The Holy Bible, 1611). Therefore, in considering these
aspects and the inherent characteristics of communication and semiotics inherent within The Revelation (*The Holy Bible*, 1611), the idea that more elaborate forms of intersemiotic complementarity that interfuse The Revelation as a *medium* and a *message* should hardly seem surprising. Instead, given the nature of “wifedome” and “understanding” to *count* the number of the beast (Revelation 13:18, *The Holy Bible*, 1611) and the idea that a “mind which hath wifedome” (Revelation 17:8, *The Holy Bible*, 1611) is necessary to reckon metaphysical correlations involving numerical complementation, such interfusion should be expected. Moreover, the idea of more elaborate forms of intersemiotic complementarity should not only be recognized but further explored. This seems particularly important considering how The Revelation was sent and *signified* by God (Revelation 1:1, *The Holy Bible*, 1611) and revealed the prophesy and “the mysterie of God” (Revelation 10:7, *The Holy Bible*, 1611).

As indicated by the findings of this close reading analysis, there appears to be more elaborate forms of intersemiotic complementarity within The Revelation (*The Holy Bible*, 1611) involving textual, compositional, and mathematical resources. These instances demonstrate the synthesis and interfusion of The Revelation as a *medium/message*. One particular pattern of intersemiotic complementarity that demonstrates this idea involves the introduction and position of numbers that appear to bear some kind of numerical or mathematical correlation. Another significant kind of intersemiotic complementarity involved how the writings that John encountered in experiencing The Revelation were printed with different type. These instances demonstrate a pattern of intersemiotic complementarity involving the interfusion of the visual/verbal within The Revelation (*The Holy Bible*, 1611), and the very idea that *The Medium/Message Is The Message*.

**Revelation 2:10: Introduction of the Word tenne**

An overt instance of this pattern of intersemiotic complementation whereby a number/word was introduced in a verse that bears a numerical correlation occurred at Revelation 2:10 (*The Holy Bible*, 1611. The word *tenne* was printed for the first time precisely in Revelation 2:10 (*The Holy Bible*, 1611). Revelation 2:10 also bears Biblical significance as it details
how those of the church of Smyrna shall suffer “tribulation tenne dayes” (*The Holy Bible*, 1611). Yet perhaps less obviously, the word *tenne* was printed five times within The Revelation (*The Holy Bible*, 1611). Ostensibly, as if the number of repetitions of the word *tenne* were an indication of a compositional equation of sorts, it could be reckoned that verse 2:10 and the five repetitions of the word *tenne* mathematically correspond: (chapter) $2 \times$ (repetitions) $5 =$(verse / word) 10 (*tenne*). Perhaps the most remarkable aspect about the interfusion of the visual/verbal and the message/medium of Revelation 2:10 involves how the word *tenne* was aligned under the numeral 10. Figure 27 illustrates the aligned printing of the word *tenne* in Revelation 2:10 (*The Holy Bible*, 1611).

**Figure 27**

*The Holy Bible* (1611): Revelation 2:10, The Word *Tenne*

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*Note:* This illustration of the alignment of the word *tenne* (ten) with the verse number 10 was based on a photograph of Revelation 2:10 as printed in an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Revelation 2:9 and 3:9—And The Nine-letter Word Synagogue

Another peculiar instance of intersemiotic complementarity involves the word synagogue. The word synagogue was printed twice within the representation of The Revelation as printed in The Holy Bible (1611). This may seem insignificant. However, as part of the phrase “Synagogue of Satan,” the nine-letter word synagogue was only printed in verses that correlate to the number nine—Revelation 2:9 and 3:9 (The Holy Bible, 1611)—as shown in Figure 28.

Figure 28

The Holy Bible (1611): Revelation 2:9, 3:9, and the Nine-letter Word Synagogue

Note: This illustration was based on a photograph of Revelation 2:9 and 3:9 as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 4:4—Introduction of the Word Foure

The word *foure* (*four*) also seems significant and part of an articulation of intersemiotic complementarity involving textual, compositional, and mathematical resources. The word *foure* was first printed in The Revelation (*The Holy Bible, 1611*) at chapter four, verse four to introduce the number of the “four and twentie seates” and “foure and twentie Elders” (Revelation 4:4, *The Holy Bible, 1611*). There is a numerical complementation with the 24 seats and the 24 Elders (Revelation 4:4, *The Holy Bible, 1611*). Yet beyond the Biblical content, the word *foure* corresponds to the compositional resource of verse four within chapter four. Much like the introduction of the word *tenne* (*ten*) at Revelation 2:10, the introduction of word *foure* at Revelation 4:4 indicates a pattern of intersemiotic complementarity that integrates the visual aspects of verse four of chapter four with the verbal significance of the word *foure*. However, the integration and intersemiotic complementation involving the word *foure* and the number four seems more elaborate. As the chapter and verse number (4:4) indicate a repetition of the number four, the word *foure* was likewise repeated twice within the verse. Thus, the repetition of the word *foure* within Revelation 4:4 involves textual, compositional, and mathematical resources: the word *foure* is the textual resource; chapter four and verse four are the compositional resources; and the repetition of *foure* twice constitutes a kind of mathematical significance through enumeration.

**The Word *foure* Repeated in Four Verses in Chapter Four.** Also, considering the overall composition of chapter four, it should seem peculiarly significant that the word *foure* was also printed precisely in four verses within chapter four. In what could an even more elaborate instance of intersemiotic complementarity, the word *foure* was printed precisely at the even-numbered verses of four, six, eight, and ten. The word *foure* appears to be significant not only in its function as a descriptive adjective within the Biblical content—as part of the *message*—of The Revelation (*The Holy Bible, 1611*), but also as a multifunctional sign within its composition—its *medium* as a printed book. Figure 29 illustrates the occurrence of *foure* at Revelation 4:4 as printed in *The Holy Bible* (1611).
**Figure 29**

*The Holy Bible (1611): Revelation 4:4, and the Word Foure*

*Note:* This illustration was based on a photograph of Revelation 2:9 and 3:9 as printed in an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Revelation 5:5 on Page Five

As perhaps another kind of intersemiotic complementation, the first four chapters of The Revelation each began on their respective pages as printed in the 1611 edition of The Holy Bible. That is, the first chapter of The Revelation began on the first page; the second chapter on the second page; the third chapter on the third page; and the fourth chapter on the fourth page. This pattern changed with the introduction of page five printed at the bottom of the right-side column of page four. However, there is something peculiar about the fifth page of The Revelation in the 1611 edition of The Holy Bible. That is, the fifth page of The Revelation begins precisely with the fifth verse of the fifth chapter (Revelation 5:5, The Holy Bible, 1611).

This complementation involves the alignment of various compositional semiotic resources and the numerical correlation to the number five. Yet, the complementarity of the fifth verse of the fifth chapter beginning precisely on the fifth page of The Revelation also appears to reflect the Biblical content of Revelation 5:5: (The Holy Bible, 1611). Revelation 5:5 explains how one of the elders declared that Jesus “hath prevailed to open the booke and loose the seuen seals thereof” (Revelation 5:5, The Holy Bible, 1611). As an intersemiotic complementation, the idea of opening the book in the Biblical content seems to reflect the position and reading Revelation 5:5 which was printed at the top of page 5—in the middle of the open, double-page spread of pages four and five. Figure 30 illustrates the printing of Revelation 5:5 on page within The Holy Bible (1611).
The Holy Bible (1611): Revelation 5:5 on Page Five

Note: This illustration was based on a photograph of Revelation 2:9 and 3:9 as printed in a copy of an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
The printing of Revelation 5:5 on page five seems related to the printing of the word *foure* in Revelation 4:4 and *tenne* in Revelation 2:10. These instances of intersemiotic complementarity suggest a strategic awareness of content and composition that guided the layout and printing of The Revelation (*The Holy Bible*, 1611). This is further demonstrated by the alignment of content according to spatial constraints of the page-based layout. For example, the printing of the introductory verses of The Revelation fit precisely within the first column of the first page (Revelation 1:1-7, *The Holy Bible*, 1611). Immediately after the column break, the voice of The Revelation became that of John (Revelation 1:8, *The Holy Bible*, 1611). That is, a new narrative voice complemented and precisely corresponded with a new column of text. Also, within the first chapter, the word *feuen* was repeated 12 times: six times on the first page and six times on the second page. Similarly, the third page of The Revelation concluded with chapter 3, verse 14: “the beginning of the creation of God”—followed by the *beginning* of a new page. There are also complementations at the beginning of each chapter of The Revelation. That is, with the exception of Revelation 11:1 (*The Holy Bible*, 1611), each chapter began with a reference to John *writing, seeing, or hearing* something—and some kind of communication. Even as an outlier, Revelation 11:1 referenced communication: “the Angel ftood, *faying*, Rise, and mearufe the Temple of God” (Revelation 11:1 (*The Holy Bible*, 1611; emphasis added).

**Chapter Six—The Opening of Six Seals**

In what appears to be another complementation of compositional form and numbers, chapter six of The Revelation (*The Holy Bible*, 1611) introduced the opening of the seals. In a scheme that resembles how the word *foure* was repeated four times in Revelation 4:4, only six of the seven seals were opened within chapter six. Much like the way the word *foure* was repeated four times within the fourth chapter, six seals were opened in chapter six of The Revelation (*The Holy Bible*, 1611). This demonstrates another more elaborate instance of intersemiotic complementarity involving textual, compositional, and mathematical resources. Figure 31 shows the Biblical content of the opening of the six seals as printed in chapter six in The Revelation (*The Holy Bible*, 1611).
Figure 31

The Holy Bible (1611): The Revelation—Six Seals in Chapter Six

Note: This illustration was based on a photograph of chapter six of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 7:5 — The Introduction and Enumeration of the Word Twelue 12 Times

The introduction of the word *twelue* (*twelve*) at Revelation 7:5 may not appear to be an obvious intersemiotic complementation. However, considering how the word *tenne* was introduced at Revelation 2:10, and *foure* was introduced at Revelation 4:4, the introduction of the word *twelue* appears to involve a more elaborate form of intersemiotic complementarity. The complementation of the word *twelue* in Revelation 7:5 involves a mathematical equation whereby the chapter number (7) added to the verse number (5) complements the number *twelue*; 7+5=12. It also appears to complement the enumeration of the word *twelue* which was repeated 12 times in the verses that follow.

The enumeration of the “twelue thousand” of the 12 tribes of Israel also complements the reference to “an hundredth and fourty and four thousand” mentioned in Revelation 7:4; the repetition of “twelue thousand” 12 times equals 144,000. Yet this enumeration also appears to involve another complementation. The enumeration of the 12 tribes was articulated in four (4) verses each with three (3) sentences, which also complements the number *twelue* as a mathematical equation: 3x4=12. Figure 32 shows the printing of the enumeration of the 12 tribes beginning at Revelation 7:5 (7+5=12) and the repetition of the word *twelue* within four verses each with three sentences (4x3=12).
Note: This illustration was based on a photograph of chapter seven of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 9:5—Introduction of the Word Fiue (Five)

The word fifth was previously printed in The Revelation, however, the word fiue (five) was not. In what appears to be another complementation, the word five was introduced in Revelation 9:5. Accordingly, there appears to be a textual, compositional, and mathematical complementation involving the word fiue (five) and the verse number five (Revelation 9:5, The Holy Bible, 1611). This appears to be another instance of a word/number (a textual semiotic resource) being introduced at a particular chapter or verse number (a compositional semiotic resource) that complements it. Also, the word fiue was not printed again until precisely five verses later at Revelation 9:10. The complementation of the word fiue within the verse five of chapter nine is illustrated in Figure 33.

Figure 33

The Holy Bible (1611): Revelation 9:5, The Word Fiue

Note: This illustration was based on a photograph of Revelation 9:5 as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 10:7—The Word feuenth (Seventh)

Much like the introduction of the word tenne in Revelation 2:10; the word foure in Revelation 4:4; fixt (sixth) in chapter six; tweule in Revelation 7:5; and fiue (five) in Revelation 9:5, the word feuenth was introduced in Revelation 8:1 (The Holy Bible, 1611). Granted, the word feuen (seven) was printed before, but the word feuenth (seventh) was not. Albeit speculative, the fact that the word feuenth was first introduced at Revelation 8:1 should seem curious since the chapter number (8) and the verse number (1) form an equation that precisely corresponds to seven or feuenth: 8-1=7. This complementation should seem even more curious considering that the word feuenth (seventh) was not printed again until Revelation 10:7, whereby the word feuenth corresponds to the seventh verse of chapter ten (Revelation 10:7, The Holy Bible, 1611)—and the voice of the seventh angel, as shown in Figure 34.

Figure 34
The Holy Bible, 1611: Revelation 10:7 and the Word feuenth

Note: This illustration was based on a photograph of Revelation 10:7 as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 12:1—The Word Twelue (Twelve)

The word *twelue* (*twelve*) was first printed at Revelation 7:5 (*The Holy Bible*, 1611). The chapter number (7) plus the verse number (5) could be considered a complementation of the word *twelue*. After the enumeration of the 12 tribes of Israel—that is, the repetition of the word *twelue* exactly 12 times—the word *twelue* was not printed again until precisely Revelation 12:1. Once again, the chapter number (12) and verse number (1) appear to complement the word *twelue* and could be reckoned as an operation of multiplication: 12x1=12. Yet perhaps, as a more basic enumeration, twelve ones, or the counting of one twelve times—as necessary in counting the number of stars on the crown, bears equivalence as well. Figure 35 illustrates the word *twelue* (*twelve*) in Revelation 12:1 as printed in the 1611 edition of *The Holy Bible*.

Figure 35

*The Holy Bible* (1611): Revelation 12:1 and the Word *twelue*

Note: Revelation 12:1 began on page nine and continued on page ten (*The Holy Bible*, 1611). This illustration was based on a photograph of an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Revelation 17:5 and 19:16—Different Typesetting for Writing That John Observed

The writings that John observed while having experienced The Revelation were printed in different type from the things he heard and saw as told within the Biblical content. While this instance of intersemiotic complementarity does not particularly involve mathematical resources, it nonetheless reveals a kind of compositional awareness and strategic articulation of The Revelation on the part of the translators and others involved in its production. With the aspects of the visual and the verbal in mind, the differentiation of type clearly demonstrates how writing was somehow different and otherwise significant from other modes of communication.

Two instances whereby John encountered writing—with distinct typesetting—occurred at Revelation 17:5 and 19:16 (The Holy Bible, 1611). Revelation 17:5 shows how distinct typesetting used to illustrate the written words that John observed and the signification of “Mystery, Babylon The Great, … (Revelation 17:5, The Holy Bible, 1611). (The Holy Bible, 1611). Revelation 19:16 also shows distinct typesetting of the words that John read: “King Of Kings, and Lord Of Lords” (The Holy Bible, 1611). These instances demonstrate the significance of writing within the telling of The Revelation and an intersemiotic complement of visual/verbal aspects. The differentiated type in both Revelation 17:5 and 19:16 further indicates a manner of composition and differentiation beyond a particular page or chapter. Thus, it exemplifies a sense of compositional awareness and control spanning The Revelation as a book printed within the 1611 edition of The Holy Bible. Figure 36 shows the distinct use of typesetting in Revelation 17:5 and Figure 37 shows the similar typographical distinction in Revelation 19:16 as printed in The Holy Bible (1611).
Note: The use of distinct typography in Revelation 17:5 to illustrate what John read in writing.

This illustration was based on a photograph of an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Note: The use of distinct typography in Revelation 19:16 illustrating what John read in writing. This resembles a similar typographical treatment in Revelation 17:5 (The Holy Bible, 1611). This illustration was based on a photograph of an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Conclusion

This semiotic analysis—which was specifically attenuated to aspects of communication, intersemiotic complementation, and compositional significance—demonstrates how textual, compositional, and mathematical resources appear to be significant within The Revelation as printed in *The Holy Bible* (1611). As evidenced and discussed in this chapter, the Biblical content of The Revelation (*The Holy Bible* (1611)) involves various modes of communication along with key aspects of semiotics including semiotic production, significance, and the recognition and interpretation of signs. This close reading also evidenced how the Revelation reveals the prophecy and mystery of God—and metareferentially reveals the significance of its own production as a book—*within the medium of a printed book*.

Further, numbers, enumeration, counting, measuring, and (mathematical) understanding also appear to be significant as the many examples within this close reading have identified and briefly characterized. The instances of intersemiotic complementarity related to these significant aspects and the interfusion of the visual/verbal likely astonished early readers—particularly those who had the “wisedome” and “understanding” to count (Revelation 13:18) or otherwise reckon the many numerical and metamorphic references throughout the Biblical content of The Revelation (*The Holy Bible*, 1611). Aside from conjecture, the instances of paratextual (meta-)referentiality, intertextuality, and intratextuality indicate the layers of significance and meaning in reading The Revelation and its significance as a *medium*. Further, the elaborate instances of intersemiotic complementarity within The Revelation demonstrate how The Revelation as printed in *The Holy Bible* (1611) was not just a conveyance for a Biblical narrative or *message*. The instances and *patterns* of intersemiotic complementarity could not have manifested without a greater strategic and creative awareness of content and composition. Thus, The Revelation as printed within *The Holy Bible* (1611) appears to be a synthesis and significant interfusion of its medium and its overall message—whereof *The Medium/Message Is The Message*. 

CHAPTER FIVE: ANALYSIS OF BIBLES THAT BELONGED TO JAMES HOGG

This chapter consists of a comparative analysis of instances of intersemiotic complementarity apparent in The Revelation as printed in 1611 edition of The Holy Bible within the subsequent derivative editions that once belonged to author James Hogg (The Holy Bible, 1655, 1662, 1806). A set of 10 instances were randomly selected from the findings and summary in chapter four and analyzed within each of the four editions of The Holy Bible (1611, 1655, 1662, 1806). This comparative analysis does not exhaustively detail similarities or disparities, rather it evidences whether these instances were also apparent in The Revelation as printed in the editions of The Holy Bible that once belonged to Hogg. This is necessary to substantiate the idea that Hogg could have observed and satirically parodied the content, composition, and literary characteristics of the representation of The Revelation and other books within The Holy Bible (1611)—along with schemes of intersemiotic complementarity therein as well. This chapter proceeds with an analysis of the 10 instances within each subsequent edition of The Holy Bible (1655, 1662, 1806) and concludes with an overall comparative analysis.

Introduction

James Hogg could have been familiar with the 1611 edition of The Holy Bible. However, it seems more likely that Hogg was familiar with four subsequent versions of The Holy Bible that belonged to him during his lifetime. Of the four editions known to have once belonged to Hogg (see Smith, 2018), three were published before The Confessions (1824). Two of the bibles that actually belonged to Hogg were gifted to the University of Otago in New Zealand: The Holy Bible: Containing the Old Testament and the New Testament (1655; University of Otago call number Hogg BS185 1655 L8); and The Holy Bible: Containing the Old and New Testaments... With Marginal Notes by J. Canne (1662; University of Otago call number: Hogg BS185 1662 A5). The actual copy of the third Bible that once belonged to Hogg was gifted to Stirling University in 2017: The Holy Bible: Containing the Sacred texts of the Old and New Testaments and the Apocrypha at Large (1806; uncatalogued). Unfortunately, the 1806 edition that once belonged to Hogg and another copy held at the St. Andrews University in Fife, Scotland are deteriorating and no longer available.
However, archivists at both university libraries are working to protect and preserve these copies (H. Beardsley, personal communication, May 25, 2021; C. Foote, personal communication, September 28, 2021). This researcher was present when the 1806 copy was ceremoniously gifted to the University of Stirling in 2017 and was able to confirm that several key aspects of The Revelation as printed in *The Holy Bible* (1611) are present within this subsequent 1806 edition.

**Ten Instances of Intersemiotic Complementarity for Comparative Analysis**

To determine whether subsequent editions of *The Holy Bible* (1611) could have been a source for Hogg’s satirical parody of The Revelation, a control set of 10 instances of intersemiotic complementarity have been randomly selected. These 10 instances provide a basis for comparison to help determine whether instances of intersemiotic complementarity found within the representation of The Revelation as printed in the 1611 edition of *The Holy Bible* can also be observed in the representations of The Revelation in the subsequent editions of *The Holy Bible* (1655, 1662, 1806) that belonged to Hogg during his lifetime (Smith, 2018). Table 8 illustrates the 10 instances of intersemiotic complementarity used for comparison.

**Table 8**

*Ten Instances of Intersemiotic Complementarity for Comparative Analysis*

<table>
<thead>
<tr>
<th>Revelation 2:10—Tenne (Ten)</th>
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<tbody>
<tr>
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<td>Revelation 4:4—Foure (Four)</td>
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<td>Revelation 5:5 on Page Five</td>
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<td>Chapter Six—Six Seals</td>
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<td>Revelation 7:5—Twelue (Twelve)</td>
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<td>Revelation 9:5—Fiue (Five)</td>
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<td>Revelation 10:7—ſeuenth (Seventh)</td>
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<tr>
<td>Revelation 12:1—Twelue (Twelve)</td>
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<tr>
<td>Revelation 17:5—Distinct Typesetting to Illustrate Writing</td>
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</table>
1655 Edition of The Holy Bible

The Holy Bible: Containing the Old Testament and the New Testament (1655) was one of the subsequent versions of The Holy Bible (1611) that belonged to author James Hogg (Smith, 2018). A digital facsimile used for this analysis was produced by the British Library and made available via ProQuest, a digital scholarly resource. The 1655 edition differs from the other editions of The Holy Bible in this comparison in that it does not include paratextual references. However, while the producers of the 1655 edition removed paratextual references to other chapters and verses, paratextual headings were preserved. Further, unlike the 1611 edition of The Holy Bible, the 1655 edition was not printed in gothic type but predominantly in roman type. Italics were used to differentiate the paratextual chapter summaries from the Biblical content of The Revelation. While textual analysis of the Biblical content of the 1655 edition is beyond the scope of this study, it predominantly resembles the 1611 edition. Perhaps the most substantial difference involves the more modern and consistent spelling of words. Insofar as intersemiotic complementarity is concerned, the 1655 edition resembles the 1611 edition of The Holy Bible. Yet to more concretely substantiate whether the 1655 edition of The Holy Bible could have been a source for Hogg’s satirical parody of The Revelation, the 1655 edition has been compared with the 1611 edition according to the control set of 10 instances of intersemiotic complementarity.

As indicated in Table 9, nine of ten control incidents of intersemiotic complementarity printed in 1611 edition of The Holy Bible were also printed in the 1655 edition. The outlier, the printing of Revelation 5:5 on page five, likely differs because of the different pagination, layout, and the removal of the paratextual (meta-)references and descriptions. Nonetheless, nine out of ten incidents of intersemiotic complementarity within this control set derived from the 1611 edition were found in the 1655 edition of The Holy Bible that once belonged to author James Hogg. Thus, if Hogg consulted the 1655 edition, he could have observed nine of the ten control incidents of intersemiotic complementarity, if not more.
Table 9

Comparison the 1611 and 1655 Editions of The Holy Bible

<table>
<thead>
<tr>
<th>Intersemiotic Complementarity in 1611 Edition</th>
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<tr>
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</tr>
<tr>
<td>Revelation 17:5—Distinct Typesetting to Illustrate Writing</td>
<td>Similar</td>
</tr>
</tbody>
</table>

1662 Edition: The Holy Bible [...] With Marginal Notes by J. Canne (1662)

The Holy Bible: Containing the Old and New Testaments... With Marginal Notes by J. Canne (1662) was another subsequent version of The Holy Bible (1611) that once belonged to Hogg. A digital facsimile produced by the British Library available via ProQuest was used for this comparative analysis. Overall, the 1662 edition of The Holy Bible appears to be a hybrid of the 1611 and 1655 editions. Like the 1611 edition, the 1662 edition includes paratextual references—and plenty of them. Comparatively, nine out of ten of the control incidents of intersemiotic complementarity printed in 1611 edition of The Holy Bible were apparent in the 1662 edition. The instance involving the printing of Revelation 5:5 on page five was again an outlier and likely due to different pagination within the 1662 edition. Thus, if Hogg consulted the 1662 edition in composing The Confessions (1824), he could have encountered nine of the control incidents of intersemiotic complementarity found in the 1611 edition, as shown in Table 10.
Table 10

*Comparison the 1611 and 1662 Editions of The Holy Bible*

<table>
<thead>
<tr>
<th>Intersemiotic Complementarity in 1611 Edition</th>
<th>1655 Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revelation 2:10—Tenne (Ten)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 2:9 and 3:9—The Nine-letter Word Synagogue</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 4:4—Foure (Four)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 5:5 on Page Five</td>
<td>Different</td>
</tr>
<tr>
<td>Chapter Six—Six Seals</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 7:5—Twelue (Twelve)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 9:5—Fiue (Five)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 10:7—ſeuenth (Seventh)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 12:1—Twelue (Twelve)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 17:5—Distinct Typesetting to Illustrate Writing</td>
<td>Similar</td>
</tr>
</tbody>
</table>

1806: *The Holy Bible* Containing the Sacred Texts...

The 1806 edition of *The Holy Bible* that once belonged to Hogg was printed by J. Thompson in Newcastle upon Tyne. This edition included practical observations offered by Reverend Mr. Ostervald, which often occupied more space on the printed page than the Biblical content to which it referred. The 1806 edition was the most recent Bible edition that belonged to Hogg that predated *The Confessions* (1824). Hogg would have been at least 35 years of age when this edition of *The Holy Bible* was printed in 1806. However, as scholars have noted, Hogg was familiar with reading the Bible from an early age (Campbell, 1988). Therefore, the earlier editions of *The Holy Bible* had likely informed his awareness and sense of scriptural knowledge and Biblical writing and phraseology (Campbell, 1988). Although Hogg could have consulted this edition in crafting *The Confessions* (1824), presuming he actually did in the first place. Figure 38 shows the title page of a copy of the 1806 edition of *The Holy Bible* held at St Andrews University in Fife, Scotland—which resembles the actual copy that belonged to Hogg and was gifted to Stirling University in 2017.
Figure 38

The Holy Bible (1806): Title Page

THE HOLY BIBLE:
CONTAINING THE SACRED TEXTS
OF THE
OLD AND NEW TESTAMENTS,
AND THE
APOCRYPHA AT LARGE.
ILLUSTRATED WITH
ANNOTATIONS,
THEOLOGICAL, MORAL, CRITICAL, HISTORICAL, AND EXPLANATORY;
SELECTED FROM THE WORKS OF

... (List of contributors)

WHEREIN
The ensuing Contradictions are reconciled, difficult Passages explained, and MisTranslations corrected.

WITH
PRACTICAL OBSERVATIONS
ON EACH CHAPTER,
By the late Rev. Mr. OSTERVALD,
PROFESSOR OF DIVINITY, AND MINISTER OF THE CHURCH OF NEUCHATEL, IN SWITZERLAND.
TO WHICH IS ADDED,
A GENERAL INDEX TO THE HOLY SCRIPTURES;
Wherein a particular ACCOUNT of the most remarkable TRANSACTIONS in the OLD and NEW TESTAMENTS is given.

The Whole intended to instruct, edify, and confirm the Reader in the Faith and Practice of a Christian.

CORRECTED AND REVISED BY SEVERAL CLERGYMEN.

Note: This photographic scan of the 1806 edition of The Holy Bible was provided courtesy of the University of St Andrews Libraries and Museums.
The 1806 edition of *The Holy Bible* is similar to 1611 edition insofar as intersemiotic complementarity is concerned. As with the other editions, the printing of Revelation 5:5 was the outlier and was not printed on the fifth page but page four. Still, nine of the 10 instances of intersemiotic complementarity were similar. Thus, if Hogg consulted the 1662 edition, he could have encountered nine of the control incidents of intersemiotic complementarity found in the 1611 edition and others as well. Table 11 shows the results of the comparative analysis of the 1611 and 1806 editions of *The Holy Bible*.

**Table 11**

*Comparison the 1611 and 1806 Editions of The Holy Bible*

<table>
<thead>
<tr>
<th>Intersemiotic Complementarity in 1611 Edition</th>
<th>1806 Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revelation 2:10—Tenne (Ten)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 2:9 and 3:9—the Nine-letter Word Synagogue</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 4:4—Foure (Four)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 5:5 on Page Five</td>
<td>Different</td>
</tr>
<tr>
<td>Chapter Six—Six Seals</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 7:5—Twelue (Twelve)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 9:5—Fiue (Five)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 10:7—ſeuenth (Seventh)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 12:1—Twelue (Twelve)</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 17:5—Distinct Typesetting to Illustrate Writing</td>
<td>Similar</td>
</tr>
</tbody>
</table>
Comparative Overview

The following discussion provides a comparative overview of the instances of intersemiotic complementarity in the 1611, 1655, 1662, 1806 editions of The Holy Bible. The sequence of analysis follows the order of the control set of 10 instances of intersemiotic complementarity derived from the 1611 edition with comparison to other editions. Overall, the findings were consistent throughout the subsequent editions—nine out of ten instances of intersemiotic complementarity according to the control set were also found in the subsequent editions. Table 12 provides a comparative overview of the instances of intersemiotic complementarity in 1611, 1655, 1662, and 1806 editions of The Holy Bible, which will be briefly discussed hereafter.

Table 12

Comparison of the 1611, 1655, 1662, 1806 Editions of The Holy Bible

<table>
<thead>
<tr>
<th>Control Set of 10 Instances of Intersemiotic Complementarity</th>
<th>1611 Edition</th>
<th>1655</th>
<th>1662</th>
<th>1806</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revelation 2:10—<em>Tenne</em> (Ten)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revelation 2:9 and 3:9—The Nine-letter Word <em>Synagogue</em></td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 4:4—<em>Foure</em> (Four)</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 5:5 on Page Five</td>
<td>Different</td>
<td>Different</td>
<td>Different</td>
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<tr>
<td>Revelation 9:5—<em>Fiue</em> (Five)</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 10:7—<em>leuenth</em> (Seventh)</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 12:1—<em>Twelue</em> (Twelve)</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
<tr>
<td>Revelation 17:5—Distinct Typesetting to Illustrate Writing</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
<td>Similar</td>
</tr>
</tbody>
</table>
Revelation 2:10—The Word *tenne* (*ten*)

Figure 39 illustrates a comparison of the word *tenne* (*ten*) within Revelation 2:10 as printed in the 1611, 1655, 1662, and 1806 editions of *The Holy Bible*. This instance of intersemiotic complementarity was present in all the subsequent editions. However, the printing of the word *tenne* (*ten*) aligned with the verse number 10, occurred in the 1655 edition but not the 1662 edition or the 1806 edition.

Figure 39

*The Holy Bible* (1611, 1655, 1662, 1806): Revelation 2:10 and the Word *ten(ne)*

Note: This illustration was based upon photographs of a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University; digital scans of the 1655 and 1662 editions of *The Holy Bible* available via ProQuest; and photographs of the 1806 edition of *The Holy Bible* provided courtesy of the University of St Andrews Libraries and Museums.
Revelation 2:9 and 3:9—The Nine-letter Word *fynagogue*

The nine-letter word *fynagogue* was printed in the ninth verses of chapters two and three in The Revelation within the 1611 edition of *The Holy Bible*. This instance of intersemiotic complementarity was also apparent in the 1655, 1662, and 1806 editions. The printing of *fynagogue* in Revelation 2:9 and 3:9 in the 1611, 1655, 1662, and 1806 editions of *The Holy Bible* are respectively illustrated in Figures 40 through 45.

Figure 40

*The Holy Bible* (1611): Revelation 2:9, 3:9 and the Nine-letter Word *fynagogue*

*Note:* This illustration was based upon photographs of a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Figure 41

The Holy Bible (1655): Revelation 2:9 and the Nine-letter Word Synagogue

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
The Holy Bible (1655): Revelation 3:9 and the Nine-letter Word \textit{synagogue}

\begin{quote}
\textit{G H A P. III.}
\end{quote}

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
Figure 43

The Holy Bible (1662): Revelation 2:9, 3:9 and the Nine-letter Word synagogue

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1662) available via ProQuest.
Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.
Figure 45

The Holy Bible (1806): Revelation 3:9 and the Nine-letter Word *synagogue*

Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.
Revelation 4:4—The Word foure (four)

The word foure (or four) was printed in Revelation 4:4 in the 1611 edition of The Holy Bible and the 1655, 1662, and 1806 editions as well. Much like the way the number four was repeated in Revelation 4:4—and saying chapter four, verse four—the word foure (four) was also repeated twice in the subsequent editions as well. Figure 46 illustrates the printing of the word foure (four) in Revelation 4:4 in the 1611, 1655, 1662, and 1806 editions of The Holy Bible.

Figure 46

*The Holy Bible (1611, 1655, 1662, 1806): Revelation 4:4 and the Word four(e)*

Note: This illustration was based upon photographs of a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University; digital scans of the 1655 and 1662 editions of *The Holy Bible* available via ProQuest; and photographs of the 1806 edition of *The Holy Bible* provided courtesy of the University of St Andrews Libraries and Museums.
Revelation 5:5 on Page Five

Revelation 5:5 was printed at the top of page five of The Revelation within the 1611 edition of The Holy Bible. However, Revelation 5:5 was not printed on the fifth page in the 1655, 1662, and 1806 editions. The differences are likely due to changes in layout and typography.

Figure 47 shows the printing of Revelation 5:5 in the 1611 edition of The Holy Bible.

Figure 47
The Holy Bible (1611): Revelation 5:5 on Page Five

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Revelation 5:5 in the 1655 Edition of The Holy Bible

The 1655 edition has a different layout and did not have paratextual (meta-)references.

The fifth chapter of The Revelation began on page three. Subsequently, Revelation 5:5 was printed on the fourth page within the 1655 edition of The Holy Bible. Therefore, this instance of intersemiotic complementarity is not apparent in the 1655 edition as shown in Figure 48.

Figure 48

The Holy Bible (1655): Revelation 5:5 on Page Four

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
Revelation 5:5 in the 1662 Edition of *The Holy Bible*

Revelation 5:5 was not printed on the fifth page of The Revelation in the 1662 edition as in the 1611 edition of *The Holy Bible*. Revelation 5:5 was printed on the fourth page of The Revelation in the 1662 edition. Thus, the instance of intersemiotic complementarity involving Revelation 5:5 being printed on page five was absent from the 1662 edition. Figure 49 shows the printing of Revelation 5:5 within the 1662 edition.

**Figure 49**

*The Holy Bible* (1662): Revelation 5:5 on Page Four

*Note:* This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1662*) available via ProQuest.
Revelation 5:5 in the 1806 Edition of *The Holy Bible*

Revelation 5:5 was not printed on the fifth page of The Revelation as in the 1806 edition of *The Holy Bible*. Instead, Revelation 5:5 was printed on the fourth page. Therefore, this instance of intersemiotic complementarity was not present in the 1806 edition. Figure 50 shows the printing of Revelation 5:5 on the fourth page of 1806 edition of *The Holy Bible*.

**Figure 50**

*The Holy Bible (1806): Revelation 5:5 on Page Four*

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*Note: This illustration was based on a photograph of the 1806 edition of *The Holy Bible* provided courtesy of the University of St Andrews Libraries and Museums.*
Chapter Six—Six Seals

Six seals were opened in chapter six of The Revelation in the 1611 edition of The Holy Bible. This instance of intersemiotic complementarity was also apparent in the 1611, 1655, 1662, and 1806 editions. Figures 51, 52, 53, and 54 show this instance as printed in the 1611, 1655, 1662, and 1806 editions of The Holy Bible.

Figure 51

The Holy Bible (1611): Six Seals in Chapter Six of The Revelation

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Figure 52

*The Holy Bible (1655): Six Seals in Chapter Six of The Revelation*

Note: This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1655*) available via ProQuest.
Figure 53

*The Holy Bible (1662): Six Seals in Chapter Six of The Revelation*

Note: This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1662*) available via ProQuest.
**The Holy Bible (1806): Six Seals in Chapter Six of The Revelation**

![Image](image-url)

**Figure 54**

**Note:** This illustration was based on a photograph of the 1806 edition of *The Holy Bible* provided courtesy of the University of St Andrews Libraries and Museums.
Revelation 7:5—The Word *twelue* (*twelve*)

The word *twelue* was printed in Revelation 7:5 (7+5=12) and repeated 12 times in four verses with three sentences (4x3=12) in the 1611 edition. This instance of intersemiotic complementarity was also apparent in the 1611, 1655, 1662, and 1806 editions of *The Holy Bible* as illustrated in Figures 55, 56, 57, and 58.

**Figure 55**

*The Holy Bible (1611): Revelation 7:5 and the Word *twelue*

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Figure 56

The Holy Bible (1655): Revelation 7:5 and the Word twelue

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
Figure 57

The Holy Bible (1662): Revelation 7:5 and the Word twelve

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1662) available via ProQuest.
Figure 58

The Holy Bible (1806): Revelation 7:5 and the Word twelve

Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.

Revelation 9:5—The Word five (five)

The word five (five) was introduced precisely in Revelation 9:5 in the 1611 edition of The Holy Bible. This instance of intersemiotic complementarity was also apparent in the 1655, 1662, and 1806 editions. Figures 59, 60, 61, and 62 illustrate the printing of the word five (five) in Revelation 9:5 in the 1611, 1655, 1662, 1806 editions of The Holy Bible.
The Holy Bible (1611): Revelation 9:5 and the Word five

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Figure 60

The Holy Bible (1655): Revelation 9:5 and the Word fire

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
The Holy Bible (1662): Revelation 9:5 and the Word of Fire

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1662) available via ProQuest.
Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.

Revelation 10:7—The Word feuenth (seventh)

The word feuenth (seventh) was introduced at Revelation 8:1 (8-1=7) in the 1611 edition of The Holy Bible. The word feuenth (seventh) was not printed again until precisely Revelation 10:7. This appears to be part of a pattern of introducing a particular word/number within a
corresponding verse. This instance of intersemiotic complementarity was apparent in the 1611, 1655, 1662, and 1806 editions of The Holy Bible as shown in Figures 63, 64, 65, and 66.

Figure 63

The Holy Bible (1611): Revelation 10:7 and the Word euenth

Note: This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Figure 64

The Holy Bible (1655): Revelation 10:7 and the Word feuenth

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1655) available via ProQuest.
The Holy Bible (1662): Revelation 10:7 and the Word of the seventh

Note: This illustration was based on a digital scan of The Revelation (The Holy Bible, 1662) available via ProQuest.
THE MEDIUM/MESSAGE IS THE MESSAGE

Figure 66

The Holy Bible (1806): Revelation 10:7 and the Word seventeenth

Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.

Revelation 12:1—The Word twelue (twelve)

The word twelue (twelve) was introduced in Revelation 7:5 (7+5=12) in The Holy Bible
(1611). It was not repeated until Revelation 12:1 (12x1=12). This instance of intersemiotic complementarity is apparent in the 1611, 1655, 1662, and 1806 editions of The Holy Bible as shown in Figures 67, 68, 69, and 70.

**Figure 67**

*The Holy Bible (1611): Revelation 12:1 and the Word twelue*

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**Note:** This illustration was based on a photograph of The Revelation as printed in an original 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University.
Figure 68

*The Holy Bible (1655): Revelation 12:1 and the Word twelve*

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**Note:** This illustration was based on a digital scan of *The Revelation (The Holy Bible, 1655)* available via ProQuest.
Figure 69

*The Holy Bible (1662): Revelation 12:1 and the Word twelve*

Note: This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1655*) available via ProQuest.
Figure 70

The Holy Bible (1806): Revelation 12:1 and the Word two

de

Note: This illustration was based on a photograph of the 1806 edition of The Holy Bible provided courtesy of the University of St Andrews Libraries and Museums.

Revelation 17:5—Distinct Typesetting to Illustrate Writing

In the 1611 edition of The Holy Bible, Revelation 17:5 featured distinct typesetting to illustrate writing that John observed. That is, writing that was written elsewhere that John saw and read. This distinction is an extraordinary characteristic of composition—and clearly shows the significance of writing within the medium of The Revelation as a printed book. Figures 71, 72,
73, and 74 illustrate this instance of intersemiotic complementarity as printed in the 1611, 1655, 1662, and 1806 editions of *The Holy Bible*.

**Figure 71**

*The Holy Bible (1611): Revelation 17:5; Distinct Type Illustrating Writing*

![Image of Revelation 17:5 illustration]

*Note:* This illustration was based on a photograph of *The Revelation* as printed in an original 1611 edition of *The Holy Bible* held by the Rawlings Scriptorium at Liberty University.
Figure 72

*The Holy Bible (1655): Revelation 17:5; Distinct Type Illustrating Writing*

Note: This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1655*) available via ProQuest.
Figure 73

_The Holy Bible (1662): Revelation 17:5; Distinct Type Illustrating Writing_

*Note:* This illustration was based on a digital scan of _The Revelation (The Holy Bible, 1662)_ available via ProQuest.
THE MEDIUM/MESSAGE IS THE MESSAGE

Note: This illustration was based on a photograph of the 1806 edition of *The Holy Bible* provided courtesy of the University of St Andrews Libraries and Museums.
Conclusion

The findings of this comparative analysis indicate that despite many differences nine of the 10 instances of intersemiotic complementarity found in The Revelation as printed in the 1611 edition of The Holy Bible were also apparent in 1655, 1662, and 1806 editions. The printing of Revelation of 5:5 on page 5 was a consistent outlier and was not present in the 1655, 1662, and 1806 editions. This was likely due to the substantial differences in layout, formatting, and pagination in the subsequent 1655, 1662, and 1806 editions. Nevertheless, the other nine instances within the control set of 10 instances of intersemiotic complementarity were evident. Granted, direct evidence that Hogg consulted any of these editions of The Holy Bible in producing the parodic literary hoax of the Translation from an Ancient Chaldee Manuscript (1817) or The Confessions (1824) remains unconfirmed. However, since Hogg was familiar with The Holy Bible (Smith, 2018; Jack, 2011; Duncan, 2010; Hunter, 2001), it seems likely that he may have consulted the editions that once belonged to him. If so, as evidenced by the close reading of The Revelation in The Holy Bible (1611) and the comparative analysis of the 1655, 1662, and 1806 editions, Hogg may have observed the instances of intersemiotic complementarity in these editions—including nine of the ten instances within the control set of this comparative analysis.

Summary

This chapter compared 10 instances of intersemiotic complementarity evident in the 1611 edition of The Holy Bible with three subsequent editions that belonged to James Hogg: the 1655, 1662, and 1806 editions. The findings of this comparative analysis indicated that nine of the ten instances of intersemiotic complementarity in the control set for comparative analysis were present in the subsequent 1655, 1662, and 1806 editions. Based upon these findings, it is evident that if Hogg consulted these editions in satirically parodying The Revelation within The Confessions (1824), he could have observed these and other instances of intersemiotic complementarity.
CHAPTER SIX: ANALYSIS OF THE CONFESSIONS (1824)

Toward investigating the primary research questions of this study, this chapter concerns a semiotic analysis based on a close reading of the original 1824 edition of The Confessions. It examines every page of the book from the frontispiece Fac Simile to page 390, its final printed page. This analysis pays close attention to aspects of intersemiotic complementarity involving textual, compositional, and mathematical resources and related forms of compositional significance. This chapter begins with a brief discussion of the Translation from an Ancient Chaldee Manuscript (1817)—a literary hoax based upon the purported discovery of an ancient biblical manuscript—to evidence that Hogg produced a satirical parody of the Bible before the publication of The Confessions (1824). This brief discussion also highlights some of the key aspects of satirical parody inherent within The Confessions (1824). Brief details about the particular copy of the original 1824 edition used for this semiotic analysis will be discussed along with the overall scope and focus of this analysis. A semiotic analysis of The Confessions (1824) follows. This analysis also includes brief comparisons to illustrate how certain aspects of intersemiotic complementarity in the original 1824 edition of The Confessions have been obfuscated in several subsequent scholarly editions.

Translation from an Ancient Chaldee Manuscript: Hogg’s Earlier Biblical Hoax

Positing that The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806) was a source of satirical parody in the formulation of The Confessions (1824) may seem like an extraordinary leap in literary analysis if not logical argumentation. Therefore, to provide context and background for the analysis of The Confessions (1824), it is necessary to briefly examine an earlier literary hoax and satirical parody based upon the Bible that Hogg composed. According to Smith (2018), the latest edition of The Holy Bible that once belonged to Hogg was printed in 1806 (The Holy Bible: Containing the sacred texts of the Old and New Testaments and the Apocrypha at large, 1806). The Confessions was printed in 1824. In between, Hogg wrote the Translation from an Ancient Chaldee Manuscript (1817), which was published anonymously as a magazine article in the October 1817 edition of Blackwood’s Edinburgh Magazine. The publication
of the *Translation from an Ancient Chaldee Manuscript* (1817) was pivotal. It helped (re-)launch *Blackwood’s Edinburgh Magazine* and brought Hogg’s literary endeavors to national prominence before the literati in Edinburgh, London, and beyond (Baldridge, 2011; Richardson, 2017).

**A Parodic Hoax as a Form of Literary Retribution**

The *Translation from an Ancient Chaldee Manuscript* (1817) was a satirical parody and literary hoax based upon the purported discovery of an ancient biblical manuscript. This parodic literary hoax seems to have been partly inspired by a shift in the editorial staff of *Blackwood’s Edinburgh Magazine* (Baldridge, 2011; Strachan, 2017). According to Baldridge (2011):

> Hogg wrote a satirical sketch *à clef* about the contentious change of editorial personnel titled “Translation of an Ancient Chaldee Manuscript” which, though it involved the infant magazine in several lawsuits, got it off to a magnificent start in terms of circulation numbers. (p. 386)

The *Translation from an Ancient Chaldee Manuscript* (1817) attracted much attention. However, John Wilson and John Gibson Lockhart, the new editors of *Blackwood’s Edinburgh Magazine*, deemed Hogg’s contributions “too parochial and crude to merit either admission or admiration from an organ dedicated to refining and policing Britain’s literary taste” (Baldridge, 2011, p. 386). Consequently, Hogg was increasingly limited to his rustic and rudimentary “Ettrick Shepherd” literary persona by the inner circle of *Blackwood’s Edinburgh Magazine* (Baldridge, 2011). From a broader perspective of Hogg’s literary endeavors, the *Translation from an Ancient Chaldee Manuscript* seems to be Hogg’s initial response to being replaced by editors Wilson and Lockhart and other dismissive critics (Baldridge, 2011)—and *The Confessions* (1824) seems to be Hogg’s more elaborate final word on the matter. Indeed, both the *Translation from an Ancient Chaldee Manuscript* (1817) and *The Confessions* (1824) involve satirical parody drawn from the content and composition of *The Revelation and The Holy Bible* (1611, 1655, 1662, 1806). Yet, *The Confessions* (1824) seems to go further as a satirical parody to challenge and ridicule the literary acumen of Hogg’s critics—and as a revelatory prompt for belief revision regarding their esteem of Hogg’s literary prowess, if not their comeuppance.
Evidence of Articulating Content and Composition for Satirical Parody

Unfortunately, the whereabouts of the manuscript of *The Confessions* (1824) are unknown. However, the production of the *Translation from an Ancient Chaldee Manuscript* (1817) as satirical parody of the Bible can be traced and examined. The National Library of Scotland put the literary production of the *Translation from an Ancient Chaldee Manuscript* on display from March 30 through July 2, 2017, as part of an exhibit titled “Blackwood’s Edinburgh Magazine at 200” (*Blackwood’s Edinburgh Magazine at 200*, 2017). The exhibit included the original manuscript of the *Translation from an Ancient Chaldee Manuscript* (1817) handwritten by Hogg alongside typeset editorial proofs with corrections, and the version that was printed in *Blackwood’s Edinburgh Magazine* (Translation from an ancient, 1817).

These iterations evidence Hogg’s familiarity with writing a manuscript—and his experience with editing and detailing the composition of the printed version as well. Further, the iterations of the *Translation from an Ancient Chaldee Manuscript* (1817) evidence its development as a literary work and parody of the content and composition of *The Holy Bible*. Note how the development of the *Translation from an Ancient Chaldee Manuscript* (1817) also reflects the development and production of *The Holy Bible* (1611). As the title suggests, the translation was based upon an ancient biblical manuscript that had been purportedly discovered. However, beyond its ancient origins, the *Translation from an Ancient Chaldee Manuscript* (1817) was printed in a more contemporary format and organized into columns with numbered chapters and verses—much like *The Holy Bible* (1611) that it appears to satirically parody. The development of the *Translation from an Ancient Chaldee Manuscript* (1817) can be seen in Hogg’s handwritten manuscript in Figure 75; the editorial proof shown in Figure 76; and the version that was printed in the October 1817 edition of *Blackwood’s Edinburgh Magazine* in Figure 77.
Note: James Hogg’s manuscript of the Translation of an Ancient Chaldee Manuscript (1817) was exhibited by the National Library of Scotland (Blackwood’s Edinburgh Magazine at 200, 2017). This photo was taken by this researcher courtesy of the National Library of Scotland.
Figure 76

Translation from an Ancient Chaldee Manuscript (1817): An Editorial Proof

Note: An editorial proof of the Translation from an Ancient Chaldee Manuscript (1817) exhibited by the National Library of Scotland (Blackwood's Edinburgh Magazine at 200, 2017). This photograph was taken by this researcher courtesy of the National Library of Scotland.
Figure 77
Translation from an Ancient Chaldee Manuscript (1817): Published Version

Note: This illustration was based upon a digital scan of the Translation from an Ancient Chaldee Manuscript as printed in the October 1817 edition of Blackwood’s Edinburgh Magazine.
There are several aspects and characteristics that indicate how the *Translation from an Ancient Chaldee Manuscript* (1817) satirically parodies *The Holy Bible* (1611, 1655, 1662, 1806). As previously mentioned, the numbered chapters and verses in the *Translation from an Ancient Chaldee Manuscript* (1817) conspicuously resemble the numbered chapters and verses in *The Holy Bible* (1611, 1655, 1662, 1806). Yet closer inspection reveals how the content of the *Translation from an Ancient Chaldee Manuscript* (1817) parodies content of *The Holy Bible* (1611) found only in The Revelation. For example, the conspicuous remark within the third verse of the *Translation from an Ancient Chaldee Manuscript* (1817) about “the number of his name” resembles the number of the name of the beast explained in Revelation 13:18 (*The Holy Bible*, 1611, 1655, 1662, 1806). The fifth verse of the first chapter of the *Translation from an Ancient Chaldee Manuscript* (1817) also appears to satirically parody Revelation 4:7 (*The Holy Bible*, 1611) as illustrated in Table 13.

**Table 13**

<table>
<thead>
<tr>
<th>Translation from an Ancient Chaldee Manuscript (1817) Chapter 1, Verse 4</th>
<th>Revelation 4:7, <em>The Holy Bible</em> (1611)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The one <strong>beast</strong> was like unto a <strong>lamb</strong>, and the other like unto a <strong>bear</strong>; and they had <strong>wings</strong> on their heads; and their faces were like the <strong>faces of men</strong>…</td>
<td>And the first <strong>beast</strong> was like a <strong>lion</strong>, and the second <strong>beast</strong> was like a <strong>calf</strong>, and the third <strong>beast</strong> had a <strong>face as a man</strong>, and the fourth <strong>beast</strong> was like a <strong>flying eagle</strong>.</td>
</tr>
</tbody>
</table>

Thus, as a sign and means of semiotic conveyance, the *Translation from an Ancient Chaldee Manuscript* as printed in *Blackwood’s Edinburgh Magazine* (Translation from an ancient, 1817) appears to satirically parody the content, composition, and literariness of The Revelation and *The Holy Bible* (1611, 1655, 1662, 1806). Further analysis of the *Translation from an Ancient Chaldee Manuscript* (1817) is beyond the scope of this study. However, this brief departure was necessary to evidence Hogg’s familiarity with the process of writing, editing, and producing a
literary hoax involving the satirical parody of The Revelation and *The Holy Bible* (1611, 1655, 1662, 1806). Much like the *roman à clef* spirit (see Baldridge, 2011; Strachan, 2017) of the *Translation from an Ancient Chaldee Manuscript* (1817), *The Confessions* (1824) also blurs fact and fiction concerning actual events, persons, and places through satirical parody and literary hoaxing. Perhaps even more significantly, both the *Translation from an Ancient Chaldee Manuscript* (1817) and *The Confessions* (1824) appear to take aim at literary production, editorialization, and literary (mis)judgment and (mis)perception.

The *Translation from an Ancient Chaldee Manuscript* (1817) is perhaps a more obvious satirical parody of The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806), whereas *The Confessions* (1824) involves more elaborate articulations of parody and intersemiotic complementarity. Toward understanding these articulations more thoroughly and to help situate *The Confessions* (1824) within a broader sociohistorical context, it is important to briefly recognize a few key characteristics and aspects concerning Hogg’s literary endeavors—before delving into the pages of *The Confessions* (1824). To say that Hogg’s perspectives and personifications of Christianity seem complex would be an understatement (Campbell, 1983). Given his familiarity of the Bible and his previous literary hoax involving an ancient Biblical translation, the idea of using The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806) as a blueprint for a more compositionally sophisticated satirical parody may have been irresistible for Hogg.

**Mocking “The De’il” and the Multifunctionality of Signs**

According to Campbell (1988), “Hogg used the Bible in a manner which is uniquely Scottish and gives an unmistakable complexity to his fiction” (p. 14). Indeed, as evidenced throughout his oeuvre, Hogg’s command of “English with Biblical overtones” (Campbell, 1988, p. 14; Simpson, 1962, p. 5) seems palpable and unavoidable and his ability to impart scripture-savvy remarks and portray a scripture-citing Devil character in *The Confessions* (1824) was also noted by critics (Campbell, 1988). Adding to the complexity of his theological perspectives and his literary works, Hogg also consistently demonstrated an obvious contempt for the “de’il”
(devil)—and a similar contempt for Christians who were “lukewarm” in their faith. The idea of lukewarm faith can be found in the Revelation as well (Revelation 3:15, The Holy Bible, 1611, 1655, 1662, 1806). As MacLachlan (1977) highlighted, Hogg’s poem “Tam Nelson” displays jest and contempt for the “Christian who does neither good nor ill” (p. 352). The poem, published by Hogg’s pseudonymous Ettrick Shepherd literary persona, contained a line criticized indecision and the interference of the devil in social affairs—along with Hogg’s satirical commentary of both: “Without a lack, without a flaw—But what the de’il wad he do wi’ him?” (The Ettrick Shepherd, 1814). The poem also described Tam Wilson as a “sauless, senseless, stupid creature!” (The Ettrick Shepherd, 1814, p. 296). Beyond functioning as a device of mockery, the line seems to encapsulate the satirical backdrop of The Confessions (1824) and its satirical parody of the soulless and the senseless along with the ingenuous, the tepid, the overzealous, and other misinformed personalities among the dramatis personae. Evidence of this can be found within the narrative content of The Confessions (1824). For example, while readers may suspect that character Robert Wringhim had been busy with Satan as his pastor father Mr. Wringhim suggested, Robert was depicted refuting the idea: “I have been conversant this day with one stranger only, whom I took rather for an angel of light” (The Confessions, 1824, p. 182). In response, Robert’s mother, the character Lady Dalcastle, remarked: “It is one of the devil’s most profound wiles to appear like one” (The Confessions, 1824, p. 183). These narrative remarks could also serve as an overall characterization of The Confessions (1824) as a book—and a pretense of its author—in appearing to be one thing while signifying something else.

The Multifunctionality of Signs Within The Confessions (1824)

Such doubleness is also a hallmark of multifunctional signs—especially signs that interface with multiple sign systems. The doubleness within The Confessions (1824)—and Hogg with his “Ettrick Shepherd’ literary persona—has consistently attracted scholarly attention in the past decades (Goodall, 2017; Robertson, 2014; Beveridge, 1991; Thorpe, 1985; Harries, 1979; Bloede, 1973). Yet little attention has been given to the duality and multifunctionality of signs within The Confessions (1824) in its original printed form and medium as a book. Extensive
literary interpretation is well beyond the scope of this present study. However, the brief discussion here is necessary to evidence how satirical parody inherent within Hogg's earlier works also appear to partly define the multifunctional and multilayered character of The Confessions (1824). These aspects also provide a rationale for the multifunctionality of signs and the way The Confessions (1824) parodies the style and Biblical content of The Revelation— and the instances of intersemiotic complementarity and other forms of compositional significance as well. As a primer, awareness of these aspects seems necessary to contextualize and understand the close reading and semiotic analysis that follows. Moreover, such awareness is necessary to recognize the semiotic dynamics of The Confessions (1824), to interpret its potential significance and meaning(s)—and to understand how the interfusion of its content and composition demonstrates the idea that The Medium/Message Is The Message.

**Close Reading with Focus on Semiotic Aspects**

The semiotic analysis that follows in this chapter was based upon a copy of an original 1824 edition of The Confessions held at the National Library of Scotland (The Confessions, 1824; National Library of Scotland MMSID 9930471443804341). This researcher analyzed and documented this copy while conducting research at the National Library of Scotland in May 2017. Further, this researcher reproduced a digital and print version of The Confessions (Chaix, 2016)—with every word in a similar position on every line on every page based upon this copy of the original 1824 edition. Subsequently, this close reading was not entirely uninformed (Armat et al., 2018; Creswell & Creswell, 2018, pp. 61-65; Harding 2013; Shreier, 2014). Although while this researcher produced a digital facsimile and conducted a word frequency analysis, this researcher has not conducted a thorough semiotic analysis of intersemiotic complementarity within The Confessions (1824) heretofore.

As with the analysis of The Revelation in The Holy Bible discussed in chapters four and five of this study, this analysis focuses on aspects of communication, semiotics—and more specifically, instances of intersemiotic complementarity. This analysis also gives particular attention to the kinds of intersemiotic complementarity found in The Revelation as printed in
the 1611 edition of *The Holy Bible* and the subsequent 1655, 1662, and 1806 editions that once belonged to Hogg. This analysis investigates whether instances of intersemiotic complementarity within The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) have been satirically parodied or otherwise manipulated in *The Confessions* (1824). Thus, greater attention has been given to the characteristics of the composition of *The Confessions* (1824) and much less attention has been given to its narrative content. Aspects of the narrative have been considered as necessary to explore their functions as means of semiotic representation (Ribó, 2019) and identify and characterize instances of intersemiotic complementarity.

**Overall Procedure and Comparative Analysis of Scholarly Editions**

The overall procedure of this close reading involves identifying and characterizing key instances of intersemiotic complementarity and other forms of compositional significance in the original 1824 edition of *The Confessions* (1824; National Library of Scotland MMSID: 9930471443804341). This analysis proceeds from the frontispiece of the original 1824 edition to the last page of the printed narrative. In so doing, this analysis follows the main parts of the book itself:

1. the frontispiece *Fac Simile*, title page, and dedication;
2. “The Editor’s Narrative”;
3. the “Private Memoirs and Confessions of a Sinner”;
4. and The Editor’s recapitulation.

Accordingly, key instances of intersemiotic complementarity and compositional significance will be identified and discussed. Some of the instances of intersemiotic complementarity within the original 1824 edition will be compared with several scholarly editions in reverse chronological order, namely: Duncan (2010); Groves (2008); Hunter (2001); Carey (1969); and Gide (1947). While many other editions of *The Confessions* (1824) have been published, it is impractical within this present study to exhaustively examine all of them. Therefore, this analysis has been limited to several editions produced by scholars, except for Gide, who was an author and won the Nobel Prize in Literature in the same year that his
edition of *The Confessions* (Gide, 1947) was published. Incidentally, the copy of Carey’s (1969) edition of *The Confessions* used for this study was a copy previously held and cancelled by the Edinburgh University Library. This copy bears decades of highlighting, underlining, and other notations which reflect the concerns and criticisms of academics in the past decades through January 2010. This researcher discovered and purchased this copy in 2016.

**Semiotic Analysis of The Frontispiece, Title Page, and Dedication**

This first part of this semiotic analysis of *The Confessions* (1824) involves the frontispiece, title page, and dedication. The initial printed pages within the original 1824 edition of *The Confessions* (1824) consisted of a frontispiece—opposite a title page. The frontispiece featured a Fac Simile of a handwritten memoir entry which was also (re-)printed and typeset on page 366. As a telling sign and gesture, the vertical orientation of the frontispiece Fac Simile requires a change in perspective as the reader must re-orient the book (or themselves) to read the handwritten memoir entry in the Fac Simile. From a semiotic perspective, the visual arrangement of the handwritten frontispiece and the typeset title page contrasts the significance of two different modes of written communication. This contrast is also manifest in following the advisement within the heading of the Fac Simile to “See P. 366.” In so doing, the reader will find a typeset version of the same handwritten memoir entry in the “Fac Simile.” Hence, the same content was presented in two different forms of written communication. This also appears to be a telling sign about the significance of writing and written communication within the original 1824 edition of *The Confessions*. Yet unbeknownst to the reader, especially at the very onset of their reading engagement, the function and significance of the Fac Simile may prove even more extraordinary and elaborate as an intratextual satirical parody of writing and written communication—within the book itself. Figure 78 shows the frontispiece Fac Simile opposite the title page as printed in the original 1824 edition of *The Confessions*. 
Figure 78

The Confessions (1824): Original Frontispiece and Title Page

Note: A photograph of the frontispiece and title page in the original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341). This photograph was taken by this researcher courtesy of The National Library of Scotland.
Creature/Created in The Fac Simile

As though it were putting cacography on display, the handwritten memoir entry in the *Fac Simile* featured a particular edit or correction perhaps. The suffix of the original word *creature* was lined out and overwritten with *ed* to form the word *created* (instead of *creature*) within the phrase “created energy” (*The Confessions*, 1824; frontispiece). It is unclear whether this edit—a kind of alteration—was made by the (justified) sinner, the (fictitious) Editor, or someone else. Although projecting ambiguity and a sense of uncertain significance seems to be part of the purpose and function of this apparent *alteration* of the word *creature* to *created*. The altered word *created* was also printed in the typeset version of the memoir entry on page 366. Remarkably, the word *created* was hyphenated precisely at the point of variance between the original word *creature* and the alteration *created* in the *Fac Simile* (*The Confessions*, 1824, p. 366). The uncanniness of the alteration seems even more complicated if perceived as a synthesis of *creature/created* and allusion to who or what created and edited the handwritten memoir entry.

**The Fac Simile, A Leap Year, and Leaping 366 Pages**

The memoir entry in the *Fac Simile* also seems significant for *what was not indicated*. That is, the memoir entry was marked “September 8”—but the year was not indicated (*The Confessions*, 1824, frontispiece; p. 366). Coincidentally, the memoir entries before and after the memoir entry in the *Fac Simile* specified the year. The preceding memoir entry printed on page 365 was dated “September 7, 1712.” The entry on page 367 was dated “September 18, 1712” (*The Confessions*, 1824). The potential significance of the year—and the lack of it in the *Fac Simile* may not seem immediately apparent. However, as a likely instance of intersemiotic complementarity involving dates, textual and compositional resources—and much like leaping over 366 pages—the memoir entries were written in 1712. The year 1712 was a leap year with 366 days (as evidenced by equal division by four without remainder). Granted, the suggestion of such a correlation may seem like a leap itself. However, this memoir entry and its *Fac Simile* included 11 time-related references. Therefore, a correlation between page 366 and the leap year 1712 with 366 days may seem more likely. Figure 79 shows the time references in the *Fac Simile*. 
Figure 79

The Confessions (1824): Time and Duration References in the Fac Simile

Note: This illustration was based upon a digital scan of the original 1824 edition of The Confessions produced by The University of California Libraries (The private memoirs and confessions of a justified sinner, 1824/2008). The orientation has been adjusted to facilitate reading and analysis of the time-related references which have been underlined.

The correlation between page 366 and 366 days in the leap year 1712 also highlights another key aspect: the year was a fictitious creative choice. While it may seem factual, the year 1712 is a detail of fiction masquerading as fact to suggest historical authenticity in a completely fictitious world. Hogg could have chosen any year, whether 1712, 1713, etc. If Hogg offered a written explanation for this year, it has yet to be discovered. Nonetheless, the 366 days in the leap year 1712 precisely complements the number of pages that were overturned or leapt over in following the advisement to “See P. 366.” in frontispiece Fac Simile (The Confessions, 1824).
**Biblical References and Intertextuality**

Further, potential signs of satirical parody are difficult to overlook the Biblical references in the *Fac Simile*—especially those related to The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). The remark within the *Fac Simile*—“I was even hung by the locks over a yawning chasm to which I could perceive no bottom”—appears to intertextually correspond with several verses of The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806): that is, if we accept the idea that the “yawning chasm” with “no bottom” resembles the “bottomleſſe pit” which was referenced in the verses of Revelation 9:1, 9:2, 9:11; 11:7; 17:8; 20:1 and 20:3 (*The Holy Bible*, 1611, 1655, 1662, 1806). The references to “first night” and “the last” could reflect Revelation 1:13. The questioning of “what I am now, the Almighty knows!” could reflect the reference to the importation of Exodus 3:14 referenced in Revelation 1:4. and the declarations of God as “I am” in Revelation 1:8—“I am Alpha and Omega, the beginning and the ending” (*The Holy Bible*, 1611, 1655, 1662). The combination of first, last, and am as forms of being could also reflect Revelation 1:11 wherein John tells of hearing a voice “Saying, I am Alpha and Omega, the firſt and the laſt” (*The Holy Bible*, 1611, 1655, 1662). Aside from thematic correlation, the references to suffering, trial and tribulation for a specific duration, and “the horrors of hell,” in the *Fac Simile* (*The Confessions*, 1824, frontispiece; p. 366) are perhaps more overt references to a particular verse of The Revelation, namely Revelation 2:10 (*The Holy Bible* (1611) as shown in Table 14.

**Table 14**

*The Fac Simile in The Confessions (1824) and Revelation 2:10*

<table>
<thead>
<tr>
<th>Frontispiece Fac Simile</th>
<th>Revelation 2:10 (<em>The Holy Bible</em>, 1611)</th>
</tr>
</thead>
<tbody>
<tr>
<td>My first night of trial in this place js overpast! Would that it were the last that I should ever see in this detested world! If the horrors of hell are equal to those I have suffered, eternity will be of short duration there, for no creat(ed/ure) energy can support them for one single month, or week.</td>
<td>Feare none of thole things which thou shalt suffer: behold, the deuill shalt cast some of you into prilon, that ye may be tried, and yee fhall have tribulation tenne dayes: bee thou faithfull vnto death, and I will giue thee a crowne of life.</td>
</tr>
</tbody>
</table>
The Frontispiece as a Detour Sign

Granted, the significance of dates, numbers, and potential Biblical intertextuality could be reckoned as mere fabrications of researcher bias—and not satirical parody. However, the frontispiece performs a peculiar and irrefutable semiotic function: it is a sign of potential diversion. That is, almost immediately upon opening the book, the imperative “See P. 366” signals a diversion from any typical, page-by-page, cover-to-cover progression of reading the book. Whether the reader chooses to ignore it or follow it, a typical progression of reading of the book has been confounded. Readers who follow the sign to “See P. 366” will find themselves near the end of the memoir section and the end of the book having read a memoir entry without any context. Perhaps even more confounding, readers who follow the advisement in the Fac Simile and turn to page 366 will find themselves without any guidance about how to proceed afterward. No further indications direct the reader to continue reading—or return to the frontispiece to resume a more typical reading from the front cover to the back.

Thus, at the very onset of the book, any ordinary reading of The Confessions (1824) has already been complicated. The potential diversion to page 366 defies the typical reading strategies and continuities of the era (see Dunstan, 2017). As a sign—much like the multifunctional and metareferential significance of the turning point sēma described by Nestor in The Iliad (Nagy, 2020, pp. 150-195)—the frontispiece signals an immediate detour toward at least two ways to read the book. That is, a reader could ignore turning to page 366 and follow a typical cover-to-cover progression; or a reader could turn to page 366 and at some point, return to the beginning of the book without much context—along with any (mis)perceptions gleaned from reading the memoir entry on page 366 and judgments formed amid the diversion.

The Fac Simile and Satirical Parody of Paratextuality?

Aside from functioning as a diversionary sign, the advisement to “See P. 366” could also signify a satirical parody of paratextual (meta-)referentiality. Before even reading a word of narrative content, the advisement to “See P. 366” diverts the reader—and leads them astray to the same content. Unlike typical (meta-)references that indicate additional information, facts, or
insights, the paratextual metareference to “See P. 366” refers to the very same content, albeit it typeset form. Although careful readers may recognize that the typeset version of the memoir differs from the *Fac Simile* since it has two additional commas and peculiar hyphenation of the words *created* and *Almighty* (*The Confessions*, 1824, p. 366).

**Semiotic Analysis of the Title Page**

The title page was printed opposite the *Fac Simile*. Title pages typically include the name of the author, the editor, and the publisher or the printer, and place of publication (Gennette, 1997). Such references were functional and meaningful to Scottish readers of the era, along with the significance of woodcut and other books in general (Beavan, 2019; Gennette, 1997; Yáñez-Bouza & Rodríguez-Gil, 2016). Title pages typically contain many paratextual elements (Genette & Maclean, 1991). Likewise, the title page within the original 1824 edition of *The Confessions* features the presumed title of the book; the place of publication; the publisher; and the year of publication in roman numerals. Further, book titles and title pages are signs and part of a greater paratextual sign system. As a sign, the title page is a significant paratext—a threshold between the reader, the book, significance, and potential meanings of the book itself (Gennette & Lewin, 1997). As Gennette and Lewin (1997) explained, a title page projects the significance and meaning of a book:

> [...] text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like an author’s name, title, a preface, illustrations. One does not always know if one should consider that they belong to the text or not, but in any case they surround it and prolong it, precisely in order to *present* it, in usual sense of this verb, but also in its strongest meaning: to *make it present*, to assure its presence in the world, its "reception" and consumption, in the form, nowadays at least, of a book (p. 261; emphasis original).

**The (Justified) Sinner and Unidentified Editor**

Accordingly, the title page of the original 1824 edition of *The Confessions* does not provide such reinforcement. Instead, the title page appears to satirically parody the idea and
function of typical paratextuality. Also, the title and the title page within *The Confessions* (1824) appear significant for what they reference and reflect—and *what they do not*. Considering the paratextual functionality of a title page, the (justified) sinner was identified as the author of the memoirs and confessions as suggested by the “Written by Himself” subtitle. The role of *The Editor* as a contributor “of curious traditionary facts, and other evidence” to the book was plainly identified as well. However, the identities of the author and the editor, which are typically named in title pages have been concealed by common nouns. Within a system wherein references to proper nouns and clear identification of authorship and contribution are expected, the title page of *The Confessions* (1824) provides nothing of the sort. Hence, insofar as semiotics and referentiality are concerned, as a sign, the title page of *The Confessions* (1824) is atypical insofar as the names of the author and the editor are absent.

**The Semiotics of a Conflicted Book Title and (Justified) Sinner**

As signs, the functions and significance of the Fac Simile, title page, and title may be even more complex. In following the advisement and turning to the memoir entry on page 366 that continued on page 367, there is a discrepancy to be observed. The title on the title page referred to “Confessions of a Justified Sinner” (*The Confessions*, 1824, title page; emphasis added). In contrast, the title as printed in the page heading on page 367 referred to “Confessions of a Sinner”—without the word *Justified* (*The Confessions*, 1824, title page). In fact, the paratextual headings throughout the book consistently referred to *Confessions of a Sinner* without the word *Justified*. That is, and quite clearly so, the title—as printed on the title page of the original 1824 edition—differs from other representations of the title within the page headings. This may be another instance of satirical parody of paratextual function and significance especially since this discrepancy denies the expected consistency of the title, which is one of the most basic aspects and expectations of a book (Gennette & Lewin, 1997). Instead, the paratextual discrepancy confounds any sense of certainty about the actual title of book—and complicates a key premise of the book: whether the sinner was *justified* or not.
The Frontispiece, Title Page, and Page Headings in Subsequent Editions

While the complexities of the Fac Simile, title page, and page headings were apparent in the original 1824 edition, the same cannot be said unequivocally for subsequent scholarly editions. The potential significance of the discrepancy between the title and page headings depends upon apparency, which is necessary whenever visual/verbal aspects have been articulated to project intersemiotic complementarity (Royce, 2013). Thus, the character of the doubleness, contradiction, and opposition involving a justified sinner, or a sinner cannot be observed if the frontispiece, title page, and page headings in the original 1824 edition have been altered in subsequent editions. Likewise, the interfusion of the medium and the message involving these aspects and their function as signs contending the premise of justified sinning cannot be observed if the related textual and compositional semiotic resources have been altered as well. The following brief comparative analysis demonstrates how the key semiotic resources of the Fac Simile, title page, and page headings have been altered or preserved in subsequent scholarly editions. In some cases—even before engaging a single word within the narratives—key semiotic resources related to a fundamental premise of the original 1824 edition have been substantially altered in subsequent editions. Consequently, the apparency of these resources and any initial sense of the interfusion of the medium/message inherent in the original 1824 edition of The Confessions has been obfuscated as well.

The 2010 Oxford Edition: Frontispiece, Title Page, and Page Headings

The 2010 Oxford University Press edition of The Confessions (Duncan, 2010) presented the frontispiece opposite the title page as in the original 1824 edition. The frontispiece appears to have been reduced in size and framed by whitespace along with an explanatory paratextual note: “Facsimile frontispiece, 1824” (Duncan, 2010). Thus, the frontispiece appears to be more like a literary artifact rather than a significant and integral part of the book. The advisement to “See P. 366” (Duncan, 2010) was included, however, its potential significance as a sign of diversion has been substantially reduced since this edition has only 220 pages—not 366 as in the original. Thus, any diversion to page 366 would brief and disappointing once the reader finds
that page 366 does not exist in this edition. Further, the title page has been altered as only the title is present; the place of publication, the publisher, and the year are not. Yet even though the title page has been altered in the 2010 Oxford edition, it still sets up the disparity between the title on the title page and the title in the page headings. That is, the 2010 Oxford edition follows the original scheme of “Confessions of a Justified Sinner” appearing upon the title page and the incongruous “Confessions of a Sinner” within the page headings. Figure 80 shows the frontispiece and title page as printed in the 2010 Oxford edition.

Figure 80


*Note:* This photographic scan was based upon a printed copy of the 2010 Oxford edition of *The Confessions* (Duncan, 2010).
The 2008 Canongate Edition: Frontispiece, Title Page, and Page Headings

The 2008 Canongate edition of The Confessions (Rankin, 2008) included the original frontispiece and opposite title page as in the original 1824 edition. The frontispiece Fac Simile appears to have been reproduced from the original 1824 edition of The Confessions (1824)—except the title and advisement of the original frontispiece are missing. But without its title—and without the advisement to “See P. 366” as in the original edition—the diversionary function of Fac Simile has essentially been removed. Subsequently, there is also no indication of metareferentiality as well as the frontispiece no longer references another page within the book. However, on the page after the title page of this edition, an explanation of the Fac Simile and reference to page 263 was provided instead. This paratextual explanation substantially limits the potential for diversion and metareferentiality as in the original 1824 edition. The paratextual explanation on the subsequent page disturbs the whitespace opposite the dedication as printed in the original 1824 edition. Thus, the frontispiece in this edition seems more like an illustration—and not a sign of diversion.

Aside from altered punctuation, the title page in this edition includes all the elements of the original title page in the 1824 edition. In this regard, the incongruity between the title on the title page and the title within the page headings in the 2008 Canongate edition of The Confessions follow the overall scheme of the original 1824 edition. That is, “Confessions of a Justified Sinner” was printed upon the title page and the incongruous “Confessions of a Sinner” was printed within the page headings. However, since the advisement to “See P. 366” is longer apparent in this edition, the advisement no longer functions as a sign of diversion. Consequently, the reader may be perhaps less likely to immediately recognize a key discrepancy related to a significant aspect of the medium/message of the original 1824 edition of The Confessions and its fundamental premise: that is, whether the sinner was justified or not. Figure 81 shows the frontispiece and title page as printed in the 2008 Canongate edition. Figure 82 shows the paratextual explanation of the title page (Fac Simile) on the page immediately following the title page under the heading “Overleaf” as printed in the 2008 Canongate edition.
Figure 81


Note: This photographic scan of the Fac Simile and title page was based upon a printed copy of the 2008 Canongate edition of The Confessions (Rankin, 2008).
Figure 82


Note: This photographic scan of the explanation of the *Fac* Simile (and opposite Dedication page) was based upon a printed copy of the 2008 Canongate edition of *The Confessions* (Rankin, 2008).
The 2001 Broadview Edition: Frontispiece, Title Page, and Page Headings

In the 2001 Broadview edition of *The Confessions* (Hunter, 2001), the frontispiece and title page were not presented opposite each other. The frontispiece was presented and discussed as an illustration on page 6 within the introduction of the Broadview edition. A paratextual page reference to the corresponding page (221) in this edition was provided. Although the diversionary function of the original frontispiece as a sign has been limited if not obscured by this manner of presentation. The title page is a faithful reproduction of the title page as printed in the original 1824 edition; however, the title page was printed opposite a blank page. Thus, the contrast between the handwritten frontispiece and typeset title page has also been obscured. A paratextual explanation “1824 title page” was added at the bottom of the title page of the Broadview edition. This makes the title page seem more like a literary artifact and less like an integral sign within the book itself.

The significance of the title on the title page has also been limited in this edition as well with regard to the incongruity of the title in the page headings as in the original 1824 edition. The 2001 Broadview edition of *The Confessions* does not have page headings. Instead, it has a page footer that reads “PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER.” This paratextual footer does not follow the composition of the original 1824 edition. It also does not perform the same function as a sign of contention or contradiction as to whether the sinner was *justified* or not as in the original 1824 edition. Figure 83 shows the frontispiece and Figure 84 shows the title page as printed in the 2001 Broadview edition of *The Confessions*. Figure 85 shows the paratext within the footer on page 221 which is consistent throughout the Broadview (2001) edition.
Figure 83


Note: This photographic scan of the Fac Simile was based upon a printed copy of the 2001 Broadview edition of The Confessions (Hunter, 2001).
Figure 84


Note: This photographic scan of the title page was based upon a printed copy of the 2001 Broadview edition of The Confessions (Hunter, 2001).
Figure 85


Note: This photographic scan of the title page was based upon a printed copy of the 2001 Broadview edition of The Confessions (Hunter, 2001).

The 1969 Oxford edition (Carey, 1969) of The Confessions (1824) presented the frontispiece Fac Simile opposite the title page as in the original 1824 edition. As a sign, the significant elements of the original frontispiece Fac Simile are apparent in this edition. However, a paratextual explanation was presented alongside the Fac Simile as well. The explanation alters the significance of the Fac Simile and makes it seem more like a literary artifact—and limits the function of Fac Simile as a diversionary sign. The paratextual explanation refers to the corresponding memoir entry within this edition, which is page 239. Consequently, the diversionary function of advisement to “See P. 366” has been all but eliminated since the 1969 Oxford edition has 262 pages—and no corresponding page 366. Also, if we accept the idea that the leap year of 1712 bears significance and somehow relates to page 366 as in the original 1824 edition, then it seems the 1969 Oxford edition has obscured such significance.

The title page appears to be a hybrid of the original textual semiotic resources updated with facts pertaining to the 1969 Oxford edition. This edition also added “James Hogg” at the top of the title page, eliminating the sense of intrigue and anonymity of authorship as found in the original. This edition also added another element to the title page: “Edited with an Introduction by John Carey.” Further, the title page referred to the publisher of his edition—“Oxford University Press”—in place of the original publisher, Longman et al. Likewise, the original date of publication printed in roman numerals (MDCCCXXIV.) has been replaced by the year of publication this edition (1969). Despite these alterations of the title page, the 1969 Oxford edition of The Confessions preserves the discrepancy between the title on the title page and the paratextual headings found in the original 1824 edition which refer to the “CONFESSIONS OF A SINNER.” Although, since Fac Simile was presented more like a literary artifact, the likelihood that the reader could notice the discrepancy between the title on the title page and within the page headings at the onset of the reading experience seems remote. Figure 86 shows the frontispiece Fac Simile and hybrid title page as printed in the 1969 Oxford edition of The Confessions (Carey, 1969).
Figure 86


Note: This photographic scan of the title page was based upon a printed copy of the 1969 Oxford edition of The Confessions (Carey, 1969). This copy was previously circulated and cancelled by the Edinburgh University Library as indicated by the cancelled stamp.
The 1947 Cresset Press Edition: Frontispiece, Title Page, and Page Headings

The 1947 Cresset Press edition (Gide, 1947) featured the frontispiece and opposite title page as in the original 1824 edition of *The Confessions* (1824). Although, both appear to be a hybridization of elements from the original 1824 edition and the 1947 Cresset Press edition. The 1947 Cresset Press edition includes the *Fac Simile* and a correlative advisement to “See P. 216.” The advisement may still function as a sign of diversion, however, the page headings throughout this edition have been altered. Thus, the function and potential significance of the *Fac Simile* has been limited since it no longer transports the reader within the book—and to a page where a key paratextual discrepancy could be observed. The possibility to draw an immediate connection between 366 days of the leap year 1712 and page 366 has been limited, if not eliminated as well.

The title page of the 1947 Cresset Press edition featured an abbreviated version of the original title to which “By James Hogg” was added. Unlike the original edition, “With an introduction by ANDRÉ GIDE” was added as well. The place of publication of this edition was the same as the 1824 original edition; both were published in London. Although the publisher and year of publication have been updated: “The Cresset Press MCMXLVII.” Further, the discrepancy involving the title on the title page and the page headings has been obfuscated in the 1947 Cresset Press edition. The title on the title page refers to a “JUSTIFIED SINNER” (Gide, 1947; emphasis added). The even-numbered page headings read “MEMOIRS AND CONFESSIONS,” however, the odd-numbered pages were altered and conformed to read “OF A JUSTIFIED SINNER” (Gide, 1947). Thus, the headings of the original 1824 edition—as signs of discrepancy and their potential effects—have been altered in the 1947 Cresset Press edition. Figure 87 shows the hybridized frontispiece and the title page as printed in the 1947 Cresset Press edition.
Figure 87


*Note:* This photographic scan of the *Fac Simile* and title page was based upon a printed copy of the 1947 Cresset Press edition of *The Confessions* (Gide, 1947).
The Dedication to the Lord Provost of Glasgow

Moving on to another key paratextual element within the front matter of the book, the dedication in the original 1824 edition of *The Confessions* appears to be an important semiotic resource. The second double-page spread of the original 1824 of *The Confessions* consisted of a blank page on the left side, and a dedication on the right. The dedication appears authentic and resembles typical dedications of the era. However, as Hogg divulged in his letter to Blackwood, he feigned the dedication to conceal his authorship (Strout, 1946, p. 262). Thus, the dedication functions deceptively referred to the Lord Provost of Glasgow to suggest that *The Confessions* (1824) was written and edited “by a Glasgow man” (Strout, 1946, p. 262). Hogg also noted that the feigned dedication provided “excellent scope and freedom” (Strout, 1946, p. 262). As to what Hogg meant by this we may never know. Nonetheless, Hogg’s remarks suggest that a literary hoax of some kind was indeed being perpetrated—and that the dedication in the original 1824 edition of *The Confessions* was an integral part of it.

As a multifunctional sign, the dedication was intended to *deceive* and conceal Hogg’s authorship—as stated in his own words. Hogg, or perhaps others involved in the production of the original 1824 edition of *The Confessions* could have articulated the dedication in a plain and simple manner, but a closer examination reveals how characteristics and details of the dedication reveal appear to serve a subversive function as part of a satirical parody. Mainly, the layout and composition of the dedication appears to subvert the “esteem” it proclaims through a visual/verbal contention. That is, the typesetting of the dedication prominently referred to “The Hon. William Smith” in large bold type. But the peculiar typesetting forms an hourglass-like projection toward the second-largest type in the dedication which referred to “The Editor’s” esteem. This appears to suggest that the “The Editor’s” esteem was just as important as the “The Hon. William Smith” if not more so (*The Confessions*, 1824). Figure 88 illustrates how the printed lines decrease in characters per line and create an illusion drawing attention to “The Editor’s” esteem in the dedication of the original 1824 edition of *The Confessions*. 
Note: The two lines of type above and below “THE EDITOR’S” form an hourglass-like shape that draws attention from “THE HON. WILLIAM SMITH” toward the Editor’s esteem as shown in this copy of the original 1824 edition of The Confessions. This photograph of the dedication in the original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341) was taken by this researcher courtesy of The National Library of Scotland.
Typesetting of the Dedication as Parody of *The Holy Bible* (1611)

The idea that the dedication within *The Confessions* (1824) was part of a literary hoax and satirical parody is perhaps as easy to refute as it is to overlook since the dedication appears to be innocuous and genuine—which are hallmarks of sublime satirical parody (Chambers, 2010; Dentith, 2002; Evans 2020; Gilmore, 2017) and ingenious literary hoaxing. Nonetheless, as a sign, the typesetting illusion of the dedication pointing toward “The Editor’s esteem” could also be a satirical parody of the similar typesetting illusions that were printed within the various editions of *The Holy Bible* (1611, 1655, 1662, 1806) that once belonged to Hogg.

Each of the editions of *The Holy Bible* (1611, 1655, 1662, 1806) contained similar typesetting illusions—which exemplify the interfusion of the message and the medium. For example, and more specifically, the 1611 and 1655 editions of *The Holy Bible* featured such typesetting illusions within their respective dedications. The 1611 edition featured three instances of such an illusion. At the onset of the dedication, two arrow-like instances of typesetting coming to a focal point upon the page can be observed. The initial five lines beginning with “TO THE MOST” in the largest bold type were incrementally reduced in length and type size to the shortest line: “Defender of the Faith, &c.” (*The Holy Bible*, 1611). In this manner, the lines of type form an arrow-like illusion pointing toward the “THE TRANSLATORS OF THE BIBLE” (*The Holy Bible*, 1611). In turn, this begins another instance of a similar illusion as the next three lines of text form a similar typesetting illusion. The first line of the dedication (Dedicatorie) in the 1611 edition of *The Holy Bible* featured the largest type “THE TRANSLATORS OF THE BIBLE” (*The Holy Bible*, 1611). The lines of type were incrementally decreased in length and point toward to the shortest line with “Christ our Lord” as shown in Figure 89. The conclusion of the Dedicatorie also featured a similar typesetting illusion whereby the lines of type decrease in length and clearly draw attention to a specific point as shown in Figure 90.
Figure 89

The Holy Bible (1611): Typesetting Illusion in the Dedicatorie

Note: A photograph of the first page of the Dedicatorie in the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.
Figure 90

*The Holy Bible (1611): Another Typesetting Illusion in the Dedicatorie*

*Note: A photograph of the second page of the Dedicatorie in the 1611 edition of The Holy Bible held by The Rawlings Scriptorium at Liberty University.*
Typographic Illusions in the Dedication in *The Holy Bible* (1655)

The 1655 edition of *The Holy Bible* also featured arrow-like illusions in the typesetting of the dedication. On the first page of the dedication in the 1655 edition, the first and longest line of type was printed at the top of the page. The next two lines decreased in length with the third and shortest line reading “Ireland, Defender of the Faith &c.” (*The Holy Bible*, 1655). The next line of type beginning with “The Translators...” was followed by a shorter line that began with “through Jesus Christ our Lord” (*The Holy Bible*, 1655). On the second page, bearing the subtitle “The Epistle Dedicatorie,” the length of the typeset lines also reduced to create an illusion drawing attention to the last line: “Lord and only Savior” (*The Holy Bible*, 1655). Figure 91 shows an excerpt of the first page of the dedication in the 1655 edition of *The Holy Bible*. The second page featured a more obvious typesetting illusion as excerpted in Figure 92.

Figure 91

*The Holy Bible* (1655): Typesetting Illusion in the Dedicatorie

*Note:* This illustration was based on a digital scan of *The Revelation* (*The Holy Bible*, 1655) available via ProQuest.
Figure 92

*The Holy Bible* (1655): Another Typesetting Illusion in the Dedicatorie

Note: This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1655*) available via ProQuest.

**Typographic Illusions in the Dedication in *The Holy Bible* (1662)**

The 1662 edition of *The Holy Bible* did not include a dedication. However, the cover of the 1662 edition featured similar articulations of typesetting. The subtitle began with “Newly Translated out of the…” and the lines of type decreased in size and number of characters per line. In so doing, the typesetting appears to draw attention to the word “Revised” (*The Holy Bible, 1662*). The illustrated motifs at the bottom of the page decrease in number, with four, three, two, and one on each line and likewise draw attention to the year of printing: “Printed. ANNO 1662” at the very bottom of the page. Along with articulations of composition, the content of the subtitle appears significant as well. The subtitle asserted the metareferential theological claim that this edition includes “Marginal Notes, shewing The Scripture to be the best Interpreter of the Scripture” (*The Holy Bible, 1662*), which appears significant, least of all insofar as paratextual significance is concerned. These aspects of the title page of the 1662 edition of *The Holy Bible* are shown in Figure 93.
Figure 93

*The Holy Bible (1655): Typesetting Illusions on the Title Page*

*Note:* This illustration was based on a digital scan of The Revelation (*The Holy Bible, 1662*) available via ProQuest.
The Dedication in Subsequent Scholarly Editions of *The Confessions*

Thus, the typesetting illusions in the dedication of the original 1824 edition of *The Confessions* appear to resemble similar typesetting illusions found in the dedications of earlier editions of *The Holy Bible* (1611, 1655, 1662). Whether the dedication in the original 1824 edition functions as a device of deception, satirical parody, or bears significance in other ways can be debated. Unfortunately, the same cannot be said in reading subsequent scholarly editions of *The Confessions*. Some editions included the dedication. Others included altered versions of it. But in some scholarly editions, the dedication was removed and not presented at all. Consequently, the dedication—another key semiotic element of the original 1824 edition—has been limited or obscured in some of the subsequent scholarly editions along with its function as a sign of satirical parody and ultimately its significance and meaning. A brief analysis of the dedication (or lack thereof) in subsequent scholarly editions included within this study follows. Again, the purpose of this analysis is not to disparage the publishers or exhaustively highlight all the characteristics, differences, and similarities of these scholarly editions compared with the original 1824 edition of *The Confessions*. Instead, this brief analysis aims to identify the presence and apparenacy of the dedication: a key semiotic element and potential instance of satirical parody that was an intentionally significant and functional part of the original edition.

2010 Oxford Edition: The Dedication

In more closely following the characteristics of the dedication within the original 1824 edition, the 2010 Oxford edition of *The Confessions* (Duncan, 2010) demonstrates a similar arrow-like illusion. Although the type differs and the kerning, leading, and layout as well, the 2010 Oxford edition nonetheless includes the dedication—and more importantly, preserves the composition and potential significance of the dedication as an element of satirical parody. This is apparent in the 2010 Oxford edition as the length of the lines of text draw attention and point to “The Editor’s (esteem)” as in the original dedication. Figure 94 shows the printing of the dedication within the 2010 Oxford edition of *The Confessions* (Duncan, 2010).
Figure 94


TO
THE HON. WILLIAM SMITH,
LORD PROVOST OF GLASGOW,
&c. &c. &c.
THIS WORK IS RESPECTFULLY INSCRIBED,
AS A SMALL MARK OF
THE EDITOR’S
ESTEEM FOR HIM AS A MAN,
AND RESPECT FOR HIM AS A MAGISTRATE.

Note: This photographic scan was based upon a printed copy of the 2010 Oxford edition of The Confessions (Duncan, 2010).
The 2008 Canongate Edition: Dedication

The dedication within the 2008 Canongate edition (Rankin, 2008) has been substantially altered. Unlike the original 1824 edition, the 2008 Canongate edition altered the lines of text and distorted the illusionary effects apparent in the original dedication. It still functions as part of Hogg’s scheme, however, the focus toward The Editor’s esteem is less apparent. The dedication as printed in the 2008 Canongate edition (Rankin, 2008) is shown in Figure 95.

Figure 95


Note: This photographic scan was based upon a printed copy of the 2008 Canongate edition of The Confessions (Rankin, 2008).
2001 Broadview Edition: The Dedication

The dedication was substantially altered in the 2001 Broadview edition (Hunter, 2001) of *The Confessions*. The last lines of the dedication were merged, the typesetting of the dedication and the narrative were conformed, and a footnote was added. Thus, the significance and drawing of attention to THE EDITOR’S esteem has been limited compared with the original 1824 edition. Figure 96 shows the dedication as printed in the 2001 Broadview edition.

Figure 96


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Note: This photographic scan was based upon a printed copy of the 2001 Broadview edition of *The Confessions* (Hunter, 2001).

The dedication in the original 1824 edition of *The Confessions* was not included in the 1969 Oxford edition (Carey, 1969) and the 1947 Cresset Press edition (Gide, 1947). That is, a significant sign and semiotic element within the original 1824 edition of *The Confessions* was omitted in these editions. Consequently, the potential functionality, significance, and meaning of the dedication have been lost in these editions. Criticizing the production of these scholarly editions is not the goal of this study. However, from a semiotic perspective—and as a metatheoretical explanation—it seems important to note that the omission of the dedication in these editions aligns with McLuhan’s (1964/2008) assertion that critics and scholars have been more concerned with the characteristics of (narrative) content and far less concerned with characteristics of composition, which Riffaterre (1983) posited as well.

**Semiotic Analysis of The Editor’s Narrative**

Speaking of narrative content, after the *Fac Simile*, title page, and dedication, the first page of narrative content within the original 1824 edition of *The Confessions* (1824) featured the subtitle *The Editor’s Narrative* (*The Confessions*, 1824, p. 1). This of course presumes a progression of reading that begins (or resumes) from the beginning of the book. Obviously, there is a bit of irony if not satirical parody to be found in the subtitle considering how editors typically edit narratives and do not write them. So, at the onset of the narrative content, it seems *The Confessions* (1824) puts writing, editing, and other aspects of text production on display while simultaneously demonstrating a sense of contradiction, irony, and opposition. This seems even more contentious considering the sequence of the title as a sign and how it indicates or suggests the order of the contents of the book. That is, according to the title, one might expect to encounter the private memoirs and confessions first, and the editor’s detail of curious traditionary facts afterward. But instead, the narrative content of *The Confessions* (1824) begins with *The Editor’s Narrative*. Thus, the form and composition of the 1824 edition appears to bear significance that reflects contradiction and opposition—if not satirical parody of key aspects of writing, editing, and text production.
In a broader conceptual sense, the introduction of *The Editor’s Narrative* (The Confessions, 1824, p. 1), which metareferentially tells about the telling of a narrative, may also resemble the introduction of The Revelation (Revelation 1:1-7, The Holy Bible, 1611, 1655, 1662, 1806). That is, *The Editor’s Narrative* began with a narrative presumably offered by the unidentified Editor explaining the origin and circumstances of what is about to be told. This parallels the introduction of The Revelation which offers similar explanation (Revelation 1:1-7, The Holy Bible, 1611, 1655, 1662, 1806). In proceeding to tell of the origin and circumstances regarding *The Confessions* and memoirs of the (justified) sinner, the presumed-to-be Editor character explained that aside from “some parish registers still extant,” the narrative was derived from (oral) “tradition” (*The Confessions*, 1824, p. 1). This configuration essentially posits information from oral tradition in opposition with scant written documentation. *The Editor’s Narrative* then proceeded with a series of suppositions, oppositions, and contraries pertaining to presumed facts and circumstances. In what reads as a curt summation and judgment of information gleaned from parish registers, the Editor offered the following explanation and judgment:

I find that in the year 1687, George Colwan succeeded his uncle of the same name, in the lands of Dalchastel and Balgrennan; and this being all I can gather of the family from history, to tradition I must appeal for the remainder of the motley adventures of that house. (*The Confessions*, 1824, p. 1; emphasis added)

As a sign, this declaration indicates the Editor’s sources. Yet this explanation, which was offered at the onset of the narrative, also evidences what has been left out; the Editor did not mention the memoirs and confessions of the (justified) Sinner as sources whatsoever. Whether *The Editor’s Narrative* intended to offer an alternate version of similar events or to contradict, discredit, or simply ignore the memoirs and confessions remains to be seen. However, the omission of the memoirs and confessions as sources nonetheless calls the content and perspective of *The Editor’s Narrative* into question. In further revealing sources, the Editor proclaimed (oral) tradition to be a “powerful monitor” as the (fictitious) facts of the narrative have been “handed down to the world in unlimited abundance” (*The Confessions*, 1824, pp. 1-2).
The Editor then proclaimed: “I am certain, that in recording the hideous events which follow, I am only relating to the greater part of the inhabitants of at least four counties of Scotland, matters of which they were before perfectly well informed” (The Confessions, 1824, p. 2). As a sign, this prompts more questions about the production and purpose of The Editor’s Narrative.

**Signs of Contention Within The Editor’s Narrative**

After the expository paragraph, The Editor’s Narrative continued to contextualize the contentious marriage between the characters of the laird George Colwan and the heiress and “reputed daughter of a Baillie Orde of Glasgow” (The Confessions, 1824, p. 2). In so doing, the Editor explained how principles of the Reformation had long been embraced by the people of Scotland and that “this married couple felt completely at variance on the subject” (The Confessions, 1824, p. 2). This background appears to highlight the contentions between these two characters and foreshadow the rest of the narrative, which speaks little of syncretism. As an emblem of the opposition, contrariness, and contradiction inherent within the narrative along with character relations (if not an underlying scheme of the entire book), the first line of page three overtly explained how “The contrary, however, happened to be the case” (The Confessions, 1824, p. 3).

**The Description of a Lukewarm Laird**

Presuming that Hogg was indeed the sole author of The Confessions (1824) as he admitted in his own words (Strout, 1946, p. 262), Hogg then depicted the Editor character describing how laird George Colwan had “a very limited proportion of the fear of God in his heart, and very nearly as little of the fear of man” and that “the laird had not intentionally wronged or offended either of the parties” (The Confessions, 1824, p. 3). This description harks the notion of being “lukewarm” in Revelation 3:16-17 (The Holy Bible, 1611, 1655, 1662, 1806). Incidentally, these verses in The Revelation also reflect the idea of being rich, which George Colwan was also “supposed to be” (The Confessions, 1824, p. 2). This intertextual undulation was made more apparent through signs and references to content within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). For example, the Editor explained:
He [the laird George Colwan] had hitherto believed that he was living in most cordial terms with the inhabitants of the earth, and with the powers above in particular, but “woe be unto him if he was not soon convinced of the fallacy of such damning security! for his lady was the most severe and gloomy of all bigots to the principles of the Reformation. (The Confessions, 1824, p. 3; emphasis added)

Perhaps as an indication of the Biblical knowledge of the presumed-to-be Editor, or a sign of parody, this description harks the content of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). More specifically, the description resembles Revelation 8:13 (The Holy Bible, 1611):

Woe, woe, woe, to the inhabiters of the earth, by reason of the other voyces of the trumpet of the three Angels which are yet to found. (Revelation 8:13, The Holy Bible, 1611; emphasis added)

The remarks of the Editor could also signify a reference to Revelation 12:12 wherein “woe” and “inhabiters of the earth” were also written within the same phrase:

Therefore rejoice, ye heavens, and ye that dwell in them; Woe to the inhabiters of the earth, and of the sea: for the devil is come downe vnto you, hauing great wrath, because he knoweth that he hath but a short time. (The Holy Bible, 1611)

Granted, this inversion could be happenstance. However, while many verses refer to woe throughout The Holy Bible (1611, 1655, 1662, 1806), the only verses that included woe and “inhabiters of the earth” were printed in Revelation 8:13 and 12:12 (The Holy Bible, 1611, 1655, 1662, 1806). If we accept the Editor’s description of the laird as an intertextual complementation, then perhaps as a sign of contention and contrariness, the Editor’s quotation appears to invert Revelation 8:13 and 12:12 (The Holy Bible, 1611). Both Revelation 8:13 and 12:12 (The Holy Bible, 1611) followed a sequence of “woe” then “inhabiters of the earth” (The Holy Bible, 1611, 1655, 1662, 1806). However, this sequence was reversed in The Editor’s Narrative:

“[…] he was living in most cordial terms with the inhabitants of the earth, and with the powers above in particular, but “woe be unto him… (The Confessions, 1824, p. 3; emphasis added).
The Description of The Lady and Overheated Doctrines

The references to verses of The Revelation continued in the Editor’s description of the lady. The laird was perhaps lukewarm, but the lady was described as adhering to overheated doctrines of a flaming predestinarian. The Editor was depicted explaining how:

Hers [the lady’s] were not the tenets of the great reformers, but theirs mightily overstrained and deformed; but hers was that unguent embittered and overheated until nature could no longer bear it. She had imbibed her ideas from the doctrines of one flaming predestinarian divine alone; and these were so rigid, that they became a stumbling-block to many of his [the laird’s] brethren, and a mighty handle for the enemies of his party to turn the machine of the state against them. (The Confessions, 1824, p. 3; emphasis added)

As textual semiotic resources, the references to temperament and temperature may intertextually reference and reflect the idea of lukewarm as told in Revelation 3:16 (The Holy Bible, 1611, 1655, 1662, 1806). Table 15 compares the references within The Editor’s Narrative with Revelation 3:16 as printed in The Holy Bible (1611).

Table 15

<table>
<thead>
<tr>
<th>The Editor’s Description of the Lady and Revelation 3:16</th>
<th>Revelation 3:16 (The Holy Bible, 1611)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Editor’s Narrative,” The Confessions (1824, p. 3)</td>
<td>So then because thou art lukewarme, and neither cold nor hot, I wil faw thee out of my mouth:</td>
</tr>
<tr>
<td>Hers [the lady’s] were not the tenets of the great reformers, but theirs mightily overstrained and deformed; but hers was that unguent embittered and overheated until nature could no longer bear it. She had imbibed her ideas from the doctrines of one flaming predestinarian divine alone; and these were so rigid, that they became a stumbling-block to many of his [the laird’s] brethren, and a mighty handle for the enemies of his party to turn the machine of the state against them.</td>
<td></td>
</tr>
</tbody>
</table>
Bitterness and an Embittered Unguent

Albeit obliquely, the references to imbibing and bitterness within The Editor’s Narrative may also indicate other references to The Revelation as well. For example, the idea of “that unguent embittered” could reference the bitter taste John encountered in eating the book of life in Revelation 10:8-10 (The Holy Bible, 1611). These verses in The Revelation concluded with John explaining how he “took the little book out of the Angels hand, and ate it up, and it was in my mouth sweet as honie; and as soone as I had eaten it, my belly was bitter” (The Holy Bible, 1611; emphasis added). Of course, there are many other verses throughout the Bible that included the words bitter and bitterness. For example, Colossians 3:19 could be a rather curious possibility: “Husbands, loue your wiues, and be not bitter against them” (The Holy Bible, 1611). As to which verses in the Revelation or The Holy Bible the descriptions of the Editor may have referenced is of lesser importance than perhaps their greater purpose: to indicate intertextual correspondence involving The Confessions (1824), The Revelation, and The Holy Bible (1611).

A Wedding Ceremony and More Signs of Contention

Pages three, four, and five within The Editor’s Narrative described the wedding of the laird and the lady and the events thereafter. The Editor’s description included additional signs and references of contention, contradiction, and opposition: the Editor detailed the laird’s engagement in mirth and merriment, while the lady shunned these activities and instead enjoyed “stealing a word of sweet conversation with her favourite pastor about divine things” (The Confessions, 1824, p. 4). This episode further situated the wedding within a presumed sociopolitical context through Lady Dalcastle’s farewell to her pastor. A key passage that potentially signified the sociopolitical perspective of the lady and perhaps the Editor explained:

The good parson again blessed her [the lady], and went away. She took leave of him with tears in her eyes, entreating him often to visit in that heathen land of the Amorite, the Hittite, and the Gergashite: to which he assented, on many solemn and qualifying conditions,—and then the comely bride retired to her chamber to pray. (The Confessions, 1824, p. 5)
As for the wedding night, the Editor character offered further signs of contention and contrariness. Hogg depicted the Editor explaining how the laird sought to consummate the marriage—although in stark contrast, the lady was only concerned with prayers and “the writings of Evangelists” (The Confessions, 1824, p. 5). The lady refused the laird’s advances and “spoke of the follies of aged men, and something of the broad way that leadeth to destruction” (The Confessions, 1824, p. 5). This appears to reference the Biblical content of Matthew 7:13: “Enter ye in at the strait gate: for wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat” (The Holy Bible, 1611).

“Like reading the Bible and the jest-book verse about”

In further depicting the contention between the consummation of the marriage and pious observance, page six featured an instance of significance using distinct typesetting. Specifically, the word prayers was printed in italics as part of the Editor’s description about the lady insisting upon saying prayers before going to bed. The Editor then described how the laird responded incredulously: “but when he heard of prayers, on such a night, he raised his face suddenly up, which was all over as flushed and red as a rose” (The Confessions, 1824, p. 6; emphasis original). The Editor explained how the laird replied:

It strikes me, my dear, that religious devotion would be somewhat out of place tonight,” said he, “Allowing that it is ever so beautiful, and ever so beneficial, were we to ride on the rigging of it at all times, would we not be constantly making a farce of it: It would be like reading the Bible and the jest-book, verse about, and would render the life of man a medley of absurdity and confusion.” (The Confessions, 1824, pp. 6-7; emphasis added)

The notion of reading the Bible and the jest-book verse about appears to be self-evident parody—yet, the intersemiotic complementarity involved in the printing of this phrase seems even more significant. That is, “the Bible” was printed on page six—and “the jest book” was printed on page seven. Coincidentally, “the Bible” and the “jest-book” were printed about on two different pages across the fold of the double-page spread of pages six and seven. Further, “the Bible” was
printed at the bottom of page six; and “jest-book” was printed at the top of page seven. This articulation visually subverts “the Bible” and uplifts “the jest-book” (The Confessions, 1824, pp. 6-7). Pages six and seven as printed in a copy of the original 1824 edition held at the National Library of Scotland are shown in Figure 97. This instance of intersemiotic complementarity is also illustrated in Figure 98.

**Figure 97**

*The Confessions (1824): “The Bible and the jest-book” on Pages 6-7*

*Note: This photograph of the original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341) was taken by this researcher courtesy of The National Library of Scotland.*
Figure 98

Intersemiotic Complementarity Involving “The Bible and the jest-book”

Note: This illustration was based upon a digital scan of the original 1824 edition of The Confessions produced by the University of California Libraries (The private memoirs and confessions, 1824/2008).
"Like reading the Bible and the jest-book verse about" in Subsequent Editions

This instance of intersemiotic complementarity—and the extraordinary interfusion of the content and composition—are not apparent in the subsequent scholarly editions of The Confessions. Thus, the significance, sense of satirical parody, and potential meaning of this instance of intersemiotic complementarity have been omitted in the subsequent scholarly editions. Figures 99, 100, 101, and 102 show how the articulation and significance of the phrase “the Bible and the jest-book verse about” have been altered in subsequent scholarly editions.

Figure 99


Note: This photographic scan was based upon a printed copy of the 2010 Oxford edition of The Confessions (Duncan, 2010).
**Figure 100**


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**Note:** This photographic scan was based upon a printed copy of the 2008 Canongate edition of *The Confessions* (Rankin, 2008).
that he was living in most cordial terms with the greater part of the inhabitants of the earth, and with the powers above in particular: but were he once him if he was not soon convinced of the fallacy of such damming security: for his lady was the most severe and gloomy of all bigos to the principles of the Reformation. Hers were not the tenets of the great reformers: but theirs mightily overstrained and deformed. Theirs was an ungirt hand to be swallowed: but hers was that ungirt embittered and overheated until nature could not longer bear it. She had imbued her ideas from the doctrines of one flaming presbyterian divine alone: and these were so rigid, that they became a stumbling-block to many of his brethren: and a mighty handle for the enemies of his party to turn the machine of the state against them.

The wedding festivities at Dakcastle partook of all the gaiety, not of that stern age, but of one previous to it. There was feasting, dancing, piping, and singing: the liquors were handed around in great fairness, the ale in large wooden bickens, and the brandy in capacious horns of ozen. The kid gave full scope to his homely glee. He danced,—he snapped his fingers to the music,—dipped his hands and shouted at the turn of the tune. He saluted every girl in the ball whose appearance was anything tolerable, and requested of their sweethearts to take the same freedom with his bride, by way of retaliation. But there she sat at the head of the ball in still and blooming beauty, absolutely refusing to tread a single measure with any gentleman there. The only enjoyment in which she appeared to partake, was in now and then stealing a word of sweet conversation with her favourite pastor about divine things; for he had accompanied her home after marrying her to her husband, to see her fairly settled in her new dwelling. He addressed her several times by her new name, Mrs. Colwan; but she turned away her head disgusted, and looked with pity and contempt round the old insulent sinner, covering away in the height of his unregenerated might. The minister perceived the vvorkings of her pious mind, and thereforeforward addressed her by the courteous title of Lady Dakcastle, which sounded somewhat better, as not coupling her name with one of the wicked: and there is too great reason to believe, that for all the solemn vows she had come under, and these were of no ordinary binding, particularly on the lady’s part, she at that time despised, if not abhorred him, in her heart.

The good person again blessed her, and went away. She took leave of him with tears in her eyes, entreating him often to visit her

in that heathen land of the Amorite, the Hittite, and the Girghish the Bible and the Jest-book: to which he assented, on many solemn and qualifying conditions,—and then the comedy bride retired to her chamber to pray.

It was customary, in those days, for the bride’s-man and maiden, and a few select friends, to visit the new married couple after they had retired to rest, and drink a cup to their healths, their happiness, and a numerous posterity. But the lady delighted not in this: she wished to have her jewel to herself: and, slipping away quietly from his jovial party, he retired to his chamber to his beloved, and bolted the door. He found her engaged with the writings of the Evangelists, and terribly demure. The land went up to caress her: but she turned away her head, and spoke of the follies of aged men, and something of the broad way that leadeth to destruction. The land did not thoroughly comprehend all this; but being considerably fluttered by drinking, and disposed to take all in good part, he only remarked, as he took off his shoes and stockings, “that whether the way was broad or narrow, it was time that they were in their bed.”

“Sure, Mr. Colwan, you won’t go to bed to-night, at such an important period of your life, without first saying prayers for yourself and me.”

When she said this, the land had his head down almost to the ground, loosing his shoe-backlet: but when he heard of prayers, on such a night, he raised his face suddenly up, which was all over as flushed and red as a rose, and answered,—

“Prayers, Mistress! Lord help your crazed head, is this a night for prayers?”

He had better have held his peace. There was such a torrent of profound divinity poured out upon him, that the land became ashamed, both of himself and his new-made spouse, and wisht not what to say but the brandy helped him out.

“It strikes me, my dear, that religious devotion would be something out of place to-night,” said he. “Allowing that it is ever so beautiful, and ever so beneficial, were we to ride on the rigging of it all times, would we not be constantly making a face of it. It would be like reading the Bible and the jest-book, were about, and would render the life of man a medley of absurdity and confusion.”

Note: This photographic scan was based upon a printed copy of the 2001 Broadview edition of The Confessions (Hunter, 2001).
Figure 102


> It strikes me, my dear, that religious devotion would be somewhat out of place to-night,” said he: “Allowing that it is ever so beautiful, and ever so beneficial, were we to ride on the rigging of it at all times, would we not be constantly making a farce of it? It would be like reading the Bible and the jest-book, verse about, and would render the life of man a medley of absurdity and confusion.”

But against the cant of the bigot or the hypocrite, no reasoning can aught avail. If you would argue until the end of life, the infallible creature must alone be right. So it proved with the laird. One Scripture text followed another, not in the least connected, and one sentence of the profound Mr. Wringham’s sermons after another, proving the duty of family worship, till the laird lost patience, and, tossing himself into bed, said, carelessly, that he would leave that duty upon her shoulders for one night.

The meek mind of Lady Dalcastle was somewhat disarranged by this sudden evolution. She felt that she was left rather in an awkward situation. However, to show her unconceivable spouse that she was resolved to hold fast her integrity, she knelt down and prayed in terms so potent, that she deemed she was sure of making an impression on him. She did so; for in a short time the laird began to utter a response so fervent, that she was utterly astonished, and fairly driven from the chain of her orisons. Be begun, in truth, to sound a nasal bugle of no ordinary calibre,—the notes being little inferior to those of a military trumpet. The lady tried to proceed, but every returning note from the bed burst on her ear with a louder twang, and a longer peal, till the concord of sweet sounds became so truly pathetic, that the meek spirit of the dame was quite overcome; and after shedding a flood of tears, she arose from her knees, and retired to the

Note: This photographic scan was based upon a printed copy of the 1969 Oxford edition of *The Confessions* (Carey, 1969).
Figure 103


Note: This photographic scan of the Fac Simile and title page was based upon a printed copy of the 1947 Cresset Press edition of The Confessions (Gide, 1947).

“One Scripture text followed another, not in the least connected...”

In response to the remark about reading the Bible and the jest-book verse about, the lady was depicted seeking refuge in prayer. The description about how “One Scripture text followed another not in the least connected...” (The Confessions, 1824, p. 7) appears to be another intersemiotic complementation. The articulation of this run-on sentence does not appear connected either. Figure 104 shows how “One Scripture” was printed at the end of line six with...
“text followed another” on the next line, followed by three consecutively hyphenated lines and the final two lines (The Confessions, 1824, p. 7). This articulation may seem insignificant; however, it is one of just two instances in The Editor’s Narrative where a sentence spanned three consecutive lines that ended with hyphens.

Figure 104

The Confessions (1824): “One Scripture text followed another…”

Note: This illustration was based upon a digital scan of the original 1824 edition of produced by the University of California Libraries (The private memoirs and confessions, 1824/2008).
Granted, this may seem to be a subtle instance of intersemiotic complementarity. Nevertheless, it is apparent and perceptible—and likely significant and meaningful. Unfortunately, this instance of intersemiotic complementarity has been altered in every subsequent scholarly edition considered in this study. Thus, yet another sign—and apparent instance of intersemiotic complementarity—has been obscured in subsequent scholarly editions as none resemble the articulation of this phrase as in the original 1824 edition.

**Nasal Bugle Snoring and the Trumpets of Belial**

The episode of the wedding night culminated in satirical parody: instead of consummating the marriage, the Editor explained how the laird fell asleep while his bride prayed and worshipped. The laird was depicted snoring like a trumpet, which could be an intertextual allusion to the many references to *trumpets*, *trumpeting*, and *trumpeters* found throughout *The Holy Bible*, including in the book of The Revelation. The book of 2 Chronicles had 16 references related to *trumpets*, and the books of Numbers, Samuel, Jeremiah, and The Revelation each had seven references as printed in *The Holy Bible* (1611, 1655, 1662, 1806). In what appears to be satirical parody, instead of heeding the sound of the trumpets as in *The Holy Bible*, the lady was depicted seeking refuge from her drunken newlywed husband as he snored like a trumpet. Incidentally, the Editor was depicted telling the reader that the snoring ceased after the laird dreamed of dancing about the ceiling and cried out “Keep it going,—play up, you devils!” (*The Confessions*, 1824, p. 9). The Editor character was then depicted telling how the laird awakened and realized that his newlywed wife was nowhere to be found. The laird searched the house and eventually found “his beloved in the same bed with her Glasgow cousin, who had acted as a bride’s-maid” (*The Confessions*, 1824, p. 10). The lady detested the idea of returning to the laird’s chambers and in her resistance, offered another allusion to Biblical parody: “It shall never be said, Sir, that my person was at the controul of a heathenish man of Belial,—a dangler among the daughters of women,—a promiscuous dancer,—and a player at awful games” (*The Confessions*, 1824, p. 11; emphasis added). The depiction of the laird’s *trumpet-like* snoring followed by a remark about “a heathenish man of Belial” (*The
Confessions, 1824, p. 11) appears to be an intertextual reference to 2 Samuel 20:1. As printed in The Holy Bible (1611), 2 Samuel 20:1 reads:

And there happened to bee there a man of Belial, whose name was Sheba the sonne of Bichri, a Beniamite, & hee blew a trumpet, and said, Wee haue no part in Dauid, neither haue we inheritance in the sonne of Iesse: euery man to his tents, O Israel. (2 Samuel 20:1, The Holy Bible, 1611; emphasis added)

After the depiction of disparaging remarks offered by the Lady Dalcasttle that correlated people and places, and appeared to reference a Biblical verse concerning a man of Belial who blew a trumpet, instances of satirical parody continued in The Editor’s Narrative. The Editor was depicted telling how the lady had been sequestered in the laird’s chambers, but soon ran off to her former home only to be scolded and mildly flogged by her father in a logic-defying act of scorn and retribution against the laird. Follies of misogyny and patriarchy were put on display and satirically mocked in this episode as the Editor was depicted narrating how the laird went to the home of the bailie to take his wife home despite her protest. Incidentally, the narration highlighted the strife and religious-based contempt held by the character Lady Dalcastle.

Upon her return, the Editor explained how the lady intended to convert the laird and encourage his pious observance of prayers and psalms. However, their contemptuous relations became unbearable, and the lady assumed her own separate residence within the Dalcastle home to herself (The Confessions, 1824, pp. 14-15). The discontent culminated in an episode of hypocritical jealousy held by the lady against a “Canaanitish woman” and who often visited the laird (The Confessions (1824, pp. 15-17). While depictions of the sound of a “nasal bugle” trumpeting may allude to intertextual references to The Revelation or 2 Samuel 20:1 or both, an extraordinary intertextual reference involving intersemiotic complementarity followed. In some ways the compositional articulations such as “Like reading the Bible and the jest-book verse about” and references to the devil, Belial, and trumpet-like snoring may seem like primers for the elaborate interfusion of content and composition that followed.
Page 17: A *Marvellous Conversation of Faith*

On page 17 of the original 1824 edition of *The Confessions*, the Editor was depicted telling how the Lady Dalcastle sent letter after letter to the Reverend Mr. Wringhim, the pastor who married her to the Laird Dalcastle. This indicates that written communication and correspondence were significant within the narrative content. The Editor character then explained how Reverend Mr. Wringhim eventually visited the Lady and “arrived safely and devoutly in her elevated sanctuary” (*The Confessions*, 1824, p. 17). Afterward, the Lady and Reverend Mr. Wringhim discussed theological matters and the Editor described the conversation “between these gifted people” as “marvellous” (*The Confessions*, 1824, p. 17; emphasis added). Incidentally, the word *marvellous* written upon page 17 of *The Confessions* (1824) could be a reference to Revelation 17:7:

> And the Angel faide vnto mee, Wherefore didft thou marueile? I will tell thee the mystery of the woman, and of the beaft that carieth her, which hath the feuen heads, and ten hornes. (Revelation 17:7, *The Holy Bible*, 1611; emphasis added)

The Editor character was then depicted telling of the perceptions of faith held by the Lady Dalcastle and Rev. Mr. Wringhim (*The Confessions*, 1824, p. 17). In describing the faiths of Reverend Mr. Wringhim, the Editor explained how “Wringhim had held in his doctrines that there were eight different kinds of FAITH, all perfectly distinct in their operations and effects” (*The Confessions*, 1824, p. 17; emphasis original). As a weird typographical treatment (Abrusán, 2019) or mark of ungrammatical significance (Riffaterre, 1983)—the word *faith* was typeset in a manner unlike the rest of the text in *The Editor’s Narrative*. Hence, this distinct typesetting—a kind of interfusion of the visual and verbal—appears to be ungrammatically significant and could be a sign bearing (meta-)referentiality to the theological idea of *faith* itself or other related matter. Noticeably, there is no other contextual explanation to immediately account for the emphasis and distinct typography within this narrative episode.

*Mis-taken Faith or Mistaken Math?*

Along with the eight faiths held by the character Rev. Mr. Wringhim character, The
Editor explained how “the lady, in her secluded state, had discovered other five,—making twelve in all” (The Confessions, 1824, p. 17). Obviously, the sum of the eight (8) faiths held by Reverend Mr. Wringhim and the five (5) held by the lady does not amount to “twelve in all” (The Confessions, 1824, p. 17). As an enumeration, eight (8) faiths plus another five (5) equals 13 (8+5=13). The overt demonstration of a mathematical error—in reference to FAITH—appears to be significant. The depiction of the Editor character explaining the sum of faiths posed further theological and mathematical complications. The Editor explained how “the adjusting of the existence or fallacy of these five faiths served for a most enlightened discussion of nearly seventeen hours” (The Confessions, 1824, p. 17).

The Word seventeen on Page 17

As a narrative description, the idea of a 17-hour discussion may seem peculiar but otherwise unremarkable. However, this phrase—and the page it was printed upon—appear to be extraordinary. The word seventeen is a hapax legomenon; it was used once throughout the book. Yet even more significantly, the word seventeen was printed only once—and precisely on page 17. This resembles the introduction of numbers within particular verses in The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). For example, as evidenced in the previous chapter of this study, the word tenne (ten) was introduced precisely at Revelation 2:10; the nine-letter word synagogue was printed only within the ninth verse of chapters two and three of the Revelation; the word foure (four) was introduced at Revelation 4:4; the word fiue (five) was introduced at Revelation 9:5; the word feuenth (seventh) at Revelation 10:7; and the word twelue (twelve) was introduced at Revelation 7:5 (7+5=12) and not used again until precisely Revelation 12:1 (12x1=12). Each of these instances of intersemiotic complementarity were printed in the 1611, 1655, 1662, and 1806 editions of The Holy Bible. Table 16 shows the instances of this kind of intersemiotic complementarity as printed in The Revelation (The Holy Bible, 1611, 1655, 1662, 1806), which resemble the printing of the word seventeen on page 17 in The Confessions (1824).
Table 16

Intersemiotic Complementarity: Chapter/Verse Numbers in the Revelation

<table>
<thead>
<tr>
<th>Chapter/Verse</th>
<th>Corresponding Word/Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revelation 2:10</td>
<td>tenne (ten)</td>
</tr>
<tr>
<td>Revelation 4:4</td>
<td>foure (four)</td>
</tr>
<tr>
<td>Revelation 7:5</td>
<td>twelue (twelve)</td>
</tr>
<tr>
<td>Revelation 5</td>
<td>fiue (five)</td>
</tr>
<tr>
<td>Revelation 10:7</td>
<td>feuenth (seventh)</td>
</tr>
<tr>
<td>Revelation 12:1</td>
<td>twelue (twelve)</td>
</tr>
</tbody>
</table>

These instances of intersemiotic complementarity involving textual, compositional, and mathematical resources within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) also involved precise articulations of visual and verbal aspects. In more than a few instances, the visual alignment of the word/number and the verse number as evidenced in the previous chapter. This shows that the production of these instances of intersemiotic complementarity involved an interfusion of the content and composition, or the medium and the message according to McLuhan’s (1964/2008) conception. For example, the word tenne was aligned with the verse number 10 in Revelation 2:10 as printed in the 1611 edition of The Holy Bible. A similar visual alignment was also printed in the 1655 edition. Likewise, the word foure (four) was printed in Revelation 4:4—and aligned with the verse number four in the 1655 and 1662 editions of The Holy Bible as evidenced in the previous chapter as well. Figure 105 shows the visual alignment of the word tenne (ten) with the verse number 10 in Revelation 2:10 as printed in the 1611 and 1655 editions of The Holy Bible. Figure 106 shows the visual alignment of the word foure (four) with the verse number four in Revelation 4:4 as printed in the 1655 and 1662 editions.
Figure 105

*The Holy Bible (1611, 1655): Revelation 2:10 and the Word tenne (ten)*

Note: This illustration was based upon a photograph of a copy of the 1611 edition of *The Holy Bible* held by The Rawlings Scriptorium at Liberty University and a digital scan of the 1655 edition of *The Holy Bible* available via ProQuest.

Figure 106

*The Holy Bible (1655, 1662): Revelation 4:4 and the Word Four*

Note: This illustration was based upon digital scans of the 1655 and 1662 editions of *The Holy Bible* available via ProQuest.
Further, the printing of *seventeen* on page 17 in *The Confessions* (1824) resembles the instances of intersemiotic complementarity within the Revelation (*The Holy Bible*, 1611, 1655, 1662). The word *seventeen* was also aligned with the page number 17 along the margin of the printed text (*The Confessions*, 1824, p. 17). Curiously, the word *FAITH* was interposed with this alignment as well. Figure 107 illustrates this visual/verbal alignment on page 17.

**Figure 107**

*The Confessions (1824): Page 17 and the Alignment of the Word Seventeen*

![Figure 107](image)

*Note:* This illustration was based upon a digital scan of an original 1824 edition of *The Confessions* (1824/2008) created by The University of California Libraries.
“Nearly Seventeen” at The End of Line Sixteen

Considering the typesetting, margins, and layout of the original 1824 edition, this instance of intersemiotic complementarity seems even more significant and peculiar. While the word *seventeen* was printed on page 17, it was used in the phrase “nearly seventeen”—and printed precisely at the end of line 16 (*The Confessions*, 1824, p. 17). Hence, the word *seventeen* appears to have been strategically and artistically articulated within the book. Several aspects substantiate this claim. First, the word *seventeen* was introduced and printed precisely on page 17 in a manner like the introduction of word/numbers at corresponding chapters/verses within The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). Second, the word *seventeen* was printed in alignment underneath the page number 17 similar to the alignment words/numbers in The Revelation (*The Holy Bible*, 1611, 1665, 1806). Third, the word *seventeen* was printed within the phrase “nearly seventeen” at the end of line 16 and nearly upon line 17. Thus, the word *seventeen* was printed and aligned both vertically and horizontally in a visual sense on a particular corresponding page, in alignment with the page number, and in a manner reflecting its precise position on a particular corresponding line. Given the convergence of each of these aspects seems less likely to be a coincidence and more likely to be a deliberate and calculated articulation of intersemiotic complementarity involving textual, compositional, and mathematical resources. As such, the ungrammaticality (Riffaterre, 1983) and weirdness (Abrusán, 2019) involving the word *seventeen* on page 17 of the original 1824 edition of *The Confessions* appears significant beyond the conveyance of narrative dialogue. Instead, it appears to be a significant instance of intersemiotic complementarity—an interfusion of both the content (message) and composition (medium) within *The Confessions* (1824)—that indicates how the book itself bears compositional significance. Thus, inextricably, no matter the particular interpretation of such significance, it seems *The Medium/Message Is The Message*.

A Correlation to Faith in Revelation 17

This instance of intersemiotic complementarity appears to be even more elaborate and involve more than just alignment of the visual and verbal elements. As a multifunctional sign
with referentiality beyond the narrative dialogue, the distinct printing of the word *faith* could be perceived as a prompt for the reader to consider their own faith or perhaps recall or consult a source of knowledge about faith such as *The Holy Bible*. There are dozens of references to *faith* and the *faithful* within *The Holy Bible* (1611) including 11 references within The Revelation (*The Holy Bible, 1611*). Given the narrative dialogue within *The Confessions* thus far concerning predestinarianism and faith in predestinarian beliefs, a verse from chapter 17 in The Revelation (1611, 1655, 1662, 1806) seems peculiarly significant. More specifically, Revelation 17:14 is the only verse in The Revelation (*The Holy Bible, 1611, 1655, 1662, 1806*) that refers to *faith* and those who are *called* and *chosen*, which are part of key predestinarian principles of faith and often a point of contention in theological debates (Beeke, 2017; Leibniz et al., 2011; Levering, 2011; Vermigli & James, 2018). Revelation 17:14 reads:

These fhall make warre with the Lambe, and the Lambe fhall overcome them: For he is Lord of Lords, and King of kings, and they that are with him, are *called, & chosen*, and *faithfull*. (*The Holy Bible, 1611*; emphasis added)

Further backgrounding the allusion to Revelation 17, the significance of the chosen and the faithful regarding predestinarianism also appears significant considering how the character Rev. Mr. Robert Wringhim was previously described as a “flaming predestinarian” (*The Confessions, 1824*, p. 3). It could also be significant of the character Lady Dalcastle who was described as having “imbibed her idea from the doctrines of one flaming predestinarian divine alone” namely Rev. Mr. Robert Wringhim (*The Confessions, 1824*, p. 2; emphasis added). As a “flaming predestinarian” within Hogg’s fiction (*The Confessions, 1824*, p. 2), the Rev. Mr. Wringhim character would presumably be one of the *called, chosen, and faithful* and among those whose names were written in the booke of life (Revelation 17: 14)—that is, according to his *faith*.

**Revelation 17: A Source of Satirical Parody?**

Considering the reference to reading the Bible and the jest-book verse about (*The Confessions, 1824*, pp. 6-7), the intertextuality and possible jesting and parodying of The Revelation and *The Holy Bible* within *The Confessions* (1824) may involve more than just textual
resources. Indeed, it appears to involve more subtle yet more complicated aspects of parody, semiotic significance, and intersemiotic complementarity toward literary illusion to *illude* the perceptive reader. For example, The Editor was not explicitly named within the narrative or the paratext of *The Confessions* (1824). According to *faith*, without a name, The Editor could not be *named* within the book of life, as explained in Revelation 17:18 (*The Holy Bible*, 1611). Revelation 17:8 (*The Holy Bible*, 1611, 1655, 1662, 1806) reveals the fate of the devil along with those whose names were not written in the booke of life:

> The beast that thou sawest, was, and is not, and shall ascend out of the bottomlefe pit, and goe into perdition, and they that dwell on the earth shall wonder, (whose names were not written in the booke of life from the foundation of the world) when they behold the beast that was, and is not, and yet is. (Revelation 17:8; *The Holy Bible*, 1611)

Revelation 17:8 mentions the “bottomless pit” (*The Holy Bible*, 1611, 1655, 1662, 1806), which resembles the mention of a “yawning chasm” of which the (justified) Sinner “could perceive no bottom” as stated in the frontispiece *Fac Simile* and page 366. This verse can also account for the position and perspective of The Editor character who is *unnamed* within the narrative and paratext of *The Confessions* (1824), which could be significant of The Editor’s eventual fate or an indication of The Editor’s circumstance as one who is not *named* in the book of life. Further still, this verse may also reckon the peculiar existence of the beast, or the devil—and the apparent mistaken math involving the number of faiths “making twelve in all” (*The Confessions*, 1824, p. 17).

**Eight Faiths and The Eighth of The Seven in Revelation 17:11**

A careful reader—especially one with knowledge of The Revelation (*The Holy Bible*, 1611) who observed the peculiar printing of the word *seventeen* on page 17—could potentially recognize another aspect of significance and intersemiotic complementarity regarding the word/number *eight* in The Revelation (*The Holy Bible*, 1611) and the existence of the devil. The beast depicted in Revelation 17 was previously described in the Revelation as “the great dragon [that] was caft out, that old serpent, called the deuill and Satan, which *deceiueth* the whole
world” (Revelation 12:9, The Holy Bible, 1611, 1655, 1662, 1806). While there are other instances of the word eight in The Holy Bible (1611, 1655, 1662, 1806), perhaps the most peculiar was printed in Revelation 17:11, which reads:

And the beast that was, and is not, euen he is the eighth, & is of the feuen, and goeth into perdition. (Revelation 17:11, The Holy Bible, 1611)

Accordingly, the beast that is the eighth but of the seven—that was and is not—intertwines theological, philosophical, and mathematical concepts. Hence, in revealing and drawing the existence of the beast that was and is not and is the eighth yet of the seven into question, Revelation 17:11 could account for the sum of faiths held by the characters of Lady Dalcastle and Rev. Mr. Wringhim. Thus, the apparent mathematical discrepancy of the number of faiths would depend upon belief in the existence of the devil: “the eighth and of the feuen” (The Revelation, The Holy Bible, 1611, 1655, 1662, 1806). If we accept Hogg’s fictitious world, then it appears that The Editor, Rev. Mr. Wringhim, or the Lady could—according to their faith—may not have believed in the devil, or they believed in the devil that was and is not and “is the eighth and of the feuen” and therefore would perceive 12 and not 13 faiths.

Page 17, Line 11, and Revelation 17:11

It may seem arbitrary to insist that Revelation 17:11 can account for the mistaken mathematical summation of 12 faiths on page 17 of the original 1824 edition of The Confessions. However, there is another instance of intersemiotic complementarity and precise empirical evidence that substantiates such a claim: the description of the “eight different kinds of FAITH” held by the character of Rev. Mr. Wringhim was printed on page 17—precisely on line 11. If taken as a scheme of correlation—such as those evidenced in the close reading of The Revelation (The Holy Bible, 1611) whereby the chapter and verse number appear significant and multifunctional—then the printing of the word FAITH on page 17 and line 11 could be perceived as a sign referencing Revelation 17:11 (The Holy Bible, 1611, 1655, 1662, 1806). The mathematical error involving the total number of faiths held by the lady and Rev. Mr. Wringhim as explained by the Editor could be explained considering the proverbial “devil’s dozen” as noted by
Duncan (2010, p. 193). However, it could also be reckoned according to Revelation 17:11. Again, as a matter of faith concerning the peculiar existence of the beast (the devil), Revelation 17:11 involved a peculiar mathematical enumeration: “And the beast that was, and is not, euen he is the eighth, & is of the feuen, and goeth into perdition” (The Holy Bible, 1611). Further evidencing the precision involved in the articulation of this instance of intersemiotic complementarity, Revelation 17:11 is the only verse in chapter 17 of The Revelation that included the word eighth and feuen (seven). Like the word seventeen in The Confessions (1824), the word eighth is also hapax legomenon in The Revelation: it was printed in Revelation 17:11 but nowhere else in The New Testament in the 1611, 1655, 1662, and 1806 editions of The Holy Bible. Thus, as a matter of faith and belief in the existence of devil that was and is not yet is the eighth and of the seven according to Revelation 17:11—this could account for the Editor’s apparent (mis)calculation of faiths regarding “twelve in all” (The Confessions, 1824, p. 17).

Comparison to Subsequent Scholarly Editions: Seventeen on Page 17

Unfortunately, none of the subsequent scholarly editions feature this instance of intersemiotic complementarity involving the word seventeen printed on page 17 and the word faith on line 11 as in the original 1824 edition of The Confessions. Thus, a key instance of intertextuality and intersemiotic complementarity appears to have been obscured in these editions—and a dimension of significance and meaning involving the interfusion of content and composition has been obscured as well. This exemplifies how the predominant theoretical focus on the characteristics of the message can obscure the characteristics of the medium as McLuhan (1964/2008) and Riffaterre (1983) have argued. Figures 108, 109, 110, 111, and 112 show how “eight kinds of faith” and the word seventeen were printed in the subsequent scholarly editions—which differ substantially from the original 1824 edition of The Confessions.
The Medium/Message is the Message

Figure 108


Note: The 2010 Oxford edition of The Confessions featured a similar treatment of the word faith as in the original 1824 edition. However, the word seventeen was not printed on page 17, but page 13 instead. Consequently, this instance of intersemiotic complementarity—as a sign pointing toward Revelation 17—is not apparent this edition (Duncan, 2010). The 2010 Oxford edition also included a footnote explaining the discrepancy involving the total of faiths (p. 193). This photographic scan was based upon a printed copy of the 2010 Oxford edition of The Confessions (Duncan, 2010).
**Figure 109**

*The 2008 Canongate Edition: The word seventeen on Page 17*

Note: The word *seventeen* was printed on page 17 of the 2008 Canongate edition. Intersemiotic complementarity could be observed, however, the word *seventeen* was printed on line 18 and not aligned with page number 17. This distorts the significance of “nearly seventeen” as in the original 1824 edition. The potential referentiality to Revelation 17:11 has also been distorted as the key word *faith* was printed on line 13. While Revelation 17:13 (*The Holy Bible, 1611, 1655, 1662, 1806*) could provide insight, it does not specifically provide a theological/mathematical explanation to reckon the discrepant number of faiths. This illustration was based upon a printed copy of the 2008 Canongate edition of *The Confessions* (Rankin, 2008).
Figure 110

*The Confessions (2001 Broadview Edition): The word seventeen on Page 57*

Note: The narrative content in the original 1824 edition was integrated with introduction and notes of the 2001 Broadview edition (Hunter, 2001). Subsequently, the narrative episode printed on page 17 within the original 1824 edition was printed on page 57 in this edition. Therefore, the apparenecy of the intersemiotic complementarity involving the word *seventeen* on page 17 as in the 1824 edition has been obscured. Likewise, the printing of the word faith on line 11 and the potential intertextual intersemiotic complementarity involving Revelation 17:11 (*The Holy Bible*, 1611, 1655, 1662, 1806) has also been distorted as well. This photographic scan was based upon a printed copy of the 2001 Broadview edition of *The Confessions* (Hunter, 2001).
Figure 111


Note: Unlike the original 1824 edition, the word *seventeen* was printed on page 12 in the 1969 Oxford edition (Carey, 1969). Therefore, the intersemiotic complementarity involving the word *seventeen* on page 17 was obscured in this edition. The word *faith* was printed on line 12, which also obscured the potential referentiality involving Revelation 17:11 (*The Holy Bible*, 1611, 1655, 1662, 1806). Hence, this key instance of intersemiotic complementarity and referentiality involving the word *seventeen* on page 17 that was apparent in the original 1824 edition has been distorted in the 1969 Oxford edition. This photographic scan of the *Fac Simile* and title page was based upon a printed copy of the 1969 Oxford edition of *The Confessions* (Carey, 1969).
Figure 112


Note: The word seventeen was printed on page 13 in the 1947 Cresset Press edition (Gide, 1947). Thus, the intersemiotic complementarity involving the word seventeen on page 17 as in the original 1824 edition of The Confessions has been obscured. The reference to twelve faiths was marked as an error in this edition: “making twelve [sic] in all” (Gide, 1947, p. 13). This also obscured the compositional and theological significance and potential referentiality to Revelation 17 (The Holy Bible, 1611, 1655, 1662, 1806) as well. This photographic scan of the Fac Simile and title page was based upon a printed copy of the 1947 Cresset Press edition of The Confessions (Gide, 1947).
Intersemiotic Complementarity and Intertextual Referentiality Obscured

This brief analysis of the instance of intersemiotic complementarity involving the significance of the word *seventeen* and how it has been obscured in subsequent scholarly editions has little to do with lobbing criticism against the publishers of these editions. Instead, it has everything to do with emphasizing a critical point about semiotics, perception, intersemiotic complementarity—and how the overemphasis on the characteristics of *content* may blind us to the characteristics of *composition* as McLuhan (1964/2008) argued. As Duval and Campos (2017) explained, the relationship of signs depends upon *reference*: that is, access to the objects and phenomena represented through signification and the systems of representation that situate and contextualize them (p. 6). These aspects constitute referentiality—the essence and characteristics of semiotic relationships (Duval & Campos, 2017). The alteration of a single word, in this case, the word *seventeen* as originally printed upon page 17 in the 1824 edition, may obscure the potential perception of its representation and potential referentiality within a broader, more complex sign system. Here, the greater sign system consists of Hogg’s fictional world as an elaborate scheme of satirical parody and literary hoaxing which apparently involves narrative *content* as much as strategically articulated *composition*.

In the subsequent scholarly editions examined herein, the multifunctional significance of *seventeen*—keyed by its peculiar visual arrangement upon the page and the apparenty of its weirdness or ungrammaticality (Abrusán, 2019; Riffaterre, 1983)—has been obscured as this brief analysis evidences. Without *seventeen* printed precisely upon page 17 as it was in the original 1824 edition of *The Confessions* (1824), there is hardly any potential to perceive its referentiality and multifunctionality within Hogg’s elaborate scheme of satirical parody. Due to alterations in subsequent scholarly editions, the sense that the strategic articulation and intersemiotic complementarity of the word *seventeen* on page 17 and how it may relate to the idea of “reading the Bible and the jest-book verse about” (*The Confessions* 1824, pp. 6-7) has been limited if not eliminated as well. Consequently, the potential to perceive the word *seventeen* as a key textual semiotic resource within Hogg’s elaborate scheme of satirical parody is lost in
subsequent editions because its multifunctional referentiality has been altered and is no longer apparent. Therefore, *seventeen* no longer functions as a multifunctional sign as printed in the original 1824 edition of *The Confessions*. This demonstrates how the alteration of just one word can obscure an entire dimension of referentiality and intersemiotic complementarity—and the depth of compositional significance and meaning of *The Confessions* as printed in the 1824 original edition. Moreover, alteration of the visual arrangement of the word *seventeen* obscures the apparency of the interfusion of the composition and content—the medium/message—of *The Confessions* (1824) as a book and extraordinary work of literary art.

**Satirical Parody of Intersemiotic Complementarity**

Overall, the episode depicted on page 17 within the original 1824 edition of *The Confessions* may seem significant. To those familiar with The Revelation in *The Holy Bible*, the aspects of intertextual referentiality may seem apparent and significant in many ways. This episode may also appear to be a parody of intersemiotic complementarity apparent within The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806) as evidenced in the previous chapter. To readers who observe the apparency of these aspects on page 17 of *The Confessions* (1824), the idea that the book itself as a medium is trying to indicate something beyond the immediate narrative text printed may indeed seem palpable. Regardless of how readers interpret the significance of these aspects, the inter-/intra-textual correlations and instances of intersemiotic complementarity involving textual, compositional, and mathematical resources within the original 1824 edition indicate that the book as a medium functions beyond the mere conveyance of narrative text. Whether the analytical interpretations mentioned thus far are accepted or refuted, page 17 in the original 1824 edition of *The Confessions* demonstrates significance beyond the narrative content. Thus, in paying attention to both the characteristics of the *content and composition* as suggested by McLuhan (1964/2008) and Riffaterre (1983), the extraordinary interfusion of content/composition apparent on page 17 suggests that beyond narrative content, the book itself appears significant, as though *The Medium/Message Is The Message*.  

Page 17: Devilish Significance of Proportion

The idea of the intersemiotic complementarity and intertextual referentiality keyed by signs involving textual, compositional, and mathematical resources significant of the belief in the existence of the devil, and the Biblical content of Revelation 17, and the Revelation and The Holy Bible more generally may seem even more peculiar. On page 17, in the final part of the description of the marvellous conversation between the characters Lady Dalcastle and Rev. Mr. Wringhim, the Editor described how “the two got warm in their arguments, always in proportion as they receded from nature, utility, and common sense” (The Confessions, 1824, p. 17; emphasis added). As a sign, the proportion of faiths held by each of the characters reveals a rather devilish proportion. That is, Rev. Mr. Wringhim “had held in his doctrines eight different kinds of Faith” out of the given “twelve in all” (The Confessions, 1824, p. 17). As a proportion, it bears the equivalence of two-thirds of the faiths, which can be represented as 66.666…% or .666… Numerically, this two-thirds proportion of the total faiths also resembles the number of the beast, as explained in Revelation 13:18, as “fix hundred threefcore and fixe” or written as a numeral, 666. The two-thirds proportion of faiths held by Rev. Mr. Wringhim may also refer or reflect the two-thirds of things after a third part of things were damned in The Revelation, as described in Revelation 8:12 (The Holy Bible, 1611, 1655, 1662, 1806).

The proportion of the faiths held by the character Rev. Mr. Wringhim, as two-thirds of the “twelve in all” could also be perceived as a reference to the peculiar two-thirds remaining in chapter eight of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). As explained in the analysis in the previous chapter, Revelation 8:7-12 foretold of a “third part” of things being destroyed; with two parts, or two-thirds remaining. Revelation 8:1 also mentioned the silence in heaven “about the space of halfe an houre” (The Holy Bible, 1611, 1655, 1662, 1806), which contrasts the seventeen hours of discussion between the characters Lady Dalcastle and Rev. Mr. Wringhim depicted in The Confessions (1824, p. 17). This may also contrast and bear intertextual referentiality with Revelation 17:12, which detailed how the ten kings without a kingdom received power as kings through “one houre with the beaft” (Revelation 17:12, The Holy Bible,
1611). The potential significance and intertextuality involving chapter eight of The Revelation in The Holy Bible (1611, 1655, 1662, 1806) seems likely considering the earlier reference to 

woe and the “inhabiters of the earth” in Revelation 8:13 were mentioned earlier in The Editor’s Narrative (The Confessions, 1824, p. 3).

**Passive or Operative Evil**

The aspects of intertextual referentiality, intersemiotic complementarity, and other correlations on page 17 may be overlooked by some. However, others may perceive these aspects as part of a satirical parody much like “reading the Bible and the jest-book verse about” (The Confessions, 1824, pp. 6-7) or the matters of good and evil more broadly, which were the next topics that the characters Lady Dalcastle and Rev. Mr. Wringhim discussed. The discussion of faith transitioned to the topic of evil as the Lady was depicted being intolerable of the laird and Miss Logan, who often visited the laird. The Lady Dalcsastle declared “I am scandalised at such intimacies going on under my nose. The sufferance of it is a great and crying evil” (The Confessions, 1824, p. 18). In response, the Rev. Mr. Wringhim character was depicted declaring:

> Evil, madam, may be either operative, or passive. To them it is an evil, but to us none. We have no more to do with the sins of the wicked and unconverted here, than those of an infidel Turk; for all earthly bonds and fellowships are absorbed and swallowed up in the holy community of the Reformed Church. (The Confessions, 1824, p. 18)

The Rev. Mr. Wringhim then offered to reprimand the laird so that “he shall be ashamed of his doings and renounce such deeds for ever” as guided by the principle that “To the wicked, all things are wicked; but to the just, all things are just and right” (The Confessions, 1824, p. 18).

**Reading and “Looking on One Book”—Interrupted**

Beyond the irony and presumptuous hypocrisy of the episode, the depiction of Rev. Mr. Wringhim confronting the laird to reprimand him highlights both the significance of the message and the medium in a rather uncanny way. The Editor explained how Rev. Mr. Wringhim intruded upon the laird and Mrs. Arabella Logan as they “were both sitting on one seat, and both looking on one book” (The Confessions, 1824, p. 20). Hogg had the creative freedom to
depict his characters engaging in any sort of activity. In contrast to the innuendo suspected by the character Lady Dalcastle, the laird and Mrs. Logan characters were depicted *reading*—and in a manner that highlights the visual/verbal as they were “looking on one book” when the Rev. Mr. Wringhim intruded (*The Confessions*, 1824, p. 20). The depiction of the laird questioning Rev. Mr. Wringhim for the intrusion reads as though Hogg attempted to underscore the significance of the *medium* and the *message*:

“What is it Sir?” said the laird fiercely.

“A message of the greatest importance, Sir,” said the divine, striding unceremoniously up to the chimney,—turning his back to the fire, and his face to the culprits. (*The Confessions*, 1824, p. 20)

Hence, the laird and Mrs. Logan were “both looking upon one book”—as they were interrupted by Rev. Mr. Wringhim with “a message of the greatest importance” (*The Confessions*, 1824, p. 20). Granted, this may seem overstressed by a researcher focused upon semiotic phenomena related to aspects of the medium and the message. Nevertheless, the depiction of characters reading of a book—interrupted by another character with “a message of the greatest importance”—is empirically evident in *The Confessions* (1824, p. 20). This also resembles the manner in which the Editor’s narrative intercalates the memoirs and confessions of the (justified) sinner within *The Confessions* (1824), or the way that the memoir interpolates *The Editor’s Narrative* given its bulk within the novel.

**“A Year and a Day,” Handfasting, and a Leap Year**

In the episode that followed, the Editor explained how the Lady Dalcastle gave birth to a boy “whom the laird acknowledged as his son and heir,” yet the Lady “never once desired to see him from the day that he was born” (*The Confessions*, 1824, pp. 25-26). “Within the course of another year” the lady gave birth to another boy. In contrast, the laird supported and provided for the boy, although the laird “refused to acknowledge him in other respects” (*The Confessions*, 1824, p. 26). Thus, the first son was welcomed by his father but shunned by his mother; in contrast, the second son was shunned by his father yet welcomed by his mother. The editor was
depicted providing a peculiar description of the upbringing of the second son, who:

had to live and remain an alien from the visible church for a year and a day; at which
time, Mr. Wringhim, out of pity and kindness, took the lady herself as sponsor for the
boy, and baptized him by the name of Robert Wringhim,—that being the noted divine’s
own name. *(The Confessions, 1824, p. 26).*

The episode could be interpreted as satirical parody and hypocritical innuendo. The
birth of the second son, possibly out of wedlock may also be intertextually significant
considering the references to Revelation 17, which among other theological aspects discussed
the woman with peculiar writing upon her forehead: “Mystery, Babylon the Great, The Mother
of Harlots, and Abomination of The Earth” to which the paratextual reference “Or, fornication”
was added (Revelation 17:5, *The Holy Bible*, 1611). Thus, if the reader interprets that
the second son to be born out of wedlock presumably fathered by a reverend—as suggested by
the laird’s reluctance to acknowledge the second son—then the character of the lady could
appear questionable, and much like a harlot as described in Revelation 17, and more precisely,
Revelation 17:5 (*The Holy Bible*, 1611).

**Handfasting and 366 Days**

There appears to be another instance of intersemiotic complementarity within this
episode. Unlike the first child whom the laird claimed, the second child was kept as an “alien
from the visible church for a year and a day” *(The Confessions, 1824, p. 26).* This peculiar
duration of time—a year and a day—is the same duration required for handfasting, an ancient
Celtic tradition (Arnold-Baker, 2001; *Handfasting*, 1890). Handfasting was a means of
legitimizing a child born of out of wedlock and a trial marriage lasting a year and a day, or the
equivalent of 366 days. Handfasting was also one of the few Celtic customs integrated into Scots
law (Anton, 1958). Incidentally, Hogg’s friend Sir Walter Scott wrote about handfasting in *The
Monastery* (Scott, 1820), an historical novel situated in the Scottish borders upon the cusp of the
Reformation. Handfasting was suppressed after the Reformation yet was still practiced in some
areas of Scotland even until the late seventeenth century (Monger, 2013, p. 337), which
historically overlaps with the fictitious setting of this narrative episode within *The Confessions* (1824). Incidentally, both *The Monastery* (Scott, 1820) and *The Confessions* (1824) were published by Longman, Hurst, Rees, Orme, and Brown.

From a broader perspective, the reference to “a year and a day” (*The Confessions*, 1824, p. 26) appears to be part of a Gothic trope of intertwining religion, reason, and superstition, which scholars have noted as a characteristic of Hogg’s earlier works (Brewster, 2017). Brewster (2017) underscored the Gothic polydoxy involving superstition in Hogg’s *The Three Perils of Man; Or, War, Women, and Witchcraft* (Hogg, 1822) published two years before *The Confessions* (1824). Aside from superstition or allusion to superstition and handfasting lore, handfasting involved 366 days or “a year and a day” (*The Confessions*, 1824, p. 26). Coincidentally, 366 days may seem more significant considering the advisement in the frontispiece *Fac Simile* to see page 366 within the original 1824 edition of *The Confessions*. This may seem even more striking considering how the memoir entry in the *Fac Simile* was printed on page 366 and written in 1712—which was a leap year that had 366 days. Accordingly, the advisement in the *Fac Simile* refers to 366, the year 1712 had 366 days, and handfasting required 366 days. The narrative hardly explains these correlations. Nonetheless, there appears to be a significant correlation involving 366 within the *content* and composition of *The Confessions* (1824) as evidenced by the advisement to “See P. 366,” the memoir entry from the leap year 1712, and the reference to “a year and a day” as mentioned in the narrative and required for handfasting.

**An “Infernal Puppy” and Satirical Parody of Hellhounds and Revelation 17**

The separate upbringing of the two sons, furthered a sense of contrast and opposition, as the first-born George was reared with his namesake father and cared for as well by Mrs. Logan, whom Lady Dalcastle despised. The second son, Robert Wringhim, was reared with the Lady and his namesake Rev. Mr. Wringhim. The contrasts of their character included their disposition, physical appearances, and abilities, along with their engagement of education and religious studies. George was “educated partly at the parish-school, and partly at home, by a tutor hired for the purpose” (*The Confessions*, 1824, p. 26). George was further described as
generous and kind-hearted and “hardly ever dissatisfied within any body” (The Confessions, 1824, p. 26). Yet much like other contrasts within the novel, his brother Robert Wringhim was “early inured to all the sternness and severity of his pastor’s arbitrary and unyielding creed” (The Confessions, 1824, p. 27).

The two boys were kept apart from each other until they met in Edinburgh at a tennis match as young men (The Confessions, 1824, p. 30). Robert was depicted recognizing the name of George Colwan, his brother, as played tennis and received much applause and high remarks from the onlooking crowd. Robert was depicted antagonizing and mocking George. As the Editor character explained, Robert sought to mock his brother George and gain attention from the crowd because “like his guardian [Rev. Mr. Wringhim], he [Robert] knew no other pleasure but what consisted in opposition” (The Confessions, 1824, p. 31; emphasis added). In what appears to be an echo of the idea of satirical parody and “like reading the Bible and the jest-book verse about” (The Confessions, 1824, pp. 6-7), the Editor explained that “George took him [his brother Robert] for some impertinent student of divinity, rather set upon a joke more than any thing else” with a “devilish-looking” appearance and manner of a “moody and hellish-looking student” (The Confessions, 1824, pp. 31-32). The episode continued as Robert taunted his brother until George “being irritated beyond measure” slightly struck Robert with his tennis racket (The Confessions, 1824, p. 34). George did not recognize Robert as his brother and tellingly asked his cronies “Does any of you know who the infernal puppy is?” (The Confessions, 1824, p. 31). The reference further alludes to the hellish nature of Robert. The remark about an “infernal puppy” could be an allusion to the mythological hellhounds (Buxton, 2013; Eason, 2008; White, 1991) and belief in superstition. It could also be an allusion to the beast who carried the woman (Mystery) into perdition as told in chapter 17 of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806).

The depiction of George’s question of the identity of his brother closed with the dialogue of George asking, “Mercy be about us, Sir! is this the crazy minister’s son from Glasgow?” (The Confessions, 1824, p. 35). In stepping out of the narrative dialogue, The Editor was depicted explaining:
This question was put in the irritation of the moment; but it was too rude, and too far out of place, and no one deigned any answer to it. He [George] felt the reproof, and felt it deeply; seeming anxious for some opportunity to make an acknowledgment, or some reparation. (*The Confessions*, 1824, p. 35)

Afterward, the Editor character was depicted explaining how George attempted to apologize to his brother Robert. However, instead of shaking George’s hand, Robert kicked it (*The Confessions*, 1824, p. 36). This incident also foreshadows the opposition of their contentious interactions that followed in the narrative(s).

*The Folly and Parody of Mob Rule; Or Two-Thirds Mauling the Whole*

Due to Robert’s intrusion and interference, the Editor was depicted telling how George and his party gave up on the tennis match and made their way to the Black Bull tavern, as Robert attempted to fit into their crowd for a celebratory dinner at the tavern. In further depicting the opposite nature of Robert’s character and the hypocrisy of proclaiming to be pious yet hardly conducting himself as such, The Editor narrated how Robert Wringhim attempted to enter the Black Bull “again and again, both by telling lies and offering a bribe”—after which he was carried away to the guardhouse by two officers (*The Confessions*, 1824, p. 37). The Reverend Mr. Wringhim was summoned to deal with Robert Wringhim. The episode of a brotherly quarrel transformed into a greatly politicized moral uprising among the social elite from whom Reverend Mr. Wringhim had sought patronage on behalf of his son Robert Wringhim (*The Confessions*, 1824, p. 38-39). The Black Bull tavern became the locus of sociopolitical fracas and meeting point of two contentious factions: the Revolutionists; and the Episcopal-leaning Jacobites with George Colwan counted among them.

*“Two-Thirds” on Page 46 (4/6)*

While in-depth sociopolitical literary analysis is not within the scope of this study, some of the related moral, political, and religious aspects of the episode warrant brief consideration—especially since they appear related to intersemiotic complementarity. On page 46, the Editor explained: “Finally, it turned out, that a few gentlemen, two-thirds of whom were strenuous
Whigs themselves, had joined in mauling the whole Whig population in Edinburgh” that evening (The Confessions, 1824, p. 46; emphasis added). The description may seem a bit overworked considering The Editor’s description of “two-thirds” of “a few gentlemen” of the Whig party could have been more efficiently expressed as “two” or a “couple.” However, in further evidencing how the original 1824 edition of The Confessions involves more than the conveyance of narrative text, the reference to two thirds seems more significant and complex.

The description of “two-thirds” occurred only twice in The Confessions (1824): once on page 46 in this episode and again on page 278. Quite curiously, the first reference to “two-thirds” occurred on page 46. As the analysis in the previous chapter evidenced, certain numerical/mathematical instances of intersemiotic complementarity within The Revelation involved recognizing chapter and verse numbers as proportions or other enumerative identities. For example, the word twelue (twelve) was introduced in Revelation 7:5 (7+5=12) and it was not repeated until Revelation 12:1 (12x1=12). Similarly, considering that “two-thirds” was printed on page 46, there seems to be a similar instance of intersemiotic complementarity involving textual, compositional, and mathematical resources. That is, page 46—could be understood as a proportion 4/6—or the equivalence of two-thirds. Curiously, two-thirds and 4/6 bear an equivalence to .666% or 66.6%—which resemble the number of the beast, “six hundred threescore and six” or 666 as explained in Revelation 13:18. Granted, the correlation to The Revelation could be a coincidence, if not an overreach or example of confirmation bias. Yet a potential correlation and instance of intersemiotic complementarity involving “two-thirds” on page 46 (4/6)—manifested much like twelue (12) at Revelation 5:7 in The Holy Bible, (1611, 1655, 1662, 1806)—remains empirically evident, nonetheless.

“Vials of Wrath”

Still, the idea of an association with The Revelation may seem arbitrary or contrived. However, further evidence to substantiate the intertextual correlation and similar instances of intersemiotic complementarity can be found within the narrative dialogue. In the episode that followed, the Editor was depicted explaining how Robert Wringhim and his reverend father
lodged with the family of Mr. Miller. Mrs. Miller was an admirer of Reverend Mr. Wringhim, who held public worship in the Miller home. The Editor narrated how:

that night, in his petitions at a throne of grace, he [Rev. Mr. Wringhim] prayed for so many vials of wrath to be poured on the head of some particular sinner, that the hearers trembled, and stopped their ears. (The Confessions, 1824, p. 48; emphasis added)

The reference to “vials of wrath” resembles the reference to the “vials of the wrath of God” in Revelation 16:1 (The Holy Bible, 1611, 1655, 1662, 1806). Toward pinpointing the potential intertextuality between The Confessions (1824) and The Revelation, the word vials was only printed within The Revelation; it was not printed in any other book within The Holy Bible (1611). The word viall was printed only once in the Old Testament in 1 Samuel 10:1 and vials was printed in 1 Esdiras 2:13 and 1 Maccabees 1:22 in The Holy Bible (1611). However, all references to viall and vials in the New Testament were only printed in The Revelation (The Holy Bible, 1611).

In further pinpointing the correlation, The Revelation included 12 references to vials or viall, but only one reference to “vials of wrath” as printed in Revelation 16:1 (The Holy Bible, 1611, 1655, 1662, 1806). Therefore, it seems quite likely that the depiction of Reverend Wringhim praying for “vials of wrath” (The Confessions, 1824, p. 48) references “the vials of the wrath of God” as printed in Revelation 16:1 (The Holy Bible, 1611, 1655, 1662, 1806).

The Singing of Peculiar Verses and Psalm 109

This narrative episode also evidences another instance of intersemiotic complementarity and satirical parody. Along with praying for vials of wrath, Rev. Mr. Wringhim was depicted beginning his worship service at the Miller home by singing verses. Regarding intersemiotic complementarity, the words that Rev. Mr. Wringhim sang during his worship service were printed upon pages 48 and 49. The words were printed as if they were stanzas of poetry or lyrics from a songbook—and visually different from the narrative text within The Confessions (1824). This resembles the use of distinct typography to illustrate what John saw in writing within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). In other words, beyond narrative text, the original 1824 edition of The Confessions likewise used distinct typesetting to illustrate
different forms of (written) communication. Figure 113 shows the typesetting of the verses sung by Rev. Mr. Wringhim within the original 1824 edition of *The Confessions*.

**Figure 113**

*The Confessions (1824): Verses Sung by Rev. Mr. Wringhim on Pages 48-49*

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*Confessions of a Sinner.*

external duties of religion, and farther than that, man hath no power to pry. He lodged with the family of a Mr. Miller, whose lady was originally from Glasgow, and had been a hearer, and, of course, a great admirer of Mr. Wringhim. In that family he made public worship every evening; and that night, in his petitions at a throne of grace, he prayed for so many vials of wrath to be poured on the head of some particular sinner, that the hearers trembled, and stopped their ears. But that he might not proceed with so violent a measure, amounting to excommunication, without due scripture warrant, he began the exercise of the evening by singing the following verses, which it is a pity should ever have been admitted into a Christian psalmody, being so adverse to all its mild and benevolent principles:

Set thou the wicked over him,  
*And upon his right hand*  
Give thou his greatest enemy,  
*Even Sisera, leave to stand.*  
And when by thee he shall be judged,  
*Let him remembered be;*  
And let his prayer be turned to sin,  
*When he shall call on thee.*

---

*The Editor's Narrative.*

Few be his days; and in his room  
His charge another take;  
His children let be fatherless;  
His wife a widow make;  
Let God his father's wickedness  
Still to remembrance call;  
And never let his mother's sin  
Be blotted out at all.  
As he in cursing pleasure took,  
So let it to him fall;  
As he delighted not to bless,  
So bless him not at all.  
As cursing he like clothes put on,  
Into his bowels so,  
Like water, and into his bones  
Like oil, down let it go.

Young Wringhim only knew the full purport of this spiritual song; and went to his bed better satisfied than ever, that his father and brother were cast-aways, reprobates, aliens from the church and the true faith, and cursed in time and eternity.

The next day George and his companions met as usual,—all who were not seriously wounded of them. But as they strolled about the city, the rancorous eye and the finger of scorn was pointed against them. None of them was at first aware of the reason; but it threw a damp over their spirits.

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*Note:* This illustration was based upon a digital scan of an original 1824 edition of *The Confessions* (1824/2008) created by The University of California Libraries.
From a semiotic perspective, the differentiated typesetting illustrates an awareness and significance of different forms of communication. The differentiated typesetting also adds another layer of compositional depth (Royce, 2013) and illusion of multimodality within The Confessions (1824). The illustration of the verses within The Editor’s narrative evidences multifold referentiality and satirical parody of the compositional form of psalms, poetic verses, and hymnals. Also, an instance of metareferential satirical parody, the verses suggest the hypocritically pious nature of Rev. Mr. Wringhim—and how the Editor character seemed unaware of the similarity of the Rev. Mr. Wringhim’s verses and Psalm 109 (The Holy Bible, 1611). This was indicated by the apparent misinterpretation offered by the Editor:

[Rev. Mr. Wringhim] began the exercise of the evening by singing the following verses, which it is a pity should ever have been admitted into a Christian psalmody, being so adverse to all its mild and benevolent principles: (The Confessions, 1824, pp. 48-49)

This instance of (metareferential) satirical parody, intertextuality, and demonstration of the significance and differentiation of modes of communication related to Psalm 109 may not immediately or concretely establish correlations and intertextuality with The Revelation (The Holy Bible, 1611). However, it evidences another instance of satirical parody and (mis)interpretation involving the content and composition of The Holy Bible (1611). Moreover, this instance further suggests that the original 1824 edition of The Confessions was more than just a means for conveying a narrative text as evidenced by the typesetting of Rev. Mr. Wringhim’s verses which clearly illustrate the significance and interfusion of content and composition—and the medium and message—within its pages. Extensive analysis of the lyrics is beyond the scope of this study. However, the verses satirically parody Psalms 109 (The Holy Bible, 1611) as scholars have noted (Millbank, 2018, p. 164; Lee, 1966). Since his study concerns signs and textual semiotic resources, a brief analysis of the lyrics as a textual/compositional sign with distinct typesetting is necessary. Table 17 compares the content of the verses sung by Rev. Mr. Wringhim and Psalm 109 as printed in The Holy Bible, 1611. Regarding composition, note how the sequence of the verses follows the sequence of Psalm 109.
Table 17

Verses sung by Rev. Mr. Wringhim Compared with Psalm 109

<table>
<thead>
<tr>
<th>Verses Sung by Rev. Mr. Wringhim</th>
<th>Psalm 109 (The Holy Bible, 1611)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set thou the wicked over him,</td>
<td>6 Set thou a wicked man over him:</td>
</tr>
<tr>
<td>And upon his right hand</td>
<td>and let Satan stand at his right hand.</td>
</tr>
<tr>
<td>Give thou his greatest enemy,</td>
<td></td>
</tr>
<tr>
<td>Even Satan, leave to stand</td>
<td></td>
</tr>
<tr>
<td>And when by thee he shall be judged,</td>
<td>7 When he shall be judged.</td>
</tr>
<tr>
<td>Let him remembered be ;</td>
<td>let him be condemned:</td>
</tr>
<tr>
<td>And let his prayer be turned to sin.</td>
<td>and let his prayer become sin.</td>
</tr>
<tr>
<td>When he shall call on thee.</td>
<td></td>
</tr>
<tr>
<td>Few be his days; and in his room</td>
<td></td>
</tr>
<tr>
<td>His charge another take ;</td>
<td></td>
</tr>
<tr>
<td>His children let be fatherless ;</td>
<td>14 Let the iniquity of his fathers be</td>
</tr>
<tr>
<td>His wife a widow make ;</td>
<td>remembered with the LORD;</td>
</tr>
<tr>
<td>Let God his father's wickedness</td>
<td></td>
</tr>
<tr>
<td>Still to remembrance call ;</td>
<td></td>
</tr>
<tr>
<td>And never let his mother's sin</td>
<td></td>
</tr>
<tr>
<td>Be blotted out at all.</td>
<td></td>
</tr>
<tr>
<td>As he in cursing pleasure took,</td>
<td>17 As he loved curling.</td>
</tr>
<tr>
<td>So let it to him fall ;</td>
<td>so let it come unto him:</td>
</tr>
<tr>
<td>As he delighted not to bless,</td>
<td></td>
</tr>
<tr>
<td>So bless him not at all.</td>
<td></td>
</tr>
<tr>
<td>As cursing he like clothes put on,</td>
<td>18 As he clothed himself with curling like as with his garment, so let it come into his bowels</td>
</tr>
<tr>
<td>Into his bowels so,</td>
<td></td>
</tr>
<tr>
<td>Like water, and into his bones</td>
<td></td>
</tr>
<tr>
<td>Like oil, down let it go.</td>
<td></td>
</tr>
</tbody>
</table>

Note: An illustration of Rev. Mr. Wringhim’s verses in *The Confessions* (1824, pp. 48-49). The italics follow the original text; the underlining was added to emphasize the correlations.
Intersemiotic Complementarity and Cardinal Directions

Incidentally, on pages 46 through 58, the Editor was depicted narrating how Robert Wringhim shadowed his brother George with religious and superstitious descriptions of Robert Wringhim were interspersed throughout. These included broodingly dark and hellhound-like references to “the dogged animal” (*The Confessions*, 1824, p. 52). Robert’s incessant taunting forced his brother George to venture out only at night and take refuge within his father’s accommodations (*The Confessions*, 1824, p. 52). The Editor described how “The attendance of that brother was now like the attendance of a demon on some devoted being that had sold himself to destruction; his approaches as undiscerned, and his looks as fraught with hideous malignity” (*The Confessions*, 1824, p. 56). Yet George resolved to address Robert on brotherly terms as told through a soliloquy. The Editor then detailed George’s excursion to the top of Arthur’s Seat—an actual landmark in Edinburgh that has served as a source of literary inspiration (McHardy & Smith, 2012). George enjoyed a “calm and serene” morning and made his way down the ancient volcano through “that little romantic glade” at St. Anthony’s chapel (*The Confessions*, 1824, p. 58)—resembling an excursion into natural theology and Gothic literary tropes (see Millbank, 2018) à la Ann Radcliffe (Chandler, 2006).

*The Position of the Words eastern and south*

On page 58, the Editor explained how George set out to “see the sun arise out of the eastern ocean” and how “he walked down the south back of the Canongate” (*The Confessions*, 1824, p. 58). The articulation of the text upon the printed page appears to involve intersemiotic complementarity. The word *eastern* was printed at the right-side margin of text. The word *south* was printed in the middle of the page, below the word *eastern*. If a compass pointing to the cardinal directions were to be overlaid upon the page, with north at the top, then the words *eastern* and *south* appear precisely aligned with the cardinal directions they signify. That is, the word *eastern* was printed at the eastern side of the page and the word *south* was printed precisely in the middle—and below (south of) the word *eastern*. Figure 114 illustrates the significance of this compass-like scheme of intersemiotic complementarity on page 58.
Figure 114

The Confessions (1824): The Words Eastern and South on Page 58

North

West

East

South

that it was too supreme to last. His enemy had been too pertinacious to abandon his design, whatever it was. He, however, began to indulge in a little more liberty, and for several days he enjoyed it with impunity.

George was, from infancy, of a stirring active disposition, and could not endure confinement; and, having been of late much restrained in his youthful exercises by this singular persecutor, he grew uneasy under such restraint, and, one morning, chancing to awaken very early, he arose to make an excursion to the top of Arthur's Seat, to breathe the breeze of the dawning, and see the sun arise out of the eastern ocean. The morning was calm and serene; and as he walked down the south back of the Canongate, toward the Palace, the haze was so close around him that he could not see the houses on the opposite side of the way. As he passed the lord-commissioner's house, the guards were in attendance, who cautioned him not to go by the Palace, as all the gates would be shut and guarded for an hour to come, on which he went by the back of St. Anthony's gardens, and found his way into that little romantic glade adjoining to the Saint's chapel and well. He was still involved in a blue haze, like a dense smoke, but yet

Note: This illustration was based upon a digital scan of a copy of the original 1824 edition of The Confessions produced by The University of California Libraries (The private memoirs and confessions of a justified sinner, 1824/2008).
Hence, the words *eastern* and *south* were typeset upon the printed page in positions complementing the cardinal directions they signify. Beyond ordinary narrative, this appears to be another instance of intersemiotic complementarity—and significant interfusion of the content and composition and the medium/message of the original 1824 edition of *The Confessions* as a book. The significance of this instance of intersemiotic complementarity and interfusion of the medium/message may be related to *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806).

Preceding episodes within *The Confessions* (1824) involved the battle of two political factions outside the Black Bull tavern in the streets, alleys, and closes of Edinburgh (p. 44); the ways in which Robert Wringhim relentlessly tormented his brother George Colwan and the fiendish countenance and expressions of Robert Wringhim (*The Confessions*, 1824, pp. 26-57). Actual places, landmarks, and directions in Edinburgh were also incorporated. Thematically, this could reflect several verses within *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806) that reference a battle, deception, tormenting, and particular places and directions. Notably, Revelations 20:7-11 seems to *encompass* these aspects in revealing the significance of the book of life:

7 And when the thousand yeeres are expired, Satan shall be loosed out of his prifon,  
8 And shall goe out to deceive the nations which are in the foure quarters of the earth, Gog & Magog, to gather them together to battell: the number of whom is as the sand of the sea.  
9 And they went vp on the breadth of the earth, and *compassed* the campe of the Saints about, and the *beloued citie*: and fire came downe from God out of heauen, and deuoured them.  
10 And the deuil that deuised them, was cast into the lake of fire and brimftone, where the beast and the falfe prophet are, and shall be *tortmented day and night*, for euer and euer. (*Revelation* 20:7-11, *The Holy Bible*, 1611)

A more specific detailing of cardinal directions within *The Revelation* as printed in *The Holy Bible* (1611) occurred in the description of the gates of the city of New Jerusalem as described in Revelation 21:13: “On the Eaft three gates, on the North three gates, on the South
three gates, and on the Weft three gates” (The Holy Bible, 1611). Adding to the peculiarity of this instance of compositional significance and intersemiotic complementarity, the only verse within The Revelation that included all the cardinal directions was printed in Revelation 21:13—and incidentally with regard to gates. Likewise, on page 58, the Editor explained how George was cautioned not to go by the Palace “as the gates would be shut and guarded for an hour to come” (The Confessions, 1824, p. 58; emphasis added). Thus, along with cardinal directions, the reference to the gates on page 58 in the original 1824 edition of The Confessions seems related to the gates on each side of the city described in Revelation 21:13 (The Holy Bible, 1611).

**Visions and Illusions**

Much like John who saw visions and visual illusions while experiencing The Revelation (The Holy Bible, 1611)—that is, significant semiotic signs—the character George Colwan encountered natural wonders and visions along his journey to the top of Arthur’s Seat. In particular the Editor was depicted explaining how George saw “a bright halo in the cloud of haze, that rose in a semi-circle over his head like a pale rainbow” (The Confessions, 1824, p. 59). In contrasting perceptions about nature and spirituality with science and reason, the Editor explained how George perceived a more scientific “cause of the phenomenon” (The Confessions, 1824, p. 58). The contrast could be read as a characterization of Scottish Enlightenment culture (see Jackson-Williams, 2020) and rational theology (see Stewart, 2019), as the Editor explained:

But the better all the works of nature are understood, the more they will be ever admired. That was a scene that would have entranced the man of science with delight, but which the uninitiated and sordid man would have regarded less than the mole rearing up his hill in silence and in darkness. (The Confessions, 1824, pp. 59-60)

In The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) John did not offer rationalizations of the visions and phenomena that he saw or heard. In what could be interpreted as a parody, Hogg depicted the Editor character referring to superstition and Scottish tradition to rationalize the visual phenomena that the character George experienced: “But this terrestrial phenomenon of the early mourn cannot be better delineated than by the name given of it by the shepherd boys,
'The little wee ghost of the rainbow’” (The Confessions, 1824, pp. 60-61). The description of George’s journey to the top of Arthur’s seat—and what he saw—was further rationalized as The Editor was depicted offering further explanation:

Such was the description of the morning, and the wild shades of the hill, that George gave to his father and Mr. Adam Gordon that same day on which he had witnessed them; and it is necessary that the reader should comprehend something of their nature, to understand what follows. (The Confessions, 1824, p. 61)

In depicting an episode of man communicating with nature, The Editor explained how George intended to converse with nature without being disturbed by the frustrating appearances of his brother Robert Wringhim. However, despite intentions, George experienced a giant-sized, monster-like apparition of his brother’s face (The Confessions, 1824, pp. 61-62). In further reinforcing the fiendish and devilish character of Robert Wringhim, The Editor explained how in seeing the giant apparition, George exclaimed:

Gracious Heaven! What an apparition was there presented to his view! He saw, delineated in the cloud, the shoulders, arms, and features of a human being of the most dreadful aspect. The face was the face of his brother, but dilated to twenty times the natural size. (The Confessions, 1824, p. 61)

The Editor was then depicted explaining George’s rationalization for his perception and what he believed he saw:

George conceived it to be a spirit. He could conceive it to be nothing else; and he took it for some horrid demon by which he was haunted, that had assumed the features of his brother in every lineament, but in taking on itself the human form, had miscalculated dreadfully on the size, and presented itself thus to him in a blown-up, dilated frame of embodied air, exhaled from the caverns of death or the regions of devouring fire. (The Confessions, 1824, pp. 62-63)

Parody of the Semiotic Production of Gothic Tropes and Apparitions

Hogg appears to parody the episode and the idea of seeing spiritual visions and
apparitions as he depicted The Editor character explaining how the spirit, “a horrid demon” had “miscalculated dreadfully” in presenting itself as an apparition (The Confessions, 1824, pp. 62-63). Insofar as mathematics is concerned, once again we find a miscalculation put on display. Whereas the miscalculation of faith on page 17 may have had more to do with matters of religious belief, the depiction of an interpretation of a vision of “a horrid demon” that “miscalculated dreadfully” in presenting itself may have more to do with satirical parody of Gothic tropes and spiritual visions.

Considering how this episode involves what the character George saw, this could also be a satirically parody of the semiotic production of meaning and significance, (mis)perception, and (mis)interpretation of signs and visions in general. Further, George was astonished by the apparition which he observed while seated upon a “rocky precipice” (The Confessions, 1824, p. 62)—a significant locale and euphemistic edge of fear and horror that pervades Gothic literature (Mulvey-Roberts, 2016, p. 122). In this sense, Hogg may have been parodying this Gothic trope and the semiotic production of its significance. Typically, events along a precipice and the appearance of apparitions involve horror, terror, and aspects of fear (Mulvey-Roberts, 2016, p. 122). In contrast, Hogg parodies such conceptions as “The giant apparition seemed sometimes to be cowering down as in terror” (The Confessions, 1824, p. 62).

Hence, instead of a Gothic apparition that evokes fear, terror, and horror, Hogg satirically parodied the apparition—a significant visual phenomenon—as not being terrifying but terrified itself. Having parodied the semiotic production of the apparition as a dreadful “miscalculation” and a vision that was not terrifying per se but terrified itself. In playing with the idea of a vision of terror, Hogg seems to have also satirically parodied the (mis)interpretation of it. That is, Hogg depicted the Editor explaining how George was:

confirmed in the belief that it was a malignant spirit, on perceiving that it approached him across the front of a precipice, where there was not footing for thing of mortal frame. Still, what with terror and astonishment, he continued rivetted to the spot, till it approached, as he deemed, to within two yards of him… (The Confessions, 1824, p. 63)
The Editor continued to explain how George fled from the apparition and ran into the “real body” of his brother Robert which caused both of them to roll over each other “down among some scragged rocks” (The Confessions, 1824, pp. 63; emphasis original). This episode contrasted visual perception and physical reality, which was emphasized in the depiction that “George then perceived that it was his brother; and, being confounded between the shadow and the substance, he knew not what he was doing or what he had done” (The Confessions, 1824, pp. 63). Although it also seems that Hogg put (mis)interpretation on display using the collision of the two brothers—and “the shadow and the substance” (The Confessions, 1824, pp. 63)—as a metaphor for the convergence of various signs, sign systems, and potential meanings within a confounded semiosphere (for more about conceptualizations of semiosphere, see Techertov, 2019; Semenenko, 2012; Lotman & Lotman, 2009; Fontanille, 2006, pp. 205-206). The two brothers running into each other could also be interpreted as a kind of literary euphemism for the convergence of illusory sign systems involving God and the Gothic (Millbank, 2018), nature and the supernatural, and ultimately good and evil.

The depiction of the collision of the brothers—as stand-ins and symbols of good and evil—may also serve as a contrast between the ethereal devil-like vision of Robert Wringhim as a supernatural being and the corporeal Robert Wringhim left bleeding after rolling down the rocks (The Confessions, 1824, p. 65). In this regard, the episode harks the Gothic trajectory of combining religious beliefs, illusion, and reality along with supernatural evil powers and visceral suffering and bleeding (Mulvey-Roberts, 2016). But once again, this appears to be the staging of satirical parody as the character Robert Wringhim was portrayed as both the hideous evil apparition—that appeared terrified itself—and the one who physically suffers from his ghastly appearance. Remarkably, as contrasting functions of a sign reckoned according to broader terms of Gothic literature and interpretation, the monster and the victim are the same character in this episode of Hogg’s satirical parody. The purpose of focusing on this episode is not to entertain a foray into literary criticism and interpretation, or critique of the Gothic genre and its clichés and tropes. It is also not intended to offer a loose suggestion about the parallels between the ways
John told of his visions in The Revelation (The Holy Bible, 1611, 1655, 162, and 1806) and how The Editor character performed a similar role in The Confessions (1824). Instead, the purpose here is to evidence and highlight Hogg’s keen awareness of the nuances involved in depicting what a character saw and what a character (mis)perceived or believed regarding what they saw—and evidence how Hogg was fully aware of aspects of semiotic production and interpretation. Given the apparent parodic twists, this episode also evidences Hogg’s ability to articulate semiotic production and interpretation of apparitions, signs, and visual phenomena within narrative discourse and subject them to satirical parody. The significance of depicting semiotic production and interpretation—and the parody thereof—appears to take on additional significance and potential meaning along with an increasingly devilish character. The Editor narrated the ensuing dialogue between George and Robert wherein George was depicted demanding to know why Robert followed him, haunted his steps, and tormented him with “hellish threatening looks” (The Confessions, 1824, p. 65). George also demanded to know how Robert knew that he would be at Arthur’s Seat. Robert’s explanation further intertwined perceptions, beliefs, and truth along with the idea that seeing is believing: “I was told by a friend, but I did not believe him; a—a—at least, I did not know it was true till I saw you” (The Confessions, 1824, p. 66).

After a serious of George’s questions and Robert’s oblique replies, the Editor explained how George offered an ultimatum: “Then, wretch, confess that the devil was that friend who told you I was here, and who came here with you? None else could possibly know of my being here” (The Confessions, 1824, p. 66). The depiction of Robert’s response not only gives away Robert’s familiarity with the devil, but could be reckoned as a key for the episode, if not part of the significance of the book itself:

Ah! how little you know of him! Would you argue that there is neither man nor spirit endowed with so much foresight as to deduce natural conclusions from previous actions and incidents but the devil? Alas, brother! But why should I wonder at such abandoned notions and principles? It was fore-ordained that you should cherish them, and that
they should be the ruin of your soul and body, before the world was framed. Be assured of this, however, that I had no aim in seeking you but your good! (The Confessions, 1824, p. 67; emphasis original).

The episode concluded as George attempted once again to reconcile with his brother Robert. However, George was scorned as Robert immediately “assumed his former insolence and revengeful looks” (The Confessions, 1824, p. 68). Quite tellingly, The Editor narrated how George parted from Robert on Arthur’s Seat emphasizing the significance of his beliefs according to what he saw:

“Well, go thy ways,” said George; “some would despise, but I pity thee. If thou are not a limb of Satan, I never saw one.” (The Confessions, 1824, p. 68; emphasis added)

Perceptions and Personification of the Devil

The suggestion that compositional significance and instances of intersemiotic complementarity within The Confessions (1824) involve devilish, satirical parody requires substantiation. Heretofore, the instances and explanations may have seemed more allusive than concrete, and the involvement of the devil and influence of evil may hardly have seemed significant beyond occasional mention within the narrative. However, the significance of the devil and evildoing along with matters of misperception, misbelief, and hypocrisy became increasingly more meaningful as the narrative evolved following the episode of George’s excursion to Arthur’s Seat (The Confessions, 1824, pp. 58-68). In clearly manifesting the role of the devil and the influence of evil within the narrative, The Editor narrated how George “could in nowise comprehend” the “unaccountable incident” on the precipice and how “he could not get quit of a conviction that he was haunted by some evil genius in the shape of his brother, as well as by that dark and mysterious wretch himself (The Confessions, 1824, p. 68). In contrast to the notion of predestinarianism held by the characters Robert Wringhim, Rev. Mr. Wringhim, and the Lady Dalcastle, the dialogue between George and his father, the laird, “Old Dalcastle” or “Dal” speaks not of their predetermined glorious fate, but of a lineage of the devil:
George said, he [Robert] seemed to have some demon for a familiar. Dal answered that he did not wonder a bit at that, for the young spark was the third in a direct line who had all been children of adultery; and it was well known that all such were born half deils [devils] themselves, and nothing was more likely than that they should hold intercourse with their fellows. (The Confessions, 1824, pp. 69-70)

Hogg could had depicted any explanation within the narrative that struck his creativity, but depicted an explanation involving adultery and a pun upon intercourse, which incidentally harks Revelation 17 and the mystery of Babylon, the mother of “fornication” as the paratextual reference in the 1611 edition explained (The Holy Bible, 1611, 1655, 1662, 1806). Tellingly, Hogg’s depiction resembles chapter 17 of The Revelation—which was parodied upon page 17 of the original 1824 edition of The Confessions. Thus, Hogg appears to have created an amalgamation of aspects concerning theology, semiotic production and interpretation, belief formulation (and revision), mathematical enumeration—and a kind of intertextuality with The Revelation (The Holy Bible, 1611, 1655, 1662, 1806).

In further evidencing a scheme of contrast and doubleness, a counter perspective of the apparition in the dialogue between George and the character Mr. Adam Gordon was offered. Gordon attempted to convince George that the apparition on the precipice and incessant appearances of the fiendish Robert at the right-hand side of George involved “nothing supernatural in the circumstances” (The Confessions, 1824, p. 70). Gordon’s rationalization seems to dismiss the laird Dalcastle’s taken-for-granted belief in the devil and superstition. Yet in depicting significance in subtlety and nuance, Gordon’s rationalization seems to have overlooked the significance of Robert’s constant appearance at the right-hand side of George, which could be a satirical parody of failing to recognize the significance of Jesus at the right hand of God. Incidentally, there are several references to the “right hand” along with the related ideas of righteousness, predestinarianism, and the significance of the book of life in The Revelation (Revelation 1:16; 1:17; 1:20; 2:1; 5:1; 5:7; 13:16; 16:5; 16:7; 19:2; 19:8; 19:11; 22:11; 22:14, The Holy Bible, 1611, 1655, 1662, 1806).
In further promoting a sense of doubleness, the superstitious interpretation of the laird Dalcastle seem to conflict with the more rational, enlightened interpretation of Gordon, yet both contrast with the depiction of the events offered by the character Robert Wringhim to his reverend father Mr. Wringhim. In contrast to George’s offerings of reconciliation—and in depicting how signs can be semiotically misrepresented toward strategically deceptive means to encourage misinterpretation and misperception—the Editor was depicted explaining how Robert went home and told Rev. Mr. Wringhim “a most woful story” in that he had:

encountered his reprobate brother among the mist, who had knocked him down and very near murdered him; threatening dreadfully, and with horrid oaths, to throw him from the top of the cliff. (*The Confessions*, 1824, p. 71)

**The Word *eastward* on the Eastward Side of the Page**

The Editor narrated how George Colwan was apprehended for the criminal charge of assault and battery, the shedding of blood, and intent to commit fratricide (*The Confessions*, 1824, p. 72). In furthering a sense of doubleness, the Editor explained that in the court proceedings that followed, it was learned that Robert Wringhim was the aggressor. Consequently, George was released, and Robert was arrested (*The Confessions*, 1824, pp. 74-75). Afterward George celebrated with Gordon and others in their party, who after much drinking retired to a bagnio [brothel]. The location of the brothel in relation to the landmark Black Bull Inn seems to be an instance of intersemiotic complementarity. As with the word *eastern* printed on the eastern side of page 58, the word *eastward* was printed in a similar position on the east side of page 76, presuming that north is oriented at the top of the page. Insofar as intersemiotic complementarity is concerned, the word *eastward* was printed on the eastern side of the page and precisely complements the directional position it describes: “a little farther eastward” was printed to the east of “The Black Bull Inn” (*The Confessions*, 1824, p. 76). Figure 115 illustrates the printing of the word *eastward* on page 76 in the original 1824 edition of *The Confessions.*
improvident creatures we are, all of us; and how
often does the evening cup of joy lead to sorrow in
the morning!

The day arrived—the party of young noblemen
and gentlemen met, and were as happy and jovial
as men could be. George was never seen so bril-
liant, or so full of spirits; and exulting to see so
many gallant young chiefs and gentlemen about
him, who all gloried in the same principles of loy-
lity, (perhaps this word should have been written dis-
loyalty,) he made speeches, gave toasts, and sung
songs, all leaning slily to the same side, until a
very late hour. By that time he had pushed the
bottle so long and so freely, that its fumes had taken
possession of every brain to such a degree, that they
held Dame Reason rather at the staff's end, over-
bearing all her counsels and expostulations; and it
was imprudently proposed by a wild inebriated
spark, and carried by a majority of voices, that the
whole party should adjourn to a bagnio for the re-
mainder of the night.

They did so; and it appears from what follows,
that the house to which they retired, must have
been somewhere on the opposite side of the street to
the Black Bull Inn, a little farther to the eastward.

Note: This illustration was based upon a digital scan of the original 1824 edition of The
Confessions produced by The University of California Libraries (The private memoirs and
confessions of a justified sinner, 1824/2008).
In retrospect, the printing of the word *eastern* on the eastern side of page 58 may have seemed coincidental. However, considering how the word *eastern* was printed on the east side of the page 58—and how *eastward* was likewise printed on the east side of page 76—these characteristics should seem less coincidental and more like deliberate and strategic articulations of intersemiotic complementarity. Thus, there appear to be two empirically evident instances of intersemiotic complementarity involving words related to directions and their positions upon the printed page within the 1824 edition of *The Confessions*.

**Words as Textual Resources and Signs of Intertextuality**

As the narrative transitioned to the events that occurred inside the bagnio, the Editor was depicted making several intertextual references to chapter 17 of The Revelation (*The Holy Bible, 1611, 1655, 1662, 1806*). For example, George Colwan and his fellow gentlemen “had not been an hour in that house...” until an altercation arose (*The Confessions, 1824, p. 77*). The Editor continued to narrate a quarrel between the characters George and Drummond that took place inside the brothel in a manner that called attention to the significance of words. The Editor explained how no one understood the cause of quarrel or “if it was not about the misunderstanding of some word, or term, that one had uttered (*The Confessions, 1824, p. 77*). As Drummond left the brothel, the otherwise “jovial party” of young men were left wondering “What the devil is the matter?” and posed further questions that yielded uncertain answers:

“Don’t know.”—“Can’t tell, on my life.”—“He has quarrelled with his wine, I suppose, and is going to send it a challenge.” (*The Confessions, 1824, p. 77*)

*The Editor’s Narrative* continued on page 78, with the first line reading “But in the course of a very short space,” in describing Drummond’s return to the brothel (*The Confessions, 1824, p. 78*). These references appear related to The Revelation (*The Holy Bible, 1611*). Granted, there are many references to an *hour, wine,* and a “short space” within *The Holy Bible,* but *all of these references* can be found within chapter 17 of The Revelation (*The Holy Bible, 1611, 1655, 1662, 1806*) along with contextual implications involving drunkenness, harlots, fornication, and the devil (also known as the beast) as illustrated in Table 18.
Table 18
Interextuality: Pages 77-78 in The Confessions (1824) and Revelation 17

<table>
<thead>
<tr>
<th>Pages 77-78, The Confessions (1824)</th>
<th>Revelation 17 (The Holy Bible, 1611)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“By that time he had pushed the bottle so long and so freely […] it was imprudently proposed by a wild inebriated spark […] that the whole party should adjourn to a bagnio for the remainder of the night.” (p. 76)</td>
<td>“With whom the kings of the earth haue committed fornication, and the inhabitters of the earth haue beene made drunk with the wine of her fornication.” (Revelation 17:6)</td>
</tr>
<tr>
<td>“He has quarrelled with his wine,” (p. 77)</td>
<td>“but receiue power as kings one houre with the bea[t]” (Revelation 17:2; 17:7; 17:8; 17:11; 17:12; 17:13; 17:16; 17:17)</td>
</tr>
<tr>
<td>“…an hour in that house [“bagnio” [brothel],]” (pp. 76-77)</td>
<td>“(the) &quot;bea[t]&quot;”</td>
</tr>
<tr>
<td>“What the devil is the matter?” (p. 77)</td>
<td>“He must continue a short space” (Revelation 17:10)</td>
</tr>
<tr>
<td>“But in the course of a very short space…” (p. 78)</td>
<td></td>
</tr>
</tbody>
</table>

Intertextuality is not an immediate concern of this primary study. However, as an ancillary concern involving the referentiality of *signs*, this brief comparison demonstrates how several references within the narrative of pages 76 through 78 appear related to Revelation 17 (*The Holy Bible, 1611*). This reveals something about the character of the Editor who was depicted making most of the references—and the nature of the satirical parody within *The Confessions* (1824) overall. This episode was drawn to fatal close on page 78 as the Editor revealed how Drummond—or presumably Drummond—returned to the bagnio to speak with George, who stepped outside. It was then revealed that a “young gentlemen had been slain”—and that the corpse of the slain gentleman was George Colwan (*The Confessions*, 1824 pp. 78-79).

Signs, Semiotics, and the Revelation of Truth

A sense of doubleness and uncertainty continued in *The Editor’s Narrative* which revealed how the character Thomas Drummond was suspected of slaying George Colwan. Much like the “two edged sword” referenced in Revelation 1:16 and elsewhere in The
Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806), the wounds of the slain body of George Colwan were inflicted with “a two-edged sword, of the same dimensions as that worn by Drummond” (*The Confessions*, 1824, p. 82). The Editor explained how Drummond was pronounced guilty of the murder of George Colwan as suggested in the narrative by Drummond having fled Scotland for Holland and later Germany (*The Confessions*, 1824, p. 82). However, the laird questioned the guilt of Drummond—and alluded to the semiotic production of a revelation in so doing. That is, Hogg appeared to emphasize the significance of the act of revelation and the manner in which the semiotic production of truth reveals itself through the depiction of character of the laird Dalcastle declaring: “It was all a mistake, a gross and fatal error; but that God, who had permitted such a flagrant deed, would bring it to light in his own time and way” (*The Confessions*, 1824, p. 83).

It what seems like a satirical parody of such a prophetic remark, The Editor revealed how the laird succumbed to despair due to the death of his son George and followed him to the grave a few weeks later. This marked a pivotal turn of events in *The Editor’s Narrative* as the murder of George Colwan and the death of the laird Colwan consequently transferred the Colwan estate to Robert Wringhim: “the lawful son of the late laird, born in wedlock, and under his father’s roof” (*The Confessions*, 1824, p. 83). In telling of the celebration of Robert Wringhim who became the new laird of Dalcastle, the Editor was depicted revealing the hypocrisy of Wringhim’s faith as the guests left his celebration of his newfound lordship:

Then, after due thanks returned, they parted rejoicing in spirit; which thanks, by the by, consisted wholly in telling the Almighty what he was; and informing him, with very particular precision, what they were who addressed him; for Wringhim’s whole system of popular declamation consisted it seems in this,—to denounce all men and women to destruction, and then hold out hopes to his adherents that they were the chosen few, included in the promises, and who could never fall away. It would appear that this pharisaical doctrine is a very delicious one, and the most grateful of all others to the worst characters. (*The Confessions*, 1824, p. 84; emphasis added)
As this verse indicates, Hogg depicted The Editor highlighting the hypocritical, misjudgingly *pharisaical* nature of Robert Wringhim’s perceptions and beliefs. In contrast, and once again drawing out the significance of revelation and semiotic production as a means of revealing truth, The Editor also depicted Miss Logan telling of the late laird’s conviction to truth and suspicions of predestination:

Miss Logan had never lost the thought of her late master’s [the laird’s] prediction, that Heaven would bring to light the truth concerning the untimely death of his son. She perceived that some strange conviction, too horrible for expression, preyed on his mind from the moment that the fatal news reached him, to the last of his existence; and in his last ravings, he uttered some incoherent words about justification by faith alone, and absolute and eternal predestination having been the ruin of his house. (*The Confessions*, 1824, p. 85)

Hogg also depicted the Editor character editing or perhaps censoring the perceptions of Miss Logan, who perceived “some strange conviction” that the Editor deemed “too horrible for expression” (*The Confessions*, 1824, p. 85). Hence, Hogg put the production of the Editor’s (fictitious) narrative on display along with the performance of censorship. Further, in telling how the character Miss Logan committed herself to discovering the *truth* of George Colwan’s murder, Hogg depicted how incremental significance can form a more comprehensive sense of meaning and derivation of truth as explained on page 86 within *The Editor’s Narrative*:

> All was wrapt in a chaos of confusion and darkness; but at last by dint of a thousand sly and secret inquiries, Mrs. Logan found out where Lady Dalcastle had been, on the night that the murder happened, and likewise what company she had kept, as well as some of the comers and goers; and she had hopes of having discovered a *cue*, which, if she could keep hold of the thread, would lead her through darkness to the *light of truth*. (*The Confessions*, 1824, p. 86; emphasis added)

**Apparency, Judgement, and Contrariness**

In the episode that followed, the Editor was depicted narrating how Mrs. Logan
discovered the cue or sign toward such enlightenment after some items were stolen from her home—while she was coincidentally away from home seeking information elsewhere. While on her way to the Sheriff to possibly identify and recover the stolen items, she was approached by “a poor girl in tattered apparel” who claimed her mother had stolen the items and was imprisoned. The girl pleaded with Mrs. Logan to visit her mother and help spare her life by not claiming the stolen items. The imprisoned woman identified herself as Arabella Calvert, who according to the Editor, was the very woman that Mrs. Logan had sought to speak with regarding the murder of George Colwan.

It seems Hogg again highlighted the production and interpretation of significance, and more specifically the matter of apparency in recognizing and interpreting signs. On page 92 of “The Editor’s Narrative,” the character Mrs. Logan was depicted stating “Well, of all the world you are the woman whom I have longed and travailed the most to see. But you were invisible; a being to be heard of, not seen” (The Confessions, 1824, p. 92). In what could also be read as a narrative dialogue and a comment about the apparency of signs and significance, the character Bell Calvert replied: “There have been days, madam […] when I was to be seen, and when there were few to be seen like me. But since that time there have indeed been days on which I was not to be seen” (The Confessions, 1824, p. 92; emphasis original). Mrs. Logan inquired further about Bell Calvert’s whereabouts the night George Colwan was murdered, to which she replied “Where the devil would, I was! Will that suffice you? Ah, it was a vile action! A night to be remembered that was!” (The Confessions, 1824, pp. 92-93).

The Editor then narrated how Mrs. Logan could not reach an agreement with Bell Calvert regarding the information she had about the murder of George Colwan. Mrs. Logan resolved to attend the court hearing against Miss Logan and speak not of the truth—while in pursuit of the truth—but to “assert a falsehood, which she might be called on to certify by oath” (The Confessions, 1824, p. 95). As The Editor explained, Mrs. Logan attended court and heard the testimony of a man who turned “king’s evidence” against the prisoner Bell Calvert (The Confessions, 1824, p. 95).
Perception of Intersemiotic Complementarity within the Narrative

The narrative of the trial continued, and Mrs. Logan and her maid Bessy Giles were summoned as witnesses. The Editor detailed Bessy’s testimony in Broad Scots. The dialogue of the character Bessy Giles involved contradictions inasmuch as Scottish proverbs. The dialogue also demonstrates an instance of intersemiotic complementarity within the narrative itself. The Editor narrated how Bessy Giles referred to the Wringhims, and the peculiar way the name onomatopoeically sounds like *wring him*:

> I think she said it was part o’ the ruin wrought by the Ringans, or some sic name,—
> ‘they’ll hae’t a’! they’ll hae’t a’!’ cried she, *wringing* her hands; they’ll hae’t a’, an hell wi’t, an’ they’ll get them baith.’ (*The Confessions*, 1824, p. 100; emphasis added)

From a semiotic perspective, Hogg appears to have integrated multimodality, intersemiotic complementarity, and a bit of satirical parody within the narrative. Bessie Gile’s testimony depicted how Mrs. Logan was talking about the “Ringans” (Wringhams)—which onomatopoeically sounds like *wring him*—while *wringing* her hands. Evidently, Hogg depicted the character Mrs. Logan performing intersemiotic complementarity—and the character Bessy Giles perceiving it and testifying to it, as told by The Editor. Since Hogg wrote about the phenomenon of intersemiotic complementarity within the narrative itself, it seems likely that he was aware of the potential multimodal significance and perceptions of intersemiotic complementarity and how to articulate and manipulate it.

“Like is an ill mark”

The court testimony of Bessy Giles included another significant instance of metareferentiality involving semiotics, perception, and belief. The depute-advocate asked Bessy if she recognized some stolen articles that had been reclaimed. In denying her recognition of a gown, Bessy explained how it was *like* one that Mrs. Logan had—and recited a peculiar Scottish proverb: “Like is an ill mark” (*The Confessions*, 1824, p. 102; emphasis original). The phrase and the ungrammatical italicized emphasis of the word *like* seems significant beyond typical narrative function. It also seems particularly significant considering aspects of *likeness* within
the book such as with the frontispiece Fac Simile; the idea of how praying on a wedding night
would be “like reading the Bible and the jest book verse about” (pp. 6-7); and an episode
involving a giant apparition formed by a horrid demon that “had assumed the features” of
Robert Wringhim “in every lineament” (The Confessions, 1824, p. 62). This remark could also be a
sign or prompt for importing similar Scottish proverbs that involve the idea of likeness and
references to the devil, sheep—and rather conspicuously—hogs.

The phrase “Like is an ill mark” was described as an “old proverb” as early as 1793 as
evidenced in The Bee, Or Literary Weekly Intelligencer (On the most striking, 1793, p. 198). A similar
proverb involving the devil—also situated in a narrative involving misperception and
conspiracy—was written in Henry Adamson’s (1638/1774) The Muses Threnodie; or Mirthful
Mournings on the Death of Mr Gall. In describing the Gowrie’s Conspiracy, Adamson (1638/1774)
depicted King James VI muttering: “D—I [Devil] tak’ me, but LIKE is an ill mark” (p. 241;
emphasis original). The phrase was also printed in James Kelly’s (1721) A Complete Collection of
Scottish Proverbs, Explained and Made Intelligible to the English Reader (p. 233) and reprinted in a
subsequent edition in 1818 (p. 146). “Like is an ill mark” was also included in A Collection of
Scots Proverbs written by Scottish poet and publisher Allan Ramsay in 1782 (Ramsay, 1782) and
reprinted in The Edinburgh Budget of Wit and Amusement (1808). This edition included another
version of the phrase—“The deil aye drives his hogs to an ill market” (The Edinburgh budget of
wit, 1808, p. 402). “Like is an ill mark” also underscored misperceptions in Archibald Maclaren’s
(1814) The Last Shift; Or, The Prisoners’ Released: “Like is an ill mark,—says the boy, when he
mistook the snake for the eel” (p. 16). A similar rendition of the phrase involved shepherd:
“Like is an ill mark ‘mang ithir folk’s sheep,” which was printed in the book Scottish Proverbs,
Collected and Arranged, by Andrew Henderson published in 1832 (Henderson, 1832). The fact that
Hogg chose to depict a character reciting the proverb “like is an ill mark” should seem even
more suspicious given Hogg’s penchant for satirical parody, his previous literary hoaxes, his
Ettrick Shepherd literary persona, and most likely the interplay between his last name (Hogg)
and the proverb ”The deil aye drives his hogs to an ill market” (Ramsey, 1782, p. 396).
Like Is an Ill Mark: Likeness and Peculiar Word Frequencies

With these examples in mind, the phrase “like is an ill mark” could also be a significant metareference to likeness and imitation which have long been necessary for satirical parody (Chambers, 2010; Dentith, 2000; Freidenberg, 1976; Hutcheon, 2000). It could also be a multifunctional metareference to Hogg’s own manipulation of the content and composition of The Confessions (1824) considering Chamber’s (2010) notion that parody is a form of art that plays with art. If so, then the idea of like being an ill mark could be yet another metareferential satirical parody of content and composition of The Confessions itself. While most instances of likeness may be more or less apparent in reading and viewing the original 1824 edition of The Confessions, other forms of likeness and intersemiotic complementarity may be empirically evident yet seem hardly perceptible.

Likeness and Word Frequencies as Proportions

Perhaps the most extraordinary and barely perceptible form of likeness regarding intersemiotic complementarity and compositional significance within The Confessions involves word frequencies. Much like the way that the word foure (four) was printed in four verses in chapter four of The Revelation, Hogg also manipulated the frequency of words as well—with remarkable enumerations of likeness. For example, the words saw and heard—two significant verbs that expressed multimodality and key multifunctionality within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806)—were each written 83 times within The Confessions (1824). Similarly, the words think and know were each written 76 times. The words sin and pray were each written 28 times. The words are and being were each written 174 times and the words devil and evil were each written 23 times.

The peculiar pairs and frequency of words may very well be arbitrary. However, considering how the word twelue [twelve] was first introduced in Revelation 7:5, whereby the two numbers suggest a correlative mathematical operation (7+5=12), applying a similar treatment to the frequencies of the peculiar word pairs printed in The Confessions (1824) yields more than a few remarkable results. For example, both devil and evil were printed 23 times in
the original 1824 edition of *The Confessions*. If the two numbers are taken as a proportion—following the idea of proportions such as a third-part of the sun and moon (Revelation 8:12, *The Holy Bible*, 1611)—then 23 would form 2/3 or .666... In this way, 23 bears a likeness to (2/3) and correlatively the number of the beast (666) according to Revelation 13:18 (*The Holy Bible*, 1611, 1655, 1662, 1806).

Likewise, the words *heard* and *saw* were written 83 times. Considering 83 as a proportion 8/3, it bears the equivalence of 2.666... which also resembles the number of the beast (666). Similarly, the words *think* and *know* were written 76 times. As a proportion 7/6 bears the equivalence of 1.1666... which also bears a likeness to the number of the beast (666). Further, with the narrative depiction of the character Lady Dalcastle, an episode in a bagnio, and references to Revelation 17, the fact that the words *evil, devil, women* were printed 23 times within *The Confessions* (1824) also seems significant. In taking the frequency of these words as a proportion, 23 as 2/3 bears the equivalence of .666... which also resembles the number of the beast (666) according to Revelation 13:18 (*The Holy Bible*, 1611, 1655, 1662, 1806).

Further, the words *prayed* and *prayers* were printed 16 times in the original 1824 edition of *The Confessions*. Taken as a proportion, 16 would form 1/6—which bears the equivalence of .1666... which also resembles 666, the number of the beast. Also, among these peculiar instances, the word *two* was written 106 times within *The Confessions*. If considered as the proportion 10/6, this bears the equivalence of 1.666... which likewise resembles the number of the beast (666). Table 19 shows some of the peculiar word frequency pairs that bear resemblance through proportional equivalence to the repeated sixes of the number of the beast (666) according to Revelation 13:18 (*The Holy Bible*, 1611, 1655, 1662, 1806).
Table 19

“Like Is an Ill Mark”: Peculiar Word Frequencies and Significant Equivalence

<table>
<thead>
<tr>
<th>Words</th>
<th>Frequency</th>
<th>Proportion</th>
<th>Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>two</td>
<td>106</td>
<td>10/6</td>
<td>1.666…</td>
</tr>
<tr>
<td>heard/saw</td>
<td>83</td>
<td>8/3</td>
<td>2.666…</td>
</tr>
<tr>
<td>think/know</td>
<td>76</td>
<td>7/6</td>
<td>1.1666…</td>
</tr>
<tr>
<td>devil/evil/woman</td>
<td>23</td>
<td>2/3</td>
<td>.666…</td>
</tr>
<tr>
<td>prayed/prayers</td>
<td>16</td>
<td>1/6</td>
<td>.1666…</td>
</tr>
</tbody>
</table>

These equivalences could be reckoned as .666667, .6667, .67 or represented in some other numerical form. However, no matter their manner of presentation, these equivalences are like the number of the beast (666) as revealed in Revelation 13:18 at least insofar as these numbers involve the repetition of the numeral six whether they are explicitly written in such form or not. This conjectural scheme of proportional correlation requires further research to determine whether such speculation is founded or unfounded. While in-depth word frequency and concordance analysis is not within the scope of this present study, the fact that there are more than a few peculiar instances of word frequencies—and peculiar proportional equivalences—suggests that the composition of The Confessions (1824) may involve yet another numerical/textual scheme of intersemiotic complementarity involving enumeration. While not immediately apparent within the reading experience, such enumeration is nonetheless inherent within the composition of The Confessions (1824). Thus, as the peculiar word frequencies suggest, the original 1824 edition of The Confessions involves a multidimensional interfusion of the content and composition—and its medium/message. Of course, not every word pair frequency bears an equivalence to the number of the beast. However, Table 20 indicates some of the other peculiar pairs of related words that were articulated and printed with equal frequency in The Confessions (1824).
Table 20

*Related Words with Equal Frequency in the 1824 Edition of The Confessions*

<table>
<thead>
<tr>
<th>Related Word Pair</th>
<th>Frequency</th>
<th>Related Word Pair</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>will/would</td>
<td>206</td>
<td>opponent/opposition</td>
<td>4</td>
</tr>
<tr>
<td>saw/heard</td>
<td>83</td>
<td>reformed/reformers</td>
<td>4</td>
</tr>
<tr>
<td>think/know</td>
<td>76</td>
<td>resemblance/resembling</td>
<td>4</td>
</tr>
<tr>
<td>prayed/prayers</td>
<td>16</td>
<td>tremble/trembling</td>
<td>4</td>
</tr>
<tr>
<td>remain/remained</td>
<td>14</td>
<td>asseveration/asseverations</td>
<td>3</td>
</tr>
<tr>
<td>dreaded/dreadful</td>
<td>13</td>
<td>corrupt/corruption</td>
<td>3</td>
</tr>
<tr>
<td>feeling/feelings</td>
<td>10</td>
<td>deceit/deceived</td>
<td>3</td>
</tr>
<tr>
<td>draw/drew</td>
<td>9</td>
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The Significance of Wine

The episode involving likeness concluded with the portrayal of the judge evaluating the evidence and the circumstances—a form of semiotic production—and ultimately withdrawing the prosecution of Mrs. Calvert (The Confessions, 1824, pp. 103-104). Afterward, The Editor’s Narrative pivoted as the character Mrs. Logan received a parcel and a message regarding how Mrs. Calvert wished to speak with her, presumably to tell of the events the night that George Colwan was slain and the doings of “several of the very worst of men” (The Confessions, 1824, p. 104; emphasis original). In furthering an intertextual association with Revelation 17, the narrative revealed how Mrs. Calvert learned of the events that evening as she misfortunately took part in “the most degrading of all means to support two wretched lives” (The Confessions, 1824, p. 107).

The Editor then narrated how Mrs. Calvert missed her opportunities to solicit George Colwan’s party before they entered the bagnio house, and how she then encountered Drummond as he left. As “a complete gentleman” (The Confessions, 1824, p. 109), Drummond refused her services of prostitution and paid both the landlady and Mrs. Calvert “for pleasures he had neither tasted nor asked” (The Confessions, 1824, p. 110). Although as Drummond left, another man “came running violently by him,” exchanged looks with him and then went upstairs with Mrs. Calvert (The Confessions, 1824, p. 110). In contrast to the gentlemanly manner of Drummond, Mrs. Calvert’s “new spark” observed the wine that Drummond did not drink:

...we ran upstairs together without speaking, and were instantly in the apartment I had left, where a stoup of wine still stood untasted. ‘Ah, this is fortunate!’ said my new spark, and helped himself. (The Confessions, 1824, p. 110)

This appears to be a portrayal of contrasting characters accomplished at least in part by the depiction of one character not drinking wine and another readily imbibing. This depiction also seems to reference another significant intertextual reference to Revelation 17 and the judgment of “Mystery, Babylon the Great, The Mother of Harlots” and how “inhabiters of the earth have been made drunk with the wine of her fornication” (Revelation 17:1-5, The Holy Bible, 1611, 1655,
1662, 1806; emphasis added). Apparently, the “stoup of wine untasted” (The Confessions, 1824, p. 110) served a descriptive function within the narrative, but also appears to function as a sign prompting an intertextual correlation to Revelation 17 (The Holy Bible, 1611, 1655, 1662, 1806) with several significant theological and moral implications. Thus, as a textual resource, the phrase “a stoup of wine untasted” (The Confessions, 1824, p. 110) appears to be key multifunctional sign.

**Intersemiotic Complementarity Involving East, North, Easter, and Eastward**

In further revealing the mysterious circumstances concerning the death of George Colwan, there appears to be an instance of intersemiotic complementarity involving the words *east, north, easter, and eastward* as printed on page 110 of the original 1824 edition of The Confessions. As in the previous instances, if north were presumed to be at the top of the page, the position of the phrase “east and north” appears to reflect the ordinal direction of east and north or northeast (The Confessions, 1824, p. 110). At first glance, the second instance printed on the same page involving the phrase “easter casement” referring to the location of a window in the narrative scene may not seem to bear similar intersemiotic complementarity. Although considering the content of the narrative and how Mrs. Calvert “ran to the easter casement to look after Drummond” (The Confessions, 1824, p. 110), the phrase precisely ended at the east side of the printed line. While this may seem doubtful or again, perhaps coincidental, the reference to *eastward* on the next line was more obviously printed on the left, eastward side of the page. Unfortunately, as with other instances of intersemiotic complementarity, the elaborate composition of the directional references on page 110 were altered and are not apparent in any of the subsequent scholarly editions. Figure 116 shows these three instances of intersemiotic complementarity involving directions and the position of *east* and *north, easter, and eastward* as printed on page 110 in the original 1824 edition of *The Confessions*. 
Figure 116

_The Confessions (1824): The Words East, North, Easter, and Eastward on Page 110_

**North**

swindler and impostor, his modest nature took the alarm, and he was shocked, instead of being moved with pity. His eye fixed on some of the casual stripes on my arm, and from that moment he became restless and impatient to be gone. I tried some gentle arts to retain him, but in vain; so, after paying both the landlady and me for pleasures he had neither tasted nor asked, he took his leave.

I showed him down stairs; and just as he turned the corner of the next land, a man came rushing violently by him; exchanged looks with him, and came running up to me. He appeared in great agitation, and was quite out of breath; and, taking my hand in his, we ran up stairs together without speaking, and were instantly in the apartment I had left, where a stoup of wine still stood untasted. ‘Ah, this is fortunate!’ said my new spark, and helped himself. In the mean while, as our apartment was a corner one, and looked both east and north, I ran to the easter casement to look after Drummond. Now, note me well; I saw him going eastward in his tartans and bonnet, and the gilded hilt of his claymore glittering in the moon; and, at the very same time, I saw two men, the one in black, and the other likewise in tartans, coming toward the

**South**

_South_

Note: This illustration was based upon a digital scan of a copy of the original 1824 edition of _The Confessions_ produced by The University of California Libraries (_The private memoirs and confessions of a justified sinner, 1824/2008)._
Likeness, Difference, and the Significance of Multimodal Communication

Along with the idea that like is an ill mark, peculiar word frequencies, and references to directions printed in correlative positions, the dialogue of the character Mrs. Calvert further demonstrated the significance of likeness but also contrast and difference. For example, the Editor was depicted narrating how Mrs. Calvert proclaimed, “I saw two men, the one in black, and the other likewise in tartans” (The Confessions, 1824, p. 110; emphasis added). This narrative episode also revealed how Mrs. Calvert saw Drummond and another party passing in the night which emphasized aspects of multimodal communication:

I had only lost sight of Drummond, (who had given me his name and address,) for the short space of time that we took in running up one pair of short stairs; and during that space he had halted a moment, for, when I got my eye on him again, he had not crossed the mouth of the next entry; nor proceeded above ten or twelve paces, and, at the same time, I saw the two men coming down the bank on the opposite side of the loch, at about three hundred paces distance. Both he and they were distinctly in my view, and never within speech of each other, until he vanished into one of the wynds leading towards the bottom of the High Street, at which precise time the two strangers came below my window; so that it was quite clear he neither could be one of them, nor have any communication with them. (The Confessions, 1824, p. 111; emphasis added)

The significance may seem conveniently anecdotal in a study concerning semiotics and communication. However, this episode culminated with additional allusions to doubleness, (mis)perception, multimodality, and the idea that like is an ill mark. The dialogue of Mrs. Calvert also suggested the presence of an evil spirit:

Yet, mark me again; for of all things I have ever seen, this was the most singular. When I looked down at the two strangers, one of them was extremely like Drummond. So like was he, that there was not one item in dress, form, feature, nor voice, by which I could distinguish the one from the other. I was certain it was not he, because I had seen the one going and the other approaching at the same time, and my impression at the
moment was, that I looked upon some spirit, or demon, in his likeness. (The Confessions, 1824, pp. 111-112; italics original; underlined emphasis added)

For the second time within the narrative, a character witnessed an apparition or spirit like the devil. Along with establishing a devil-like character within the narrative, the dialogue also portrayed semiotic production and a character’s interpretation of what they saw and believed. The dialogue further described the circumstances involving the devil-like character. The narration of the Editor also metareferentially depicted the production and perception of satirical parody—and intersemiotic complementarity—in hinting to the secretive nature of confessions and revelations. As told by the Editor character, Mrs. Calvert proclaimed:

I thought all this while I was closely concealed from them, and wondered not a little when he in tartans gave me a sly nod, as much as to say, ‘What do you think of this?’ or, ‘Take note of what you see,’ or something to that effect, from which I perceived, that whatever he was about, he did not wish it to be kept a secret. For all that, I was impressed with a terror and anxiety that I could not overcome, but it only made me mark every event with the more intense curiosity. (The Confessions, 1824, p. 114; emphasis added)

As a sign, the metareferential dialogue appears to be another instance of intersemiotic complementarity or a multifunctional metareference to the narrative activity and strategic composition of the book: take note of what you see with more intense curiosity.

**Westward on Page 115**

In a compositional maneuver that seems to enhance a sense of intersemiotic complementarity, the word westward was printed on the west side of the page on page 115. During Mrs. Calvert’s dialogue references to the directions of, north, south, and east have been previously printed in positions that indicate their respective cardinal and ordinal directions. The same appears to have been done here as well with the word westward, which was printed on the west side of the page—presuming that north is oriented at the top of the page. Figure 117 illustrates this alignment.
Figure 117

_The Confessions (1824): The Word Westward on Page 115_

Note: This illustration was based upon a digital scan of an original 1824 edition of _The Confessions_ produced by The University of California Libraries (The private memoirs and confessions, 1824/2008).
Signs, Signals, and Multimodality

In further demonstrating multimodality and visual and verbal communication, the Editor character was depicted narrating what Mrs. Calvert saw and heard that morning as well:

He [the devil-like character] pushed him [the presumed doppelgänger of Drummond] without resistance into the dark shaded close, made another signal to me, and hasted up the close to Lucky Sudds’ door [the door of the bagnio]. The city and the morning were so still, that I heard every word that was uttered, on putting my head out a little. (The Confessions, 1824, p. 115; emphasis added)

Much like the way that John revealed what he saw and heard in telling of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806), the narrative dialogue of Mrs. Calvert likewise focused on what she saw and heard during a sword duel between George Colwan and presumably his brother Robert Wringhim. Mrs. Calvert also told of seeing “the fellow in black” who ambushed George from the cover of a dark entry way and killed him with “two deadly wounds to the back” (The Confessions, 1824, p. 118). In further revealing the events of the murder of George Colwan, the dialogue of Mrs. Calvert detailed what she saw and heard with an allusion to the supernatural as well:

He [George] articulated some more, which I could not hear for other sounds; for the moment that the man in black inflicted the deadly wound, my companion called out, ‘That’s unfair, you rip! That’s damnable! to strike a brave fellow behind! One at a time, you cowards!’ &c.’ to all which the unnatural fiend in the tartans answered with a loud exulting laugh; and then, taking the poor paralysed murderer by the bow of the arm, he hurried him into the dark entry once more, where I lost sight of them for ever. (The Confessions, 1824, p. 119; emphasis added)

This episode of revealing the circumstances of the murder of George Colwan concluded with another metareferential nod to reading the narrative. In a kind of low fidelity description of multimodal communication and intersemiotic complementarity, the narrative episode concluded with the description of Mrs. Logan’s reaction to the Mrs. Calvert’s revelation:
Before this time, Mrs. Logan had risen up; and when the narrator [Mrs. Calvert] had finished, she was standing with her arms stretched upwards at their full length, and her visage turned down, on which were portrayed the lines of the most absolute horror.

(*The Confessions*, 1824, p. 119; emphasis added)

In depicting Mrs. Logan’s reaction, the rationalization of doubt, belief in the Almighty, and the denial of the existence of the devil appear to have been put on display—along with the introduction of the phrase *(self-)*justified within the narrative of the novel. As told by the Editor character, Mrs. Logan explained how she now perceived that Robert Wringhim murdered his brother George Colwan and how their mother, the Lady Dalcastle, was complicit:

The dark suspicions of my late benefactor have been just, and his last prediction is fulfilled,” cried she [Mrs. Logan]. “The murderer of the accomplished George Colwan has been his own brother, set on, there is little doubt, by her who bare them both, and her directing angel, the self-justified bigot. Aye, and yonder they sit, enjoying the luxuries so dearly purchased, with perfect impunity! If the Almighty do not hurl them down, blasted with shame and confusion, there is no hope of retribution in this life. And, by his might, I will be the agent to accomplish it!” (*The Confessions*, 1824, p. 119; emphasis added)

It is not the purpose of this study to fully explore aspects of literary criticism of the novel and its narrative dialogues. Although it would be remiss to overlook how certain aspects of the narrative relate to semiotic significance and schemes of semiotic (mis)perception and the manipulation of belief formation and revision that seem to underpin the content and the composition of the book. The dialogue of Mrs. Calvert’s response explaining why she did not “raise the alarm” about George Colwan’s murder along with her co-witness suitor, further detailed aspects of perception and belief revision:

“He? The wretch! He [Calvert’s presumed patron of prostitution/co-witness] durst not move from the shelter he had obtained,—no, not for the soul of him. He was pursued for his life, at the moment when he first flew into my arms. But I did not know it; no, I did
not then know him. May the curse of heaven, and the blight of hell, settle on the
detestable wretch! He pursue for the sake of justice! No; his efforts have all been for
evil, but never for good. But I raised the alarm; miserable and degraded as I was, I
pursued and raised the watch myself. Have you not heard the name of Bell Calvert
coupled with that hideous and mysterious affair?” (The Confessions, 1824, p. 120;
italicization original; underlining added)
The dialogue imparts Mrs. Calvert’s belief in heaven and hell and detailed aspects of her
(mis)perception, belief formation and revision—and her attempt to correct them having morally
raised the alarm toward the pursuit of justice (The Confessions, 1824, p. 120). The dialogue could
also be a sign referring to the Revelation 3:17 (The Holy Bible, 1611, 1655, 1662, 1806). That is,
Mrs. Calvert’s description of her co-witness referred to him as a wretch, while she referred to
herself as miserable and degraded. As a sign of potential intertextuality, the dialogue of Mrs.
Calvert resembles Revelation 3:17 which was the only verse in The Holy Bible, (1611, 1655, 1662,
1806) that included the words wretched and miserable and the state of not knowing: “Becaufe
thou fayeft, I am rich, and increafed with goods, and haue need of nothing; and knoweft not
that thou art wretched, and miserable, and poore, and blinde, and naked” (Revelation 3:17, The
Holy Bible, 1611; emphasis added). As a potential intertextual reference, the theological and
philosophical implications of Revelation 3:17 and the potential satirical parody of it within Mrs.
Calvert’s dialogue are far beyond the scope here. However, evidencing aspects of intertextuality
between The Revelation and The Confessions (1824) is certainly necessary toward the
investigation of the key research questions of this study and substantiating potential
intertextuality between the two books, which seems likely given the state of unawareness (not
knowing) and descriptions involving being wretched and miserable evident in both Mrs. Calvert’s
dialogue and Revelation 3:17 (The Holy Bible, 1611, 1655, 1662, 1806).

Self-justification, Perception, and (Self-)Deception

Yet within the scope of this study, this episode appears to implicate the significance of
semiotic production and (mis)perception, the effects of persuasion upon belief formation and
revision according to what we (mis)perceive, and how these ultimately affect our reckonings of justice, justification, and truth. In response to the character Mrs. Calvert’s revelation of the murder of George Colwan, the Editor explained how Mrs. Logan questioned “How came it that you never appeared in defence of the Honourable Thomas Drummond; you, the only person who could have justif[ied] him?” (The Confessions, 1824, p. 120).

Regarding significance, and much like the significance of the introduction of number/words within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806), this episode of narrative dialogue marks the first time that the word justified was mentioned within the narrative. Notably, it immediately followed self-justified, which was printed on the previous page within Mrs. Calvert’s dialogue in The Editor’s Narrative (The Confessions, 1824, p. 119). In bringing this narrative episode to a close, Mrs. Logan was depicted questioning if her surmises were wrong. In response, Mrs. Calvert was offers an explanation that seems to address the immediate circumstances within the narrative and the significance and meaning of semiotic production, sensory perception, and (deceptive) misperception as well:

“"There is nothing of which I can be more certain, than that it was not Drummond. We have nothing on earth but our senses to depend upon: if these deceive us, what are we to do. I own I cannot account for it; nor ever shall be able to account for it as long as I live.” (The Confessions, 1824, p. 121)

**Gestures as Signals and Signs of Intersemiotic Complementarity**

In the episode that followed, The Editor character was depicted narrating how the characters Mrs. Logan and Mrs. Calvert set out to identify the mysterious “man in black” (The Confessions, 1824, p. 121). In making their journey to seek him out, the two coincidentally encountered Robert Wringhim. As with the previous instances of Mrs. Calvert making observations from a window, Robert Wringhim was likewise seen from a window and recognized in walking below (The Confessions, 1824, pp. 122-123). This episode also included an allusion to the identity of the unknown character through signification and the demonstration of intersemiotic production and perception, and signaling gesture:
Mrs. Logan ran to the window, and behold, there was indeed Robert Wringhim Colwan (now the Laird of Dalcastle) coming forward almost below their window, walking arm in arm with another young man; and as the two passed, the latter looked up and made a sly signal to the two dames, biting his lip, winking with his left eye, and nodding his head. Mrs. Calvert was astonished at this recognizance, the young man’s former companion having made exactly such another signal on the night of the duel, by the light of the moon; and it struck her, moreover, that she had somewhere seen this young man’s face before. (*The Confessions*, 1824, pp. 123-124; emphasis added).

Hogg further depicted multimodal communication while emphasizing the significance of semiotic production, the perception of signs, the questionability of likeness—and the sensibilities of satirical parody. The dialogue that followed on page 125 between the characters Mrs. Logan and Mrs. Calvert included references to recognizance, recollection, signs, and satire:

“ I cannot for my life recollect, but am convinced I have seen the same fine form and face before.”

And did not he seem to know us, Mrs. Calvert? You who are able to recollect things as they happened, did he not seem to recollect us, and make signs to that effect?”

“ He did, indeed, and apparently with great good humour. (*The Confessions*, 1824, p. 125; emphasis added)

In further developing the significance of these aspects, Mrs. Logan and Mrs. Calvert were depicted recognizing the murderer Robert Wringhim walking arm and arm with his brother George—who was already slain and buried. The dialogue described the two characters questioning their sensibilities and (mis)perceptions while acknowledging the paradoxical nature of beliefs, facts, and perceptions. As a multifunctional sign, the dialogue on page 129 could be read as a metareference to the content and composition of the book just the same:

And how is it, how can it be, that we again see him here, walking arm in arm with his murderer?”
“The thing cannot be, Mrs. Logan. It is a phantasy of our disturbed imaginations, therefore let us compose ourselves till we investigate this matter farther.”

“...It cannot be in nature, that is quite clear,” said Mrs. Logan; “yet how it should be that I should think so—I who knew and nursed him from his infancy—there lies the paradox. As you said once before, we have nothing but our senses to depend on, and if you and I believe that we see a person, why, we do see him. Whose word, or whose reasoning can convince us against our own senses? (The Confessions, 1824, p. 129; italics original; underlining added)

The Direction North-East on Page 130

The questions about signs, perceptions, and reasoning were followed by an instance of intersemiotic complementarity involving directions. This seems like a pattern within the content/composition of the book whereby dialogue concerning semiotic production and perception was followed by an instance of intersemiotic complementarity. More specifically, it this instance involved words referring to a direction printed in a correlative position upon the page: north-east was printed on page 130 correlating to the ordinal direction north-east, presuming north is reckoned at the top of the page. Figure 118 shows the position of north-east on page 130. This instance of intersemiotic complementarity was not apparent in subsequent scholarly edition of The Confessions.

Incidentally, after the instance of intersemiotic complementarity involving north-east, the narrative on page 130 concluded with the Editor describing how “Mrs. Calvert now charged her, whatever she saw, or whatever she heard, to put on a resolution and support it...” (The Confessions, 1824, p. 130). As a multifunctional sign, this could extend the sense of intersemiotic complementarity on the page as an intertextual reference to the significance of what John saw and heard within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). It could also refer to the significance the words saw and heard—which were printed in the same sentence on page 130—and each printed 83 times within The Confessions (1824). The ordinal direction north-east was printed in alignment with the direction of northeast on page 130.
Mrs. Calvert acquiesced, and the two dames took their way to Dalcastle, with baskets well furnished with trifles. They did not take the common path from the village, but went about, and approached the mansion by a different way. But it seemed as if some overruling power ordered it, that they should miss no chance of attaining the information they wanted. For ere ever they came within half a mile of Dalcastle, they perceived the two youths coming, as to meet them, on the same path. The road leading from Dalcastle toward the north-east, as all the country knows, goes along a dark bank of brushwood called the Bogle-heuch. It was by this track that the two women were going; and when they perceived the two gentlemen meeting them, they turned back, and the moment they were out of their sight, they concealed themselves in a thicket close by the road. They did this because Mrs. Logan was terrified for being discovered, and because they wished to reconnoitre without being seen. Mrs. Calvert now charged her, whatever she saw, or whatever she heard, to put on a resolution, and support it, for if she fainted there and was discovered, what was to become of her?

Note: This illustration was based upon a digital scan of a copy of the original 1824 edition of The Confessions produced by The University of California Libraries (The private memoirs and confessions, 1824/2008).
Satirical Parody of Hand-fasting

In further seeking the truth and justice regarding the murder of George Colwan, the Editor narrated how Mrs. Calvert and Mrs. Logan disguised themselves and hid among brambles where they encountered the murderous Robert Wringhim and his devil-like companion, who referred to himself as Gil-Martin (*The Confessions*, 1824, pp. 195-196). While shrouded in secrecy among the brambles, Mrs. Calvert and Mrs. Logan overheard Robert Wringhim “confess both the crimes that he had done, and those he had in contemplation” (*The Confessions*, 1824, p. 131). Robert Wringhim discovered the two women and called out to Gil-Martin to harm them; however, Gil-Martin did not appear. Robert was consequently alone and overtaken by the women who left him bound along the path to Dalcastle. In yet another narrative description involving the multimodality of seeing, hearing, and justification, the Editor explained that when the two women arrived at Mrs. Logan’s house, “they spoke of what they had seen and heard, and agreed that they had sufficient proof to condemn young Wringhim, who they thought richly deserved the severest doom of the law” (*The Confessions*, 1824, p. 137; emphasis added).

As previously discussed in this analysis, the phrase “a year and a day” on page 26 could be a significant reference to the leap year 1712 and handfasting as both involve the passing of 366 days. In the dialogue about what the women saw and heard, the idea of handfasting appears to have been satirically parodied. The Editor narrated how Mrs. Calvert and Mrs. Logan perceived Robert Wringhim and how they felt about him—but also how he felt to them in a physical sense as they overpowered him—as part of a satirical parody of *handfasting*:

“He was always repulsive, and every way repulsive,” said the other; “but he is now indeed altered greatly to the worse. While we were hand-fasting him, I felt his body to be feeble and emaciated; but yet I know him to be so puffed up with spiritual pride, that I believe he weens every one of his actions justified before God, and instead of having stings of conscience for these, he takes great merit to himself in having effected them.” (*The Confessions*, 1824, pp. 137-138; emphasis added)
As a satirical parody of handfasting, the women “were hand-fasting him” (*The Confessions*, 1824, p. 137), but not in any sense following the ancient rite (Monger, 2013, p. 337; Anton, 1958; *Handfasting*, 1890; *Handfasting*, 2001). Instead, *hand-fasting* referred to the way the women used “long straps of garters which they chanced to have in their baskets” to bind and fasten Robert Wringhim’s hands behind his back (*The Confessions*, 1824, p. 136). The idea that the pharisaical character Robert Wringhim would be bound in garters by two women—one being a prostitute and the other the stepmother of his brother—and that the two women would then reflect upon the scene referring to *hand-fasting* holds plenty of potential significance toward satirical parody, if not mockery of all the concepts involved. The reflective discussion of Mrs. Logan and Mrs. Calvert also appears to function as a key to the matters of likeness, doubleness, deception, and evil. It also appears to metareferentially complicate the idea and function of parody as well. Within the discussion, Mrs. Logan was depicted reflecting upon Robert Wringhim and Gil-Martin, presumably the devil personified:

Still my thoughts are less about him [Robert Wringhim] than the extraordinary being who accompanies him [Gil-Martin]. He does every thing with so much ease and indifference, so much velocity and effect, that all bespeak him an adept in wickedness. The likeness to my late hapless young master is so striking, that I can hardly believe it to be a chance model; and I think he imitates him in every thing, for some purpose or some effect on his sinful associate. (*The Confessions*, 1824, pp. 137-138; emphasis added).

In bringing the first part of *The Editor’s Narrative* to a conclusion, Mrs. Calvert and Mrs. Logan were depicted contacting the authorities. In divulging what “they had seen and heard” (*The Confessions*, 1824, p. 139), the authorities determined that Robert Wringhim should be apprehended, and officers were dispatched to effect his arrest. However, the Editor explained that Robert Wringhim was nowhere to be found, nor was his mother, Lady Dalcastle, who was also implicated in the murder. Thus, with instances of intersemiotic complementarity, the revelation of what was *seen* and *heard*, and characters who were seen, or hiding, or unable to found, the final episode offers much about visual/verbal perception and apparence.
The Satire and Parody of Presenting an (Altered) Original Document

The Editor’s Narrative concluded on page 142. In further demonstrating the significance of the visual and the verbal, the Editor was depicted introducing “an original document of the most singular nature and preserved for their perusal in a still more singular nature” (The Confessions, 1824, p. 142). From a semiotic perspective, the Editor’s explanation reads like satirical parody. The reproduction of an original document would render it a copy, or a Fac Simile as in the frontispiece of the book. Adding to the satirical parody, the Editor explained how he shall “offer no remarks on it, and make as few additions to it, leaving every one to judge for himself” (The Confessions, 1824, p. 142). The idea that The Editor has made only “a few additions” obviously contradicts the idea of an original document. Thus, this seems to be a metareferential satirical parody about the Editor—and the very book he (fictitiously) produced.

Considering how The Confessions (1824) puts semiotic production and perception on display within narrative—along with instances of intersemiotic complementarity and related compositional significance—the hypocrisy and paradox of the Editor’s remarks seem tellingly significant. The significance seems further apparent considering how the title page of the original document was presented opposite the Editor’s closing remarks on the adjacent page (The Confessions, 1824, p. 143). The title reads “Private Memoirs and Confessions of a Sinner. Written By Himself” (The Confessions, 1824, p. 143). Note the word Justified was not included as shown in Figure 119. This title matches the page heading on page 142, which likewise reads “Confessions of Sinner” (The Confessions, 1824, p. 142). However, as previously discussed, “Confessions of a Sinner” differs from “Confessions of a Justified Sinner” printed on the title page at the beginning of the book (The Confessions, 1824, emphasis added). Thus, the title of the book and the memoir seem questionable. This discrepancy prompts questions about who altered the original document or the title of the novel. Further, it also calls a key premise of the book—whether the sinner was justified—into question as well. Figure 119 shows the title page of the memoir—the purportedly original document introduced by the Editor character. Figure 120 compares the title printed on the title page of the book with the title of the original document on page 143.
Note: The page heading “CONFessions OF A SINNER” matches the title page of the memoir, which also includes the reference to “CONFessions OF A SINNER” (The Confessions, 1824, pp. 142-143). This photograph of pages 142 and 143 within the copy of the original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341) was taken by this researcher courtesy of The National Library of Scotland.
Note: These photographs were based on the original 1824 edition of *The Confessions* held by The National Library of Scotland (MMSID: 9930471443804341).
Semiotic Analysis of The Private Memoirs and Confessions of a Sinner

The memoir, purportedly an original document according to the Editor, was seemingly written by the character Robert Wringhim. The memoir begins with the detailing of Robert Wringhim’s birth, upbringing, and his perceptions of religious doctrines. Perhaps the most significant part of the narrative concerns how the character Robert Wringhim perceived that he was not one of God’s chosen and that his name was not written in “The Book of Life” as explained in The Holy Bible—including in the book of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). To be emphatically clear, at the very onset of the memoir section of The Confessions (1824), there was a clear intertextual reference to “The Book of Life”—and its significance was revealed in The Revelation and other verses within The Holy Bible (1611, 1655, 1662, 1806). The author of the (fictitious) memoir, presumably the character Robert Wringhim, told of being struck with fear about not being one of the chosen:

My heart quaked with terror, when I thought of being still living in a state of reprobation, subjected to the awful issues of death, judgment, and eternal misery, by the slightest accident or casualty, and I set about the duty of prayer myself with the utmost earnestness. (The Confessions, 1824, p. 149)

The Significance of The Book of Life

Robert confessed that no matter how much he prayed, he continued to sin. He defeatedly explained, “If my name is not written in the book of life from all eternity, it is in vain for me to presume that either vows or prayers of mine or those of all mankind combined, can ever procure its insertion now” (The Confessions, 1824, pp. 149-150). The ultimate significance of “The Book of Life” was explained in The Revelation, including Revelation 17:8, which incidentally bespeaks of wondering as well:

The beast that thou fawest, was, and is not, and shall ascend out of the bottomleffe pit, and goe into perdition, and they that dwell on the earth shall wonder, (whose names were not written in the booke of life from the foundation of the world) when they behold the beast that was, and is not, and yet is. (Revelation 17:8; The Holy Bible, 1611)
The Significance of Deception and Misrepresentation

As if the purpose of the memoir was to reveal stratagems for misrepresentation, misperception, and deceptive communication, the narrative of the memoir proceeded to depict the transgressions presumably undertaken by the character Robert Wringhim as he was transformed, and his soul was possessed by the devil. The first episode of such transgressions depicted the young Robert Wringhim resentfully misrepresenting the character of John Barnet, a servant of Reverend Mr. Wringhim. In seeking revenge against Barnet’s words and judgments—and putting semiotic production and interpretation on display—Robert Wringhim was depicted provoking Barnet and manipulating his words and deeds to cause strife with Rev. Mr. Wringhim. Consequently, Rev. Mr. Wringhim confronted his servant Barnet about the cause of the strife: whether Robert Wringhim was the real and illegitimate son of Rev. Robert Wringhim (The Confessions, pp. 150-158). Instead of yielding to the Rev. Robert Wringhim’s demands and ultimatum, the character John Barnet firmly decided to keep his opinions and speak freely rather than submit to the reverend’s censure. (The Confessions, 1824, pp. 159-160).

In what could be read as a sign of satirical parody, along with an intertextual reference to Revelation 1:18, John Barnet held fast to his freedom and resigned from the service of Reverend Wringhim and his church. In a clearly symbolic act, Barnet was depicted resigning by throwing the keys to the church at Rev. Wringhim’s feet (The Confessions, 1824, p. 160). As a potential intertextual reference, it is worth noting that there are only two instances of the word *keyes* (keys) within The Holy Bible (1611). One instance occurred in Matthew 16:19 in reference to “the keyes of the kingdome of heaven” (The Holy Bible, 1611; emphasis added). The other instance of *keyes* (keys) was printed in Revelation 1:18 (The Holy Bible, 1611). In contrast to the keys of the kingdom of heaven in Matthew 16:19, the significance of keys in Revelation 1:18 related to hell and death: “I am hee that liueth, and was dead: and behold, I am alieue for euermore, Amen, and haue the keyes of hell and of death” (The Holy Bible, 1611; emphasis added). Whether John Barnet’s symbolic resignation of throwing his keys at the feet of Rev. Mr. Wringhim was references either or both of these verses seems open to interpretation.
A Moderate Calculation of Sinning

Aside from intertextual referentiality, this episode evidences a pattern within the narrative and the composition of *The Confessions* (1824) as a book. That is, in presenting controversial, contrarian, or otherwise significant dialogue typically involving matters of religion and reason, an instance of intersemiotic complementarity or related compositional significance followed. In this case, after the depiction of Robert Wringhim celebrating the departure of John Barnet, Robert perceived and interpreted a sign in the form of a particular *sentence* of the Reverend Wringhim’s sermon. Notably, this episode also portrayed semiotic production and interpretation along with the matters of sinning and mathematics:

It was about this time that my reverend father preached a sermon, *one sentence of which affected me most disagreeably:* It was to the purport, that every unrepented sin was productive of a new sin with each breath that a man drew; and every one of these new sins added to the catalogue in the same manner. I was utterly *confounded at the multitude of my transgressions:* for I was sensible that there were great numbers of sins of which I had never been able thoroughly to repent, and these momentary ones, *by moderate calculation,* had, I saw, long ago, *amounted to a hundred and fifty thousand in the minute,* and I saw no end to the series of repentances to which I had subjected myself. (*The Confessions*, 1824, p. 161; emphasis added).

The admixture of religion, reason, and mathematics may seem peculiar and significant. Yet it may also be even more significant considering the reference to “moderate calculation”—and the peculiar sum of Robert’s calculation. The *moderate calculation* of sinning 150,000 times per minute could be hyperbole, as in the mention of just a large, round number. Yet it could also be a precise amount—and a multifunctional sign prompting further inquiry about the nature and number of Robert’s purported calculation. As part of this analysis of intersemiotic complementarity and *viewing* page 161, several textual semiotic resources appear to be significant, and indicative of calculation as illustrated in Figure 121.
Figure 121

*The Confessions (1824): Textual Resources and Calculation on Page 161*

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He left the manse that day, and I rejoiced in the riddance: for I disdained to be kept so much under, by one who was in the bond of iniquity, and of whom there seemed no hope, as he rejoiced in his frowardness, and refused to submit to that faithful teacher, his master.

It was about this time that my reverend father preached a sermon, one sentence of which affected me most disagreeably: It was to the purport, that every unrepented sin was productive of a new sin with each breath that a man drew; and every one of these new sins added to the catalogue in the same manner. I was utterly confounded at the multitude of my transgressions; for I was sensible that there were great numbers of sins of which I had never been able thoroughly to repent, and these momentary ones, by a moderate calculation, had, I saw, long ago, amounted to a hundred and fifty thousand in the minute, and I saw no end to the series of repentances to which I had subjected myself. A lifetime was nothing to enable me to accomplish the sum, and then being, for any thing I was certain of, in my state of nature, and the grace of repentance withheld from me,—what was I to do, or what was to become of me? In the

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*Note:* The textual resources referring to mathematics on page 161. This illustration was based upon a photograph of the original 1824 edition of *The Confessions* held by The National Library of Scotland (MMSID: 9930471443804341).
Page 161 and 0.161% Sins Per Second

If Robert’s 150,000 sins per sins consist of a series as he explained, this bears the equivalence of 2,500 sins per second. In taking up the notion of moderate calculation, 2,500 sins per second equates to a rather peculiar percentage of 150,000 sins per minute, namely 0.1666...% per second. Granted, this could be represented in various numerical forms. Yet no matter how it may be written or expressed, it nonetheless involves a repetition of the number six, much like the number of the beast in Revelation 13:18 (The Holy Bible, 1611, 1655, 1662, 1806). Also, .0166...% as a rounded percentage—.0161%—resembles page number 161, the very page upon which this episode was written. Thus, there appears to be an instance of intersemiotic complementarity involving textual resources (the “moderate calculation”), compositional resources (the page number), and mathematical resources (derived from the application of the “moderate calculation” to the “hundred and fifty thousand” sins per minute), all of which were printed on or relate to page 161 (The Confessions, 1824, p. 161). Unfortunately, this instance of intersemiotic complementarity was not printed on page 161 in subsequent scholarly editions of The Confessions and has been obscured.

The Satirical Parody of “one of the devil’s hand-fasted children”

This characterization of a possible instance of intersemiotic complementarity may seem far-fetched, if not a contrivance of confirmation bias. However, as evidenced in chapter four of this study, it resembles similar procedures and instances of intersemiotic complementarity in The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). It also resembles the calculation of proportion suggested on page 17 of The Confessions (1824). Yet as an instance of satirical parody, Robert Wringhim was depicted calculating the multitude of his sins and transgressions—yet ignoring the significance of their magnitude. In the narrative dialogue that followed, Robert reflected upon these aspects and his sense of purpose:

In the meantime, I went on sinning without measure; but I was still more troubled about the multitude than the magnitude of my transgressions, and the small minute ones puzzled me more than those that were more heinous, as the latter had generally
some good effects in the way of punishing wicked men, froward boys, and deceitful women; and I rejoiced, even then in my early youth, at being used as a scourge in the hand of the Lord; another Jehu, a Cyrus, or a Nebuchadnezzar. (*The Confessions*, 1824, pp. 161-162).

Further, and toward evidencing how the intertextuality and sensibility associated with the Revelation was more proximal and direct, Robert Wringhim was then depicted overlooking the significance of his own prolific sinning—and his (mis)judgment of others. In revealing his confessions as a continued series of misdeeds and misjudgment, Robert was depicted seeking revenge against a classmate who bested him in education. The portrayal intertwined sinning, revenge, and calculation—along with calculated means of deceptive semiotic production and misinterpretation:

> I determined, (as I knew him [the other boy, M’Gill] for a wicked person, and one of the devil’s hand-fasted children,) to be revenged on him, and to humble him by some means or other. Accordingly I lost no opportunity of setting the Master against him, and succeeded several times in getting him severely beaten for faults of which he was innocent. I can hardly describe the joy that it gave to my heart to see a wicked creature suffering, for, though he deserved it not for one thing, he richly deserved it for others. This may be by some people accounted a great sin in me; but I deny it, for I did it as a duty, and what a man or boy does for the right, will never be put into the sum of his transgressions. (*The Confessions*, 1824, pp. 163-164; emphasis added).

Hand-fasting was obviously mentioned yet again. But this instance seems peculiar as the character M’Gill was depicted as “one of the devil’s hand-fasted children” (*The Confessions*, 1824, p. 163). This instance further satirically parodies the notion of hand-fasting and previous references to handfasting within the book. However, it also complicates the notion of hand-fasting as it implies that the devil was somehow involved, or at least procured his own “hand-fasted children” (*The Confessions*, 1824, p. 163). Considering how Robert Wringhim “had to live and remain an alien from the visible church for a year and a day” as depicted on page 26,
Robert’s parenthetical reference on page 163 to one of the devil’s hand-fasted children may be even more metareferentially significant (*The Confessions*, 1824).

**Satirical Parody of Satirical Parody**

The episode continued as Robert revealed how he engaged in deceitful semiotic production and parody of his own. That is, Robert discovered he was able to draw pictures of the schoolmaster Mr. Wilson much like the hand of M’Gill. Robert revealed that he was “so tickled and pleased with the droll likeness that I had drawn that I laughed immoderately at it” (*The Confessions*, 1824, pp. 164-165). Robert then confessed to taking M’Gill’s book of algebra home with him and drawing “gross caricatures of Mr. Wilson here and there, several of them in situations notoriously ludicrous” for Mr. Wilson to discover and hopefully and falsely presume they were drawn by M’Gill (*The Confessions*, 1824, p. 165). Consequently, M’Gill was severely reprimanded and left the school for fear of unjust punishment for no wrongdoing on his part.

**Explicit Mention of the Sins in The Revelation**

In revealing how Robert wronged and manipulated circumstances against M’Gill and John Barnet, Robert overtly confessed to being a sinner. In so doing, the narrative dialogue clearly evidences Robert’s familiarity with The Revelation—and directly quoted it:

> That I was a great, a transcendent sinner, I confess. But still I had hopes of forgiveness, because I never sinned from principle, but accident; and then I always tried to repent of these sins by the slump, for individually it was impossible; and though not always successful in my endeavours, I could not help that; the grace of repentance being withheld from me, I regarded myself as in no degree accountable for the failure.

Moreover, there were many of the most deadly sins into which I never fell, for I dreaded those mentioned in the Revelations as excluding sins, so that I guarded against them continually. (*The Confessions*, 1824, p. 170; emphasis added)

The transgressions and horrific acts of the character of Robert Wringhim were depicted against the backdrop of biblical principles—including quite explicitly, “those mentioned in the Revelation” (*The Confessions*, 1824, p. 170). As the previous episodes exemplify, Robert was
depicted perpetrating his sins and transgressions against others through deceptive communication, parody, and mischievous likeness, along with deceitful manipulations of semiotic production and interpretation. In this episode, Robert Wringhim was depicted confessing and revealing how he used parody—a means of deceptive manipulation of written communication—to draw heinous caricatures of the schoolmaster Mr. Wilson. Robert drew these caricatures as though they were work of the innocent character M’Gill, who suffered the mistaken blame. Thus, Hogg metareferentially depicted a satirical parody—of satirical parody.

The Significance of a Season

The devilish nature of these parodic and deceitful transgressions and their number appears to have involved another parodic intertextual reference to The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). Robert Wringhim, the presumed author of memoir, explained, “the most important period of my existence,—the period that has modelled my character, and influenced every action of my life” (The Confessions, 1824, p. 171). The description included a rather peculiar circumstance of likeness, time, and number:

Like the sinful king of Israel, I had been walking softly before the Lord for a season. I had been humbled for my transgressions, and, as far as I recollect, sorry on account of their numbers and heinousness. (The Confessions, 1824, p. 172; emphasis added)

This description appears to resemble a peculiar period within the Revelation, particularly Revelation 6:11, which involved sinners and a rest for little season:

And white robes were giuen vnto every one of them, and it was fayd vnto them, that they shoulde reft yet for a little season, vntill their fellow seruants alfo, and their brethren that shoulde be killed as they were, shoulde be fulfilled. (Revelation 6:11, The Holy Bible, 1611; emphasis added)

Incidentally, another verse within The Revelation referenced a season, namely Revelation 20:3, which revealed how an Angel with the key to the bottomless pit, chained “the dragon that old serpent, which is the deuill and Satan, and bound him for a thousand years”: 


And cast him into the bottomleffe pit, and flut him vp, and fet a feale vpon him, that he shoulde deceiue the nations no more, till the thousand yeeres shoulde bee fulfilled: and after that hee must be loofed a little seafon. (The Revelation 20:1-3, The Holy Bible, 1611)

Thus, through the signs of parodic likeness—“like the sinful king of Israel” (The Confessions, 1824, p. 172)—and an apparent intertextual reference to the devilish nature of “a season” as in Revelation 20:3, Robert Wringhim’s memoir may tellingly have a more sinful and devilish nature as well. The parodic and deceptive manipulations of likeness, deceitful (mis)communication, and semiotic production and interpretation put on display within the memoir thus far may also reflect a more devilish nature of the satirical parody involved in the production of The Confessions (1824) overall.

**Significance and Satirical Parody Personified**

After introducing the memoir and establishing Robert Wringhim’s idiosyncratic theological justification for his character, sins, and deeds, the memoir further detailed events that occurred within a season that defined his life and being. With a nod to an inheritance of sinning, predestinarianism, and allusion to the sinful nature of Robert Wringhim’s mother, the Lady Dalcastle, Robert was depicted confessing his contempt for her:

> As for my mother, she would harp on the subject of my faith for ever; yet, though I knew her to be a Christian, I confess that I always despised her motley instructions, nor had I any great regard for her person. If this was a crime in me, I never could help it. I confess it freely, and believe it was a judgment from heaven inflicted on her for some sin of former days, and that I had no power to have acted otherwise towards her than I did.  

*(The Confessions, 1824, p. 172; emphasis added)*

This manner of deflective justification underpins many of the episodes that followed. Toward heightening the significance of such deflection—and the parody and hypocrisy of it—Robert was depicted being showered with “unnumbered blessings” as he was welcomed into “the society of the just made perfect” (The Confessions, 1824, p. 173; emphasis original). As an instance of ungrammatical significance, the italicization of the just made perfect could highlight an
intertextual reference to Revelation 3:2: “Be watchfull, and ftrengthen the things which remaine, that are ready to die: for I haue not found thy works perfect before God” (The Holy Bible, 1611; emphasis added). It could also be a nod to James 2:22 which explained the symbiosis involving faith and works: “Seest thou how faith wrought with his works, and by works was faith made perfect?” (The Holy Bible, 1611). In further configuring satirical parody and hypocrisy, which included intertextual references to The Revelation, Robert was depicted proclaiming:

I was now a justified person, adopted among the number of God’s children—my name written in the Lamb’s book of life, and that no bypast transgression, nor any future act of my own, or of other men, could be instrumental in altering the decree. (The Confessions, 1824, p. 173; emphasis added)

Adding to the parody and intertextuality to The Revelation, the Reverend Mr. Wringhim was depicted explaining how “All the powers of darkness […] shall never be able to pluck you again out of your Redeemer’s hand,” which was a conclusion assured by “the word and spirit of him who cannot err” (The Confessions, 1824, p. 173). There were several references to “The Book of Life” in the Revelation. However, the hypocrisy of Reverend Wringhim’s determination appears to be most connected with and contested by Revelation 21:27:

And there fhall in no wife enter into it any thing that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lambes booke of life. (The Holy Bible, 1611)

Further, much like the omission or oversight of a particular faith accounting for 12 faiths instead of 13 as printed on page 17 within The Confessions (1824, p. 17), Rev. Mr. Wringhim was depicted offering an (incomplete) interpretation of The Revelation and omitting that those whose names were written in “The Book of Life” were judged according to their works. This seems to add another layer of significance and meaning toward the satirical parody of such conveniently fashioned hypocrisy. The oversight of Rev. Mr. Wringhim and his revelation that Robert Wringhim belonged to “the society of the just made perfect” (The Confessions, 1824, p. 173), seem strongly at odds with Revelation 20:12-13, in which John explained:
And I saw the dead, small and great, stand before God: and the books were opened: & another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works.

And the sea gave up the dead which were in it: and death and hell delivered up the dead which were in them: and they were judged every man according to their works. (The Holy Bible, 1611; emphasis added)

As these instances of intertextuality and satirical parody suggest, Reverend Wringhim was depicted overlooking how those whose names were written in “The Book of Life” were judged by their faith, deeds, and according to their works. From a broader perspective of this narrative episode, the hypocrisy of Reverend Wringhim’s oversight and omission also imports the significant consequences foretold in Revelation 22:19:

And if any man shall take away from the wordes of the booke of this prophesie, God shall take away his part out of the booke of life, and out of the holy citie, and from the things which are written in this booke. (The Holy Bible, 1611)

Reverend Wringhim’s omissions regarding the judgment of those whose names were written in “The Booke of Life” could be an invocation of the consequences foretold in Revelation 22:19 (The Holy Bible, 1611, 1655, 1662, 1806). Such an invocation within this particular season suggests a peculiar form of personification as Robert Wringhim was depicted meeting a strange youth who appeared to be just like him. In so doing, the personification of parody—along with apparency, mirror-like doubleness, and multimodal semiotic production and perception—appear to have been put on display within the narrative of the memoir. Robert Wringhim explained how he met the strange youth accordingly:

That stranger youth and I approached each other in silence, and slowly, with our eyes fixed on each other’s eyes. We approached till not more than a yard intervened between us, and then stood still and gazed, measuring each other from head to foot. What was my astonishment, on perceiving that he was the same being as myself! The clothes were the same to the smallest item. The form was the same; the apparent age; the colour of
the hair; the eyes; and, as far as recollection could serve me from viewing my own features in a glass, the features too were the very same. I conceived at first, that I saw a vision, and that my guardian angel had appeared to me at this important era of my life; but this singular being read my thoughts in my looks, anticipating the very words that I was going to utter. (The Confessions, 1824, pp. 175-176; emphasis added)

Along with apparenty, likeness, multimodal significance and perception, this episode seems to involve a rather telling intertextual reference. In what appears to be a parody of The Revelation, wherein John explained what he saw and heard in visions with angels, the character Robert Wringhim likewise perceived that when he approached the stranger youth, he “saw a vision, and that my guardian angel had appeared to me at this important era of my life” (The Confessions, 1824, p. 176; emphasis added). The Revelation was personified and testified through Jesus Christ and “sent and signified” (Revelation 1:1, The Holy Bible, 1611). However, this dialogue within The Confessions appears to satirically parody these aspects of The Revelation as the signification and personification of the devil as the “stranger youth” character suggests.

The Medium/Message Is the Message Personified

Hogg depicted another pivotal dialogue within the memoir that further demonstrated satirical parody of hypocrisy, deceptive (mis)communication, and significance. In light of the notion that The Medium/Message Is The Message, the dialogue involved the idea of a person as a communicator and a medium along with the devil-like personification of the message. The dialogue also seems to account for strange occurrences, devilish likeness, and superstitious reckonings. However, the significance of these aspects appears to have been satirically parodied as well as the character Robert Wringhim was depicted explaining:

My spiritual pride being greatly elevated by this address, I began to assume the preceptor, and questioned this extraordinary youth with regard to his religious principles, telling him plainly, if he was one who expected acceptance with God at all, on account of good works, that I would hold no communion with him. He renounced these at once, with the greatest vehemence, and declared his acquiescence in my faith.
asked if he believed in the eternal and irrevocable decrees of God, regarding the salvation and condemnation of all mankind? He answered that he did so: aye, what would signify all things else that he believed, if he did not believe in that? We then went on to commune about all our points of belief; and in every thing that I suggested, he acquiesced, and, as I thought that day, often carried them to extremes, so that I had a secret dread he was advancing blasphemies. (The Confessions, 1824, p. 177; emphasis added)

The idea that Robert Wringhim had mistakenly met with the devil and not an “angel of light” (The Confessions, 1824, p. 182), and the likeness between Robert Wringhim and his devilish doppelgänger was further established. The Lady Dalcastle and Mr. Wringhim were depicted noticing how Robert had been transformed as though Satan had been busy with him. In response, Robert Wringhim was depicted as being speechless as his “mind turned on my associate for the day, and the idea that he might be an agent of the devil, had such an effect on me, that I could make no answer” (The Confessions, 1824, p. 182). Robert explained how he believed the stranger he met to be “an angel of light”—to which his mother replied, “It is one of the devil’s most profound wiles to appear like one” (The Confessions, 1824, p. 183).

“A Quarter of An Hour” on Page 183

As the satirical parody continued, an instance of intersemiotic complementarity seems apparent on page 183. Robert Wringhim told of “spending about a quarter of an hour in solemn and sublime thanksgiving” (The Confessions, 1824, p. 183). Much like the reference to “nearly seventeen hours” on page 17, the reference to “quarter of an hour” or 15 minutes was printed on line 15 of page 183 (The Confessions, 1824). Considering the page number as a set of two numbers—as with the word twelue in Revelation 7:5 (7+5=12) as printed in The Holy Bible (1611, 1655, 1662, 1806)—the printing of “a quarter of an hour” on line 15 of page 183 could be a sign of equivalence and likeness of the enumerative identity of 18-3=15. Figure 122 illustrates the printing of “quarter of an hour” (15 minutes) on line 15 of page 183 in The Confessions (1824).
Figure 122

*The Confessions (1824): The Printing of “a quarter of an hour” on Page 183*

*Note: This illustration was based upon a digital scan of a copy of the original 1824 edition of The Confessions produced by The University of California Libraries (The private memoirs and confessions of a justified sinner, 1824/2008).*
“A Bible” and “My Bible”

Again, the idea of intertextual correspondence with The Revelation (The Holy Bible, 1611) through enumerative identities and intersemiotic complementarity may seem far-fetched. However, Robert Wringhim was then depicted recounting his meeting again with the devil-like acquaintance who was apparently reading a bible: “I perceived a young man sitting in a devout posture, reading on a Bible (The Confessions, 1824, p. 186). Curiously, the dialogue described key visual and compositional characteristics of The Holy Bible (1611, 1655, 1662, 1806):

I came up to him and addressed him, but he was so intent on his book, that, though I spoke, he lifted not his eyes. I looked on the book also, and still it seemed a Bible, having columns, chapters, and verses; but it was in a language of which I was wholly ignorant, and all intersected with red lines and verses. (The Confessions, 1824, p. 187; emphasis added).

Hence, the narrative includes an explicit reference to a book that looked like a Bible with a description of its key compositional aspects—“columns, chapters, and verses” (The Confessions, 1824, p. 187). Clearly, Hogg was aware of such compositional details in the Bible to have written about them. Robert was depicted asking, “Is it a Bible?” and the devil-like character offering the telling reply, “It is my Bible” (The Confessions, 1824, p. 187; emphasis original). As narrative dialogue, the exchange may seem ordinary enough. However, closer examination reveals perhaps greater significance as the question “Is it a Bible?” was followed by a precisely inverted mirror-like reply: is it was inverted to it is; and the indefinite article a was qualified with the possessive my and emphasized with (ungrammatical) italics. Thus, as a sign, the dialogue involves a peculiar, strategic articulation of visual/verbal significance concerning a book that looked like a Bible. Yet, in further illustrating the visual/verbal significance of this dialogue—and an instance of intersemiotic complementarity involving reflection and inversion—Robert’s question and Gil-Martin’s answer were printed in a peculiar vertical alignment as shown in Figure 123. Unfortunately, this instance of intersemiotic complementarity is not apparent in subsequent scholarly editions of The Confessions.
The Confessions (1824): Alignment of “a Bible”/”my Bible” on Page 187

Note: This illustration was based upon a digital scan of an original 1824 edition of The Confessions produced by The University of California Libraries (The private memoirs and confessions of a justified sinner, 1824/2008).
Thus, once again, and in following what appears to be a pattern of composition, an episode involving likeness and (mis)perception was followed by an instance of intersemiotic complementarity. This instance of intersemiotic complementarity further exemplifies how the content and composition of The Confessions (1824) have been interfused to project significance beyond the typical conveyance of narrative text. This episode also brings the significance of the medium into the narrative dialogue as the devilish Gil-Martin character proclaimed “It is my Bible” and not just “a Bible”—the medium of the word of God (The Confessions, 1824, p. 187). Given the compositional significance of The Confessions (1824) thus far and the depictions of deceptive communication, devilish duplicity, and sociotheological matters, the idea that a devil-like character was not reading a Bible, but a similar kind bible should seem significant and pivotal. It should seem even more so, considering how The Confessions (1824) as a book—as a medium—seems to be projecting significance beyond the conveyance of narrative text.

“The Cameleon Art”: Doubleness, Duplicity, and Parody Personified

The significance of likeness in form was clearly demonstrated in the episode that followed. The devil-like character Gil-Martin was depicted having “the cameleon art”: the ability to assume the appearance of others (The Confessions, 1824, p. 188; see also Coyer 2014, p. 9; Herdman, 1990, p. 79; MacLachlan, 2011). In illustrating the significance of likeness and personhood in the narrative—and satirically parodying the characters’ beliefs, perceptions, and understandings—the devil-like character Gil-Martin was depicted explaining:

My countenance changes with my studies and sensations […] It is a natural peculiarity in me, over which I have not full control. If I contemplate a man’s features seriously, mine own gradually assume the very same appearance and character. And what is more, by contemplating a face minutely, I not only attain the same likeness, but, with the likeness, I attain the very same ideas as well as the same mode of arranging them, so that, you see, by looking at a person attentively, I by degrees assume his likeness, and by assuming his likeness I attain to the possession of his most secret thoughts. (The Confessions, 1824, p. 188; emphasis added)
This revelation follows the assertion offered by Robert Wringhim’s mother who explained how it is one of the most profound wiles of the devil to appear like an angel or something else (The Confessions, 1824, p. 183). It also intensifies the satirical parody of the response of Rev. Mr. Wringhim who dismissed her assertion and pretending to teach what she did not know (The Confessions, 1824, p. 183). Hogg further illustrated the deceptive and devilish nature of this ability to assume likeness in the depiction of Gil-Martin explaining:

This, I say, is a peculiarity in my nature, a gift of the God that made me; but whether or not given me for a blessing, he knows himself, and so do I. At all events, I have this privilege.—I can never be mistaken of a character in whom I am interested. (The Confessions, 1824, p. 188; emphasis added)

In setting this concept within the narrative, the devil-like Gil-Martin was depicted assimilating, persuading, and assuming the likeness of Robert Wringhim in thought and appearance. From a semiotic perspective, and in demonstrating a masterful and devious control of the character Gil-Martin’s function and range, the character Gil-Martin was not depicted demonstrating overt signs of likeness. Instead, other characters were depicted affirming truths, drawing conclusions, or expressing confusion about their (mis)perceptions, (mis)calculations, and (mis)interpretations of Gil-Martin and the likeness of others. In this way, Hogg appears to have devised an elaborate scheme of semiotic production and (mis)perception related to the devil-like abilities of the character Gil-Martin.

“Not My Christian Name”

A more overt instances of semiotic (mis)representation and deceptive communication involved the devil-like character Gil-Martin revealing his name: “It is not my Christian name; but it is a name which may serve your turn” (The Confessions, 1824, p. 196; emphasis original). The portrayal of Robert Wringhim’s inability to perceive the significance of the name appears to have been ungrammatically emphasized for the reader with italicized type. Robert was then depicted questioning if Gil-Martin was ashamed to reveal his real name due to his parents. In response, Gil-Martin was depicted explaining:
“I have no parents save one, whom I do not acknowledge,” said he proudly; “therefore, pray drop that subject, for it is a disagreeable one. I am a being of a very peculiar temper, for though I have servants and subjects more than I can number, yet, to gratify a certain whim, I have left them, and retired to this city, and for all the society it contains, you see I have attached myself only to you. This is a secret, and I tell it you only in friendship, therefore pray let it remain one, and say not another word about the matter.” (The Confessions, 1824, p. 196; emphasis added)

Dissecting the theological implications and offering narrative interpretation of the idea that Gil-Martin claimed to have only one parent is beyond the scope of this study. However, regarding significance and intertextuality, Gil-Martin’s remarks about “this city... for all the society it contains” (The Confessions, 1824, p. 196;) could be reference to The Revelation. For example, Revelation 18:2 explained: “And he cryed mightily with a ftrôg voyce, faying, Babylon the great [citie] is fallen, is fallen, and is become the habitation of deuils, and the hold of euery foule spirit, and a cage of euery vnclene and hatefull bird” (The Holy Bible, 1611). Gil-Martin was then portrayed practicing “the chameleon art” and assuming the likeness of the character Mr. Blanchard. In contrast to the misperceptions of Robert Wrghim, Mr. Blanchard was depicted offering a semiotic interpretation that sternly explained how appearances, perceptions, and scripture can be manipulated:

There is not an error into which a man can fall, which he may not press Scripture into his service as proof of the probity of, and though your boasted theologian shunned the full discussion of the subject before me, while you pressed it, I can easily see that both you and he are carrying your ideas of absolute predestination, and its concomitant appendages, to an extent that overthrows all religion and revelation together; or, at least, jumbles them into a chaos, out of which human capacity can never select what is good. Believe me, Mr. Robert, the less you associate with that illustrious stranger the better, for it appears to me that your creed and his carries damnation on the very front of it. (The Confessions, 1824, p. 199; emphasis added)
The assertion that the written word of God could be manipulated to overthrow “religion and revelation together” and “jumble them into chaos” (The Confessions, 1824, p. 199) seems to an echo the laird Colwan’s remarks about strict religious adherence being much “like reading the Bible and the jest-book verse about” (The Confessions, 1824, pp. 6-7). Here the dialogue of the character Mr. Blanchard appears to be a multifunctional sign considering how it echoes a previous remark about the Bible; provides an opposing perspective that casts doubt upon the (mis)perceptions of the character Robert Wringhim; and references religion and revelation, if not the book of The Revelation itself. The characters Robert Wringhim and Gil-Martin were depicted despising and plotting to kill Mr. Blanchard, a preacher.

**One Hundred Times on Page 205**

Mr. Blanchard’s preaching and the effects thereof were further illustrated and demonstrated another conspicuous mention of semiotic production and perception within the narrative. Robert Wringhim listened to Mr. Blanchard’s preaching for two days and found his preaching to be “scarcely short of blasphemy” (The Confessions, 1824, p. 204). In further illustrating the satirical parody of misperception and misunderstanding of Mr. Blanchard’s preaching, Robert was depicted mocking the idea that “it was every man’s own blame if he was not saved!” (The Confessions, 1824, p. 204)—which contradicts the idea of being judged by one’s own works, as discussed in the Revelation (The Holy Bible, 1611, 1655, 1662, 1806).

In what appears to be a loose but consistent pattern of composition, this episode involving contention and (mis)perception followed by an instance of intersemiotic complementarity. On page 205, the word *hundred* was printed on line five. This may seem insignificant, particularly considering how the word *hundred* has been used several times before within the book. However, there appears to be a mathematical correlation involving the word *hundred* and page 205 as with similar correlations involving numbers/words in The Revelation as printed in The Holy Bible (1611) and evidenced in the previous chapters. That is, much like the way that the word *twelue* [twelve] was printed at Revelation 7:5 and 12:1, if the page number 205 is taken as two numbers, 20 and 5, there appears to be a mathematical correlation between the
word *hundred* and the page number 205 as 20 multiplied by 5: 20 \times 5 = 100. The correlation appears to be multifunctional, in that it could also be formed in a more elaborate manner as well. For example, the word *hundred* was printed on line five (5). If “an hundred” (100) and (line number) 5 are subtracted from the page number 205, the result also bears correlation to the word *hundred*: (page number) 205 minus (the word *hundred*) 100 minus (line number) 5 equals 100 (200-100-5=100). This evidences another instance whereby an interfusion of the medium and the message of *The Confessions* (1824) seem significant beyond the narrative. Unfortunately, this instance of intersemiotic complementarity has been obscured in subsequent scholarly editions.

**Metanarrative as Intersemiotic Complementarity**

After Robert Wringhim misperceived the devilish Gil-Martin to be the czar of Russia, Robert Wringhim was depicted speaking to the reader, or more precisely, *writing* to the reader. As a sign, the dialogue extends beyond ordinary narration and functions as a metanarrative about Robert’s own revelations in writing his confessions. Much like the idea of metalanguage that says something about saying something (Tarski, 1936), this instance appears to being saying something about *The Confessions* in the memoir (object language)—and saying something about saying something about these confessions (metalanguage). This metalinguistic semiotic production should seem significant considering how the character Robert Wringhim was depicted offering remarks and judgments about his confessions which even a casual reader would likely find to be untrue. Robert’s metanarrative was depicted accordingly:

> if any one shall ever take the trouble to read over these confessions, **such a one will judge for himself.** It will be observed, that since ever I fell in with this extraordinary person, I have written about him only, and I must continue to do so to the end of this memoir, as I have performed no great or interesting action in which he had not a principal share. (*The Confessions*, 1824, p. 206; emphasis added)

As a form of intersemiotic complementarity, this instance of metalanguage—and questionable depiction of *The Confessions* offered by the character that purportedly wrote them—positions the reader within the semiotic process involving the production, projection,
and interpretation of this instance of metanarrative. Unravelling the metalinguistic implications here are beyond the immediate scope of this study. However, in drawing out the hypocrisy of Robert’s mistaken judgement of his own confessions and writing, he was further depicted telling of his thoughts and concerns in planning to kill Mr. Blanchard. As a sign, the metanarrative contradicts Robert’s claim that he had only written about Gil-Martin. In concluding this episode, Robert was depicted offering a rather cryptic conclusion:

But there are strange things, and unaccountable agencies in nature: He only who dwells between the Cherubim can unriddle them, and to him the honour must redound for ever. Amen. (The Confessions, 1824, p. 209)

Beyond metanarrative, this could also be a reference to The Revelation as the cherubim, angels or angelic beings, were described in several verses including Revelation 4:6–9; 5:6–14; 6:1–8; 14:3; 15:7; and 19:4 (The Holy Bible, 1611, 1655, 1662, 1806). In furthering the idea that the character Robert Wringhim held a delusional self-perception of what he perceived to be revealing and confessing, he was depicted envisioning golden weapons descending from heaven to help his cause and facilitate the murder Mr. Blanchard (The Confessions, 1824, pp. 208-209). The depiction of Robert eagerly taking one of the two golden pistols that devilish Gil-Martin character offered him appears to expand the satirical parody of the cherubim and their Biblical functions and significance (see Bonino & Miller, 2016; Hannah, 2003; Porter, 2021). It also appears to be a satirical parody of the golden items revealed within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806).

More specifically, for example, the episode appears to satirically parody Revelation 15:7: “And one of the foure beafts gau e vnto the feuen Angels, feuen golden vials, full of the wrath of God, who liueth for euer and euer” (The Holy Bible, 1611). In propelling the satirical parody further, Robert was depicted taking the golden pistol saying to himself, “Surely this is the will of the Lord” and confessing how he “loaded it with my own hand, as Gil-Martin did the other” (The Confessions, 1824, p. 210). This contradicts the character Robert's previous claim that he “performed no great or interesting action in which he [Gil-Martin] had not a principal share”
and in writing his confessions, spoke only about the devilish Gil-Martin (*The Confessions*, 1824, p. 206). Adding to the hypocrisy and satirical parody, much like the purging and reaping described in The Revelation (Revelation 14:14-20, *The Holy Bible*, 1611, 1655, 162, 1806), the character Gil-Martin was depicted proclaiming how the slaying of Mr. Blanchard was “but a small beginning of so great work as that of purging the Christian world” (*The Confessions*, 1824, p. 213). The episode closed as another innocent man was found guilty of the murder of Mr. Blanchard, which Robert explained caused a great divide concerning theological and political matters of the day.

**Perception, Revision, and the Significance of The Medium and The Message**

The next episode involved the murder of George Colwan (*The Confessions*, 1824, p. 222) whereby Robert Wringhim’s account within his memoir intersected with the telling of the murder by the Editor in *The Editor’s Narrative*. Robert Wringhim was again depicted writing to his future readers about his confessions and offering a deterministic interpretation of the murder and his involvement. This contradicted his previous claim of permitting readers to judge for themselves. As a multifunctional sign, this appears to be a significant key regarding perception and interpretation of the episode—if not the memoir and entire book—and the processes of belief formation and revision:

> Should any man ever read this scroll, he will wonder at this confession, and deem it savage and unnatural. So it appeared to me at first, but a constant thinking of an event changes every one of its features. (*The Confessions*, 1824, p. 222; emphasis added)

This passage suggests that perceptions can change and subsequently prompt revision of interpretations and beliefs. Taken as a multifunctional sign, the passage may also prompt revision of a previous claim made by The Editor. Here, the character Robert Wringhim referred to his memoir as “this scroll” (*The Confessions*, 1824, p. 222). This antagonizes The Editor’s previous claim of presenting “an original document” (*The Confessions*, 1824, p. 142): to wit, the memoir was not presented in the form of a scroll but interposed within *The Editor’s Narrative* in a printed book. As a sign, this may prompt (re-)consideration of the message and the (original)
medium of the memoir. As another sign emphasizing the significance of the medium, multimodal communication, and intertextuality within the narrative, Robert Wringhim was depicted explaining:

> My illustrious friend [Gil-Martin] still continuing to sound in my ears the imperious duty to which I was called, of making away with my sinful relations, and quoting many parallel actions out of the Scriptures, and the writings of the holy Fathers, of the pleasure the Lord took in such as executed his vengeance on the wicked, I was obliged to acquiesce in his measures, though with certain limitations. (*The Confessions*, 1824, p. 223; emphasis added)

The remark about “quoting many parallel actions out of the Scriptures” seems metareferential and describes much of the intertextuality and intratextuality within *The Confessions* (1824) as well. In passages that followed, it was revealed that the devil-like Gil-Martin led Robert Wringhim to the place where George Colwan was playing tennis. The significance of multimodal communication was again emphasized as Robert Wringhim explained:

> I was fired with indignation at seeing him in such company, and so employed; and I placed myself close beside him to watch all his motions, listen to his words, and draw inferences from what I saw and heard. (*The Confessions*, 1824, pp. 224-225; emphasis added).

As evidenced in the analysis in chapter four, and previously mentioned in this chapter, John repeatedly referred to things he saw and heard in writing *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806). The references to what Robert saw and heard in revealing the influence of Gil-Martin seem to be another instance of satirical parody of *The Revelation*, and perhaps more specifically, Revelation 22:8 (*The Holy Bible*, 1611, 1655, 1662, 1806) as both included perceptions of what was seen and heard. Table 21 illustrates a comparison between Revelation 22:8 (*The Holy Bible*, 1611) and the potentially parodic passage in *The Confessions* (1824).
Table 21

Comparison: What Saint John and Robert Wringhim saw and heard

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<tr>
<td>And I John saw these things, and heard them.</td>
<td>...he [Gil-Martin] instantly pointed out my brother to me. I was fired with indignation at seeing him in such company, and so employed; and I placed myself close beside him to watch all his motions, listen to his words, and draw inferences from what I saw and heard. In what a sink of sin was he wallowing!</td>
</tr>
<tr>
<td>And when I had heard and seen, I fell downe, to worship before the feete of the Angel, which shewed me these things.</td>
<td>I resolved to take him to task, and if he refused to be admonished, to inflict on him some condign punishment; and knowing that my illustrious friend and director was looking on, I resolved to show some spirit.</td>
</tr>
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The Significance of a Split Personality and Split in the Narrative

The narrative episode continued with descriptions of the events that took place during the tennis matches and the gathering at The Black Bull Inn. This time, the events were narrated from the seemingly delusional perspective of Robert Wringhim and counterposed the traditional version of events previously told by the Editor in The Editor's Narrative. In further contrasting the sense of doubleness, contradiction, and opposition, Robert Wringhim was depicted proclaiming “I generally conceived myself to be two people” (The Confessions, 1824, p. 233). Thus, Robert Wringhim was portrayed being aware of his doubled self:

When I lay in bed, I deemed there were two of us in it; when I sat up, I always beheld another person, and always in the same position from the place where I sat or stood, which was about three paces off me towards my left side. It mattered not how many or how few were present: this my second self was sure to be present in his place; and this occasioned a confusion in all my words and ideas that utterly astounded my friends, who all declared, that instead of being deranged in my intellect, they had never heard my conversation manifest so much energy or sublimity of conception; but for all that,
over the singular delusion that I was two persons, my reasoning faculties had no power.
The most perverse part of it was, that I rarely conceived myself to be any of the two
persons. I thought for the most part that my companion was one of them, and my
brother the other; and I found, that to be obliged to speak and answer in the character of
another man, was a most awkward business at the long run. (The Confessions, 1824, pp.
233-234; italics original; underlined emphasis added)
In addition to the significance that such doubling of character implied, this portrayal of Robert
Wringhim’s perception of his second self reflects a split in the actual narrative plot. That is,
Robert was depicted being afflicted and confined to his room for a month. Yet at the same time,
other characters believed he had constantly persecuted his brother George Colwan day and
night. In highlighting the significance of this split in character and plot—and (mis)perceptions
of the significance of likeness and doubleness—Robert Wringhim was depicted explaining:
I say I was confined a month. I beg he that readeth to take note of this, that he may
estimate how much the word, or even the oath, of a wicked man is to depend on. For a
month I saw no one but such as came into my room, and, for all that, it will be seen that
there were plenty of the same set to attest upon oath that I saw my brother every day
during this period; that I persecuted him with my presence day and night, while all the
time I never saw his face, save in a delusive dream. I cannot comprehend what
manœuvres my illustrious friend was playing off with them about this time; for he,
having the art of personating whom he chose, had peradventure deceived them, else so
many of them had never all attested the same thing. (The Confessions, 1824, p. 235;
emphasis added)

Doubleness and the (mis)perceptions of likeness—and the vicissitudinous progression of
Robert Wringhim’s character—continued to unfold within the memoir. This was accomplished
through depictions of Robert’s doubtful revelations concerning the infallibility of predestined
elect and his fervent (self-)affirmations to follow Gil-Martin as though predestined to do so. In
setting up the episode and scene on Arthur’s Seat—in contrast to the Editor’s version of the
events—Robert declared to the devilish Gil-Martin, “I am, most illustrious prince, wholly at your service” and “Show but what ought to be done, and here is the heart to dare, and the hand to execute” (The Confessions, 1824, p. 236). The reference to show what ought to be done suggests that Robert was looking for a sign of guidance from Gil-Martin. Although in satirically parodying Robert’s declared affirmations, in turning to the next double-fold set of pages (pp. 238-239), Robert Wringhim’s resolution to kill his brother had faded amid doubts of predestinarianism and interpretations of scripture. Robert was doubting his doubts—as if it were a satirical parody of the significance of confessions, revelations and signs:

[…] whenever I was left to myself, I was subject to sinful doubtings. These always hankered on one point: I doubted if the elect were infallible, and if the Scripture promises to them were binding in all situations and relations. I confess this, and that it was a sinful and shameful weakness in me, but my nature was subject to it, and I could not eschew it. I never doubted that I was one of the elect myself; for, besides the strong inward and spiritual conviction that I possessed, I had my kind father’s assurance; and these had been revealed to him in that way and measure that they could not be doubted.

(The Confessions, 1824, pp. 238-239; emphasis added)

“A Singular Message, and from Such a Messenger”

As though Robert Wringhim had experienced a revelation of some kind, and much like the way that John wrote of what he saw and heard during The Revelation, Robert was again depicted explaining what he saw and heard as he experienced a vision:

[…] whether or not I really had been commissioned of God to perpetrate these crimes in his behalf, for in the eyes, and by the laws of men, they were great and crying transgressions. While I sat pondering on these things, I was involved in a veil of white misty vapour, and looking up to heaven, I was just about to ask direction from above, when I heard as it were a still small voice close by me, which uttered some words of derision and chiding. (The Confessions, 1824, p. 239; emphasis added).

The voice was that of a lady who Robert convinced himself to believe was “one of the
good angels, or guardian spirits, commissioned by the Almighty to watch over the steps of the just” (*The Confessions*, 1824, p. 240). A key dialogue between Robert Wringhim and Gil-Martin further illustrated semiotic production and the significance of both the medium and the message and how each can be manipulated toward deceptive (mis)communication and (mis)perception. The dialogue concerned the vision of the angel-like lady who spoke to Robert, which resembles the angels that spoke to John in The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). In alluding to deceptive communication—and how the interpretation of signs can be manipulated—the character Gil-Martin was depicted explaining how the angel-like lady also appeared before him with a *message* as a messenger (personified *medium*):

[...] I thought there was something mysterious in her manner. Pray, what did she say? for the words of such a singular message, and from such a messenger, ought to be attended to. If I understood her aright, she was chiding us for our misbelief and preposterous delay.” (*The Confessions*, 1824, pp. 241-242; emphasis added)

The episode unfolded with the confrontation between Robert Wringhim and his brother George Colwan along with a demonstration of the deceptive manipulation of semiotic production. That is, Robert Wringhim was to approach his brother George Colwan and throw him off the precipice while George was distracted by an illusion created by the devilish Gil-Martin. The episode described the use of deceptive visual communication and semiotic production as Gil-Martin explained: “I will go, meanwhile, and amuse his sight by some exhibition in the contrary direction” (*The Confessions*, 1824, p. 242; emphasis added). The notion of amusing the sight of others “by some exhibition in the contrary direction” seems befitting of the scheme of this episode. Yet it also befittingly appears to describe the function of *The Editor’s Narrative* and the memoir considering how both involved depictions of deception, opposition, and contradictory signs. While this may seem like interpretive conjecture, this episode exemplifies yet another instance of satirical parody of the visions and the things that John saw and heard in writing The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). That is, unlike The Revelation, the word of God, who sent and signified it ultimately unto Jesus’ servant John to
write and reveal prophetic truths (Revelation 1:1, *The Holy Bible*, 1611), the character Gil-Martin, the devil personified, was depicted manipulating visions and semiotic production toward deception and evil-doing. As a multifunctional sign, this episode, and the particular remark about “a singular message” from “such a messenger” bespeaks the (personified) significance of both the medium and the message.

The Space of Twenty Minutes

As the memoir continued, the narrative of Robert Wringhim reflected and followed events previously narrated within *The Editor’s Narrative*. However, key details were also revealed that could potentially revise previous interpretations formed during the reading of *The Editor’s Narrative*. These include the arrest, court proceedings, and imprisonment of George Colwan; the arrest of Robert Wringhim in turn; and the peculiar death of a judge involved in Robert’s case (*The Confessions*, 1824, pp. 242-252). In portraying Robert Wringhim’s account in murdering his brother George Colwan—and incidentally prompting the revision of the reader’s previous interpretation of it in *The Editor’s Narrative*—Robert was again depicted doubting himself, his actions, and beliefs. Instances of intertextuality involving The Revelation also appear to have been integrated within this episode. On page 254, a meeting between Gil-Martin and Robert Wringhim took place within “twenty minutes” (*The Confessions*, 1824, p. 254).

The initial mention may seem insignificant and unremarkable. However, the reference is repeated on page 255 as Robert revealed: “We parted, and there was I left again to the multiplicity of my own thoughts for the space of twenty minutes, a thing my friend never failed in subjecting me to, and these were worse to contend with than hosts of sinful men” (*The Confessions*, 1824, p. 254; emphasis added). The description of “the space of twenty minutes” could be an intertextual reference to several verses in *The Holy Bible* including The Revelation. For example, the repeated description may refer to Revelation 2:21—“And I gaue her space to repent of her fornication, and she repented not” (*The Holy Bible*, 1611). It may also refer to Revelation 8:1—“And when hee had opened the feuenth seale, there was silence in heauen about the space of halfe an houre.” Clearly, “the space of twenty minutes” in *The Confessions*
(1824) is not equal to “the space of halfe and houre” as in Revelation 8:1 (The Holy Bible, 1611). Nonetheless it refers to the measure of time in a similar format; “in the space of...” followed by a particular measure of time. A similar description was also found in Revelation 17:12, wherein it was revealed “And the tenne hornes which thou fawest, are ten kings, which haue receiued no kingdom as yet: but receiue power as kings one houre with the beaft” (The Holy Bible, 1611).

Murder, Mockery, and Satirical Parody

Within the same paragraph Robert Wringhim was depicted having “sung part of the 10th Psalm” (The Holy Bible, 1611). Among the matters of faith and judgment, Psalm 10:8 described the wicked in a similar setting as the characters of Robert Wringhim and Gil-Martin: “He fitteth in the lurking places of the villages: in the secret places doeth he murder the innocent: his eyes are priuily fet against the poore” (The Holy Bible, 1611). This resembles the narrative episode within the memoir as Robert Wringhim detailed facts and circumstances previously unrevealed in The Editor’s Narrative. This includes Gil-Martin assuming the likeness of Drummond in preparing for the murder of George Colwan and their murderous plan in “a darksome booth in a confined entry” in Edinburgh (The Confessions, 1824, p. 258). As the narrative progressed, Gothic tropes and aspects of multimodality, semiotic production, and significance—along with intersemiotic complementarity and doppelgänger personification—were depicted:

As we emerged from the shadowy lane into the fair moonshine, I started so that my whole frame underwent the most chilling vibrations of surprise. I again thought I had been taken at unawares, and was conversing with another person. My friend was equipped in the Highland garb, and so completely translated into another being, that save by his speech, all the senses of mankind could not have recognized him. I blessed myself, and asked whom it was his pleasure to personify to-night? He answered me carelessly, that it was a spark whom he meant should bear the blame of whatever might fall out to-night; and that was all that passed on the subject. (The Confessions, 1824, p. 257; emphasis added)
The references to the shadowy lane, fair moonshine, and chilling vibrations of surprise reflect Gothic tropes and appear to reflect and satirically parody the content of Psalm 10:8 (The Holy Bible, 1611). The idea of being unaware of Gil-Martin’s translation into another being and that “all the senses of mankind” could not have recognized him except for his speech (The Confessions, 1824, p. 257) speaks to multimodal perception and aspects of “the cameleon art” of devilish personification. Robert was depicted providing further details about what was said during yet another conversation with Gil-Martin, who assumed the likeness and form of Drummond. Robert also explained another argument of religious principles scriptures and the elect as he feared their conversation might be overheard. This connects with and corroborates the description of the duel previously told by Mrs. Calvert (via The Editor)—except for a few details that Robert now offered in the memoir. In portraying how the imposter doppelgänger of Drummond—Gil-Martin—engaged in a sword duel with George Colwan, and how Robert sprang from darkness and slayed his brother, Robert was depicted offering a dubious account of the duel. As a sign, this suggests that Robert’s memoir may not be entirely truthful, nor reliably drawn from his own recollections, but instead may be the product of deceptively manipulated semiotic production:

I will not deny, that my own immediate impressions of this affair in some degree differed from this statement. But this is precisely as my illustrious friend described it to be afterwards, and I can rely implicitly on his information, as he was at that time a looker-on, and my senses all in a state of agitation, and he could have no motive for saying what was not the positive truth. (The Confessions, 1824, p. 261; emphasis added)

As a sign, this narrative dialogue could be interpreted as a parody of presumably truthful confessions and revelations of truth within the memoir. Considering the multifunctionality, this narrative episode also intersects with Hogg’s depiction of the character Mrs. Calvert’s version of the events—and therefore could be interpreted as a sign of metareferential satirical parody of Robert’s own murderous plan, or the reliability of Mrs. Calvert as an eyewitness, or both. In previously scheming with Gil-Martin and making plans to
kill George Colwan, Robert was depicted offering the suggestion to kill him in secrecy, as in a nod to Psalm 10:8, and in the manner much like the way they killed preacher Mr. Blanchard: “Might we not rather pop him off in private and quietness, as we did the deistical divine?” (The Confessions, 1824, p. 253). In what could be read as irony, if not satirical parody of oversight, misperception, and hypocrisy, Robert Wringhim explained:

Never till my brother was down did we perceive that there had been witnesses to the whole business. Our ears were then astounded by rude challenges of unfair play, which were quite appalling to me; but my friend laughed at them, and conducted me off in perfect safety. (The Confessions, 1824, p. 261; emphasis added)

The parody of misperception, misjudgment, and hypocrisy culminated with the depiction of Robert fearing that he would be apprehended since the death of George Colwan had been witnessed. Once again, conceptions of truth, religion, misperception, and judgment were plainly mocked. As a multifunctional sign, the narrative appeared to mock not only the fears and perceptions of Robert Wringhim, but also the (mis)perceptions and (mis)judgment of the court. The episode also underscored the prowess of the devil-like character Gil-Martin to deceive and manipulate:

[… ] but, as he [Gil-Martin] said, to my utter amazement, the blame fell on another, who was not only accused, but pronounced guilty by the general voice, and outlawed for non-appearance! how could I doubt, after this, that the hand of heaven was aiding and abetting me? The matter was beyond my comprehension; and as for my friend, he never explained any thing that was past, but his activity and art were without a parallel. (The Confessions, 1824, p. 262).

Manifest Signs and Manifest Falsehood

Hogg’s satirical parody of the misperceptions and misjudgments of character Robert Wringhim intensified in the episodes involving the death of the laird, Robert’s subsequent inheritance of Dalcastle, and the enjoyment of his new-found wealth and grandeur (The Confessions, pp. 262-264). In furthering the idea of Robert’s delusional misperceptions and
misjudgments, Robert, the new laird of Dalcastle, was depicted receiving a visit from a lady [Mrs. Keeler] who insisted upon speaking with him. Gil-Martin, who Robert considered his “friend and director” was depicted as being pleased with the lady’s visit and the dilemma that ensued (The Confessions, 1824, p. 265). In detailing the lady’s concern and charge—that Robert had assaulted and shamed one of her daughters—a peculiar description highlighted the significance of countenance and how behavior and attitude are forms of semiotic production:

She came in with manifest signs of anger and indignation, and began with a bold and direct charge against me of a shameful assault on one of her daughters; of having used the basest of means in order to lead her aside from the paths of rectitude ; and on the failure of these, of having resorted to the most unqualified measures. (The Confessions, 1824, p. 265; emphasis added)

In further portraying the woman’s demands that Robert marry her daughter, a calculation and measure of time was used as a device to expose Robert’s delusional state of (mis)perception and (mis)judgment. In his denial, when questioned how long Robert occupied Dalcastle since the laird’s death, Robert replied:

“ That is too well known to need recapitulation,” said I: “only a very few days, though I cannot at present specify the exact number ; perhaps from thirty to forty, or so. But in all that time, certes, I have never seen either you or any of your two daughters that you talk of. You must be quite sensible of that.” (The Confessions, 1824, 265; emphasis added)

The idea that “only a very few days” could be mistaken for “perhaps from thirty to forty or so”—as a sign—could be significant of Robert’s delusional state. It could also be significant of his fallibility, his misperceptions and miscalculations of reality, or at least, his ability to recall and measure time. In further drawing out the woman’s berating of Robert Wringhim, a measure of time was used again: “Can you deny that you have already been in this place four months and seven days? Or that in that time you have been forbid in my house twenty times?” (The Confessions, 1824, p. 267). Gil-Martin was depicted denying Robert’s claim of being at Dalcastle for a month. Instead, Gil-Martin affirmed the length of time argued by the woman, to which
Robert replied:

“You are mocking me,” said I. “But as well may you try to reason me out of my existence, as to convince me that I have been here even one month, or that any of those things you allege against me has the shadow of truth or evidence to support it. I will swear to you, by the great God that made me...” (The Confessions, 1824, pp. 267-268; emphasis added)

As the characters of the woman and Gil-Martin persisted, it was suggested that Robert was “in a state of utter delirium, and that principally from the fumes of wine and ardent spirits” according to Gil-Martin’s belief of the matter (The Confessions, 1824, p. 269). In response—and further mockery of (mis)perceptions of manifest signs—Robert responded: “It is a manifest falsehood!” and further denied partaking of wine and spirits (The Confessions, 1824, p. 269). The idea that the character Robert Wringhim imbibed into a state of delirium and perhaps defiled more than the reputation of the woman’s daughter appears to reflect verses of The Revelation. For example, the episode appears to reflect Revelation 17:2: “With whom the kings of the earth haue committed fornication, and the inhabiters of the earth haue beene made drunk with the wine of her fornication” (The Holy Bible, 1611). The dialogue could also be a sign referencing Revelation 14:8: “And there followed another Angel, saying, Babylon is fallen, is fallen, that great citie, because she made all nations drinke of the wine of the wrath of her fornication” (The Holy Bible, 1611). Of course, it may also refer to many of the other references to wine within The Holy Bible, however, most do not involve fornication as this episode suggests.

A Brief Review of Signs and Significance

The purpose of highlighting such dialogue seemingly void of instances of intersemiotic complementarity is to evidence how Hogg integrated matters of mockery, satirical parody, (mis)perception, (mis)calculation, and (deceptive) semiotic production into the narrative dialogue of The Editor’s Narrative and the memoir. Such evidence substantiates the presumption that Hogg articulated textual, compositional, and mathematical resources to project intersemiotic complementarity, significance, and meaning—because Hogg clearly portrayed
such semiotic production within the narrative content of the book. Indeed, as the many examples highlighted thus far suggest, it appears Hogg indeed manifested signs much like the reference offered by the character Robert Wringhim on page 265 (The Confessions, 1824, p. 265). This reference, to be emphatically clear, explicitly mentions the semiotic production of signs and the (mis)perception of them. While this episode involved the significance and meaning of facial expressions, gestures, and attitudes, it also involved the (mis)calculation of and (mis)perceptions of measurements of time, and delusional self-perceptions.

**Satirical Parody and Intersemiotic Complementarity of Legalese**

The episode that followed, appears to intensify the satirical parody of the significance of manifest signs and falsehoods with the satirical parody of another form of written communication involving legalese, legal conveyance, and legal documentation. The scene involving Mrs. Keeler confronting Robert Wringhim was interrupted by the appearance of an attorney character—Lawyer Linkum, who was depicted bustling about “speaking to every one, but declined listening for a single moment to any” (The Confessions, 1824, p. 271; emphasis added). As a form of intersemiotic complementarity, the frenetic, long-winded dialogue of the attorney reflected the busyness of his character who spoke ceaselessly interrupted only by himself as portrayed on page 271 (The Confessions, 1824, p. 271).

Perhaps as a mockery and satirical parody of legal matters, Gil-Martin was depicted assuming the appearance of the recently slain George Colwan. The scene included the depiction of Mrs. Keeler screaming as Robert Wringhim nearly fainted after noticing that “on looking at my friend’s face, there was something struck me so forcibly in the likeness between him and my late brother” (The Confessions, 1824, p. 272). Mrs. Keeler was depicted exclaiming that the spirit of George Colwan was beside her. Yet Lawyer Linkum—unfazed by the excitement and supernatural suggestions—continued as though far more concerned about his legal matters—proclaimed such an apparition of a spirit to be “Impossible!” along with the caveat “at least I hope not, else his signature is not worth a pin” (The Confessions, 1824, p. 272; emphasis original). In the satirical parody of dismissiveness, the characters then continued with legal matters—as
though there was nothing significant about the supernatural appearance of a spirit among them. The episode then focused on writing and written communication, particularly involving the significance of signatures. Robert was depicted vehemently denying any prior engagement with Lawyer Linkum or previously signing any legal documents.

In elaborating upon the satirical parody, Lawyer Linkum explained “Ay, ay, the system of denial is not a bad one in general” (The Confessions, 1824, p. 273). Linkum was then depicted questioning whether Robert would deny his own hand, to which Robert further insisted knowing nothing of such business. Linkum’s response further critiqued Robert’s denial while undermining his sensibilities: “That is exceedingly good! […] I like your pertinacity vastly! I have three of your letters, and three of your signatures…” (The Confessions, 1824, p. 273). Incidentally, another peculiar reference to measurements of time was introduced by the character Linkum: “I Lawyer Linkum, in one hundredth part of the time that any other notary, writer, attorney, or writer to the signet of Britain, would have done it, procured the signature of his Majesty’s commissioner…” (The Confessions, 1824, pp. 273-274).

The satirical parody of legalese was made even more conspicuous with the portrayal of the loquacious Lawyer Linkum reading a charter which spanned most of page 274 and all of 275 within the original 1824 edition of The Confessions. Along with the absurd enumerations within the parodied legalese, the depiction of Linkum reading aloud from the written charter appears to have transformed into the likeness of an actual charter as printed upon pages 274 and 275 (The Confessions, 1824, pp. 274-275). Thus, it seems Hogg illustrated the semiotic production of intersemiotic complementarity: what began as narrative dialogue on page 274 transformed into the skeuomorphic likeness of a written charter on page 275. Figure 124 shows the peculiarity of this illustration of intersemiotic complementarity as printed across the double-page spread of pages 274-275 within the original 1824 edition of The Confessions.
Note: This illustration of pages 274 and 275 was based upon a digital scan of a copy of the original 1824 edition of *The Confessions* produced by The University of California Libraries (*The private memoirs and confessions of a justified sinner, 1824/2008*).
A Peculiar Fibonacci Sequence and Page Number 275

Thus, the narrative dialogue was transformed into the form of a written document—which clearly evidences the semiotic production and the significance of the medium and the message within The Confessions (1824). While this clearly involves the manipulation of textual and compositional semiotic resources, it also appears to have involved mathematical resources as well. The peculiar numerical references and dates at the conclusion of the charter—“Compositio 5 lib. 13. 8” (The Confessions, 1824, p. 275)—may seem like a sequence of Fibonacci numbers (see Devlin, 2017). A common introduction of the Fibonacci sequence of numbers begins with 0, 1, 1, 2, 3, 5, 8, 13, 21... whereby each number is the sum of two previous numbers (Devlin, 2017). Accordingly, the sequence 5, 13, 8 appears to involve a skip-like sequence. This may seem unrelated to the narrative episode. However, it appears to be another instance of intersemiotic complementarity involving textual, compositional, and mathematical resources—and the printing of numbers that correlate to the page number, much like the numerical/mathematical correlations between numbers and chapter and verse numbers evidenced in the semiotic analysis of The Revelation in chapter four. Here, the skip-sequence of the Fibonacci numbers in the closing of the charter resembles the similar sequence of page number 275. That is, both the sequence in the charter and the page number can be reckoned according to the same mathematical operation whereby the first number plus the last number equals the middle number. This applies to the “Compositio 5 lib. 13. 8” where 5, 13, 8 according to the sequence can be reckoned accordingly; 5+8=13. This also applies to page number 275, where 2, 5, 7 can be likewise reckoned accordingly: 2+5=7.

A Date as Potential Parody and Sign of Transmutation

The reference to “Registrate 26th September, 1687” also seems peculiar and significant in another way in considering it as a multifunctional sign related to a particular date. Whether through deliberate creative intentionality or serendipity (Ross & Ross & Vallée-Tourangeau, 2020), Hogg could have chosen any date. However, “26th September, 1687” was the date printed on page 275. As a sign, the date could be significant of many related events. However,
the 26th day of September is also the 269th day of a non-leap year. In briefly looking beyond
semiotics for a moment, as a sign, the date could also bear significance as a reference to
historical events that occurred on this date. Among the many possibilities, two events seem
perhaps more significant than others. For example, as a multifunctional sign, the date “26th
September 1687” could refer to the day when a Venetian artillery shell hit the Parthenon in
Greece during the Morean War, the sixth conflict within the ongoing Great Turkish War (Paton,
1940; Mommsen, 1941; Korres, 1994, pp. 138-161). This could be an oblique reference expanding
the idea of “the infidel Turk” introduced on page 18 (The Confessions, 1824) and a perspective of
Turks held by the devout Scottish that was transmitted via oral tradition and sermon literature
(Rush, 1980). This could also be significant of another key event on the same day and related
political and theological implications when the city council of Amsterdam voted to support the
invasion of England by William of Orange which developed into the Glorious Revolution. The
reference to the “26th September” (The Confessions, 1824, p. 275) could also be a satirical parody
of both events. From a broader historical perspective, indeed the date appears to reflect satirical
parody. Otherwise, it seems that on the day the Parthenon was bombarded and a pivotal
decision that altered the course of history in Great Britain, the commissioner of King James
(James II of England; James VII of Scotland) were also busy registering the charter of the
(fictitious) house of Dalcastle. There could also be another aspect of this satirical parody and its
significance considering the social, religious, and political backdrop of the day in light of the
doctrine of toleration held by King James II (VII of Scotland), which paradoxically, both Whigs
and sectarian radicals embraced (De Krey, 2018).

No matter the interpretation of this particular date, its more immediate purpose and
significance as a multifunctional sign concluded the dialogue-turned-document transformation
printed across the pages 274 and 275 within the memoir. It also functions as a sign marking the
transmutation of the oral into the literal within the memoir. That is, as the character Lawyer
Linkum’s dialogue transformed into an official-like document, Hogg appears to have created a
significant instance of intersemiotic complementarity by illustrating how the oral transmutes
into literal—through the interfusion of the verbal and the visual and strategic articulation of the medium and the message within the original 1824 edition of The Confessions.

Sojourn ing in a Chaos of Confusion

Afterward, the character Robert Wringhim was depicted “sojourning in the midst of a chaos of confusion” and failing to recognize or remember the death of his servant and his own mother and other events that coincided with the absence of Gil-Martin (The Confessions, 1824, pp. 280-288). Robert Wringhim and Gil-Martin were then rejoined, marking another pivotal turn in the memoir and the book overall. The dialogue of the character Gil-Martin entailed the significance of amalgamation, consociation, doubleness, and perceptive reflection:

Sooner shall you make the mother abandon the child of her bosom; nay, sooner cause the shadow to relinquish the substance, than separate me from your side. Our beings are amalgamated, as it were, and consociated in one, and never shall I depart from this country until I can carry you in triumph with me. (The Confessions, 1824, p. 289; emphasis added)

In further depicting how the character Gil-Martin was aware of the crimes and misdemeanors that Robert Wringhim had perpetrated—of which Robert himself was seemingly unaware—more than a few references to The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) appeared to have been integrated within the narrative dialogue. For example, the devil-like character Gil-Martin was depicted explaining his time away from Robert Wringhim and the crimes Wringham committed in the interim accordingly:

Your crimes and your extravagances forced me from your side for a season, […] During that space, I grievously suspect that you have been guilty of great crimes and misdemeanours, crimes that would have sunk an unregenerated person to perdition

(The Confessions, 1824, p. 290; emphasis added)

Robert was portrayed as being unaware of such crimes—as the devilish Gil-Martin revealed Robert’s transgressions:
You [Robert] have certainly been left to yourself for a season, […] having gone on rather like a person in a delirium, than a Christian in his sober senses. You are accused of having made away with your mother privately; as also of the death of a beautiful young lady, whose affections you had seduced. (The Confessions, 1824, p. 291)

The idea that a devil-like character revealed the transgressions to a self-proclaimed Christian seems even more like satirical parody given the significance and apparent intertextuality of the dialogue. The conspicuous measure of time a season—during which the murder of Robert’s servant, mother, and purported paramour occurred—could be another reference to The Revelation, specifically Revelation 6:11:

And white robes were giuen vnto every one of them, and it was fayd vnto them, that they shoulde reft yet for a little feafon, vntill their fellow feruants also, and their brethren that shoulde be killed as they were, shoulde be fulfilled. (The Holy Bible, 1611; emphasis added)

The dialogue between Gil-Martin and Robert Wringhim could also be a sign of intertextual parody of Revelation 20:3 as indicated by the idea of a little season:

And caft him into the bottomlefe pit, and flut him vp, and set a feale vpon him, that he shoulde deceiue the nations no more, till the thoufand yeeres shoulde be fulfilled: and after that hee muſt be loofed a little feafon. (The Holy Bible, 1611; emphasis added)

The Significance of “it signifies nothing”

The portrayal of the character Robert Wringhim being seemingly possessed by two conflicted souls further involved signs, interpretation, and semiotic production—in a multifunctional instance of satirical parody within the dialogue between Gil-Martin and Robert Wringhim. Gil-Martin was depicted further revealing the purported truth of the matter amid a discussion of (false) accusations and guilt along with aspects of theology, justification, and signification:

Asseveration will avail you but little […] It is, however, justifiable in its place, although to me it signifies nothing, who know too well that you did commit both crimes, in your
own person, and with your own hands. Far be it from me to betray you; indeed, I would rather endeavour to palliate the offences; for though adverse to nature, I can prove them not to be so to the cause of pure Christianity, by the mode of which we have approved of it, and which we wish to promulgate. (The Confessions, 1824, p. 292; emphasis added)

While this dialogue poses implications for the plot and narrative, it also evidences prima facie that Hogg was aware of the significance and the multifunctionality of signs toward perception and misperception—and the justification and representations of truth and falsehoods. That is, this dialogue appears to function simultaneously as a revelation of truth or belief revision prompted by the devilish Gil-Martin and a sign of the unringing of Robert Wringhim’s delusional self-perceptions of predestinarianism. The idea that this “signifies nothing” (The Confessions, 1824, p. 292) appears to satirically parody both perspectives—and the hypocrisy of it all—precisely at a pivotal moment when significance and revelation appear to bear upon key themes and developments within the narrative of the memoir. The idea of signifying nothing and the failure to recognize signs seems to have been further demonstrated as Robert Wringhim apparently failed to recognize the signs indicated that he was possessed by the devil disguised in the character Gil-Martin. Through the dialogue between the characters Robert Wringhim and his servant Samuel, whose words were written in broad Scots, it was revealed that Gil-Martin—a cameleon-like shape-shifting devil—was indeed seen beside Robert Wringhim who also took on a devil-like appearance:

[...] say the deil’s often seen gaun sidie for sidie w’ye, while in ae shape, an’ whiles in another. An’ they say that he whiles takes your ain shape, or else enters into you, and then you turn a deil yoursel.” (The Confessions, 1824, p. 299)

**Satirical Parody and Narrative Complexity and Significance Run Amok**

Robert Wringhim was depicted being awestruck and unaware of such circumstances. In confounding his befuddlement and folding yet another story within a story in the memoir, the character Robert Wringhim directly addressed the reader explaining a story told by his servant Samuel, aka “Penpunt” (The Confessions, 1824, p. 301). This narrative—within a narrative—
underscores the significance of writing, the transference of the spoken into the written—and the layering of the narrative dialogues. Written in a broad Scots grammar, Samuel was depicted explaining the ways of the deil [devil] tricking the unwary and trading in the souls of pious sinners. The dialogue concerned how the devout townsfolk of Auchtermuchty were tricked and overtaken by the devil, or devils as it was believed. As told by Penpunt, the character Lucky Shaw explained how the town of Auchtermuchty was so devout that only prayers and psalms were to be heard in the town day and night. Adding to the satirical parody, Lucky explained how the “auld and young prayed in their dreams, an’ prophesied in their sleep, till the deils in the farrest nooks o’ hell were alarmed, and moved to commotion” (The Confessions, 1824, p. 303). Adding to the satirical parody, particularly toward the significance of hearsay and gossip, the story that character Robin Ruthven told Lucky, who told Samuel, who told Robert Wringhim was revealed.

The character Robin Ruthven was portrayed having overheard two “corbie craws” [crows] speaking to one another (The Confessions, 1824, pp. 304-305). This added a layer of storytelling to the memoir involving the communication between humans and animals, humans and nature, and humans and the supernatural. The idea of crows speaking among themselves and with Robin Ruthven could be a reference to the dark, medieval folksong/poem about the “Twa Corbies.” Incidentally, the first printed publication of the traditional Scottish folksong/poem “Twa Corbies” has often been attributed to Sir Walter Scott’s multivolume work Minstrelsy of the Scottish Border (Scott, 1802). Adding to the satirical parody and significance—as the intertextuality folds in on itself metareferentially—Hogg and Scott initially collaborated in collecting traditional Scottish folksongs (Mack, 1972). Adding to the satirical parody even further still, Hogg’s mother, Margaret Laidlaw, notably chastised Scott for printing the “Twa Corbies” and other traditional songs that she felt were meant for singing not reading—and she criticized Scott’s improper spelling of the words according to her perception of traditional Scottish language and grammar (Bold, 2000; Hogg, p. 62; Mack, 1972, p. 137).
The Contradiction of Multilayered Dialogue and Singular Purpose

Aside from the potential significance and metareferential satirical parody of Hogg’s collaboration with Scott, the dialogue of Robin Ruthven—as a sign—appears to be multifunctional. This dialogue also appears to signify and substantiate the semiotic complexity and satirical parody of the multi-layered narrative of the memoir. While it seemingly foretells the events that unfold and potentially functions as a sign toward many references, it more immediately and self-evidently signifies the hypocrisy of the memoir on its own terms. That is, Robert Wringhim previously proclaimed, “I have written about him [Gil-Martin] only, and I must continue to do so to the end of this memoir” (The Confessions, 1824, p. 206). The character Robert Wringhim has plainly failed in such an effort, especially considering how the dialogue across pages 304 and 305 of the original 1824 edition involves other characters and many layers including: the supernatural musings between two devilish crows, which was overheard by a character (Robin Ruthven); who told another character (Lucky Shaw); who told another character (Samuel, aka Penpunt); who told yet another character (Robert Wringhim), who purportedly noted it in the memoir. The amalgamation of multiple layers of narration and dialogue appears to satirically parody the previously claimed singular purpose of the memoir. Thus, it seems that Hogg constructed a contradiction and satirical parody involving several characters, multiple layers of narration which in sum, suggest that indeed, The Medium/Message Is The Message, at least insofar as the memoir is conspicuously not what its purported author claimed it to be in form and function—and content and composition.

“The Western Door”

Adding to the complexity and significance of the memoir as both a medium and an overall message, the congregation of the church of Auchtermuchty was depicted wondering if their minister had gone missing (The Confessions, 1824, p. 305). The church elders were depicted ordering the clerk to sing Psalm 119 to bide the time, which he did until verse 77—when “a strange divine entered the church” and interrupted (The Confessions, 1824, p. 305). This marks another instance of interrupted communication within the narrative content of The Confessions
(1824). In a metanarrative sense, it also marks an instance where this narrative episode could potentially be interrupted with the importation of the content of Psalm 119, should the reader recall or reference it. The interruption seems even more significant as it appears to involve an instance of intersemiotic complementarity concerning the significance of a cardinal direction. In turning from page 305 to 306 within the original 1824 edition of *The Confessions*, the reader is informed about how the strange divine entered the church of Auchtermuchty—through the “western door” (*The Confessions*, 1824, pp. 305-306; emphasis original).

Considering the gesture of page turning, the entrance of the strange divine occurs upon turning the page to page 306, whereupon the phrase *western door* was printed precisely at the top on the first line of type. That is, the phrase *western door* was printed on the western side of the page, should the direction north be considered oriented at the top of the page. The use of italic print applied to “*western door*” on page 306 signifies ungrammatical significance (Riffaterre, 1983) that seems related to phrase as a symbol and also its position on the page. This instance of intersemiotic complementarity may seem even more significant considering how it could be a contradiction. That is, the location of the *western door* following the typical layout and use of churches at the time, seemingly antagonizes the common rule and practice of parishioners facing toward the east during worship and prayer (Duncan, 2010, p. 208; Pugin, 1843, p. 18).

As shown in Figure 125, the phrase “*western door*” was printed on the page in a correlative position on the page, as with previous instances of intersemiotic complementarity involving references to cardinal and ordinal directions. Unfortunately, as with many other instances of intersemiotic complementarity within the original 1824 edition of *The Confessions*, this instance was also obscured in subsequent scholarly editions. However, while these subsequent scholarly editions obfuscated the significance of the position of the phrase *western door* upon the printed page and its correlation to a cardinal direction, each of the subsequent editions preserved the ungrammatical significance of the phrase expressed through the use of italicized type as shown in Figures 126, 127, 128, 129, and 130.
Figure 125

The Confessions (1824): The Phrase “western door” on Page 305

Note: This illustration was based upon a photograph of the original 1824 edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341).
and lost for ever. But Robin was a cunning man, an' had rather mae wits than his ain, for he had been in the hands o' the fairies when he was young, an' a' kinds o' spirits were visible to his een, an' their language as familiar to him as his ain mother tongue.* Robin was sitting on the side o' the West Lowmond,* ae still gloomy night in September, when he saw a bridal o' corbie craws* coming east the lift, just on the edge o' the gloaming. The moment that Robin saw them, he kenned, by their movements, that they were craws o' someither world than this; so he signed himself,* and crap into the middle o' his boughock. The corbie craws came a' an' sat down round about him, an' they poukit their black sooty wings, an' spread them out to the breeze to cool; and Robin heard ae corbie speaking, an' another answering him; and the tane said to the tither: 'Where will the ravens find a prey the night?'—'On the lean crazy souls o' Auchtermuchy,' quo the tither.—'I fear they will be o'er weel wrappit up in the warm flannens o' faith, an' clouted wi' the dirty duds o' repentance, for us to mak a meal o',' quo the first.—'Whaten vile sounds are these that I hear coming bunnim up the hill?' 'O these are the hymns and praises o' the auld wives and creeshy louns o' Auchtermuchy, wha are gaun crooning their way to heaven; an' gin it warna for the shame o' being beat, we might let our great enemy tak them. For sic a prize as he will hail! Heaven, forsooth! What shall we think o' heaven, if it is to be filled wi' vermin like thae, amang whom there is mair poverty and pollution, than I can name.' 'No matter for that,' said the first, 'we cannot have our power set at defiance; though we should put them in the thief's hole, we must catch them, and catch them with their own bair of. Come all to church to-morrow, and I'll let you hear how I'll gull the saints o' Auchtermuchy. In the mean time, there is a feast on the Sidlaw hills to-night, below the hill of Macbeth,—Mount, Diabolus, and fly.*' Then, with loud croaking and crowing, the bridal of corbies again scaled the dusky air, and left Robin Ruthven in the middle of his cairn.

*The next day the congregation met in the kirk of Auchtermuchy, but the minister made not his appearance. The elders ran out and in, making inquiries; but they could learn nothing, save that the minister was missing. They ordered the clerk to sing a part of the 119th Psalm, until they saw if the minister would cast up. The clerk did as he was ordered, and by the time he reached the 71st verse,* a strange divine entered the church, by the western door,* and advanced solemnly up

Note: The 2010 Oxford edition of The Confessions (Duncan, 2010) obscured the position of western door on the western, left side of the page. However, a footnote described how the western door was (typically) located at the opposite end of the church from the holy altar (Duncan, 2010, p. 208). This illustration was based upon a digital scan of a printed copy of the 2010 Oxford edition of The Confessions (Duncan, 2010).
Figure 127


Note: The phrase *western door* was not printed on the western, left side of the page as in the original 1824 edition of *The Confessions* but nearly on the opposite side. This illustration was based upon a photographic scan of a printed copy of the 2008 Canongate edition of *The Confessions* (Rankin, 2008).

Note: The phrase western door was not printed on the western, left side of the page as in the original 1824 edition of The Confessions but hyphenated beginning on the opposite side of the page. This illustration was based upon a photographic scan of a printed copy of the 2001 Broadview edition of The Confessions (Hunter, 2001).
Figure 129


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PRIVATE MEMOIRS AND

"The next day the congregation met in the kirk of Auchtermuchty, but the minister made not his appearance.
The elders ran out and in, making inquiries; but they could learn nothing, save that the minister was missing.
They ordered the clerk to sing a part of the 119th Psalm, until they saw if the minister would cast up. The clerk did as he was ordered, and by the time he reached the 77th verse, a strange divine entered the church, by the *western door*, and advanced solemnly up to the pulpit. The eyes of all the congregation were riveted on the sublime stranger, who was clothed in a robe of black sackcloth, that flowed all around him, and trailed far behind, and they weened him an angel, come to exhort them, in disguise. He read out his text from the Prophecies of Ezekiel, which consisted of these singular words: ‘I will overturn, overturn, overturn it; and it shall be no more, until he come, whose right it is, and I will give it him.’

"From these words he preached such a sermon as never was heard by human ears, at least never by ears of Auchtermuchty. It was a true, sterling, gospel sermon—it was striking, sublime, and awful in the extreme. He finally made out the 17, mentioned in the text, to mean, properly and positively, the notable town of Auchtermuchty. He proved all the people in it, to their perfect satisfaction, to be in the gall of bitterness and bond of iniquity, and he assured them, that God would overturn them, their principles, and professions; and that they should be no more, until the devil, the town’s greatest enemy, came, and then it should be given unto him for a prey, for it was his right, and to him it belonged, if there was not forthwith a radical change made in all their opinions and modes of worship.

"The inhabitants of Auchtermuchty were electrified—they were charmed; they were actually raving mad about
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*Note: The phrase “western door” was not printed on the western, left side of the page as in the original 1824 edition of *The Confessions*. Instead, it was printed on the opposite side and hyphenated. This illustration was based upon a photographic scan of a printed copy of the 1969 Oxford edition of *The Confessions* (Carey, 1969).*
Figure 130


Note: The phrase “western door” was not printed on the western, left side of the page as in the original 1824 edition of _The Confessions_ but on the opposite side. The phrase was also hyphenated as well. This illustration was based upon a photographic scan of a printed copy of the 1947 Cresset Press edition of _The Confessions_ (Gide, 1947).
A Fictitious Narrative with Precise Biblical Quotes

The episode continued describing the strange divine and sublimely stranger which included Biblical references, specifically to the books of Ezekiel and Jonah (The Holy Bible, 1611). While these references did not involve The Revelation, they nonetheless evidence how biblical references were integrated within narrative dialogue of The Confessions (1824). The reference to the strange preacher being dressed in “black sackcloth” sent to warn the congregation at Auchtermuchty “as Jonah was sent to the Ninevites” (The Confessions, 1824, pp. 306-307) appears to reference Jonah 3:5—“So the people of Nineueh beleued God, and proclaimed a faſt, and put on sackcloth from the greatest of them euen to the least of them” (The Holy Bible, 1611; emphasis added). Incidentally, the third chapter of Jonah, referenced overturning and overturning evil and seems related to the depiction of the strange divine who “read out his text from the Prophecies of Ezekiel, which consisted of these singular words: ‘I till overturn, overturn, overturn it; and it shall be no more, until he come, whose right it is, and I will give it him” (The Confessions 1824, p. 306; Jonah, 3; Ezekiel, 21:27, The Holy Bible, 1611, 1655, 1662, 1806).

As an obvious demonstration of intertextuality and satirical parody, this quotation matches Ezekiel 21:27 as printed in 1611, 1655, 1662, and 1806 editions of The Holy Bible. Thus, despite the fictitious narrative, the quotes from The Holy Bible are real and accurate. In further the describing the sublime preacher who entered through the western door and astounded the congregation at Auchtermuchty, Hogg appears to have referenced enumeration from The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). To wit, the verses of Revelation 7:4-8 referred to thousands as in the enumeration “Of the tribe of Juda were fealed twelve thousand. Of the tribe of Ruben were fealed twelve thousand...” in Revelation 7:5 (The Holy Bible, 1611; emphasis added). Likewise, Hogg depicted how the inhabitants of Cupar, Newburgh, Strathmiglo flocked to Auchtermuchty, and how “Perth and Dundee gave their thousands” (The Confessions, 1824, p. 308; emphasis added). If not an instance of satirical parody, the similar enumeration of thousands from cities in Scotland appears to be a kind of localized adaptation of the thousands of each of the twelve tribes enumerated in Revelation 7:4-8 (The Holy Bible, 1611, 1655, 1662, 1806).
Cloven Feet, and the Signs and Semiotics of Deception and Detection

The character Robin Ruthven was then depicted being involved in matters of semiotic production, interpretation, and significance on page 309 (The Confessions, 1824):

The great preacher appeared once more, and went through his two discourses with increased energy and approbation. All who heard him were amazed, and many of them went into fits, writhing and foaming in a state of the most horrid agitation. Robin Ruthven sat on the outskirts of the great assembly, listening with the rest, and perceived what they, in the height of their enthusiasm, perceived not— the ruinous tendency of the tenets so sublimely inculcated. (The Confessions, 1824, pp. 309; emphasis added).

In portraying how some perceived what others do not, and the significance of concealing and revealing truths, the character Robin Ruthven explained the true nature of the “sublime preacher” with “the greatest readiness and simplicity” by lifting up the preacher’s gown to reveal his devil-like cloven feet (The Confessions, 1824, pp. 308-310). Hence, the sign of cloven feet—a traditional sign of the devil— was used to illustrate the preacher’s identity. Nearly a century before the publication of The Confessions (1824), Defoe (1727) noted the “distinguishing character or mark” of “the cloven foot of the devil” in his treatise History of Devil, As Well Ancient As Modern, (p. 266).

Furthering the satirical parody and hypocrisy of the story, Penpunt was depicted explaining what the cloven foot reveals and how it can be found “frae aneath the parson’s gown, the lawyer’s wig, and the Cameronian’s blue bannet” (The Confessions, 1824, p. 310). Aside from the sociopolitical implications of the suggestion that parsons, lawyers, and Cameronians had cloven-foot devils among their ranks, the remarks about the parson’s gown and lawyer’s wig seem to reference previous episodes of the narrative. In bringing Penpunt’s tale to a close and marking a culmination of satirical parody in the episode, Penpunt was depicted acknowledging “a golden rule” for detecting a devilish presence or the devil’s cloven foot, although it was a sign beyond the ken of character Robert Wringhim (The Confessions, 1824, pp. 310-311).
Recognizing Signs and Significance—Or Not

Robert Wringhim was depicted dismissing Penpunt’s story. The dismissal illustrated the semiotic production and (mis)perception of significance within the narrative, along with the function of revelation toward justification and truth:

The truth is, that the clown’s absurd story, with the still more ridiculous application, made me sick at heart a second time. It was not because I thought my illustrious friend was the devil, or that I took a fool’s idle tale as a counterbalance to divine revelation, that had assured me of my justification in the sight of God before the existence of time. But, in short, it gave me a view of my own state, at which I shuddered, as indeed I now always did, when the image of my devoted friend and ruler presented itself to my mind.

(The Confessions, 1824, pp. 311; emphasis added)

After depicting the character Robert Wringhim reflecting upon how he had been duped by the devilish Gil-Martin, the episode continued with significant allusions and slips of the tongue. For example, in revealing how the bodies of Robert’s mother and his purported paramour had been found and by whom, Samuel (Penpunt), was depicted explaining “it is said the devil—I beg your pardon sir, your friend, I mean,—it is said your friend has made the discovery” (The Confessions, 1824, p. 315; emphasis original). With regard to semiotics, the narrative dialogue exemplifies another instance wherein a character recognized the significance of signs of contrariness, duplicity, and the devil whereas Robert Wringhim conspicuously did not.

Multimodal Likeness

Having revealed his misdeeds, the pursuit of justice followed as the episode that followed depicted Robert Wringhim escaping a mob. As another instance concerning perceptions and appearances, Robert eluded capture by donning the clothes of Gil-Martin as a disguise with “inherent virtue” and thereby deceived others as he fled from Dalcastle (The Confessions, 1824, p. 319). Robert was given refuge by an unwitting weaver’s wife who welcomed Robert as an angel—but her husband perceived Robert to be more like the devil. As explained by Defoe (1727), signs of the devil also include certain odors. The weaver was
depicted smelling brimstone—an indication that Robert Wringhim smelled like the devil:

Whan focks are sae keen of a chance o’ entertaining angels, gudewife, it wad maybe be worth their while to tak tent what kind o’ angels they are. It wadna wonder me vera muckle an ye had entertained your friend the deil the night, for aw thought aw fand a saur o’ reek an’ brimstane about him. *He’s* nane o’ the best o’ angels, an’ focks winna hae muckle credit by entertaining him. (*The Confessions*, 1824, p. 323; emphasis original)

The depiction of Robert’s paradoxical response to the weaver’s remarks added to the hypocrisy and satirical parody of Robert’s (mis)perceptions:

Certainly, *in the assured state I was in*, I had as little reason to be alarmed at mention being made of the devil as any person on earth: of late, however, *I felt that the reverse was the case*, and that any allusion to my great enemy, moved me exceedingly. (*The Confessions*, 1824, p. 323; emphasis added)

The reaction of the weaver and his wife further indicated Robert Wringhim’s unawareness and likeness of the devil—and the significance of the Bible as demonstrated in Robert’s explanation:

[...] *both he [the weaver] and his wife were alarmed at my looks. The latter thought I was angry, and chided her husband gently for his rudeness; but the weaver himself rather seemed to be confirmed in his opinion that I was the devil*, for he looked round like a startled roe-buck, and *immediately betook him to the family Bible*. (*The Confessions*, 1824, p. 324; emphasis added)

Regarding signs and identities, the weaver was depicted becoming increasingly suspicious of Robert, particularly when he claimed his name was Cowan, not Colwn. The weaver recognized Colwan as the name of the wretch who was possessed by the devil and killed his mother, father, brother, and sweetheart (*The Confessions*, 1824, p. 325). In what reads like commentary about signs, identities, and appearances, Robert discovered that Gil-Martin’s clothes he wore to disguise himself had somehow been replaced by his own clothes. Adding to the satirical parody of an episode in the weaver’s house, Robert explained how he attempted to flee but was ensnared in the weaver’s loom—as the weaver Johnny Dods had “weaved a net to
catch the devil” (*The Confessions*, 1824, p. 333). While Robert was caught up in the loom, the weaver beat him, but Robert eventually escaped and fled toward Edinburgh.

**A Printing Devil: Semiotics and Satire of the Publishing Process**

In a key episode that reveals much about the production and *significance* of the memoir, Robert was depicted finding room and board in Edinburgh with Linton, a compositor in the Queen’s printing house. Robert, who now called himself “Elliot,” was taken on by the manager of the printing house, Mr. James Watson (*The Confessions*, 1824, pp. 336-339). Notably, Robert (Elliot), who was likely possessed by the devil, found work in a printing house as an apprentice—or *printer’s devil* as they were known (*Printer’s devil*, 2006; Dunton, 1716, p. 42).

Robert explained, “It was here that I first conceived the idea of writing this journal, and having it printed, and applied to Mr. Watson to print it for me, telling him it was a religious parable such as the *Pilgrim’s Progress*” (*The Confessions*, 1824, p. 339). The reference to the *Pilgrim’s Progress* satirically parodies the English church as Robert’s pamphlet—supposedly the memoir printed in *The Confessions* (1824)—reads like an inversion of the *Pilgrim’s Progress* (Drummond, 1950, p. 214).

Mr. Watson’s advice to Robert about his *parable* seems quite telling as well:

> He advised me to print it close, and make it a pamphlet, and then if it did not sell, it would not cost me much; but that religious pamphlets, especially if they had a shade of allegory in them, were the very rage of the day. (*The Confessions*, 1824, p. 339)

Adding to the satire of print production—and clearly evidencing that *the memoir was a collaborative effort*—Robert explained:

> I put my work to the press, and wrote early and late; and encouraging *my companion* to work at odd hours, and on Sundays, before the press-work of the second sheet was begun, *we* had the work all in types, corrected, and a clean copy thrown off for farther revisal. (*The Confessions*, 1824, p. 339; emphasis added)

To whom *my companion* may refer seems open to interpretation. However, in clearly reflecting the *significance* of the medium, the memoir coincidentally transformed on page 340 into a journal-like format with place names and dates as shown in Figure 131.
Figure 131

The Confessions (1824): Format Change in the Memoir

Note: This photograph of a copy of the 1824 original edition of The Confessions held by The National Library of Scotland (MMSID: 9930471443804341) was taken by this researcher.
**A Key to The Process**

Within the new journal-like format resembling a different *medium*, the character Robert Wringhim was depicted explaining:

Thus far have my History and Confessions been carried. I must now furnish my Christian readers with a key to the process, management, and winding up of the whole matter; which I propose, by the assistance of God, to limit to a very few pages. (*The Confessions*, 1824, p. 340; emphasis added)

The depiction of the character Robert furnishing “a key to the process, management and winding up of the whole matter” (*The Confessions*, 1824, p. 340) concerning the production of the memoir demonstrates that Hogg was not merely telling a narrative in a novel. As a sign, and in the light of Tarski’s (1936, 1956/1983) conception of the functions of (meta-)language, this instance of dialogue appears to function as both *object language* in explaining a detail of the narrative, and *metalanguage* in describing the character of the narrative and memoir itself. Also, much like the way The Revelation revealed the process by which it was sent and signified by God (Revelation 1:1, *The Holy Bible*, 1611, 1655, 1662, 1806) and told by John who *wrote* about what he *saw* and *heard*, it appears that Hogg may has done the same with the depiction of Robert offering “a key” toward interpreting the memoir and the “process and management” of its production (*The Confessions*, 1824, p. 340). However, as with many aspects involving the medium and the message of the memoir and *The Confessions* (1824) overall, it seems the “winding up of the whole matter” was subjected to satirical parody as well.

**The Parody of “A Few Pages” and Manipulation of the Medium**

Robert proposed “by the assistance of God” to limit the “winding up” to “very few pages” (*The Confessions*, 1824, p. 340). However, the memoir continued for 28 pages; from page 340 through page 368. As a sign, Robert’s proposal to limit the closure of his memoir to a very few pages—“by the assistance of God”—appears to have reflected a falsehood, or at least a discrepancy that bespeaks contradiction and satirical parody involving aspects of the memoir as a *medium*. The discrepancy—that is, the deviation as demonstrated by the number of pages and
printed form of the memoir as a medium—also exposes a contradiction involving The Editor’s (fictitious) claim “of presenting my readers with an original document of a most singular nature and preserved for their perusal in a still more singular manner” (The Confessions, 1824, p. 142; emphasis added). Remarkably, within a narrative episode about the process of editing, printing, and publishing the memoir, Hogg provided a key about its compositional significance by describing and demonstrating the characteristics of its medium—the very aspects and characteristics that are often overlooked according to McLuhan (1964/2008). This shows that Hogg was aware of the significance of compositional characteristics and how contradicting them exemplifies satirical parody, or at least a stratagem of deceptive media production.

**Satirical Parody of the Process and Production of the Memoir**

Within the first entry in the journal-like format on page 340, Robert Wringhim was depicted explaining that his “precious journal is lost” (The Confessions, 1824, p. 340). In what appears to be a satirical parody of printer’s devils, Robert explained how the devil appeared twice in the printing house and assisted in the printing of the pamphlet (The Confessions, 1824, pp. 340-341). The workers were “frightened out of their wits” and prompted Mr. Watson to read Robert’s pamphlet since he had not read before although he advocated the printing of it. In further mocking the hypocrisy of a manager of a printing officer advocating the printing of work without having read it, Mr. Watson was depicted becoming enraged having found the work to be “a medley of lies and blasphemy” (The Confessions, 1824, pp. 340-341). Following his after-the-fact interpretation, the character Mr. Watson was depicted ordering “the whole to be consigned to the flames, blaming his foreman, and all connected with the press, for letting a work go so far, that was enough to bring down the vengeance of heaven on the concern” (The Confessions, 1824, p. 341).

Beyond the depiction of a literary interpretation leading to a book burning and allusions to hellfire, in further developing the satirical parody, Robert was depicted reacting to Linton’s report of the devil in the printing office: “Surely you are not such a fool […] as to believe that the devil really was in the printing office?” (The Confessions, 1824, p. 341). To which, Linton
responded “Oo, gud bless you, sir! saw him myself, gave him a nod, and good-day” and was further depicted offering a short string of pleasant-minded observations about the devil’s appearance (The Confessions, 1824, pp. 341-342). Highlighting the significance of the memoir as a medium, if Mr. Watson had burned the whole of the printed versions of the memoir (The Confessions, 1824, pp. 340-341), there would be none left for The Editor to discover and (re-)print, if we accept the circumstances of Hogg’s narrative world. However, in providing another key detail about the veracity of “an original document” as The Editor claimed (The Confessions, 1824, p. 142), Robert explained:

I took my printed sheets, the only copy of my unfinished work existing; and, on pretence of going straight to Mr. Watson’s office, decamped from my lodgings at Portsburgh a little before the fall of evening, and took the road towards England. (The Confessions, 1824, p. 342)

Incidentally, following instances of intersemiotic complementarity regarding west, western, and other directions, Robert’s lodgings at Portsburgh seem significant. Portsburgh was the West Port or west gate of Edinburgh (Houston, 1993; Anderson, 1922; Williamson, 1906). The eastern border of Portsburgh followed Drummond Street (Grant, 1880, p. 330) like the character Thomas Drummond (The Confessions, 1824, p. 108). In further blending facts and fiction places and events, Hogg depicted Robert fleeing Portsburgh toward Dalkeith where he found lodging in a stable loft a yeoman’s house (The Confessions, 1824, pp. 342-343).

Signs; Or Significance and Perception Without Words

In yet another episode wherein the character Robert Wringhim perceived, saw, and heard—or heard but did not see in this case—Robert overheard a secretive conversation outside the stable. In deftly articulating aspects of the visual and the verbal within the narrative of the memoir, Hogg used the sound of a voice and unintelligible words to project a sense of fear:

[…] I was terribly alarmed at a conversation I overheard somewhere outside the stable. I could not make out a sentence, but trembled to think I knew one of the voices at least, and rather than not be mistaken, I would that any man had run me through with a
sword. I fell into a cold sweat, and once thought of instantly putting hand to my own life, as my only means of relief, (May the rash and sinful thought be in mercy forgiven!) when I heard as it were two persons at the door, contending, as I thought, about their right and interest in me. (The Confessions, 1824, p. 343)

Hogg avoided specific details and used ambiguity and the depiction of horses’ behavior within the stable to further portray a terrifying presence. The horses broke and ran through the house as Robert Wringhim was caught up in the commotion. Robert explained how he found himself naked under a horse’s blanket the following morning after some “darkling intruder” entered the stable (The Confessions, 1824, pp. 344-347). From a semiotic perspective, the episode is remarkable since much of the fear and fright was conveyed through significance more than anything explicit. As a metareferential clue, the word significance was written into the narrative dialogue as the character Robert explained his state of being:

My voice was now laid, and all my powers, both mental and bodily, totally overcome; and I remember no more till I found myself lying naked on the kitchen table of the farm house, and something like a horse’s rug thrown over me. The only hint that I got from the people of the house on coming to myself was, that my absence would be good company; and that they had got me in a woful state, one which they did not chuse to describe, or hear described. (The Confessions, 1824, p. 347; emphasis added)

Hogg’s depiction of Robert departing the yeoman’s stable also shows the use of significance and how meaning was perceived and projected:

As soon as day-light appeared, I was packed about my business, with the hisses and execrations of the yeoman’s family, who viewed me as a being to be shunned, ascribing to me the visitations of that unholy night. (The Confessions, 1824, p. 347; emphasis added).

Afterward, Robert was making his way toward the Tweed when he encountered the devilish Gil-Martin—“the very being in all the universe of God that [he] would the most gladly have shunned” as Robert purportedly wrote in his memoir (The Confessions, 1824, p. 348). In the
depiction of Robert attempting to renounce Gil-Martin, Hogg used the perception of likeness and judgment to reveal how the characters thought and felt. Alluding to the idea that Robert had been possessed by the devil, Robert asked Gil-Martin to leave him. Gil-Martin replied:

But to talk of that is to talk of an impossibility. I am wedded to you so closely, that I feel as if I were the same person. Our essences are one, our bodies and spirits being united, so, that I am drawn towards you as by magnetism, and, wherever you are, there must my presence be with you. (The Confessions, 1824, pp. 350-351; emphasis added)

Hogg’s depiction of Robert’s response further developed the idea of (mis)perception and (mis)judgment—and the demonstration of semiotic production and significance:

Perceiving how this assurance affected me, he [Gil-Martin] began to chide me most bitterly for my ingratitude; and then he assumed such looks, that it was impossible for me longer to bear them; therefore I staggered out of the way, begging and beseeching of him to give me up to my fate, and hardly knowing what I said; for it struck me, that, with all his assumed appearance of misery and wretchedness, there were traits of exultation in his hideous countenance, manifesting a secret and inward joy at my utter despair. (The Confessions, 1824, p. 351; emphasis added)

Granted, the depiction of a character perceiving something hardly seems remarkable. However, Hogg used perceiving and the simple past tense form perceived three times on page 351. As metareferences, these instances exemplify how (mis)perceptions are propositional and therefore, may change upon retrospection—which describes how semiotic knowledge derived from perception and experience rarely seems to exist in a steady state (Harris 2009, pp. 164-165). The significance of (mis)perception, retrospection, and belief revision were integrated into the narrative content of the memoir as well:

It was long before I durst look over my shoulder, but when I did so, I perceived this ruined and debased potentate coming slowly on the same path, and I prayed that the lord would hide me in the bowels of the earth, or depths of the sea. When I crossed the Tweed, I perceived him still a little behind me; and my despair being then at its height, I
cursed the time I first met with such a tormentor; though, on a little recollection it occurred, that it was at that blessed time when I was solemnly dedicated to the Lord, and assured of my final election, and confirmation, by an eternal decree never to be annulled. This being my sole and only comfort, I recalled my curse upon the time, and repented me of my rashness. (The Confessions, 1824, pp. 351-352; emphasis added)

Incidentally, as a kind of allegorical instance of intersemiotic complementarity, after crossing the (river) Tweed, Robert no longer saw “his persecutor” Gil-Martin that day—and no further remarks about perceptions were made afterward as well (The Confessions, 1824, p. 352).

Oxford and The Black Arts

Hogg used significance and (mis)perception to satirically parody the study of theology, the fine arts, and the black arts. Robert Wringhim was again depicted seeking lodging for the night. In so doing, Robert told landlord Tam Douglas and his family that he was “a poor student of theology” on his way to Oxford (The Confessions, 1824, p. 353). Hogg depicted the family misunderstanding the term theology believing that “nothing was taught at Oxford but the black arts, which ridiculous idea prevailed over all the south of Scotland” (The Confessions, 1824, p. 353; emphasis original). As an allusive commentary about superstition, religious tradition, and the Scottish Enlightenment, Robert was depicted attempting to convince Tam Douglas that “the study of the fine arts, though not absolutely necessary, were not incompatible with the character of a Christian divine” (The Confessions, 1824, p. 353). Tam Douglas “shook his head” and wondered how Robert “could call them fine arts”—and feared Robert would try to convince him “by any ocular demonstration” (The Confessions, 1824, pp. 353-354; emphasis original).

Along with demonstrating the significance of the visual (ocular) and the verbal, the dialogue alludes to the allegory that seeing is believing, particularly with regard to knowledge acquisition.

Signs of Significance and Cloven Feet

In complementing the visual with the verbal in what seems like a repeat of the previous episode, Robert again overheard strange voices in the “dead of the night” (The Confessions, 1824, p. 354). These voices signaled another horrific, chaotic scene and supernatural event:
[...] about the dead of night, I again heard the same noises and contention begin outside the house, as I had heard the night before; and again I heard it was about a sovereign and peculiar right in me. At one time the noise was on the top of the house, straight above our bed, as if the one party were breaking through the roof, and the other forcibly preventing it; at another time it was at the door, and at a third time at the window (The Confessions, 1824, p. 354)

Tam Douglas’ wife and daughter exclaimed “all the devils in hell were besieging the house,” and Robert explained how the house shook and “it thundered and lightened; and there were screams, groans, laughter, and execrations, all intermingled” (The Confessions, 1824, p. 355). This seems to reference Revelation 16:18: “And there were voices and thunders, and lightnings; and there was a great earthquake, such as was not since men were upon the earth, so mighty an earthquake, and so great” (The Holy Bible, 1611; emphasis added). It seems Hogg also used signs and significance to confirm the idea that Robert Wringhim was the devil himself. The wife of Tam Douglas was depicted crying out how “our lass Tibbie saw his [Robert’s] cloven cloots [hooves] last night” (The Confessions, 1824, p. 355). As the Douglas family attempted to get Robert out of their home, Robert declared he was a Christian and not the devil. Tam Douglas offered a key response relating to deception, reason, religion, and superstition:

Na, if ye be a mortal man [...] which I rather think, from the use you made of the holy book—Nane o’ your practical jokes on strangers an’ honest foks. These are some o’ your Oxford tricks, an’ I’ll thank you to be ower wi’ them.—Gracious heaven, they are brikkin through the house at a’ the four corners at the same time! (The Confessions, 1824, p. 356; emphasis added)

Robert was then thrust out of the house into the street and “calling on the fiends to take their prey and begone” (The Confessions, 1824, p. 357). Robert was then depicted speaking to the reader and explaining how “The scene that ensued is neither to be described, nor believed, if it were” (The Confessions, 1824, p. 357). However, in satirically parodying such a claim, Robert then described the scene accordingly:
I was momently surrounded by a number of hideous fiends, who gnashed on me with their teeth, and clenched their crimson paws in my face; and at the same instant I was seized by the collar of my coat behind, by my dreaded and devoted friend, who pushed me on, and, with his gilded rapier waving and brandishing around me, defended me against all their united attacks. (*The Confessions*, 1824, p. 356; emphasis added)

This scene resembles Aristotle’s *The Politics* (Roberts, 2009; Stalley, 2009), particularly regarding ostracism and those who perceive themselves to be of high virtue (Lockwood & Samaras, 2015). Aristotle’s remarks on these matters involved a fable of the lion(s) asking the hare “where are your claws and teeth?” often attributed to Antisthenes of Athens (Winthrop, 2018, pp. 148-149; Prince, 2015, p. 253; Nichols, 1991, p. 59). This may also reference the instances of “gnashing of teeth” in the book of Matthew in *The Holy Bible* (1611, 1655, 1662, 1806). Considering the hypocrisy of Robert’s claim and his delusional self-perception as one of the pre-ordained, Matthew 24:51 seems particularly significant: “And shall cut him afunder, and appoint him his portion with the hypocrites: there shall be weeping and gnashing of teeth” (*The Holy Bible*, 1611; emphasis added). Also, considering how Robert was cast out of the house of Tam Douglas, Matthew 25:30 may also be a source of intertextual referentiality: “And caft ye the unprofitable servant into outer darkness: there shall be weeping and gnashing of teeth” (*The Holy Bible*, 1611, 1655, 1662, 1806; emphasis added). Considering the nature of multifunctionality and multiplicity, the episode may refer to all, some, or none of these sources. Nonetheless, it demonstrates how *gnashing of the teeth*, as a peculiar sign within the narrative of *The Confessions* (1824) could refer to several verses within *The Holy Bible* (1611, 1655, 1662, 1806).

**References to The Revelation and The New Jerusalem**

After the character Gil-Martin purportedly fought off monstrously shaped demons throughout the night, Hogg depicted Gil-Martin proposing a pact of murder/suicide to Robert Wringhim (*The Confessions*, 1824, 357-358). Robert’s refusal to accept such a fate, seems to refer to *The Revelation*. In resisting the idea that a mutual murder/suicide would be heroic, Robert was depicted offering the following explanation:
I said I was still contented to be that coward; and all that I begged of him [Gil-Martin] was to leave me to my fortune for a season, and to the just judgment of my creator; but he said his word and honour were engaged on my behoof, and these, in such a case, were not to be violated. (*The Confessions*, 1824, p. 359; emphasis added)

The words and construction of the reply appear to resemble the use of the words *season* and *judgment* as written in *The Revelation* 20:3-4:

3. And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.
4. And I saw thrones, and they sat upon them, and judgment was given unto them: and I saw the souls of them that were beheaded for the witness of Jesus, and for the word of God, and which had not worshipped the beast, neither his image, neither had received his mark upon their foreheads, or in their hands; and they lived and reigned with Christ a thousand years. (*The Holy Bible*, 1611; emphasis added)

As another reference to *The Revelation*, the following paragraph mentioned *New Jerusalem*. The word *Jerusalem* (or *Ierusalem*) was printed several hundred times throughout *The Holy Bible* (1611, 1655, 1662, 1806). However, *New Jerusalem* was only mentioned in Revelation 3:12 and Revelation 21:1 (*The Holy Bible*, 1611, 1655, 1662, 1806). Thus, this appears to have been an intermixture of the visual and intertextual verbal involving the *New Jerusalem* in *The Revelation* 3:12 and 21:1 (*The Holy Bible*, 1611, 1655, 1662, 1806), and a satirical parody of the bone-withering glimpse of Gil-Martin’s features and Wringhim’s onomatopoetic name:

Involuntarily did I turn round at the request, and caught a half glance of his features.

May no eye destined to reflect the beauties of the *New Jerusalem* inward upon the beatific soul, behold such a sight as mine then beheld! My immortal spirit, blood, and bones, were all withered at the blasting sight; and I arose and withdrew, with groanings which the pangs of death shall never wring from me. (*The Confessions*, 1824, pp. 359-360; emphasis added)
The Conclusion of The First Journal Entry

In prefacing the first memoir entry on page 340, Robert Wringhim was depicted explaining that he would limit the conclusion of the memoir to just a few pages. However, 21 pages later, the first journal entry concluded on page 361 of the original 1824 edition of *The Confessions*. In its conclusion, the character Robert Wringhim reached the Scottish border and lodged with a farmhand [hind] (*The Confessions*, 1824, p. 360). However, unlike the horrific disturbances that previously occurred in the night, the opposite occurred. That is, some superior power was depicted protecting the house (*The Confessions*, 1824, p. 360). Aside from the narrative development, and much like the way *The Revelation* revealed aspects of its production and writing, Robert Wringhim was depicted writing:

> This is the third day I have lived under the roof, freed of my hellish assailants, spending my time in prayer, and writing out this my journal, which I have fashioned to stick in with my printed work, and to which I intend to add portions while I remain in this pilgrimage state, which, I find too well, cannot be long, (*The Confessions*, 1824, pp. 360-361; emphasis added).

The conclusion of the initial entry offered significant details about the *message* of the memoir and Robert’s journal as the *medium* of the memoir. Hogg appears to have provided clues about the characteristics of the memoir as a medium along with its manner of production—especially in detailing how the character Robert Wringhim intended to integrate his journal within his printed pamphlet. Robert was depicted explaining: “[...] and writing out this my journal, which I have fashioned to stick in with my printed work, and to which I intend to add portions…” (*The Confessions*, 1824, pp. 360-361). Thus, Hogg provided a significant clue about both the content and the composition of the journal (the memoir)—and described characteristics of the *message* and the *medium* of the journal in the narrative.

**Satirical Parody of The Last Sentence**

The next two journal entries provided details about the writing of the memoir. In the entry of “August 3, 1712” Robert explained how a shepherd’s hand told him that a stranger was
looking for him, “or one of the same appearance” (The Confessions, 1824, p. 361). In detailing the significance of likeness and perception, Robert was depicted recognizing the stranger: “from the description that he [the hand] brought of this stranger, I could easily perceive who it was” (The Confessions, 1824, p. 361). Again, in following what seems to be a pattern, after an instance involving likeness and perception, Hogg integrated an instance of (meta-)referentiality and compositional significance. In this instance, Robert was depicted metareferentially explaining “Perhaps this may be the last sentence ever I am destined to write” (The Confessions, 1824, p. 361). Hogg then subjected such significance and metareferentiality to satirical parody as this was not the last sentence of this entry. As though putting hypocrisy or contradiction on display, this “last sentence” was followed with two additional sentences: “If so, farewell, Christian reader! May God grant to thee a happier destiny than has been allotted to me here on earth, and the same assurance of acceptance above! Amen.” (The Confessions, 1824, p. 361; emphasis original). Indeed, this was not the last sentence, nor was it the last memoir entry. In adding to the satirical parody of the composition of the memoir—that is, metareferentially within the memoir itself—Hogg depicted Robert’s next memoir entry accordingly:

Ault-Righ, August 24, 1712.—Here am I, set down on the open moor to add one sentence more to my woeful journal; and then, farewell all beneath the sun! (The Confessions, 1824, p. 361; emphasis added).

The Printing of North-west on Page 361

This was also not the last sentence nor the last journal entry. Incidentally, as the satirical parody and the last sentences continued, another instance of intersemiotic complementarity involving an ordinal direction was printed on page 361. That is, north-west was printed toward the direction of northwest, again, presuming that north was oriented at the top of the page. Figure 132 shows the printing of north-west on page 361 in the original 1824 edition of The Confessions. Unfortunately, this instance of intersemiotic complementarity has been obscured in subsequent scholarly editions of The Confessions.
Figure 132


Note: This illustration was based upon a digital scan of an 1824 edition of *The Confessions* produced by The University of California Libraries (*The private memoirs and confessions of a justified sinner, 1824/2008*).
The Last Sentence Again (and Again)

Hogg appears to have satirically parodied both the content and the composition of the memoir considering how Robert claimed to be writing “the last sentence” yet wrote more and more (The Confessions, 1824, p. 361). In the journal entry that followed, Robert was depicted once again claiming to “add one sentence more” (The Confessions, 1824, p. 361), although the memoir continued with additional entries thereafter. Incidentally, while crossing the mountains at Harwick, Robert was depicted encountering a shepherd with whom he exchanged clothes. Robert explained how “in this garb of a common shepherd,” he was welcome in every house (The Confessions, 1824, p. 362). As a sign, the narrative appears quite significant, especially considering Hogg’s Ettrick Shepherd literary persona portrayed in Blackwood’s Edinburgh Magazine, and the fact that Hogg was a shepherd himself. Robert began working with the shepherds. But as a nod to being judged by one’s deeds, the other shepherds soon realized that Robert knew nothing of shepherding—and suspected that Robert was a murderer and that the farmhouse was now “haunted by the spirits” of those he had slain (The Confessions, 1824, p. 363).

The next memoir entry also contradicted Robert’s previous claims of writing his last sentence. Robert was depicted explaining how he was banished from the dwelling house “to sleep in an out-house by himself” (The Confessions, 1824, p. 364). Robert explained how he wished himself in the grave every hour of the day and feared being tormented and torn apart at night. In drawing the memoir entry to a dramatic close, Robert wrote:

My last hour is arrived: I see my tormentor once more approaching me in this wild. Oh, that the earth would swallow me up, or the hill fall and cover me! Farewell for ever!

(The Confessions, 1824, p. 364)

Once again, Hogg satirically parodied the dramatic finale as yet another memoir entry followed. In the entry dated “September 7, 1712,” Robert wrote about how his “devoted, princely, but sanguine friend” had been with him repeatedly (The Confessions, 1824, pp. 364-365). “He”—the pronoun used in reference to the character “Gil-Martin” whose name has not been mentioned in the book since page 215—was depicted telling Robert of a prayer only to be
pronounced in great extremity. Much like the avoidance of the character Gil-Martin’s name, the words of the prayer were not detailed in the memoir entry. After being expelled from the farmhouse for the night, Robert was depicted writing and speaking to the reader—and God—for seeking judgment:

> And to what I am now reduced, let the reflecting reader judge. Lord, thou knowest all that I have done for thy cause on earth! Why then art thou laying thy hand so sore upon me? Why hast thou set me as a butt of thy malice? But thy will must be done! Thou wilt repay me in a better world. Amen. (The Confessions, 1824, p. 366; emphasis added)

**Significance of the Penultimate Memoir Entry and the Fac Simile**

The memoir entry dated “September 8” was the same entry that was also reproduced in the frontispiece *Fac Simile* in the original 1824 edition of *The Confessions*. However, unlike the experience of opening a book and following an advisement to “See P. 366”—without any context—reading this memoir entry after reading *The Editor’s Narrative* and the preceding pages of the memoir provides the reader with greater context and insight. For example, the depiction of Robert being hung over a yawning chasm and repeating *the tremendous prayer* bears more contextual and referential meaning, least of all considering how the prayer was explained on the previous page (p. 365). As a compositional strategy perhaps, the context and significance of the prayer was *hidden in plain sight* from readers who followed the advisement in the Fac Simile to “See P. 366” (*The Confessions*, 1824). Further, as signs, these metaphoric descriptions that Robert had “been buffeted as never living creature was” and that his “vitals have all been torn” draw greater significance and intertextual referentiality with insight gained from reading the previous episodes of the memoir. This memoir entry may seem *less significant* if the reader opens the book, reads the *Fac Simile*, and arrives at page 366—and *more significant* if the reader opens the book, reads the *Fac Simile, The Editor’s Narrative*, and the memoir through page 366. In this way, Hogg appears to have created the experience of belief revision and elaborately demonstrated how the memoir entry—as a sign—can be initially interpreted one way as a *Fac Simile* or following the advisement in the *Fac Simile* at the onset of the book; and likely (re-
interpreted another way after reading *The Editor’s Narrative* and the memoir. At the least, those who have read *The Editor’s Narrative* and the memoir are perhaps more likely to recognize key signs and contradictions. For example, the Editor introduced the memoir and claimed to have “the pleasure of presenting my readers with an original document of a most singular nature, and preserved for their perusal in a still more singular manner” (*The Confessions*, 1824, p. 142). However, the handwritten *Fac Simile* of this memoir entry in the frontispiece and the typeset version of it printed on pages 366-367 contradict the Editor’s claim of original document. Indeed, the memoir, and this memoir entry in particular are not “most singular in nature” nor apparently intended for “perusal in a singular manner” as the Editor claimed in introducing the memoir (*The Confessions*, 1824, p. 142). As the content and composition of the 1824 original edition of *The Confessions* plainly illustrated, there are two versions of this memoir entry—and both are not an original document: one was handwritten, as illustrated in the Fac Simile; the other was typeset on page 366.

**A Curse, The End of The Memoir—And Furthering of a Literary Hoax**

In the final entry of the memoir dated “September 18, 1712,” Robert was depicted writing of his “last day of mortal existence” (*The Confessions*, 1824, p. 367). Accordingly, Robert wrote that he now “pledged himself to his devoted friend,” presumably Gil-Martin, the devil. In bidding farewell to world and taking his last look upon the sun—described as a “bright emblem of a far brighter effulgence”—Robert referred to himself as a “poor suicide” (*The Confessions*, 1824, p. 367). Robert was also depicted presumably recognizing Gil-Martin: “But ah! who is yon that I see approaching furiously—his stern face blackened with horrid despair!” It was through significance and the recognition of countenance—the recognition of signs—that Robert recognized Gil-Martin. Robert was then depicted proclaiming:

*My hour is at hand.*—Almighty God, what is this that I am about to do! *The hour of repentance has past,* and now my fate is inevitable.—*Amen, for ever!* (*The Confessions*, 1824, pp. 367-368; italics original, underlining added)

These remarks appear to reflect the hour of judgment as in Revelation 18:10—“Standing
afarre off for the fear of her torment, saying, Alas, alas, that great city Babylon, that mighty city! for in one hour is thy judgment come” (The Holy Bible, 1611). It could also refer to Revelation 14:7—“Saying with a loud voice, Fear God, and give glory to him; for the hour of his judgment is come: and worship him that made heaven, and earth, and the sea, and the fountains of waters” (The Holy Bible, 1611). Robert’s sudden recognition and hour of judgment could also refer to Revelation 3:3, which reads:

   Remember therefore how thou hast received and heard, and hold fast, and repent. If therefore thou shalt not watch, I will come on thee as a thief, and thou shalt not know what hour I will come upon thee. (The Holy Bible, 1611).

Granted, Hogg could have had all or none of these verses in mind. However, the peculiar final sentence of the memoir clearly resembles two of the final verses of The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). The memoir concluded with the character Robert writing:

   I will now seal up my little book, and conceal it; and cursed be he who trieth to alter or amend! (The Confessions, 1824, p. 368)

This appears to reference a similar warning to those who add or take away from the words written in The Revelation according to Revelation 22:18-19:

   18 For I testify unto every man that heareth the wordes of the prophesie of this booke, If any man shall adde unto these things, God shall adde unto him the plagues, that are written in this booke:

   19 And if any man shall take away from the wordes of the booke of this prophesie, God shall take away his part out of the booke of life, and out of the holy citie, and from the things which are written in this booke. (The Holy Bible, 1611)

The warning at the conclusion of the memoir seems to refer a similar warning within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806), if not satirically parody it. As a multifunctional sign, the conclusion of the memoir warns of a curse—and simultaneously draws attention to the significance of the memoir and the consequences of altering its content and composition. Perhaps more importantly, the warning at the end of the memoir functions as a sign
indicating that despite the consequences, the memoir has been altered—at least insofar as the title is concerned. Thus, as a book containing a cursed memoir, *The Confessions* (1824) seems to be cursed as well, should we accept the warning as superstition or truth within the fictitious world of Hogg’s novel. Moreover, the warning indicates that the (cursed) content and composition of the memoir are significant—and that the *medium/message* of the memoir is intrinsically meaningful.

**Analysis of The Second Part of the Editor’s Narrative**

With the clear demarcation of the end of the memoir, Hogg depicted the Editor questioning whether it was an allegory or a parable “showing the danger of self-righteousness” (*The Confessions*, 1824, p. 368). In what seems to be part of a greater literary hoax, the Editor character referred to an “extract from an authentic letter, published in *Blackwood’s Edinburgh Magazine for August, 1823*” (*The Confessions*, 1824, p. 368). This letter was actually written by Hogg and published as “A Scots Mummy” in the August 1823 edition of *Blackwood’s Edinburgh Magazine* (Hogg, 1823). The excerpt of the letter was seamlessly integrated within the narrative of *The Confessions* (1824) and functions as a revelation about the suicide of a young man, presumably the character Robert Wringlehim, who hung himself with hay rope over a hay rick.

**North at the Top of the Page**

Hogg wrote the letter “To Sir Christopher North” (Hogg, 1823), which was a pseudonym used by Professor John Wilson for his many contributions to *Blackwood’s Magazine* (Christie, 2019; Cronin, 2013; Low, 2014). Wilson has been noted as the most prolific and accomplished magazine contributor of his era (Gordon & Mackenzie, 1863). The opening address to “Sir Christopher North” was written at the top of the letter. That is, rather obviously, North was printed at the top of the page. As an instance of satirical parody, this could account for the instances of intersemiotic complementarity within *The Confessions* (1824) that presume *north* was oriented at the top of the page. Figure 133 shows the first page of Hogg’s *A Scots Mummy* letter (Hogg, 1823) that was addressed to Sir Christopher North and excerpted within the Editor’s recapitulation in *The Confessions* (1824).
Figure 133

A Scots Mummy (1823): “To Sir Christopher North”

Note: The first page of Hogg’s (1823) A Scots Mummy letter as printed in Blackwood’s Magazine with an address “To Sir Christopher North” at the top of the page.
Symbolic Silverware: A Multifunctional Sign of Compositional Significance

In producing this intertextual literary hoax, Hogg provided various signs of contradiction and satirical parody. One of the presumably less obvious yet nonetheless significant signs of contradiction and satirical parody involved Hogg’s handling of the symbolism of silverware. In contrast to silver spoons stolen from Mrs. Logan in The Editor’s Narrative (The Confessions, 1824, p. 101), Hogg portrayed himself in A Scots Mummy and the excerpt of it within The Confessions on page 370 explaining how a silver knife and fork were discovered with the body of the suicide (presumably the character Robert Wringhim):

I have heard it likewise reported, but only by one person, that there had been some things stolen out of his master’s house a good while before, and that the boy had discovered a silver knife and fork, that was a part of the stolen property, in the herd’s possession that day, and that it was this discovery that drove him [the suicide] to despair. (The Confessions, 1824, p. 370; Hogg, 1823, p. 189; emphasis added)

Hence, in this narrative episode of the second part of The Editor’s Narrative, the body of the suicide presumed to be Robert Wringhim was discovered with a (stolen) silver knife and fork—and conspicuously without a silver spoon. Incidentally, this reveals what appears to be Hogg’s page-based approach toward the composition of The Confessions (1824). That is, the word spoons was printed five times on page 101; the words spoon and spoons were not printed anywhere else within The Confessions (1824).

Granted, observations about the compositional significance of silverware may seem overstated—however, the symbolism of silverware was depicted within the narrative content. In this case, Mr. Andersen’s servants were depicted burying the body of the suicide “with all that he had on and about him, silver knife and fork and altogether” (The Confessions, 1824, p. 372; Hogg, 1823, p. 189). Within The Editor’s Narrative, the excerpt of the letter explained how two onomatopoetically named characters, William Shiel and W. Sword (like shield and sword), purportedly (re-)discovered the body of the suicide in the summer of 1823. Accordingly, “there was nothing of the silver knife and fork discovered” (The Confessions, 1824, p. 375), although
other items and keepsakes were discovered and taken. Adding to the significance and satirical parody, if not an all-out mockery of the value of writing and written communication, it was revealed that “a printed pamphlet”—that is, the purported memoir of the (justified) sinner—was discovered upon the body of the suicide (The Confessions, 1824, p. 386). The excerpt of the letter concluded with Hogg explaining how Shiel and Sword returned to the suicide’s grave with another shepherd to dig up “the curious remains a second time” (The Confessions, 1824, pp. 375-376). Clearly, the episode involving the excerpt of Hogg’s actual letter performs several functions, including the satirically parody of the discovery of corpses found in many eighteenth-century Gothic novels (Shapira, 2018) and the orchestration of a complex satirical parody involving extraordinary intra-/inter-textuality.

Metareferential Satirical Parody and Intersemiotic Complementarity

Immediately following the excerpted letter, the Editor was depicted making references and observations—within the fold of fact and fiction—that directly references Hogg’s previous literary hoaxes:

The letter from which the above is an extract, is signed James Hogg, and dated from Altrive Lake, August 1st, 1823. It bears the stamp of authenticity in every line; yet, so often had I been hoaxed by the ingenious fancies displayed in that Magazine, that when this relation met my eye, I did not believe it (The Confessions, 1824, p. 376; emphasis added)

Adding to the complexity even more, the Editor was depicted visiting his fellow collegian Mr. L——t. The Editor asked Mr. L——t for his opinion regarding the truth of Hogg’s A Scots Mummy letter (The Confessions, 1824, p. 377). In demonstrating the significance of literariness involved in the production of The Confessions (1824) and the satirical parody of another writer in Hogg’s literary orbit, the character Mr. L——t appears to be an anonymization of John Lockhart, the biographer of Sir Walter Scott (Groves, 1991). Mr. L——t was depicted offering a reply that referred to Hogg’s previous hoaxes in Blackwood’s Edinburgh Magazine, and metareferentially The Confessions (1824) as well:
I suppose so. For my part I never doubted the thing, having been told that there has been a deal of talking about it up in the Forest for some time past. But, God knows!

Hogg has imposed as ingenious lies on the public ere now. (*The Confessions*, 1824, p. 378)

Furthering the satirical parody—and plainly demonstrating how writing, interpretation, and print media can lead one astray—the Editor character and Mr. L—t were depicted “taking the *Blackwood’s Edinburgh Magazine* for August” along with them to the suicide’s grave (*The Confessions*, 1824, p. 378). The satirical parody, multilayered intra-inter-textuality, and the (meta)referential significance in between may seem absurd at this point. So before continuing the analysis, it may help to identify some of the layers of this satirical parody and semiotic activity, which are briefly outlined in Table 22.

**Table 22**

*The Multiple Layers of Satirical Parody and Areas of Semiotic Activity*

1. Author James Hogg wrote a letter that was published in *Blackwood’s Edinburgh Magazine* in August 1823 titled *A Scots Mummy* (Hogg, 1823);
2. The letter explained the discovery of a suicide’s grave, which unbeknownst to the readers of *Blackwood’s Edinburgh Magazine* at the time, explained the demise of a suicide (character) in a soon-to-be-published anonymous book—*The Confessions* (1824);
3. The Editor character was depicted excerpting the letter published in *Blackwood’s Edinburgh Magazine*;
4. The Editor was also depicted questioning the veracity of the (fictitious) memoir upon which *The Confessions* (1824) was purportedly based;
5. The Editor character asked Mr. L—t, who was likely John Lockhart (Groves, 1991), about the truthfulness of Hogg’s (actual) letter;
6. This was followed by a depiction of the character Mr. L—t explaining that he “never doubted the thing” yet proclaimed “But God knows! Hogg has imposed as ingenious lies on the public ere now” (*The Confessions*, 1824, p. 377);
7. All of which culminated with the depiction of the Editor and Mr. L—t taking the *Blackwood’s Edinburgh Magazine* (August 1823) issue containing the letter along with them to an ewe fair where they met Hogg—that is, his depiction of himself as a character—bearing a devil-like resemblance.
The Cloven Foot of The Devil and Finding Hogg at the Foot of the Market

In producing a multilayered and multifaceted literary hoax involving satirical parody and intertextual significance of at least two literary works, Hogg continued to strategically articulate instances of compositional significance. For example, in depicting the Editor and Mr. L—t characters meeting with Hogg’s fictitious self in the narrative on page 378, two peculiar words seem to bear ungrammatical significance (Riffaterre, 1983; Abrusán, 2019): *foot* and *paulies* (lame lambs). The words *foot* and *paulies* were the only words printed in italics on page 378. Indeed, there is something significant about the foot of a paulie. Like other lambs, paulies haven cloven feet—much like the devil as previously explained in the memoir. For example, Samuel was depicted telling Robert how to reckon a man from a devil: “whenever you are doubtu’ of a man, take auld Robin Ruthven’s plan, an’ look for the cloven foot” (*The Confessions*, 1824, p. 310). Thus, it seems Hogg satirically parodied himself as the characters were depicted finding his fictionalized self at the *foot* of the market beside a great drove of *paulies* (*The Confessions*, 1824, p. 378). Aside from the allusion, Hogg appears to have further satirically parodied himself as a devil-like character in *The Confessions* (1824): on the opposite page, page 379, there are likewise two instances of italicized type: the word “*paulies*”; and the phrase “*sic a profane thing*” (*The Confessions*, 1824, p. 379; emphasis original). Further, Hogg used the word *paulies* in depicting how the Editor and characters Mr. L—t characters could not persuade the fictionalized Hogg to guide them to the grave of the suicide, presumably Robert Wringhim. In so doing, Hogg offered a significant and rather telling description of himself:

Finding that we could make nothing of him, we left him with his *paulies*, Highland stotts, grey jacket, and *broad blue bonnet*, to go in search of some other guide. (*The Confessions*, 1824, p. 379; italics original, underlining added)

Recalling the story in the memoir that Samuel told Robert about Robin Ruthven, it appears that Hogg also intratextually subjected his fictionalized self to satirical parody through the significance of the *broad blue bonnet* (bonnet) as a sign of likeness to the devil. Samuel was depicted explaining to Robert how the devil’s cloven foot can be found in unexpected places—
including peeking out from underneath a blue bonnet:

 [...] whenever you are doubtfu’ of a man, take auld Robin Ruthven’s plan, an’ look for the cloven foot, for it’s a thing that winna weil hide; an’ it appears whiles where ane wadna think o’t. It will keek out frae aneath the parson’s gown, the lawyer’s wig, and the Cameronian’s blue bannet (The Confessions, 1824, p. 310; emphasis added)

Hogg’s Satirical Parody of Himself and Other Writers

Hogg then depicted the Editor and Mr. L—t finding another shepherd to guide them to the suicide’s grave. L—w introduced the Editor and Mr. L—t to “a fine old shepherd, named W—m B—e, a great original, and very obliging and civil man” (The Confessions, 1824, p. 379). Adding to the feigned anonymity, Hogg also depicted the group being “accompanied by another farmer, Mr. S—t” (The Confessions, 1824, p. 379). This shows that Hogg not only satirically parodied himself, but also depicted the Editor leaving the ewe fair to find the suicide’s grave with characters whose names resembled other poets and writers. To wit, Hogg portrayed Sir Walter Scott (S—t) as a farmer and William Blake (W—m B—E) as a shepherd along with poet William Laidlaw (L—w) and Scott’s son-in-law and biographer John Lockhart (Mr. L—t) as the group that went to find the suicide’s grave (Groves, 1991). As though this multifaceted satirical parody of writers, poets, and literariness was not enough, Hogg further skewed facts and fiction in depicting the Editor reading the description of the suicide’s grave from Hogg’s letter in Blackwood’s Edinburgh Magazine: “I read to our guide Mr. Hogg’s description, asking him if he thought it correct?” (The Confessions, 1824, pp. 379-380). In bringing the satirical parody and literary hoax to its peak, the W—m B—E character explaining that the description was incorrect:

He [W—m B—E] said there was hardly a bit o’t correct, for the grave was not on the hill of Cowan’s-Croft, nor yet on the point where three lairds’ lands met, but on the top of a hill called the Faw-Law, where there was no land that was not the Duke of Buccleuch’s within a quarter of a mile. He added that it was a wonder how the poet
[Hogg] could be mistaken there, who once herded the very ground where the grave is, and saw both hills from his own window. (\textit{The Confessions}, 1824, p. 380).

"Not Put Down Lost Sinners" And "Looking to The East"

The analysis of the past dozen pages of \textit{The Confessions} (1824) may seem like more like a diversion into literary criticism than a semiotic analysis. However, amid the multiple layers of intra-/inter-textuality and satirical parody, Hogg also incorporated instances of intersemiotic complementarity. In a sophisticated articulation of the visual and the verbal, there is a peculiar set of italicized words: \textit{not}, \textit{put down}, and \textit{lost sinners} (\textit{The Confessions}, 1824, p. 380). While each of these words function within their respective sentences, they collectively read like a message superimposed upon the page as a medium bearing a peculiar significance: \textit{not put down lost sinners}. Also, within the dialogue about the location of the grave, there appears to be another instance of intersemiotic complementarity involving directions.

In following the pattern of superimposing \textit{north} at the top of the page—like “Sir Christopher North” was printed at the top of the page in Hogg’s \textit{A Scots Mummy} letter (Hogg, 1823)—the word \textit{east} appears to have been printed in corresponding positions upon the page. Granted, the first instance of \textit{east} may seem to defy such an alignment since it was printed near the middle of the page. However, considering the phrase “the sun was beginning to skair the \textit{east}”—that is, starting to rise in the east—the word \textit{east} was printed where the sun would be in “beginning to skair the east” (\textit{The Confessions}, 1824, p. 381). The second instance of the word \textit{east} was more plainly situated. The character Mr. David Anderson was depicted “looking to east” and the word \textit{east} was printed precisely on the east, right-hand side margin of the page. Both instances of ungrammatical significance suggest that Hogg was manipulating both the content and the composition of the book to project the idea that the book itself was trying to \textit{tell} the reader something, or at least demonstrate its compositional significance. These instances, in their original form, were not apparent in subsequent scholarly editions of \textit{The Confessions}. Figure 134 shows the printing of \textit{not, put down,} and \textit{lost sinners} on page 380 and the two instances of \textit{east} on page 381.
Figure 134

*The Confessions (1824): Intersemiotic Complementarity on Pages 380 and 381*

Note: The italicized words on page 380 in the original 1824 edition of *The Confessions* appear to form a message: *not put down lost sinners*. The phrase “beginning to skair the east” and the word *east* were printed in correlative positions presuming that the direction east was oriented at the left side of the page. This illustration was based upon a digital scan of a copy of the original 1824 edition of *The Confessions* produced by the University of California Libraries (*The private memoirs and confessions of a justified sinner, 1824/2008*).
The Discovery of "A Printed Pamphlet"

Over the course of the next several pages, Hogg detailed the discovery of the grave and sundry items thereabout, which reflects the significance of discovering corpses, grave digging, and memento mori found in Gothic tales (Davison, 2017; Shapira, 2018; Yael, 2018; ). This episode included the Editor’s discovery of the “printed pamphlet” upon which the memoir and The Editor’s Narrative were based (Confessions, 1824, 386; emphasis original). The Editor, Mr. L——t, L——w, and B——e were then depicted wondering “what sort of pamphlet such a person would read; what it could contain that he seemed to have had such a care about?” (Confessions, 1824, p. 386). In what seems like a satirical parody of judging a book by its cover and literary interpretation and criticism in general, the characters concluded that the pamphlet was “a religious tract”—according to an interpretation based only on “some words” since they could not make out a sentence of it. In drawing out the satirical parody and metareferentiality, along with the significance of writing and the medium and the message, physical aspects of the pamphlet were detailed. The character Mr. L——w was depicted remarking “it was a great pity if a few sentences could not be made out, for that it was a question what might be contained in that little book” (Confessions, 1824, pp. 386-387).

Much like The Revelation within The Holy Bible (1611, 1655, 1662, 1806) which involved aspects of significance and the writing of The Revelation itself and the mysteries it revealed, the character Mr. L——w was depicted wondering what the printed pamphlet may reveal:

Grave, man!” exclaimed L——w, who speaks excellent strong broad Scots: “My truly, but ye grave weel! I wad esteem the contents o’ that spleuchan as the most precious treasure. I’l tell you what it is, sir: I hae often wondered how it was that this man’s corpse has been miraculously preserved frae decay, a hunder times langer than any other body’s, or than ever a tanner’s. But now I could wager a guinea, it has been for the preservation o’ that little book. And Lord kens what may be in’t! It will maybe reveal some mystery that mankind disna ken naething about yet. (Confessions, 1824, p. 387; emphasis added)
Thus, as metareferential sign, characters were depicted wondering about the significance and the mysteries of the printed pamphlet—*within the very book that purportedly contains the (fictitious) pamphlet*. Quite tellingly, Hogg depicted the significance of the printed pamphlet, but also how the characters interpreted it. Mr. L——t was depicted contemptuously dismissing Mr. L——w’s interpretive speculation and his literary capacity: “If there be any mysteries in it, [...] it is not for your handling, my dear friend, who are too much taken up about mysteries already” (*The Confessions*, 1824, p. 387). The significance of the dismissiveness seems even more significant considering that the *censored* name Mr. L——t is likely a reference to John Lockhart, who also replaced Hogg as an editor of *Blackwood’s Edinburgh Magazine* (Duncan, 2010; Groves, 1991; Hunter, 2001). Further analysis of the identities of these characters warrants a diversion into literary criticism, which is beyond the scope of this study. Although the point here is to identify how such potential significance suggests another aspect of referentiality in this already multifaceted semiological field.

**The Significance of Content and Composition of The Printed Pamphlet**

Insofar as literary and compositional significance and intersemiotic complementarity within the book are concerned, Hogg concluded the Editor’s recapitulatory narrative by highlighting the significance of content and composition. That is, remarkably, the climax and conclusion of *The Confessions* (1824) concerned the significance of the *medium* and the *message* of the book. The Editor was depicted explaining how the pamphlet was retrieved from the grave:

> With very little trouble, save that of a thorough drying, I unrolled it all with ease, and found the very tract which I have here ventured to lay before the public, part of it in small bad print, and the remainder in manuscript. (*The Confessions*, 1824, p. 388; emphasis added)

In further detailing the significance of the medium/message, the Editor character metareferentially called attention to the form of the memoir—and the pagination of *The Confessions* (1824) as a book itself: “The printed part ends at page 340, and the rest is in a fine old hand, extremely small and close” (*The Confessions*, 1824, p. 388). In actuality, the “printed part”
of the memoir ended on page 340 within the original 1824 printed version of *The Confessions*. The “rest”—as in the journal-like entries with locations and dates—were printed afterward within the original edition of *The Confessions* (1824). However, in contrast to the Editor’s claim, the manuscript written “in a fine old hand” (*The Confessions*, 1824, p. 388) was typeset within the memoir section like the rest of the narrative content of the book. The significance of form, content, and composition was further highlighted as the Editor character explained the (re)production of the memoir and the frontispiece *Fac Simile*: “I have ordered the printer to procure a fac-simile of it, to be bound in with the volume” (*The Confessions*, 1824, p. 388). Thus, quite paradoxically, the Editor character was aware of producing a *Fac Simile* of an entry of the memoir—which indicates that despite the Editor’s claim of the memoir being an original document (*The Confessions*, 1824, p. 142), the same entry was altered in the typeset version of it on page 366. Consequently, the alteration functions as sign indicating that the curse within the warning at the conclusion of the memoir on page 368 has been invoked (*The Confessions*, 1824).

**Satirical Parody of Paratextual Significance**

In bringing the now seemingly devilish satirical parody to its peak and conclusion, the Editor character was depicted describing the title page of the printed pamphlet. This maneuver draws attention to the discrepancy concerning the title of the memoir. On page 388, the Editor was depicted explaining the title page of the pamphlet as: “THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER: WRITTEN BY HIMSELF. FIDELI CERTA MERCES” (*The Confessions*, 1824, p. 388). However, as previously discussed within this analysis, the Editor character claimed “And, amongst the head, it [the title of the pamphlet] is the same as given in the present edition of the work” (*The Confessions*, 1824, p. 388). This is plainly false as the headings of pages 388 and 389 do not match the title as printed on the title page of the printed pamphlet as the Editor purportedly claimed. The paratextual heading on page 388 clearly shows a contradiction of the Editor’s claim that it was “the same as given in the present edition of the work” (*The Confessions*, 1824, p. 388).
Parody of the Significance of Page Headings in The Revelation

Given that the title page mentions the word justified in the title—and was printed opposite the Fac Simile which contains many references to the Biblical content of The Revelation—the discrepancies involving the paratextual headings could also be a satirical parody of the paratextual headings in The Revelation and other books within The Holy Bible (1611, 1662, 1808). As previously evidenced in chapter four, the headings of The Revelation and other books within The Holy Bible (1611, 1662, 1808) typically reflected the title of the book and phenomena within the Biblical content of a particular column or page. However, quite unlike the paratextual headings within The Revelation (The Holy Bible, 1611, 1662, 1806), the paratextual headings within The Confessions (1824) appear to confound the title, premise, and much of the content of the memoir and The Editor’s Narrative. The discrepancy could also be interpreted as a kind of paratextual metacommentary as though the Editor or someone else believed the “Justified Sinner” was not justified and therefore removed the word justified from the paratextual headings throughout the original 1824 edition of The Confessions. Such speculation and sport of literary hoaxing seems to resemble the characteristics of Hogg’s previous literary hoaxes, particularly the Translation from an Ancient Chaldee Manuscript (1817) and A Scots Mummy (Hogg, 1823).

Satirical Parody of Invoking the Curse

The proposition that someone or something is responsible for the discrepancy, whether as part of satirical parody, literary hoaxing, superstition, or other mystery, should not seem that far-fetched considering the final description of the content and composition of the memoir according to the Editor character. The memoir concluded with a warning and a curse, much like the Revelation in The Holy Bible (1611, 1655, 1662, 1806). Yet in the final depiction concerning the composition of the memoir and the production of the original 1824 edition of The Confessions itself, the Editor was depicted explaining:

I altered the title to A Self-justified Sinner, but my booksellers did not approve of it; and there being a curse pronounced by the writer on him that should dare to alter or amend,
I have let it stand as it is. Should it be thought to attach discredit to any received principle of our church, I am blameless (The Confessions, 1824, p. 388; emphasis added)

Reading between the lines, the Editor character was depicted declaring “I altered the title”—and therefore, if we accept the fictionalized literary world Hogg has created—the Editor has consequently invoked the “curse pronounced by the writer” upon those who “dare to alter or amend” (The Confessions, 1824, p. 388). Thus, the Editor’s alteration of the title to A Self-justified Sinner along with the paratextual discrepancies between the title page and page headings bear greater significance. Through the intermixture of fact and fiction, Hogg depicted the (fictitious) Editor altering the title and thereby invoking the curse—which opens the potential significance and interpretation of The Confessions (1824) to myriad possibilities.

The Conclusion; Parody of Judgment, Interpretation, and Literary Production

In bringing the book to a close, the satirical parody and hypocrisy of the Editor character continued. The Editor was depicted introducing the memoir on page 142 and proclaimed to “offer no remarks on it, and make as few additions to it, leaving every one to judge for himself” (The Confessions, 1824, p. 142). However, within the final pages of The Confessions (1824), the Editor character explicitly offered remarks about the memoir:

With regard to the work itself, I dare not venture a judgment, for I do not understand it. I believe no person, man or woman, will ever peruse it with the same attention that I have done, and yet I confess that I do not comprehend the writer’s drift. It is certainly impossible that these scenes could ever have occurred, that he describes as having himself transacted. (The Confessions, 1824, p. 389)

In further illustrating the hypocrisy of the Editor, Hogg integrated the often contradictory and contentious co-existence of orality and literacy while satirically parodying the production of printed works and printers themselves:

I think it may be possible that he had some hand in the death of his brother, and yet I am disposed greatly to doubt it; and the numerous distorted traditions, &c. which remain of that event, may be attributable to the work having been printed and burnt, and of course
the story known to all the printers, with their families and gossips. (The Confessions, 1824, p. 389; emphasis added)

Thus, howsoever these remarks may be interpreted, it is difficult to ignore how Hogg was evidently drawing attention to the significance of book printing, publishing, literary production, and literary criticism. The remarks of the Editor character further draw the wisdom of religious parables into question and appears to satirically parody the contrasts and parallels of the oral and literary traditions—and the significance thereof:

That the young Laird of Dalcastle came by a violent death, there remains no doubt; but that this wretch slew him, there is to me a good deal. However, allowing this to have been the case, I account all the rest either dreaming or madness; or, as he says to Mr. Watson, a religious parable, on purpose to illustrate something scarcely tangible, but to which he seems to have attached great weight. (The Confessions, 1824, p. 389; emphasis added)

The Editor was also depicted offering opinions about the memoir with comparisons to reason and tradition and while continuing to hypocritically offer his own judgment of the memoir:

“Were the relation at all consistent with reason, it corresponds so minutely with traditionary facts, that it could scarcely have missed to have been received as authentic” (The Confessions, 1824, p. 390). Yet, in what appears to be a final reference to The Revelation, the Editor remarked:

[…] but in this day, and with the present generation, it will not go down, that a man should be daily tempted by the devil, in the semblance of a fellow-creature; and at length lured to self-destruction, in the hopes that this same fiend and tormentor was to suffer and fall along with him. (The Confessions, 1824, pp. 389-390; emphasis added)

While there are several verses within The Holy Bible and The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) that resemble these remarks, Revelation 20:10 seems closely related thematically and textually:
And the deil that deceiued them, was caft into the lake of fire and brimftone, where the beast and the falle prophet are, and fhall be tormented day and night, for euer and euer.

(The Holy Bible, 1611; emphasis added)

The Editor character offered even further criticism about the memoir and its purported author: “It was a bold theme for an allegory, and would have suited that age well had it been taken up by one fully qualified for the task, which this writer was not” (The Confessions, 1824, p. 390). In depicting the Editor making such remarks, Hogg also provided a contrast to the character Mr. Watson’s interpretation of the memoir—who called it “a medley of lies and blasphemy” and “consigned [it] to the flames” (The Confessions, 1824, p. 341).

In the final sentence of the book, the Editor was depicted reflecting upon the themes of torment and deception, as in Revelation 20:10 and other verses within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806):

In short, we must either conceive him not only the greatest fool, but the greatest wretch, on whom was ever stamped the form of humanity; or, that he was a religious maniac, who wrote and wrote about a deluded creature, till he arrived at that height of madness, that he believed himself the very object whom he had been all along describing. And in order to escape from an ideal tormentor, committed that act for which, according to the tenets he embraced, there was no remission, and which consigned his memory and his name to everlasting detestation. (The Confessions, 1824, p. 390)

The narrative concluded with the paratextual mark “FINIS” and the printer’s mark at the bottom of page 390. Although there remains perhaps one final instance of compositional significance and satirical parody. The page opposite page 390 was left blank, which may draw attention to one final detail. The heading of page 390, which stands out opposite a blank page, conspicuously reads “CONFESSIONS OF A SINNER”—not a justified sinner—but a sinner (The Confessions, 1824, p. 390). Thus, even upon the final page, it seems Hogg ingeniously manipulated both the content and the composition of the original 1824 edition of The Confessions as though ultimately, The Medium/Message Is The Message.
CHAPTER SEVEN: CONCLUSION

Overview

This chapter summarizes the key findings pertaining to the investigation of the two primary research questions of this study. These questions concerned how textual, compositional, and mathematical semiotic resources have been strategically articulated in *The Confessions* (1824); and whether these instances involve satirical parody of *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806). A discussion of how these findings relate to empirical and theoretical literature follows. Further, the broader theoretical, empirical, and practical implications of these findings are also discussed along with delimitations and limitations of this study. Lastly, suggestions for future study related to *The Confessions* (1824), *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806), and intersemiotic complementarity are also highlighted.

Summary of Findings

As the findings of this study indicate, the original 1824 edition of *The Confessions* is an extraordinary book involving strategic articulations of textual, compositional, and mathematical semiotic resources that project intersemiotic complementarity and other forms of compositional significance. These instances of intersemiotic complementarity may not be the defining characteristics of the original 1824 edition of *The Confessions*. However, these characteristics constitute an intrinsic part of the overall significance and potential meaning of the book. Thus, overlooking these articulations of intersemiotic complementarity would be much like ignoring a dimension of meaning and the significance of *the medium* as McLuhan (1964/2008) warned decades ago. Perhaps more importantly, such an interfusion of content and composition—which puts the mediation of content and composition on display to influence the reader’s perception of the book—suggests that *The Medium/Message Is The Message* seems paramount toward more fully interpreting the original 1824 edition of *The Confessions*.

How The Meaning/Message Is The Message

As the analysis in chapter six illustrated, the instances of intersemiotic complementarity within *The Confessions* (1824) appear to reflect and satirically parody similar instances of
intersemiotic complementarity in The Revelation as printed in *The Holy Bible* (1611) and subsequent derivative editions of *The Holy Bible* (1655, 1662, 1806) that belonged to Hogg during his lifetime. More than a few of these instances within *The Confessions* (1824) involve articulations of textual, compositional, and mathematical semiotic resources similar to those in The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806) as discussed in chapters four and five. Thus, the findings of this study indicate that Hogg (and/or whoever else may have been involved in *The Confessions*) satirically parodied at least some of the content of The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). Although in addition to the satirical parody of content, the findings also suggest that *The Confessions* also involves the satirical parody of composition and strategies for projecting intersemiotic complementarity within The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) as well.

However, contending that the satirical parody of the content and composition of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) fully explains the production of *The Confessions* (1824) in its entirety would be a wild overstatement. For one thing, such a contention cannot fully explain all the sophisticated intricacies of *The Confessions* (1824) that project even more elaborate significance considering the sociohistorical context in which it was produced. For another, such a contention would ignore many of the other kinds of compositional significance, (meta)referentiality, intratextuality, and intertextuality involving the content and composition of *The Confessions* (1824). Further, such a contention seems incapable of fully accounting for the wide-ranging dynamics involving Hogg, his Ettrick Shepherd literary persona, his contemporary literary circle, and his audiences in Edinburgh, London, and beyond. In other words, while aspects of the content, composition, and production of *The Confessions* (1824) reflect the sociocultural and sociohistorical circumstances of its production, aspects of intersemiotic complementarity cannot fully account for all of the characteristics and potential significance and meaning(s) of the book.

Nevertheless, as these findings suggest, Hogg appears to have satirically parodied some of the characteristics, content, and composition of The Revelation and other books within *The
THE MEDIUM/MESSAGE IS THE MESSAGE

*Holy Bible* (1611, 1655, 1662, 1806) in producing the original 1824 edition of *The Confessions*. As a book, *The Confessions* (1824) satirically parodied particular *words* and phrases—textual semiotic resources—within The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806). As this study also demonstrated, *The Confessions* (1824) also parodied the strategies and instances of intersemiotic complementarity and compositional significance within The Revelation as well. The introduction of the word *seventeen* on page 17—much like the introduction of the word *tenne* in Revelation 2:10 (*The Holy Bible*, 1611, 1655, 1662, 1806)—is just one example that illustrates the *satirical parody of a compositional strategy* inherent within The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806). Again, this instance, and others like it, may not be the *ultimate* defining characteristics of the original 1824 edition of *The Confessions* (1824). However, these instances of intersemiotic complementarity certainly evidence the extraordinary forethought involved in the production of *The Confessions* (1824) toward projecting satirical parody and (mis)perceptions involving its content, composition, and materiality.

**The Original 1824 Edition: More Than Just a Text**

The many instances of intersemiotic complementarity indicate that the original 1824 edition of *The Confessions* involved more than the conveyance of narrative *text*, or the routine printing of words upon a page. The elaborate and deftly intricate instances of intersemiotic complementarity suggest that the interfusion of the content/composition of the original 1824 edition of the book is significant and meaningful. The findings of this study also suggest that the interfusion of content/composition—the medium/message—is key toward more definitively interpreting the potential meaning(s) of *The Confessions* (1824). Indeed, as these findings indicate, *The Confessions* involves more than a few strategically articulated instances of intersemiotic complementarity involving words, page numbers, proportions, enumeration, cardinal and ordinal directions, dates, measurements, and other calculations, and the *significance of oral and written communication*.

**Intersemiotic Complementarity Involving Verse/Page Numbers**

As evidenced in chapter six, perhaps the most elaborate and pivotal instance of
intersemiotic complementarity and satirical parody involved the printing of the word *seventeen* on page 17 within the original 1824 edition of *The Confessions* (1824). Another instance of this scheme of intersemiotic complementarity involved the printing of the word *hundred* on page 205 (20×5=100). As evidenced in chapters four and five, instances of this kind of intersemiotic complementarity were evident within the representation of The Revelation as printed in the 1611 edition of *The Holy Bible* and the four subsequent editions that belonged to Hogg as well (*The Holy Bible, 1655, 1662, 1806*). As discussed in chapters four and five, these instances include the printing of the word *tenne* (ten) in Revelation 2:10; the word *foure* (four) in Revelation 4:4; and the word *twelue* (twelve) in Revelation 7:5 (7+5=12) and 12:1 (12×1=12).

**Proportions and Intersemiotic Complementarity**

This study has also evidenced another strategy of intersemiotic complementarity formed by the triangulation of textual, compositional, and mathematical semiotic resources involving proportions. The printing of the word *proportion* as part of the elaborate satirical parody of intersemiotic complementarity on page 17 regarding the number of faiths is perhaps the most apparent and significant example within the original 1824 edition of *The Confessions*. The depiction of the Editor’s mathematical error in the sum of the proportions of faith held by the characters Rev. Mr. Wringhim and The Lady Dalcastle and the correlative resemblance to .666… exemplified the significance of intersemiotic complementarity involving proportions. Another example involved the printing of *two-thirds* of the “few gentlemen” on page 46 (4/6 = 2/3 = .666…) in the original 1824 edition of *The Confessions*. This could be a satirical parody of the *third part of men* printed in Revelation 9:18 (*The Holy Bible, 1611, 1655, 1662, 1806*). It could also be part of a satirical parody of other proportions in Revelation 8:12 which involved the enumeration of the *third(e) part* the sun, the moon, and the stars (*The Holy Bible, 1611, 1655, 1662, 1806*).

**Cardinal and Ordinal Directions and Intersemiotic Complementarity**

The findings of this study also indicate what appears to be an elaborate scheme of intersemiotic complementarity and satirical parody involving cardinal and ordinal directions. Most of these instances such as the printing of the words *eastern* and *south* on page 58, *the*
western door on page 305, and north-west on page 361 in the original 1824 edition appear empirically self-evident. The remaining few may require consideration of the narrative content. This strategy of intersemiotic complementarity requires an imaginative overlay or sense of direction with north being at the top of the page. This should not seem far-fetched considering that Hogg’s A Scots Mummy letter (Hogg, 1823)—which was excerpted and integrated within The Confessions (1824, p. 368)—was addressed to Sir Christopher North at the top of the page (Hogg, 1823). These instances of intersemiotic complementarity involving directions could also be reckoned as a satirical parody of direction within The Holy Bible (1611, 1655, 1662, 1806), including The Revelation, as with the gates on the east, north, south, and west sides of the New Jerusalem enumerated in Revelation 21:13 (The Holy Bible, 1611, 1655, 1662, 1806).

**Dates, Measurement, Calculations, and Intersemiotic Complementarity**

The findings of this study also show that instances of intersemiotic complementarity in the original 1824 edition of The Confessions (1824) involved dates, measurements, and other calculations. For example, the reference to “a year and a day” on page 26, the memoir entries written in the leap year 1712, and the innuendo involving handfasting appear to be connected to a peculiar length of time, namely 366 days. The findings also reveal intersemiotic complementarity related to the character Robert Wringhim reckoning the number of his sins according to moderate calculation—and the equivalence of .01666...% or 0.161% per second—as printed precisely on page 161. This appears to be another peculiar instance of measurement and intersemiotic complementarity involving numerical and mathematical aspects and a particular page and page number as compositional resources. These and other instances appear to satirically parody the measurements and calculations within The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). Arguably the most apparent calculation of time within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) involved the measure of “a time, and times, and half a times” as mentioned in Revelation 12:14 (The Holy Bible, 1611). Other measurements and calculations involved the duration of Satan being held captive from deceiving nations for a thousand years and being loosened for “a little season” as explained in Revelation 20:3 (The
There was also the peculiar measure of “the space of a thousand and five hundred furlongs” in Revelation 14:20 (The Holy Bible, 1611); the paratextual reference to a chanix (Revelation 6:6, The Holy Bible, 1611); the measure of the new city of Jerusalem (Revelation 21:15); and other measures and calculations within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806).

The Significance of Writing and Intersemiotic Complementarity

Considering how parody creates metafiction about fictions (Dentith, 2002), the findings of this study suggest that much “like reading the Bible and the jest-book verse about” (The Confessions, 1824, pp. 6-7), the production of the original 1824 edition of The Confessions could be a satirical parody of the production of written communication. The many instances of intersemiotic complementarity, compositional significance, and satirical parody of various kinds of writing within The Confessions (1824) illustrated herein substantiate this claim. For example, as a sign, the pronouncement of the curse at the conclusion of the memoir also appeared to function as a prompt for metareferential satirical parody—and the satirical parody of a similar warning at the end of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806). The transformation of legal jargon within the narrative dialogue into what visually resembles a printed legal charter on pages 274 and 275 illustrates a kind of satirical parody through intersemiotic complementarity involving writing and written communication. (The Confessions, 1824). Even the title of the book was depicted as being conflicted, if not cursed, as the title printed on the title page of the original 1824 edition differed from other paratextual references to the title in the page headings and the title page of the memoir. Thus, along with the satirical parody of text production, the lack of paratextual congruity within The Confessions (1824) could be seen as a sign indicating the satirical parody of interpretation, textualism, and the (feigned) literary erudition of the know-better critics of Hogg and his Ettrick Shepherd literary persona.

More concretely, The Confessions (1824) satirically parodies instances of intersemiotic complementarity and related compositional significance found within The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). The significance of the act of writing was an integral
part of the content of The Revelation as printed in *The Holy Bible* (1611, 1655, 1662, 1806) and *The Confessions* (1824). With regard to the significance of writing and written communication, both books visually distinguished writing through intersemiotic complementarity. For example, the handwritten frontispiece *Fac Simile* and distinct typesetting of the title page of the printed pamphlet version of the memoir on page 388 of the original 1824 edition demonstrate such visual distinctions. This resembles the typographical distinction in representing what John saw in writing in Revelation 17:15 and 19:16 as printed in *The Holy Bible* (1611, 1655, 1662, 1806). As evidenced through comparative analysis, it appears that those involved in the production and printing of The Revelation in these editions of *The Holy Bible* wanted to convey the significance of written communication and used typographical distinctions to do so.

**Implications**

Beyond evidencing instances of intersemiotic complementarity and other forms of compositional significance in the original 1824 edition of *The Confessions*, the findings of this study may have wider implications. This section summarizes several key theoretical, empirical, and practical implications. A brief consideration of these findings from a Christian worldview follows. Overall, these implications suggest that the aversion to satire and parody (Phiddian, 2013), the lack of studies concerning intersemiotic complementarity (Royce, 2013) and the oversight of meaning in both content and composition (McLuhan, 1964/2008) have complicated the examination, interpretation, and meaning of the original 1824 edition of *The Confessions*.

**Theoretical Implications**

The findings of this study demonstrate how intersemiotic complementarity is an important semiotic phenomenon that contributes to the perception, interpretation, and meaning of historical sacred and secular books. This study also exemplifies the need for greater awareness and literary competency regarding intersemiotic complementarity and other forms of compositional significance toward enabling fuller and more meaningful interpretations of *The Confessions* (1824), *The Revelation* (*The Holy Bible*, 1611, 1655, 1662, 1806), and potentially other historical books and printed media. From a theoretical perspective, the findings of this semiotic
analysis help substantiate the broader metatheoretical argument of this study. That is, while McLuhan (1964/2008) posited that characteristics of both the medium and the message are significant, the oversight of the interfusion of the medium/message in reading and analyzing historical books may not only obscure instances of intersemiotic complementarity but also aspects of their inherent significance and meaning. In some cases, as with the original 1824 edition of The Confessions, the idea that The Medium/Message Is The Message may be paramount, as the findings of this study have demonstrated. As exemplified in the analyses in chapters four, five, and six, the elaborate details and instances of intersemiotic complementarity—and the characteristics of the interfusion of the medium/message—bear pivotal significance and meaning. Considering the instances of intersemiotic complementarity within the original 1824 edition of The Confessions and the idea that The Medium/Message Is The Message, it seems that approaching The Confessions (1824) as a text—without theoretical and analytical consideration of its composition as a book—will likely continue to result in frustrating oversights and (mis)interpretations. Meanwhile, continued oversight of the characteristics of content and composition may also continue to permit future scholarly editions of The Confessions (1824) that may likely obscure a dimension of its compositional significance and potential meaning.

**Linguocentrism: the dematerialization of semiotic activity and inquiry**

Further, it is hoped that this study has evidenced the need to avoid theoretical and methodological approaches that overemphasize the text and the exclusion of other semiotic resources of a book—a compositionally significant medium of semiotic activity. This is especially important when books and printed media involve satirical parody considering how parody creates metafiction and that words are just one possibility among many semiotic resources that may be manipulated and parodied (Dentith, 2002). Linguocentrism and the dematerialization of texts are not limited to literary criticism and unfortunately pervade the fields of communication theory, media studies, and semiotics as well. Siefkes (2015) recognized and explained how this overemphasis has affected semiotic inquiry:
Linguists have come to realise that language is neither the sole, nor even the dominant sign system. Other sign systems such as gesture, images, graphics, typography have been in use for centuries, yet they were marginalised by philosophic reflection and scientific research due to the influence of linguocentrism, the tendency of Western cultures to privilege language and downplay other sign systems and sign types. (p. 113).

While this is part of a broader theoretical trajectory within the field of semiotics, Siefkes (2015) contention about linguocentrism applies directly to approaches and interpretations that overemphasize the text and overlook intersemiotic complementarity and other forms of compositional significance within the original 1824 edition of The Confessions and potentially other literary works as well.

The notion that The Medium/Message Is The Message can help characterize the instances of intersemiotic complementarity within The Confessions (1824) and substantiate a metatheoretical contention against the continued overemphasis on the text and oversight of other semiotic resources and their potential significance and meaning(s). Should such overemphasis and oversight paradigmatically continue, the characteristics of the content, composition, and the interfusion of the medium/message inherent within the original 1824 edition of The Confessions would likely remain unexplained—even if all other critical, psychological, historical, and related sociocultural disquisitions of The Confessions (1824) were somehow exhausted. Thus, as the findings suggest, the overemphasis given to content should be tempered with consideration for composition because in more than a few key instances, consideration of the interfusion of content and composition—and the medium/message—may prove critical. The findings of this study also suggest that the oversight of content/composition, lack of theorization concerning satirical parody and literary hoaxing, and the relative paucity of examinations concerning aspects of intersemiotic complementarity demand theoretical reconsideration.

**Empirical Implications**

Beyond the problems related to theoretical overemphasis and oversight, the findings of this study substantiate a semiotic analysis of the original 1824 edition of The Confessions which
had yet to emerge from scholarly literature heretofore. Second, these findings have illustrated extraordinary articulations of intersemiotic complementarity involving textual, compositional, and mathematical semiotic resources, which will hopefully call greater attention to Hogg’s literary prowess, his sense of perception, and extraordinary abilities in creatively manipulating content and composition. Third, these findings revealed a sophisticated scheme of satirical parody involving words and intertextuality, but also the satirical parody of schemes of intersemiotic complementarity and compositional significance as well. Regrettably, these findings also affirm the empirical consequences of McLuhan’s (1964/2008) theoretical assertion. Indeed, it seems many characteristics of the medium and the message inherent in the original 1824 edition of The Confessions have been overlooked heretofore. Yet considering perhaps the most important empirical implication of all, hopefully the findings of this study will prompt scholars to review and more thoroughly examine the original 1824 edition of The Confessions and encourage greater appreciation for its compositional significance. Ultimately, it is hoped that future scholars and readers will reconsider substitutes for the original 1824 edition of this extraordinary book and work of literary art.

Practical Implications

The findings of this study pose more than a few practical implications. For example, chapter six illustrates some of the substantial differences between the original 1824 edition of The Confessions and subsequent scholarly editions. While these scholarly editions faithfully present the narrative text of the original to varying degree, these editions did not preserve the composition of the original edition. By preserving the content but not the composition, these editions have obscured an essential dimension of significance and potential meaning found only in the original 1824 edition of The Confessions. Granted, scholars may agree or disagree with the metatheoretical argument of this study and any or all of the particular findings herein. Nevertheless, it is hoped that this semiotic analysis of the original 1824 edition of The Confessions will prompt scholars to (re)consider what they are reading—and whether a version of the text is a worthwhile substitute for reading a book, especially in its original form and composition.
While scholars may be reading the same text, they are not experiencing the same book. Indeed, there is a critical difference between reading the original 1824 edition of *The Confessions* and other editions that do not preserve the compositional form and integrity of the original. Thus, reading and analyzing versions other than the 1824 original edition will result in divergent and significantly different (mis)interpretations. Thus, there is no substitute for reading *The Confessions* in its original printed form as a book—a compositionally significant medium—or a (digital) facsimile thereof that preserves the original compositional form and presentation. Yet perhaps the most significant practical implication is this: so long as characteristics of both content and composition—and how they may converge to project intersemiotic complementarity—are overlooked, scholars will remain unaware of the significance and meaning of the medium, the message, and the medium/message intrinsic to the original 1824 edition of *The Confessions* (1824).

**A Perspective of The Findings from a Christian Worldview**

The idea of producing and anonymously publishing a literary hoax that satirically parodies the fictitious memoir of a (justified) sinner who believed in predestinarianism—and was unwittingly possessed by the devil and committed murder and suicide—speaks volumes about (mis)perception, self-righteousness, and religious fanaticism. Although considering the theory that *The Medium/Message Is The Message*, it seems Hogg was trying to say something beyond words, beyond the ordinary, and beyond telling a story of doubleness and contrasting narratives. The empirical findings of this study suggest that Hogg’s production of *The Confessions* (1824) involved masterful articulations of content and composition that challenge us to recognize and reckon the significance and materiality of the book itself. It also seems that the original 1824 edition of *The Confessions* wants us to observe, recognize, and better understand how we communicate with one another in words and deeds, how we reconcile misunderstandings and misperceptions (or fail to do so)—and how and why we judge others and ourselves. The book can also be read as an exercise in belief formation and revision.

Drawing from analogies and religious parables, which were both satirically parodied within the pages of *The Confessions* (1824), much can be said about the idea that seeing is
believing, especially regarding the existence of God and the devil and truthful communication. Much like the depictions of characters experiencing spiritual or supernatural phenomena, it seems Hogg attempted to create a similar experience for his readers through satirical parody. Yet in creating this experience, as the findings of this study suggest, Hogg used more than words and not just satirical parody through (obvious) words, but signs and semiotic manipulations, and elaborate articulations of intersemiotic complementarity and other forms of compositional significance—like those inherent within The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) as discussed in chapters four and five. Indeed, as the findings of this study suggest, it seems Hogg was attempting to show and tell us something about the wisdom, folly, (mis)perceptions, and (mis)beliefs of his characters along with the compositional significance of the book itself. Further, it seems as though the book itself was metareferentially trying to tell us something about the acts of writing, editing, and publishing—including the very means of its own (devilish) production.

If we accept the idea that The Medium/Message Is The Message, then part of the message Hogg presumably wanted us to realize seems to involve recognizing signs and paying closer attention to the forms and means of persuasion and deception no matter which side of an argument we may find ourselves. Hogg clearly situated characters in theological and political opposition and contrasted their perspectives according to sociocultural binaries. These include tradition and modernity, religion and rationalism, or the pitting of members of one political party against its most ardent opponents. Categorizing the dramatis personae of The Confessions (1824) according to those who believed in God, recognized the devil, followed superstitious tradition, or hypocritically adhered to religious doctrines can be quite revealing. However, beneath such contentions and conflicts, it seems Hogg and his Ettrick Shepherd literary persona wanted us to laugh at these absurdities and quite likely ourselves. Indeed, there is much to be said for finding comfort in the humor of our circumstances and conflicts along. Yet there is also something to be said for the wisdom in recognizing that improving our circumstances and making things better for ourselves requires civility and making things better for others as
well—including our enemies and opponents. Thus, if *The Medium/Message Is The Message*, then the original 1824 edition of *The Confessions* appears to be telling us something about recognizing signs of deception, the (mis)perceptions of others, and the significance of truthful communication. This seems pivotal toward making moral and ethical decisions for the benefit of greater good, and in a spiritual sense, for glory to God, as this satirical parody of a justified sinner plainly demonstrates the consequences of doing otherwise.

**Perceiving The Invisible Things—Romans 1:20**

If the original 1824 edition of *The Confessions* as a medium/message involves recognition, belief revision, and finding humor in our oppositions, then it follows a long tradition of satire in religious discourse emanating from both the pulpit and the pew according to Lindvall, (2015, p. 2). Toward encouraging us to seek truth and speak truthfully, if *The Confessions* (1824) demands that we recognize signs of deception and (mis)perception, then as a compositionally significant book, *The Confessions* (1824) follows yet another significant historical aspect of religious discourse: recognizing the significance manifest in the visible and the invisible. That is, what we see and observe—and what we may not perceptibly see or comprehend yet believe, nevertheless. In choosing a single verse from *The Holy Bible* to reckon the original 1824 edition of *The Confessions*, the idea of *The Medium/Message Is The Message*, and the findings of this study, Romans 1:20 stands out: “For the invisible things of him from the Creation of the world, are clearly seen, being understood by the things that are made, even his eternal Power and Godhead, so that they are without excuse” (*The Holy Bible*, 1611).

In this light, the (justified) sinner failed to recognize signs of deception and manipulations of the devil and failed to truly see and believe the invisible signs and evidence of God. The composition of the original 1824 edition of *The Confessions* appears to likewise challenge us. That is, those who fail to recognize the satirical parody and instances of intersemiotic complementarity and other characteristics of compositional significance inherent within the book—which may seem like invisible signs to those obsessed with the text—are likely to suffer misperceptions, misunderstandings, and misgivings much like the justified sinner.
Indeed, there is something to be said for clearly seeing the invisible in the sense of Romans 1:20 (The Holy Bible, 1611), much like this verse served as a point of departure for Cusanus in his Trialogus de possest (ca. 1460) and his ideas concerning mathematics and theology (see Albertson, 2014). The idea of clearly seeing the invisible, or as Cusanus (ca. 1460) explained reciprocally making the visible invisible, should even more poignant considering McLuhan’s (1964/2008) notion about how the character of the message often blinds us to the character of the medium.

From a broader metatheoretical perspective, much has remained analogously invisible within the theoretical blind spot that McLuhan pointed out more than 50 years ago. Theorization about parody, satire, and hoaxing and studies concerning intersemiotic complementarity also seem invisible. That is, in surveying contemporary scholarship, these topics appear to have been avoided or relegated to darker quarters due to the inconvenient complications they pose for popular theoretical paradigms and increasingly rote methodological practices. As Casunus (ca. 1460) demonstrated more than 500 years ago, tremendous insight can be gained by striving to clearly see the invisible as stated in Romans 1:20 (The Holy Bible, 1611). Beyond a metaphorical rationale for the semiotic analysis of the original 1824 edition of The Confessions, one of Scotland’s beloved nineteenth-century books (Duncan, 2010), the idea of seeking to make the invisible apparent can help explain how The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) and The Confessions (1824) reveal the invisible and make previously hidden truths apparent and known. Hopefully, this study has revealed some of the previously invisible characteristics of intersemiotic complementarity and compositional significance within the original 1824 edition of The Confessions. It is hoped that the identification of these characteristics has demonstrated that in our attempts to seek meaning and understanding, it may be necessary to recognize signs of truth, signs of deception, and the significance of the visible and the invisible—as with the ungrammatically obvious printed word upon the page or the barely apparent sign of mathematical correlation. Moreover, perhaps these findings may also demonstrate how we may not recognize the invisible around us if we forsake significance and open-mindedness—and forget to laugh and humble ourselves.
Delimitations and Limitations

This study has been delimited in several ways. Perhaps most obviously, while other editions of *The Holy Bible* have been published between 1611 and 1824, when the original edition of *The Confessions* was published, this study was delimited to only the editions that once belonged to James Hogg (Smith, 2018): *The Holy Bible* (1611, 1655, 1662, 1806). This study was also delimited to only five subsequent scholarly editions of *The Confessions* (1824). To be clear, this study was purposefully delimited and did not consider other scholarly or popular editions which may or may not have kept the original form and composition of the original 1824 edition. Further, while lengthy and admittedly tedious, this study has not fully examined *every* instance of intersemiotic complementarity within *The Confessions* (1824) or The Revelation (*The Holy Bible*, 1611, 1655, 1662, 1806). This study also did not compare every intersemiotic complementarity within the original 1824 edition of *The Confessions* (1824) and the five scholarly editions analyzed herein. Only several key examples were compared to show how the obfuscation of just a few instances of intersemiotic complementarity substantially alters the reading experience and potential interpretation and meaning(s).

In more practical terms, this study was also limited by access to original editions of *The Confessions* (1824) and *The Holy Bible* (1611, 1655, 1662, 1806). About 1,000 copies of the original edition of *The Confessions* (1824) were printed (Strout, 1946) and have become rare. The National Library of Scotland holds one of the few printed copies of the original 1824 edition available for study. Researchers seeking to verify the findings of this study with a printed copy of the original 1824 edition will likely face similar limitations and challenges. Fortunately, however, digital facsimiles in PDF format based upon printed copies of the original 1824 edition are more readily available from the Internet Archive and other online sources. Scholars seeking to verify the findings of this study concerning The Revelation as printed in the various editions of *The Holy Bible* (1611, 1655, 1662, 1806) examined herein will face similar challenges. Digital PDF facsimiles that visually present the form and composition of The Revelation as printed in these editions can be obtained from several online sources—except for the 1806 edition of *The Holy
The 1806 edition that once belonged to Hogg was not available from an online source. While printed copies of the 1806 edition of The Holy Bible were identified, they were withheld from circulation due to their deteriorating conditions, as with the actual copy that belonged to Hogg in the special collections at Stirling University (Stirling, Scotland) and another printed copy in the library archive of St Andrews University (Fife, Scotland). Lastly, another key limitation of this study involved the illustrative and analytical space constrained by formatting and paper size. While hopefully convenient but nonetheless constrained by the format and presentation of this study, ideally, The Confessions and The Revelation in the various editions of The Holy Bible (1611, 1655, 1662, 1806) should be examined and compared in their printed forms.

**Considerations for Further Study**

Perhaps the most immediate need for future study involves further analysis of instances of intersemiotic complementarity within The Confessions (1824) to verify, contend, or otherwise discuss the findings of this study. Such a study should trace the fundamental method of this page-based close reading analysis within the overall framework developed by Royce (2013) to facilitate a suitable comparison. Conducting an interpretive analysis or providing literary criticism of the original 1824 edition of The Confessions informed by the findings of this study may also prove insightful. A study that further examines the referentiality and potential meanings of the instances of intersemiotic complementarity and other forms of compositional significance also seems important, especially if such a study imparts much-needed sociohistorical contextualization. Whether as part of the same study or yet another, integrating the findings of this study and the instances of intersemiotic complementarity and a comparative analysis of the critical scholarly editions of The Confessions could also prove useful toward further study and analysis of the original 1824 edition compared with other editions.

Having demonstrated that Royce’s (2013) framework for page-based analysis of intersemiotic complementarity can be applied to novel-length books and books from The Holy Bible (1611, 1655, 1662, 1806), hopefully future studies will analyze book-length secular and sacred works as well. Semiotic analyses of Hogg’s other literary works may also help provide
perspective regarding the development of his literary style and acumen. Regarding secular works, while this researcher wishes to refrain from mentioning specific books and authors by name, more than a few books published in the early 1600s through the late 1800s appear to warrant further investigation and analysis of intersemiotic complementarity and other forms of compositional significance. Studies that bridge extant scholarly literature (without consideration of aspects of intersemiotic complementarity) and help integrate intersemiotic analyses into extant theoretical and methodological contexts seem necessary as well. Lastly, it is hoped that these findings prompt further theoretical consideration of the metatheoretical argument of this study. As the findings of this analysis of The Revelation (The Holy Bible, 1611, 1655, 1662, 1806) and the original 1824 edition of The Confessions exemplify, the idea that The Medium/Message Is The Message can help reckon empirically evident instances of intersemiotic complementarity and compositional significance that may be inherent in books and other printed media. Thus, it is hoped that further consideration—and future studies—will interrogate the scholarly practice of permitting extrapolated texts to unquestionably substitute for books and other printed media in their original form and composition.

Summary

This chapter provided an overview of the findings of this study which several extraordinary instances of intersemiotic complementarity within the original 1824 edition of The Confessions. The findings of this study provide empirical evidence that Hogg apparently satirically parodied words, phrases, and other textual resources—and the articulations and strategies of intersemiotic complementarity within The Revelation as printed in The Holy Bible (1611, 1655, 1662, 1806). These aspects may not be the defining characteristics of the original 1824 edition of The Confessions. Although the forethought and effort required to produce and project these instances of intersemiotic complementarity within the original 1824 edition of The Confessions suggest that Hogg—presumably, the sole author and producer of this extraordinary work of (deceptive) persuasion and literary art—was not only communicating in words (textual semiotic resources) through narrative dialogue, but also through the articulation of
compositional and mathematical semiotic resources as well. Considering the empirical evidence of the instances of intersemiotic complementarity, and how the production involved more than just the conveyance of a text, the original 1824 edition of *The Confessions* seems to be a sign itself—a compositionally significant book indicating that *The Medium/Message Is The Message*. This chapter also discussed the theoretical, empirical, and practical implications of the findings of this study. A brief discussion of these findings from a Christian worldview was provided along with remarks about the principal delimitations and limitations of this study. Lastly, several suggestions for future research were offered, including further analysis of the original 1824 edition of *The Confessions* and James Hogg’s other literary works from the perspective of the metatheoretical argument of this semiotic analysis: *The Medium/Message Is The Message*. 
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